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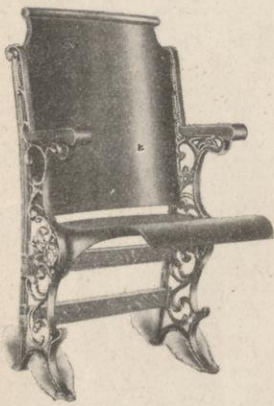
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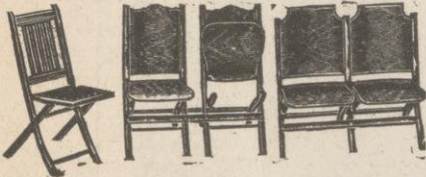
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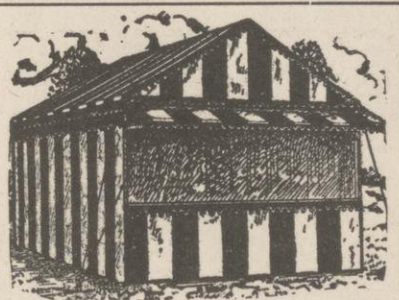
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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, SEPTEMBER 17, 1910.

For All Kinds of Show People

LOTTIE GILSON NEAR DEATH; ONCE VAUDEVILLE FAVORITE

Actress Removed to Bellevue Hospital in New York Because of Lack of Funds

New York, Sept. 14.—Lottie Gilson, "the little magnet" and once a Broadway favorite, was removed tonight from a barely furnished room at 268 West Thirty-ninth street, to the New York city hospital. She was said to be in a dying condition, and because of lack of funds was hurried to Bellevue. The surgeons diagnosed her ailments as gastritis and neuritis. They say she will never leave the hospital alive.

Miss Gilson, who is only thirty-nine years old, carried New York by storm when she first began to trip to the center of the stage and with a "now all together, boys" encouraged her audiences to join in the chorus of her songs. She was the first singer to adopt this method of popularizing a song.

She dropped from sight, as actresses do, not to reappear until a few weeks ago, when she accepted an engagement at a Fort George music hall. She lost this position and some friends got her a room at the Thirty-ninth street address.

When Miss Gilson "dropped out of sight" she played the ten and twenty cent houses in Chicago. An effort was made by J. C. Matthews, of the Chicago office of William Morris, to reinstate her in the public's favor. She was given a week at the American Music Hall in New York but the fickle public had forgotten her.

ACTORS' UNION ELECTS BOARD OF DIRECTORS.

John Nemo Made Delegate to the 28th Annual Convention of Illinois Federation of Labor.

The Actors' Union held a meeting on Thursday of last week and elected a board of directors consisting of fifteen members. This action was taken upon receiving instructions from New York. The board of directors elected is as follows: John Nemo, T. P. Quinn, John Budzileni, Thomas H. Dalton (Editor of Daffyville News), Dick Pan, Frank Blair, Tom Dalton, Andy Adams, Frank Potts, Syd Allen, Pat Dalton, Harvey Banvard, Charles Lano, Nat France, Ben Imhoff and Ed Berto.

John Nemo was elected delegate to the twenty-eighth Annual Convention of the Illinois Federation of Labor which is claimed to have a membership of 500,000. He will demand that all trade organizations recognize only the label of the Actors' International Union at all theaters in Illinois.

Mrs. Mayme Potts and Mrs. Emily Howard were named as delegates to represent Local No. 4 at the Annual Convention of the Woman's Trade League which was held last Sunday.

WILL OPEN AGENCY FOR PERFORMING MUSICIANS.

A theatrical agency along novel lines, said to be the first of its kind to be opened in Chicago, is being promoted by W. A. Eiler, secretary and treasurer of the Hotel Veley Company. Mr. Eiler plans to traffic in the services of musicians who double in stage specialties or in bands or orchestras and is calling for people who are versatile enough to do the things mentioned. The headquarters of the agency will be the Hotel Veley, Nos. 161-163-165 Clark street, of which Mr. Eiler is actively in charge. Mr. Eiler has had wide theatrical experience and says he is opening the new agency in an effort to supply a demand for performers of this certain kind which has been brought to his attention through the repeated queries of many theatrical managers.

DIVINE SARA BERNHARDT PLAYING TWO A DAY.

The divine (?) Sara Bernhardt, who is soon to be seen in this country, opened an engagement in vaudeville at the Coliseum, London, on Monday of the present week; the vehicle is an arrangement of "L'Aiglon." Bernhardt is accompanied by her own company and carries her own scenery. It is noticeable that the supporting company contains no notables from the French stage but has evidently been economically gathered for the music hall engagements in England. Though confessing that she is getting old, the great French emotionalist still finds herself able to play two performances per day to meet the requirements of the Coliseum management.

DOUBTING THE SANITY OF SELLS-FLOTO FOLKS

Well Known Circusman Says Fifty-Car Show Can't Be Operated with Twenty-five Cent Admission

"It is an utter impossibility for a fifty-car circus to be operated with the general admission price cut to twenty-five cents."

That was the statement made by a well-known showman in the lobby of the Wellington hotel the other night. He had just finished reading where the Sells-Floto organization would be increased to a fifty-car show next season, with the fact emphasized that the price of admission would remain the same.

"It is ridiculous," summed up the showman. "It can't be done! It is a bluff on the part of Messrs. Tammen and Bonfils! Mind what I say! These fellows are intoxicated with their success this season and are planning a big show and at the same time tying their hands by sticking to an admission price that is foolish."

"I will grant they have made money this season," he replied to another circusman who expostulated with him. "Supposing they have made \$100,000 this season. That don't mean that they can afford to add a rhino, hip, giraffes and more elephants to what is already a well equipped show, increase the number of cars, increase the number of performers which will be necessary and hold the admission price the same. It can't be done!"

Tammen and Bonfils sunk about \$400,000 before they got the Sells-Floto Show to making money. They will sink

more if they insist upon revolutionizing the circus business. Don't talk to me! (this to a fellow who butted in) I know the circus game better than they do and I say it can't be done!

"Do you know that I am coming to doubt the sanity of Tammen and Bonfils? No sane men would jump into a business that is strange to them, fight the cleverest opposition that has ever been lined up, and then increase their own expense voluntarily. The circus business must be operated along certain lines. We all resent the entrance into it of people who won't be governed by precedent. First thing you know the rubes will be saying that there is no show worth over a quarter and then what will we poor fellows do who depend for our living upon positions with shows charging the fifty-cent admission price?"

"I tell you fifty cents is cheap for a circus. Fifty cents would be cheap for the Sells-Floto Show. Giving the public a bargain should satisfy anybody."

The announcement that the Sells-Floto Show would be increased in size next season is the principal topic of comment among circusmen just now and this particular showman, while more prominent than others who have discussed the matter, does not differ materially from them in his judgment of what is good showmanship.

CHANLER-CAVALIERI SCRAP LOOKS REAL

Definite Proof of Strained Conditions Found in Court Action in New York

New York, Sept. 14.—Definite announcement as to the existing difficulties between Sheriff Bob Chanler and his beautiful bride of only a few months, Mme. Lina Cavalleri, has just been made here through preparations which are being made by both parties to the marriage contract to battle for the immense estate which Chanler is said to have transferred to his wife in an antenuptial agreement. A copy of the antenuptial contract is to be filed with the county clerk here as the first step in what is expected to be one of the stormiest battles for an Astor or any other great estate. Two prominent New York law firms will be arrayed against each other. Late advices in the case seem to indicate that the beautiful Italian grand opera singer is to have a hard road to hoe if she is to succeed in winning her suit.

Creditors are to appear with claims against Chanler to the amount of \$500,000, opposing the Cavalleri claim on the grounds that a man must be just before he is generous. Moreover, most

authentic information in the matter indicates that Chanler agreed to place \$2,000,000 estate in trust for his bride and did not give it to her outright as was at first reported. Cavalleri was promised \$20,000 per year out of her husband's income after \$20,000 per year had first been taken for Chanler's divorced wife. The "Sheriff" obligingly agreed to take the remainder of the income for himself—if there was any remainder. The yearly income varies from \$50,000 to \$65,000.

Divya Drawing Sympathy In Paris.

In her dear Paris, Mme. Cavalleri is the object of sympathy in her present troubles. Her friends contend that the slip-up in the arrangements which were made between Chanler and his bride has been caused by Chanler's people who are determined to save his estate for Chanler's two children by his first wife. The diva, while willing to discuss the affair, freely, lays greatest stress upon the laconic cablegram she received from Chanler not long ago, reading "Not true. Talk to no one. Have gone to work."

CHARLES P. DEMPSEY GOES TO ST. PAUL, MINN.

Charles P. Dempsey, for the past four years connected with Harry Davis and John P. Harris, of Pittsburg, managing their theaters in Pittsburg, Newcastle, and McKeesport, Pa., and in Buffalo, N. Y., has severed his connection with the Pittsburg people and has assumed the management of Ruben & Finkelstein's Princess theater in St. Paul, Minn.; the Princess plays vaudeville and moving pictures.

Mr. Dempsey is just regaining his strength after an operation for appendicitis and his main reason for making the recent change was the condition of his health.

MARY MANNERING OPERATED UPON.

New York, Sept. 14.—While rehearsing for the current season's tour in "A Man's World" on Monday Mary Mannering was taken violently ill and that afternoon was operated upon for appendicitis. Miss Mannering is now a patient at the Roosevelt Hospital.

BEING PRIED LOOSE FROM MILLION AND A HALF.

New York, Sept. 14.—Announcement has been made that the inheritance left Maud Lillian Berri by her father, Col. Fulton Berri, will reach a million and a half dollars. Friends of Frank Moulán, recently sued by Miss Berri for divorce, are tendering their condolences.

DARK HORSE CHOSEN AS OPERA MANAGER.

Alfred Hoegerle Will Look After Interests of Chicago-Philadelphia Company.

Philadelphia, Sept. 14.—Alfred Hoegerle, at present superintendent of Horticultural Hall in this city, has been engaged as resident manager for the Chicago-Philadelphia Opera Company which is to occupy the Auditorium in the Windy City and Oscar Hammerstein's opera house here during the coming season. The appointment of Mr. Hoegerle came as a great surprise as he has not been connected with musical affairs for a long time. It is said that his first visit to the opera house here was the other day when he went to look things over preparatory to taking charge. The new manager will engage an entirely new force of house attaches, disappointing the present incumbents who had hoped to be retained. It has been decided to open a down-town box office in one of the big music stores for the convenience of patrons who find the Hammerstein opera house too far away from the center of the city for them to buy tickets in advance there.

DETROIT IS GROWING IN THEATRICAL IMPORTANCE

More Than Forty Shows Are Now Sent Out of the Michigan City Each Season.

Detroit, Mich., Sept. 14.—Comment in the big newspapers of the country noting that the latest census shows Detroit's increase in population to be larger than the increase in any of the other cities of consequence, directs attention to the fact that Detroit is also growing remarkably in importance in the theatrical world. With the Star & Haylin and the B. C. Whitney offices located in this city more than forty shows are now sent out of this city each season.

The present theatrical season in this city gives every promise of being a huge success. It is said that not a single attraction playing the dramatic or burlesque houses and not a single vaudeville bill offered in the city has failed to make money. Attractions of the present week are as follows: Garrick, George Fawcett in two plays, "The Great John Ganton" and "The Fighter"; Detroit Opera House: George Evans and His Honey Boy Minstrels; Lyceum: George Sidney and Carrie Webber in "The Joy Rider"; Lafayette. "The James Boys in Missouri"; Temple (vaudeville); Frank Fogarty and others; Miles: Hardeen, the Handcuff King, and others; Columbia (burlesque): "The Queen of Bohemia"; Avenue (burlesque); "Broadway Gaiety Girls."—G. F. Phillips.

MINNEAPOLIS FAIR DRAWS 330,000 PEOPLE

St. Paul, Minn., Sept. 14.—Last week saw the passing of the Minneapolis State Fair. It is estimated that the total attendance was 330,000. The closing day, Saturday, was the most successful. Barney Oldfield, world's famous automobile driver, was the popular favorite; he set a new world's record for a mile on a circular dirt track by covering the distance in forty-nine and twenty-five one-hundredths seconds.

The Crystal, one of the oldest moving picture houses in the city, is to reopen this week near the old site under the management of Frank Seifert. The theater has been very much enlarged and will continue to offer continuous vaudeville and moving pictures.

Work on the Empress, the new ten, twenty and thirty-cent vaudeville theater, which is to open early in November, is being pushed rapidly.—Homer E. Hillard.

Cartoonist Marries Ingenue.

Fred Myers, the cartoonist, well known in vaudeville and newspaper circles, recently married Miss Clara L. Pearl, ingenue of the "Mrs. Wiggs of the Cabbage Patch" company. The new Mrs. Myers has left the Wiggs company and will likely be seen in vaudeville, accompanying her husband in a comedy skit. Mrs. Myers is a pianist and singer of ability.

Maud Morris Married

New York, Sept. 12.—Maud Morris, for several seasons with Cohan & Harris' productions, was married yesterday afternoon to Charles Robinson, a Boston jeweler.

RELIABLE RECORD OF VAUDEVILLE ACTS

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

FOUR LINCOLNS.

Billing—Quartet.
Class—"E." No. 369. Time—20 Minutes.

Seen—Ashland, Chicago, Sept. 10, 1910.
Place on Bill—Headliner.
Scenery Required—Full Stage, Interior (10 Minutes); Olio in one (10 Minutes.)

Remarks—A good billing for The Four Lincolns would be "Vaudeville's Most Versatile Four." It would be near enough to the truth for the statement to go unchallenged. These boys are said to have obtained their early training on the Lyceum stage and if the lecture bureaus have many such attractions it would be well for the United Booking Office to make an arrangement with the Mutual Lyceum Bureau and bring more of the high class features from one field of endeavor to the other. The Four Lincolns sing nicely, play musical instruments delightfully, and are expert character artists. The act opens with one of them as a doctor who is called upon to treat a well dressed young man. There is a rural mail carrier and an eccentric musician who make the fun. There is a singing finish and then brief encores in one make up the last half of the act. The four appear as Swedish singers and comedians, in a Rube song of the circus, finishing with an imitation of a caliope, as the members of a German band, as an amateur quartet, and lastly, the four return with French horns and do an imitation of a bagpipe. A very portion of the act found favor. Such hearty rounds of applause as rewarded the various numbers of this quartet has never before been heard at that theater. A clever change of costume from character to full dress is made at one point by lowering a curtain which is five or six feet high and displays the feet of the entertainers while the change is made.

JUGGLING MULLERS.

Billing—Spectacular Hoop Act.
Class—"B." No. 370. Time—9 Minutes.

Seen—Orchestra Hall, Chicago, Sept. 11, 1910.
Place on Bill—Opening Nine-Act Show.

Scenery Required—Full Stage.
Remarks—This is about the fastest hoop act of the lot. From the opening, when the boys are juggling hoops individually and collectively, until they finish with hard throws over shoulders, there is never a moment's stall. The Policemen's Benevolent Association benefit show would have run a little better if they had had the Juggling Mullers close in one, which, from appearances, could easily have been done. There are several features about the act that are worthy of praise. The manipulation of hoops covered with canvas which are made to sail around the auditorium and return to the stage like boomerangs is something new and is probably an original invention of Gene Muller. The hard throwing in several portions of the routine adds to the value of the act and is splendid proof of years of hard practice. The running of a hoop over the shoulders of three young men standing in a row is a novel bit of the routine. Where one small hoop is made to pass through three large ones, while all four are running (a trick performed by one individual), won a good round of applause.

MADAME BEDINI.

Billing—"A Study in Black and White."
Class—"B." No. 367. Time—15 Minutes.

Seen—American Music Hall, Chicago, Sept. 10, 1910.

Place on Bill—Closing Nine-Act Show. Number of women 1; number of men 2; number of animals 3.

Scenery Required—Full Stage.
Remarks—Theatergoers would never walk out on the last act if it were possible to have such features as Madame Bedini in this position on every bill. It is doubtful if a more successful closing act has ever appeared at the William Morris house. Madame Bedini is sufficiently attractive in herself and with two of the most beautiful horses in the world dancing, prancing, cake-walking, and posing with her, and a dog doing an equestrian act with her as ringmaster, she has an offering that ranks first among high school and menage displays. The Madam had made but few poses with "B'Alma" before the audience recognized the unusual character of the act and from that time on her performance was frequently rewarded by liberal applause. When she mounted "Don" and had him do the "Turkey in the Straw" with castnets on his feet there was no longer any surprise at the program's announcement of her successes with leading circuses on both sides of the water.

Mack & Benton

Billing—Singers and Dancers.
Class—"D." No. 373. Time, 14 minutes.

Seen—Majestic, Chicago, Sept. 12, 1910.

Place on Bill—Third in Ten-Act Show.
Scenery Required—Olio in One.

Remarks—The good dancing of the man cannot carry this act to success.

ANDREW MACK

Billing—Songs and Stories.
Class—"B." No. 371. Time, 23 minutes.

Seen—Majestic, Chicago, Sept. 12, 1910.
Place on Bill—Headliner. Number of men, 2.

Scenery Required—Velvet Drop in One.
Remarks—Few stars from the legitimate arrange a routine of songs and stories which strike home like those of Andrew Mack. He brings vaudeville intelligent humor and sings like a nightingale. He attempts to do a monolog and sing songs as 'tis done in vaudeville. He would be better liked in a repertoire of Irish songs, which is expected by an audience attracted to a theater by his name. He carries his own accompanist.

THE CODE BOOK

Billing—Dramatic Sketch.
Class—"B." No. 374. Time, 17 minutes.

Seen—Majestic, Chicago, Sept. 12, 1910.

Place on Bill—Sixth in Ten-Act Show.
Scenery Required—Full Stage, Interior.

Remarks—A splendid dramatic sketch in which the acting of Allen Atwell stands out prominently. The support is satisfactory. It deals with the attempt of a Japanese spy to gain possession of the code used by the war department of this country.

