



# LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

## Show world. Vol. 6, No. 15 October 1, 1910

Chicago, Illinois: Show World Pub. Co. , October 1, 1910

<https://digital.library.wisc.edu/1711.dl/I2GU2GGXET2CO8K>

<http://rightsstatements.org/vocab/NoC-US/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.



FIVE CENTS THE COPY—PAY NO MORE

FIVE CENTS

THE

THE COPY

ISSUED FRIDAY

DATED SATURDAY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

# SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 15.

CHICAGO

October 1, 1910

**MRS. LESLIE CARTER**  
WHO WILL BEGIN HER NEW YORK ENGAGEMENT IN  
OCTOBER IN A NEW PLAY BY RUPERT HUGHES

**JOHN CORT**  
PRESIDENT OF THE NATIONAL THEATRE  
OWNERS ASSOCIATION AND HEAD OF  
THE NORTH-WESTERN THEATRE  
ASSOCIATION.

**ZOE BARNETT**  
WHO WILL CREATE  
THE SOUBRETTE  
ROLE IN THE LEO  
DIETRICHSTEIN -  
VINCENT BRYAN -  
ARTHUR PRYOR  
MUSICAL COMEDY  
"JINGO BOO"

**ZOE BARNETT**  
IN THE MUSICAL COMEDY  
"JINGO BOO" WHICH  
JOHN CORT WILL PRODUCE  
IN OCTOBER

**MAX FIGMAN**  
STARRING IN "MARY JANE'S PA"

**HELEN LACKAYE**  
SUPPORTING  
MAX FIGMAN  
IN "MARY JANE'S PA"

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



Two Trains de luxe  
**Golden State Limited**  
 TO  
**CALIFORNIA**

Exclusively for first-class passengers.

**Rocky Mountain Limited**  
 TO  
**COLORADO**

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

L. M. ALLEN  
 Passenger Traffic Manager  
 CHICAGO



Parker's  
**Jumping Horse** "CARRY-US-ALL"



The Only Successful Portable Jumping Horse Machine on the Market and the Greatest Money Maker in the Amusement Line

One machine earned \$15,850.00 in 28 weeks in 1904.  
 One machine earned \$17,943.00 in 29 weeks in 1905.  
 One machine earned \$16,692.00 in 25 weeks in 1906.  
 One machine earned \$16,017.00 in 27 weeks in 1907.  
 One machine earned \$12,862.00 in 27 weeks in 1908.  
 One machine earned \$16,842.00 in 25 weeks in 1909.

Above figures will be verified to prospective customers. Write for catalog and prices.  
 C. W. PARKER, Abilene, Kan.

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

WE MAKE SPECIAL RATES TO THE PROFESSION

**GOOD CUTS QUICK**

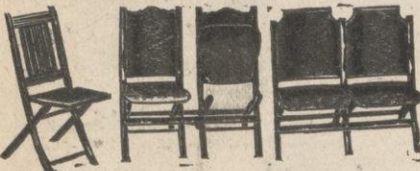
WRITE OR CALL WITH YOUR NEXT ORDER

**WESTERN ENGRAVING & COLORTYPE COMPANY**

114 TO 122 FEDERAL ST.

CHICAGO, ILLINOIS.

**Folding and Assembly Chairs**



Most popular priced chairs on the market for picture show use

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

**GET THE BEST YOUR MONEY WILL BUY**

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

**Standard Printing Co.**

THE LEADING SHOW PRINTERS OF THE WEST  
 ST. PAUL, MINN.

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



WE MAKE A SPECIALTY OF  
**Wire-Walkers' Oil-Paper and Silk Umbrellas**

Also theatre souvenirs. Sample souvenir sent post-paid receipt of 25c. Write for prices—Umbrellas.

**W. A. MENTZER, Importer Japanese Goods**  
 92-94 LAKE STREET, CHICAGO

**LEARN WIRELESS & R. R. TELEGRAPHY!** Shortage of fully 10,000 Operators on account of 8-hour law and extensive "wireless" developments. We operate under direct supervision of Telegraph Officials and positively place all students when qualified. Write for catalogue. **NAT'L TELEGRAPH INST.** Cincinnati, Philadelphia, Memphis, Davenport, Ia. Columbia, S. C., Portland, Ore.

Industrial Alcohol Stills 5 gal. Tax-Free \$135.00, pays for itself every month. 75 to 500 gal. Stills installed under guarantee. Alcohol solidified 33 samples Solid Alkaloid Cubes 194 proof, post paid for \$1.00.

Wood Waste Distilleries Co. Wheeling, W. Va.

**THE BALL** Telephone Central 6798  
**STENOGRAPHERS**  
 THEATRICAL WORK  
 MANUSCRIPTS PRESSWORK  
 PARTS MIMEOGRAPHING  
 Grand Opera House Building Chicago

**THE MILBURN LIGHT**  
 Improved Acetylene for Tents, Circuses, Parks, etc.  
**THE ALEXANDER MILBURN CO**  
 507 W. Lombard St. Baltimore, Md.

"KNACK SYSTEM Reading Music at Sight"  
 Mailed for Ten Cents and Stamp  
 Vaudeville and Dramatic Playing—Arranging—Transposing, etc., taught by mail. PARTICULARS FREE.  
 (Dept. 1) **KNACK STUDIO OF MUSIC**, Danville, Ill.

**LOUIS NAMETY**  
 TAILOR TO THE PROFESSION

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

**MOST SELECT WOOLENS**

AT

ROOM 617, 167 DEARBORN STREET, CHICAGO

A QUARTER OF A CENTURY OF UNINTERRUPTED SUCCESS

**GENTRY BROS. FAMOUS SHOWS**

EN TOUR SEASON 1910

Playing the Principal Cities of America  
 Executive Offices: Bloomington, Ind.

**Specialties Staple Goods and Novelties**

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

**N. Shure Co.**

[WHOLESALE]  
 220-222 Madison St. CHICAGO, ILLINOIS

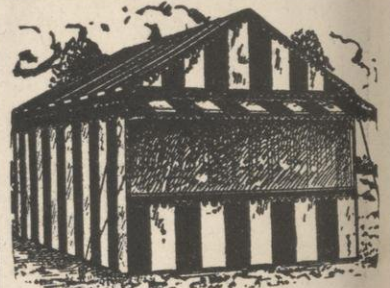
**BLOOD POISON** Thirty-Days' FREE Treatment

MEN AND WOMEN: WITHIN A WEEK YOU'LL HAVE CLEARER EYES, IMPROVED SKIN, STRENGTH, APPETITE AND DIGESTION.

**The McIlrath System** cures completely, permanently; guaranteed and proved by Wasseman and Reichert tests. Mercury, Potash and other minerals don't cure; merely suppress symptoms, which re-appear later. All McIlrath medicines are purely vegetable; guaranteed under U. S. Food and Drugs Act. Examination, analysis, advice, 30-day treatment, all FREE! Write at once for free book and proofs (sent in plain sealed envelope.)



**The H. Darwin McIlrath Co.,**  
 114, 225 Dearborn St., CHICAGO



Send for our Stock List of

**TENTS**

**United States Tent & Awning Co.**  
 22-28 North Desplaines Street, CHICAGO

**CHEAP** Steel Frame THEATRE CHAIRS Absolutely Non-Breakable  
 Suitable for small theatres and moving picture shows. We carry these chairs in stock and can ship immediately. Second Hand Chairs. Also Seating or Out-of-Door Use. Address: Dept. S.  
**STEEL FURNITURE COMPANY**  
 Grand Rapids Mich.

New York Office: 150 Fifth Avenue  
 Boston Office: 224 Congress Street, Boston, Mass.

**IMPERIAL DECORATING COMPANY**

(Not Incorporated)  
 Interior Decorators and Painters. Pictorial and Scenery Painting. Contracts taken in any part of America. Sketches and designs furnished on application. Let us figure with you.  
 L. BLAND, Mgr. Phone Main 4139  
 96 Fifth Ave., CHICAGO  
 SUITE 29-30



# THE SHOW WORLD

The Show People's Newspaper

CHICAGO, OCTOBER 1, 1910.

For All Kinds of Show People

## STANDARD FILM CO. TURNS INDEPENDENT.

### Big Chicago Exchange's Announcement Bristles With Near-Vituperation.

The Standard Film Exchange, of which Joseph Hopp is president, has left the ranks of the motion picture patents company and has announced its intention of trying the colors of the Independents. A letter sent to exhibitors everywhere under date of Monday of last week is filled with the "hot stuff," which seems to be customary. The following telegram sent to the Motion Picture Sales Company, 80 Fifth avenue, New York, announced the defection of the Standard people who have their general offices in Chicago:

"Will accept no more films under the terms imposed. You have violated in spirit and practice agreement under date of January 8, 1909. Further, after due consideration, we have arrived at the conclusion that your monopolistic policy exemplified in the General Film Company cannot appeal to the greater mass of exhibitors and the theater-going public of the United States; likewise, that your belligerent and dictatorial attitude is an affront to the intelligence of all exhibitors.

"We are opposed to intimidating and coercing exhibitors.

"Standard in the motion picture business hereafter stands for freedom.

STANDARD FILM EXCHANGE,  
(Signed)

Per Joseph Hopp, Pres. "Other paragraphs of the letter refer to the 'extortionate methods of the Motion Picture Patents Company,' refer to the licensing concern as an 'iniquitous combination,' and asserts that the 'exhibitor has been furnishing the Motion Picture Patents crowd with the club with which to have himself beaten.'

The Standard company's declaration of independence has it that the company is buying twenty reels of pictures each week—"films that will get the exhibitor the money, regardless of who makes them."

## BUSY LITTLE BEES BOTHER BIG CIRCUS.

### Zebra Team Objects to Stinging and Runs Away During Tournament.

Wichita, Kan., Sept. 28.—The engagement by the Ringling Brothers' Circus in this city, Monday of last week, was attended with an unusual occurrence which has a slightly humorous side although it at first promised an accident of some seriousness. During the tournament at the afternoon performance a swarm of bees attacked a zebra team and caused them to run away. There was all kinds of excitement in the big top but no one was injured.

Harry Lindley, one of the press agents with the show, came in three days before the engagement, suffering from muscular rheumatism, which later developed into pneumonia. Mr. Lindley is now confined to one of the local hospitals and is likely to be there for several weeks.

The Ringling show came to Wichita from Bartlesville, Okla. The outfit bears the marks of extremely hard wear during the past couple of weeks; the stock are scarcely in fair condition and the tops are in bad shape.

## FAIR AT MARION, ILL., PROVED GIGANTIC SUCCESS.

Marion, Ill., Sept. 28.—The annual county fair in this city closed yesterday after one of the most successful meets which the association has ever known. On Thursday, the third day of the fair, fully 30,000 people were in attendance. The following officers have been chosen to serve the association for the coming year: William J. Aikman, president, and George C. Campbell, secretary. Each of these men succeeds himself.

Lake Lotus park closed its season on Sunday; Manager William Humason has returned to his home in Connellsville, Mo.

Local No. 14, International Alliance of Billposters and Billers is making an effort to locate Brother J. E. Woods, for whom they have an important communication.

## BARNUM & BAILEY DUCK HOUSTON

### With Paper and Dates on the Wall Syndicate Circus Switches to Avoid Sells-Floto

Houston, Texas, Sept. 27.—This city has been brought to a full realization that there is indeed to be a circus war in the Lone Star state within the past few days with the announcement that the Barnum & Bailey Circus syndicate has switched its play date here to Monday, October 10, to avoid playing day and date with the Sells-Floto Shows, independent and to beat the independent circus into the city by one day: the Sells-Floto date is Tuesday, October 11, and the Barnum & Bailey route, as originally laid out, called for the syndicate show's appearance here on October 11.

Texas is overrun with energetic representatives of all of the big tented enterprises which are headed this way and a Sells-Floto man talked freely of the Barnum & Bailey switch last evening. He said: "I believe that this is the first instance on record in which one of the 'big' shows, with its paper and dates on

the walls, has ducked to avoid playing day and date with what its management has always chosen to regard as despised opposition.

"In Austin, as I understand it, there is no way for them to avoid the day-and-date arrangement, while there is a way for the Sells-Floto shows. However, we independents will be found on the ground at the originally appointed time. We are anxious to play this way in Austin as well as in other places with the biggest of the syndicate shows, not because of our courage or the chances of making or losing money, but because we wish it emphasized that we can play day and date with any of them, give general satisfaction, and either win or lose, depending upon the Texas people's will. There is no malice toward anyone—love for all in the so-called circus war is either personified or intended by the Sells-Floto organization."

## SULLIVAN & CONSIDINE TAKE MORRIS HOUSE

### St. Louis Theater Discontented Because It Was Not Permitted to Bill the Fact That It Had Morris Acts

The Sullivan & Considine office has taken the Colonial in St. Louis from William Morris, Inc., and beginning the week of October 10 will supply the bills. The Colonial plays six acts. It opened week before last with acts from the Chicago Morris office and the reason that the house withdrew from the Morris banner is believed to be that it was not permitted to advertise that it played Morris acts. The franchise granted the Colonial specified that no advertising of Morris acts was to be done and in the reviews in the newspapers at the opening, mentions were made of the source of supply of vaudeville as "United" and "W. V. M. A."

## PROHIBIT MOVABLE CHAIRS IN AN ARMORY THEATER

### Action of Council at Fort Dodge, Iowa, of Interest Throughout Midwest.

Webster City, Iowa, Sept. 28.—The action of the city council at Fort Dodge in forcing the management of the Armory opera house in that city to fasten its chairs to the floor will be of wide interest throughout the midwest where there are hosts of armory theaters. It is customary in practically all these houses to use movable seats which are taken out and piled up when the armory is used for other than theater purposes. When used as a theater the seats are set up, but not fastened to the floor. The Fort Dodge council holds the house unsafe in case of fire with the seats moveable. A big protest is being made by the management on the grounds that the house has ample exists.

## DESERTS THE STAGE FOR THE CHOIR LOFT.

New York, Sept. 28.—Winifred Marshall, who once sang a leading role in Henry W. Savage's "The Merry Widow" in the spring of 1909, and is well known to the regular stage fraternity, has given up for all time, she says, her work behind the footlights, and will become a choir and concert singer. She has been engaged as soloist at St. James Episcopal church, where William Armour Thayer is director of music.

The securing of this house with the probable addition of a theater in Dayton, Ohio, makes the S. & C. circuit in this immediate section a great deal stronger. Acts coming from the East can open at the Apollo at Wheeling, go to Dayton (if that house is secured), then go to the Colonial in Indianapolis, then to the Colonial in St. Louis and from that point can make the Empress in Kansas City or the Majestic in Des Moines, or make the new southwestern cities which are the Empress in Fort Worth, the Orpheum in Dallas, the Colonial in Oklahoma City or the Pastime in Wichita. Five-act shows make the last four towns intact, opening at Fort Worth.

## DES MOINES INSPECTION FINDS THEATERS SAFE

Des Moines, Iowa, Sept. 28.—An inspection of the theaters in this city by City Fire Marshal McNutt has developed that practically all of the houses are in first class condition. The Princess and Foster's will make some changes as per directions from the department.

Earl Stevens, Eddie Evans, Bernard Miles, and Joe St. Clair, all well known Des Moines newsboys, have just signed an agreement with a Des Moines theater manager for the production of "The Life of a Newsboy."

## IOWA HEIR TO MILLIONS TAKES TO VAUDEVILLE.

Webster City, Iowa, Sept. 28.—Gilbert Wells, son of a Burlington, Iowa, multi-millionaire and the heir of least two immense fortunes, is stage struck and has started out to carve another family fortune before the footlights. He is appearing this week at the Garrick theater in his home town in a singing and dancing act. Despite the protestations of his family, the young man announces that he will stick to the stage for a career. His action has astounded society circles in Burlington and all over Iowa, where the family is well known.

## TODDY VAN BROCKLIN IS SEEKING A DIVORCE

### Prays Court for Custody of Her Daughter and Asks for Her Support.

Ethel Van Brocklin (or Toddy as she is best known), has filed a bill for divorce from Howard C. Lyman, one of the Lyman Twins, through her attorney, R. K. Welsh, of Rockford, Ill. The decree is prayed for on statutory grounds. The couple were married on January 12, 1901, and Mrs. Lyman declares that she has been practically abandoned by her husband, who is in the west with "The Prize Winners." She asks to be awarded the custody of her daughter Charlotte, and that the court require the defendant to make provisions for her support.

The Lymans have not lived happily together for a year or two. There have been separations before this. On one or two occasions Toddy came to Chicago and joined musical shows playing here. She was "The Golden Girl" in the play of that name at the La Salle theater, for Winona Winter would not don the bronze for the part in one scene.

Ethel Van Brocklin has been in the show business about ten years. Her first engagement was with "A Breezy Time," which Fritz and Webster sent out of Chicago about a decade ago. She was looked upon as a clever Miss and her mother brought her to Chicago, being very anxious to get her in the profession.

The Lyman Twins both have wives and to this may be attributed to some extent the marital differences. It was noticed that when a little company played The President theater in Chicago last spring Ethel Van Brocklin had no song alone. The Lyman Twins opened the present season at the National theater a few weeks ago.

## GAREN INDICTED FOR EMBEZZLEMENT OF \$22,115.

### St. Louis Paper Says Peculation in Ten Years Amounted to \$100,000.

St. Louis, Sept. 28.—William Garen, late manager of Haylin's theater in this city, was on Monday indicted by the grand jury for the embezzlement of \$22,115. This is confined to alleged peculations during the past three years, the statute of limitations permitting of no prosecutions for what the defendant may have pilfered previously.

The Star, of this city, immediately after Garen's arrest, printed stories to the effect that peculations under Garen's direction had covered a period of ten years, and had amounted to at least \$100,000. A statement by Assistant Circuit Attorney Cleveland A. Newton confirmed the Star's publication.

It is said that the state is in possession of Garen's banking records and that these show that in three years the accused man deposited \$23,000. This sum was supposed to have been piled up on his salary of \$40 per week. It is said that during the past month, when Garen was watched closer, that tabs were kept on the manager's bank deposits by operators of the Desmond Detective agency, and that in four weeks Garen deposited \$3,800, or just \$3,640 above his salary.

## ACTRESS INJURED BY ACID THROWER.

San Francisco, Sept. 28.—The injuries which Laura Lyle Jones, formerly with Anna Held's "Miss Innocence" company, sustained when Dr. Walter Hennessey threw acid in her face some time ago, are not serious. Dr. Hennessey was formerly a professional baseball player on the Sacramento team, and had been infatuated with the actress.

## Fight Pictures on in Cleveland

Cleveland, Ohio, Sept. 28.—The Jeffries-Johnson Fight Pictures are being exhibited at the Star theater this week and are attracting considerable attention.

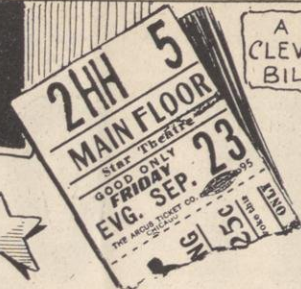


# VAUDEVILLE

## AT THE STAR THEATER CHICAGO.

SEPT. 23 1910

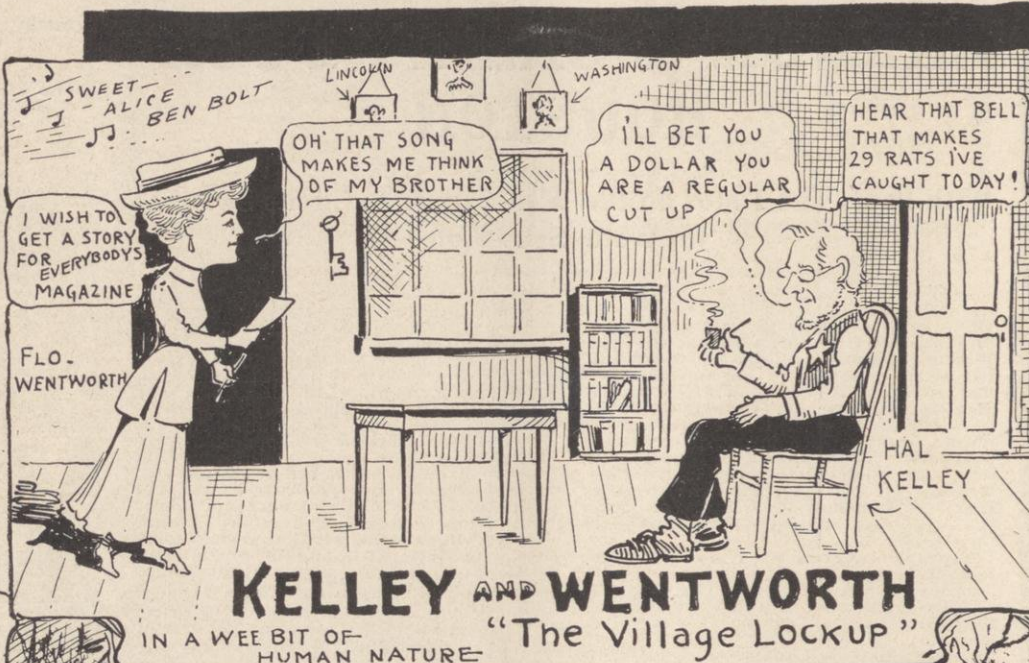
AS SEEN BY Z.A. HENDRICK THE SHOW WORLD ARTIST



A CLEVER BILL!



T.J. CARMODY  
MANAGER, STAR  
THEATER



**KELLEY AND WENTWORTH**  
IN A WEE BIT OF HUMAN NATURE  
"The Village Lockup"

I HEARD THAT AT A MINSTREL SHOW

SINGING AND DANCING

**SMITH AND ARADO**

"JUST FOR FUN"

I'LL BET YOU FIVE DOLLARS YOU CAVNT BEAT ME DANCING

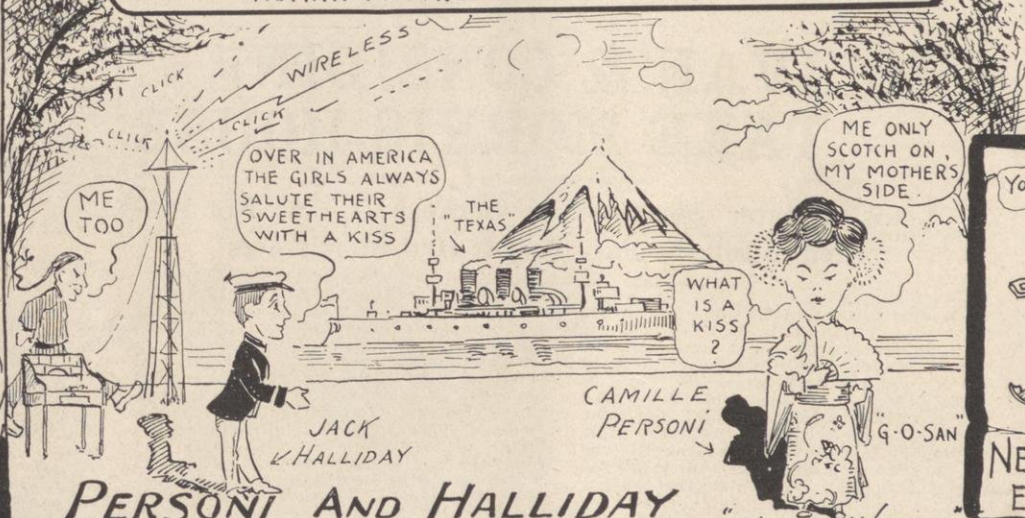


The Jury Box.

E.E. MEREDITH "MERRY"



SAM TISHMAN  
GETTING REPORTS FOR C.E. BRAY



**PERSONI AND HALLIDAY**  
Presenting The Japanese Comedietta "WON BY WIRELESS"



**NEVINS AND ERWOOD**

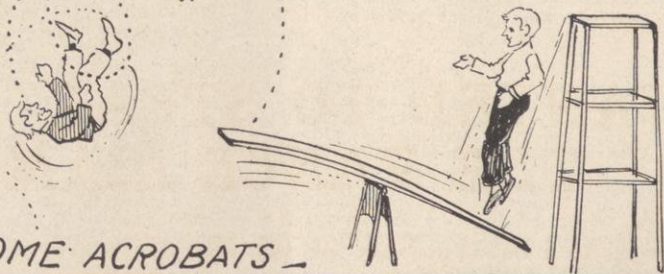
**KELLY & WENTWORTH**  
Billing—"The Village Lockup,"  
Class—"B." No. 392. Time, 2  
utes.  
Seen—Star, Chicago, Sept. 21,  
Place on Bill—"Fitch."  
Scenery Required—"Full stage."  
Remarks—"The Village Lockup"  
together away from  
pastoral sketches."  
comedy, a star, 1909.  
tains many a star, 1909.  
Date—Sept. 21, 1910.  
Class—"B." No. 391. Number of  
utes.  
Seen—Star, Chicago, Sept. 21,  
Place on Bill—"Fitch."  
Scenery Required—"Full stage."  
Remarks—"From the undivided  
this sketch taken as a whole it is



**THE SULLY DUO**

SOME ACROBATS

Sully Duo—Opening the show at the Star and well liked.  
Smith & Arado—On second at the Star and pulling down a big hit.



BENNY LAURSEN

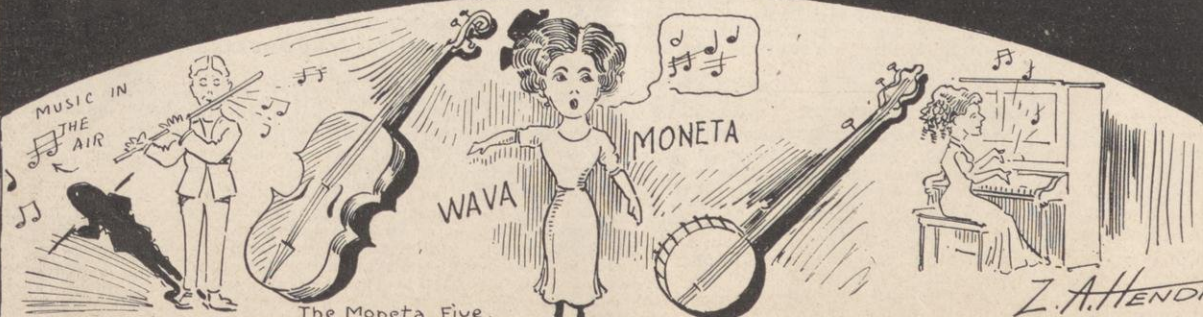
WATCH HIM LOOP THE LOOP.



**ROSA AND BURKE**



LEW WELLS



The Moneta Five.

Z.A. HENDRICK  
star Theatre 10



**"LAST HALF" BILLS (SEPT. 29-OCT. 2)**  
Association Houses.

**Kedzie**—Trovato, Walsh, Lynch & Co., Church City Four, Eddie Gray, and Tops, Topsy and Tops.

**Lyda**—Ethel May, Mills & Moulto, Veronica & Hurlfalls, Smith & Arado and Cardownie Sisters.

**Schindler's**—Will J. O'Hearn & Co., Nevins & Erwood, Williams & Gordon, Manning & Buthcer and Flo Jacobson.

**Circle**—Four American Gypsy Girls, Reiff, Clayton & Reiff, Williams, Thomson & Co., and Chicago Sales.

**Grand**—Walton Pyre, Joe Flynn, Swain's Cockatoos, Boyle Trio and Swift & Chase.

**Gayety (South Chicago)**—Sommers & Storke in Jackson's Honeymoon, Rusticana Trio, George Hillman, Fred and Mae Waddell and Cardownie Sisters.

**Wilson Avenue**—The Wheelers, Jones & Grant, Smith Brothers, Murphy, Horsfall & Whitman, and Snider & Miller.

**Garfield**—Socrant Brothers, Walters & Clermont, Earl Kern and Dancing Dupars.

**Jefferson**—Momo's Troupe, Gus Bruno, Great White Zola, Mr. and Mrs. Tom Lancaster, and George Taciuc.

**Virginia**—Arnold & Turner's Happy School Kids, Franklyn Gheer & Co., Billy Browning, and Bacon & Driscoll.

**Apollo**—Mr. and Mrs. Perkins D. Fisher, Bunth & Rudd, Clark & Richardson, Musical Bensons, and Fries & Mack.

**Crystal**—Five Juggling Normans, Henry and Alice Taylor, Paul Case & Co., Lottie O'Malley and Crotty Trio.

**Lyceum**—Four Linsolns, Lillian Burnell, Cameron & Toledo and Maurice Samuels.

**Morris Houses.**

**President**—Leavitt & Dunsmore, Hardie Langdon, Kimball & Donovan, Finley & Burke, and Pete Mack and Clancy Twins.

**Linden**—Onetta, Al H. Wild, Keogh & Francis, Gus Pixley and Malatessa and Webb Troupe.

**TO BE SPOKEN**

Many comedians have been peeved this season because they could not use that Pete Dailey wheeze: "Great was the name of Washington—first in war, first in peace, and last in the American League."

Lee Kraus ought to make a good ten percent agent, for he should have a good knowledge of vaudeville performers, having gumshoed around the Saratoga for so many years.

The Majestic in Kalamazoo is rightly named. The theater is so majestic that it is twenty years ahead of the town.

Two extremely large men at 109 Main street, Kalamazoo, Mich., operate a cafe and display on an electric sign—"Two Johns."

John Holman, a nearby rival, illuminates his place of business with a sign—"One John."

"Jo" Erhman, on North Burdick street, should bill himself—"Semi-John."

Julian Rose has been introducing Lester Rose as his son, according to what they are telling in Chicago. When did The Player man become the son of a player?

JOHN P. REED.

**ISABELL D'ARMOND ILL IN PITTSBURG HOSPITAL.**

Isabell D'Armond, who recently appeared at the Majestic theater, Chicago, with her vaudeville partner, Billy Gaston, is at the Allegheny General Hospital, Pittsburgh, suffering from poisoning. One side of her face is purple and she has been compelled to cancel her engagements.

Miss D'Armond had been suffering from toothache and had been advised to use a coal tar preparation to alleviate the suffering. An attending physician said that something she had eaten before retiring had failed to assimilate with the medicine she took and this caused poisoning to set in. While in her room, suffering severe pain, she attempted to ring for assistance but swooned and was found unconscious.

**Celebrated Wedding Anniversary.**

St. Paul, Minn., Sept. 27.—The fourth anniversary of the wedding of Daverne & Van was celebrated here last Friday night, and a happier occasion cannot be recalled by any of the participants. The comedians of "The Red Mill" joined the players at the Princess theater, and the event was so enjoyable that the players are already planning the fifth celebration. Coy de Trickey presented Thelma Da Verne with a bouquet of yellow chrysanthemums, and made a speech which was a gem of rhetoric. Harry Van presented her with a gold bracelet, and many other tokens of well wishes made the event one long to be remembered.