RADIE FURMAN

Billing—Character Comedienne.
Class—"C." No. 372. Time, 18 minutes.

Seen—Majestic, Chicago, Sept. 12, 1910.
Place on Bill—Fifth in Ten-Act Show.

Scenery Required—Olio in One.
Remarks—The simple statement that Radie Furman did not make her opening song, "Under the Yum Yum Tree" go, is telling the story. There was not a ripple of applause Monday afternoon when she had completed the first verse and stretched out her arms for a hand. The second song was tiresome. The third song, rendered in military costume (including trousers) was followed by a dance which permitted her to leave the stage nicely.

CLARA THROPP'S REVIEW

Billing—Imitations.
Class—"D." No. 376. Time, 17 minutes.

Seen—Sittner's, Chicago, Sept. 12, 1910.

Place on Bill—Second in Six-Act Show. Number of women, 5.

Scenery Required—Full Stage, opening in one.
Remarks—This act is not of the kind which would appeal to the audiences on the small time and it is hardly strong enough for the big time, although Miss Thropp is clever.

Fables in Vaudeville No. 18

"The CRITIC who TRIED to be GOOD and COULDN'T"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a VAUDEVILLE CRITIC who looked over various ACTS, told their SHORTCOMINGS—if any—criticized their ACTING, pointed out FLAWS in DRESSING, etc., and tried at the same time to be as fair and HONEST as he COULD. He had MANY enemies and few FRIENDS. SISTER acts complained that his criticism had hurt them in bookings and sent their MOTHER to the POOR house, and FAT ladies with "CHILD PHENOMS" cried all over his desk because his nasty PAPER said her DARLING danced with one foot and had a voice like a STEAM CALIOPE. DANCING acts called him a FAKIR, ROBBER, GRAFTER, and said he could be BOUGHT for FIVE DOLLARS. Sketches complained that he was NO ALAN DALE, and they said he had no right to even GAZE at them while they were HANDICAPPED by a small STAGE and no SCENERY. It all began to get on the CRITIC'S nerves, so he decided to REFORM and become a BURGLAR. He steered clear of ACTORS' boarding houses, for fear they would have a chance to CALL HIM an AMATEUR, and they had nothing worth STEALING anyway. ONE dark lonesome night he climbed through the window of a small house in the suburbs and found himself SURROUNDED by a large man in a "SMOKING JACKET" with PISTOL in his hand. The BURGLAR CRITIC tried to jump through the ROOF, but the large man held the pistol to his head while he SWITCHED on the GLIM, and calmly removed the BLACK mask from the AMATEUR CRACKSMAN'S face. When he saw who it was, he sat in a chair and laughed so hard the CRITIC was moved to say that "he thought he must be an AWFUL HIT." "You are," returned the other, "but that's not what I am laughing at. My name is 'GOSLOW, the Rifle Expert on the lofty wire,' and you once said I couldn't hit a barn door that was swinging. Now I am going to prove to you that you were WRONG. I will shoot a penny off the top of your HEAD, a fly off your EAR, three hairs off your right EYE BROW, and two off your left. If you move and get SHOT you will only be a DEAD BURGLAR, and no blame attached to me, as this is a lonely NEIGHBORHOOD and no one will interrupt us, so stand still and do as I tell you." The CRITIC had a candle shot out of his mouth, held MATCHES that the EXPERT shot the sulphur off of, balanced a coin on his nose that a bullet knocked out of the window, and performed OTHER hair raising feats never attempted at 10, 20 and 30. When it was all through, the EXPERT asked the CRITIC what he thought of his SHOOTING NOW. "It is fair," answered the latter, "but I've seen better. You follow old paths and have no new ideas. Why didn't you stand me on my head and untie my shoe laces with two lightning SHOTS?" The expert looked at him admiringly and said, "No wonder you were a success as a CRITIC; you have personal bravery back of your opinions." The CRITIC crossed to the WINDOW before he spoke: "GOSLOW, I am going back to my paper, and next week's edition will report a new ACT for you. The ACT is an INTERIOR; a burglar enters your home, and you put him through a course of SPROUTS as you did me. Your finish is where you shoot out all the LIGHTS and the BURGLAR escapes through the window. It will be something NEW in a shooting ACT and will bring home the BACON. I have failed at being GOOD, so I am going back to be a BAD, BOLD CRITIC, rob people of their REPUTATIONS, and have those with BAD acts call me a JOKE when I PAN them. Brush up now and get the NEW act on." There was a soft THUD on the grass, and a shadow moved away in the DARKNESS.

MORAL

SOME are BORN good, some ACHIEVE goodness, and some HAVE to be good to MAKE a LIVING.

MORAL

REROS BROTHERS.

Billing—Novelty Gymnasts.
Class—"B." No. 368. Time—10 Minutes.

Seen—American Music Hall, Chicago, Sept. 10, 1910.

Place on Bill—Closing First Half.
Scenery Required—Full Stage.

Remarks—When the first few minutes of this act is completed the audience may be inclined to conclude that there is only one of the Reros Brothers that is to perform difficult feats, as the other looks on and appears to be an assistant. But before the offering is half concluded the second gymnast performs a peculiar feat and one which is worthy of the most enthusiastic praise. He takes a position in midair and balances himself on his head on a trapeze. His feet cling to the rope until he gets his balance. The mere standing on his head in such a position gets a hand but when he stretches out his arms and supports a rope trapeze on which the other does astounding tricks, the real merit of the foreign act is realized. The rise of the curtain displays peculiar apparatus. Four ropes with ends in such shape as to make rings give the two an opportunity for some ring work, after which one brother climbs to a higher set of rope rings and the second one takes his place. Difficult feats showing their wonderful muscular development prepare an audience for the later exhibition in which one brother stands on his head. For a finish the ropes of the human and cordage trapeze are hidden by an arrangement which permits a display of small flags of different nations at a given signal. The gymnasts are splendidly developed and have an offering too good to either open or close the best bill.

WESTON & CUSHMAN.

Billing—Singing and Talking Comedians.
Class—"C." No. 366. Time—20 Minutes.

Seen—Sittner's, Chicago, Sept. 9, 1910.
Place on Bill—Fourth in Seven-Act Show.

Scenery Required—Street in One.
Remarks—Travesty is the forte of Weston & Cushman and they should follow up the Roosevelt-newspaper man bit with other material of a similar nature to appear at the best advantage. This is now used to close the act. The comedian turns his back to the audience, puts on a mustache and comes to view again with a grin which is remarkably like the caricatures of the greatest living American. The straight has exited and returns in the guise of a newspaper correspondent with kodak and pencil and pad. A toy lion is shot, a good photograph is obtained and the comedian exclaims "Dee-lighted." It is a bit clever enough for "The Follies of 1910."

The other work of the act is good but travesty is too popular now for them not to give more of it. They have some North pole talk. Why not let the comedian be Dr. Cook and subject himself to an interview from a newspaperman? There are few funnier faces than that of the comedian exhibits and he is fortunate in having a capable straight who is just as important to the act.

BILLY PRYOR

Billing—Singing, Talking and Banjo Playing.
Class—"D." No. 375. Time, 10 minutes.

Seen—Majestic, Chicago, Sept. 12, 1910.

Place on Bill—Opening Ten-Act Show.

Scenery Required—Olio in One.
Remarks—Billy Pryor, formerly of the Pryor Brothers, has an offering which will be liked on small time. The best thing he does is the playing of a mouth organ and banjo at the same time. When he attempted a song and dance Monday afternoon, a theatergoer seated in the rear of the house muttered, "Get the Hook." He sings a song for the opening of the act which the music editor would call objectionable. It has the title "Love Thy Neighbor as Thyself but Leave His Wife Alone."

MANN SISTERS.

Billing—Comedy and Singing.
Class—"XX." No. 364. Time—19 Minutes.

Seen—Bush Temple, Chicago, Sept. 8, 1910.

Place on Bill—Seventh in Eleven-Act Show.

Scenery Required—Street in One (6 Minutes); Full Stage, special (13 Minutes).

Remarks—These girls open in one with a little tilt regarding tennis. They are in street clothes and have a nice appearance and clever material. The second part of the act shows them in character makeup. They are German women fussing over the back fence; for a finish they make up and sing a song. The full stage set has a fence dividing the two yards. There is some clever talk in this portion of the act. There is no connection between the two parts of the act at present.

Vaudeville Expected.

Birmingham, Ala., Sept. 12.—Jake Wells stated that he had no statement to make regarding the disposition of the Orpheum theater but from his talk to others it is believed that vaudeville will be seen there shortly.

REPORTS ON ACTS NOW IN CHICAGO

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

Alton, Ethel, & Co.—On fourth at Sittner's with the laughable playlet "Birds of a Feather."
Anderson & Anderson—On fourth at the Erie the first half of the week and well liked.
Adgie's Lions—Headlined at the Wilson Avenue and creating much talk.
American Newsboys' Quartette—The comedy introduced early in this act did not get over in fourth position at Orchestra Hall; the singing got a hand.
Almond, Tom and Edith—On third at the President the first half of the week and pleased.
Bonhair Troupe—Opened the bill at the Wilson Avenue the first half of the week and proved one of the strongest acts ever offered in that position at that house.
Bimm, Bomm B-r-r-r—Opening the second half of the show at Orchestra Hall with an act which the program announces is inimitable. The offering could be imitated.
Barron, George—On next to closing at the Julian and going nicely.
Bertosi & Archangelli—On next to closing at the President the first half of the week and applauded.
Burnham & Greenwood—On second at Orchestra Hall and owing to the slippery stage Sunday afternoon Sadie Greenwood came nearly going out in the audience when trying to make the first entrance.
Cardwinn Sisters—On third at the Star the first half of the week and liked.
Cook & Lorenz—On seventh at the Majestic and made a suspicion of a smile across the countenance of C. E. Kohl on Monday afternoon and that is going some.
Cook & Carrol—On next to closing at the Linden the first half of the week where their comedy was well received.
Crotty Trio—On second at the Wilson Avenue the first half of the week and going nicely.
Dalton, Thomas H.—Working in white face at Forrest Park the first half of the week, the clever editor of "The Daffyville News" scored a big hit; he is one of the best bets playing the outlying houses in Chicago and will bear watching.
Dalton Brothers—Closed the show at the Linden the first half of the week and pleased.
Daniels, Mr. and Mrs., Frank—Closed after opening performance at the American Music Hall.
Emmy, Karl—On fourth at the Majestic with a classy animal act which is greatly improved by a special set.
Frazee, Mlle.—Opened the show at the Bush Temple the first half of the week and pleased.
Flauvette & Vernon—On third at the Erie the first half of the week and pleased.
Fallier, Leo—A violinist, on next to closing at the Grand the first half of the week, and well liked.
Finney, Maud and Gladys—Closing the show at the Majestic and a big feature.
Four Lincolns—Next to closing at the Wilson Avenue the first half of the week and the biggest "clean up" ever scored in an outlying house in Chicago.
Gennaro's Band—Closing the show at Orchestra Hall and well liked.

CROTON BROTHERS.

Billing—Acrobatic.
Class—"B." No. 365. Time—16 Minutes.
Seen—Bush Temple, Chicago, Sept. 8, 1910.
Place on Bill—Fifth in Eleven-Act Show.
Scenery Required—Full Stage, special.
Remarks—This is an Australian act which had its first Chicago showing. It consists of hand balancing and a display of the muscular development of the two which is interesting. It opens with the athletes in the guise of Roman Gladiators and finishes with the same idea, this time worked into a hand balance by the one on a heavy shield held by the other.

GRACE ORMA.

Billing—Singing and Talking.
Class—"D." No. 377. Time—13 Minutes.
Seen—Star, Chicago, Sept. 13, 1910.
Place on Bill—Fifth in Eight-Act Show.
Scenery Required—Olio in One.
Remarks—Miss Orma is unusually tall and the most of her talk has this fact as its point. She sings two songs nicely and gets off her monolog very well. She received more applause than when she appeared with the three-a-days at the Majestic last season.

ADVANCE MUSICAL FOUR.

Billing—Instrumentalists and Singers.
Class—"D." No. 378. Time—16 Minutes.
Seen—Star, Chicago, Sept. 13, 1910.
Place on Bill—Sixth in Eight-Act Show. Number of men, 4.
Scenery Required—Interior in Two.
Remarks—This act would be better were there not so many entertainers and musicians on the big circuits at the present time who are doing the same character of work twenty times as well.

Gray, Eddie—Next to closing at the Star the first half of the week and scored the hit of the bill.
Gordon, Paul—Opens the show at the Julian and pleases.
Jacobs & Sardell—Opened the show at the President the first half of the week and liked.
Kramer & Williard—On second at the Grand the first half of the week and pleased.
Kroneman Brothers—On third at the Julian and liberally applauded.
Keim, Adelaide & Co.—A big hit at the President where she closes the show.
Kollins & Clifton—On second at the Julian and liked.
Leonard, Bert—On second at the President the first half of the week and up to the standard of the house.
Lakola & Lorain—On second at the Majestic with an entertaining offering.
Lowe & Lowe—On second at the Bush Temple the first half of the week and liked fairly well.
Libby & Trayer—On third at the Wilson Avenue and proving a strong feature on the Doyle time.
Mills & Moulton—On fourth at the Star the first half of the week.
Matthiue, Juggling—Opened the show at the Linden the first half of the week and well liked.
McDonald & Huntington—On second at the Linden the first half of the week and an exceptionally strong singing number.
Operator, The—Closing the show at the Julian and proving a strong feature act.
Rafael, Dave—On third at the Linden the first half of the week with a ventriloquial offering which made a big hit, proving the feature of a good bill.
Richardson's Posing Dogs—Opening the show at Sittner's with an act new to Chicago. Dogs pose and it makes a rather interesting act for small time.
Reno, George B. & Co.—On third at Orchestra Hall with an act so ridiculous that it is amusing.
Ray, "Skates"—Opened the show at the Grand the first half of the week and went fine.
Raymond & Caverly—Next to closing at the Majestic with the same act seen where they were last at that theater.
Russell, Irene—Made a big hit at the American the first half of the week.
Sully Family—Closed the show at the Star the first half of the week.
Salambo & Olivetts—Closing the show at Sittner's with an act which is a sensation.
Swedish Ladies' Trio—Closed the show at the Erie the first half of the week, which was a return date at that house.
Thompson, William & Co.—Closed the show at the Bush Temple the first half of the week and voted entertaining.
Takawaza Japs—On seventh at Orchestra Hall and getting much applause.
Taylor, Mae—Closed at the Julian Monday night.
Wightman, Allen—Opened the show at the Star the first half of the week and pleased.
Wilson Brothers—Next to closing at Orchestra Hall and as that is the only talking act on the bill, it has a clean sweep.
Woodbury, Herbert—Closed at the Julian Monday night.
Williams & Sterling—On third at Sittner's with chatter, songs and patter.
Walters & Claremont—On third at the Bush Temple the first half of the week where slim audience applauded some.
Zell & Rogers—Next to closing at Sittner's with a talking act.
Ziegler Brothers—Closed the show at the Grand the first half of the week with a strong act.

HOW THE ACTS "WENT"

IN NEW YORK.

Fairman, Furman and Fair (Bronx)—Good.
Homer Mason and Marguerite Keeler (Colonial)—Very Fair.
Jolly, Wild & Co. (Greenpoint)—Good.
Rose Pitinof (Fifth Avenue)—Good.
Eva Mudge (New Act Fifth Avenue, Sept. 11)—Good.
Jones & Deely (Hammerstein's)—Good.
Marie Quive (New Act Fifth Avenue, Sept. 11)—Poor.
Last Week
Gene Green (Fifth Avenue)—Good.
The Keatons (Hammerstein's)—Good.
Smirl & Kessner (Lincoln)—Good.
Farley & Prescott (Fifth Avenue)—Fair.
"The Devil, The Servant and The Man" (Colonial)—Very Fair.
Augustus Neville & Co., (Fifth Avenue)—Good.

In Cincinnati This Week

Peter the Great (American)—Good.
Nolan, Shean & Nolan (American)—Fair.
Leland Sisters (American)—Fair.
Edwin & Kathryn Deagon (American)—Fair.
DeRosi Troupe (American)—Fair.
Robert Bertram & Co., (American)—Fair.

In Indianapolis

Arturo Bernardi (Grand)—Fine.
Taylor, Kranzman & White (Grand)—Very Good.
Happy Jack Gardner (Colonial)—Very Fair.
Dean-Orr Sisters and "Skeet" Galla-

gher (Colonial)—Very Fair.
Ernest Scharff (Grand)—Good.
Dilla & Templeton (Colonial)—Good.
J. K. Murray and Clara Lane (Grand)—Good.
Richard Nadrage (Grand)—Very Fair.
Jack Hawkins & Co. (Colonial)—Good.
Zeno & Mandel (Colonial)—Fair.
Robert Demont Trio (Grand)—Good.
In Milwaukee
Annabelle Whitford (Majestic)—Good.
Maud Rochez (Majestic)—Very Good.
Conroy & LeMaire (Majestic)—Good.
Sydney Shields & Co. (Majestic)—Very Fair.
Valadon (Majestic)—Very Fair.
Leona Pam (Majestic)—Fair.
Wolff & Walduff (Majestic)—Very Fair.
Hedges Brothers & Jacobson (Majestic)—Very Good.
"Polly Pickle's Pets" (Empress)—Good.
Beatrice Turner (Empress)—Good.
Musical Alward (Empress)—Good.
The Rials (Empress)—Good.
Billy Chase (Empress)—Good.
May Nannary & Co. (Empress)—Very Fair.
Somers & Storke—(Columbia first half)—Good.
Jean Jurende and Rah Rah Boys (Crystal)—Good.
LeClair & Blair (Crystal)—Very Fair.
Thompson & Vinton (Crystal)—Fair.
Meeh International Trio (Crystal)—Fair.
Armada (Crystal)—Fair.

At Waukegan, Ill.

Three American Comiques (Waukegan)—Good.
Hickey & Nelson (Barrison)—Good.
Burnison & Taylor (Barrison)—Very Fair.
Howard & Bernard (Barrison)—Very Fair.
Manning & Butcher (Waukegan)—Fair.
Hoyt & Marion Co. (Waukegan)—Very Fair.
Dixon Peters (Waukegan)—Very Fair.
At Bay City, Mich.
Ellis Nowlan Troupe in new act "The Village Fire Department" (Bijou)—Good.
Carl McCullough (Bijou)—Very Good.

In Kansas City, Mo.

Ethel Whiteside and Picks (Empress)—Very Good.
George Beban & Co. (Orpheum)—Very Good.
Kessley's Marionettes (Empress)—Good.
Diero (Orpheum)—Good.
Lillian Ashley (Orpheum)—Good.
O'Neil Trio (Empress)—Very Fair.
Ellsworth & Linden (Empress)—Fair.
Connellia (Empress)—Very Good.
Smith & Campbell (Orpheum)—Good.
"The Battle of Bunco Hill" (Empress)—Good.
The Balzers (Orpheum)—Fair.
Sironje (Columbia)—Fair.
McGrath & Yeoman (Columbia)—Fair.
La Toy Brothers (Orpheum)—Good.
Clever Conkey (Columbia)—Good.

In Grand Rapids, Mich.

Hanlon Bros (Ramona)—Very Good.
John W. Ransome (Temple)—Very Fair.
Sam Herman (Temple)—Good.
Brenk's Models (Temple)—Good.
Neff & Starr (Ramona)—Good.
Parshley (Ramona)—Fair.
Pero & Wilson (Temple)—Very Fair.
Victoria Four (Ramona)—Good.
La Petite Emily Troupe (Ramona)—Good.
Watermelon Girls (Temple)—Good.
King Brothers (Temple)—Fair.
Blaine Von Thiele (Temple)—Fair.

In Des Moines, Iowa

Lottie Williams & Co. (Orpheum)—Good.
Lyons & Yosco (Orpheum)—Good.
Frank Morrell (Orpheum)—Good.
Capt. Pickard's Seals (Majestic)—Good.
Siegel & Matthews (Orpheum)—Very Fair.
Asahi Troupe (Orpheum)—Very Good.
Betsy Bacon & Co. (Majestic)—Good.
Trocadero Four (Majestic)—Very Fair.
Bert and Lottie Walton (Orpheum)—Very Fair.
DeHollis & Valora (Majestic)—Very Fair.
Flynn & McLaughlin (Majestic)—Good.
Boutin & Toulson (Majestic)—Very Fair.

At Canton, Ohio

Bernice Howard & Co. (Orpheum)—Good.

Defrey (Orpheum)—Very Fair.
McCormick & Wallace (Orpheum)—Very Fair.
Shorty Edwards (Orpheum)—Good.
Josephine Gassman and Picks (Orpheum)—Good.

In Manitowoc, Wis.

The Obermans in "Trix" (Crystal)—Good.
Imperial Musical Trio (Crystal)—Very Fair.
Archie Faulk (Crystal)—Very Fair.

S. & C. Get Houses.

John Nash, of the local Sullivan & Considine office, has returned from a tour of the south and H. C. Robertson announces that houses have been secured for that circuit at Dallas and Fort Worth, Texas; Oklahoma City, Okla.; Wichita, Kan., and other points.

Eddy Eckels a Manager.

Eddy Eckels is now managing acts. He has the following players under his direction at the present time: Rennie Cormack, Christensen & Spillard, Stover & Demares, DuHadway Trio, Jerry Sherman, and Pearce & Alward.

Doyle Building a Mansion.

Frank Q. Doyle is building a new home at Elmwood and Adams street in Oak Park, which will cost \$25,000 when completed. It will be of stone, three stories high, with a ball room on the third floor. The new house will be ready for occupancy by December 15.

Burch Will Manage New Williard.

Jack Burch will manage the New Williard theater, which opens October 10. The house will seat 1,200 and it is claimed that it will be the finest theater on the south side. While Mr. Burch will have his office at the Williard he will continue to direct the Wilson Avenue theater, with Mitchell Licalzi as assistant manager.

Hodkins Circuit Incorporates.

The Hodkins Circuit has been incorporated with a capital stock of \$10,000. Sol Lowenthal, his attorney, secured the papers and the incorporators given are attaches of his office. The capital stock is fully paid in.

Differences Adjusted.

The differences between The Harrahs and A. E. Meyers were adjusted this week by the agent securing them five weeks' time and other considerations. The Harrahs were canceled for Michigan time booked.

A Capable Representative.

Those who are in a position to know the activity of Abner Ali, Chicago representative of the White Rats, say that he is making a most capable official.

Frank King a Candidate.

Frank King, attorney of the W. V. M. A., was a candidate for municipal judge at the Democratic primary.

They Are Neutral.

Blee & Jundt, the heads of the Neutral Booking Agency of America, wish it known that they are in no way connected with any particular office in Chicago and state that the name Neutral speaks for itself.

VAUDEVILLE NOTES

Weiser & Dean, placed by Blee & Jundt on the Pantages circuit, opened last week at Calgary and made a hit. The Hanlon Brothers will appear at the Bijou in Lansing, Mich., next week. Dick Crolius & Co., opened at Lansing, Mich., this week for a tour of the Michigan time booked by Claude Humphreys. "The Night with the Poets" opens at Flint, Mich., next week for a tour of the Butterfield time. The Six Musical Cuttys were to have appeared at the Bijou in Jackson, Mich., next week but the date was called off owing to hard railroading. The White Palace, playing Sullivan & Considine talent, has been open for the present season since Saturday evening, September 3. The Circle, booked by the Western Vaudeville Managers' Association, opened Monday evening, September 5. Edward Raymond, who had charge of the amusements at Oak Summit Park, Evansville, Ind., during the summer which is just closing, has accepted a position with the Sullivan & Considine people and will manage three of that syndicate's houses.

NOT THE BOSS BUT THE PLUMBER

Chicago "fly cops" are usually pretty wise but sometimes they fall for the oldest kind of a gag as is evidenced by the case of Felix Slimmer who was but recently served with papers in a court proceeding which had been awarded vaudeville artists who had sued for salaries which Slimmer had neglected or refused to pay them after they had worked his theater at Rockford, Ill. The judgments had been in the hands of a bailiff for some time and he had made repeated calls on Slimmer for the purpose of serving the papers. The other day Abner Ali, who directs the affairs of the White Rats in Chicago, pointed

Slimmer out to the bailiff, who was much chagrined to find that the man he was looking for was the very man who had, on previous occasions, represented himself as a plumber and not the theatrical proprietor mentioned in the writs. It's often hard to find a theatrical manager when the seeker looks like a process server, a bill collector, or a chap that wants free admissions. "The boss" is invariably out, but it is seldom that he so quickly deserts the theatrical profession for the lowlier and humbler calling of the man who tinkers with pipes.

"A KNIGHT OF THE ROAD"

FRANK RUTLEDGE

GRACE BAINBRIDGE

J. K. BRADSHAW

FRANK RUTLEDGE & CO.

IN THE NOVEL COMEDY PLAYLET, "OUR WIFE"

"The Star Act of the Show."—Pittsburg Herald. "Made a Hit."—Cleveland Plain Dealer.

"LAST HALF" BILLS (SEPT. 15-18)

Association Houses
Academy—Warren & Blanchard, Sully Family, Mills & Moulton, Advanced Musical Four, Eddie Gray, Sisters Cardownie, Grace Orma and Allen Wightman.
Star—Neuss & Eldred, Patti De Laro & Co., Gavin, Platt and Peaches, Garden City Trio, Harry Blaney, and Stuart, Raymond & Baker.
Kedzie—McNish & McNish, Barnes & King, The Longworths, Lee Fillier, Adair & Henney.
Gaiety (South Chicago)—Hickman Brothers & Co., Fitch Cooper, Hufford & Chain, Hazelness, Lucas & Co., "Skates" Ray.
Ashland—The Elliots, Smith & Arado, Sampsel & Reilly and one to fill.
Circle—The Girl, the Guide and the Eagle, George Beane & Co., Harry Webb and Ziegler Trio.
Grand—The Kneedlers, Carlyle Veaux & Co., Kate Watson, Kramer & Morris and Thomas & Hamilton.

FRANK Q. DOYLE'S HOUSES.
Wilson Avenue—Adgie's Lions, Libby & Trayer, Kramer & Williard, Clark & Richardson, and Courtney & Jeanette.
Apollo—Raynor's Tyroleans, The Great White Zola, Smith Brothers, Perrin & Crosby, and Bowers & Devine.
Crystal—Four Lincolns, The Balloon Girl, George Tachius, McCune & Grant, and Paul Bauwens.
Lyceum—Five Largards, Lois Cecile Hobson, Kal & Kal, Roberts Duo, and John Mangles.
Jefferson—Alexander Kolo Troupe, Barrett & Bayne, Joe Madder and Kathryn Nugent, and Henry Roethig.
Garfield—The Trillers, Millie Wulfken, Murphy, Horsfalls and Whitman and Bess Andra.
Virginia—Crotty Trio, Cameron & Toledo, The Millnars, and The Mexican Trio.

'A KNIGHT OF THE ROAD'

"Ten Minutes on Main Street"

BERT TURNER

Juggling Pantomime Novelty
Now Playing Western Vaudeville Time

An Animal Act That is a
Trouble to No One

DUNBAR'S GOAT CIRCUS

An Animal Act That is a
Delight to Everyone

SOMERS & STORKE

PRESENTING
JACKSON'S HONEYMOON

A Big Hit at Delmar Garden,
St. Louis, Last Week

LEE BEGGS & CO.

In "The Old Folks at Home"
Week of Sept. 19,
Dominion Theater, Winnipeg, Can.

PLAYING 12 INSTRUMENTS

"The Gipsy Players"

In Fifteen Minutes. Ask A. E. Myers

Just a Few of
Us Left
Fred Bowman
Banjoist and Comedian
On the Sullivan-Considine Time

THE GREAT HENRI FRENCH

AMERICA'S FOREMOST NOVELTY ENTERTAINER

Permanent Address, The Great Henri French Agency, Grand Theatre Bldg., Cleveland, Ohio

MURDOCK IN CHICAGO: MILES IS SATISFIED

Actor's Union Reopens its War on the Western Vaudeville Managers' Association—Combination in East Possible

By E. E. MEREDITH.

John J. Murdock was in Chicago last week. He came in quietly, stopped at the La Salle hotel, conferred with Walter F. Keefe and possibly with others and may have laid out a plan for the United Booking Office in the event that the eastern combination should ever have occasion to invade the west.



J. J. MURDOCK.

The workings of the independent agents continue. E. P. Churchill bobs up as the head of the movement at the present time for it is stated on good authority that C. H. Miles secured from Alex Pantages certain conditions which he had insisted upon and that the houses in Detroit, Minneapolis, and St. Paul will remain with Pantages.

There is gossip which connects Mr. Murdock and the activity of the independent managers.

Union Is Dissatisfied.

The Actors' Union is dissatisfied with the agreement it accepted from C. E. Bray, of the Western Vaudeville Managers' Association, and served notice on him to this effect. John Nemo, in speaking of the matter, intimated that in his opinion C. E. Bray had violated the agreement by failing to live up to its spirit.

The William Morris Chicago office was ready to sign the agreement the latter part of last week and many of the smaller agencies stated that they would gladly sign.

The Union found that it did not care to have the agents sign the agreement given to C. E. Bray so things remain the same in the Union camp.

In the East.

There is likely to be something big pulled off in the east at any time. It really begins to look as if Morris might be forced to combine to a certain extent with Martin Beck and thus present a solid front to the United which continues to look west in a way that worries Beck.

There have been rumors of this combination between Beck and Morris for months. Such a thing may take place and it may not. The indications are that some sort of a realignment of forces will be made shortly.

BELIEVE IT—IF YOU LIKE

Musical Alward says he is the boy with the big xylophone.

Leonard Hicks says that he thinks pretty well of the actors.

Sol Lowenthal represents nearly every theatrical firm in Chicago.

Adele Ritchie has been enjoined from singing "Every Little Movement."

John Nemo says that the Actors' Union is fighting for what is right.

Will Kilroy says that he sometimes gets a little homesick for vaudeville.

Ed Anderson says that living in Chicago beats making one night stands.

Charles Moreland says he is mightily glad to be able to be around once more.

Allen Summers says that he was treated "great" on the Interstate circuit.

Some folks say that Dan McCoy has fallen into something soft at Kansas City.

Marc Klaw says: "We are going to have theaters all through the Northwest."

Gus Sohlke says that he is responsible for the success of "The Three Twins."

Harry Newman says that a New York firm has offered him \$8,000 for "Smiling Moon."

Madam Bedini says that it is a lot of trouble to get animals in and out of Canada.

Carl McCullough says that he is headlining bills on the Butterfield time with success.

Louise Willis says that she can save more money in vaudeville than with "troupes."

Eunice Burnham says that numbers do not always count in the ability of an orchestra.

Percy Hammond says: "Miss Nazimova is eerie and exotic." Get the dictionary!

Renold Wolf says that John Cort is a good example of the "Man who can't come back."

Tom Brantford says that handling twenty acts and working yourself is not an easy job.

Henry Brown says that this Theatrical and Vaudeville Agents' Association is a great thing.

Norah Bayes may go starring under the direction of Cohan & Harris before the season is over.

Cottrell & Hamilton were featured on a special half-sheet at the Bijou in Racine, Wis., last week.

Edward Shields says that it is not an easy matter for a "single woman" to prove the hit of the bill.

Clem Murphy says that his "musical bottle" act is the real feature of the Hagenbeck-Wallace annex.

Kerry Meagher says that he never gets too busy to keep track of what is going on in the circus world.

Paul Sittner says that this week's show at Sittner's is good, and he is very chary of praise for his own bills.

A colored comedian at the American Music Hall last week changed his clothes nearly as many times as Harry Pilcher.

I. Reuben says he plays the most expensive acts at Des Moines that were ever features of a bill at a ten-cent house.

Paul Goudron says that he suffers with real hay fever, while others in the S. & C. office do not have the genuine article.

Walter F. Keefe says there will be a vaudeville story soon which will be handled by all of the big daily newspapers.

People who ought to know say that Plee & Jundt are doing a lot of booking and that the new firm is a big success.

Lee Mack says he will desert vaudeville with "The Rose and the Thorn," which will be converted into a musical comedy.

N. B. Grasser and Arthur J. Rose, the new proprietors of the Waldorf Hotel, say that they make special rates to the profession.

When "The Port of Missing Men," played at Sycamore, Ill., last week, Fred Raymond was discovered; he is selling automobiles.

Jake Sternad says that Gladys Vance has proved one of the best drawing cards that has yet been sent over the Princess circuit.

J. G. Conderman says that out of a possible 7,200 seats to be sold at the Julian the first four days of last week, only 110 were empty.

Thomas H. Dalton says that he read a headline, "Clara Morris in need of \$20,000," and that he knows other players who are in need of less sums.

Art Adair says he has twenty-two weeks of Association time and to bear out the statement, he opened at the Garrick in Ottumwa, Iowa, Labor Day, after two weeks' vacation at Paw Paw Lake, Mich.

J. C. Matthews says that to his mind this is just about as strong a bill as was ever played at an outlying house in Chicago. Paul Gordon, Herbert Waterbury, Lyster Chambers and Flora Knott (the originals) in "The Operator," Mae Taylor and Reros Brothers; it is the Julian show for the current week.

IN CHICAGO THEATERS

Bush Temple—Last week's "try-out" did not attract such a large crowd, which shows that the professional colony is being thinned out as the season opens. R. D. Clifton & Co., presented a western sketch on the idea of "Bar Z Ranch," which run too long. Marguerite La Pons followed with songs. She narrowly escaped the kidders. Green-slade's Singing Tableau displayed the ingenuity of some electrician. It was held at that house for the last half of the week. Joe Rossi repeated at that house and proved that there is nothing to his act. Croton Brothers (see Record of Acts) scored the hit of the evening. Clare O'Hara was liked in songs. The Mann Sisters (see Record of Acts) displayed ability. Rennie McCormack rendered that "vulgar" song, "The Grizzly Bear," and other selections, playing his own accompaniment. R. Lyons Landon & Co., were fairly entertaining. The Venetian Trio sang. One of the ladies peeped out on the stage and then retired. The Aerial Silvers displayed a good act if so much time was not spent in arranging the fixtures.

Clark—Sigmund Hecht has leased the property on North Clark street, 200 feet south of Lawrence avenue, consisting of 50 x 160 feet of ground, fronting east, improved with a theater building now in process of construction, to Joseph Greiner, for a term of ten years. The term rental is \$45,000, payable at the rate of \$450 a month up to Sept. 1, 1911, and \$375 a month thereafter. The theater building will cost \$46,000 and is 58 x 177 feet in dimensions, and the ground is valued at \$6,000. It will be a high grade building, suitable either for vaudeville or stock companies. It will be completed by Oct. 1. The theater will be named "The Clark."

Julian—Adelaide Keim proved such a strong drawing card at the Julian theater last week that she returns there on Oct. 3 for a stay of two weeks.

Ashland—A capacity house last Saturday night thoroughly enjoyed the show. The Four Lincolns and Dave Rafael were the features and went very big. Mlle. Frazee opened the show working on a trapeze in the audience. She was liberally applauded. Florence Arnold followed with an illustrated song, "Smiling Moon," and then sang a ballad without pictures. Sandberg & Lee was the other act making up a splendid bill.

Arch—The Arch Theater on West 63d street, will change to the Association bookings next week and Manager Brown states that he is planning to improve the character of his shows.

Sittner's—Paul Goudron attended the first performance of the week at Sittner's and seemed greatly amused at the various comedy acts which predominate in the bill.