**To Add Balcony in Waterloo, Iowa**

Webster City, Iowa, Sept. 28.—In order to increase its seating capacity, the management of the Crystal vaudeville house in Waterloo has decided to erect a balcony. The house now has a seating capacity of five hundred, which will be increased to seven hundred by the balcony.

**Vaudeville at Park in Youngstown.**

The Park theater in Youngstown will continue vaudeville with occasional high class dramatic and musical productions, which will break in on the vaudeville bills.—C. A. Leedy.

**NEW AGREEMENT FOR W. V. M. A. AND MORRIS**

**Dangerous Precedent May Have Been Established by Harry Mountford in Case of Charles Mills.**

By E. E. MEREDITH

Both the Western Vaudeville Managers' Association and the Chicago office of William Morris, Inc., are at peace with the Actors' Union. C. E. Bray, representing the Association, signed an agreement with the Union some time ago. It was found to be unsatisfactory and John Nemo announced last week that he desired to cancel it at the end of 30 days. Before this time had expired J. C. Colgan, general organizer of the American Federation of Labor, John Nemo, president of Actors' Union No. 4, and C. E. Bray, manager of the Western Vaudeville Managers' Association, had a conference and as a result, out came a new agreement satisfactory to all concerned.

The new agreement specifies that when violations are charged the matter shall be submitted to arbitration.

J. C. Matthews, representing the Chicago end of the William Morris circuit, signed the same agreement on Tuesday afternoon late. The Union feels much encouraged with having the two most important agencies working with it.

The rooms of the Union will be re-furnished shortly, and before long the Local will have offices so equipped that they will do it credit.

**A Dangerous Precedent.**

Charles Mills was cancelled in the East, according to The Player, because he used Cliff Gordon's stuff. In commenting upon the matter The Player says:

"The manager of the Orpheum at Utica cannot be too highly praised for his action in cancelling an act that he knew to be a steal from another artist, and it is hoped that all managers will follow his example."

There is no defence for an artist who willfully uses the material bought and paid for by some one else, but isn't it a dangerous precedent for The White Rats to thus give the manager another "good excuse" for cancelling?

**Knows What He Is Doing.**

Harry Mountford probably knows what he is doing. Those who have watched his career have found that he is generally there when it comes to a show-down.

The White Rats applied to the Federation of Labor for a charter last week. Whether this charter can be granted or not seems to be a matter of dispute.

There are some who think that the two actors' organizations will come together eventually.

J. C. Colgan, general organizer of the Federation, would not discuss this phase of the question further than to emphasize the importance of unity.

**Establishing Branches.**

The Western Vaudeville Managers' Association is establishing branches in various sections of the middle West, that the "small time" may be better cared for. The very latest branch announced will be at Battle Creek, Mich., with Will R. Marshall in charge. The office will be in the Bijou theater building at Battle Creek.

Lee Muckenfuss, a son of B. S. Muckenfuss, of the Interstate circuit, and formerly in the office of Pat Casey in New York, left Chicago last week for Fargo, N. D., where he opens an office soon. His territory will be the Northwest, where the Association has had little interest in the past.

Harry Burton has opened the office in Des Moines and has forwarded General Manager C. E. Bray a photo of the new branch as it shows from the street. Burton writes that the outlook is most encouraging.

In establishing these offices the point is brought out in the literature circu-

lated that the W. V. M. A. is affiliated with the Orpheum and United Circuits. This leads to the belief that the report of an agreement between the Orpheum Circuit and the United Booking Office is well founded.

**FRIEDENWALD HAS BIG ACTS.**

Norman Friedenwald, who is now Chicago's most important artist's representative, is handling many big acts. Among those on the list he sent out yesterday are: Ed Blondell & Co., Josephine Sabel, "The Operator," Caesar Rivoli, The Kirksmith Sisters, Roy Harding, Jean Jurende and Rah Rah Boys, Conway & Leland, Reros Brothers, Rafeyette's Dogs, Brenk's Models, Four Emilions, Four Nightons, Elsa, Santanella Trio, Brothers Whelton, Mme. Melba, Sisters Dubarry, The Bramsons, Frank Bush, Walno & Georgette, Consul the Monk, Joe Bannister & Co., Cora Mickie Hoffer & Co., Lamb's Manikins, Flavio Brothers, Godlewsky Troupe, Violet Wagner, Maini & Bobby, Five Kaytons, Greise & Co., Three Braggs, Manning Brothers, Cook Sisters, Dalto-Freese Co., Van Kaathoven Quartette, Karseys, Three Flying Valentines, Owen-Hoffman & Co. in "The Benediction," Palo & Sellery, Four Bards, Three Brocks, Kelly & Ashby, Frank Rutledge & Co., Paul's Six Juggling Girls, Honors & Laprince, Mrs. Peter Mahr & Son, Charles F. Haynes, Clara Ballerini, Four Regals, Powell's Pantomime Co., Joe and Ola Hayden, Les 4 Henneys, Guido Gialdini, Kremka Brothers, Brothers Hamilton, Signor Vory, Carpos Brothers, Three Alexes, The Tisons, Les Two Chrysandos, Three Sisters Allison, Cesaro Trio, Zaretsky Troupe, Three Welsh Girls, Rudolf, Annie Miles, Paroffi & Terra, Leo Rapoli, John & Sohn, Five Torantos, Loja Troupe, Mix Laube, Narrow Brothers, Emie Merkel and Riccobono's Horses.

**Likes Wisconsin Circuit.**

Chicago, Ill., Sept. 27.

Editor Show World: Having just returned from a tour of the Wisconsin circuit of the W. V. M. A., I cannot refrain from saying a word in praise for the gentlemanly managers who operate the theaters. We were courteously treated at every city on the route and the audiences were more than kind in treatment of our efforts to amuse. The Bijou in Marinette, which is the nicest theater of the lot, has recently been re-furnished and redecorated. Dan J. Madigan is the owner of the theater and takes an active part in its management. He takes the same interest in the back of the house as in the front, and artists leave with the same good impression that the audiences carry away. The Bijou in Green Bay has an excellent stage crew. The help is just as competent as will be found in big cities. A. Ingles, manager of the Crystal at Manitowoc, Wis., is not a very good judge of acts for he says we have one of the best sketches to be found in vaudeville in "Trix."

Respectfully,

B. E. Oberman.

**MURRAY BLEE OWNER OF NEUTRAL BOOKING OFFICE**

The firm of Blee & Jundt has been dissolved and Murray Blee is now sole owner of the Neutral Booking Agency. Mr. Jundt retires owing to the fact that he feels that the confinement injures his health.

**JAMES BRENNAN COMING.**

James Brennan, manager of the Brennan Tour in Australia, arrived in Seattle last Saturday and is expected in Chicago next Tuesday.

**WANTED TO STEAL THE VANCE DIAMONDS**

**They Cracked the Safe at the Bijou Theater, Jacksonville, and This Was the Ready Press Agent's Tale**

Jacksonville, Fla., Sept. 27.—The safe in the office of the Bijou theater was robbed early this morning and \$230 taken. The robbers broke into the manager's office, evidently expecting a big haul. The combination of the safe was wrecked.

The police believe the robbery to have been the work of experts.

Manager Gray remained in his office until 12:30, and was invited out by strangers. It is thought the strangers may have been connected with the plan.

The Bijou did tremendous business Monday night. The house boomed Gladys Vance strong, and when she

opened it was a case of capacity. Possibly the strong press work suggested the robbery to the thieves, who figured on getting an even larger booty.

Gladys Vance, "The Girl in the Mirror Dress," left Chicago several weeks ago for a southern tour and reports have indicated a tremendous success. She is headliner at the Bijou in Jacksonville this week. The Jacksonville newspapers are making capital out of Tuesday morning's robbery, claiming that the thieves were after Gladys Vance's diamonds, which the papers say were in the safe. This is probably press work.

**VAUDEVILLE NOTES.**

The McGinnis Brothers opened on the E. J. Cox time in Chicago this week.

Ahearn and Reader are in Chicago after an extended tour of the west.

Edna Aug will succeed Rose Stahl in "The Chorus Lady."

Della Fox's return to vaudeville got her an engagement with the Shuberts.

Gilday & Fox are making a big hit on the other side of the water.

Sallie Fisher begins her vaudeville engagements next week at St. Louis.

Ethel May will headline the bill at the Trevett next week.

Ethel Whiteside and Her Picks will headline the bill at Sittner's next week.

John and Winnie Hennings come to the Star next week.

Dave and Percie Martin open on the Orpheum circuit at Louisville next week.

W. L. Passpart is in charge of the new offices of the Orpheum Circuit at 39 Charing Cross Road, London.

The Lyric theater at Fort Wayne, Ind., began playing the bookings of Frank Q. Doyle week of September 19.

World & Kingston resume their vaudeville engagements at Montreal next week.

Edson and "Doc" have been booked for eighteen weeks on the Sullivan & Considine circuit by Tom Brantford.

The Diamond Four has eighteen weeks of Sullivan & Considine time arranged by Tom Brantford.

Zenda is back in Chicago after eight weeks in Wisconsin and Iowa with her own company.

The Oak theater, another new house in North Chicago, will open in November.

The Obermans laid off here the first half of this week and are presenting "Trix" at the Academy now.

Bert Cortelyou, secretary to C. E. Bray, was called to Munice, Ind., this week by the serious illness of his father.

Madam Bedini is at Oklahoma City this week and will remain there a fortnight as a feature of the big fair.

Petroff will have five people, one pony, one mule, four dogs, and a cat in his new act which will be known as Petram's Circus.

Harding, the pianist, who has made such a big hit at the American Music Hall this week, is handled by Norman Friedenwald.

A panic was narrowly averted at the Wilson Avenue theater Tuesday night, when fire broke out in an adjoining building.

Petrie & Lewis have "split" by mutual agreement. Bill Petrie joined "The Beauty Trust," which was at the Alhambra last week and Bert Lewis is arranging a "single" for vaudeville.

Ethel Whiteside received a trunk full of new costumes from Glasgow, Scotland, this week and some wardrobe from Vollandam, Holland. She headlines the bill at Sittner's next week.

The Rinaldos open with their new act at the Fox theater at Aurora the first half of next week and come to the Century in Chicago the last half to show it. Earl J. Cox books both houses.

E. J. Cox will have another house in Chicago in three or four weeks. It will be the Urba at Forty-first street and Ashland. It will seat 600, and will play four acts, two shows a night.

The Mabel and Sheridan theaters are playing stock. The Mabel is doing a big business. There are two companies which alternate. The Mabel had "Dora Thorne" the first half of this week and has "St. Elmo" now.

Coy de Trickey was in Chicago a few days this week and stated that she has put on a new song, "Ephriam," which has proven a great hit. She tried it out in St. Paul last week. Miss De Trickey has Association bookings which will keep her going for some time yet.

The White Palace theater, on the West Side, managed by Fitzpatrick & Astrovsky, is doing a nice business this season and is playing some good bills for that class of a house. Abe Astrovsky is managing the White Palace and Joe Golden is the stage manager.

Personi & Halliday had arranged to lay off in Chicago this week but a hurried call sent them to Danville, Ill., the "first half" to fill an engagement for the W. V. M. A. Their new act is called "Won by Wireless" and it was well received at the Star last week.

Charmion, who was extra added feature with "Rose Sydel's London Belles" at the Star and Garter last week, is playing at Pittsburg this week and, after two more weeks with burlesque shows at the Gaiety and Star in Brooklyn goes to Hammersstein's for a run.

The New Willard theater opens October 10. It will be booked by Frank Q. Doyle. Among the acts booked to appear there in the early season are: Henry Lee, John C. Rice and Sallie Cohen, Five Juggling Normans, Trocadero Quartet, Wilson Franklyn & Co., Velde Trio, Irving Jones and Bert Grant, Momo's Arabian Acrobats and Mr. and Mrs. Perkins Fisher.

**Doutrick's Agency a Busy One.**

Charles H. Doutrick, who has been dubbed "the grand old man of Chicago vaudeville," is kept busy these days. He is handling many big acts and paying big money. It is said that he was offered a large salary to accept a desk with a leading agency a short time ago but declined owing to his rapidly growing business. Doutrick is well liked by managers and artists and is the idol of other agents.



# REPORTS ON ACTS NOW IN CHICAGO

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

**Avery, Van**—On Fourth at Schindler's first half; black face comedian; very fair.

**Adair, Art**—On second at the Star; comedy and musical; well liked.

**Austin Brothers**—On sixth at the Star; burlesquing familiar vaudeville offerings; good.

**Alberta, Great**—Opened the show at the Apollo the first half; good.

**Beers, Leo**—On next to closing at the Star; moved from fourth position to this more responsible one after first performance; good.

**Byers & Herman**—Closing the show at the Star; acrobatic novelty; good.

**Burns & Fulton**—On third at the Majestic; singers and dancers; worthy of a better place on the bill.

**Brantford, Tom**—On second at the President the first half; stopped the show Monday night at both performances; biggest hit ever scored in an outlying house in Chicago.

**Bush, Joe's School Kids**—Closed the show at the Apollo the first half; good.

**Bonnie & Freeman**—On fourth at the Apollo the first half; songs, dancing and talk; good.

**Browning, Billy**—On second at the Crystal the first half; singing; good.

**Bertossi & Archangeli**—On second at Orchestra Hall; good.

**Blondell, Ed., & Co.**—On fourth at Orchestra Hall; a long laugh; did double duty Sunday, playing at the American Music Hall also.

**Briscoe, Olive**—On second at the Grand the first half; singing comedienne; fair.

**Balloon Girl**—On sixth at the American Music Hall; fair.

**Bard Brothers**—Closing the show at Orchestra Hall; good.

**Bowers, Fred V.**—On fourth at the American Music Hall; good.

**Clothilde & Montrose**—Opened the show at the President the first half; acrobatic; good.

**Carson & Willard**—On eighth at the Majestic; good.

**Cardownie Sisters**—Opened the show at the Circle the first half; singing and dancing; fair.

**Crotty, George**—Appeared at Washington Hall Tuesday night; black face; good.

**Cadioux**—Opening the show at the American Music Hall; very fair.

**Case, Charlie**—Closing the show at the American Music Hall; good.

**DeLeon, Clement**—On fourth at the Star; palming billiard balls; good.

**Diamond Comedy Four**—On fourth at the Julian Monday night; stopped the show after first performance; stopped the show the first performance.

**Dunbar's Goats**—Closed the show at the Century the first half; animal act; good.

**De Laur Trio**—On third at the American Music Hall; operatic; good.

**Dalton, Thomas H.**—On second at the Julian, the "Editor of The Daffyville News," proves an entertaining monologist.

**Eltinge, Julian**—On next to closing at American Music Hall; very good.

**Elliott, The**—Opening the show at the Majestic; harpists and singers; very fair.

**Fisher, Mr. and Mrs.**—On third at the Apollo the first half; sketch; good.

**Flynn, Joe**—On second at the Circle the first half; monologue; very fair.

**Farrarri, Mlle.**—Appeared at Washington Hall Tuesday night; Salome dancer; good.

**Hulbert & DeLong**—On third at Schindler's first half; good.

**Hale, Willie & Brother**—On third at Orchestra Hall; good.

**Havelocks, The**—Opening the show at the Star; juggling; good.

**In Arizona**—On third at the Century the first half; took four curtain calls Tuesday night.

**Jones, Morris**—On second at the Century the first half; "The Perfume Coon"; four bows and a speech Wednesday night.

**Kirksmith Sisters**—On third at the Julian; good.

**Keogh & Francis**—On third at the President the first half; comedy sketch; good.

**Kelcey Sisters**—On sixth at Orchestra Hall; pleased.

**Klein & Clifton**—Appeared at Washington Hall Tuesday night; songs and talk; good.

**Kalinowski Brothers**—Opening the show at Orchestra Hall; good.

**Keim, Adelaide & Co.**—On fifth at the American Music Hall with "Miss Bright Decorator"; brightens the faces of those who see her.

**Knight & Dwyer**—On second at the Majestic; singers and dancers; good.

**LaVigne Sisters**—Appeared at Washington Hall Tuesday night; wister act; good.

**Millman, Bird**—On seventh at the Majestic Monday afternoon, but not able to work owing to recent accident; an attempt was made; substitute pleased.

**Masked Venus**—Opening show at Schindler's first half; program inquiry "Who is she"; answer, "Wayne LeMar"; good.

**Maxim's Models**—Closing show at Schindler's first half; good.

**Mills & Moulton**—On third at the Circle the first half; travesty; good.

**May, Ethel**—Closing the show at the Lyda with a remarkable "mystery act," which is proving a wonderful feature; secured through a stroke of good luck on the part of Manager George H. Hines; drawing a capacity business.

**Musical Thor**—On second at the American Music Hall; very fair.

**Mathews, Juggling**—Opening the show at the Julian; well liked.

**Momo's Arabs**—Opened the show at the Crystal the first half; acrobatic; good.

**McDermott, W. J.**—On seventh at Orchestra Hall; monologue; well liked.

**Nevins & Gordon**—On next to closing at the President the first half, and their scarecrow girl scored a much-talked-of success.

**Onetta**—Closed the show at the President the first half; could not get up her new cyclorama set; worked in old scenery and made a big hit.

**Queen Mab and Weiss**—On second at Schindler's first half; good.

**Richards, Dick & Co.**—On third at the Crystal the first half; stopped the show Monday night.

**Rees Trio**—Opened the show at the Century the first half of the week; well liked.

**Rusticana Trio**—On second at the Kedzie the first half; good.

**Romain & Parisa**—Appeared at Washington Hall Tuesday night; musical; good.

**Rice & Walters**—On next to closing at the Julian; liked.

**Sales, Chicago**—On fourth at the Kedzie first half; good.

**Somers & Storke**—On third at the Kedzie the first half with "Jackson's Honey-moon"; a big hit at that house as it is everywhere else.

**Swan's Cockatoos**—Opened the show at the Kedzie the first half; good.

**Snider & Miller**—On second at the Apollo the first half; song and dance; good.

**Shadwick & Talbot**—On fourth at the Crystal the first half; song and dance; fair.

**Taylor Henry and Alice**—Closing the show at the Crystal the first half; liked.

**Tops, Topsy and Tops**—Opened the show at the Grand the first half; pleased.

**Trovato**—On fourth at the Circle the first half; violin virtuoso; closed show in one; a positive "riot."

**Victoria Four**—On sixth at the Majestic; singing; good.

**Waddell, Fred and Mae**—On third at the Grand the first half; juggling; well liked.

**Watson, Hutchings & Edwards**—Closed the show at the Kedzie the first half; good.

**Weston, Bert**—Appeared at Washington Hall Tuesday night; monologue; good.

**Wilson, Grace**—Appeared at Washington Hall Tuesday night; singing comedienne; good.

**Whitehead & Grierson**—On fifth at Orchestra Hall; good; did double duty Sunday, playing the Julian also; Joe says it kept him going some.

The Reports on Acts are not meant to reflect the judgment of the reviewer but simply to show how the offerings were received at the houses where they appeared.

## IS THERE MYSTERY ABOUT ETHEL MAY?

### How Does It Come That She Breaks Records Everywhere and That Such Acts Are Always Popular

There is a "mystery" about the popularity of "mystery" acts. Are they never to grow old?

Ethel May is at George H. Hines' handsome Lyda theater this week, and is doing the same big business for that house that she drew to the Bijou, Star, Criterion and Kedzie on former appearances. Next week she headlines the bill at the Trevett and a record-breaking week is expected.

It is said that the Association had to spring their limit quite a good deal in order to persuade Ethel May to play the Lyda, where she does two shows a night.

It will probably be her last appearance in such a house, for she insists that the work is too hard on her.

Anna Eva Fay, another act of the same kind, will come to the Verdi shortly. She headlined for Sullivan & Considine at the Apollo in Wheeling last week.

Mahatma, another similar act, played the Chatterton in Springfield, last week, and is said to have proven a drawing card.

Gertrude, still another act of that class, opens next week at Oklahoma City.

Chilo appeared at the American Music Hall last week.

**Want Damages.**

Natchez, Miss., Sept. 28.—Mrs. Kathryn Geis, of the team of Geis & Mack, who played an engagement at Concord park theater last month, has entered suit against the Southern Railway & Light Company for \$10,000 damages on the grounds that M. M. Irwin, manager of the theater, pushed her and insulted her and used improper language in her presence.

**HOW ACTS WENT IN NEW YORK.**

Harry Adler appeared at the Fifth Avenue Sunday; imitations were liked; comedy pronounced poor.

California Girls appeared at the Fifth Avenue Sunday; one of the lyceum bureau variety of acts; fair for vaudeville.

Bothwell Browne is at the Fifth Avenue this week; good.

**Muckenfuss at St. Paul.**

St. Paul, Minn., Sept. 26.—Lee Muckenfuss, a son of B. S. Muckenfuss of the Inter-State circuit, and late of Pat Casey's office in New York, was here Sunday en route to Fargo to open a branch office for the W. V. M. A. He stopped in at the Princess theater, where Coy de Trickey and others were playing.

**MARTIN BECK SECURES GARRICK IN SAN DIEGO, CAL.**

Riverside, Cal., Sept. 28.—Martin Beck has added another theater to the Orpheum circuit in the Garrick at San Diego; vaudeville will be the program hereafter for the first three night each week. This makes the fourth Orpheum house in the state, the other three being the one in Frisco, one in Oakland, and done in Los Angeles.

**Returning to Chicago.**

Lillian Allen Devere, formerly well known in the stock and dramatic field here, comes back to Chicago October 9, with "Beverly," which will be the attraction at the Crown theater. It is her second season with that company.

**NOTICE**

Musicians who double stage specialties or B. & O. send me your address and what you can do. Being 20 years in the show business and now connected with the Hotel Veley Co. (100 rooms), Bar, Cafe and Barber Shop, located at 161-63-65 Clark St. (the center of Chicago), I have numerous managers asking for people.

W. A. EILER, Mgr.

**PRIMROSE FOUR FIXED.**

The Primrose Four are booked solid on the United time. They play Hammerstein's again week of Oct. 31.

Application of the same standards which have made the big dailies in the country the power they are has made THE SHOW WORLD the vital newspaper in the amusement field. THE SHOW WORLD prints the NEWS, and when it is live, throbbing amusement NEWS a man wants, it is only natural that he turns to the SHOW WORLD.

Promoter, Producer and Manager of Vaudeville Attractions

**HARRY W. SPINGOLD**

Acts Bought, Sold or Produced. Acts Managed

Address Suites 725-727 Chicago Opera House Bldg. CHICAGO, ILL.

Western Bureau

**WM. MORRIS, Inc.**

J. C. MATTHEWS, Western Rep.

167 Dearborn Street CHICAGO

Phones Randolph 3301-2-3

Booking more first class Theatres in the Middle West than ALL OTHER AGENCIES COMBINED. Are we booking your Theatre? If not, why not? Write us.

**International Theatrical Company and United Theatres**

BOOKING IN CONJUNCTION WITH THE

**SULLIVAN & CONSIDINE CIRCUIT**

Playing the Best in Vaudeville

PAUL COUDRON, AGENT, NO. 67 SOUTH CLARK STREET, CHICAGO, ILLINOIS

PLAYING THE BEST IN VAUDEVILLE

**SULLIVAN AND CONSIDINE CIRCUIT**

General Business Office Sullivan and Considine Bldg., Third and Madison Streets, SEATTLE, WASH. Fred Lincoln, Gen. Mgr.

General Booking Office Suite 9 and 10, 1440 Broadway, NEW YORK CITY. Chris. O. Brown, Mgr.

**BRANCH BOOKING OFFICES**

67 South Clark St., Chicago, Ill. PAUL GOUDRON.	Third and Madison Sts., Seattle, Wash. MAURICE J. BURNS.	1117 and 1126 Market St. American Theatre Bldg., San Francisco, Cal. W. P. REESE.
---	--	---

London Office, No. 16 Green Street, London, Eng., B. OBERMAYER, Representative.

**FRANK BOHM**

Vaudeville Agent and Producer

GAIETY THEATRE BUILDING

1547 Broadway, New York

**JO PAIGE SMITH**

Vaudeville Broker

Suite 526

Putnam Building, NEW YORK



# RELIABLE RECORD OF VAUDEVILLE ACTS

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

### ROY HARDING.

**Billing**—Pianalog.  
**Class**—"B." No. 405. Time—10 Minutes.  
**Seen**—American Music Hall, Chicago, Sept. 28, 1910.  
**Place on Bill**—Seventh in Nine-Act Show.  
**Scenery Required**—Olio in One.  
**Remarks**—From a "try-out" at the Bush Temple to a responsible place on the program at the American Music Hall in six weeks is probably the record in vaudeville. This is a fast age, and Roy Harding is a rapid pianist who has forced himself to the front merely on the strength of his artistic ability, combined with a suggestion of Trovatoism. He scores so decidedly at the Music Hall that he comes to be recognized as a first-class act this week. Think of it! A young man, new to the show business, tried out at the Bush Temple, August 11, and now occupying a place on the bill which his fellow workers have strived for for years! There are many splendid acts in the first half of the show. Harding would have reason to feel proud had he been second or third on the bill. But seventh! Coming before Julian Eltinge and "cleaning up" is doing something which will long be remembered around Chicago. Harding deserves his success.

### THE SWICKARDS.

**Billing**—"The Shoplifters" (Musical Comedy).  
**Class**—"B." No. 396. Time—15 Minutes.  
**Seen**—Century, Chicago, Sept. 24, 1910.  
**Place on Bill**—Third.  
**Scenery Required**—Street in One.  
**Remarks**—Louis Weslyn has arranged an offering for The Swickards which gets away from the familiar singing and talking teams in one. There is the suspicion of a plot, the entire offering is consistent, and opportunities are offered for the singing and talk of the pair and the comedy of the man. An engaged pair, on a shopping tour, have a discussion regarding the carelessness and absent-mindedness of each other. The lady reprimands the gentleman for having picked up the wrong parcel in the store, bringing another hat instead of the valuable one she had purchased. A newsboy's cries of "Extra—Shoplifters at Work" is unheeded until she produces a pocketbook, pointing out his carelessness by saying he left it on the counter and she picked it up. He produces his own pocketbook and she realizes that she has made a terrible blunder. A paper is bought and they find that the "shoplifters" have taken a pocketbook containing \$500—the very one she has in her possession. The point is made that both are equally careless and absent-minded at times. The difference of the pair are introduced into a song and the song continues after the talk. It is probably a number of English origin, and the title is "Month and Months and Months." The man is an eccentric comedian, who does not depend on comedy dress or comedy makeup. Both are good singers and a burlesque operatic finish, near the end of the act, is decidedly clever.

### THE MONETA FIVE.

**Billing**—Singing and Instrumental Music.  
**Class**—"B." No. 393. Time—18 Minutes.  
**Seen**—Star, Chicago, Sept. 23, 1910.  
**Place on Bill**—Headliner. Number of men 2; number of women 3.  
**Scenery Required**—Interior in Four.  
**Remarks**—Closing the show at the Star last week, the Moneta Five scored so decidedly that Chicago predicts a big success for the quintet when it strikes New York. When the curtain rises one of the ladies is singing "Silver Threads Among the Gold," another lady is at the piano and the gentlemen are playing flute and cornet (with mute). From that time on there are solos, duets, trios, quartets and quintets, both instrumental and vocal. Wava Moneta's singing stands out prominently and another of the ladies takes encores with her imitations of a child singing and reciting. Several curtain calls evidenced the approval of the audience for the offering. The only changes needed for the best time is some new songs to replace some which are no longer welcomed.

### DIERO.

**Billing**—Piano Concertinist.  
**Class**—"B." No. 398. Time—13 Minutes.  
**Seen**—Majestic, Chicago, Sept. 26, 1910.  
**Place on Bill**—Fourth in Ten-Act Show.  
**Scenery Required**—Olio in One.  
**Remarks**—Diero has a novelty in a concertina requiring the same fingering as a piano. He holds it so that the keyboard is displayed, and when he renders lively ragtime selections, it makes a big hit. The difficult fingering is made to stand out and brings him liberal appreciation for his efforts.

### WILL OPEN BOOKING OFFICE.

Harry Von Cleve, manager of the Old Fort Film Exchange, Fort Wayne, Ind., was in Chicago last Friday. He intends to open a booking office in Fort Wayne, as there is none there at present.

### BAYES & NORWORTH.

**Billing**—Songs and Talk.  
**Class**—"A." No. 399. Time—40 Minutes.  
**Seen**—Majestic, Chicago, Sept. 26, 1910.  
**Place on Bill**—Next to Closing. Number of men 3; number of women 1.  
**Scenery Required**—Interior in Four, 24 Minutes; One (Special Set) 16 Minutes.  
**Remarks**—Anyone who finds fault with Nora Bayes and Jack Norworth should be strung up by the neck until he is dead, dead, dead. At the risk of such a penalty being imposed on the reviewer, it must be recorded that the minstrel first part is the least bit tedious at times. The Bayes and Norworth Minstrel olio, which follows, more than atones for any weariness caused by the opening. Jack Norworth is as full of clever ideas as his wife is of personality, and their present offering proves it. So much clean fun is seldom contributed to vaudeville without more noticeable effort. For an encore Mr. Norworth tells of his admiration for Miss Bayes. He is enthusiastic but not sufficiently so to exaggerate the hit she makes with everyone who witnesses her work. Nora Bayes has her audience so completely enslaved that Norworth's switch from admiration to adoration meets the approval of the population of this grand and glorious nation—to paraphrase a minstrel joke "our fathers used to hear." A pianist on the stage and an electrician in charge of the machine which throws burlesque views for an illustrated song, comprise the "company," although not billed.

### GEORGE HILLMAN.

**Billing**—Monologue.  
**Class**—"B." No. 403. Time—17 Minutes.  
**Seen**—Grand, Chicago, Sept. 27, 1910.  
**Place on Bill**—Next to Closing.  
**Scenery Required**—Street in One.  
**Remarks**—Here is a Dutch comedian who need not envy Cliff Gordon his material. He has just as good "stuff" as Gordon ever brought to Chicago, and in case of a disappointment, George Hillman can take the place of "The German Senator" without the audience being disappointed. Hillman's is a new act. The Grand showing was merely to break it in. If he gets any more laughs after he has worked awhile, Cliff Gordon may well look to his laurels. Hillman is dressed in an auto coat and cap. There is a "bust up" just before he appears and he frequently inquires of his chauffeur (off stage) if the "tire" is repaired. This gives him a splendid opportunity to exit if a shorter act is wanted. If there is any request of this kind it will be made by the manager, for the audience does not begrudge so clever an entertainer all the time he can use. Hillman talks of the auto troubles, of woman's suffrage, of domestic life, of the price of meat, of rapid transit, of union labor, and of woman's clothes. None of his jokes have been heard before and everyone is good. For an encore he sings a medley of familiar tunes with the words parodied into a song. He is not a good singer but he knows that, lets the audience know that he knows it, and pleases by kidding his own voice while scoring with a splendidly arranged comic number.

### MR. AND MRS. JIMMIE BARRY.

**Billing**—Songs and Talk.  
**Class**—"B." No. 397. Time—22 Minutes.  
**Seen**—Majestic, Chicago, Sept. 26, 1910.  
**Place of Bill**—Fifth in Ten-Act Show. Number of men 2; number of women 1.  
**Scenery Required**—Full Stage (Special) 18 Minutes; One three minutes.  
**Remarks**—This is billed as a rural skit and while the description is suitable, the offering is nothing more than songs and talk, ornamented by special scenery and a third person, who merely holds the stage at the rise of the curtain and contributes to the comedy by agreeing with everything that Zeke Wilkins (Jimmie Barry) says. The scenic equipment is quite elaborate, but the success of the number is due to the clever talk. Jimmie Barry gives the audience a "wise rube's" idea of New York, and while it is all done in a comedy vein and not intended to be taken seriously, it is the more effective in vaudeville from the fact that many will agree with Zeke Wilkins' idea of New York. There were those in the audience Monday afternoon who think that New Yorkers are less wise than they themselves believe, and the nods of approbation for some of the lines proved it. Only one pair of hands applauded when a reference to New York gave the opportunity. There was only one New Yorker in the matinee throng, or else the others denied their home town. Jimmie Barry sings the best rube song heard in years. It's title is "I'd rather Be a Rube than Be a City Chap." It seems more difficult to provide a song for country characters than for any other style of vaudeville entertainers. This song is a splendid one and Mr. Barry's rendition of it is dandy. Mrs. Barry (who has been a New Yorker, listening to the countryman's tale of his trip to the city), exits before he sings and joins him later in one for a song, which is well done, though it seems rather a pity for Barry to get away from his character. A parody followed, which weaned him entirely away from the country-boy and awakened the audience to the fact that Barry is only a singing and talking comedian after all. The work in one was too good to be cut, yet it seems a pity to not end the act when it has been completed.

### MILTON AND DELONG SISTERS.

**Billing**—"Twenty Minutes' Layover at Alfalfa Junction."  
**Class**—"C." No. 401. Time—19 Minutes.  
**Seen**—Star, Chicago, Sept. 26, 1910.  
**Place on Bill**—Third in Eight-Act Show.  
**Scenery Required**—Full Stage, Interior.  
**Remarks**—J. A. Murphy has written an excellent sketch. It is not exactly suited for three people. An attempt has been made to combine a musical act with a travesty on railroad stations in unimportant places, and while the bid for favor is a sincere effort on the part of the trio, it will not compare with other travesties and rural sketches with sufficient credit to itself to go on the big time without a few changes. The station master of Frank Milton proves an interesting character and the business is extremely laughable. The alarm of the countryman when he hears the mail train coming, his gathering of the mails, which are dumped into a wheelbarrow which passes the center door, is a big laugh. Another alarm which shows a woman wheeling a baby carriage, did not go so well. The early portion of the offering is devoted to two lady travelers kidding the station agent, baggageman and newsboy—for Milton is all of these changing his line of work by donning another cap—an old idea, but still serviceable. When the act is about half over one girl takes a violin and another plays an organ, which has been unnoticed, as it appears to be a crate. There is nothing to this musical bit but something to assist Milton's comedy, and it is out of place, as he uses the organ to advantage later for a single specialty. The finish is far away from the travesty idea. The sisters make a change of costume and the trio renders ragtime on saxophones, stopping every moment or so and singing a line or two of the chorus. This struck the Star audience nicely and an encore was so insistent that the act stopped the show. The three do a few steps while playing and singing, and it is a clever bit, but not introduced properly into the offering to measure up to the requirements of the audiences who like near-consistency along with their fun.

### THE RAYMONDS.

**Billing**—"The Lone Passenger."  
**Class**—"F." No. 394. Time—14 Minutes.  
**Seen**—Century, Chicago, Sept. 24, 1910.  
**Place of Bill**—Opening.  
**Scenery Required**—Special set in Two and Full Stage.  
**Remarks**—This is billed as a "novel scenic comedy" by Charles Bervitz, and depends mostly on the train scene from "The Midnight Sons." It is a travesty on traveling, and with players capable of handling the roles, would probably be well received. The principal scene is located in "Misery" and the name is ominous.

## THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

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

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

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

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

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

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

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

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

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

### GRUBER'S ANIMALS.

**Billing**—Animal Act.  
**Class**—"B." No. 400. Time—11 Minutes.  
**Seen**—Majestic, Chicago, Sept. 26, 1910.  
**Place on Bill**—Closing. Number of men 2; number of women 1; number of animals 3.  
**Scenery Required**—Full Stage.  
**Remarks**—New stunts for elephants to perform are not easily worked out. Maximilian Gruber has evolved a good one in having a pony pass between the legs of an elephant, which walks around the stage. The trick is the same as is often performed by dogs and persons and dogs and horses. Another new thing is having an elephant take a strap in its mouth, and when this is attached to the pony, carry the smaller animal off the stage. The animals are worked by a man and a woman, and there is an elephant, a horse and a pony. Several parts of the routine are sufficiently out of the unusual run for the offering to be well worth while.

### THE DIAMOND FOUR.

**Billing**—Comedy Quartet.  
**Class**—"B." No. 404. Time—18 Minutes.  
**Seen**—Julian, Chicago, Sept. 28, 1910.  
**Place on Bill**—Closing.  
**Scenery Required**—Full Stage.  
**Remarks**—The Julian has an excellent bill this week and the simple statement that the Diamond Four were placed to close the show after the opening performance tells the story of their success. It is a comparatively new act. Chris Sorenson, formerly the principal part of the Quaker City Quartet, has the principal comedy in a school boy act. Ed. Jacobi is the tough kid, Will Hirst is the Jew boy, and Robert Richards the teacher. Sorenson's comedy is of the same laughable variety that made the Quaker City combination such a success. He is surrounded by capable singers and comedians and the offering is just exactly what the audiences want—a combination of good singing and laughable fun.

### WILLIAMS, THOMPSON & CO.

**Billing**—"The Burglar's Union."  
**Class**—"C." No. 402. Time—17 Minutes.  
**Seen**—Grand, Chicago, Sept. 27, 1910.  
**Place on Bill**—Closing. Number of men 3.  
**Scenery Required**—Street in One. 12 Minutes; Interior in Four, 5 Minutes.  
**Remarks**—Hear ye! Hear ye! Hear ye! Charles E. Bray, Norman Friedenwald, J. C. Matthews, Frank Q. Doyle, Kerry Meagher, Eddie Hayman, all of the vaudeville men who are seeing so many acts that laughs come hard, there is a blackface act playing the ten and twenty houses in Chicago that will bring a hearty laugh to the most hardened observer of comedy. It was at the Grand the first half of this week and gave the Show World reviewer the best laugh since Neil O'Brien played the Majestic. It may be some old "nigger act" made over. There is the noisy coon burglar who is warned to keep quiet and the finish is where the comedian returns after a scuffle with an officer, wearing the policeman's outfit. These things are familiar but they are so introduced that a sphinx will laugh.

### LUPITA PEREA.

**Billing**—Mexican Aerial Wonder.  
**Class**—"C." No. 395. Time—14 Minutes.  
**Seen**—Century, Chicago, Sept. 24, 1910.  
**Place on Bill**—Second. Number of women 1; number of men 1.  
**Scenery Required**—Full Stage.  
**Remarks**—Working above a net, this Mexican girl, perhaps sixteen or seventeen years of age, does the most remarkable trapeze act ever witnessed. While doing the early portion of her routine she frequently slips from a position in which she is sustained by her forelegs and catches on her heels. This tricks brings great applause. The real surprise of her act comes when the trapeze is set to swinging and she does a forward, catching on her forelegs and slipping down to a heel hold.



# JOS. E. HOWARD ACCUSED OF PLAGIARISM

## Melody Copyrighted in Germany in 1905 Offered Under His Signature in "The Girl Question in 1907—Julian Mitchell Stung for \$1,000

By C. P. McDONALD, Music Editor

A tale of bold piracy on the high seas of popular music endeavor has just come to light. Joseph E. Howard is the buccannear who has unfurled the black flag and brazenly offered his contraband to the public.

From a street arab who sold papers and lifted his youthful voice in song in the streets of Denver to the Captain Kidd of musical Comedy is the evolution of this piratical composer.

Aside from its skull and crossbones phase, the story also has its humorous aspects. It began in 1905 when Ed. Bote and G. Bock, music publishers in Berlin, Germany, published a composition bearing the name of Victor Hollaender. The publication was duly copyrighted in that year.

In 1907, two years later, Captain Kidd Howard's musical comedy, "The Girl Question," was produced by Mort H. Singer at the LaSalle theater in Chi-

cago. One of the pronounced hits of Mr. Howard's score was "WALTZ ME TILL I'M DREAMY," published and copyrighted by Charles K. Harris. Mr. Harris also secured British rights for the number.

Julian Mitchell, it is said, while in Europe some time ago, heard the Hollaender melody and saw its possibilities. Mr. Mitchell entered into negotiations for the American rights to the composition, and, it is declared, paid one thousand hard dollars before finally closing with Ed. Bote and G. Bock.

When Ziegfeld's "Follies of 1910" was produced there was, and still is, a song in the score entitled "SWING ME HIGH, SWING ME LOW," lyrics by Ballard Macdonald, music by Victor Hollaender. The music of this song is the same music that cost Mr. Mitchell one thousand dollars and which was, in 1905,

copyrighted by Bote and Bock of Berlin. The copyright for the United States was assigned in 1910 to Jos. W. Stern & Company, who publish the Lillian Lorraine swing song.

Thus we have a very pretty entanglement of copyrights which, summarized, reads as follows:

Copyright, 1905, by Ed. Bote and G. Bock. British copyright secured.

Copyright, 1907, by Chas. K. Harris. British rights secured.

Copyright for the U. S. A. assigned 1910 to Jos. W. Stern & Company.

Copyright, 1910, by Jos. W. Stern & Company.

The song copyrighted and published by Ed. Bote and G. Bock was composed by Victor Hollaender.

The song published two years subsequently by Chas. K. Harris bears Pirate Howard's name as the composer, al-

though the chorus of Howard's song is Hollaender's music.

The song published by Jos. W. Stern & Company is by Hollaender.

Mr. Mitchell and Mr. Ziegfeld are being "kidded" for playing in the "Follies" Mr. Howard's music, published by Harris, which is Mr. Hollaender's music, published by Bote, Bock, and Stern.

Just what legal steps, if any, will be taken by Jos. W. Stern & Company is not yet known. Mr. Howard's culpability is palpable. This is not his first offense. His plagiarisms often have aroused comment among publishers and his fellow composers. But this is the first instance that has come to our knowledge where he has lifted bodily the compositions of his superiors.

The Show World reproduces herewith Mr. Hollaender's melody and Mr. Howard's theft.

## WITH THE PUBLISHERS' NIMBLE PRESS AGENTS

### THE VICTOR KREMER CO.

A bright, breezy march song known as "Why Don't the Band Play Dixie," is being featured by several patriots who speak of it as "an indispensable." Lord Roberts, who has the distinction of being the smallest comedian in the world, is doing the "Dixie" song with great success.

Mr. John Terry is doing the London Music Halls and reports added success with the Italian song, "Go on, Good-a-Bye."

Hail! Ye Shriners (and others), and salaam to the great Mohammedan "Imam," which is one of the best far-Eastern serenades that has come under the notice of the public for some time. Grenlock and Byrd, in their travesty on Grand Opera, are scoring a hit with this beautiful number as an oriental dance.

The Mortimer Sisters are closing a neat little act, in a neat little way, with a neat little song, entitled "In the Same Old Way."

Nat Osborne, who has been prominently connected with a number of music publishing houses, has become the

professional manager of the J. Fred Helf Co.

Illustrated singers are making a sensational hit with the biggest "rag" success of 1910. "Play that Barber Shop Chord," words by William Tracey, music by Lewis F. Muir, published by the J. Fred Helf Co. If the song was not already a hit, the slides, by Alfred L. Simpson, would make it popular.

The slides for J. Fred Helf's latest march ballad, "When a Boy from Old New Hampshire Loves a Girl from Tennessee" are being prepared by Scott and Van Altena and will be the finest released by slide makers this year.—**JOS. W. STERN & CO.**

France, the land where "The Marseillaise" was born, proudly points to Auguste Bosc as the newly found peer of that country's popular dance music.

Born April 23d, 1868, and brought up at Montpellier, Bosc displayed great musical talent at the early age of 5. His father, besides being a very good violinist gave Auguste his first lessons on that instrument. Then the younger Bosc entered the Paris conservatory, where he advanced rapidly under his instructor, Maurin. Bosc himself, later

accepted a position at the "Conservatoire Nationale" as instructor on the violin.

He had certain musical ideas of his own, which he did not care to keep imprisoned. At a concert given at the above mentioned "Cercle Militaire," Bosc played his now world-famous Valse lente "Rose Mousse" for the first time. This composition has not only made the circuit of France, but also the entire musical globe.

For his admirers at Saint-Valery-en-Caux, Bosc composed another melodious and very original piece, entitled "Marche des petits Pierrots," an "overnight" hit, of which 500,000 copies were sold in but a short time.

Joseph W. Stern & Co. are exclusive United States representatives of August Bosc and are already enjoying an immense sale on his new two-step success, "Indiana."

Campbell & Co. are featuring Paul Lineke's intermezzo "Amina" in their act, playing the number on two marmaphones. They are also using S. R. Henry's characteristic two-step, "Down in Yucatan."

LeMaire & Fisher have just

"launched" a comedy playlet entitled "Making Good," in which Mr. LeMaire is singing the new philosophical song, "My, What a Funny Little World This Is."

Miss Caroline Dixon is playing around New York City and vicinity, singing "I'm Not That Kind of a Girl."

The Brigadiers Company is meeting with great success with Henry & Macdonald's "I've Got the Time, I've Got the Place, But It's Hard to Find the Girl"; also, "Follow the Car Tracks," a number written by Solmon & Macdonald.

**M. WITMARK & SONS.**

Miss Dolly Tompkins is using "Just for a Girl" with great success.

The Three Dancing Balfours are using "Temptation Rag" and "Love Keeps the Whole World Young."

Will J. O'Hearn, who is with "A Romance of Killarney Co." this season, writes us that he is singing "River Shannon."

Willie Hold Wakefield is using "She Had a Lot of Things When She Came Back."



Geo. Pearl, of Pearl & Pearl, is using "Just For a Girl," and has added "Where the River Shannon Flows" to his act.

Palmer & Leever sing "Shaky Eyes." Hardy Langdon is using "I Trust My Husband," "Yiddisha Love" and "She Had a Lot of Things When She Came Back."

Asher B. Samuels, Chicago's popular baritone and well-liked song plugger, has joined Ted Barron's forces at Witmarks.

Although but twenty-six years old, Harold Orlorb, the exceptionally gifted writer of music who has just signed a contract with M. Witmark & Sons, by the terms of which he will hereafter write exclusively for that house.

Mr. Orlorb's first important work was a comic opera, called "The Prince and the Peasant," which was first produced in Salt Lake City, Mr. Orlorb's birthplace, and was afterward sent on tour throughout the northwest.

Shortly after this, Orlorb, who had been studying music from childhood, went to Ann Arbor College, at Ann Arbor, Mich., and resumed his musical studies under Alberto Jonas, now a famous pianist and teacher in Berlin. In 1903 he came to New York, where he has remained ever since.

This gifted and progressive young composer has written quite a number of song successes and some of the more important musical shows. One of the latter was "The Seminary Girl." The latest production success composed by him was "The Flirting Princess," produced at the La Salle theater, Chicago, by Mort Singer. It was written in collaboration with Hough, Adams & Howard. Mr. Orlorb has just completed a new comic opera with Hough & Adams.

**PLEASING ATTRACTIONS IN DETROIT THEATERS.**

Detroit, Mich., Sept. 28.—These attractions opened at local theaters the beginning of the current week: Detroit opera house—Mrs. Fiske in "Becky Sharp" for three days, with Ethel Barrymore in "Mid-Channel" to follow for three days. Garrick—Guy Bates Post in "The Nigger" for three days, with De Wolf Hopper and Louise Dresser in "A Matinee Idol" to follow for three days. Lyceum—Ward & Vokes in "Trouble Makers," for the week. Lafayette—Hal Reid in his new play, "The Kentuckian," for the week. Temple, vaudeville—Annabelle Whitford, the original Nell Brinkley Girl, headliner. Miles, vaudeville—Shepp's Dog, Pony and Monkey Circus, headliner. Family, vaudeville—The College Girls, headliners. Majestic, vaudeville—George Beach & Co., in "School Days," headliners. Gaiety, burlesque—Rice & Cady's "The Beauty Trust." Avenue, burlesque—Barney Gerard's "Follies of the Day."

**WATTERSON R. ROTHACKER LEAVES THE BILLBOARD**

Manager of the Chicago Office to Direct Motion Picture Specialty Company.

Watterson R. Rothacker, efficient and obliging manager of the Chicago office of "The Billboard" for the past couple of years, is about to sever his connection with that publication and embark in a specialized branch of the moving picture business. Mr. Rothacker is to devote his entire time and attention to the direction of the Industrial Moving Picture Company, a corporation which has been organized to manufacture and



W. R. ROTHACKER.

handle motion pictures adapted for commercial and advertising use. Offices in the Boyce building, at No. 112 Dearborn street, Chicago, have been engaged by the company, and Mr. Rothacker will make his headquarters there after he leaves The Billboard.

During his connection with the amusement publication at its Chicago office, Mr. Rothacker has built up a large personal following whose good wishes will go with him to his new field of endeavor. The Show World joins in wishing him every success.

**CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS**

For the Guidance of Performers and Music Dealers

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

Numbers Reviewed in this Issue, and their Classification

- "SQUAW COLLEEN." Class—E.
- "SAN FRANCISCO GLIDE." Class—F.
- "SOMEBODY'S LONESOME." Class—P.
- "DOES ANYBODY HERE KNOW NANCY?" Class—P.
- "MY CAVALIER." Class—G.
- "TOOT YOUR HORN, KID, YOU'RE IN A FOG." Class—A.
- "THAT YODLIN' ZULU RAG." Class—M.
- "THAT INDIAN RAG." Class—M.
- "THAT ITALIAN RAG." Class—M.
- "THAT ITALIAN RAG" (instrumental). Class—G.
- "WAIT TILL WE GATHER IN THE GOLDEN CORN." Class—M.
- "OH, YOU BEAR CAT RAG." Class—Z.
- "THERE'S COMP'NY IN THE PARLOE." Class—P.
- "MOTOR KING" (instrumental). Class—G.
- "ALL ABOARD FOR MONKEY TOWN." Class—G.
- "I LOVE MY STEADY BUT I'M CRAZY FOR MY 'ONCE-IN-A-WHILE.'" Class—A.
- "WHEN THE BLOOM IS ON THE HEATHER." Class—M.
- "IT'S THE SAME OLD ME BUT NOT THE SAME OLD GIRL." Class—F.
- "MOON-TALK." Class—F.

The Head Music Publishing Company of New York has a capital number in "SQUAW COLLEEN," by Joe McCarthy and Harry DeCosta. Mr. McCarthy tells a pretty little story, which is somewhat on the order of the tale of "Ar-rah Wanna," and Mr. DeCosta hasn't overlooked anything in making his half of the song effective. "Squaw Colleen" is sprightly and gingery.

Jos. McCarthy and Al. Piantadosi gave Leo Feist a manuscript entitled "SAN FRANCISCO GLIDE." Mr. Feist published it, and we have a copy of it before us. That is, we did have a copy in front of us. But we played it over once and read the words. Then we ruminated. Had Mr. Feist lost the business acumen for which we heretofore have given him much credit? No, we cogitated, we hardly believe so. Mr. Feist probably was just actuated by that reckless abandon which sometimes impels publishers to publish inferior jumbles of words and music. Poor, awful poor.

"SOMEBODY'S LONESOME" is the inscription of Thos. S. Allen's latest slushmushgush. It is published by Jos. M. Daly of Boston. "There is always someone who makes a fellow glad, there is always someone who makes a fellow sad," wails Mr. Allen. Righto, especially the sad part. That's the way we feel about "Somebody's Lonesome."

"DOES ANYBODY HERE KNOW NANCY?" by Sydney Grant and Harry L. Newman, published by the Sunlight Music Co., Chicago, is commonplace and adds nothing to the gait of nations. Mr. Grant has made a futile attempt at being witty and one excerpt from his lyric, "She thought that she could act, she could, like Held," suffices. Mr. Newman's music is a little better than the lyric and his effort is capable considering the material on which he had to work.

Felix Feist and Jos. S. Nathan have written a successor to their "Senora," a Spanish waltz song which they call "MY CAVALIER." It is published by Leo Feist and is a good song of its kind. In fact, the workmanship is a little better than in the ordinary run of such songs for it shows more finish and polish. It is not, however, as meritorious as was their previous song of this type. One can say this without detracting from the good points it does possess.

"TOOT YOUR HORN, KID, YOU'RE IN A FOG," words by Jos. Mittenthal and music by Joseph M. Daly, is nothing but a jumble of poor rhymes and stereotyped music. Absolutely worthless. Jos. M. Daly, Boston.

A Class E melody (Al. W. Brown) and a Class M set of words (J. Brandon Walsh) go to make up "THAT YODLIN' ZULU RAG," published by Shapiro. It probably will meet with a little popularity. Harmless and clean.

"THAT INDIAN RAG," by Marvin Lee and Donald Bestor, (Will Rossiter, pub-

lisher). Medium words and a melody good only in spots. Not to be compared with the publisher's successful Indian number of a year or so ago.

Edgar Leslie's words to "THAT ITALIAN RAG," are dull and stupid. Al. Piantadosi's music is extremely good. And there you are. Mr. Leslie, it seems to us, is suffering from overproduction. The publisher, Leo Feist, announces that "That Italian Rag" also is published as a characteristic rag time march. This is as it should be, for it gives Mr. Piantadosi's melody a chance to show itself for what it is worth. It is a foregone conclusion that Mr. Leslie's words necessarily must detract from the good qualities of the music.

A fair little march ballad is "WAIT TILL WE GATHER IN THE GOLDEN CORN," by Sam L. Lewis and Leo Bennett. It is not inspirational and it is not new in idea, for these happy-ending, wedding-bell lyrics just now are much in evidence, but it is no worse than many another ballad of its kind. (Chas. K. Harris.)

"OH, YOU BEAR CAT RAG," words by Wm. Tracey, music by Lewis F. Muir and Fred Watson, published by J. Fred Helf Company. One of those "can't stop movin'" things. Suggestive and coarse.

"THERE'S COMP'NY IN THE PARLOE," by E. Ray Goetz and Fred Fischer. Our notion of nothing to hear. (Shapiro, publisher.)

Henry Frantzen's new march and two step, "MOTOR KING," is spirited and full of action. Mr. Frantzen is a careful writer and a composer of good instrumental numbers. "Motor King" does not show him at his best, but it contains quantities which convince us that this new march is not to be judged on first hearing. (Haviland.)

Jack Drislane and Geo. W. Meyer have written "ALL ABOARD FOR MONKEY TOWN." (F. B. Haviland Publishing Co.) The story deals with a monkey wedding in the jungle and Mr. Drislane has done his subject full justice. The music is apropos and jingly. The title page, however, isn't representative. Pfeiffer, the artist, doesn't seem to have grasped the full import of the story. A little more jungle and fewer hills, we believe, would have added to its effectiveness.

"I LOVE MY STEADY, BUT I'M CRAZY FOR MY 'ONCE-IN-A-WHILE,'" another one of Jos. M. Daly's publications, is trashy and pure twaddle. We don't know the authors, Irving Hinkley and Allen W. S. Macduff, but kindly suggest that they refrain in future from pulling such drivels on us. We're callous, we admit, but heaven forefend we should again be introduced to such inhuman screeds.

Ted Snyder Company published Wm. Gould's "WHEN THE BLOOM IS ON THE HEATHER." Here again the soldier boy is "leaving for the front to

fight the foe," to come back "when the bloom is on the heather." He doesn't know how long the war will wage, or just how he's coming back—and, mercy! what a thought has come to us! Suppose, just suppose now, that some awful, dastardly enemy should shoot him before the heather blooms and he'd have to be brought back on a stretcher,—ooh. (Business of shuddering.) But he's coming back when the crool war's over, you betcha, but he's just going to put up some fight until that old heather does bloom 'cause he's going to be sad and fighting will make 'im forgit his aching heart. "To cheer her up he did beguile," confides Mr. Gould, but we'll just bet he didn't succeed, 'cause she stood with the usual tear-dimmed eye as the transport cut loose.

Nothing to rave about is "IT'S THE SAME OLD ME BUT NOT THE SAME OLD GIRL," by Arthur Gillespie and Terry Sherman. (Harris, publisher.) Same old expressions, same old summer's night, same old summer breeze, same old moon, same old trees, same old kiss, same old memories, same old style of song, same old melody, and, we assume, same old misfit royalty statements.

"MOON-TALK," words and music by Gus Kahn. (Will Rossiter, publisher), is foolish, poorly constructed, and without melody. Since writing "I Wish I Had a Girl," Mr. Kahn has been desperately trying to "come back." After analyzing "Moon-Talk" we have come to the conclusion that Mr. Kahn has given up in despair. His efforts in "Moon-Talk" are painful, and we would advise Mr. Kahn to talk a much needed rest.

**Engagements Through The Bennett Exchange.**

The Bennett Dramatic Exchange, with headquarters in Chicago, has announced the following recent engagements:

Cyril Courtney, Bijou Theater Stock Co., Chicago; Irene Cogan, Columbus Theater Stock Company, Chicago; Ida Root Gordon, Criterion Theater Stock Company, Chicago; Earl Gilbert, Fred McKee, Katie Emmett Vaudeville Co., Chicago; Wm. C. Hodges, Claudia Colonna, Frederick Harrington, Townsend Keller, Helen Derby, and Chas. Brown, Grand Opera House Stock, Dubuque, Iowa; Frances Deane, Eloise Moody, "The Time, Place and the Girl" Company; Blanche Alexander, Junie McCree Vaudeville Act; Julia Earl, Margaret Bucklin, E. H. Schmidt, Davis & Drake's, "Romeo & Juliet"; L. D. Hollister, Martha Russell, Agnes Biall, Clarence Bellaire, Frank Frances, Chas. Foster, Frank Wagner, Caroline Lawrence, Larrie Connover and others, Stock at the Mabel and Sheridan theaters, Chicago; Paul Edwards, Bennett Finn, Criterion Theater Stock Co., Chicago; Chas. T. Hart, Isabelle Gilbert and Grace Fox, Earvey Stock Co., Kankakee; Mildred Van and Earl Burnside, "Through Death Valley"; Fred Langley, Elizabeth Gillespie and Dave Henderson, College Theater Stock Co., Chicago; Flora Fairfield and Chas. Danforth, Bijou Stock Co., Chicago; J. C. Klein, "Tempest and Sunshine" company; C. D. Perkins, Miss Wilkenson and Grace Raymond, Campbell & Russell Stock Co., Dayton, Ohio; Lester Queneco, "Wizard of Wiseland" company; Jess Travers, "The Climax" company; Kenneth Miner, Cecil Sommers and W. J. McCarthy, "The Girl from the U. S. A."; Carroll Drew, Ed. Winn, Frank Caffrey and J. D. Leatherman, "The Love Pirate" company; Sheridan Davison, Milton Bromley, stock, Columbus, Ohio; Miss Anne Hamilton and Tom Arnold, with "Port of Missing Men"; L. J. Bingham, "The Rosary" company; Douglas Graves and J. C. Klein, Rodriguez Stock Co., Dayton, Ohio; Butler Powers, Lyric Stock Co., Minneapolis, Minn.

**SEASON IS A GOOD ONE ACCORDING TO SHELDON**

"The season is a good one," observed Harry Sheldon, whose connection with Fred Wildman's agency enables him to keep in constant touch with the pulse of theatricals. "Nothing has come in that had any right to go out in the first place and the shows on the road are doing nicely. Stock business is tremendous. I was out to the Peoples' theater last Saturday night and I felt bad when I saw the management could have sold the seat they gave me fifty times."

**Two More "Rosary" Companies.**

Ed. W. Rowland and Edwin Clifford have accomplished the impossible at the Globe with "The Rosary." The show is making money at that house. The matinee business is big. "The Rosary" has proven so successful that two more companies are being organized. One of them opens October 20 and the other October 23. "It is doing remarkable," was the terse way in which Ed Rowland summed up the matter last Monday morning.

**BARRIERS BURNED AWAY GOES OUT IN A FEW WEEKS**

Karl McVitty has taken a place in the main office of the Gaskill, Carpenter & McVitty firm, and Roy Emery succeeds him in advance of "Rosalind at Red Gate." That firm have a dramatization of "Barriers Burned Away," by George Middleton, (who arranged the stage version of "The House of a Thousand Candles" and "Rosalind at Redgate") and the new show goes out in October.



# THE SHOW WORLD

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

## The Show World Publishing Co.

GRAND OPERA HOUSE BUILDING  
EIGHTY-SEVEN SOUTH CLARK STREET  
CHICAGO

LONG DISTANCE TELEPHONE  
CENTRAL 1577

Cable Address (Registered) "Showworld"

**WARREN A. PATRICK**  
Managing Editor.

### ADVERTISING RATES

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

### SUBSCRIPTIONS

(Payable in advance.)

Two dollars and fifty cents the year. Delivered anywhere on earth. On sale at all news stands, five cents the copy. Dealers send orders through your news company. Western News Company, general distributors.

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



October 1, 1910

### Borrowing Trouble.

There need be no uneasiness about the action of the City Council regarding theaters. Legislation is always based upon what is right and the alderman of this city will not take action on any matter which is of importance to theater owners without hearing both sides of the case and taking that course which is fair to all concerned.