Orchestra Hall—The Policemen's benefit is attracting big crowds. The first performance ran too "smoothly" as the stage was so slippery the actors could hardly stand up.

Linden—The Monday night house was not as big as usual owing to the rainy weather.

Majestic—Andrew Mack drew a capacity audience Monday afternoon and big business has continued throughout the week.

JAKE STERNAD WILL SOON BE ABLE TO GIVE 20 WEEKS

Jake Sternad and John Simon, who is manager of the Princess Booking Exchange at Louisville, Ky., went south Tuesday night. Their first stop will be Knoxville where they will probably take a house. Before returning Mr. Sternad will go to Birmingham and attend the opening week performances at the Alamo theater, where Gladys Vance, "The Girl with the Mirror Dress" is headlining the bill. Sternad stated Sunday night that he would be able to give twenty weeks routes soon.

Orpheum Act Delayed.
New York, Sept. 12.—The Rigoletta Brothers could not open at the Colonial this week as the custom officials held up their baggage. They came here to join the Orpheum Road Show.

COY DE TRICKEY
Singing Comedienne

BARRETT & EARLE
On Interstate Circuit

GLADYS VANCE
Headlining Southern Bills

Playing S-C Time—Direction of Ray Merwin

WARD & STONE

—AL— —PETE—
SINGERS AND DANCERS JOYESQUE

BOOKING AGENCY OPENED FOR CRAWFORD-KEARNEY CIRCUIT

Topeka, Kan., September 14.—The James R. Kearney Booking Exchange with headquarters in Kansas City has been formed and will take over the vaudeville and dramatic exchange bookings of the Crawford, Kearney & Wells Amusement Company of Topeka. Mr. Kearney, who until the organization of the Crawford, Kearney & Wells Company, was identified with the Crawford houses in Topeka, has removed to Kansas City to open the exchange.

Capt. Lewis' Prosperity

Captain Stanley Lewis and wife are evidently on the top crest of prosperity's wave. Closing in June a season of forty-four consecutive weeks on the Sun time, Capt Lewis received an appointment as special advertising representative for the Overland Motor Co., covering Western New York, and a present of \$1,100 touring car from the factory in return for services rendered during the past season. The Captain has spent a peasant vacation in his car, pocketed the commission on fourteen sales, and a clipping from his home paper received at this office announces the sale of his own car and the opening of Capt. Lewis' Company next week for their second season of Sun time.

Back to Lyceum Work.

The Four Lincolns who jump from vaudeville to lyceum work at their pleasure will end up their variety engagements Oct. 2 and on Oct. 3 begin a tour of one-night stands for the Mutual Lyceum Bureau which will keep them going until next May with only four nights off. They have some nice offers for vaudeville but cannot get away from a five-year contract with the lyceum people.

Association Lands Houses

The Western Vaudeville Managers' Association corralled another good house within the past week when Manager Ed. Argenbright of the Family theater, Indianapolis, signed an agreement to get his bookings through the big agency in the Majestic Building. Mr. Argenbright will open another vaudeville theater in Newcastle in a very short time and it will be booked in conjunction with his Indianapolis house.

Changed His Mind.

South Bend, Ind., Sept. 12.—It is said here that Jack Allen sent a repertoire company to Knox, Ind., intending to have Ethel May join it for a tour. When Mr. Allen and Miss May arrived in town they found the opening stand was a street fair instead of a county fair date so the whole thing was called off and Miss May signed with the Western Vaudeville Managers' Association for an appearance at Ottumwa, Iowa, this week, which is likely to be followed by other "dates."

Simply Talked Of.

F. P. Hoyt, representing the McKay estate which owns the property at the southeast corner of Madison street and Wabash avenue, involved in a report that a deal had been closed for the erection of a \$3,000,000 theater for William Morris, Inc., has denied that any such deal was made. "It has simply been talked of," he said.

Morris Has But One House.

New York, Sept. 14.—The lineup for first class vaudeville is as follows: Hammerstein has the Victoria; Keith & Proctor the Fifth Avenue; Percy G. Williams the Colonial, Alhambra, Bronx and the Orpheum, Greenpoint and Bushwick in Brooklyn, and William Morris the American Music Hall. The Plaza has been turned into a stock house.

Cecil Lean Is Ugly

New York, Sept. 14.—Rosa Crouch and George Welsh have been forced out of "Bright Eyes" through the disagreeableness of Cecil Lean. Crouch & Welsh danced just before Lean appeared and the fat comedian claimed that the applause following their efforts was meant as a welcome for him.

Nirdlinger Branching Out.

Philadelphia, Pa., Sept. 12.—The Standard Theater Company has been incorporated with a capital of \$10,000. It proposes to operate places of amusement. Fred G. Nixon-Nirdlinger, Thomas Love and Albert M. Greenfield are the incorporators.

Lester Rose Returns.

Lester Rose, formerly representative of "Variety" in Chicago, is expected here this week to take the local office of "The Player." The services of Harry Bonell, who formerly held this position, were dispensed with.

Maurice Frank Wants Divorce.

New York, Sept. 13.—Maurice Frank, who is in the office with Louis Pincus, of the Pantages circuit, has begun proceedings for a divorce from Florence Hadley.

D. L. Swartz says that there is a greater demand for fifteen cent seats than for ten cent seats at the Erie theater, which shows that the North Side is not so cheap.

BRITT TO TRY VAUDEVILLE AT COLISEUM, LONDON.

Jimmy Britt, now in London, is about to enter the vaudeville lists. He has time booked at the Coliseum and has been rehearsing for the past couple of weeks. Britt secured a lot of free advertising through his efforts to have George Bernard Shaw write him a sketch. The great Irish playwright is said to have been shocked to death with the coupling of his name and art with that of a professional pugilist.

VAUDEVILLIAN INJURED IN RAILROAD WRECK

Webster City, Iowa, Sept. 14.—Walter Yant, principal comedian of the vaudeville team of Lavinge Sisters & Yant, received a sprained back and an injury to his right hand last week in an Illinois Central wreck near Dubuque. His injuries will keep the team idle for a couple of weeks. The team consists of five people.

LAST WEEK'S BILLS.

Little Rock, Ark., Sept. 12.—Last week's bill at the Majestic gave excellent satisfaction. Vera Barrett and Arthur Earle were voted the most important feature by the critics and after the opening performance were removed from third place on the bill to the position of next to closing. The Venetian Four made a big hit. Don and Mae Gordon did some entertaining bicycle riding. Harry and Kate Jackson have a novelty in the way of a sketch in "Cupid's Voyage." Joe Cook proved a versatile vaudevillian. Nadje lived up to her title—"Queen of Equipose." Watson & Dwyer completed the bill.

Spokane, Wash., Sept. 12.—Rock & Fulton proved a strong headliner at the Orpheum last week. Maurice Freeman & Co., in "Tony and the Stork" was liked. Work & Ower pleased. The Neapolitans entertained. Fred Duprez got laughs. Rossow Midgets were voted wonders. Luce & Luce made a good opening number.

Ottumwa, Iowa, Sept. 12.—The Garrick theater opened Labor Day with the biggest business in the history of the house. E. D. Hopson, formerly manager of the Vaudette at Sixty-third and Halsted street, Chicago, is now the manager. The opening bill was: Tom Linton and His Jungle Girls, Juggling Burks, Pepper Twins, Art Adair and Charles Hay.

Opens Next Week.

Rockford, Ill., Sept. 15.—The Orpheum opens September 19 with Ver Valin, Ziegler Trio, Josie McIntire, and Knight & Deyer. Walter De Oria, of the W. V. M. A. books the house.

"THE COLLEGE GIRLS" PLEASE IN BURLESQUE

Chicago Audiences Like the Eastern Wheel Show That Broadway Found Acceptable

Patrons of the Alhambra theater are finding this week's burlesque offering much to their liking. The show is Max Spiegel's "The College Girls." A burlesque show has no need of a plot but the train of events which runs through "The College Girls" suggests, as does the title the pretentious musical offering of some seasons ago, "The College Widow."

The elaborate costuming and dash and fire of the chorus were particularly noticeable. Joe Fields and George B. Scanlon have been entrusted with the principal comedy roles and each does a full share in the business of provoking laughter. Florence Mills, appearing in the cast of principals as "The College Widow," is a prima donna of more ability than is commonly found in burlesque; she sings well, is free and untrammelled in her stage action, and is especially

pretty in the elaborate gowns she wears. Belle Dixon, who leads some of the song numbers, established herself as a favorite early in the week. Others in the cast whose work was found pleasing were: R. M. Knowles, Milton Kerr, Andrew Tombs, Frank Grace, and the Barr Sisters.

Armstrong's Electric Ballet, concluding the first part, is a spectacle of the kind which has done much toward elevating burlesque of these later days.

"The College Girls," Max Spiegel's rattling good burlesque show which enjoys the distinction of having played an engagement on Broadway, has announced a professional matinee at the Alhambra theater for Friday afternoon. Pretty invitations have been sent out and a line on them says, "We'll show you a production that dared invade Broadway."

Holbrook Blinn, associated with Mrs. Fiske for a number of years, is to be a star in his own right in the near future. Under the direction of William A. Brady, Edward Sheldon, author of "Salvation Nell" in which Mr. Blinn scored triumphantly with Mrs. Fiske, has written "The Boss" in which Mr. Blinn is to star, beginning early in November.

New York saw Jules Eckert Goodman's "Mother" for the first time at the Hackett theater Wednesday of last week and Manager William A. Brady finds in the comment upon the play to date enough to make him say that "Mother" will make more money than did his "Way Down East." The work of Miss Emma Dunn, who has been elevated to stardom in the play, is generally conceded to be much out of the ordinary. "Mother's" reception in New York may resemble its reception last season in Chicago but it is confidently predicted that the financial returns here will be enormous, in this respect differing from the Chicago engagement.

Julian Bill for Next Week.

Whitehead & Grierson, Al. Wild, Dorothy Yamb & Co., Zamora Troupe and Tom and Edith Almond.

ACTS NOW BEING HANDLED AND BOOKED BY TOM BRANTFORD

THE DERVISH WHIRLWIND
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Entirely New Scenic and Electrical Effects

Big Hit American Music Hall, Chicago, Last Week.
Madam Bedini
AND HER TRAINED HORSES

A COMPLETE PRODUCTION
—THREE—
Sisters Methven
IN
"A TRIP ABROAD"

A REAL COMEDY SKETCH
Lee Beggs & Co.
In "THE OLD FOLKS AT HOME."

"ATHLETIC PASTIMES"
Frank Parker & Co.
Balancing a Real Billiard Table on His Chin

VAUDEVILLE'S MOST ARTISTIC
CONNELLA
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SOMETHING NEW IN JUGGLING AND BALANCING
THE GAGNOUX
"A fondness for original invention and a disdain for regularity."
—Show World.

A NEW SINGING AND DANCING ACT
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In "A DRESSING ROOM SCENE"

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THE RINALDOS
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A Musical Extravaganza Playing 40 Mandolins.
Louis Gerald & Co.
New and Elaborate Scenic Production

NOW AT AMERICAN MUSIC HALL IN CHICAGO
Frank Mostyn Kelley
AND COMPANY in
"TOM AND JERRY"

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THANK NAZIMOVA FOR SOMETHING SERIOUS

Talented Russian Actress Has an Intensely Interesting Question to Raise if "The Fairy Tale" Is Not the Best Show in the World—In Chicago Theaters

BY WILL REED DUNROY

REVIEWED IN THIS ISSUE OF THE SHOW WORLD

Mme. Nazimova.....Garrick
"Marriage of a Star".....Princess
Elsie Janis.....Studebaker
"The Dollar Princess".....Illinois
"Alma, Wo Wohnt Du".....Whitney

ONCE upon a time, as the story books have it, a young, odd looking actress came to this town. She appeared at the Studebaker theater with a troupe of Russian actors, and she was the sensation of the time. Her work was vivid, graphic and full of intensity. There is not a critic in town who did not rave over the strange, exotic creature who peeked and perked about the Studebaker stage. She played Ibsen and other authors, and there were those who hailed her as one of the coming actresses of the time. The critics raved, but the people did not attend the performance in large numbers. So, by and by, the company disbanded and some of the members went back to New York. Then there was a silence of some little duration concerning the little dark-faced actress, and then after that, the press agents began to get very, very busy, and there were all sorts of yarns out concerning Alla Nazimova, and the way she had learned English in six months and was ready to begin a starring tour as an English actress.

And, in due season this actress returned to Chicago. But, her English was clogged and the plays she presented were not all that they should be. To be sure, she played Ibsen, and that is something, but there were other things in her repertoire that were not much to the liking of the public, or for that matter, of the dramatic reviewers, either. This season this actress has elected to return to us in a new play. That is, it is a new play to us. It is by Arthur Schnitzler, who is said to be on a plane with Sudermann and Hauptmann, but who is not so well known on this side of the Atlantic as the other writers. The piece is called "The Fairy Tale" and it was made into English by Nina Newton; it is being offered at the Garrick theater.

It is a comedy dealing with the double standard of morals between men and women. It is a most amusing discourse concerning that most amusing condition wherein a woman is condemned to eternal damnation for a sin that the average man commits weekly without compunction of conscience. It is the old, old story, told in this instance, however, in a better manner than usual, and in a more tense and interesting style. To be sure there are many Ibsenesque touches in the piece, and it has many little modern trimmings that make it worth while.

Mme Nazimova is seen as the central figure—the young woman who has strayed from the narrow path, and, who, at last, is really in love and wants to come back to the straight road once more. Of course there are obstacles, and obstacles and all that, and the girl does not come back, as the pugilists might say. There is a young man in the piece, the hero, we suppose, but a sorry hero at best—played by Brandon Tynan—who theorizes much in the first act. He says there is no such thing as a fallen woman. He says it is a fairy tale to suggest it.

All goes well enough with his idealism, until the one woman he loves and loves most madly is accused, and then his miserably jealous nature begins to assert itself and he shows himself to be the cad he is.

These two characters are the main ones, but there are other figures in the drama who have a more or less interesting bearing on the subject. The cast, with the part each member plays is as follows:

Theodore Denner—Mr. Brandon Tynan.
Leo Mildner—Mr. L. Race Dunrobin.
Robert Well—Mr. Fred L. Tiden.
Doctor Frederick Witte—Mr. Reginald Mason.
August Witte—Mr. Orlando Daly.
Berger—Mr. Thomas Russell.
Albert Wandel—Mr. Edward R. Mawson.
Moritzki—Mr. William Hassen.
Mrs. Theren—Mrs. Jacques Martin.
Clara Theren—Miss Gertrude Berkeley.
Fanny Theren—Mme. Nazimova.
Agatha Miller—Miss Theresa Maxwell-Conover.
Ninnette—Miss Marie Allen.
Emmy Werner—Miss Elsie Esmond.

The play may not be the greatest one in the world, the subject may be hackneyed, and the acting may not be all that it should be, but there is one thing in favor of the whole matter, and that is, that it has stirred up more discussion than any other play in a long

while, and it has caused more people to think and talk and to argue, than almost any play of a decade, so it has been stimulating, and for that, let us all be very thankful. That Mme. Nazimova has many eccentricities, we will all agree, but that she has the fire of genius, we also aver. And, at any rate, this is a new play with a rather serious subject as its heart, and an actress is presenting it, who has a serious ambition in life, so let us be thankful that some one is writing seriously for the stage, and some one is acting in the same strain for us. It all may be piffle after all, but it is rather serious piffle, and that will help quite a little.

Sound the loud timbrel, beat the tom-tom, and smite the cymbals, for at last there is a good comedy in town, and one that is being acted expertly and well. It is called "The Marriage of a Star" and is from the French, and is wholesome and clean and decent. Clara Lipman, an actress of much finesse and excellent method, is seen in the central role, and her work is a delight from curtain to curtain. It is only a trifle, but it is one of those dainty trifles that are brought to our attention now and then to make us glad that we are alive. This is a comedy in which laughter and tears are wedded, and in which pathos goes hand in hand with humor. It is all about an actress who does not want to grow old—and who has not felt the tragedy of years? Simone la Fee, is a Parisian actress of some little note. She weds, and after a daughter is born, decides that she does not care for her husband, and a divorce follows. The husband returns to America, his home, with the child, and the actress goes on with her career. Eighteen years later, she decides to go to America and undertake what she hopes to be a triumphant tour of that country. Her daughter has grown up without her knowledge, and she is astounded when she arrives in America to learn that her little girl is to be married. Then enters the tragedy of the whole affair, and in this situation Miss Lipman is doing some very effective work. The company is a good one, and each player seems to have caught the spirit of the piece, and the ensemble work is delightful. For those who like high class comedy well acted, and admirably presented, this piece at the Princess will be a great joy.

Elsie Janis, sweet, clever, and dainty, is with us once more, and she has come back to us in a rather interesting attraction called "The Slim Princess" which is made from a novel of the same name by George Ade. It was years ago—and not so many either, when one stops to think about it—that Little Elsie went about the vaudeville circuits giving imitations of different players. Her work was naive and full of unctious and the tiny tot was a prime favorite. By and by, she began to put on long dresses, and she became Elsie Janis, and she still remained in vaudeville, and she was still a mimic. Then, some one began to see possibilities in the slim little girl, and she was given a role in a musical comedy, and at once her star was in the ascendant. For several years she has been a star, and each year her luster has been growing brighter and brighter. This season this actress is surer of herself than formerly, has gained repose, and bids fair to gain a new niche in the hall of fame through her histrionic efforts. The piece is one of those musical comedies with a plot, for which we are thankful. To be sure, there is not such a terrible lot of plot, but there is enough to hold the fabric together, and in the meanwhile there are many fetching songs that add to the joyousness. Henry Blossom, a very clever writer, has made the book, and Leslie Stuart, a real composer of real music, has provided the score. Miss Janis, is surrounded by interesting players, among whom are George Parsons and Harry Pilcer, both well known in Chicago. The piece is refreshing, Miss Janis is a delight, and there is no doubt at all but that "The Slim Princess" will reign a long time at the Studebaker, and find many loyal and loving followers.

Over at the Illinois "The Dollar Princess" is another royal personage who has come to Chicago to hold court. The piece is called a musical comedy, but it is in fact a comic opera, of the older school, and as such is a joy to hear and behold. The story concerns an eccentric American millionaire, who hires peers and nobles for his servants, and many odd complications and strange situations result. There is a plot, and all that, and much delightful music and the humor is excellent. The first act is rather dull and long, but the second and third are compact, full of fun, and are worth while all the time. Miss Daisy Le Hay is the prima donna, and her singing is

something for which we all ought to be thankful. Donald Brian is in the cast also, and that means that at least one of the male roles is in good hands. The piece is bright and effervescent, and it is worth seeing and hearing. May "The Dollar Princess" thrive and prosper.

"Alma' Wo Wohnt Du," a vile play which was seen some time since at one of Chicago's well known theaters, is being offered at the Whitney Opera house these days and nights. It was originally written in French, and later put into German where its naughtiness is masked from the general public, and it is a good thing it is. There is absolutely no excuse for such a play on any stage, and how it has escaped the police so far is a mystery. It is viler than "The Girl from Rectors," as bad as "The Girl in the Taxi," and on a par with "Get Busy With Emily." The only thing that saves it at all is the fact that it is given in German, which keeps it away from a good share of the prurient public. Those who attend the performances should by all means carry disinfectants with them. Special inducements to see the show might be offered in the way of prize packages of chloride of lime. It is redlight drama of the worst type, and it is to be hoped that it will soon move on farther south where it rightfully belongs.

Miss Alice Yorke, a prime favorite in Chicago, is doing some very dainty and effective work in "The Sweetest Girl in Paris" at the La Salle theater. Miss Yorke has had a most remarkable career, and was for a long time prima donna at the Whitney opera house, where she made many friends. She was one of the bright particular favorites in "A Knight for a Day," and in "A Broken Idol" did some very effective work. Miss Yorke is a student, and during all the time she has been on the stage, has studied music and has earnestly striven to develop her talents. There are all too few young women of this sort, who are really in earnest and who really strive to make something of themselves.

Elsa Ryan, who was last seen in Chicago with Frank Daniels in "The Belle of Brittany," will be the new prima donna in "The Girl and the Drummer" which is current at the Grand opera house. A new song will be provided for Miss Ryan when she joins the company.

There is just a possibility that Sarah Bernhardt may play her Chicago engagement at the Grand opera house. It will all depend upon whether or not Elsie Janis makes a hit in her new piece, "The Slim Princess." Otherwise the Divine Sarah will be seen at the Studebaker.

A fall shopper toddled up to the box-office of the Princess theater the other night and asked Merle Smith how long the show lasted.

"Two hours," said Mr. Smith in his politest manner.

"Well, if I go to the show, do you suppose it will be too dark for me to find my hotel?" queried the ruralite.

Mr. Smith assured the would-be show-goer that it did not get real dark in Chicago until after 1 o'clock, and the man bought a ticket.

Joseph Frankel has been sent out ahead of "The Dollar Mark" which has been playing a most successful engagement at McVicker's theater. Isaac Wilk, who had been ahead of the attraction, has been made manager, and will be back with the company when it goes out on the road.

Frank J. Hopkins, who, since H. H. Frazee went east, is in charge of the Frazee interests in Chicago, says that Victor Moore will probably come to the Cort in his new much-named play after "Jumping Jupiter" gets through jumping there. He also says that Frazee and Lederer will probably put a company out on the road to play "Madame Sherry," and announces that this same firm has obtained a new piece called "The Happiest Night of His Life." It is not known just as yet what will be done with this latter piece, but it will probably be offered to the public in the near future.

Harry P. Smith, who, by the way is a brother to Merle E. Smith, treasurer of the Princess theater, has been made secretary to the manager of "The Wife Tamers" and will go on the road with the company when the Lyric engagement is over.

Harold Ward, who has been an efficient press agent for the Garrick and the Lyric theaters under the new Shubert regime, has gone on the road. He left Sunday for St. Louis where he began his duties as business manager of "Baby Mine," the farce in which Otis Harlan is being starred.

After Mme. Nazimova has played her engagement at the Garrick, we are to have our first taste of the quality of "The Chocolate Soldier," said to be one of the very best comic operas written in years. The music is said to be of the highest order, and the book of a most excellent quality. For this promise, let us all be very, very thankful.

Wallace E. Smith, the young newspaper man, left this week for Twin Lakes, a summer resort somewhere in the region around Muskegon, Mich., where, he says, he has gone to shoot sardines.

"You see," says the young man, "you take the sardines up there in a can, turn them loose, and after they have had time to get wild you shoot 'em."

And, speaking of Smiths, Lester E. Smith, a cousin of the same Wallace E. Smith, and the son of Edward Smith the sporting editor of the Chicago American, as well as a sporting writer on the Evening Post in his own right, said the other evening: "That man over there is an awful souse. Why, every time I come in here soused, I find him here in the same condition."

P. V. Hurd, who has been connected with the George K. Spoor company and the Essanay Film Manufacturing company for the past year, has resigned his position, and will probably go into some other department of the moving picture industry in the near future.

It is reported that John Carroll Conner, who for the past season played the role of the prosecuting attorney with Porter J. White in "The Visitor," is to be starred in "Mrs. Markham's Divorce Case" in the near future.

This was moving week in Chicago theatrical circles. "The Wife Tamers," which had been doing good business at the Princess, went over to the Lyric on Monday night where the piece is continuing a prosperous run. "The Girl of My Dreams," which had been at the Illinois for some time, moved over to the Chicago opera house, where it seems to have gained a new lease of life, and bids fair to have a long run.

The only important opening for next week will take place at Powers' theater. Lillian Russell, the beautiful, will arrive in her new offering "In Search of a Sinner." Very little is known of the attraction, as it is new and has only recently been put on the stage, but word comes that it is worth while, and let us hope that the fair Lillian has at last found a suitable vehicle for her talents.

"Follies of 1910" is doing good business at the Colonial and, in fact, is turning people away at nearly every performance. "The Sweetest Girl in Paris" is crowding the La Salle opera house at every performance, and the other playhouses are doing a fairly good business. The season really seems to be open now, and the fall tang in the air has a tendency to drive the people to the theaters these nights.

LEONARD HICKS,



Prince of Good Fellows, Formerly Manager of the Saratoga, Who Is Now Proprietor and Manager of the Hotel Grant.

THE COLLEGE GIRLS

MAX SPIEGEL PRESENTS

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MUSIC BY SEYMOUR FURTH
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PLAYING AT THE
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AS
"THE MYSTERY"



P.M. KNOWLES
AS
"THE FRENCHMAN"



R.L. JACOBY
AT THE
WINDOW



GEORGE B. SCANLON
AS
"DENNIE MCFADDEN"



FLORENCE MILLS AS
"LILLIAN LLOYD"
"THE COLLEGE WIDOW"



JOE FIELDS
AS
"HELENE SCHMITZ"



MILTON KERR
AS
"THE UNDERTAKER"



FRANK GRACE
AS
"FRED SCHMITZ"



THE BARR
SISTERS



ANDREW TOMBEY
AS
"EDDIE MCFADDEN"



BELLE DIXON
AS
"JOSIE MCFADDEN"
IN SONG
SPECIALTY



R. MERRILL

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Managing Editor.

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September 17, 1910

Marc Klaw has gone west. Now we will see whether K. and E. really mean to build houses in the Northwest or try and get a chance to forgive John Cort without sacrificing the dignity of the "powers."

The critic's lot is not a happy one, according to the Springfield Republican. "If a dramatic editor did not have a sense of humor he would probably be more of an asset to the museum of an insane asylum than to his paper," says the Republican man. "There are few positions in which one comes across the ludicrous disguised as the earnest more often; there are very few in which one can make more pleasant and brilliant friends and scarcely any in which one can accumulate dearer enemies. If a critic be of any account, he must tell the truth about the things he sees on the stage; he must praise when praise is merited, and he must condemn when condemnation is deserved. The praise is taken as a matter of course in the majority of cases; the other is often taken as a personal insult, especially when some sore point, already pointed out by a careful stage manager, is flicked."

HIGH COST OF LIVING FIGURING IN THEATRICALS

Leander Richardson in the New York Review says that the high cost of living has seriously affected the show business and that conditions which exist this season are threateningly serious. The cost of making productions, the scarcity of plays of the kind that will draw even moderate returns, and the opposition which has sprung up between

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 foundation upon which the success of THE SHOW WORLD stands is its absolute FAIRNESS. It has always been the policy of this paper to print news of the amusement world WITHOUT FEAR OR FAVOR and to recognize that in all discussions, no matter how important or how trivial, there ARE USUALLY TWO SIDES. THE SHOW WORLD has no false dignity which prevents the opening of its columns to the man who takes issue with what has been said to place him in a light which that man thinks does him an injustice. That this policy is appreciated and commands the respect of men who think is evidenced by the following letter dealing with recent publications as to the status of Walter Hoff Seely with the William Morris Company, Western:

Warren A. Patrick,
General Director Show World,
Chicago, Ill.

San Francisco, Cal., Sept. 13.

(Telegram).

Many thanks for your very fair retraction in this week's issue. Had no doubt that your original story came from source supposed to be authentic. In fact, well know where you got story but naturally a salaried man who has no financial interest in either William Morris, Inc., or William Morris, Western, would not be likely to have accurate information as to the internal workings of the corporations. It is barely possible that the eastern general manager thought he knew. YOUR FAIRNESS COMMANDS MY ADMIRATION and I shall be glad to give you any news that may be of interest to the public resulting from the operations of the two corporations. GOOD LUCK TO YOU.
(Signed) WALTER HOFF SEELY.



branches of the amusement business which, up to the present time, have been practically separate, distinct, and

scarcely competitive are problems, he says.

Men in all departments of the business

EXECUTIVE OFFICES
THE SHOW WORLD
GRAND OPERA HOUSE BLDG.
Chicago, U. S. A.

YOUNG MAN, HAVE YOU A NOSE FOR AMUSEMENT NEWS? IF SO—GET BUSY.

ENERGETIC CORRESPONDENTS WANTED

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

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

TO THE EDITOR

En route Omaha, Neb.
Warren A. Patrick,
General Director Show World,
Chicago, Ill.

Dear Sir:
I see that you would like your readers to write you a few lines from time to time. Well, here goes:
The newspapers and the church people are kicking about moving picture shows, saying that they are a menace to young children and that they hurt their morals. Well, I wish to state that I have played in over 100 theaters and in not one of them have I ever seen a picture from which a child could learn anything harmful. On the contrary, I think moving pictures are a great help to children for they teach them to distinguish right from wrong. The kickers and knockers who "holler their heads off" are the fellows who won't give up five cents to go in and see a picture show. I once saw a man and his son stop in front of a picture house. The boy said, "Dad, let's go in and see the show"; the father replied, "No, let's look at the pictures and I'll tell you what they mean. It is no place for a boy like you." The pictures they were looking at advertised a motion picture war drama. Stingy people like this are the ones who fuss about the moving picture shows.
Take it from me, the moving picture theater is a help and an uplift to young and old alike.

Yours very truly,
ELLIS WHITMAN,
"The Human Rattlebox."

are requiring more for their services, it is contended, and very frequently the services which they render are not up to the standard of other days when wages were not so high. "An actor of the present time who asks less than \$100 a week salary is a 'piker,'" Mr. Richardson writes, "a competent man back with a show will require at least \$75 per week, a reasonably capable advance representative little less than \$100 per week, and a stage carpenter on the road \$40 per week instead of \$30 which was the price for a star in the old days." With salaries like these, the cost of making productions will be seen to be almost prohibitive.

The opposition which is preventing these expensive productions from getting the returns which they must have to weather the storm is being built up in a very peculiar way. The moving picture theaters, the Review's contributor declares, are losing their hold upon the people, but are fighting to get it back by increasing the vaudeville offerings at their shows. The better class of vaudeville theaters, influenced by the strengthening of the bills in the smaller houses are being forced to strengthen their bills and are recruiting their performers largely from the ranks of the legitimate, thereby giving the salaries of performers another shot.

This circle of troubles which has been brought to the attention of the leaders in both the legitimate and vaudeville fields is annoying and, it is prophesied, will figure materially in the success of the present season. Theatrical producers and managers everywhere are looking for a rift in what seems to be dark clouds for the show business.

"I have been writing plays for ten years and, so far, have never given a character a licentious line or action. There has never been anything in my plays I would be ashamed to have my mother see or hear, and I'm not starting to change my policy in 'The Deep Purple.'"

Continued comment to the effect that "The Deep Purple," the new play by Mr. Armstrong and Wilson Mizner, soon to be produced, was salacious, recently brought forth the above defense. The play's plot, Mr. Armstrong explains, concerns the efforts of a blackmailer to extort money from a man who has been placed in a compromising position with an innocent girl who has also been made a victim of the blackmailer's slick talk and manner.

LEADING MAN THRASHED FOR ALLEGED PRESUMPTION

John Lane Connor, at one time leading man of the Klimt & Gazzolo Players, was an interesting factor in a fracas with Lloyd Bingham in Philadelphia last week. Connor claimed acquaintanceship with Amelia Bingham, which she denied, and was promptly ejected from the Euclid Avenue theater, so newspaper accounts say, and thrashed by Mr. Bingham.

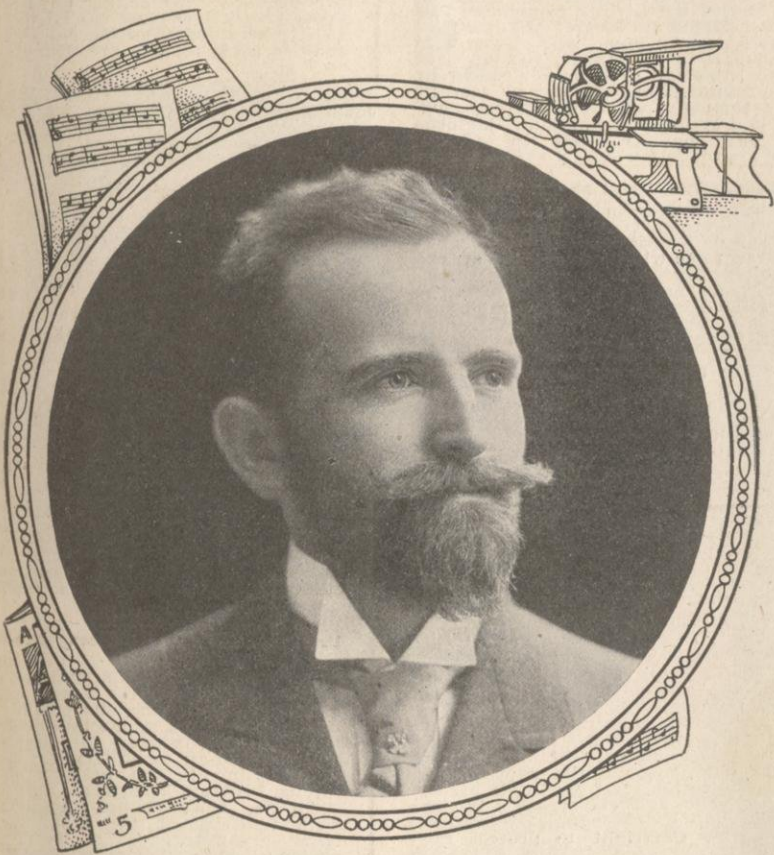
THE FIELD OF STAGE MUSIC

Review of Existing Conditions and Current Happenings Among the Song Writers and Publishers

BY C. P. McDONALD



CURRENT SMUT



Victor Kremer, who has absolutely no connection with the Victor Kremer Company—we make this explanation fearing somebody may confuse the names and place the Victor Kremer Company in the same category with houses afflicted with the malady of publishing odious and marinated "songs"—has, as head of the Victor Kremer Music House (or Victor Kremer Personal), published as a "leader" one of those execrable misproductions which THE SHOW WORLD deems necessary to excoriate. We herewith reproduce the "words":

THE ANGLEWORM WIGGLE

(Words by Maynard Schwartz. Music by Harry S. Lorch. Copyright, MCMX, by Victor Kremer.)

I'll slide that Cubanola Glide,
But that's no ecstasy,
I'm getting tired of dancing to that Mendelssohn strain,
It has lost its charm for me.
Out in San Francisco there's the "Grizzly Bear,"
They dance it ev'rywhere that's true,
But there's a little movement, honey,
I will show to you.

CHORUS.

Oh, babe, tell it to me,
Can you do the angleworm wiggle?
When I dance that wiggling dance,
I simply have to giggle.
So hold me tight, don't you let me fall;
Sway me 'round the hall to that angleworm crawl.
Oh, babe, tell it to me,
Can you do that angleworm wiggle?

Don't tease, I like to hug and squeeze,
But not just now, my hon'.
Oh, please don't kiss me like you would your mother, no more,
Kissing that way is no fun.
When we're out in 'Frisco we will have the "Bear,"
But I don't care to swing it now.
Oh, there's that little movement, honey,
Let me show to you. (Chorus)

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

- "PLAY THAT BARBER SHOP CHORD," by Tracey and Muir. Class—E.
- "I'D RATHER SAY HELLO THAN SAY GOODBYE," by Alfred Bryan and Helf. Class—E.
- "THE ANGLEWORM WIGGLE," by Schwartz and Lorch. Class—Z.
- "GOODBYE, BECKIE COHN," by Breen and Fischer. Class—E.
- "DADDY WAS A GRAND OLD MAN," by Fitzgibbon and Bennett. Class—F.
- "MY HEART HAS LEARNED TO LOVE YOU, NOW DO NOT SAY GOOD-BYE," by Reed and Ball. Class—G.
- "LITTLE PUFF OF SMOKE, GOOD NIGHT," by Lardner and White. Class—E.