When matters of importance are pending, statements are often made which will not bear close investigation. Braggarts may claim an influence which they do not possess. Those who have axes to grind may pretend that the turner of the crank is a "friend of theirs," when that friendship will not be strong enough to make the wheel turn slowly or rapidly at the suggestion of the fellow with the ax.

Those who watch legislation closely will agree that laws are in the main just and right. If there should be action taken in regard to downtown theaters or outlying theaters, the council will do so. That action will not be such that will put any man or set of men out of business. Any uneasiness on the part of those with money invested seems to the Show World to be borrowing trouble.

Show people depend upon show papers to point them to the things they want to buy. There are thousands of show people in this country, and nearly everyone of them reads THE SHOW WORLD. Mr. Advertiser, do you want the Showman's money? THE SHOW WORLD will help you get it.

### TO OUR READERS.

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

## The Christmas Number of the SHOW WORLD will be Issued Saturday, Dec. 24. Last Forms for the Big Special Issue Close Wednesday, Dec. 21.

The tang of fall is in the air, the turning of the leaves, and the return to topcoats and wraps by the people one passes on the street directs attention to the fact that summer has gone, that fall is with us, and that winter and Christmas is approaching.

With the celebration of the Yuletide, there will come another big holiday issue of THE SHOW WORLD. People in all departments of the amusement business everywhere are beginning to expect it and in the offices of publication preparations for the extraordinary issue are already in progress.

The Christmas issue of THE SHOW WORLD for the good year, 1910, will come from the presses Friday, December 23, and will bear date of Saturday, December 24. The last forms, for advertising and all other matter, will

close at midnight Wednesday, December 21.

The approaching holiday number of "The World's Greatest Amusement Newspaper" will be all that previous special issues would lead its readers and the general public to expect. It will be bright, snappy and original—a glad addition of a progressive and fearless newspaper devoted to the best interests of amusement people everywhere. There will be many special features. The edition will be resplendent with interesting and artistic illustrations.

Because of its retentive interest, each special issue of THE SHOW WORLD is of particular value as an advertising medium. Copies of each Christmas number which has been issued in the short but spectacularly eventful life of the paper to date are to be found carefully preserved in many homes, offices,

and places to which the general public have access; copies of the issue of December 24, 1910, will take their place with them after the first interest of thousands of readers has been satisfied. This explains the demand for space in the advertising columns of the approaching issue which is already making itself felt.

In previous year's it has been THE SHOW WORLD'S custom to unswervingly adhere to the rule of "first come, first served," in the allotment of preferred advertising space. In this preliminary announcement, therefore, it may be said that this same rule will apply this year. Advertisers in all fields are advised to make their reservations early and to supply copy as soon as possible to permit of its handling in the most effective and artistic way.

It was anent the Lyric theater and Chicago's alleged indifference toward the attractions offered there that A. Toxin Worm made his famous pronouncement against Chicago as a show town. Mr. Worm said many peevish things about the city, and with one sweep of his pen relegated it to the one-night stand order. Now comes Charles Klein, author of "The Gamblers," which had its premier in the Lyric, and takes it all back. Mr. Klein does not say that Chicago is the best theatrical town in the world, but he does say that Chicago is more or less particular and more or less discerning, and he is also of the opinion that Chicago is inclined to give an author a fair showing and to give him the benefit of the doubt, at least. The fact that Chicago was chosen as the place in which to

offer an important play at this time, seems to make Mr. Worm's peevish plaint look very foolish, and the fact that five of the plays now successful in New York had their first productions in Chicago further helps to put Mr. Worm in a bad light. We have always contended that Chicago is discriminating, and safer and saner in its judgment of plays than New York. Much of the stuff that gets across in New York will not go here, and, on the other hand, it seldom happens that an attraction that fails in Chicago makes a success in New York. The Authors' producing company has paid us a nice compliment by producing "The Gamblers" here, and Mr. Klein's kind words are thoroughly appreciated.

Anna Steese Richardson is muck-raking in the October issue of the Pictorial Review, and her rake has dragged in the moving picture business. She protests against the dark auditorium in which moving pictures are exhibited, and cites a number of crimes which she says can justly be laid at the door of moving picture theaters so conducted.

It has long been known that a perfectly dark house is not essential to best results in the presentation of moving picture men and periodicals devoted to the moving picture business have, at different times and with varying degrees of assiduity, advocated the installation of the

lighting systems which have been found practicable for moving picture auditoriums. It is possible to have a moving picture theater so lighted that any person in it can see any other person there, no matter how far removed from him, and still enjoy to the fullest extent the pictures on the screen.

The October issue of the Film Index devote more than a column to an argument for the lighted theater, commending Miss Richardson's muck-raking, concluding with this priceless pearl of wisdom: It lies with the theater managers whether the picture theater is to be a menace.

## NOT ONLY SAFE AND SANE BUT GOING THE RIGHT WAY

If the announced plans of the Sells-Floto Circus people to put out a fifty-car show next season to play the big cities at the "split," or twenty-five cent price, occasioned comment among followers of the white-top and sawdust, the publication in the Show World of a recent interview with a well-known circus under the caption, "Doubting the Sanity of Sells-Floto Folks," has occasioned but little less comment. The Show World has had all kinds of answers to the inference of this article—and from people in all branches of the entertainment business. The following is a specimen communication which has the ring of sound argument about it:

Memphis, Tenn., Sept 19, 1910.  
Warren A. Patrick,  
Editor Show World,  
Chicago, Ill.

Dear Sir:—I have been a reader of the Show World for some time, and often felt that I would like to answer some of the articles published, but always concluded—"What's the use." But in your issue of September 17, the front-page article quoting a "well known showman" doubting the sanity of the Sells-Floto folks gets on my nerves. Now, I may not be as well known or as old in the circus business as "the well known," but I firmly believe that if Tammen and Bonfils put out a fifty-car show, their grit and stick-to-it-iveness will pull them through. It is stated that they lost \$400,000 before they got to making money—all right, perhaps they did—it was nearly all sunk with a fifty cent show. You will say it wasn't big enough for a "four-bit" show—all right again—but how about being too big for a twenty-five cent show? Tammen and Bonfils went against that strong opposition and met it fair and square at every turn; they showed the towns that had the population and not only made good with the people, but made money, at twenty-five cents per head. If, as "The Well Known" says, they made \$100,000 this season with a

twenty-five car show, why can't they make \$50,000 with a fifty car show at "two bits" per? The circus business is far from being strange to Mr. Tammen. Why should he be governed by precedent, or follow in the "beaten paths"? Such methods never got a business man a bean. It is the push, new ideas, and giving the public what they want that gets the coin, and the Sells-Floto people will do it. I was in an Iowa town this summer where one of the "big ones" was showing. By 9 a. m. the public square was lined with teams from the country, and every livery barn was over-taxed. The parade was witnessed by fully 5,000 country people. They did not follow the parade to the show ground, but made a grand rush for their respective rigs and drove homeward. Curiosity prompted me to stop and ask a farmer why he was leaving town. He was accompanied by his wife and four children. His answer was straight to the point—"I can't afford to go, Mister; it would cost me \$2—besides, the children would want popcorn and peanuts. We will wait for a cheaper one." I watched this exodus for one hour and I'll gamble that two-thirds of our country friends left town. I went to the show in the afternoon and the "big top" was sorrowfully empty. Now, if this had been a twenty-five cent show, you can bet your last dime that every "blue" and reserved would have been filled. If a suit of clothes costs \$20 on Main street, and around on Hustle avenue the same thing can be purchased for \$10, who will get the business? The \$20 man may fool a few, but the \$10 fellow will get the many. I am far from being a cheap priced showman, but any old time you think that "Denver Bunch" are in wrong, you've another "think" coming. I am not in the employ of Tammen and Bonfils and have no interests at stake, but again I say, if these gentlemen put out a forty or fifty car show, they will make the "kings" of the circus world stand up and take notice.

## TO THE EDITOR

Denver, Colo., Sept. 26.  
Warren A. Patrick,  
General Director Show World.

Dear Sir:  
Results which have attended our use of your advertising columns in advance arrangements for the Sells-Floto Circus season of 1911 have been such that we feel that we must write you for your encouragement and to express our great satisfaction. I can say, and say truthfully, that we have had more answers from performers, agents, bill-posters, and others, in answer to the page ad. which we used in The Show World than we ever received in the history of our advertisements in any or all of the show papers heretofore. We congratulate you upon the worth of THE SHOW WORLD as an advertising medium.

We are, Yours very truly,  
SELLS FLOTO CIRCUS CO.  
Per H. H. Tammen, Pres.

If they have bothered the "big fellows" with a little show, what will they do with a big show at half the price. Keep your eye on that hunstling western bunch, or better still, keep both eyes on them.  
Yours truly,  
(Signed) ED. R. STANLEY,  
With Nicolai & Poynter's "Lena Rivers" Company.



**THE TWO ITALIAN BOYS**  
**JOE CHRISTOPHER AND PONTÉ JIMMIE**  
**FIFTEEN MINUTES OF REAL "DAGO" RAG WORK IN ONE**

**CINCINNATI, OHIO.**

**Columbia**—Eva Tanguay is a cyclonic success. Such a great drawing card is seldom encountered in vaudeville. If the Keith folks sought some attraction to off-set "The Barnyard Romeo," they found it in egotistical, eccentric Eva. Agnes Scott and Harry Keane give a sketch which is liked. Harry Brown, Viola Harris, and Ed. Lindeman get laughs. Guss Hibbert and Fred Warren provide black face comedy. The Six Musical Nosses please. Radie Furman is a disappointment. LeClair and Sampson are back on the "big time" with their burlesque acrobatic act.

**Orpheum**—"The Barnyard Romeo" opened the season at the Morris house this week and fully lived up to the expectations of theatergoers. It is in reality a musical comedy worth \$2 of anyone's money. Mizza Hadjos, Dorothy Vaughan, Adelaide, Johnny Hughes and Sidney Grant are the artists who make the offering unequalled in vaudeville. The acts are Keno & Connors in a travesty which pleases, Zay Holland who is fair when she sings and poorer than fair when she plays the violin. Cartmell & Harris, sterling entertainers; Dorothy Vaughan, the season's brightest discovery; Sydney Grant, entertaining monologist, and Marie Lo's tableau.

**Empress**—Consul the Great is this week's headliner and is proving a strong feature. Harry Antrim scores with songs and talk. O'Rourke & Atkinson please with "The Insurance Agent," Vardon, Perry and Wilber have a clever musical offering, Leo & Chapman open the show with gymnastic work. Kitty Edwards pleases.

**KANSAS CITY, MO.**

**Orpheum**—Marion Murray & Co., in "The Prima Donna's Honeymoon," is the feature of a good bill. Nellie Nichols scores. The Five Olympians are liked. The Duffin-Redey Troupe do many difficult feats. Lyons & Yosco were forced to respond to encores. Ed. Fennell and Lena Tyson sing and dance entertainingly. Carson brothers prove splendid acrobats.

**Empress**—The Pullman Porter Girls with Ned (Cork) Norton are headliners and score. The Four Rio Brothers rival anything in their line ever seen here. Stasio and Louis Berini score with grand opera. Mondane Phillips, a Kansas City girl, made a big hit here. The Holdsworth's sing and dance delightfully. The Dandies Dancing Girls sing, dance and banjo. Pero & Wilson open the show with a clever juggling turn.

**ARCOLA & CO.**  
FEATURING  
"THAT GIRL MUSICIAN"

**DAVE PERCIE MARTIN**  
"At Hickory Crossing"

**Group of Four Leopards and One Panther**

Trained to work together; also Lions, Bears, Wolves, Binturong, Llamas, Ostriches, Cassowaries, Monkeys, and other animals and birds now on hand. 20 Polar Bears for August and September delivery. Orders taken now.  
WENZ & MACKENSEN,  
Dept. S. W., Yardley, Bucks Co., Pa.

**DAVENPORT AT LIBERTY**  
ADVANCE AGENT OR HOUSE MANAGER

Wire or Write  
**Dick Davenport,**  
% Show World, Chicago

Re-engagement over the Sullivan & Considine Circuit  
**PELHAM HYPNOTIC SCIENTIST**  
Direction **CHRIS O. BRONN**

Just a Few of Us Left  
**Fred Bowman**  
Banjoist and Comedian  
Address, Henry Brown Amusement Co., 59 Dearborn Street, Chicago

**Fables in Vaudeville No. 20**

**"THE STAR WHO STARTED BUT NEVER ARRIVED."**

By **FRANCIS OWEN** of Owen & Hoffman

Once upon a TIME there was a GREAT DRAMATIC STAR named G. HAM KNOWITALL, who was a great favorite in FLAGG, ILL., and PASS THROUGH, WIS. Put his foot on a BAR RAIL, a glass of SUDS in his LILLY WHITE RIGHT, and he could make you forget the fame of BOOTH and BARRETT. He had a large BAR-ROOM following, who always crowded close to listen to him throw HOT AIR about the time he packed 'EM in against a CIRCUS, or played HAMLET in DENVER. He raved about some of the fine notices he had received, and PROUDLY exhibited one which read, "G. HAM KNOWITALL played HAMLET at the GRAND. He played it from 8 o'clock till 11." Another BEAUTY was from WINNIPEG, which contained the following BOOST. "G. HAM KNOWITALL played HAMLET here last night. The orchestra rendered some fine MUSIC." One day HAM appeared in the BAR with tears in his eyes and told the RED noses his dream of ever being recognized as a great ARTIST was over—HE was GOING into VAUDEVILLE. The RED noses and the BARTENDER pleaded with him not to do it—to please not wreck his fair young life. HAM was stubborn though—He was going into VAUDEVILLE. The DRAMA was driven to the wall, he said, and he must desecrate his ART and drag it down to—VAUDEVILLE. Tearfully they said GOODBYE to him, sadly they took a last DRINK at the BARTENDER'S expense, and G. HAM KNOWITALL passed out of their lives—to go into VAUDEVILLE. HAM didn't know exactly HOW he was GOING—but he was on his way. He was told that he must first appear at the "try-out" house for the REAL "try-out." Ham told them how famous he was, but THEY said they had never heard of him, and they were from HODKINS time—in MISSOURI. HAM waited for two years before he got a chance to QUALIFY for even the first try-out, and after he had passed through that, they TOLD him he must wait his TURN for the REAL try-out. He waited until his hair turned WHITE and his WHISKERS grew longer than a BULL TERRIER'S pedigree. Peacefully his old companions passed away of old AGE and still he waited. He was going into VAUDEVILLE. He never grew discouraged, though he met hundreds of other GREAT REPORTAIRE STARS who had dropped down dead, trying to arrive at the same PLACE. His company had been rehearsing steadily all the time and had to have new STAGE WARDROBE as the old stuff crumbled away to DUST, BUT they were going into VAUDEVILLE. Sometimes well meaning friends tried to stop him and pointed to signs reading—"VAUDEVILLE: The GRAVEYARD of many LEGITIMATE STARS. The WORK is hard—the REWARD of LABOR small—KEEP off the GRASS." Unheeding though, HAM passed them by and kept saying to himself, "I am going into VAUDEVILLE." He never arrived—for one night his folks gathered around his bedside as he was breathing his last. Suddenly a SMILE came to HAM'S lips, his eyes grew BRIGHT, and his face looked young again with the MAGIC WAND of HOPE. Softly they raised him upon his pillow and asked him what he SAW. Poor HAM pointed in front of him and said in a thin, quivering VOICE, "I see the MAN who puts you on at the last "try-outs," he says I-GO-ON TO-NIGHT." CURTAIN, likewise STREET in ONE.

**MORAL** It's a GOOD thing to be a STICKER—but sometimes you can STICK TOO **MORAL** long.

**Columbia**—Edith Clifford in "The Eagle and the Girl" makes the big hit of the show. Joe Hall and Jimmy Manton sing and play the piano and please. Houston & Kirby sing and dance and pass. Steele & McMasters are liked.  
**PEORIA, ILL.**

**Main Street**—Harry Edson and his dog "Doc" is the most talked of feature of the bill this week. So intelligent a canine has never before been brought to Peoria, and it is doubted if an equal exists. Inness & Ryan return and through Maude Ryan's gowns and Charles Inness' singing a substantial hit is scored. Jean Jurende and the "Rah Rah" boys please. Richards & Romaine, aerialists, are liked. Sam Herman, coon shouter; good. Dick Thompson & Co. in "Terry's Return," entertainers.  
**KALAMAZOO, MICH.**

**Majestic**—Lew Wells is the most talked of feature of the bill. Davis & Walker, a colored act, score. "A Night With the Poets," is liked. Campbell & Brady please. Downey, Williard & Swain did the best they could with a bad farce.

**WANTED AT ONCE**  
A First-Class Bar Performer  
Send Photo and Description  
G. P. 400, in Care of  
**SHOW WORLD, CHICAGO, ILL.**

**BLOOMINGTON, ILL.**

**Majestic**—Ethel Whiteside and Her Picks headline this week's bill, and it is one of the biggest hits ever seen here. Miss Whiteside is clever and has a bunch of picks which could not be equalled for entertaining qualities. Edney Brothers & Co., open the show and please. The Gypsy Players (Martinez and Martinez) follow and have a musical offering worthy of the best time. Sampson & Reilly offer refined singing in a pleasing way and score. Dalto-Freeze bring down the house with comedy acrobatics.

**DETROIT, MICH.**

**Miles**—Prof. Schepps' dog and pony circus headlines the bill and pleases. J. Aldrich Libby and Katherine Trayer present a novel skit called "A Dispute in Morocco." May Green sings some enjoyable songs. Jack Taylor is a clever trickster. Prehal Brothers, acrobats, open the show. Earl Flynn and Nettie McLaughlin were unable to reach here for the opening performance.

**JACKSONVILLE, FLA.**

**Bijou**—Gladys Vance is proving the greatest feature ever seen in vaudeville at Jacksonville. The theater is "packing them to the doors" at every performance and all credit goes to "The Girl in the Mirror Dress." One critic says: "She has it on any of the singers who have been before Jacksonville audiences in the memory of the present generation." Enigmabelle proved interesting. Gordon & Henry danced well. Ben F. Cox sings some clever songs. Mr. and Mrs. Murray Ferguson score with a travesty. **Majestic**—Billy Windom is scoring with black face fun. Frantz Caesar mystifies. Alice Berry shows wonderful personality. Terry & Elmer make the audience laugh.

**Extra—Al Edition**

**Thomas H. Dalton**  
Editor of "The Daffyville News"

An Animal Act That is a  
Trouble to No One

**DUNBAR'S GOAT CIRCUS**

An Animal Act That is a  
Delight to Everyone

THE IRISH MILLIONAIRES

**Troxell & Winchell**

**2 REAL** Singing, Dancing and  
Talking Comedians  
WARDROBE UNEXCELLED  
Neat and Refined in One

NOW PLAYING for W. V. M. A.

**LACEY SAMPSON**

AND  
**MABEL DOUGLAS**

Opening on Interstate Circuit  
on November 27

**SOMERS & STORKE**

PRESENTING

**JACKSON'S HONEYMOON**

PLAYING 12 INSTRUMENTS

**"The Gipsy Players"**

In Fifteen Minutes. Ask A. E. Myers

"Ten Minutes on Main Street"

**BERT TURNER**

Juggling Pantomime Novelty  
Now Playing Western Vaudeville Time

OPENS ON UNITED TIME NOV. 7

**JOHN P. REED**

ARRANGED BY A. E. MEYERS  
THRU PAT CASEY OFFICE

**JOHN E. YOUNG**

IN THE

**Sweetest Girl  
in Paris**

MANAGEMENT HARRY ASKIN

Playing S-C Time—Direction of Ray Merwin

—AL—

—PETE—

**WARD & STONE**

SINGERS AND DANCERS JOYESQUE



# KLEIN SCORES TRIUMPH IN HIS "THE GAMBLERS"

## Chicago's Judgement Proclaims "The Chocolate Soldier" a Success and "Teresa" Tuneful.

By WILL REED DUNROY.

WILBUR EMERSON.....GEORGE NASH  
 JAMES DARWIN.....CHARLES STEVENSON  
 GEORGE COWPER.....WILLIAM B. MACK  
 JOHN EMERSON.....GEORGE BACKUS  
 FREDERICK TOOKER.....CECIL KINGSTONE  
 GILES RAYMOND.....DEWITT C. JENNINGS  
 THOMAS.....WILLIAM POSTANCE  
 HICKS.....CHARLES BURBIDGE  
 BINDLEY.....GEORGE WRIGHT, JR.  
 WAITER.....EGBERT MUNRO  
 ARTHUR PICKERING.....  
 .....GEORGE WRIGHT, JR.  
 ERNEST ROBERTS.....GRANT ERVIN  
 CATHERINE DARWIN.....JANE COWL  
 ISABEL EMERSON.....EDITH BAKER  
 JANE.....JULIA HAY  
 MRS. ARTHUR PICKERING.....  
 .....MARILEE BORNEFELD  
 MRS. ERNEST ROBERTS.....MARY BARRY

A BIG smashing play is Charles Klein's "The Gamblers" revealed Monday night on the stage of the Lyric theater with the above splendid cast. It is a play of our own time, dealing with financial crookedness made so familiar to us through the perusal of the daily newspapers. The play, which is in three acts, and is offered by the Authors' Producing company, at the head of which is John Cort, deals with high finance in the main, but there is a love story interwoven in the plot, and the interest is held tensely from beginning to end. It is a frank melodrama but it is not a rough one. It is a human play, and one that holds interest for men and women, who are living in this day of strife and struggle. To be sure the hero is not quite all a hero, and for that reason he is much more human than many other heroes who have strutted their little hour on the stage. This hero has used the funds of a bank to enrich himself and others, and while he goes to prison in the last act, as he should, it appears that he will soon be out, and will then wed the woman he loves, for all this is made plain in the text. It is a better play than "The Lion and the Mouse" and that play had a tremendous vogue, so it is to be expected that "The Gambler's" will have a long and prosperous life. Those who like life as it is, and those who like red blood in their drama, will take great delight in this new offering.

The opening night was an auspicious event. The newspaper fraternity of Chicago was present in large numbers, and the audience was in a particularly receptive mood. Vociferous manifestations of delight were frequent, and in due season Charles Klein, the author, who was present for the premier was brought before the curtain where he made a nice little speech. The author said that he did not consider Chicago much more discerning than any other metropolis, but he did consider that Chicagoans were inclined to be fair. In other words, he thought that Chicago would give an author the benefit of the doubt, at least.

Besides Mr. Klein, there were numerous other playwrights, writers, and journalists in the house, to say nothing of the players, and other professional people. John Cort was on hand, and Mrs. Bierbower, the mother of Elsie Janis was one of the honored guests of the evening. Henry Woodruff dropped in for the performance and many other theatrical people were also conspicuous. Altogether it was an occasion of much moment.

For the Author's Producing Company, Phillip Klein appears as manager, and William Postance as general stage manager.

As for the verdict of the Chicago critics, it was in the main favorable. James O'Donnell Bennett of the Record-Herald, calls it a parlor melodrama. Percy Hammond, of the Tribune, was a little more enthusiastic. Ashton Stevens of the Examiner, seemed to like the play very well, and Eric DeLamater, of the Inter-Ocean, gave a verdict that was flattering.

Colonel Popoff.....EDMOND MULCAHY  
 Major Spiridoff.....HENRY COOTE  
 Nadina Popoff.....ANTOINETTE KOPETZKY  
 Aurelia Popoff.....MARGARET CRAWFORD  
 Mascha.....FRITZI VON BUNING  
 Lieutenant Bumerli.....FORREST HUFF  
 Captain Massakroff.....FRANCIS J. BOYLE  
 Louka.....KATHLEEN BURKE  
 Stephen.....WALTER HALBACH

Another palpable hit. This time it is at the Garrick theater. It is "The Chocolate Soldier," a buoyant comic opera of the old school, but new in every particular. It is one of those attractions we have been looking for for a decade. It is joyous throughout, clean and wholesome, and it is a delight from the opening chorus to the finale. The story is based on George Bernard Shaw's "Arms and the Man," a sort of travesty that contains much interesting matter. It has been whipped

into comic opera by some good man, and Oscar Straus has written some music for it that is a source of great joy to everyone. The music sings its way into the inner consciousness, and it is music of such a high order that it carries everyone away with it. The dear high brow can hear it, and rejoice. The low brow can sit and have his ears tickled as well. It is much that appeals to the universal, and for that reason the present engagement should be a long one. On the opening night the audience arose to the climax of the second act in a demonstration that was remarkable.

Teresa.....GLEN ELLIS  
 Francois.....JAMES McELHEARN  
 Don Alphonso de la Casterere.....  
 .....OSCAR FIGMAN  
 Donna Teresa.....HELEN KEERS  
 Count Erna Eulicheles Xlopolos Pipitachologogolis.....HARRY LANE  
 Don Teresa Elvira Marie Mercedes de la Fuente.....ILON BERGERE  
 Fernand de Lettorriere.....HARRY BENHAM  
 Francois Lechamps.....WALTER R. PASCHAL  
 Maurin.....J. S. KINSLOW  
 Messaller.....HERMAN NOBLE  
 Bueux.....ALBERT McGARRY  
 Boris IXIX.....CARRICK MAJOR  
 Lucienne.....GEORGENA C. LEARY  
 A boatman.....GEORGE L. BOBBE  
 Mero de Clerode.....KATHERINE TONCRAV  
 Elfen.....JULIA EASTMAN

"Teresa, Be Mine," is the title of a farce with music which is holding down the boards at the Chicago opera house. It is a piece with a rather tenuous plot not always clear and not always interesting. The music is very good, however, and in due season, when the members of the company get to working together, the piece will probably contain more of interest to the public. Ilon Bergere, a young woman who appeared at the Whitney as the French girl in "A Broken Idol," is the prima donna, and she is doing very well with the chief role. Oscar Figman is the comedian, and he is a seasoned player with good methods. The other members of the cast are acquitting themselves with "Alma, Wo Wahnst Du," which is now "Alma, Wo Wahnst Du," which is now current at the Whitney.

Frederic Donaghey, newly appointed general representative for George Tyler, made a flying trip to New York this week. On his way back to Chicago he stopped over in Rochester to look at "The Deep Purple" which will come to the Princess next week. Joseph J. Garrity, formerly with Harry Askin at the Grand opera house, has cast his lot with Mr. Donaghey, and will in the future take to the road.

"The Aviator," a play that was coming full tilt to the Olympic, has been side-tracked, and in its place we will have Augusta Thomas' play, "The Member from Ozark." Any play by this man is sure of commanding attention, and it is to be hoped that in this case the writer has come up to his usual high standard.

Harry Riley, the Adonis who takes the double back action name who is in the tickets at the door of the Majestic theater, tells a new one. He says that a man walked up to the ticket window the other day, and looking squarely into the eyes of Livingston Glover, the treasurer, said: "Say, cull, where can I go squat for half a clam?" Mr. Glover also swears the man said it, so what are you going to do about it?

The beauty squad of the Chicago police force drilling at Orchestral Hall for the benefit of the Policemen's Benevolent association has been offered \$2,000 a week to go on at the American Music Hall. These men, who perform under the direction of Major Bauder, are all handsome fellows, and they are of all nations under the sun. They are a jolly lot of fellows and there are some great wits among them.

Addison Burkhardt, author of "The Sweetest Girl in Paris," tells a good story of Coventry, the stage director. Coventry was putting on "The Runaways" and Mr. Burkhardt came around to voice a complaint.

"You have spoiled the second act of my book," said Mr. Burkhardt.  
 "Do you think it is a good book?" retorted Coventry.  
 "Indeed, I do," came the reply.  
 "There is but one good book, my boy," exclaimed Mr. Coventry, "and that is the bible."  
 And then there was a tableau.

Addison Burkhardt also tells a little tale on Toby Lyons. The latter dropped in to see "The Mimic World" in New York.

# MOLLIE WILLIAMS IS "CRACKERJACKS" SHOWS

## Has Good Claim on Title of the Cleverest Woman in Burlesque—Girlie Notes.

There are people who think that Mollie Williams is the cleverest woman in burlesque. After the present week's performance at the Star and Garter theater by Bob Manchester's "Cracker Jacks," which includes Miss Williams, the number of people holding this opinion will be largely increased. Certainly Miss Williams is well up in the running for championship honors.

The "Cracker Jacks" show furnishes an exceptionally good entertainment and it is fortunate for burlesque that it is this week playing the West side house where ladies and others not generally attracted by entertainments of this kind delight to go. In costuming and scenic equipment the company is more than the equal of anything which has played the West side house thus far this season—but it is in the ability of the principals and the cleverness of the things which have been given them to do that the show stands out most prominently.

Miss Williams—she of exceptional ability—makes her first appearance in the opening number of the vaudeville olio and impresses her audience with the dignity of a position which does not require her to appear in the opening burlesque. This vaudeville opener is by all odds one of the most extraordinary and most pretentious which has ever been offered in burlesque. It is entitled "Le Danse L'Enticement" and is a development of the classic and interpretative dance idea which has been prevalent in vaudeville and on the legitimate stage for some time. Miss Williams appears as a beautiful western girl who is sharing her father's lonely cabin on a frontier, where operates a bold, bad bandit, who has long been at enmity with the girl's father and has coveted the girl for his wife. The father is lured from the cabin one night during a storm, leaving the girl alone to fall into the hands of the bandit, who is masquerading as a monk and asks for shelter from the elements. The girl is vain and, after the monk has feigned at retiring for the night, dons a beautiful gown which she finds in a bag the monk has represented to contain clerical vestments. When the girl is thus beautifully arrayed, the bandit discloses his identity and is only deterred from his announced purpose of kidnapping through "Le Danse L'Enticement," which the girl does to make him forget himself, and become intoxicated. As a dramatic finish the girl seizes the bandit's pistol and, as the bandit follows her up a short flight of steps, kills him with a bullet in the head.

As presented by Miss Williams, Frank Fanning, and George Dillon—none of whom have previously appeared on the stage—"Le Danse L'Enticement" is worthy of a place on any sort of a program. It is melodramatic in the extreme, but all three performers handle their lines and business in a way which shows that there is no burlesque acting there. The playlet-dance is particularly appropriate as a burlesque attraction, however, for the reason that it has a couple of rapid and perfectly conventional disrobing scenes and a dance, typifying grace and the training of every muscle in the body. In the dance Miss Williams is genuinely beautiful—and not from the burlesque standpoint which banks largely on avoirdupois. A full-stage set of scenery is carried for the number, adding much to its worth.

The Original Piroscoffis Family, an European juggling act, provides another extraordinary act in the olio; the act is extraordinary in the finish which the performers give their work; the performers are two neat little girls and three men.

"How's the show?" asked Burkhardt.  
 "The best show in the house," replied Lyons, which saying garnered quite a grin from those who heard it.

Henry Woodruff, who is in town getting ready to star in "The Genius," with music and a chorus, is the only unmarried male star on the stage today. He was a leading man when John Drew was a juvenile. That is going some.

Caldwell B. Caldwell is the man with the double back action name who is in advance of "The Member from Ozark," the play scheduled for the Olympic next week, opening Sunday night.

The Evening Globe is the title of a paper issued at the Lyric theater to boost "The Gamblers." One of the sights for the gods at the opening night was to see Patrick F. Ludwig in a tuxedo circulating the papers.

The theatrical war between the syndicate and the independent is just now at its height in Chicago. The forces are pretty well lined up, and the struggle is bringing us some good shows.

Frank Harcourt is funny in the monolog he does and his song which is helped out by the ludicrously grouped southern extremities of a bunch of chorus girls, provides a novelty. Williams & Brooks, in a talking and singing sketch, entitled "The New Cadet," also worked in the olio.

The two burlesques, "A Trial Marriage" and "Daffydills" could be improved upon. The first is new, but isn't funny, and the second is laughable, but very old in spite of its new title. Ruby Leoni and Lillie Vedder, burlesque "queens" of the established type, did the best they could in each, wearing beautiful gowns on a pair of stunning figures. Johnny Jess, John Williams and Frank Harcourt were funny in the closing skit.

Will J. Kennedy, with the Jack Singer show at the Alhambra this week, has been the subject of much complimentary conversation along the Rialto. Many players, playwrights, and theatrical people have been out to see his comedy tunts, and it is said that he will be utilized next season by one of the more important play producers. He is considered as a find, and he will probably be heard of more extensively in a year or so.

### Joins Rector Girls.

James Francis Sullivan cancelled his vaudeville engagements last week and went east to join "The Rector Girls."

### Beauty Trust Disappoints.

Detroit, Mich., Sept. 28.—"The Beauty Trust" is at the Gaiety. The cooche dancer, who was an extra attraction last week at Chicago, is not here. The show has little merit.

### NEW BURLESQUE CIRCUIT PROMISED BY DAVID SIMON.

David Simon is leaving a trail of press work regarding new theaters in the South. Wherever he goes there are stories printed of amusement houses to be erected. New Orleans is promised a burlesque house and many other southern cities get new theaters. Simon told them in New Orleans that he planned a burlesque circuit to include: Milwaukee, St. Paul, Minneapolis, Duluth, Rockford, Springfield, Cairo, Nashville, Chattanooga, Memphis, Savannah, Atlanta, Montgomery, Mobile, New Orleans, Houston, Galveston, San Antonio, El Paso, Tucson, Los Angeles, San Diego, South Pasadena, Santa Barbara, San Francisco, Oakland, Sacramento, Portland, Tacoma, Seattle, Spokane, Butte, Helena, Salt Lake City, Pueblo, Denver, Lincoln, Omaha, St. Joe and Kansas City.

### T. H. LUBIN PRESENTED WITH LOVING CUP.

New York, Sept. 28.—After an active association of fourteen years with the estate of H. C. Miner, J. H. Lubin has resigned as manager of Miner's Eighth Avenue theater and will assume charge of one of the newest of the Marcus Loeb New York theaters. The employees of the Eighth Avenue theater utilized the occasion to present Mr. Lubin with a beautiful silver loving cup and also a set of engrossed resolutions, testifying to the esteem in which he was held by all who had worked under his direction. Mr. Lubin is making the change with the best wishes of his past employers as well as thousands of friends in and out of the profession.

Let the fight proceed, gentlemen. It is an ill wind—you know the rest.

Next week we will have a few changes in the theaters. Billie Burke will come to Powers' theater in "Mrs. Dot" and "The Deep Purple" will come to the Princess with Mrs. Fiske at the Grand opera house and "The Member from Ozark" at the Olympic. This will give us a nice variety of openings and will add zest to a season that has begun to pick up wonderfully. Business has been growing and the season shows signs of promise.

Bookings for "The Rosary," which is now current at the Globe, have been cancelled, and it is quite probable that this play will be in town until the holidays. Large crowds have been attending the performances, and it begins to look as though the piece were in for a run.

The great big hits in town just now are "The Chocolate Soldier," at the Colonial, Elsie Janis in "The Slim Princess" at the Studebaker and "The Sweetest Girl in Paris" at the La Salle.





# CHICAGO THEATRICALS IN CARTOON

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

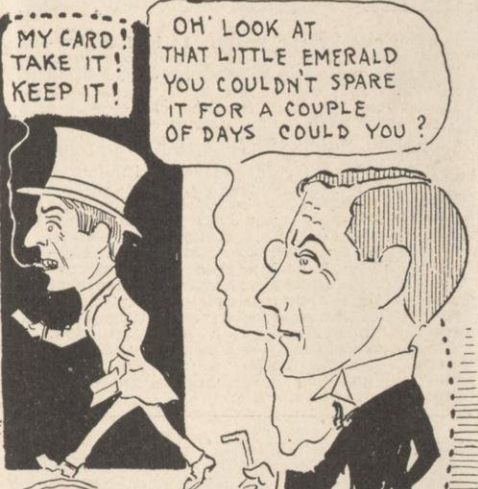
GRAND OPERA HOUSE

## LAURETTE TAYLOR "THE GIRL IN WAITING"

AT THE Olympic Theatre  
SAM LEDERER, Chicago  
MANAGER  
SEPT 4 1910.



E.H. KELLY  
-AS-  
ALLEN BARKER  
SCOTLAND YARD  
DETECTIVE



MY CARD!  
TAKE IT!  
KEEP IT!

OH! LOOK AT  
THAT LITTLE EMERALD  
YOU COULDN'T SPARE  
IT FOR A COUPLE  
OF DAYS COULD YOU?

PERCY AMES  
-AS-  
"MONTAGUE"

Police man..... Henry Hallam  
A Passenger..... Arthur Glenmore  
Lillian Turner..... "The Girl in Wait-  
ing"..... Laurette Taylor  
Joshua Turner, M. P..... Wallace Erskine  
George Hemmings..... A. H. Van Buren  
Sir Charles Greville, M. P..... Wilfred Draycott  
Detective Barker..... E. H. Kelly  
Mrs. Witherspoon..... Julia Ralph  
Montague Witherspoon..... Percy Ames  
Martha Watts..... Eliza Mason  
Aunt, cashier at Watts' tea shop..... Mary Knoch  
Rose, waitress at Watts' tea shop..... Geraldine Peck  
Miss Janeway..... Ada Gilman  
Mrs. Hemmings..... Alice White

## "THE GIRL AND THE DRUMMER"

CAST  
Jones..... Herbert Cortbell  
Professor Ebenezer Goodly..... Phil. H. Ryley  
Richard Heatherly..... Hans Robert  
Rev. Anthony Goodly..... John Paschby  
Bigbee..... Robert Millikin  
Baldie..... Bernard Dyllan  
Cissie Selwyn..... Vera Michelena  
Mrs. Goodly..... Vera Michelena  
Jeffrey Lewis  
Marjorie..... Marie Flynn  
Minerva..... Norma Brown  
Alvina Starlight..... Kitty Baldwin  
Helma..... Belle Gold  
Butler..... Thomas McCann



PHIL. H. RYLEY  
-AS-  
PROF  
GOODLY

IN THE INTEREST  
OF SCIENCE,  
ETC.

WELL BUILD  
A BUNGALOW

VERA MICHELENA  
AS  
"CISSIE  
SELWYN"

MARIE FLYNN -AS-  
"MARJORIE"

COULDN'T YOU  
LET THE MATTER  
DROP, I HAVE A  
WIFE AND  
FAMILY!

BERNARD DYLLYN  
-AS-  
"HOLDER"  
A POLICEMAN

HERBERT  
CORTHELLA  
AS  
"JONES"

YUMP

AH NEVER  
SEEN YOU  
COME IN, AH  
NEVER SEEN  
YOU GO  
OUT!

BELLE GOLD

"HELMA"

The Studebaker  
EDW. J. SULLIVAN,  
Manager.  
Geo. Ade Davis | Asst. Manager and  
Press Representative

## "THE DOLLAR PRINCESS"

AT THE ILLINOIS THEATRE "FREDDIE"



CARROLL MCOMAS  
AS  
"DAISY"

DONALD BRIAN

UM! SHE'S  
HEARD  
TOO  
MUCH!

E.J. CONNOLLY  
-AS-  
J.W. COWDER

BROTHER  
I PROMISED  
YOU A  
LARGE  
RING

A BOIL IN THE  
KETTLE IS WORTH  
TWO ON THE  
NECK!

A BOAT SAILS ON  
WEDNESDAY

WILL WEST  
-AS-  
IVAN  
TARTAROFF

"TOM"

DAISY  
LE HAY

F.P. STAMPER

ALBERT  
HART

## "The Slim Princess"



OH! YES I  
KNOW I'M  
MARRIED  
BUT THEY  
DON'T!

ELSIE JANIS  
AS  
PRINCESS  
KALORA

A CERTAIN SORT  
OF FATHER, HAS  
A CERTAIN SORT  
OF SON, ETC

IT'S ALL  
OFF NOW

MY PEOPLE  
OVER HERE  
MAKE FUN  
OF ME  
BECAUSE  
I'M NOT  
FAT!

JAMES GORDON  
AS "TOD"

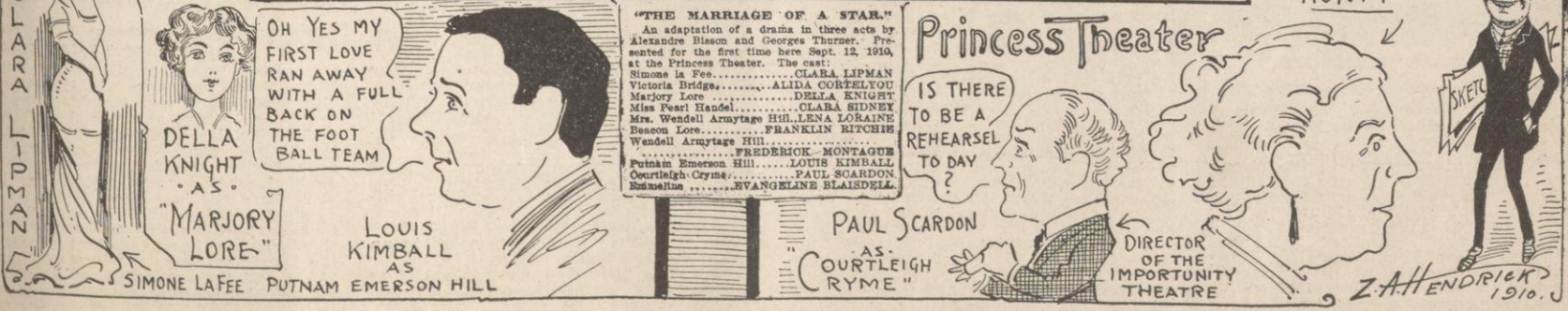
I DON'T CARE  
ABOUT MYSELF  
BUT

RALPH NAIRN  
AS THE  
HON. CRAWLEY PLUMSTON

SAM COLLINS  
-AS- IZZIT EFFENDI

"THE SLIM PRINCESS."  
A comic opera in three acts founded on a  
famous story of the same name by George  
Lusk. Libretto by Henry Blossom, music by  
John H. Tildesley. Presented for the first time  
Sept. 13, 1910, at the Studebaker Theatre.  
The cast of principals:  
Mohamed Bey..... M'ELROY JOHNSTON  
Cherif Bey..... GENE BURVEN  
Prince Malagaski..... SAMUEL BURBANK  
Bibi Effendi..... WILLIAM BURBANK  
Crawley Plumston..... SAM COLLINS  
Count von Schloppenhaus..... RALPH NAIRN  
Alex. Piko..... CARL HAYDEN  
"Boe" Norcross..... GEORGE PARSONS  
Florence Jeneke..... EARLY PILCHER  
Nether Baldie..... JULIA FLARY  
Miss Plumston..... FLORENCE MORRISON  
Duchess Longstreth..... KATE WINGFIELD  
Princess Kalora..... GRACE KING  
Elsie Janis..... ELSIE JANIS

## Clara Lipman. IN "THE MARRIAGE OF A STAR"



ARE YOU  
KIDDING  
ME?

OH YES MY  
FIRST LOVE  
RAN AWAY  
WITH A FULL  
BACK ON  
THE FOOT  
BALL TEAM

DELLA  
KNIGHT  
-AS-  
"MARJORY  
LORE"

LOUIS  
KIMBALL  
AS  
SIMONE LA FEE PUTNAM EMERSON HILL

"THE MARRIAGE OF A STAR."  
An adaptation of a drama in three acts by  
Alexandre Bisson and Georges Thurner. Pre-  
sented for the first time here Sept. 12, 1910,  
at the Princess Theatre. The cast:  
Simone la Fee..... CLARA LIPMAN  
Victoria Bridge..... ALIDA CORTELYOU  
Marjory Lore..... DELLA ENIGHT  
Miss Pearl Handel..... CLARA SIDNEY  
Mrs. Wendell Armatage..... LENA LORAIN  
Bencon Lore..... FRANKLIN RITCHIE  
Wendell Armatage Hill.....  
FREDERICK MONTAGUE  
Putnam Emerson Hill..... LOUIS KIMBALL  
Courtleigh Cryme..... PAUL SCARDON  
Bunseline..... EVANGELINE BLAISDELL

Princess Theater  
IS THERE  
TO BE A  
REHEARSEL  
TO DAY?

PAUL SCARDON  
-AS-  
"COURTLEIGH  
CRYME"

DIRECTOR  
OF THE  
IMPORTUNITY  
THEATRE

CLARA SIDNEY  
-AS- AUNTY

Z.A. HENDRICK  
1910.



# THE RUNNING FIRE OF AMUSEMENTS

## Doc Waddell's Review of Happenings of the Past and Present From the Vantage Ground of His Years of Circus Experience



Columbus, Ohio, Sept. 29.—I feel the years creeping upon me, not that I am not in good health and have not the colt's friskiness, but in the sense that it has been a long time since I met or heard from those I found were true blue along the pathway of life. I just received a note from Sciotoville, in

this state. It reads: "I stopped in Portsmouth to see your mother. Have been away from the old diggings twenty-five years. To you I send best greetings." "Robert Rigrish," is the signature, which, with the note's contents, puts the past right up to me as a dream. I remember Rigrish left the dear old home place and identified himself in the show business. I have not seen him since his taking leave for the ports on the professional sea. I wonder how it has been with him? I wish some arrangement could be made that would bring show people together in one mighty reunion. What a gathering it would be! What a revelation to the world it would bring! The grave certainly contains many, many secrets of our big family, and clasps in its embrace of clay and love many, many ideas that no doubt would have helped the living and added more greatness to theater and to "white top."

**In the Fraternity of Newspaperdom.**  
The newspaper people have always been my constant study. All I have ever been theirs. I really hate to read of a press agent "calling" the press. I confess the press gave me considerable more than I gave them. I can never repay the goodness they rendered unto me. If the newspapers were to itemize the mean, little, petty contemptible tricks served to them by those who should have served kindness instead, there are some persons who have drawn salary as press agents—and may be still at it for aught I know—that would hide their faces in shame. Let's all endeavor to be better men and women, the highest titles that can be bestowed on members of the human race, and being such we will not be false to any one, and the Golden Rule will link the professional and the unprofessional in perfect harmony.

I notice quite a number of newspaper people have branched out and are doing well as playwrights. In Columbus are three—George Atkinson, F. E. Dumm, and Charles Fritzsche—and all Columbus is proud of this trio of "Native Sons," who, when kids ran away and served time with the circuses, Atkinson formerly was of the Journal staff here; Dumm was best known to circus folk when city editor of the Marion (Ohio) Star, and

tion, in explanation of which statement he says that all social dramas that are eventually staged are, in the last analysis, dramas of blind forces. In "In The Night," he says he has succeeded in giving dramatic form to the doctrine of natural selection. "All our acts, all our conduct, are phenomena of natural selection," says Mr. Fritzsche, "and one is even justified in saying that a people selects its gods in the same way that a male selects the female he wants and the female the male she desires to have and keep. It is, indeed, the operation of a law like that which the evolutionists call the law of natural selection that gives the dramatic character to the various episodes and events of social life and the conflict of this law with the ideals of civilization afford the material I have employed in 'In The Night'. One could as well and aptly call this play, 'Darwinism.'" Mr. Fritzsche has been a

barn out by the roots. It had a powerful suction. It sucked the sacred cows in the menagerie absolutely dry, pulled all the water out of the waterworks, and then went around to the waste water pipe of a bath room and drew a child that was taking a bath down through the two-inch pipe, a distance of 200 feet! Sassaria retained three inches of pipe and a lock of the child's hair."

During my stay at Marion on this never-to-be-forgotten July 19, Mr. Harding (then Ohio's lieutenant governor, the governor being Hon. Myron T. Herrick), after I had named two leopards born in the menagerie, when the storm was at its worst, "Herrick" and "Harding" presented me with a picture of a Marion on circus day in 1873 and 1903, which reveals the difference in billing and advertising in the two periods. This picture, which I prize, accompanies my story.



Marion, Ohio, Home Place of Warren G. Harding, Next Governor of the State. Showing Difference on "Circus Day" in July, 1873, and July, 1903.

student of events ever since he entered the newspaper field that has yielded a number of other playwrights in recent years. As telegraph editor of the Cincinnati Enquirer and city editor of the Commercial Tribune, in Cincinnati, he had a choice field in which to view the conflict, as he calls it, between the law of natural selection and social ideals. Mr. Fritzsche is pretty well acquainted with the politicians and statesmen of Ohio as a newspaper man assigned to cover the proceedings of Ohio legislatures and political conventions and that is the same as saying that he has a bead on not a few national political characters, for many of them hail from Ohio and were "made" in Columbus.

**Love Triumphs for Columbus Elopers.**  
Love has triumphed over all in the case of Miss Myra Ethelene Gease, the Columbus, Ohio, high school girl, and Cortez Mercer Templeton, the contortionist, who were married in the green room of the Apollo vaudeville theater in Wheeling, W. Va., despite the efforts of the girl's father, brother, brother-in-law and the man whom her parents desired her to marry.  
Templeton claims Miss Gease requested him to come to Columbus and take her from her home, because her father was insisting on her marriage with Edwin McLaughlin, a member of a prominent Columbus family.

The Powell, Ohio, fair, in which Al G. Field was interested, was a success. Hon. Warren G. Harding, republican candidate for governor in this state, was unable to be present. His splendid wife took his place. Mrs. Harding mingled with the crowd and she expects to canvas the Buckeye Commonwealth in her husband's interest. I remember them at the John Robinson circus in Marion, July 19, 1905. Mrs. Harding came from a sick bed to attend. An awful storm came up. I guided them. What bravery she displayed! My "Thirty-three weeks with a circus" reads about his date at Marion: "Storm with all the trimmings of h-l. Houses unroofed; destruction all over the city and the entire state. It caught the afternoon show. The poles danced, the canvas was ripped in places, but a blow-down was averted. Boss Canvassman Curtis and his men did themselves proud. C. J. Sassaria described the storm: 'It came spitting on its hands. Every now and then it pulled

### SHORT NOTES ABOUT PEOPLE AND THINGS.

Christopher Nelson, a member of Miss Grace Cameron's company playing "Nancy" at the High Street theater, died following an operation for obstruction of the bowels. Mr. Nelson was 43 years old and was born in Copenhagen, Denmark, where his mother is still living. He has no relatives in America. He was a member of the Eagles of Wallace, Kan.

Burns received a month ago, followed by pneumonia, caused the death here of James Francis, the little two-year-old son of Mr. and Mrs. James Mulholland. The parents travel with a show and it was while on the road that the baby accidentally fell into a kettle of hot broth and was severely burned over the body and on the legs. The child was recovering from the burns, but pneumonia developed.

A remembrance in the form of a handsome stickpin was presented Manager Miller of the Grand by the Countess Leontine Thursday. The pin is made from the pendant to an old earring, which belonged to the countess' great-grandmother, Mme. Gallick, who lived in the province of Posen, Germany. It is 150 years old. The title of the Countess Leontine is a legitimate one, she being the widow of Count R. A. Paresnsky of Poland, to whom she was married in Berlin some years ago, while she was studying music there. Her husband some years after committed suicide at Nice, when he suffered a reversal of fortune. The countess will return to the Grand for the week of October 10, when it is figured she will have regained her voice.

**Stock in Fort Dodge Empire.**  
Webster City, Iowa, Sept. 28.—The Empire theater in Fort Dodge has been opened as the home of stock. The Henderson Stock Company is playing it and will probably remain there throughout the season.

**Picture House to Move.**  
St. Cloud, Minn., Sept. 28.—The Princess, a motion picture house, will move into new quarters in the Adams block about November 1. The location is an exceptionally fine one and Manager Nemick has been fortunate in securing a long lease.

### W. A. SHANNON, CIRCUS MAN FEARS OPPOSITION FROM CHURCHES.

Walter A. Shannon, formerly associate proprietor of the Norris & Rowe circus, is in Cleveland, Ohio. The other day he was so stirred with what he considers the unwarranted invasion of his field of endeavor, the circus field, by the churches that he wrote the Show World a letter of vigorous protest.

Mr. Shannon said that he was walking up Euclid avenue, the most fashionable street in the city and one that is lined with the homes of millionaires, when he was attracted by two big banners about the size of side-show paintings hanging on a building. It was Sunday night and in that fashionable neighborhood the canvasses looked strangely out of place. Shannon immediately thought that a show had broken in and slipped something over on John D. Rockefeller and his friends. When a little closer, the circus man found that the banners were flying from one of the fashionable churches in the city. One of them read: "A Terrible Robbery," the other said "What a Man in from Heaven Saw in Hell."

Even a flash like that failed to get Shannon inside the church but it did interest him sufficiently to read in a Cleveland paper the next morning how the Euclid avenue Baptist church, had taken his congregation into hell the evening before, preaching on "What a Man from Heaven Saw in Hell."

The circus man trembles for the business of the white tops which must go every other business one better in the line of sensations if the churches are going to break into the twenty-four-sheet banner game in this way.

### CONTRACTING FOR HOME RUN OF THE TWO BILLS SHOW.

Louis E. Cooke, general agent of the "Two Bills" show, was in Chicago this week and left on the Twentieth Century Limited Wednesday afternoon, for New York, to close a railroad contract for the home run of the Buffalo Bill-Pawnee Bill Wild West Show to winter quarters at Trenton, N. J.

### PARKER CARNIVAL MAN TO PROMOTE ELKS SHOWS

Mexico, Mo., Sept. 29.—J. A. Darnaby has returned to this city after a successful tour with the Great Parker shows, and has decided to again take up the promoting of Elks' events during the winter season, presenting a new play with music, "That Girl," the scenery and costumes for which will be completed this week.

### BIG OFFICIALS INTERESTED IN RINGLING CONTENTION

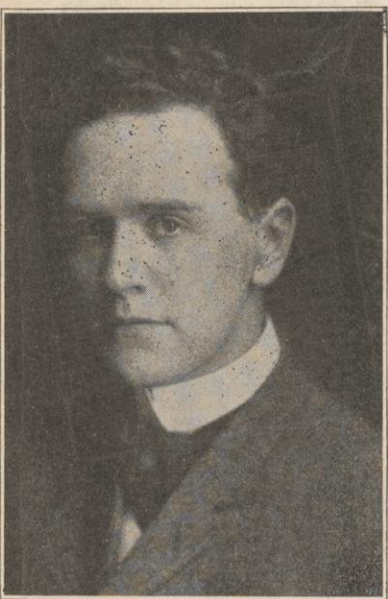
Governor, Attorney General, and Revenue Collector Confer as to Texas Suits

Austin, Tex., Sept. 26.—The differences which exist between the Commonwealth of Texas and the Ringling Brothers Circus company as to the payment of state licenses levied against the latter when Ringling shows played Texas in seasons previous to the present one have become serious enough to warrant a conference between the governor of the state, the attorney general, and the revenue agent. This conference was held one day last week.

J. M. Kelley, legal representative for the Ringlings, has been here for some time and is making every effort to adjust the differences. The state's claim is for approximately \$9,000. The Ringlings say that they owe only about half this amount. The state law provides a license for each circus performance given in the state and the Ringlings planned to evade the payment of about half the license by insisting that they gave but one performance a day, or that matinee and night performances were really but one continuous performance.

### SELLS-FLOTO PROSPER AT FIRST TEXAS STAND.

Denison, Texas, Sept. 24.—The Sells-Floto Circus gave two exhibitions in this city, their first Texas stand, today, playing to a big turn away in the afternoon and a capacity house at night. According to the management, business here proved very gratifying because it was doubled what it was when the shows were here the last time at the 50-cent admission price, and the opposition is just as hard as any one could get it. The circus made an excellent impression, the performances moving without a hitch, and the attractions presented being of high caliber throughout.



CHARLES FRITZSCHE, Columbus Newspaper Man Who Has Written "In The Night," From Which Much Is Expected.

Fritzsche has given space to the circus press representatives all over the United States. He is well known in newspaper circles in Cincinnati and Columbus, and is the author of a play entitled "In The Night" for the rights of producing which two New York theatrical managers are now negotiating. Mr. Fritzsche describes his play as a drama of evolu-

LEONA  
PROPRIETOR  
GEORGE F. ROB  
HATTAN  
IN THIN  
tion Between K  
a Strange Mu  
Sept. 29.—  
the southern spring  
the Chicago people, in all  
the considerable atten  
ment held because of the  
one of the few success  
will, the show, presen  
& Erlanger and independ  
one, and contrary to all  
and appreciation, the A  
will be presented mad  
of John Wells who an  
more than any other co  
to break up the A. &  
Chicago trust, while the  
attractions will be presen  
Director of Paul R. Albert  
who saved the day for  
larger a few years back  
waiting for an extension  
of the show, but in the  
entirely adequate to Elw  
Paul R. Albert, owner  
Stann, Knoxville, Tenn.  
and John Wells, A  
possible for Klur & H  
to make a southern circ  
being those who were c  
to have a hand in con  
of any pretensions  
named. In further  
of the century-manag  
time (see Lytle's) theater  
In furthering this de  
was given stock in the  
the show under the na  
address to the Opera Ho  
further consideration  
presented in the show  
greater operating com  
after consideration of  
manager of the show

Wells, Organizer of the  
Sept. 29, announced  
reorganized territory  
circus and other, to op  
times until John Wells  
this had to corner the  
situation a few years  
with a little theater in  
Mr. Wells had gradua  
the show and now is in  
years in all the principal  
of Virginia, New  
Carolina, Georgia, Tenne  
Al. At first the Wells  
were content to present  
bookings, providing  
at popular prices, of  
millionaires. Mr.  
satisfied with "that  
to do better and  
matter, it would exp  
reference to other tal  
to have a hand in con  
of any pretensions  
named. In further  
of the century-manag  
time (see Lytle's) theater  
In furthering this de  
was given stock in the  
the show under the na  
address to the Opera Ho  
further consideration  
presented in the show  
greater operating com  
after consideration of  
manager of the show

W. & B. Brodgers Too Fer  
this agreement the  
two seasons—  
name "Student" and  
the name "Albert." Be  
is understood, noted a  
because of the low sta  
by Klur & Erlanger, w  
times, and a change wa  
of Albert, as manager,  
the Roberts or Erlange  
presented in the Indep  
agreement, but when  
that these people would  
W. & Erlanger attracti  
houses under their rick

REMO  
WLAND &  
FORD  
USEMENT CO.  
INC.  
W. ROWLAND  
GASSELL  
After O  
asonic Temp  
Phone



# LEONARD HICKS - HOTEL GRANT

PROPRIETOR AND MANAGER  
GEORGE F. ROBERTS, ASSISTANT MANAGER

MADISON AND DEARBORN STREETS  
CHICAGO

## CHATTANOOGA NOTED IN THINGS THEATRICAL

### Contention Between K. & E. and the Shuberts Has Made a Strange Muddle—Amusement Review

Chattanooga, Sept. 28.—Chattanooga, long the southern stronghold of the Klaw & Erlanger people, is just now occupying considerable attention in the amusement field because of the fact that it is one of the few southern cities which will, this season, present both Klaw & Erlanger and Independent attractions. And, contrary to all rules of right and appreciation, the K. & E. attractions will be presented under the direction of Jake Wells, who has, perhaps, more than any other one man, done more to break up the K. & E. alleged theater trust, while the Independent attractions will be presented under the direction of Paul R. Albert, one of the men who saved the day for Klaw & Erlanger a few years back, when they were fighting for an existence, not alone in the South, but in the United States. By swearing allegiance to Klaw & Erlanger, Paul R. Albert, Chattanooga; Fritz Staub, Knoxville, Jake Tannebaum, Mobile, and Julius DeGive, Atlanta, made it possible for Klaw & Erlanger to complete a southern circuit, thereby preventing those who were after the K. & E. scalps from accomplishing their purpose, and made the K. & E. offices a formidable—and for a while, unimpregnable—fortress. However, this condition has been changed and there are those who make no "bones" about giving Jake Wells credit for effecting the change.

#### Jake Wells, Organizer of the South.

The South, as amusement men know, was unexplored territory, except for a few towns and cities, to any but K. & E. attractions, until Jake Wells took it into his head to corner the southern theater situation a few years since. Beginning with a little theater in Richmond, Mr. Wells has gradually lengthened his line until now he is interested in theaters in all the principal cities and larger towns of Virginia, North and South Carolina, Georgia, Tennessee, and Alabama. At first the Wells interest houses were content to present Stair & Havilan bookings, providing popular amusements at popular prices, but like our American millionaires, Mr. Wells was not satisfied with "doing well"; he wanted to do better and his idea of doing better, it would appear, was to widen his range; to either take over and control or to have a hand in controlling, all theaters of any pretensions in the territory named. In furtherance of this idea, Mr. Wells formed a partnership with Paul R. Albert, who had for over a quarter of a century managed the old Opera house (now Lyric) theater, Chattanooga. In furthering this deal Mr. Albert was given stock in the company operating the Bijou theater in exchange for his interest in the Opera House, and with the further consideration of having a half-interest in the Shubert (now Albert) theater operating company and a still further consideration of being retained as manager of the Shubert (Albert).