The J. Fred Helf Company has two songs which deserve more than casual attention. Out of the multiplicity of coon songs which just now are flooding the market, one finds relief in selecting for review "PLAY THAT BARBER SHOP CHORD," by William Tracey and Lewis F. Muir. These two writers have given us something decidedly worth while. The melody is infectious and cleverly worked out and does not strain for effect. Mr. Tracey's words are admirably fitted to the music. They are natural, broadly humorous, and what is more to the point, clean, without the semblance of a suggestive word—absolutely free from the taint of smut. Messrs. Tracey and Muir are to be congratulated upon the fact that they have produced a song which will stand alone upon its merits and does not have to rely upon indecency for inflated popularity.

Mr. Helf himself has composed the music to "I'D RATHER SAY HELLO THAN SAY GOODBYE," a wholesome set of words by Alfred Bryan. This is a good song and should be received with favor by the public. The melody is catchy and easily whistled. The words are smooth and turned to a capital idea. Highly recommended as a valuable adjunct to any act which is particular.

Harry Breen has taken liberties with his versification in "GOODBYE, BECKIE COHN," but we are disposed to be tolerant with him for his lapse because he at least has given us something uncommon and original in these days of piracy and imitation. The idea of the song—a Jew going to war and "fighting for nothing"—is capital, and Mr. Breen, we are gratified to note, has drawn his characters with a humor broad and wholesome and not overdone. A cracking melody has been supplied by Fred Fischer. "GOODBYE, BECKIE COHN" is an exceptionally clever number and good enough for the best singing act on the boards. It is just such

numbers as this that lead us to believe there is a future for the music business. We devoutly hope for more of them. (Shapiro publisher.)

"DADDY WAS A GRAND OLD MAN," by Bert Fitzgibbon and Leo Bennett (M. Witmark & Sons), is commonplace and adds nothing to the voluminous catalogue of its publishers. Mr. Bennett, following a precedent of which we long have been aware, has dragged in the familiar strains of "Dixie" in an attempt to lend inspiration to the music of his chorus.

"MY HEART HAS LEARNED TO LOVE YOU, NOW DO NOT SAY GOOD-BYE," is a pretty little ballad, and while it does not scintillate with new phrases and thought, is a happy blending of Dave Reed words and Ernest R. Ball melody, and this naturally should count for something. (M. Witmark & Sons.)

R. W. Lardner, a baseball writer on the staff of the Chicago Tribune, and G. Harris ("Doc") White, a slab artist on the roster of Comiskey's White Sox, offer their maiden effort at the demoralized game of song writing, "LITTLE PUFF OF SMOKE, GOOD NIGHT" (Victor Kremer Company). Mr. Lardner has hit upon a title which many of his more seasoned fellow songsmiths might well feel a just pride in. It is refreshingly original and tells the story of the verses. But Mr. Lardner, having once selected a highly gratifying title, was not content to rest upon these laurels alone, but went ahead and wrote a set of words which do the ingenious title full justice. The song—a southern croon—is a pleasant relief from the mass of rags and patters with which we just now are afflicted. Mr. White's melody could not be improved upon. It is sweet and lends an added charm to a charming lyric. "Puff of Smoke" will add to the drawing power of the most interesting singing act.

A ROSE BY ANY OTHER NAME

"Let Me Call You DEARIE," by Robert M. Stultz. Haviland, publisher.

"How I'd like to have her call me DEARIE." Thos. S. Allen in "Somebody's Lonesome." Joseph M. Daly, publisher.

"I want you, DEARIE." Same.

"DEARIE." Clara Kummer's original starter.

"Since You Called Me DEARIE." Will Rossiter's follow up.

"So, come, my little HONEY." Louis Weslyn in "Down Where the Big Bananas Grow." Witmarks.

"HONEY, sit beside me.
"HONEY, stop your crying.
"Don't you mind it, HONEY.
"HONEY, don't you mind the trouble."
—Caro Roma in "Don't You Mind It, Honey." Charles K. Harris, publisher.

"Play that rag just once more, HONEY."—William Tracey in "Oh, You Bear Cat Rag." J. Fred Helf Company.

"Listen, DEARIE, to my plea."—Ed. Moran in "In a Heart That's Yearning There's a Love Lamp Burning." Helf.

"You'll miss me, HONEY. For you know HONEY."—Shelton Brooks in "Some of These Days." Will Rossiter, publisher.

"Oh, HONEY!"—Jos. McCarthy in "San Francisco Glide." Feist.

"Just because I feel so funny, HONEY, HONEY, don't you start to scold."—Irving Berlin in "Wild Cherries." Ted Snyder Company, Inc.

"Tell your people, DEARIE."—Junie

A ROSE BY ANY OTHER NAME

McCree in "Dinah." York Music Company.

"Put your arms around me, DEARIE. I'm so glad you found me, DEARIE."—Earle C. Jones in "Tell Me While We Waltz." Jerome H. Remick & Co.

"HONEY gal. Don't you hear your HONEY singing?"—Ren in "Ain't You Coming Out Tonight." Remick.

"I'd Like to Tell Your Fortune, DEARIE."—By Harry Williams. Remick.

BRAVED JAIL TO SEE THE CIRCUS

A Little More Terrifying Than Carrying Water for the Elephants, But Not Quite So Hard on the Back—Move to Pension Old Employees of the White Tops

BY DOC WADDELL



Columbus, Ohio, Sept. 15.—If ever there was a booster for shows and show folk, this city has the man in the Hon. George Harper, councilman at large, prominent as labor leader, a staunch Republican, and now grooming for the Republican nomination for mayor of Columbus to succeed the present incumbent of the office, who is as one-sided and stubborn, as big an "I" in his own estimation as the late immortal "J. N."

I have noticed all my life that persons born in the same peculiar locality and atmosphere oftentimes resemble one another in traits and characteristics peculiar. Mayor Marshall and J. N. came of Perry county clay. But I must cease "marshalling" such stuff and back up to the "Harper," to the melody of good things. Councilman Harper came from down on the Ohio, and is well-known in Gallipolis, Middleport, and Pomeroy. And he knows everybody in these towns. When a kid he ran away with the Uncle John Robinson circus, but he quit the "profesh" early. He tells the story of William Polan, shoe cobbler at Pomeroy, who is the only man in the world, who, when a boy, went to jail for three hours in order to get a free ticket to a circus. This occurred at Staunton, Va., when Polan was a "barefoot." The John Robinson circus came there. Bill hadn't the price of admission, and he stood on the lot hoping that something would turn up which would enable him to get in. A showman (the late Ed. Cullen) came along and tapping Bill on the shoulder said: "Hey, boy, do you know where I can find the jail?" Bill nodded in the affirmative. "Like to show me where it is?" asked Cullen genially. Bill nodded "yea" again and wondered what particular bug had bitten Cullen to make him want to see the jail, as showmen usually steer as far away from jails as is possible. "Well, trot along," said Cullen. Bill trotted. On the way the showman explained that once a bunch of showmen were locked in that particular bastle by a shyster constable and he hankered to go back and see how the old place looked. Bill went over to the jail with Cullen. He didn't particularly care for the jail inspection, but he was determined to get a free ticket to the

don't want to go to jail—I want to go to the circus." The jailer agreed to unlock the cell in ample time for the circus if Bill wanted to go in and cheer up the man sighing for company. After some parley, Bill timidly entered the cell and was locked in. The third and last hour Bill was in jail passed slowly and Bill had the fidgets. When he was released he had a half hour to get to the show grounds for the matinee. As he leaped away he clutched the half dollar in his good right hand. On the lot he met Cullen who gave him a ticket of admission, and Bill realized that luck was showering gifts liberally. I will not give the name of the lonesome man in the cell. He died several years ago. After his time was up in the Staunton jail he turned his attention to the circus world and worked to an enviable position. Cullen and the Pomeroy Kid was the turning point of his life. Polan has never ceased to have a warm spot for circus people and show people in general. In his shop, a picture of which accompanies this contribution, he has photos of Julia Marlowe, who was born at Ironton, down the river from Pomeroy; Ed. Cullen, Uncle John Robinson, Dan Rice and a host of others, living and dead.

Pension Old Circus Employees.

There has been a rumbling in the big show world favorable to those veterans of circus life, who are deserving of attention and care that will take them down to the bank, where checks are cashed in forever, well clothed, well fed and well supplied with the golden well of joy. A mere rumble of something doing is the sum total to date. Pension for "yets," an old age fund, a substantial something that would take care of them and render what little is left of life for them free of thorn is the thing needed. "Why don't circus owners pension all their old employees?" is a question that forcibly pushes to the foreground. Large department stores and many corporations, railway and others high up, do. Some don't even wait until a man is down and out, but distribute a portion of their profits each year to employees, according to their worth and value. A circus owner figures he has paid an employe for his work and lets it go at that. Sentiment is a foreign condition to their idea of reciprocity. No circus owner, outside of the late Jim Bailey, to my knowledge, ever voluntarily gave an agent, performer, or working man anything. There are dozens of showmen who, after life's fitful fever began to show on them and their energy began to wane, have been discarded to the scrap heap without even a cheerful word. Let's have a worthy pension for superannuated circus employes. Had Mr. Bailey lived he would have founded one. The man in circus life today, who has this idea within him strong, is Harry Tammen. I still insist, notwithstanding the opinion shared by many that he is no showman, that he is there in ways for the betterment of the profession unseen and unthought of by this majority. I think I know this "Napoleon of Circusdom" and the future will find him a true friend to all who worship at the shrine of sawdust, spangles and "white tops," and to the great public that makes possible circus amusement. Harry Tammen is the Moses who will lead aright, the modern circus man of the hour and age. If all in circus life could have heard what this man said confidentially of his aims and intentions when I was a story man for the Sells-Floto enterprise they'd have thoughts of him as I have and know that big, lasting things clothed with purest sentiment and boundless charity, are destined for the circus world if he holds his health and being. I believe in Harry Tammen.

Stubbs-Wilson Players Scatter.

The Stubbs-Wilson Players have concluded their summer stock engagement at Olentangy Park, and most of the actors have gone east to enter upon their winter work. Sue Van Duzer (Mrs. Stubbs), the leading lady, will have a good part in the first company playing "The Gentleman from Mississippi." This makes five of the stock company who will be in this play. The others will be Will Deming, Beverly West, Charles Wilson and Beulah Watson, who will be in the second company. Mrs. Charles Wilson will not play this winter, but will be at home with her mother and two children in a suburb of Boston. Harry O. Stubbs expects to be in New York for a part of the season engaged in the production of two new plays, in which he is interested. About the middle of the season, he will probably go out with one of the Brady companies. Edward Poland expects this year to be with one of Frederick Thompson's companies. Last season he played the clown in "Polly of the Circus," and he will probably be in the support of Mabel Taliaferro this year. Adelaide Over-

holt, who is Mrs. Poland, hopes to obtain a part in the same company. Paul Dickey is still up at his summer home in Burlington, Wis., working out his plans for producing plays. Mr. Rawlinson is out on the Pacific Coast, traveling about and buying land. Robert Reece is a stage director of "Love Among the Lions," a new Frohman production. Willard Bowman is playing in a stock company in Spokane. Olive West, who is Mrs. Bowman, expects to be in one of the Liebler companies this season. Madeline Moore, the younger sister of Beverly West, who played with the company a few times, will go back to school this fall to finish her education.

Bromley, one of the new recruits to the company, will join a stock company in Dayton, and Sheridan Davidson will play the Steerforth in Edward White's production of "David Copperfield."

Roosevelt's Whirl at the Strike.

There are people in Columbus who remember the street car strike of thirty years ago. Those who will remember the present one will be those who struck the thirty-three policemen who refused to ride cars and quit the force; those who will be indicted by the grand jury and sent to the pen; the retail merchants who will have accounts run up never to be paid; owners of houses and the rent of which will never be liquidated; Mayor George S. Marshall, who has ideas of greatness exclusively his own, too, and Chief of Police Carter, who when in uniform is queried: "What band do you belong to?" Roosevelt stopped here an hour on his way east and he scorched the governor of the state, the mayor, the strikers' lawyers, and the street car company. His words had weight and since their utterance the people flock to the cars in greater numbers. My opinion is that no union can be a success or receive the approval of the people unless it possesses the desire and the power to prevent strikes.

Noted Crook Catcher in Columbus.

W. M. (Chancy) Cartwright, in his day one of the greatest "tool" men in the world, is now a full-fledged detective. He was here State Fair week doing work for city and state. Not a case of pocket-picking was recorded. "Chancy" knows all the old nobs and the new ones as well. His gallery of "dips" tells a story of knowledge and cleverness. It pays fair associations and the like to contract like Cartwright to protect their people from rascality and the deft emptying of their wallets. In 1906 I saw "Chancy" at Norwalk, Ohio. He was protecting the excursion crowds to the circus for the Lake Shore Railroad. Into the face of a fellow he was after "Chancy" blew Japanese snuff. The fellow hadn't seen the shot coming and "Chancy" was astonished when it never feazed him. The "fly" tried another and larger load, also without effect, then turned his attention to the wanted man's pal who sneezed his head off. "Chancy" got the laugh when the chap who didn't mind the snuff turned to him and said, "You thought you were d—d smart. You were after me but I've had the asthma for four years."

FITZGERALD BROTHERS PLAN EIGHT-CAR CIRCUS

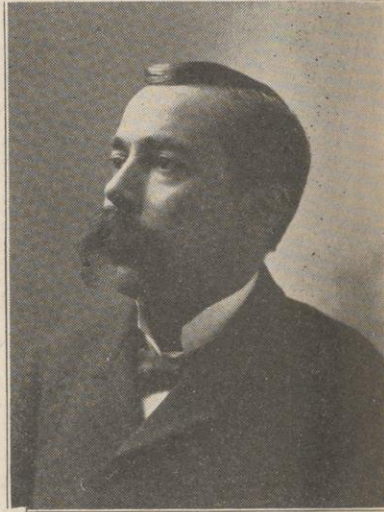
Harry Fitzgerald paid Columbus a visit. Not talkative, but I dug in and found that a new eight-car circus is sure for next season. The owners will be the Fitzgerald Brothers (Gerald and Harry); George G. Daniels, owner of the Daniels Biscuit Company, of Ogdensburg, N. Y., the home of the "Fitz" brothers, and Oscar Lowande.

SHORT NOTES ABOUT PEOPLE AND THINGS

Al G. Field is actively interested in and is promoting the fair to be held at Lowell, Ohio, Sept. 20, 21, and 22. George P. Gardner, who in days gone by played the baritone horn in the Wallace circus band, blowed in this week. "Jerry" Mugivan, owner of Howe's Great London Show, fourteen cars, refused \$50,000 for it in Canada. Frank (Dad) Musselman, formerly waiter on Billy Curtis' table when with the John Robinson "Ten Big," is living in Columbus and getting on nicely. Clark Doughty lost nearly \$500 on his Jeffries-Johnson fight pictures at Lockbourne, Ohio, Labor Day. He is now framing to tour Ohio with pictures of the Columbus street car strike. Miss Hazel Winans and a chorus of twenty Columbus women took part in (Continued on page 18.)

FROM MUD TO THE FIELD OF THE CLOTH OF GOLD

There is more than the smell of sawdust to a circus now-a-days. The debut of the five Ringling Brothers in the Northwest some twenty years ago marked the beginning of an evolution in the performance. The Father of this evolutionary idea was AL RINGLING, who today is beyond the shadow of doubt the greatest di-



AL RINGLING, Premier Director of Circus Program Number.

rector general of circus programs ever known. He is the wonder of the age at collecting and putting together acts and stunts that hold audiences spellbound. He is at home in mid-air or on terra firma. Al Ringling is the Premier of Circus Program Numbers.

All are more or less familiar with the rise of the Ringlings from proprietors of a meagre wagon show to their present position—from mud to the "Field of the Cloth of Gold." The touch of beauty was given every act. Even the clowns were placed in surroundings of splendor. Cleanliness was everywhere made apparent. The cars that held the wagons, dens, chariots, tableaux, horses, and people were odally swept and washed. Careless housewives sat up and took notice and made their husbands happy. The conveniences about the big tents caught the eyes of the National Hotel Men's Association. They got a move on themselves and boards of health said loud and long, "Amen." These were the ideas of Al Ringling and they carried the show of little dimensions to the pinnacle of circus fame and success which it enjoyed when he left it.

It was Al Ringling, who one day in a western town, noticed a woman and her little girl hurrying from the show. Big tears were coming down the woman's cheeks; she was crying as if her heart would break. Al Ringling got to her quickly and inquired the cause of her weeping. Her story was she had lost her pocketbook, containing some \$3 and railroad tickets to her home. Al Ringling called one of his trusted men. Put the mother and the child in his charge with instructions to sit with them in the best seats and after the performance to take them to the best hotel for supper, buy the woman a new pocketbook and put therein the amount she had lost, purchase them tickets back home and see they got on the right train safe and sound. Just such kindnesses endeared the premier director to all mankind.

The Ringlings now have on the road three big shows—Barnum & Bailey, Ringling Brothers, and Forepaugh-Sells. With the latter is Al Ringling in person. This show carries out his ideas to the letter. He is the king in his line and his entire attention is devoted to the Forepaugh-Sells aggregation. I want a front seat whenever anything Al Ringling has passes my way.



WILLIAM POLAN, Became Jail Inmate's Companion for Three Hours for Ticket to the Big Show.

circus. On the rounds they passed a cell containing a lone, lonesome prisoner, who stuck his nose through the bars and called out: "Say, boy, do you want to make a half dollar?" This time Bill nodded enthusiastically. "All right, come in and stay with me a while for company and I will give it to you. I'm lonesome." Bill drew back with: "I

GOOD THINGS COME HIS WAY.

Alfred Witzzenhausen, Old-Time Ringling Circus Employe and Present Theater Treasurer, Heir to Fortune.