#### K. & E. Bookings Too Few.

Under this agreement the Shubert theater was run two seasons—one season under the name "Shubert" and one season under the name "Albert." Both seasons, it is understood, netted a considerable loss because of the few attractions booked in by Klaw & Erlanger, who had the bookings, and a change was then made, Mr. Albert, as manager, signing up with the Shuberts, or Independents. In the meantime, Jake Wells, it is said, first consented to the Independent or Shubert arrangement, but when he discovered that these people would not permit Klaw & Erlanger attractions to be played in houses under their jurisdiction together in a common cause; a failure in

he withdrew and without consulting his partner, Mr. Albert, abrogated the Shubert agreement and signed up with Klaw & Erlanger. With this condition existing, the partners, Wells and Albert, came to a peaceable disagreement, Mr. Albert retaining the Albert theater and the Shubert attractions and Mr. Wells taking the Klaw & Erlanger attractions.

#### Plans Long Unsettled.

In the meantime, under an indefinite arrangement, Howell Graham and O. A. Neal were conducting the Lyric (old Opera House) as a vaudeville theater, and the announcement was made that Klaw & Erlanger attractions would be placed at the Bijou (Stair & Haviland house). However, last week an agent for "The Climax" arrived, found his paper dated "Albert"; was told to change dates for the Bijou and then later to the Lyric. With this announcement, came a further announcement that the Lyric would, on Saturday night, cease operations as a vaudeville house and be devoted to Klaw & Erlanger attractions. Thus Chattanooga, as stated in the beginning of this article, is one of the very few cities in the South which will see attractions from both the big concerns—Klaw & Erlanger and Shuberts—this season. Other cities in the South, which will be thus honored are New Orleans, Birmingham, and Knoxville. The Shuberts already have connections in Chattanooga, Birmingham, and New Orleans, and a house is now preparing in Knoxville, where their shows will be produced.

The above arrangement necessitated a change in the policy of the Bijou theater which, heretofore, has played week-stands only. This season many of the attractions will be given but three nights in this house, Kilroy & Britton's "The Millionaire Kid" company being the first to inaugurate this new system.

#### Vaudeville at Lyric a Failure.

The sixth attempt at vaudeville at the Lyric theater came to a close with the conclusion of the "blow-off" act at that house Saturday night, September 24, and it is announced that the Lyric will be reserved, for the remainder of this season, for Klaw & Erlanger attractions. The reason these several attempts at making the Lyric a paying institution as a vaudeville house have failed is hard to fathom. Starting with four acts and pictures for ten cents, gradually increasing the number and quality of the acts and the prices, the Lyric, when it closed, was giving United Booking Office acts, seven in number, and yet, with the admission placed at fifty cents, it was not a paying enterprise.

On the other hand, the Airdome, using Western Vaudeville Managers' Association material, goes right on, playing to crowded houses all the time, increasing its patronage and the quality of its shows. The answer to this conundrum is awaited.

#### New Vaudeville House Going Up.

Local capital is behind a new vaudeville theater, which is now in course of construction on Market street, between Seventh and Eighth. The house will have a Market-street entrance through an Arcade or lobby to the theater proper, which will have its rear, or stage, on Broad street. The architect's prospectus shows an up-to-date house. The bookings, it is understood, will be handled by the Hodgskin people.

#### Fair Both Success and Failure.

The Chattanooga Fair and Exposition (?) which was in operation September 19-24, was both a success and a failure. A success so far as bringing Chattanooga merchants and manufacturers together in a common cause; a failure in



Under New Management  
Special Rates to Professional People  
N.B. Grasser Props. Arthur J. Rose  
CHICAGO

**Hotel Edward**  
KANSAS CITY, MO.  
12th and Central Sts.  
Rooms with Private Bath \$1.00 Day

so far as amusement features were concerned. A carnival company which had been engaged, failed to make good in a neighboring town, was "held up" by processes and did not appear on the fair grounds until half the week had gone by. Therefore, about the only attraction furnished by the fair management was the Eleventh United States Calvary Field Day exercises, Saturday, September 24. This feature brought about 4,500 people to the fair grounds, which, commentators say, will more than equal the total attendance for the preceding days of the engagement. The fair was under the management of local business men without knowledge or experience in providing amusements, which, considered, leaves a very creditable showing for the city's initial and supposed-to-be yearly fair.

#### Hagenbeck-Wallace Bedraggled.

The Hagenbeck-Wallace Circus played afternoon and night in Chattanooga, Wednesday, September 21, fair sized audiences greeting both performances. The show, as a whole, was up to circus standards. The parade put up was rather disappointing, the trappings and wagons plainly showing the season's wear and lacking that brightness and lustre which goes to make a circus parade a drawing attraction at the ticket wagon later on.

The Modern Woodmen will pull off their Fall Carnival in Chattanooga week of October 3, the Johnnie J. Jones Carnival company furnishing the amusements. Lower Market street will be the scene of the festival.

#### Band Leader Visits Chicago

Thomas E. Van Osten, manager of the Atlantic, Ga., branch of the Bernard Advertising Service, was a Chicago visitor for a few days recently. Mr. Van Osten is a veteran band leader and has had a thirty-five piece band at the Casino Thunderbolt, in Savannah.

## STAGE HANDS BANQUET IN NEW ORLEANS

James J. Barry, Grand President I. A. T. S. E., Was the Guest of Honor—Amusement Review

New Orleans, Sept. 28.—The banquet tendered James J. Barry, grand president of the International Alliance Theatrical Stage Employees, by the officers and members of Local No. 30 recently, was the crowning event of a struggle of seven years to organize all stage hands employed in the New Orleans theaters into a trade union. More than seventy-five members of "39," including President Stadler, of the Central Trades and Labor Council, and other representatives of the central body were present.

"The stage hands of the city of New Orleans have an organization of which they should be proud," said President King, in his address. "The fight for organization has been a long one, and the members should feel proud of the victory. The outlook is peaceful for the future. The Philadelphia trouble is over. The victory was complete for trades unionism."

One of the pretty incidents of the banquet was the presentation of the agreement entered into between two of the local theaters with the members of No. 39. This scene was followed closely by the presentation of a gold-handled umbrella to President Barry. The gift was made to President Barry in appreciation of his ceaseless efforts to per-

fect the organization in New Orleans.

The following are the officers of the local association: J. J. King, president; A. J. Hamilton, vice-president; A. J. Skarren, secretary; D. W. Mason, financial secretary; Joseph Botti, treasurer; N. Tariton, sergeant-at-arms; C. Scanlon, J. L. Riehl, members of the executive board.

President Barry left for his home in Boston, with the assurance that he would boost New Orleans as "the logical point for anything."

#### Current Amusement Note.

The right to operate the Victor theater here is in dispute and will likely be decided in court. Leopold Levy, owner of the house, contends that Edward Tyler allowed his lease to expire, but Tyler says that he has documents to prove that he is still entitled to possession.

George Kubel is about to open a moving picture theater on Washington avenue and Howard street; his programs will include two vaudeville acts.

The American Music Hall is to open October 3, with "The Barnyard Romeo." Business at the Tulane and the Crescent, the two K. & E. houses, which have been open for the past three weeks, has been light. The Dauphne, the Shubert house, turned them away all last week with "The Moulin Rouge."

### REMOVAL NOTICE

<b>ROWLAND &amp; CLIFFORD AMUSEMENT CO. (INC.)</b>	<b>ED. W. ROWLAND AND EDWIN CLIFFORD (INC.)</b>	<b>GASKELL MacVITTY CARPENTER CO. (INC.)</b>
<b>ED. W. ROWLAND W. T. GASKELL</b>		

After October 1st, 1910  
Masonic Temple Bldg., Chicago, Ill.  
Phone Central 3870



# FRED MACE'S SPLATTER

## Show World's Comedian Correspondent Says the Season's Road Shows are Showing Ability to "Come Back"

New York, Sept. 25.—Troupes are still "coming back." Five more closed Saturday night. "Con & Co." at the Nazimova theater looks like a bloomer; that's two in succession at that theater; "Miss Patsy" was there previously. "Welcome to Our City," Matty Arbuckle's new piece, is to be withdrawn, so what I said before about the sure thing at a small salary still goes. There are more good actors out of work here than I ever saw before, and all of them say they could be working if they would accept the salary that was offered. However, they all seem to want to hold out. Things are awfully unsettled, so let's hope it will disentangle itself soon. Now for some salve.

"Get Rich Quick Wallingford," the new George M. Cohan comedy at the Gaiety theater, is a second "Fortune Hunter." I predict it will be at the Gaiety until this time next year. It is one roar from start to finish. Hale Hamilton has the title role and is immense. Scamp Montgomery makes faces at all the characters and plays "Abe Gunter" as if Scamp Montgomery had never been written. "Scamp" also beats the "Sheepskin" and is the envy of the orchestra drummer. No doubt there will be a "Wallingford" company organized for Chicago, and as soon as you see the advance sale put up, get in line. It is some show.

"The Lily"—After having played nearly a year in New York, leaves for a tour of the big cities. Nance O'Neil and Charles Cartwright are the stellar members of this company, although Julia Dean must be reckoned as the real big support of the aforesaid stars. It is a beautiful play and a great lesson.

"Decorating Clementine" is one of the funniest French farces ever produced here. The papers all were enthusiastic in their praise of it. Hattie Williams and G. P. Huntley are the stars. It seems as though the audience laughs from the time the curtain goes up until it drops on the last act. Doris Keane and Richie Ling are important members of a very excellent supporting company.

Sam Bernard opened in "He Came from Milwaukee" and is as funny as ever. The

bright particular female star of this piece, however, is Adele Rowland, who appeared in "The Flirting Princess" last season. Miss Rowland appeared with Martin Brown in some wonderful dancing. Nella Bergen is the prima dona. Others are Louis Harrison, Amelia Summerville and George Anderson.

"Jones"—Is it Harry, Billy or Charlie? is the whole works in the box-office at Hammerstein's Victoria. Jones can feel when a dead-head is near and at that time he is the original Sphinx. Try to get by him if you're not right.

Gus Edwards' Song Review is a big hit at Hammerstein's. It is the best act Edwards has yet put on. Gus worked hard all through the act. There are five scenes, concluding with a big scenic production of "Louisiana Lon." Conspicuous among the boys was a red-head, who has a phenomenal bass voice.

Bessie Palmer, who was to have opened with the Marie Cahill show, has decided to accept an offer from one of the leading New York managers to create the leading role in a big new dramatic piece. Miss Palmer is blessed with good looks in abundance and will no doubt be successful in her new field.

Mabel Rowland, who is rehearsing with the Victor Moore show, had a funny experience on Broadway the other day. While hurrying to rehearsal, she suddenly discovered she had lost her diamond sunburst. Retracing her steps along Broadway, with eyes glued to the pavement, she discovered something which glistened and picking it up found it to be a medal with a Billiken on. Now, to show that "Billiken" proved the God of Luck, Miss Rowland crossed the street and there standing in front of the Cadillac hotel were two men admiring the Rowland sunburst. Miss R. had but to prove her property and it was restored to her. The Billiken is not for sale.

"Follies of New York and Paris" is a good Burly Q playing at the Columbia. The company is headed by Charles Howard. Jennie Austin, who is the soubrette with the show, tried to kid little me—"Freddy"—not knowing who I was. In her song "Mandy," she wandered in the box where I was sitting and asked

me if I would please take my hat off the chair so she could sit beside me. I did and as she started to "squatee vous" I put my arm around her and tried to make good. It went immense with the house, but Ned Norton and Jennie didn't know whether they liked it or not.

Harold Atteridge, the professional play tinker and injector of comedy, is in our midst. Atteridge came on to re-write a show which is now in rehearsal. While here he signed contracts with a well known firm to produce his latest musical comedy of which Atteridge is not only the author of the book, but of the lyrics and music as well; he furthermore, insists upon producing it himself. To all of this the firm consented. Now, let us see what he can do. I'm there with a little prediction and that is that this fellow is a second edition of George M. Cohan, and he will make a lot of noise some day.

Johnny Slavin is rehearsing with Lulu Glaser's new show. Rehearsals have been postponed for ten days on account of the illness of Stage Manager Billy Wilson.

Billy Gould worked for the last time with Valeska Suratt last Sunday at the Colonial. Billy will do the same act with a newcomer in vaudeville. Her name is Margaret Mudge and is said to possess not only beauty but an excellent soprano voice as well.

Bert Baker left the Victor Moore show and opened Wednesday at New Haven with the Marie Cahill show, "Judy Forgot." This will be a big hit when it opens at the Broadway theater. I saw rehearsals and I know whereof I speak.

Hedges Brothers & Jacobson are the three Frisco boys who opened at Hammerstein's Monday, and say, maybe they didn't just clean up. I knew these boys out in Frisco and they are bears.

Andy Rice, the fellow who does the neat "Jew" stuff, was a hit at the Victoria last week. Andy's goods are clean and up to the minute and his is a corking good act.

Kolb & Rogers, the new German comedy team, open with the "Summer Widowers" company in about two weeks. Aaron Hoffman is writing the parts for the boys. They will stay with

the Widowers until their new musical comedy is written. They ought to be a knockout; I hope so anyway.

Inlaid Poetry. I clasped it on her sweet, cold hand, (Browning.) The precious golden link; (Smith.) I calmed her fears, and she was calm, (Coleridge.) "Drink pretty creature, drink." (Wordsworth.)

Anna McNab, in private life the wife of Niel McNiel, has made a tremendous hit in the Eddie Foy show, "Up and Down Broadway." She has been signed for three years by Messrs. Shubert. "Niel" wants to know if anybody wants a comedian who has a "shade" on other "cut-uppers."

Charles Dodsworth, the English actor, is appearing at the American Music Hall this week in a playlet entitled "Scrooge." It is a well acted piece and should make good over the Morris time.

Eileen Kearney, who was engaged for "Pet of the Petticoats," Al Woods' new show, will return to her original part in "The Girl in the Taxi," which comes to the Astor theater in three weeks. Eileen can be seen every morning riding her own charger along Central Park's bridal path. It is also a matter of history that Eileen is the first actress aviator, she having ascended twice with Clifford B. Harmon, and once alone in a Blériot monoplane at Garden City, Long Island. Miss Kearney says she may try for the Ladies' cup at the coming aviation meet at Belmont Park this month.

Harry Newgold, clerk at the Times Square hotel, is negotiating for a big New York hotel. If the deal goes through Mr. Newgold will make about \$20,000.00 worth of improvements and open about January 1st. He is a hustler.

Fred C. Whitney arrived from London last Thursday night on the Lusitania. On Friday morning he caught the first train for Indianapolis, where his "Chocolate Soldier" company was playing and stayed with the company until after its auspicious opening in Chicago last Sunday. F. C. says the "Chocolate Soldier" will run for two years at the Lyric Theater, London.

### ROUGH SLEDDING FOR NEWLY MARRIED LEADER.

Orchestra Man in Oil City Vaudeville House Gayed Unmercifully—Chest of Silver Atones.

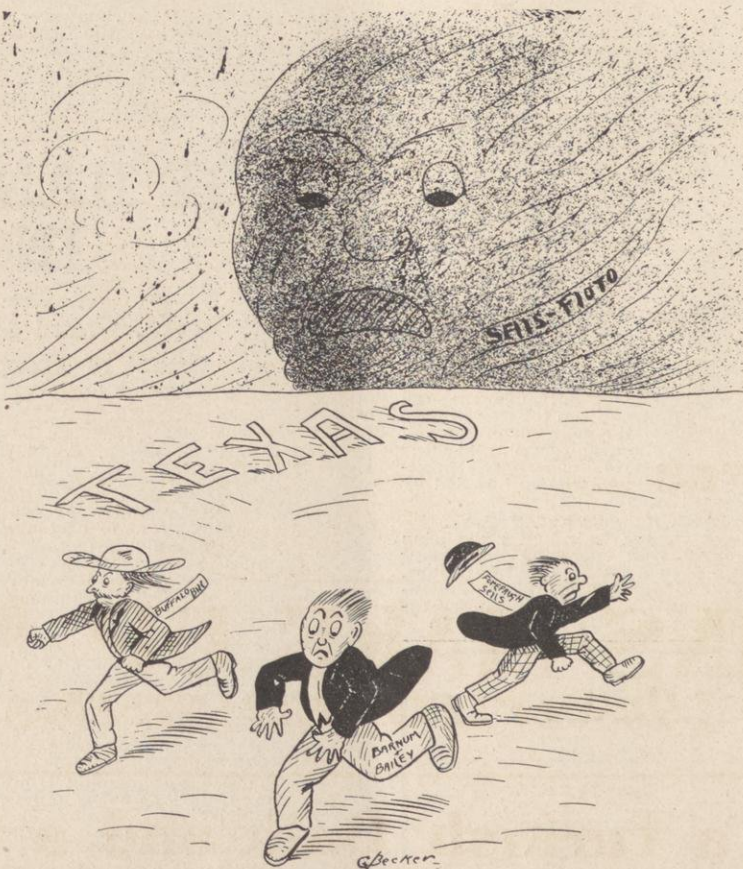
Oil City, Pa., Sept. 28.—C. B. Ackley, orchestra leader at the Orpheum Vaudeville theater here, went through a very trying experience last Friday evening, as the result of getting married. His friends at the theater learned of his marriage and planned to put on the third degree in regular form. They started things by inserting a notice in display type in one of the local papers which extended across the entire page, reading "Twentieth Century Wonder; See Ackley and His New Wife at the Orpheum Tonight." That line must have caught on, as the house was packed long before the time for the show to begin. A large sign was stretched in front of the theater reading: "Twentieth Century Wonder Inside—C. B. Ackley, Just Married," while the interior of the house was decorated with numerous placards bearing inscriptions such as "His Very First Offense," "Oh You Breakfast Table Talk," "One World, Two in It; Wifey and I—Ackley," etc.

The crowd caught on long before the orchestra appeared for the overture, and when it came out, Ackley was given a rousing welcome. Before the performance began Mr. McCullough, one of the owners of the theater, stepped before the footlights and explained the placards for the benefit of those who might not understand. He then presented Mr. Ackley with a large package with a request to open it. When the leader complied a large doll was brought to view. Then Mr. McCullough brought out another package which contained a chest of silver, being the gift from the house employees. Mr. Ackley made a very creditable response under the extremely trying circumstances.

### Katie Emmett "Returns."

Waukegan, Ill., Sept. 28.—How the mighty have fallen! Last week Katie Emmett, who formerly lived here and who starred in various productions, appeared at the Waukegan theater in a farce, "Mrs. Flynn and Her Fiancee." The prices were cheaper than in the popular-priced houses of the leading cities, and she actually gave two performances each night. She played at the Waukegan theater, which is not identified with any agency, but gets attractions through a ten percent agent in Chicago.

### IN THE WAKE OF THE NEWS



As Seen by a Sells-Floto Booster in the Great South-western Empire

### VAUDEVILLIANS FINISH 1,000 MILE AUTO TOUR

Iowa's Famous "River-to-River Road" Used as Last Stretch Between Denver and Des Moines.

Webster City, Iowa, Sept. 28.—Iowa's famous "River-to-river road," from the Missouri river at Council Bluffs to the Mississippi at Davenport had a unique tour last week. Will Cressy and his wife, Blanche Dayne, made the last stage of their thousand-mile journey from Denver to Des Moines over this road. Cressy and Dayne are making the Orpheum circuit from coast to coast in an auto. Otto Floto, sporting editor of the Denver Post, accompanied the pair as guide for the first 150 miles out of Denver. In Des Moines Cressy used his experience on the famous "River-to-river road" in his turn at the Orpheum. This road has just been completed expressly for the use of automobiles. It was projected and carried through by the Des Moines Capital, whose dramatic critic, W. E. Anderson is well known over the middle west.

### ALHAMBRA IN ST. PAUL GREAT PICTURE HOUSE

St. Paul, Minn., Sept. 28.—The New Alhambra theater has just been opened by Messrs. Mustard-Jelowsky and Sobelman and is one of the best equipped picture houses in the country. It has a seating capacity of 550, and is well ventilated and handsomely decorated. It contains a \$4,000 pipe organ, has a five piece orchestra and uses two singers. The new theater is doing a splendid business. The large dome shaped front with its myriads of lights, is one of the show features of the city.

The new seats just placed are beauties, moss green. They were furnished by the American Seating Company of Chicago.

### Celebration in Belvidere, Ill.

Belvidere, Ill., Sept. 28.—The Commercial club, of this city, is making preparations for a Home Coming Week and Live Stock Show, to be held October 1 to October 15. Concessions and amusements of all kinds have been signed, and the affair is expected to prove a record breaking event.



# THE THROBBING THROTTLE

ADDRESS ALL CHECKS, theatrical passes, and things worth while to the Editor; all manuscripts should be sent to the office-boy.

A WEEKLY SAFETY-VALVE REGISTER OF THE PULSE-STEAM OF DAILY DOIN'S THAT MAKE THE WORLD OF SHOW GO 'ROUND

J. CASPER NATHAN, Editor

SUBSCRIPTION: Five cents per copy to the uninitiated; gratis to the wiseacres.

NOTICE: This paper will be delivered by airship, if you call for it in one.

THIS WEEK'S NEWS LAST WEEK

OFFICE—WHEREVER THE EDITOR SEES A TYPEWRITER

"BOW TO NOBODY; BOW-WOW TO EVERYBODY"

### WILL WRITE PLAY EVERY MINUTE

#### Chicago Boy's Great Success

Exclusive news has reached the pulsating office of The Throbbing Throttle to the effect that Will M. Hough and Frank R. Adams, the twentieth century Beaumont and Fletcher combination of the musical comedy world, will traduce, evaporate and make away with all previous records for quick writing by preparing for production at least one musical comedy per minute, throughout a twelve hour day, seven days a week.

It will be remembered that these geni were sorely hampered, during the Singer regime of the Princess and La Salle theaters, by the fact that the conservative management of those theaters seldom produced more than half a dozen shows a year.

But now they are freed of restricting contract complications of obligatory natures and have joined hands with a powerful Eastern producing syndicate which will produce their plays as quickly as they are written. The output of this syndicate is sixty plays per hour, which numbers Messrs. Hough and Adams have agreed to supply.

The Throbbing Throttle extends congratulations and hastens to predict that the lyrics and books of the future one-a-minute productions of these young men will show the same extreme care, foresight, and philosophy that has permeated their earlier products.

It is hinted that a different composer will be used for each play. This will undoubtedly tend to promote prosperity in the camp of American composers.

### WORDS THAT EDITORS OFTEN MIS-SPELL

Correct.	Incorrect.
Simply great.	Second rate.
Immense.	Dense.
Worthy.	Wordy.
"Hit."	"Nit."
Astounding	Dumbfounding.
Success.	Such a mess.
Full of fun.	Pun? Not one.

### AGAIN WE ASK

How nearly is Gene Emerson related to Jimmy Summers?

When will Arthur Prince break into print again?

What became of the wiseacres who said The Throbbing Throttle would be worked out after the second issue?

Why must a fellow appear prosperous to get along in the "show business"?

Could Jack Johnson tell a "white-lie"?

How will Thespians live if the price of beans go up?

Have you read Scott Leslie's little newspaper, telling just what he thinks of the Show World in general and the colored performers in it in particular?

What will Chicago do when William A. Brady withdraws his plays and his wife from the city by the Lake? Will they put their money in the bank or go to see other shows?

### PLEASE DON'T FORGET

That a personal friend of all the readers of The Throbbing Throttle is the White Man's hope.

That Miss Walters is Jerome H. Remick's smiling representative at Hillman's sheet-music counter.

That all the female impersonators that have Julian Eltinge backed off the boards, in their friends estimations, are working for one tenth his salary—and less.

That James J. Corbett is not sitting through the Honey-Boy Evans' Minstrel Show for glory.

That Jules Von Tilzer is one prince chap, as well as one of the ablest professional managers of which this town can boast.

That Tom Mayo Geary is succeeding in getting his picture in the papers.

That Thomas J. Quigley acts as young as he used to be.

### NEWS NOTES

Harold Blix, who wrote "Somebody's Dear Is Me," contemplates entering the music publishing business.

Sam Lake, a shipping clerk for The Western Woolen Works, has rented an office in the Oneonta building to be devoted to his music publishing interests.

Isaac Levinsky, the popular junk dealer, has entered the music publishing business; the new firm will bear his name.

Patrick McCann, the popular west side undertaker, will start a music publishing house for his son Jerry in order to properly introduce the latter's musical compositions; it will be remembered that Jerry was chief embalmer for his father.

### BETWEEN THE ACTS

Bob Adams and Bob Alden making a big hit in London? Perhaps. But it sounds more like a "please give us work" notice to American bookers.

First News note: George A. Little went to St. Joe and got married. Second News note, (two weeks later); George A. Little intends to go to work. Third News note, (today); George A. Little is still looking for a job.

Does the Undertakers' Protective Association fully appreciate what an Aviators' Trust would mean to its members? Believe me, if all those "bum-steering" charms

Of the "show game" could be made plain; The ribbon counters could hardly hold

The Bunch who'd go back there again.

### STRONG POINTS IN WEAK PLAYS

Follies of 1910—Bert A. Williams.  
The Wife Tamers—The title.

### "WE'RE AG'IN IT!"

The Throbbing Throttle desires to take a permanent and definite stand against the present system of considering plays in vogue with producers of the times.

Perhaps we should rather have said "lack of system," for a more disorderly, procrastinating, and unsystematical procedure than the present method of considering plays would be beyond conception.

Adam promised to eat the apple and he did so, without regard to consequence; Noah was told to take a pair of animals of each breed upon his precious ark, agreed to do so and complied; Sampson said he'd tear down the pillars and made a rather quick job of it; Washington agreed to trounce the English and went ahead and kept his word without undue delay. Lincoln said he'd free the negroes,—and he freed them; Roosevelt promised to hunt wild animals in Africa and brought thousands of trophies with him.

All these men have gone down in history. Why? Because they appreciated the value of keeping their word—and kept it.

No producer will go down in history. Why? Because they cannot appreciate the value of keeping their word and make no effort to keep it.

What producer, from the graduate of the beer-hall up, has not taken a manuscript from its proud owner, promised to read it, only to throw it into a lower drawer of his desk and forget all about it.

Many a story of a returned manuscript is the tale of a promise unkept.

### POSITIVE ASSERTIONS

Chicago is "the" producing center.

Charles Frohman loves American playwrights.

Billy Burke is the most popular woman on the stage. Girls, study her life and save the cost of a dramatic school education.

Lillian Russell is as pretty as her picture.

### ADVERTISEMENTS

EX-LEADING MAN, not exactly young, wants job as nightwatchman in a bank; often carried gun in his parts, but please don't jump at rash conclusions; he never did more than carry them. Address S. A. L., care The Throbbing Throttle.

NOTICE—We'll learn show people the English language, including a full course in rhetoric and grammar, so that you can converse it with everybody, and properly describe what you seen or have saw, as well as learn other people what you know. We will learn you it right in ten days for only ten dollars per day. Perfection School of Grammar, Chicago.

### "SING A SONG O' SONGSTERS!"

I'll sing a song o' songsters, 'bout the boys who write the stuff just to please the hungry public who can't seem to get enough of the "Comic songs" and "Ballads" that would break the weary heart. When I've sung my song, pray tell me if I've justly done my part.

I'll begin with Will R. Williams, that blonde boy who has a way that's implying that he's meaning every blessed word he'll say. "Never Run a Woman Down" was his great ballad and you know that few writers have yet equalled, "When The Balmly Breezes Blow."

And I'll have to speak, in passing, of bright, able Gussie Kahn, who has given us the brightest songs our sun has smiled upon. We would have to go some distance for the equal of the pearl Grace Le Boy, and he gave songdom in "I Wish I Had A Girl." They are clipping up a pace now, hats off please to Rossiter who discovered these two writers when they weren't what they are.

Lamb's "I'll Change the Thorns to Roses," makes us pause a while to say words of praise 'bout this great writer, "Ballad King" of any day. Tho' he wrote a thousand good ones, like "Bird in a Gilded Cage," he declares his song with Laemmle is the greatest of the age. You'll remember that they had to run a contest just to see who could match his matchless words with a more matchless melody.

Then there's resolute Ted Snyder and his side-kicker, Berlin, who have learned to write the song hits that just cannot help but win. There are people who think, "Call Me Up Some Rainy Afternoon" isn't in it with the rhythm of "That Mesmerizing Tune." Then 'we come to H. Von

### ME-O-GRAMS

Just as we picture the Devil when we see "split" cloven hoofs, so do performers picture the Devil, the minute they see "split-weeks" in their contracts.

Managing a theater is much the same as being a messenger for the Western Union Telegraph Company, with a little honor on the side; both the messenger and manager do some chasing.

Intense beauty or intense ugliness are invaluable assets on the stage; they are equally valuable when natural or when produced by the art of make-up.

Tilzer, great as any, you'll agree, who made many happy singers by "Under The Yum Yum Tree." Next we hit on Al. Von Tilzer, of the same great family, whose song, "Dinah," keeps them staring by its splendid harmony.

And we'll put a word in edgewise 'bout Don Bestor, happy lad, who has written endless ditties that would make a stoic glad. "Indian Rag" is sure a hummer, and gives promise, in a way, of the melodies entrancing that will come to light someday.

Now there's "Since You Called Me Dearie," by our own Hampton Durand, whose grand works e'er show the wisdom of a gifted master hand. Later, his "I Love a Mason" caused a little bit of stir. We should think some firm would take him to write songs at millions per.

We could make this listing endless, as our noddle's full of rhyme, but we can't because we really haven't got the needed time. Boys, I've sung my song o' youngsters, but, in all due modesty, I am forced to skip the greatest, "Able, Clever, Little Me."

### SOME SIMPLE SHOW DEFINITIONS

Ability—Nerve.

Acclaim—The mysterious something with which the public invariably "received" a great success in some other city.

Acting—Doing what few graduates of dramatic schools are able to do.

Adding Machines—The William Morris theaters.

Advancement—To finally succeed in getting the salary advertised as yours for years.

Advantage—What the leading lady has on the chorus.

Angelic—The expression on a booking agent's face when he induces a one-thousand dollar act to work for half the money.

Antiseptic—The advance advertising of a poor show.

Altruism—The belief that prosperity can be achieved in the "show business."

Artist—The boy in the box office who can get a dollar for a fifty cent seat.

### ME-O-GRAMS

The leak in most theaters is not caused by free passes but by the conversion of money—paid for passes.

Never hire a treasurer who supports a widowed mother or ex-chorus-girl wife.

If you want to telephone to a junk dealer in a strange town—one whom you haven't seen for several months—you will undoubtedly find his name under the classification of "Theatrical Agents."

The "show business" is a younger brother to poverty, but it disclaims the relationship and refuses to recognize its brother, even tho' they may be ever so close.