For the kindly benefit of patrons of the Olympic theater in Chicago who sometimes like to relieve their feelings by cussing when they think they should have seats in the third row instead of the tenth, the management is considering a plan to stick up another of those dinky little signs which are so common around box office windows; the sign may read: "Speak softly, please, the treasurer at this theater is a bloated capitalist."

"Witz's" good fortune will be the subject of wide comment in all branches of the amusement profession and more particularly among circus people by whom he is known because of his having been associated with the Ringling Brothers in the capacity of superintendent of the down-town ticket sale for fourteen years. Witz's inheritance comes from his uncle, Max Bamberger, the millionaire tobacco dealer of Philadelphia, who died of heart failure August 4 in Germany where he had gone to take the baths. The late Mr. Bam-

berger bequeathed approximately a quarter of a million dollars to his sister (Alfred Witzzenhausen's mother) and her six children. To Mrs. Witzzenhausen, who still makes her home in her native Heidelberg, Germany, the deceased millionaire also bequeathed considerable real estate in the famous old university city. Five hundred thousand dollars was also set aside by the Bamberger will for the erection of a home for poor Jewish children in Atlantic City, N. J.

Those who were close to Alfred Witzzenhausen during his days with the circus will recall that his close application to business and careful habits made things come his way. When death called his wealthy maternal uncle Witz didn't just need the money but he says that he thinks it will be a handy thing to have around the house. He is to continue as treasurer at the Olympic for the present. Although he has been at the Kohl & Castle house only about a season he says that he finds being cussed by irate theater patrons with a grievance against ticket speculators a lot more pleasant than being cussed by Kansas farmers whose whiskers offer the only safeguard against a disastrous fall through tiers of circus seats.

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TYPHOID FEVER SCOURGE HARRASSES RINGLINGS

Webster City, Iowa, Sept. 14.—The Ringlings, "Kings of the Circus World," are having all kinds of trouble this year. A scourge of typhoid seems to have broken out among the employes of the Ringling shows. Five members of this tented attraction are in the hospital at Marshalltown, four of them suffering with typhoid. Those in the hospital are:

Albert Nodigini, Austrian bareback rider, typhoid.

Mrs. Albert Nodigini, rider and member of the "upside down troupe," premature birth.

E. L. Sayre, Omaha, head ticket seller, typhoid.

George W. Kealey, New Haven, Conn., clown, typhoid.

Henry Marnitz, Austrian, member of "upside down troupe," typhoid.

All are doing well, but their absence from the circus is causing more or less inconvenience and has a noticeable effect on the acts and troupes with which they worked.

SHOW FOLK KEEN FOR IOWA'S HALL OF FAME

Webster City, Iowa, Sept. 14.—Iowa's Hall of Fame seems to be getting immensely popular with members of the theatrical and circus profession. Lillian Russell, who was born in this state, has been asked for an oil painting for the hall. No sooner had the request become public than the Ringlings wanted entree there on the grounds that their big circus enterprise was, in reality, started at McGregor, Iowa. Now comes Grace Cameron, leading lady in "Nancy," and wants a place. Miss Cameron, be it known, was born at Storm Lake, Iowa. If the pace keeps up, Iowa's hall will turn out to be largely a receptacle for stage and circus portraits. Just how the rural population of the commonwealth will take to this is a problem. The state board of control is likely to bump into a bunch of trouble before long.

FIGHTING FOR LABOR LIENS IN NORRIS-ROWE CASE.

Indianapolis, Ind., Sep. 12.—Evidence in a case where a representative of the Peru Trust Company, trustee of the Norris & Rowe circus, asks that the mortgage of the Donaldson Lithograph Company against the show be set aside was submitted last week in the federal court and a ruling is daily expected. If the mortgage should be set aside it will mean that all labor liens against Norris & Rowe will be paid in full and the other claims, including the Donaldson mortgage, paid pro rata.

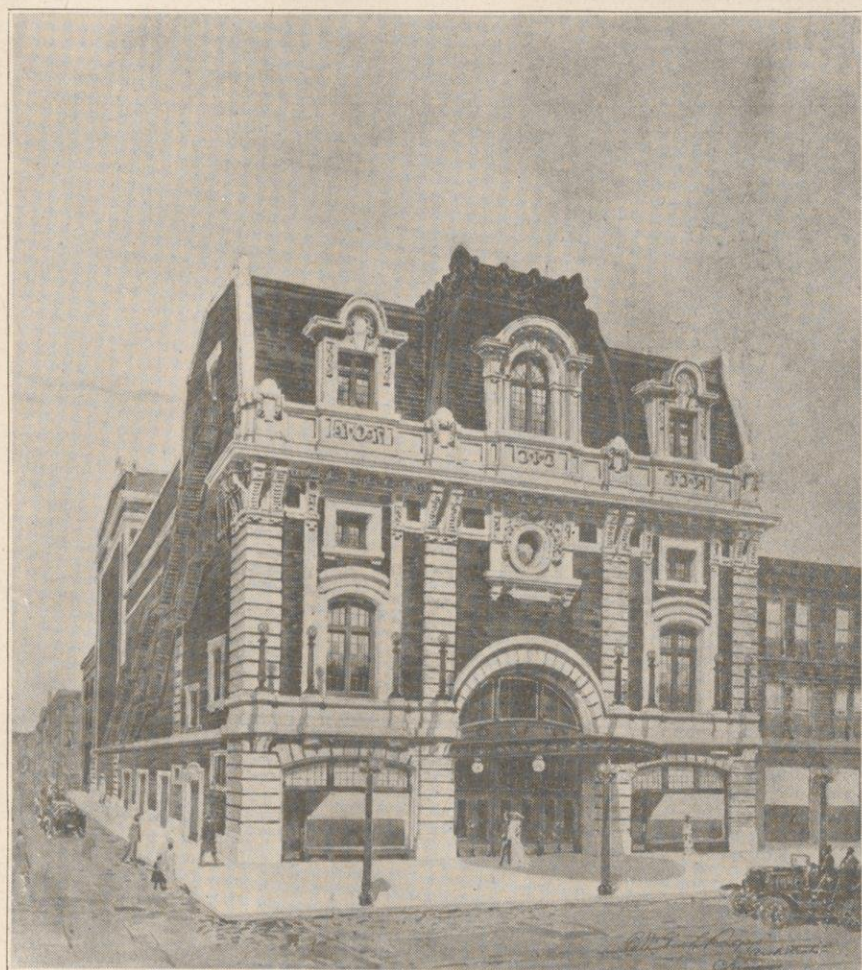
PAWNEE BILL REMEMBERED ON WEDDING ANNIVERSARY.

The twenty-fifth wedding anniversary of Mr. and Mrs. Major Gordon Lillie (Pawnee Bill) was fittingly celebrated in Great Falls, Mont., not long ago when the Two Bills' Show played there. Almost every member of the big Wild West and Far East troupe had contributed something to a fund of \$3,000 which was expended on a magnificent silver service for the pair. Mrs. Johnny Baker went to New York where she had the service manufactured by Tiffany.

Singer a Bankrupt

New York, September 14.—Grace Van Studdiford, opera singer, has filed a petition in bankruptcy, with liabilities \$20,901 and assets \$10 cash deposited with the Hudson Trust Company, and any interest she may have in some real estate and live stock, etc., at Wellston, Maine, and in 98 shares of stock of the Grace Van Studdiford Amusement Company, a Missouri corporation, all of which is either mortgaged or pledged.

"A KNIGHT OF THE ROAD"



New Majestic Theater at Dubuque, Iowa, Recently Opened Under the Management of Jake Rosenthal. Spoken of as the Most Beautiful and the Safest Theater in the State.

Law Suits May Follow.

Macomb, Ill., Sept. 14.—When "The Girl From the U. S. A." arrived here it was not permitted to play because the musical director was absent. The money was returned to the patrons although the company manager said he could give a show without a leader. A law suit may result.

No Longer With Show.

Wallace Sackett is no longer in advance of "A Broken Idol." It is said that he only lasted two weeks with that show. Many complimentaries with his signature showed up at the Haymarket theater in Chicago last week and were "turned down" with the result that this bit of news came to light.

WIFE SUES VAUDEVILLE HEAD.

Charles E. Bray, manager of the Western Vaudeville Managers' Association, was sued Monday for separate maintenance by Mrs. Emma Bray. She says Mr. Bray has an income of \$16,000 a year, of which \$12,500 is his salary.

Negro Minstrel Held

Oklahoma City, Okla., Sept. 13.—Arthur Colts, of the "Dixie Minstrels," is held here on a charge of obtaining money under false pretenses. The amount is \$40.

Essanay Printing Pamphlet

For the extended exploitation of their products the Essanay Film Manufacturing Company has recently begun the publication of a neat little pamphlet which is to be sent to film exhibitors throughout the country. The pamphlet contains a full description of the films which the Essanay people are working on and the date of their release.

Attaches Theater

Annison, Ala., Sept. 14.—Ben I. Rapport has filed a suit for \$1,900 against John R. Jones, of Rome, Ga., and has attached the Elite theater which is the subject of the dispute.

Crawford in Wichita

Wichita, Kan., Sept. 13.—L. M. Crawford was here last week looking at the progress of the new theater he is building here in conjunction with E. L. Martling.

New House for Chicago Heights

Chicago Heights, Ill., Sept. 14.—Harry R. Baskerville will have a new theater here, which is to be built for him by Andrew McEldowney.

Oregon Fair Opens

Salem, Ore., Sept. 13.—The State fair now on promises to prove very successful.

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.

FOR SALE 1,000 ft. reels film.

\$5 to \$25; Edison, Lubin, Power's machines, \$35 to \$60; new, \$100; Model B gas outfits, \$25; odd slides, 5c.; sets \$1 to \$2.50; Professional stereopticon, \$20. Paying moving picture theatres cheap. FOR RENT—6,000 feet film \$12, one shipment. Will buy—Model B, machines, film. H. DAVIS, Watertown, Wis.

By. C. P. McDONALD.

(Continued from page 11.)

JOHN GRAY:

A person who will resort to an anonymous letter for the purpose of making charges against a man is on the same plane of moral cowardice as the assassin who stabs a helpless victim in the back. Of the two, I would give the latter the preference.

C. P. McDONALD.

ENGLISH AS SHE IS WI

"There's other girls that's true." Thomas S. Allen in "You Can't Stop Me from Loving You." Jos. M. Daly, publisher.

"I can hear the steamboats blowing." Olive L. Fields in "I Want to Go Back to Georgia." Sunlight Music Co., publisher.

"Falls so deep in love he don't know where he's at." Ren Shields in "Just for a Girl." M. Witmark & Sons.

"Now it ain't fast or slow, But still you've got to go, Just where it take you tho'." Jos. McCarthy in "San Francisco Glide." Leo Feist, publisher.

"Down through the meadow or flowery glen, Tell me, dear heart, you will love me again."

Then, again: "Sad the awakening fraught with pain, Oh, how I long for your love once again." Robert M. Stults in "Love Me Again." F. B. Haviland Publishing Co.

"Then ev'ryone will wish that they were me." Roger Lewis in "After the Round-up." Victor Kremer Personal.

IN CHICAGO THEATERS

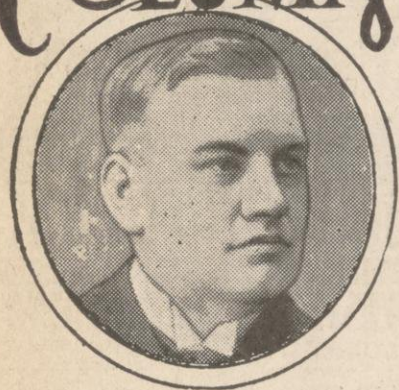
"Rosalind at Red Gate," described as a near neighbor to "The House of a Thousand Candles" and with its scenes laid in the same locality, opens at the Haymarket next Sunday afternoon for a week's engagement.

"A KNIGHT OF THE ROAD"

CUBS AND ATHLETICS EVENLY MATCHED

They Promise the Greatest Baseball Series Which Has Ever Been Known When They Meet in Near Future - Boxing and Other Current Sports.

Otto Floto's COLUMN



Denver, Sept. 12.—With the waning of the season on the ball field and the struggle to all intents and purposes settled so far as to where the championships in the National and American leagues are to rest, we turn our attention to the world's series. Both the Cubs and the Athletics have a great many admirers and for that reason anything pertaining to that series is always timely. It is surprising how many American league devotees claim that Eddie Collins, the wonderful second sacker of the Athletics, is every bit the equal of Johnny Evers and if anything can go him one better, because Collins is a better batter. This argument was never brought out before because the men played on different league teams. Now, however, that the series is about to begin, the Collins boy has an army of American league friends who are claiming sensational things for him. It will be very interesting, therefore, to watch the work of these two men playing against each other in the series. Many bets will be registered as to which makes the better showing in the conflict.

The one weakness that the Athletics must overcome will be behind the bat. How this is to be done is something even Connie Mack can not devise. With two such stars as Kling and Archer on the Cubs' side of the fence, it makes Thomas and Livingston look like thirty cents. If the Athletics are beaten it will be because of the poor backstop work. In the pitching department the Athletics have the shade.

There is not much to choose between the infield. Davies is not the grand fielder that Chance is, but he is still a grand guardian of the initial sack and can pole them out when needed. At second there is at best little to choose between Evers and Collins, if the latter is a better hitter than Trojan. At short-stop Tinker has it on Barry, both as a fielder and as a long distance hitter. At third the Philadelphia outfit has the shade; Baker is not the finished fielder, but in hitting and pulling off sensational plays the Quaker is the best. The outfield is about equal. True, Sheppard can out-hit Murphy, but Oldring is a better hitter than Hofman, while Murphy and Schulte are about equal, so that as a whole the suburbanites are evenly matched.

It's going to be the best and most stubbornly fought world's series we have had, because the Cubs, great as they are, don't outclass the Athletics to the same extent they did the Detroit Tigers. They will have to fight and fight hard for every game they get this time. Coombs, Bender, Plank and Morgan will probably do the twirling for Mack, while Brown, Pfister, Ruelbach and Cole will be in the harness for the Cubs. That is certainly a bunch of grand fingers, to say the least.

Jack Hendricks, the manager of the Denver team, has seen all the big leaguers in the country play. Jack is a firm believer that great ball players are born and not manufactured. Of course he admits that even the greatest of them must have the finishing touches put on them before they begin to shine in the fast company. In speaking of it to me the other day, he said:

"Do you know the great ball players are almost all of the same build. I have sat in the grand stand and watched them time and again. For illustration, take Ty Cobb, Tris Speaker, and Eddie Collins. Watch them walk to the plate and you'll notice that same loose jointed I-don't-care-if-I-hit-it-or-not make up in each of them. That is why they are great hitters as well as base runners. They take chances the timid ones would

hesitate to take and it's the old story about the man who hesitates and is lost. This holds good oftener in a game of baseball than in anything else you may mention. I am going to see the world's series again this year because I know that there are plenty of brains, speed, and hitting power on both teams."

Willie Lewis will not get the promised chance to meet Bill Papke for the middleweight title. It will be remembered that Papke promised to give Lewis a chance, provided that Willie defeated the Dixie Kid in their then advertised bout. The opposite happened. The Dixie Kid just hung right and left hand wallops all over the frame of W. Lewis, finally forcing him to hang on until the bell rang to prevent a knockout. That ends Lewis' claim to a chance against Papke.

It is strange how often little things change a man's plans. Lewis had looked upon the Dixie Kid as the softest kind of picking, and figured that it would be nothing more than an "exercise gallop" for him. When he met the Kid he got the worst lacing of his career and just by the merest chance kept from being knocked out.

the prospective opponent to Wolgast, is about the slowest individual in the world, when it comes to match making. Then Packey always inserts so many conditions in his bouts, and, what's more, after everything is agreed upon, Packey is apt to change his mind and the whole thing is off once more. Jones has written me several times that he seems absolutely unable to make McFarland come across, and that he was unable to make a match for Wolgast even after the Cadillac boy agreed to every point demanded by the stockyards fighter. So Jones is doing as well as any man could under the circumstances. It looks at this writing as if the bout were cinched, but you can't tell even yet.

By the time this reaches the eyes of readers, Papke, Thompson, Bronson and Clabby, the Yankee fighting contingent, will be well on their way to Australia under the management of Tom Andrews of Milwaukee. Packey McFarland was to be one of them, but at the eleventh hour declined the issue. Papke will more than make good in the antipodes. His wallop will put many an aspiring can-

tract already and is busy booking their American engagements.

A very queer argument pertaining to wrestling came up in London the other day. Two of the wrestlers had engaged in a contest under catch-as-catch-can rules. One of the contestants immediately went to the mat forcing the other to do likewise. After remaining on the mat for half an hour one of the contestants arose to his feet, stood in the middle of the ring, and asked the referee to force the other man to rise, the man on the ground refusing to do so. Now here was a question and a queer situation in which to place a referee. One on the floor, the other on his feet, both refusing to budge. What was the referee to do under the circumstances?

As there are many more holds while the men are on the mat in the catch-as-catch-can style of wrestling than when the men are standing the referee should have ordered the man who was standing up to resume his position on the mat. If the man who remained on the mat refused to wrestle and just lay on his stomach to prevent his opponent throwing him then he should have been disqualified. This situation has probably not come up in many a day and it looks as if a clause of some kind should be inserted in the rules that will cover this point and prevent future arguments over the same incident.

GEORGE EVANS' TROPHY FOR PREMIER BATTER

Attracting Attention in Detroit Where Ty Cobb Is in Running for It.

Detroit, Mich., Sept. 14.—During the engagement of George Evans and his Honey Boy Minstrels at the Detroit opera house this week there is on exhibition the handsome loving cup which Evans is this year offering to the baseball player in the major leagues who finishes the season with the highest batting average. George Evans is considered one of the greatest baseball enthusiasts among the ranks of stage performers.

Two years ago the Honey Boy offered a loving cup to the best batter in either the National or American league, the only restriction being that this batter participate in at least seventy-five league games. Hans Wagner won the trophy in 1908 and Detroit's own Ty Cobb knocked the persimmons the following year. Cobb is again in the running.