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

AFTER YOUR PERFORMANCE

Take a Turkish Bath and a Plunge

THEN ENJOY A NIGHT'S REPOSE

ALL FOR ONE DOLLAR  
 SYLVESTER J. SIMON  
 Write For Free Booklet  
 14 Quincy St., CHICAGO



# Otto Floto's COLUMN



# IN THE WORLD OF SPORT

## Current Review of Events and an Interesting Reminiscence of Old-Time Baseball

Denver, Colo., Sept. 26.—Battling Nelson is now in Kansas City training for his fight with Monte Dale, the Colorado lightweight, which is scheduled to take place October 10 in that city. I have an opportunity to see him at work almost daily and if outward indications are any criterion then Nelson is as good and as fast as he ever was. Whether or not he still retains his old time stamina that made it possible for him to weather the storm in previous engagements is a question. The years are creeping up on Bat and he is not the rugged youngster of seven or eight years ago. I don't mean to say that he is getting old as years go for he is still on the shady side of thirty. But years of fighting have told on him to some extent, it tells on all of them, and the famous durable Dane is no exception to the rule. In conversation with him he is as brim full of confidence as ever, and that stout heart that has been the admiration of the fighting world, still beats within his breast. For that reason his slamfest with Monte Dale will be watched with interest.

Nelson has figured out a scheme "to come back." He is going to give himself the toughest kind of a try-out against second and third raters. If he finds he can dispose of them as easily as of old he will then set sail for Wolgast and attempt to wrest back the title he lost on Washington's birthday at Point Richmond in California. When we figure the beating he took on that occasion we wonder how a man can stand that sort of grueling and still come back. It was enough to take the fight out of a dozen men, and yet this stout-hearted Dane seeks another opportunity to demonstrate that he is the master of the man who defeated him. He goes about it in the proper manner, too. Instead of challenging Wolgast and side-stepping the others he will again fight his way to the top and then there will be no question as to his right to battle for the title.

Another strange thing that I have noticed about Nelson is that he seems to be in as great a demand now as he was while champion. For a defeated fighter to command from \$1,000 to \$1,200 a week with burlesque is the best confirmation of the warm spot he holds in the estimation of those who follow the sport. His undisputed honesty and his wonderful gameness are the ingredients that make this demand for his services possible. Bat showed me three telegrams the other day asking to send on his terms.

### Little Is Grooming Ferguson

George Little, the former manager of Jack Johnson, has taken Sandy Ferguson in charge. If Ferguson had the heart, there is no denying the fact that he would give Johnson the fight of his life. But, unfortunately, Sandy has never been accused of carrying about an over supply of gameness. He is big and strong, boxes fairly well, and knows the game. I remember one of Frisco's best fight promoters, talking of the time that Ferguson and Johnson met, saying, "I looked for Ferguson to win because Johnson was trying to stop but Sandy beat the Smoke to it and stopped first."

Little is handling him in a capable manner. He is not rushing into print demanding that Johnson give him a match forthwith. Instead, he states that he will first have Ferguson meet Kaufman, Lang, and Langford. If he defeats this trio he will demand a match with Johnson and all fair-minded persons can not but agree that if he wins from these men he is entitled to a chance with the champion. Of course, Little's interest in Ferguson is one of revenge. He still remembers his throw-down at the hands of Johnson and will move heaven and earth to get even. In Ferguson he believes he has the man that can do it. Few agree with him, but then the masses are often mistaken, and the few are right. The masses thought Jeff would win. The few believed Johnson the winner. And there you are. Who can tell but what Ferguson is the chap after all.

### Trouble for Hugh McIntosh.

If they make that "color line" stick in London, there is but a slight chance of Tommy Burns and Sam Langford's

getting together. Up to this time the folks on 'tother side have not paid much attention to the black and tan argument, but it seems that someone started the ball rolling on the question and the authorities are about to take it all up and thresh it out. Mr. McIntosh has been to a great deal of expense preparing for the coming fistic tournament and if Langford and Burns are forbidden to meet it means some loss to him, for they are his feature card. Look's to me as if I could see the fine Italian hand of a gentleman connected with the National Sporting club in starting this agitation against the "color line."

We know of no fighter that is coming as fast as Leo Houck, the young Philadelphia scrapper that gave Harry Lewis two such hard arguments. A friend of mine who just came from the Quaker City and saw one of the bouts referred to, is enthusiastic regarding Houck, and says that he can beat all the Harry Lewis' Mike (Twin) Cullmans' and Willie Lewis' you can place before him.

### LEAGUE BALL SEASONS SEEM TO BE TOO LONG

Failing Attendance Everywhere Tells the Story—Minors Should Close Labor Day.

Are the playing seasons in the different leagues too long? That is the question that seems to be bothering the powers that rule in the baseball world. Take some of the minor leagues throughout the land that are still at the task of finishing their schedule and it's a joke to watch the attendance they attract to a game. In a recent game in the Western League I saw far more people on the field than there were in the grandstand. People have had enough baseball for one year and, as the pennant winning team has so great a lead that it is simply impossible to overtake them, all interest in the contests is gone. It looks to me as if all minor leagues ought to finish by Labor Day and the two big leagues, the National and the American, by October 1. That would leave plenty of time to play off the world's series and supply baseball enough for the most ardent fan. Once the championship is settled, the average man doesn't care whether he sees another game that year or not.

### World's Series One of Promise.

Only about a week more and we are right up to the World's Series. Every man with a tinge of real live red blood in his veins will be interested in the outcome of this series. Both teams—the Cubs and the Athletics—have their following. Both sides must be heard to know the why and wherefore of victory and defeat. They all, however, admit that for the first time the Chicago team is to have a team opposed to them that will measure up as a worthy foe. Both teams are strong in different departments. Take the catchers on the Cubs team and they are in a class by themselves. Then take the pitchers on the Athletic side of the fence and they seem to be the stronger on their performance of the past season. The infield leaves little to choose. The outfield is a stand-off. In team fielding, it looks as if the Cubs had the shade. In team batting, the Athletics come first. So after all it's a pretty even thing and luck is going to be one of the greatest factors in deciding the games.

We haven't heard anything about the contemplated post-season series that was talked of between the two New York teams some time ago. We knew that the Giants did not care to battle against their rivals for fear of defeat which might cause them loss of prestige. On the other hand, we believed that pressure enough would be brought to bear to overcome these obstacles and give the following of each team an opportunity to see for themselves which is the better aggregation of players. It's up to McGraw, for Hal Chase is ready for the test.

### Capt. Anson Deserving of Care.

Wouldn't it be a nice thing for the magnates of the National league to do if they could provide some soft spot for old Capt. Anson. He stood by them when the going was rough and he remained at his post when all his team with one or two exceptions deserted him. But for Capt. Anson in that famous Brotherhood war, the National league might have been wrecked. Yet what has been his reward. The leaders of that movement to destroy organized ball are all rich and doing well while the man who stood by them seems to be in want. Why not provide a position as "chief of umpires" for the old fellow. That's something he could look after without trouble and look after it well. He knows the game and is absolutely

honest in everything he does. Magnates, as a rule, have very little sympathy to waste and probably will not even give Anson a thought.

### Cobb Millstone on Detroit's Neck.

As the tail end of the season gets around it becomes more and more evident every day that Ty Cobb was responsible, more than any other cause, for Detroit's losing the championship. His continual quarrelling, his absolute disregard for discipline, and his doing just as he pleased made the other players feel that they were being imposed upon. The idea of men like Jones, Crawford, and Bush on the same team not even on speaking terms with him! How in the world could a team win? The offering of an automobile to the best batter in the big league had its effect on the eGorgian as well, for he forgot all about team work and his entire mind was on making base hits. In short it might be well for Detroit to get rid of Cobb. Trade him off and there is no use denying the fact they could just about make one of the best trades ever made in baseball. Place Cobb among new surroundings and maybe he would act differently. Get him among players that will call him down when he gets fresh and it may take some of the egotism out of him. He's no good to Detroit with the present conditions that prevail, so why keep him? True, he is a great player, but great as he is, he is a draw-back to the Detroit club.

### BASEBALL OF OLDEN DAYS

By Jebb.

In a Chicago Sunday paper a few weeks since was a reminiscent article dictated by a former Bostonian with pictures of the Boston club of 1871, intimating that it was the first real professional ball club, and mostly eulogizing Spalding, then a pitcher, subsequently manager, magnate, would-be president of the National league, and supposed to be United States senator-elect from California. As a side issue (?) he has become wealthy from the manufacture and sale of sporting goods. In the Sunday section of this same paper, a few seasons ago, was an article copied from the Washington Post from which the following is quoted:

"The first time in his life that Al Spalding, the millionaire sporting goods man, who once was a great professional baseball pitcher, ever heard of the national pastime was in 1863.

"Then, as a youngster of 13, he met a soldier at his home in Illinois, who explained to him how they played a game called baseball in the army. Young Spalding became deeply interested, and had the soldier show him all the points in this new game. After he had mastered these, Spalding formed two teams from among the boys in his neighborhood and soon the entire community was enraptured with the sport, while Al became a crack pitcher.

"Four years after his meeting with the soldier Al Spalding, then a seventeen-year-old lad, was clerking in a Chicago grocery store and baseball had a tremendous hold on the citizens of that city, and Sunday games were a feature. So, in company with other lads of his own age, Spalding went out to the grounds one Sunday afternoon to see the two leading teams of the city play ball.

"The pitcher on one of the contesting clubs twisted his leg early in the game, and some one, knowing of Spalding's proficiency, recommended the boy as being a good pitcher.

"He filled the bill to a letter, holding down the great sluggers with apparent ease. All Chicago spoke of him next day as the "Boy Wonder," and he was given a contract to sign which called for \$40.00 a week, which was a big salary in those days. Ned Hanlon, who broke into the game long afterward, once told the writer that his salary for years was but \$16 a week, and he thought that mighty liberal, too.

"Spalding remained in the game for many years, and was the crackerjack box artist of his day, but had he not attended the Sunday baseball game, away back in 1867, he might have lived and died a poor, hard-working and poorly paid clerk, instead of being the millionaire that he is today, which only goes to show how chance circumstances may alter the whole course of a man's career."

That was not a dream—it was a nightmare. If Sunday games were played in Chicago in 1867, they were not between organized clubs of which there were but four of any importance: Excelsiors, Athletics, Amateurs and Gar-

den Citys. The Excelsiors played a game at Rockford (the best baseball city of its size in the United States at that time) with the Forest City club, of which Spalding (who had always lived there) was the pitcher. The game was witnessed by a crowd of 8,000 people, the Excelsiors winning by a score of 28 to 25. These were amateur clubs, but baseball had been played professionally in the east since 1864, and I have group photographs of the Cincinnati, taken in 1869; also of the Athletics of Philadelphia, Mutuals of New York, White Stockings of Chicago, and Forest City's of Rockford, taken in 1870—all professional clubs at that time.

On July 13, 1867, there was a game between the Athletics and Garden City club of Chicago on the grounds of the former club an account of which stated:

"The game was announced to begin at two o'clock but the Garden City boys did not come up to time. They were courteously awaited until three by the Athletics, but with much gambling on the part of the spectators, who were principally composed of small boys."

The first real baseball enthusiasm ever shown in Chicago was during the visit of the Nationals of Washington in July 1867. The nine was made up of government clerks and was on an extended trip, having won all games previous to their appearance in Chicago. The club was accompanied by Henry Chadwick, who in my opinion did more for honest clean baseball than any other one person, for which he received but little pecuniary reward. He was at that time editor of "The Ball Players' Chronicle," a paper devoted almost exclusively to baseball, and from his account in that paper of the National Club's visit to Chicago, the following is quoted:

### THE GRAND TOURNAMENT IN CHICAGO

#### The Nationals Defeated by the Forest City Club of Rockford

The baseball tournament at Dexter park, about six miles from Chicago, was duly inaugurated on July 25, the opening match being between the National club of Washington and the Forest City club, of Rockford, Ill. To witness the series of games announced for this tournament, an immense crowd of ball players collected in Chicago, over sixty baseball clubs sending representatives from the cities of the West, more general interest being taken in the game on this occasion in the West than ever before known in the annals of baseball.

The weather on Thursday was not auspicious for playing purposes, rain prevailing to a more or less extent during the day, but one advantage was derived from this, and that was that the dust was laid. The grounds selected for the tournament were those at Dexter Park race course, in the center of which a large portion of the level turf space was prepared by mowing and rolling for the ball field,—and an excellent field it will make, though on this occasion it was a little rough and very dead, the contrast to the hard, lively grounds the Nationals had been previously playing on being very great. The result was that they were led astray in fielding, the ball bounding at very different angles from what it had done on the hard ground.

At noon the Nationals were escorted by Mr. Chambers and others of the Excelsior club in carriages to the Fort Wayne railroad depot, where they took a special car and train for the grounds. On their arrival on the field they found the president of the Excelsior club busy at work superintending the rolling of the field, and by dint of hard labor he had got the field in tolerably good condition. Shortly afterwards, the members of the Forest City club arrived on the field, and soon things were in readiness to commence play. At first some delay occurred in making a choice for umpire, the Forest City club being a little fastidious in this respect. After a while, however, the Nationals consented to the choice of Mr. Dietrich, of the Bloomington club, it being a rule of the Association clubs not to allow any one to act as umpire in a game who is not a member of a club belonging either to the National Association or a state branch thereof.

Before proceeding with the details of this first game, we give the scores of the two games played by the Forest City club with the Excelsiors, of Chicago, this season. The first match of the series took place at Chicago, on the Comet club's grounds, located on Clafin and Jackson streets, June 20, and resulted in the success of the Excelsiors by a score of 45 to 41. The second match took place at Rockford, Ill., on the fourth of July, and again the Ex-



# OHIO VALLEY EXPO. BREAKS ABOUT EVEN

## Enormous Expense Keeps the Profits Down But the Event is Considered Big Success

Cincinnati O., Sept. 28.—The Ohio Valley Exposition closed Sunday night in a triumph of blaze and glory. The "Fire Fighters," with whistling of engines and clanging of bells, closed with a midnight serenade.

The exposition was open for four weeks and the weather was ideal throughout—only one rainy day during the entire period.

From a financial standpoint the exposition was not what could have been expected, owing principally to the enormous expense in buildings and equipments. Inside information cannot be obtained, but it is generally predicted that with the sale of the buildings and salvage, there will not be any loss.

To Claude L. Hagan, director of amusements, belongs the credit for the success of the amusement department. "Fighting the Flames on Ship and Shore" will easily lead in the matter of profits, and is over \$35,000 to the good.

Limiting the number of amusements to these two good features has proven a much greater success than filling the exposition with a score of smaller attractions, which would not have been a success owing to excessive competition.

Mr. Hagan is thinking seriously of taking the "Fighting the Flames on Ship and Shore" to England, and the probabilities are that Gerson's Midget Circus will go back to Europe.

The opera, "Paoletta," from a financial standpoint, was a failure. It is generally understood it stands to lose over \$30,000.00, but from an operatic standpoint it was undoubtedly one of the greatest successes ever produced.

Great Changes in Theatricals. The Theatrical situation in Cincinnati has materially changed from last year. Many changes in ownerships and management have taken place.

In vaudeville the Empress theater easily leads with the Columbia a close second. In the medium priced vaudeville houses the Robinson theater has the largest attendance.

In the Fountain Square district the American employs the best vaudeville acts. The Orpheum opened the season Sunday with "The Barnyard Romeo"; this theater is located in Walnut Hills, and caters to the residential district.

The Grand this week is playing "The Fortune Hunter." At the Lyric, Lew Fields and Frederic McCay, present Blanche Ring in "The Yankee Girl." Heuck's theater is playing melodrama and is doing a good business, this week playing "Uncle Tom's Cabin."

The Lyceum theater will open next Sunday with the Holden Stock Company, for the season.

In burlesque, the People's and Standard are doing a good business, "The Yankee Doodle Girls" playing at the former and Rose Sydel at the latter this week.

The Walnut theater presents Beulah Poynter in "The Little Girl That He Forgot."

The Olympic theater opened with a larger attendance than the year before, and the business seems to be better than usual; it is playing stock exclusively, and catering to special night attractions for societies, lodges, and fraternal organizations, a proposition in which Manager Fish is very successful.

The new Cincinnati family theater, located opposite the Grand and next to the Lyric, under the ownership of John Harris, of Pittsburg, it is expected will open with a Christmas matinee, with high class vaudeville in opposition to Keith's Columbia.

The New Century theater has not opened for the season, and it is said in down-town circles that the delay is due to present pending negotiations for the sale of the property.

The high class Moving Picture theatres have suffered severely during the summer months, but now report better business. It is generally believed that some money will be made during the winter months.

The film exchanges report the usual standard of business and a sharp increase of activity in their line.

Chester Park did not close its summer season until last Sunday. The weather has been remarkable and Chester has enjoyed a successful season.

Coney Island closed considerably earlier in the season than usual. It is said on reliable authority that next year will see a change in the line up of the officers and managers; the younger stockholders being of a progressive spirit, are determined to reorganize, if possible, and inside information advises that friction is predominant.

The new Ryan houses, across the river in Covington and Newport, are just opening.—Runey.

celiors proved successful, this time on the Forest City's own field, the score being 28 to 25.

The game between the Nationals and Forest City began at 1:40 p. m., a band of music playing an introduction to the game, besides discoursing appropriate airs between innings.

Then follows a full account of the game by innings, of which this is the box score as kept at that time:

"The following is a full summary of the game:

BATTING SCORE									
National					Forest City				
P	R	E	R		P	R	E	R	
Parker, lf.	3	1			Addy, 2b.	2	4		
Williams, p.	4	3			King, c.	2	4		
Wright, 2b.	2	3			Stearns, lb.	3	4		
Fox, 3b.	3	3			Spaulding, p.	3	4		
Studley, rf.	2	4			Barker, cf.	2	4		
Fletcher, lb.	2	2			Wheeler, lf.	3	4		
Smith, cf.	3	3			Buckman, 3b.	5	1		
Berthong, c.	3	3			Lighthouse, rf.	6	1		
Norton, ss.	5	1			Barnes, ss.	1	3		

INNINGS									
	1	2	3	4	5	6	7	8	9
Forest C.	2	8	5	0	1	8	0	1	4-29
National	3	5	0	3	0	7	3	0	2-23

Based on hits—Addy 2, King 2, Stearns 2, Spaulding 3, Barker 4, Wheeler 2, Buckman 2, Lighthouse 0, Barnes 0. Total by Forest City 17.

Fielding Score  
Fly catches—Addy 2, Barnes 1, Lighthouse 1. Total by Forest City, 4.

The victory naturally gave the Forest City Club a national reputation and brought Al Spaulding for the first time into prominence as a pitcher. The account of the game between the Nationals and the Excelsiors of Chicago will appear in next week's issue.

CURRENT COMMENT  
The Cub "Scouts" who witnessed the last Athletic-White Sox series seem to be unanimous in the opinion that the Philadelphia club will have no show with the Cubs in the World's series.

It is surely a queer system of scoring. In the first game last Saturday, Meloan muffed a fly that ordinary fielders would catch nine times out of ten and it went for a base hit. Collins and McConnell each fumbled grounders that they would pick up easily four times out of five, but the batters were credited with hits.

May Get Dunbar's "Goat."  
Will Mrs. August Brown get Harry J. Dunbar's "boat?"

She has brought proceedings in the Municipal court of Chicago against Dunbar charging him with not fulfilling a contract she had with him to appear at the Arch theater the last half of week before last. Dunbar's vaudeville act consists of trained goats and he claims that he was booked through Frank Q. Doyle, and that the agent cancelled him.

FOR SALE 1,000 ft. reels film, \$5 to \$25; used Edison, Power's, Lubin machines, \$60; new, \$100; odd slides, 5c; sets, \$1; Model B gas outfits, \$25; paying picture theatres cheap. For rent, 1,000 ft. reels film, \$1 to \$2 per reel. Will buy gas outfits, machines, film. Will renovate film at \$1.50 per reel.  
H. DAVIS, Watertown, Wis.

Gas Lamps Cheap  
Theatrical managers, show men, concessionaires, here's your opportunity to light your place brilliantly at a saving of one-half. We have on hand between 30 and 40 4-Burner HUMPHREY GAS ARC LAMPS which we will sell AT HALF PRICE. These lamps are in perfect working order and equal in every respect to brand new. Costs us originally \$8.00. The first man with the cash can get them for \$4.00 each. Address immediately,  
MILLS NOVELTY CO., Mills Building, CHICAGO

RUNEY SHOW PRINT PHOTO ENGRAVERS BLOCK, TYPE, ZINC  
Window Cards, Mulin, Paraffine Signs, Park Printing, Herald, Posters, Photos, Half-Tones 26x40 a specialty. Designers, Engravers, Show Printers.  
RUNEY PRINT, CINCINNATI, OHIO

"POLLY OF THE CIRCUS" IS FIRST ONE-NIGHTER.

Montgomery, Ala., Sept. 28.—"Polly of the Circus," under the direction of Frederick Thompson with Charles T. Bulkley as manager and Ida St. Leon in the role of "Polly," was the attraction which opened the one-night-stand season in this city.

H. C. Fourton is the new resident manager at the Grand, for Jake Wells. John W. Bailey has charge of the stage and is assisted by W. A. Mancha and Joe Rembert. Henry Smith is serving as orchestra doorkeeper. Joe Leiter is again at the balcony door, and Mr. Loeb has been retained as ticket-taker at the gallery entrance.

Reis Leases Theater.  
Schenectady, N. Y., Sept. 27.—M. Reis has leased the new theater being erected here for a period of 15 years. The annual rental for the first five years is \$7,500.



**Portable Lights For All Purposes**  
The Bolte & Weyer Co.  
8 E. Michigan St.  
CHICAGO . . . . ILLINOIS

PRACTICAL INFORMATION FOR  
**M. P. OPERATORS**  
An ounce of prevention is worth a ton of cure. If you are looking to avoid serious trouble get a copy of the NOTES FOR OPERATORS; they will set you right and save you time and worry at 20c. today; tomorrow may be too late. J. W. Buickerood, 131 W. 24th St., New York City. (Dept. D.)

**Theater Seating**  
85% We have furnished 85% 85% of the theatres of the U.  
S. seated in the past 12 years—  
and we can prove it.  
**The Manager Knows**  
Our chairs are built for comfort, excellence of design and durability, from the sumptuous upholstered styles to the more inexpensive veneer types.  
Write for Catalog V  
**American Seating Company**  
215 Wabash Ave. CHICAGO  
19 W. 18th Street NEW YORK  
BOSTON PHILADELPHIA PITTSBURGH

**Wanted—Living Freaks**  
That are real curiosities and open for winter engagements. Write, Clark & Snow's Museum and Congress of Novelties, 320 South Main St., Los Angeles, Calif. Snow Amusement Co. now furnishing attractions for all the principal celebrations on the Pacific Coast. Always showing; we never close. Executive offices, suite 343-344 San Fernando Bldg., Los Angeles, Calif.  
J. S. CLARK, Manager and Proprietor.

**Howard Tuttle SCENERY**  
MILWAUKEE

**The Bioscope**  
The Leading Journal of the Moving Picture business in Europe.  
Has the largest circulation and is the best Advertising Medium, bar none  
Subscription, \$2.00 a Year. Sample Copy Mailed Free.  
31, 33 and 35 Litchfield St., LONDON, W. C., ENGLAND

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO  
**Cincinnati Film Exchange**  
315-317 West Fourth Street CINCINNATI, O. Long Distance Phone, Main 1450  
**"The House That Buys Films"**  
Connect with a real live, up-to-date Film Exchange that can give you a real service  
References—MOTION PICTURE DISTRIBUTING & SALES CO.  
ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS





# AMERICAN FILM FOR THE AMERICAN PEOPLE

MANUFACTURED BY THE AMERICAN FILM MANUFACTURING CO.

¶ This is the announcement of something new in the Film World—a new Independent Film Manufacturer. But although we are new, we are already old. ¶ A new Film Manufacturer may have much of everything—all that money will buy in the way of plant, equipment and talent—and fail. No NEW concern can have a reputation ahead of its first product unless that reputation shall rest upon the experienced personnel of its organization—EXPERIENCED EMPLOYEES. ¶ We therefore respectfully invite your attention to the appended list which comprises partially the staff of the American Film Manufacturing Co.

### EXECUTIVE

A. M. KENNEDY, General Manager Formerly Business Manager, Essanay Co.  
G. P. HAMILTON, Supt. Factory and Studio Formerly Supt. Factory and Studio, Essanay Co.

### PRODUCTION

THOMAS RICKETTS, Dramatic Producer Formerly Dramatic Producer, Essanay Co.  
SAM MORRIS, Comedy Producer Formerly Comedy Producer, Essanay Co.  
FRANK BEAL, Western Producer Formerly Producer, Selig Co.

### TALENT

G. WARREN KERRIGAN, Leading Man Formerly Leading Man, Essanay Co.  
DAVID G. FISHER, Juvenile Lead Formerly Juvenile Lead, Essanay Co.  
HARRY CLIFFORD, Juvenile Lead Formerly Juvenile Lead, Essanay Co.  
MISS DOT FARLEY, Character Parts Formerly Character Parts, Essanay Co.  
MISS JOSEPHINE RICKETTS, Juvenile Leads Formerly Juvenile Leads, Essanay Co.  
MISS JESSIE MOSLEY, Character Parts Formerly Character Parts, Essanay Co.  
WILLIAM LEE, Character Parts Formerly Character Parts, Essanay Co.

NOTE:—In addition to the above listed heads of the various departments of the American Film Mfg. Co., every employee in our office, factory and studio has had from two to five years experience in the manufacture of film for a licensed manufacturer. There is not an inexperienced man in our employ.

We have eliminated all question of doubt about our first release. We have a modern plant and facilities, brains, money and a combination of know-how. Every man in our organization has had from two to five years' experience in film making—all the way from the studio to the screen. They are conscientiously and diligently striving for the highest attainment in film making. WATCH FOR TWO IMPORTANT THINGS—OUR SUBSEQUENT ANNOUNCEMENTS AND OUR FIRST RELEASE.

## AMERICAN FILM MANUFACTURING CO., Bank Floor, Ashland Block CHICAGO, U. S. A.

## LOOKS LIKE TROUBLE FOR THE FILM TRUST

### Denver Post Says Government and State Authorities Are to Get After Licences.

Denver, Col., Sept. 28.—The Post, under the caption, "Moving Picture and Film Trust Faces Probing," printed the following in its issue of Monday, September 26:

Action will soon be started against the moving picture machine and film trust not only by state officials but by the government, in a number of states.

The evidence has been collected by the independents and they claim they have enough damaging matter to make out a clear case of a combination in restraint of trade. Direct evidence has been obtained in Denver and other Colorado cities showing that when the smaller companies refused to sell out to the trust at trust figures and terms, efforts were at once made to run them out of the state.

When the Colorado Film Exchange, of which W. S. Wing is president, located at 313 Charles block, refused to sell to the General Film Company and the Motion Pictures Patent Company, both in the same building in New York, backed, it is believed, by the Goulds and with J. J. Kennedy as the president of each, at the trust prices and on five-year terms which would yield little profit to the company, the trust at once canceled the license of the Colorado company, and it had to join the independents.

The Colorado company had to give up a contract worth \$475 a week with the new moving picture theater being

erected on Curtis street because it could not supply trust pictures.

The Motion Pictures Patent Company collects \$2 a week royalty on the machine, sells the films to the exchanges, who in turn sell them to the proprietors of the shows throughout the country. The Swanson Film Exchange of 301 Railroad building, and the Chicago Film Company, Barclay block, deal with the independents and are having the battle of their lives.

Both the state and government officials have copies of letters sent out of Denver to dealers in Denver and the middle west, by H. H. Buckwalter, recently appointed Western agent of the combine, and an effort will be made to indict him together with the eastern officers of the trust.

Here is an extract from a letter sent by Buckwalter to W. F. Aldrich, Palace theater, Great Bend, Kan.:

"It is not the writer's intention at this time to go into any lengthy explanation, but you will realize that if you intend to stay in the business and avoid expensive law suits it will be necessary for you to conform your methods with those of every honest exhibitor. You will find that by doing this the General Film Company will look after your interests to the very highest degree, while if you do not care to treat their property with consideration, of course you will expect to have trouble with a concern the size of which is quite ample to crush you very quickly."

### FRISCO RESIDENT'S OPERA HIT IN BERLIN

San Francisco, Cal., Sept. 28.—Giacomo Minkowski, a resident of this city, has achieved success on the Berlin operatic stage with his operetta, "The Fairest Woman." Berlin is singing the "Tea Song," a Spanish song, and another song called "Desire." Minkowski's "Smuggler of Bajadoz," was played 400 times in America, but the German capital had scarcely heard of the ability of the composer who is best known as a trainer of voices.

### "BURGOMASTER" PEOPLE UNITED IN MARRIAGE.

Seattle, Sept. 28.—Wallace J. Derthick, advance representative for William P. Cullen's "The Burgomaster" company, and Marcelle Scott, one of the "Kangaroo Girls" with the company, were married here Saturday, September 17. W. H. (Bones) Holden, second agent with the company, was best man. The Rev. Dr. Matthews performed the ceremony.

## THREE PLAYS HAILED AS NEW YORK SUCCESSES

### Last Week's Grist of Premiers Yields Excellent Returns "Anti-Matrimony Most Seriously Considered."

Premiers of last week in the New York theaters were "Get-Rich-Quick Wallingford," George Cohan's new farce, presented at the Gayety; "Decorating Clementine," an adaptation from the French, with Hattie Williams and George P. Huntley, at the Lyceum; "The Deserters," in which Helen Ware is starred, at the Hudson; "Con & Co.," farce, at the Nozimova; "He came from Milwaukee," Sam Bernard's new musical comedy, at the Casino, and "Anti-Matrimony," Percy Mackaye's comedy in which Henrietta Crossman is starred, at the Garrick.

Of these, the last named was given the most serious consideration. The comedy was produced on the road last season by Miss Crossman but, prior to its New York engagement, had had no metropolitan hearing, save in San Francisco. The plot has to do with situations which arise when into the home of a clergyman there come two young people, each a blood relative, who announce that they are living together without going through the usual ceremony, considering it an outworn form. The author pokes much fun at Nietzsche, Shaw, and others of the advanced stripe and has created something for the American stage which promises to prove very popular.

Two of the other plays were hailed as "successes"—"Get-Rich-Quick Wallingford" and "Decorating Clementine." Comment on the two plays by the New York papers follows:

"Get-Rich-Quick Wallingford"—The Tribune—Mr. Cohan has taken the tales of the covered carpet tack and the traction franchise and woven them into a play that engages the attention from the beginning and holds it well until the end.

The Sun—This farce is a good one. It is well made, it is clean, it is intrinsically American and it is funny.

"Pair of Pinks" Coming East. Harry Ward writes that, after a splendid summer trip through Colorado, his "Pair of Pinks" company reorganized at Denver and is headed eastward for two months in Nebraska and the Da-

It was well acted and the audience received it with thanksgiving.

The World—Without any Cohan music, with no Cohan characteristic dances and with no ballads about the grand old banner, George M. Cohan "rang the bell," as he would say, when he produced "Get-Rich-Quick Wallingford."

The Evening Telegram—There was a laugh raised within the first minute after the curtain rose on "Get-Rich-Quick Wallingford." After that the laughter seldom slackened. \* \* \* Hal Hamilton stepped right out of the Chester stories to be Wallingford.

"Decorating Clementine"—The Tribune—A good comedy packed with good comedians. \* \* \* There are two stars in this bright firmament—G. P. Huntley and Miss Hattie Williams.

The Sun—It proved to be a delightful comedy, acted with such rare skill in every detail that the well-worn and old worn "success" is a weak description of the evening's triumph result. Hattie Williams has rarely been so well suited.

The World—The general performance was animated, clever and tintured with droppery.

The Evening Telegram—"Decorating Clementine" is one long, sweet joy, like a draught in the desert, money from home or any of those unexpected uplifts. \* \* \* It was a genuine delight to watch the extremely well-balanced company.

"Con & Co. was dismissed as a farce with nothing new in its story, situations, or handling to recommend it.

"The Deserters" was characterized as a dull melodrama on which Helen Ware had wasted a lot of energy.

"He came from Milwaukee" was spoken of as the usual Sam Bernard vehicle, giving the comedian lots of opportunity to hold the stage; the music was spoken of as good.

The roster of the company is as follows: Harry Ward, Nettie Wilson Ward, Harry Ward, Jr., Dot Owen, Rosey, the cyclist, Lambert & Mack, Miss Allie Gourley, Zepholu, the mystic, Mrs Zepholu, and Annie L. Satterwhite.



### UNDER THE WHITE-TOPS

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

- Barnum & Bailey—Abilene, Texas, Oct. 1; Dallas, Oct. 3; Hillsboro, Oct. 4; Waco, Oct. 5; Temple, Oct. 6; Austin, Oct. 7; San Antonio, Oct. 8; Houston, Oct. 10; Beaumont, Oct. 11; Mexia, Oct. 12; Corsicana, Oct. 13; Waxahachie, Oct. 14; Fort Worth, Oct. 15; Ardmore, Okla., Oct. 17; Shawnee, Oct. 18; Enid, Oct. 19; Tulsa, Oct. 20; Muskogee, Oct. 21; Fort Smith, Ark., Oct. 22; Texarkana, Texas, Oct. 24; Shreveport, La., Oct. 25.
- Buffalo Bill-Pawnee Bill Combined Shows—Oakland, Calif., Oct. 1-2; Santa Cruz, Oct. 3; Watsonville, Oct. 4; San Francisco, Oct. 5-9; San Jose, Oct. 10; Stockton, Oct. 11; Fresno, Oct. 12; Visalia, Oct. 13; Bakersfield, Oct. 14; Santa Barbara, Oct. 15; Los Angeles, Oct. 17-18; San Diego, Oct. 19; Santa Ana, Oct. 20; Riverside, Oct. 21; San Bernardino, Oct. 22.
- Barnes, Al G. Show—New Westminster, B. C., Canada, Oct. 4-8.
- Burks, Geo. M. Wild West—Winston-Salem, N. C., Oct. 4-7.
- Clark, M. L. & Son—Burkesville, Ky., Oct. 1; Breeding, Oct. 2; Columbia, Oct. 4.
- Campbell Bros.—Sardis, Miss., Oct. 1; Grenada, Oct. 2; Greenwood, Oct. 3; Yazoo City, Oct. 4; Jackson, Oct. 5; Kosciusko, Oct. 6; Starkville, Oct. 7; Ackerman, Oct. 8; Durant, Oct. 10; Water Valley, Oct. 12; Holly Springs, Oct. 13; Oxford, Oct. 14; Winona, Oct. 15; Canton, Oct. 16.
- Fiske, Dode Show—Lubbock, Oct. 1; Plainview, Oct. 3; Canyon City, Oct. 4; Clovis, N. M., Oct. 5; Portales, Oct. 6; Roswell, Oct. 7; Hagerman, Oct. 8; Artesia, Oct. 10; Carlsbad, Oct. 11.
- Forepaugh-Sells Circus—Woodward, Oct. 1; Amarillo, Texas, Oct. 3; Sayre, Okla., Oct. 4; El Reno, Oct. 5; Chandler, Oct. 6; Guthrie, Oct. 7; Chickasha, Oct. 8; Hobart, Oct. 10; Lawton, Oct. 11; Bowie, Oct. 12; Decatur, Oct. 13; Wichita Falls, Texas, Oct. 14; Altus, Oct. 15; San Angelo, Oct. 17; Brownwood, Oct. 18; Dublin, Oct. 19; Cisco, Oct. 20; Weatherford, Okla., Oct. 21; Cleburne, Texas, Oct. 22; Denton, Oct. 24; Sherman, Oct. 25; Paris, Oct. 26; Greensville, Oct. 27; McKinney, Oct. 28; Ennis, Oct. 29; Mexia, Oct. 31; Palestine, Nov. 1; Tyler, Nov. 2; Marshall, Nov. 3.
- Gentry Bros.—Pine Bluff, Ark., Oct. 1; Camden, Oct. 3; Stamps, Oct. 4.
- Gollmar Bros.—Clinton, Okla., Oct. 1; Frederick, Oct. 3.
- Haag, Mighty Show—Cape Charles, Va., Oct. 1.
- Hagenbeck-Wallace—Columbia, S. C., Oct. 1.
- Holmes, Ben Wild West—Kendallville, Ind., Oct. 1.
- Honest Bills Show—Fairview, Kans., Oct. 1; Powhattan, Oct. 3; Baker, Oct. 4; Willis, Oct. 5; Everest, Oct. 6; Huron, Oct. 7; Effingham, Oct. 8; Denison, Oct. 10; Mayetta, Oct. 11; Hoyt, Oct. 12; Grantville, Oct. 14; Lecompton, Oct. 15.
- Humphries Bros.—Home Sweet Home, Texas, Oct. 1.
- Jones Bros.—Cameron, Texas, Oct. 1.
- Kennedy Bros.—Kemp, Okla., Oct. 1; Ravenna, Oct. 2.
- Lambrigger Zoo—Newark, Ohio, Oct. 3-8.
- Miller Bros. & Arlington's 101 Ranch—Kansas City, Mo., Oct. 1-2; Marshall, Oct. 3; Roodhouse, Ill., Oct. 4; Springfield, Oct. 5; Carlinville, Oct. 6; Alton, Oct. 7; St. Louis, Mo., Oct. 8-9.
- Robbins, Frank A.—Cambridge, Md., Oct. 1; Hurlock, Oct. 3; Salisbury, Oct. 4; Berlin, Oct. 5.
- Robinsons, John, 10 Big Shows—Gainesville, Oct. 1; Atlanta, Oct. 3-4.
- Robinsons Famous Shows—Ottawa, Kansas, Oct. 1; Eureka, Oct. 3; Osage City, Oct. 4; Florence, Oct. 5; Augusta, Oct. 6; Anthony, Oct. 7; Caldwell, Oct. 8.
- Ringling Bros.—Nashville, Tenn., Oct. 4; Decatur, Ala., Oct. 5; Birmingham, Oct. 6; Gadsden, Oct. 7; Atlanta, Ga., Oct. 10; Rome, Oct. 11; Chattanooga, Tenn., Oct. 12; Knoxville, Oct. 13; Johnson City, Oct. 14; Bristol, Oct. 15; Asheville, N. C., Oct. 17; Salisbury, Oct. 18; Winston-Salem, Oct. 19; Durham, Oct. 20; Raleigh, Oct. 21; Greensburg, Oct. 22; Danville, Oct. 24; Charlotte, Oct. 25; Spartansburg, Oct. 26; Greenville, S. C., Oct. 27; Anderson, Oct. 28; Columbia, Oct. 29; Augusta, Ga., Oct. 31; Macon, Nov. 1; Montgomery, Ala., Nov. 2; Pensacola, Fla., Nov. 3; Mobile, Ala., Nov. 4; Meridian, Miss., Nov. 5; Tuscaloosa, Ala., Nov. 6; Tupelo, Miss., Nov. 7; West Point, Nov. 8.
- Sells-Floto Circus—Corsicana, Texas, Oct. 1; Waco, Oct. 3; Temple, Oct. 4; San Marcos, Oct. 5; San Antonio, Oct. 6; Austin, Oct. 7; Brenham, Oct. 8; Galveston, Oct. 10; Houston, Oct. 11; Beaumont, Oct. 12; Port Arthur, Oct. 13; Lake Charles, La., Oct. 14; Leesville, Oct. 15; Shreveport, Oct. 17; Texarkana, Ark., Oct. 18; Paris, Texas, Oct. 19; Greenville, Oct. 20; Bonham, Oct. 21; Sherman, Oct. 22.
- Starrett's, Howard S. Show—Bidgewood, L. I. N. Y., Oct. 1.
- Wheeler's, Al F., Shows—Sykesville, Md., Oct. 1; Ellicott City, Oct. 3; Laurel, Oct. 4; Bowie, Oct. 5.
- Wiedemann Bros.' American Shows—Owensville, Mo., Oct. 1.

### CARNIVAL ROUTES

- Barkoot, K. G., Amusement Co., No. 1, K. G. Barkoot, mgr.—Racine, Wis., Oct. 3-8.
- Barkoot, K. G., Amusement Co., No. 2, J. C. Simpson, mgr.—Bristol, Tenn., Oct. 3-8.
- Cash Carnival Co., T. I. Cash mgr.—Montgomery, Minn., Sept. 30, Oct. 3.
- Cosmopolitan Shows, No. 1, J. R. Anderson, mgr.—Holly Springs, Miss., Oct. 3-8.
- Goodell Shows, C. M. Goodell, mgr.—Arcola, Ill., Oct. 3-8.
- Hatch, J. Frank, Shows, W. L. Wyatt, mgr.—Vandergrift, Pa., Oct. 3-8.
- Jones' Johnny J., Exposition Shows—Chattanooga, Tenn., Oct. 3-8.
- Kepler's Shows, C. J. Kepler, mgr.—Huntington, Tenn., Oct. 3-8.
- Krause-Maxwell Shows—Bluefield, W. Va., Oct. 3-8.
- Lachman Greater Shows—Gainesville, Tex., Oct. 3-8.
- Lone Star Shows—San Angelo, Texas, Oct. 3-8.
- National Amusement Co., Doc Allman, mgr.—Bellefonte, Pa., Oct. 3-8.
- Parker, Great Shows, Con. T. Kennedy, mgr.—Springfield, Ill., Sept. 30, Oct. 8.
- Patterson, Great Shows, Jas. Patterson, mgr.—Oklahoma City, Okla., Sept. 27, Oct. 9.
- Peerless Amusement Co.—Assumption, Ill., Oct. 3-8.
- United Exposition Shows, J. Scharding, mgr.—Hastings, Neb., Oct. 3-8.
- Winslow Shows—Higginsville, Mo., Oct. 3-8.
- Wood's, J. L. Shows—Red Springs, N. C., Oct. 3-8.

### FIRST HIGH DIVING DOG TO DO COMPLETE FORWARD

An advanced step in animal training has been taken by Jack Wallace, of dog and pony show fame, now connected with the C. W. Parker Shows. Mr. Wallace has accomplished the extremely difficult feat of making his high diving dog, Chico, turn a complete forward

somersault from a pedestal attached to the top of a fifty-three foot ladder.

Mr. Wallace claims that his is the first dog in the world to accomplish the feat. The first public exhibition of the trick was witnessed by many interested showmen and newspaper men on the midway of the C. W. Parker Shows.

### 101 RANCH SHOW USING GORGEOUS COLORED POSTER.

The Miller Brothers & Arlington, proprietors of the 101 Ranch Wild West show are using for complimentary distribution among their friends, an exceptionally fine poster, entitled "The Passing of the West." It is a one-sheet flat in gorgeous colors and is a credit to the National Printing & Engraving Company, of Chicago and New York, which has printed and copyrighted it.

Royal Signs Ty-Bell's. The Ty-Bell Sisters, aerial bell ringers, will be one of the feature acts with the Rhoda Royal Indoor Circus this winter.

Play Elks' Benefit. Atlanta, Ga., Sept. 29.—The John Robinson Circus plays here October 3 and 4, under the auspices of the B. P. O. Elks.

## WANTED FOR ROBINSON'S FAMOUS SHOWS

### LONG SEASON

Female Acts of All Descriptions, Race Riders for Hippodrome, Clowns, Boss Property Man, Head Porter and also Porters for Cars. Address Robinson's Famous Shows as follows: Humboldt, Kansas, Sept. 29th; Yates Center, 30th; Ottawa, Oct. 1st; Eureka, 3rd; Osage City, 4th; Florence, 5th; Augusta, 6th; Anthony, 7th; Caldwell, 8th.

### SELLS-FLOTO SHOWS FIGHTING IN SOUTHWEST

Determined Opposition is being Met in Oklahoma and Texas but Business is Said to be Good.

Oklahoma City, Okla., Monday, September 19.—Plenty of amusement here, and Sunday was spent pleasantly. Three theaters open. Majority of our people saw The Raymond Teal Musical Comedy Company present "Teeseey Weeseey" at the Lyric. Frank Wolf is the genial manager, and made every possible effort to take care of his many friends with the circus. The house was packed to suffocation, and many were turned away. The Lee-Huckins hotel is a beauty, and those who were fortunate enough to get accommodations were greatly pleased. Weather today, very warm, and matinee business good, but not crowded. However, tonight we played to absolute capacity and turned several thousand away. This is wonderful in the face of the heaviest opposition we have encountered so far this season. Ringling Bros., just two days behind us, used every means in their power to cover our paper, and hurt our business, but it availed them nothing as we were unable to sell many tickets for the night show, people almost tearing down the front door, after the management saw fit to close it. Press Agent Steele, ahead of the Ringling Show visited. Ed. Kelley, Raymond Teal, Frank Wolf & Company, North Bros., and many other show folks enjoyed the matinee performance. This town is the very best of its size in the world. The growth in five years has been simply phenomenal and there seems to be plenty of loose change, as everybody has money. Loaded shortly after midnight. Mayme Saunders came on from Denver to ride Roman standing races and menage. Mrs. Charles Brady also arrived to visit her husband.

Chickasha, Okla., Tuesday, September 20.—In and up early. Forepaugh-Sells heavily billed for October 8. Weather extremely hot. Business good at both performances. Many Indians were in attendance at the matinee performance and seemed to enjoy themselves. The dust is two inches thick and red, making things mighty disagreeable. Short haul and we are out of town at midnight. Mosquitoes kept many of us awake which isn't the most pleasant thing in the world. Henry Gilbertson left tonight to spend Wednesday with the Ringling Brothers Show in Oklahoma City.

El Reno, Okla., Wednesday, September 21.—The very hottest day of the season, and everybody next to smothered. We haven't had a rain since paraffining the tents. Strange! In early and good asphalt pavements made the one-half mile haul easy. Ed. Kelly and family live here. He made matters extremely easy for Legal Adjuster Dwyer and all the agents. Manager Hutchison, George Dynan, W. H. McFarland & Son, and Will Spaeth spent the afternoon with the Ringling show—only twenty-four miles, which was made by automobile. The County Fair opened here Monday with some A No. 1 races, and a good crowd was in town. We had a fine matinee house, and packed them tonight. Jim Hathaway came over from the Patterson Carnival Company and spent the day with us, bringing Harry Lay with him. Both are looking fine. Jim reports a big season with the Carnival, which is at Enid this week. Homer Hobson, Stick Davenport, and Park Prentiss caught the 9:45 train for Oklahoma City, and are shaking hands with their many friends with the Ringling show tonight. We follow the last section of their show from Oklahoma City into Shawnee on the same railroad. Loaded early and should be in the city before they leave. Shawnee, Okla., Thursday, September 22.—Arrived early and without much delay. Lot over a mile, but everything

up on time. Weather slightly cooler than yesterday, which is considerable relief. Folks who saw the Ringling show yesterday, report big business, but stock and paraphernalia looks bad, result of a hard wet season. Our business here big at both performances, in fact, the largest on the day, with the exception of Okalohma City, since Ft. Smith. Long run tonight and everything flying. Loaded early. Prof. Edw. Klaepfer, a local prominent musician, wrote a dandy gallop dedicated to H. C. Benson, trombone soloist with our band. The band opened the night concert with it, making quite a hit. Benson used to live here and is quite popular.

Ardmore, Okla., Friday, September 23.—Although parade was announced through the local papers, owing to expected late arrival, we could have paraded at usual time, as we made a phenomenal run and were unloaded before seven o'clock. But we did not leave the lot until 12:45. Barnum & Bailey has two ten-foot banners and a one-sheet date strung across the main streets on trolley wire guys. Can't see one half on account of it; some opposition. Bands could scarcely play on account of dodging them. However, business was big at matinee and good house tonight. Loaded early as usual. Quite a little excitement just after the afternoon show started, caused by a miniature whirlwind. Caught the south end of the big top and tore a dozen holes in the tent. The quarter poles danced, and people started to run, but it was all over in a minute, and peace was restored without any trouble. Looked like a blow-down for an instant, but the top was well guyed out, which saved it.

Denison, Texas, Saturday, September 24.—First stand in Texas for two years, and if this is a criterion, we will reap a harvest the last four weeks. Weather hot, but this didn't seem to keep a soul away, as the tent was packed to suffocation at the matinee performance, and a big crowd greeted us tonight. No opposition, and this may have had something to do with the big business, but the town has always been passed up by the big shows, account of it being rated a poor show town. However, we had the best day since leaving the north. Park Prentiss and band go with Rhoda Royal Indoor Circus again this winter. The Nelson Family also will be with the same show. Mr. Royal writes enthusiastically regarding the prospects and we all wish him good luck. Lot short distance from runs and loading is easy, so we are out of town by midnight. Mr. and Mrs. L. A. Bartlett (Elizabeth Guice), are practising daily on their musical act; Lizzie can do things besides rings, traps, etc.—Stewart.

### JARRETT CLOSES SEASON WITH THE "TWO BILLS" SHOW.

Dave Jarrett, who has been in Texas since last July and was known as "Texas Representative" of the Two Bills' show, returned to Chicago, Sunday, having completed his summer's work. Jarrett was employed as special representative of the Buffalo Bill and Pawnee Bill Wild West, but during the time he was in Texas acted as local and railroad contractor. He states that Sells-Floto, Forepaugh-Sells, and Barnum & Bailey are now in Texas and that the Two Bills come into the state later. The Two Bills' show closes in Orange Center, Ark., November 19. Mr. Jarrett reports one of the most pleasant seasons of his career.

### Robinson Shows Doing Well.

George Aiken, general advance manager for Robinson's Famous Shows, is making his temporary headquarters in Chicago and to a Show World representative Tuesday stated that his organization has been playing to excellent business and that prospects for the fall tour are exceedingly encouraging.



## Refusing Longer to Wear the Harness of Menial Servitude to the Film Trust

*We have Kicked Over the Traces and  
are now Free to Give Exhibitors*

The finest film service in the world at REASONABLE RENTALS WITHOUT EXACTING ROYALTY or basing the price on "what you've been paying" or on anything whatsoever OTHER THAN THE QUALITY OF SERVICE RENDERED.

**EXHIBITORS CLAMORING FOR FEATURE FILM SERVICE**  
(No other reason under the sun)  
**CAUSED US TO BECOME INDEPENDENT**

**MR. LICENSED EXHIBITOR:** If you were told a thug with a bomb was sitting in your theatre this minute ready to blow your playhouse to smithereens, you would rush in without one moment's hesitation and pitch him out on his head.

**WE SOUND THE WARNING!**  
**THE FILM TRUST HAS PLOTTED THE DESTRUCTION OF YOUR BUSINESS**  
**WAKE UP!**  
**OUR HEART AND SOUL IS WITH YOU! TAKE HEED!**  
**ARE YOU WITH US?**

Resistance will be impossible when the attack comes. The trust will soon absorb all licensed exhibitors unless they break away now!

**IF YOU WANT PROTECTION, IF YOU WANT TO GROW, IF YOU WANT TO MAKE MONEY, IF YOU WANT LIBERTY, IF YOU WANT SAFETY, IF YOU WANT THE WORLD'S LEADING FILMS, USE "THE STANDARD" SERVICE.**

## STANDARD FILM EXCHANGE

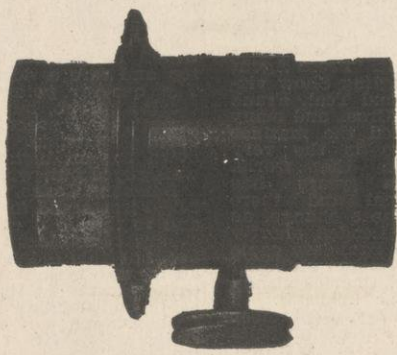
AN EXCHANGE OF STRENGTH AND CHARACTER

Joseph Hopp, President

159-161 E. Washington St. - - - Chicago

DON'T FORGET

Get your name on our mailing list by sending us your name and address. We handle all standard machines and carry complete line of machine parts and supply in stock. We can fill orders same day received.



- ☞ Don't overlook the vital part of your equipment—the lens.
- ☞ The novice may pass this by lightly, but "an old hand at the business" will tell you frankly that if you want results which will bring the crowd back you must buy a

## BAUSCH & LOMB Projection Lens

- ☞ Our lenses are the recognized standard. They will give results superior to any other lens.
- ☞ Send for New Projection Lens Catalog containing useful information.
- ☞ We offer our assistance in selection of lenses for special requirements.



*Our Name on a Photographic Lens, Microscope, Field Glass,  
Laboratory Apparatus, Engineering or any other Scientific  
Instrument is our Guarantee.*

## Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO  
LONDON ROCHESTER, N.Y. FRANKFORT

## NEW FILM FIRM PLANS TO VISIT EXHIBITORS

American Agents Will Show Every Exhibitor in this Country  
and Canada Their Product

Arrangements which are being made for the marketing of the output of the American Film Manufacturing Company which recently began business in Chicago under the independent banner indicate that the new concern is to be particularly aggressive and will be a decided thorn in the side of the Motion Picture Patents Company, or the film trust, as it is commonly called.

About the first of November the American firm will have ready for the exhibitors approximately fifteen reels and negative films. According to announcement, the firm will campaign among the exhibitors in this country and in Canada by showing each and every exhibitor one of these films in an effort to convince him that it is the superior of any other make of film on the market. "We do not purpose to depend upon the mails to get us our business," A. M. Kennedy, president pro-tem and general manager of the company, said yesterday. "One of our agents will visit each and every exhibitor in the wide territory which we hope to cover and this agent will exhibit some of our product. We know we are prepared to deliver the goods and we are determined that our proposition will be put squarely before the people that we hope to interest."

The American concern's confidence in the quality of film it will turn out, based upon the announced fact that there is not a single man in the employ of the company—in the mechanical department or in any other department—who has not had from two to five years of experience in the motion picture business. This experience, in most cases, it is said, has been with licensed manufacturers who have been using the most advanced and approved methods in the manufacture of their product.

While the exact date of the American's first release and the nature of the subject has not yet been announced, Mr. Kennedy is responsible for the statement that the new independent manufacturing firm will specialize in western and comedy pictures for the reason that the promoters believe that the best field for films for use by the independent exhibitors is in these subjects.

The head of the American company, until very recently associated with the Essanay and George K. Speer firms, licensed manufacturers, here in Chicago, is enthusiastic about the future of the independent film service and says that the greatest gains the independents will make within the next sixty days will be right here in Chicago.

### BAUSCH & LOMB BOOKLET OF VALUE TO OPERATORS

The Bausch & Lomb Optical Company, with factories in Rochester, N. Y., and offices in New York, Chicago, Washington, San Francisco, London, England, and Frankfurt, Germany, has just issued a little book which will be found of great value by moving picture operators and others who have to do with animated photography. The booklet very naturally has most to say about Bausch & Lomb products, but it also has much to say about optical projection as a science in general. The following general remarks on the care of lenses are culled from the booklet and give some idea of the kind of information which is contained:

To secure the best results they must be kept perfectly clean and should be protected as far as possible from dust and finger marks.

A soft, oft-washed linen cloth is the best appliance for cleaning lenses.

Do not use any kind of polishing material, alcohol or other solvent on a lens.

To remove finger marks breathe upon the surface and wipe lightly, with a circular movement.

A lens should not be exposed to the heat of the sun or of steam coil pipes, and should not be allowed to remain for a long time in a damp place.

The condensers can be quickly removed from their mountings, cleaned or replaced, and care should be exercised to place them in the correct position.

The breakage of condensers is due to unequal expansion or contraction caused by sudden extreme changes in temperature. It is obvious, therefore, that they should not be removed from the lantern while heated, or exposed to cold draughts.

If the lantern has been for some time in a cool or damp place, moisture will collect on the lens surfaces when the heat of the arc reaches them. As soon as the parts are uniformly heated no more moisture will collect. It is well to bear this in mind and see that the lens surfaces are free from moisture before beginning to operate the lantern.

### MOVING PICTURE NOTES.

**Alabama**—David Simon, of Chicago, is considering the erection of a moving picture theater in Montgomery.

**California**—The Kerman Construction Company has secured a permit for the erection of a theater in Fresno; the Fresno Theater Company is to be the owner.

**Canada**—W. M. Nash is making arrangements to open a moving picture house on Notre Dame avenue in Winnipeg.

**Illinois**—A new motion picture theater is to be built in Sterling by Messrs. Shrader and Bethol. Carthage is to have a new moving picture theater which will be owned by Arthur Weiser. Hull Schofield is completing arrangements to open a moving picture theater in Rock Falls. Fred Ross of Moline has purchased of J. E. Stahlnecker his interest in the Varieties, located in Canton. O. Jardowski will start a moving picture show in Danville. Nauvoo is to have a new moving picture show which will be owned by L. Weiser, of Fountain Green.

**Iowa**—J. R. Stebleton will start a moving picture theater in Britt. J. D. Fulrath, of Cavanna, is planning to erect a new opera house in Sabula.

**Kansas**—Walter Swanson has sold his interest in the Grand Picture theater in Hutchinson to Policeman Lynde.

**Minnesota**—J. C. Morey has bought the interest of L. A. Cornelison in the Royal theater in Hastings.

**Michigan**—W. H. Mason is contemplating the erection of a new moving picture theater in Saginaw. Mr. Williams is preparing to open a new theater in Lansing.

**Massachusetts**—The Cummings theater Company has been incorporated in Fitchburg, with a capital stock of \$15,000. The incorporators are Arthur C. Milot, H. C. Milot and others.

**Missouri**—The May Moving Picture Company of St. Louis has been incorporated, with a capital stock of \$3,000; the incorporators are Jesse James, C. T. Winfrey and W. Jones.

**Nebraska**—P. H. Hoppen, of Crescent, is making arrangements to open a moving picture theater in Kearney.

**New York**—The Metropolitan Amusement Company will erect a \$100,000 moving picture theater on Broadway, near Wilson street, in Brooklyn. Rollin Perry is making arrangements to open a moving picture theater in Waverly.

**Ohio**—Architects Stewart & Stewart have completed the plans for the erection of a new moving picture theater on Walnut Hills, Cincinnati, for J. L. Eichold.

**Pennsylvania**—M. J. Hayes has opened the Great Northern moving picture and vaudeville theater in Philadelphia.

J. George, owner of the Star theater in Harrisburg, is planning to remodel same.

**South Dakota**—The Iris Theater Company is planning to open a moving picture theater in Lead. E. Stenger is making arrangements to build a theater in Hermosa.

**Texas**—R. L. Barclay has leased the Exchange theater in Temple. Messrs. Bell & Englebreth, of St. Louis, have opened a new moving picture theater in Palestine.

**West Virginia**—A new moving picture theater has been opened in Renwood; the owners are F. Smith and N. Yoho.

**Washington**—Messrs. Harrison & Pepin will erect a \$20,000 opera house at the corner of Park street and Pacific avenue in Chehalis. A. F. Proulx and W. Neuert have opened a new moving picture theater in South Bend.

**Wisconsin**—Will Holzmueller has opened the Idle Hour electric theater in Fennimore.

### ALEXANDER TAKES LEASE ON LEAVENWORTH THEATER

Leavenworth, Kans., Sept. 28.—P. H. Alexander, formerly manager of the opera house at Atchison, had leased the People's theater in this city. It has been redecorated and was opened September 24 by the Playter Players. Mr. Alexander is booking some good shows for this season.

C. W. Parker, the amusement magnate, was here today closing deals for several pieces of land near his factory. Work is being rushed on the factory as fast as men and money can do it.

The decline of the skating craze in this city is shown by the Hippodrome's being converted into a garage and the Coliseum's being used as a temporary church.

The Forepaugh and Sells Bros. circus showed here September 24 to a good crowd.



WHEN WAS THAT FILM RELEASED?

Licensed Films.

Independent Films

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

Table of Independent Films with columns: Date, Title, Kind, Feet. Includes sub-sections: GREAT NORTHERN, N. Y. M. P. ITALA, N. Y. M. P. AMBROSIO, NEW YORK MOTION PICTURE, POWERS, LUX, ECLAIR, A. G. WHYTE, THANHOUSER COMPANY, SALES COMPANY-FILM D'ART, DEFENDER FILM CO., ATLAS FILM CO., YANKEE FILM COMPANY, CHAMPION, CAPITOL.

Vertical text on the left margin containing various notices and advertisements.



CIRCUSES—FAIRS

THE

PARKS—THEATERS

# SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper

CHICAGO, OCTOBER 1, 1910.

For All Kinds of Show People

**The Sweetest Girl in Paris**

CHICAGO'S BIG MUSICAL HIT.

NOW PLAYING AT THE LA SALLE OPERA HOUSE

HARRY ASKIN  
PRESIDENT & GENL MGR.

TRIXIE FRIGANZA

JOHN E. YOUNG

ZOE BARNETT

ALEXANDER CARR

KATHRYN ROWE PALMER

ALICE YORKE

FRANCIS GAILLARD

Photos By Guttentstein MILWAUKEE.

Photos Grouped BY Z. HENDRICK CHICAGO, 1910.

CATHRYN ROWE PALMER-EDGAR MURRAY-FRANCIS GAILLARD