FRANK P. O'BRIEN DIES IN PHILADELPHIA HOSPITAL

Activities in Birmingham, Ala., Had Made Him Well Known in Theatricals in the South.

Birmingham, Ala., Sept. 14.—Frank P. O'Brien, Greater Birmingham's first mayor, died at the Burn Place Private Hospital in Philadelphia Friday of last week at the age of sixty-six years. For years he was identified with the Klaw & Erlanger enterprises. He built the first theater in this city which was called the Sublet Hall.

Mr. O'Brien was born in Dublin, Ireland, February 29, 1844, and consequently had celebrated but fourteen birthdays. He was but four years old when he came to this country.

While operating the Sublet Hall in this city Mr. O'Brien built the O'Brien opera house on the corner of First avenue and Nineteenth street, completing it in 1882. Thereafter the attractions were moved from Sublet Hall to the new opera house which was at the time considered one of the finest in the south.

Mr. O'Brien was one of the best known men in the show business south of the Mason and Dixon line and numbered among his friends such actors as Tony Dineer, Frederick Warde, Jules Grau, John Templeton (father of Fay Templeton), Denman Thompson, and Col. William F. Cody (Buffalo Bill). Whenever within easy traveling distance Col. Cody never failed to visit with his old friend. Mr. O'Brien was, at one time, president of the Southern Theatrical Association.

One circumstance worthy of comment was that the day Mr. O'Brien died, his theater, which had been leased by the Shuberts, reopened with Tim Murphy in "Mr. Opp" and every seat was sold long before the doors opened. Mr. Murphy was deeply affected when informed of the death of his big hearted friend.

John Dugan, an old time friend of Mayor O'Brien and once a member of the Birmingham police force, was, at his earnest solicitation, appointed as nurse to the veteran theatrical man and was at his bedside when he breathed his last. Mrs. O'Brien is grief-stricken and all Birmingham mourns.—Goss.

Another One at Houston.

Houston, Texas, Sept. 12.—The Empire Theater Company has been incorporated with a capital stock of \$6,000. C. E. Morris, R. B. Morris and B. L. Morris are the incorporators.



H. B. Gentry, Jr., Son of H. B. Gentry, One of the Proprietors of the Gentry Brothers' Shows.

It was the same way with Jeffries. All the plans for his world's tour had been completed. The printing had partially been ordered and arrangements made for the special car that was to house Jeff on the tour. He was looked upon as a dead moral cinch in his fight with Johnson. Then the unexpected happened, and all the plans made by Frazee went amiss. Frank Gotch, who had arrived at Reno to be ready to take his place with the combination, took the first train back to Iowa, and Corbett hurried to San Francisco. Jeffries and his friends went to Los Angeles. The tour around the world was abandoned, the great hunt which was to be a duplicate of Roosevelt's in Africa, proved a dream. And all—because Jeffries lost. What a difference had "the hope of the white race" made good.

Another "Unknown" has been discovered. This time he hails from Wyoming. A fellow can't always tell, the first thing we know one of these "Unknowns" will develop into a champion and then some of the promoters who turned him down will be breaking their necks to get his name to a contract.

If it takes Tom Jones six weeks to sign up a match with Packey McFarland, how long will it take him to come to an agreement with Battling Nelson? However, in this case Jones is not to blame for the delay. Packey McFarland,

didate for championship honors on the shelf. I look for Ray Bronson to give a splendid account of himself also. Thompson pitted against Unholz would be one of the roughest bouts the Australians could wish for, and that will probably be arranged when the ship that is now carrying them across the Pacific lands on the other side. This invasion of fighting talent will give the game quite a boom in that country, where they attract enormous crowds to any fight that even pertains to a fistic encounter.

McIntosh was something over a year getting Papke to consent to make the trip. Last fall he cabled the writer in Kansas City, asking me to use my endeavors to induce Papke to make the trip, but at that time the Kewanee man was not ready to listen to the proposition. He has since changed his mind, and I firmly believe the trip will prove very profitable to him.

There is a wrestling boom on in London just at the present time. With Mahmout, Gama, Hackenschmidt, Zbysco, Roller and others in London and the shrewd managerial hand of Jack Curley at promoting matching it is small wonder that the sport just now is again in popular favor. Many of the wrestlers will be seen in America in the fall as Curley has several under con-

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

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.

J. CASPER NATHAN, Editor

THIS WEEK'S NEWS LAST WEEK

OFFICE—WHEREVER THE EDITOR SEES A TYPEWRITER

"BOW TO NOBODY; BOW-WOW TO EVERYBODY"

WOULD KEEP GIRLS FROM STAGE DOORS.

Mothers Take Concerted Action.

(A news note of fifty years hence.)

Boston, Mass., Sept. 17, 1960. (Exclusively special.)—The mothers of this Republic have organized to prevent their daughters from continuing their disreputable careers as "Stage girl Johnnies," and hanging around the rear doors of popular theaters of the musical comedy order with boxes of flowers for the charming masculine members of the chorus.

It will be remembered that when woman was given the right to vote, some years ago, and placed upon an equal political status with man, periodicals declared that the movement would lead to general reform, not only because woman would vote with higher moral regard, but, also, because the greatly despised and muchly deplored "Stage Door Johnny" would be no more as the new-chorus-girl would not tolerate him.

But they reckoned without their hosts. True, the stage door Johnny disappeared, but the chorus girl went first. This is how it happened. As soon as the girls got their rights, they quit the chorus and became theatrical managers. The managers soon found themselves out of jobs, as well as house and home, and were glad to accept jobs in the chorus, completely supplanting the girls.

Then the unexpected happened, as it usually does. With the handsome ex-managers in the chorus, respectable society girls seated in the audience soon became enamored with them. And then the fudge and flower hauling commenced.

Full accounts of the hair-pulling matches that ensued when two girls became enthralled in the meshes of the same love affair, madly infatuated with the same manager, have appeared in this most reliable journal from time to time. As, also, accounts of the stealing of Arthur's fudge by Reginald.

But now a solution is to be reached. Many of the heart-broken mothers who threaten to disinherit their erring daughters are, themselves, stage managers and the Throbbing Throttle, true to its principle of getting all the news all the time, secured interviews with several of the most prominent female Morris and Tylers.

"I think it's just simply awful," said Mrs. Smith, the popular director of the destinies of the Southern Vaudeville Association. "Before they became enamored with chorus boys, my two daughters were tall, strapping, dauntless-appearing young women, who shaved themselves each morning and led a quiet, peaceful life, retiring at an early hour each evening. Since they've been going with the chorus men, they retire early each morning. They have exhausted their bank accounts on candy and flowers. That's why I'm with the new movement."

Miss Grace Divine, who had recently eloped with a chorus man in an aeroplane and later made him one of the stenographers in the general offices of her chain of theaters, said that she thought chorus-men were unreliable at best and that she would join the new association as soon as she got her divorce which she is confident of securing, despite the fact that her husband filed a cross-bill charging intense cruelty.

Most of the lady managers will join the association. When the association accomplishes its first purpose, it will not cease its activities, but will continue until flashlights of male choruses in entrancing poses are declared unconstitutional.

DOLAN SEES "THE SWEETEST GIRL IN PARIS"

(Being an authentic, verbatim report of a recent conversation between Isadore Zielfmanky, who recently changed his name to the less euphonous Patrick Dolan upon acquiring an interest in a Metropolitan base-ball team, and Morrutz Rosenstein, who styles himself Jerry Nolan, for political reasons not to be disclosed.)

Nolan—Vere vass you last night, Mishter Dolan? Dolan—Don't ask me and I won't say. Nolan—Unt vy von't I ask you? Ain't I de bestest friend you got next to de insurance agent unt de oil can?

Dolan—Ven you put it mit de name from friendship, den I tell you. I vent to see something fine,—"De Sweetest Girl Mit Plaster Paris." Nolan—Did you poison her? Unt does your wife know about id?

Dolan—My wife vent alonk, you Heiny. Unt de childrens, too. It's chust so easy fer a pase-pall manager to get twenty passes like von, so vy shouldn't I be a sport mit mine own famalies ven it don't cost notings?

Nolan—But de carfares, Mishter Dolan, de carfares! Dolan—Go van, dots only a nickel. I let mnie vite mit de childrens start valking at six o'clock, unt I meet 'em py de teater on eight. Den ve all valk home. Unt say, dot show vass vert de nickel, unt a hundert nickels, ven I say so mineseif. Notink but pretty girls, unt fine girls, unt sweet girls, unt girls mit busy voices. Unt ven de voices vere not busy, de legs vere. Oh, how I vish't I'd put mine money in de show business stead fon dot foolish pase-pall vere de legs you see are men's legs! De paper vot dey gif you fer noting calls de girls de sorus.

Nolan—De sorus? You mean de chorus. But you ain't far wronk. I tell you it means sorus ven you monkey mit 'em. Dolan—Monkey mit 'em? Belief me, ven you vonce see dem, den you vouldn't care vat vould happen. Efery time dey sank a song dey smiled mit me, unt dots ven I vish't I had sold de tickets to de hatesimer grocery man unt haf fife dollars in mine pockets stead fon four childrens unt a wife by mine side.

Nolan—Yes, yes, but say more about de show. Vat vass it all about? Dolan—I tell you it vass fine. Ven de curtain vent up everypody vass drinking, unt ven it vent down dey vass goin' to drink some more. Unt all de drinks vass bought by an American millionaire, who vassn't a Jew, honest, but you know it's only on de stage, unt on de stage anypody can be a millionaire. Ven Mishter Armstronk, de millionaire, couldn't find nobody else to puy drinks for he gafe all his money to a singer vt lost his voice unt told him to puy drinks mit it till he got his voice back. You know anybody has a loud enough voice ven he's puying drinks, believe me.

Nolan—But vass dot de only reason vy he gafe his money away? Dolan—Vell, no. He had a crudge against agirl because she didn't like money. Unt who vouldn't have a crudge against a fool vot don't like money? Unt nopody but a stage hero vould be such a chump to show his crudge by giving his money away. No vonder dey didn't have a Jew for a hero! If dey did, he vouldn't gif de money away, no matter vat de autor fon de play vould say.

Nolan—But didn't nopody do noting but de millionaire? Dolan—Oh, yes. Vile de millionaire vass spending his money a sweet girl mit a sour face vat vass looking fer a man vass trying to make a lots of money mit a lottery ticket. I tell you I like dot show pecaus' eferypody had money or vanted to get it, unt dot vat I call life. Unt dere vass a fine, big, jolly, fat womans vot had a lots of money to spend unt spent it py de best hotel bills. She liked to shtep on everpodies toes, but I couldn't see de percentage in dot—it didn't brink no money.

Nolan—But her salary, Mishter Dolan, her salary! Dolan—I didn't tink of dot. So efen she vass looking for money. But dere vass only von tink in de whole show vat I don't like a little bit.

Nolan—Un vot vass dot? Dolan—Dey had a whole bunch of buyers from Siegel Cooper's, de Fair, Marshall Field, unt odder stores—

Nolan—Yes, yes, but vy didn't you like 'em? Dolan—Because de buyers didn't do no buying. Dey chust shtood around unt talked mit de men folks, unt flirted, but I didn't see dem do no buying. Tell me, vats de use of buyers ven dey don't do buying? It's all right to sink about de Wedder man, fer de change in seasons has a lots to do mit merchandise, but vots de use of it all ven de buyers don't buy? I can't see de percentage in dot. In de whole tree hours dot de show vent, de buyers didn't sell enuf goods fer vun round of drinks vot dot millionaire bought. In real life de buyers buy millionaires drinks, unt I guess dots half de reason vy dey call dem buyers. But on de stage de millionaire had to buy de buyers drinks.

Nolan—Unt who else vass in de play? Dolan—There vass a pretty, dark girl vot sank fine songs unt talked nice, but she didn't vant to make no money, so I chust listened to her songs unt den shtuffed my ears ven she began to talk her foolishness. I tell you dot rain storm she singed in vass fine fer de cravenette business. Unt efen den de foolish buyers didn't mofe a shtep to sell some goods. Ain't dot enuf to make you sick?

Nolan—But who did de finest acting? Dolan—I tink it vass de ex-singer. Like some ex-Presidents he could holler louder after he lost de right to talk to de people in a business vay, den ven he vass in office. Unt he lost his voice mit a ball game. Fer a fifty cent seat, he lost a millionaire dollar voice. I vant to tell you it made me cry ven he told about it. Dot vass no square deal. Unt dey vuddent efen gif him his half-a-dollar back. Dots vat I call a outrage.

Nolan—Vass de staging good? Dolan—Staging? Say, dey didn't care a bit fer expenses. De cafe scene vass better den Rector's on New Year's eve. Unt de pretty pony girls danced like as if dey meant it.

Nolan—Ven are you goink to teater again? Dolan—Tonight. Nolan—Vat are you goink to see? Dolan—De same show. But, if you lofe me, don't tell mine wife. I got six more passes unt sold 'em fer five dollars. Tonight ven I go, I go alone and I sit through de whole show unt don't care a bit about de foolish buyers vat don't buy, but, if you shtick around long enough Mishter Nolan, you'll see me buy an Oyster stew for dot little dark complexioned girl in the sorus vot seemed to smile on me more den de rest.

ME-O-GRAMS

Don't believe all you hear, but listen to anything that you believe, particularly press notices.

If you can't accomplish small things, take a try at the big ones for a change. On this principle lots of disappointed chorus boys have become stars and lots of stars have become managers.

The most complicated apparatus in the world is the human brain, and a glance at stage history will show that few producers believe in complicated machinery for stage pictures.

When an artist draws a picture of a chorus, he naturally draws a crowd.

Believe in signs, particularly the signing of pay checks with your sweet name engraved in the vital part.

Take your time and other people will take everything else worth while belonging to you.

If that girl in your own company whom you think so much of likes one suit of clothes better on you than another, it portends wedding bells. But, if she criticizes the kind of collars you wear, ten to one she's sweet on some fellow who wears a different style of neck-binder, so beware!

The road to "Star-dom" is a long and tedious one; the way down to oblivion is surprisingly short.

They call them music numbers because most of them are written quicker than you could say 1, 2, 3.

I know that the summer season is the time when disgusted "Hams" out of a job feel that they'll have to resort to the lead-pipe treatment. But, if you do, take a few words of friendly advice: When you set out to rob a man, knock him down first and then gag him; when you set out to rob a woman, gag her first, and then knock her down.

AGAIN WE ASK

Why did the Board of Aldermen of Waukegan, Ill., change the name of the town to Flecklesville, Ill.?

Can Charles Frohman read the plays he purchased in the original tongue?

Why doesn't some genius patent a compressed air tube through which H. Duce could pass to the Lyric from the Garrick and vice versa at will?

Why does an awful past favor the chances for an applicant for the position of prima donna and interfere with the prospects of one who seeks the position of stage carpenter?

Can a press agent have a soul?

Does virtue triumph over musical comedy?

When Sam H. Harris tires of starring chorus girls, will he force a few chorus boys into the limelight?

MY ROAD TO SUCCESS

(Written for John Brandon Walsh by the editor of The Throbbing Throttle. So we say "By John Brandon Walsh.")

I began life with a milk bottle, but intend to finish it with a beer bottle. That's why I can see my finish every time I drink beer.

I carried the hod before I peddled song manuscripts, so the latter more painful proceeding came rather easy to me.

I read somewhere that Shapiro was on the outlook for good songs, so I decided to let him have a look into mine.

I met his New York manager with the intention of showing him "For Killarney and You." He said he had an Irish song in his catalogue that was making a big hit, and didn't need any others. When he mentioned its title, I said it was undoubtedly a knock-out, as I heard the porters singing it on the Wabash, on my way to New York. I said I didn't know if the porters on the 20th Century limited were also singing it, but concluded that they were, as the 20th Century is a much faster train. Honest, he didn't know whether I was kidding him or speaking seriously.

I next went to Jerome H. Remick & Co. and informed them that I had a sentimental song in class with "In the Shade of the Old Apple Tree." They were interested and I sprung a little ditty entitled "She Hit Him With a Snowball." It was a consistent little hymn, as I stated that the snow ball entered the unfortunate suitor's head and froze his brains and turned his hair snow-white. But they couldn't see it.

Then I tried to unload a few darlings on The Music House of Laemmle. They said they would take the songs, publish them for nothing, and pay me by advertising them. I told them I didn't want any advertising of that kind, for it would give my creditors' collectors a splendid chance to locate me; that they only had had the city directories for their guidance heretofore; that I'd prefer a couple of hundred in advance. Of course, I landed no songs with Laemmle.

I'm getting along very nicely and quite satisfied with about a hundred dollars per week income for myself. I get that much milked each week and don't care who gets the rest. And I hope all the boys in the writing game get along nicely.

LITTLE VERSES FOR YOUR PURSES

THE DOOR MAN'S WOEFUL TALE.

My daughter is in vaudeville And she makes fifty per; She pays a hundred bones for board,

I can't get much from her, My son's a "play with music" star,

He gets a thousand clear Each week, but then, you see, he works

A half a week a year, My wife plays the fat woman in

A circus, but, you see She has to put her coin in tights,

It's mighty hard on me, So, tho' my fam'ly's weekly wage

Is millions, maybe more; I have to sit, at this ripe age, A watch-dog at the door.

THE SAME OLD STORY.

(Anticipatory.) Pretty, pretty little play, Tied in ribbon neat; Bound to be a hit some day, Prove a real treat.

(Retrospective.) Shabby, shabby little play, Underneath a trunk; Had to be burned up one day, With a heap of junk.

LEONARD HICKS - HOTEL GRANT

PROPRIETOR AND MANAGER
GEORGE F. ROBERTS, ASSISTANT MANAGER

MADISON AND DEARBORN STREETS
CHICAGO

PRINCESS IN ST. LOUIS AUSPICIOUSLY OPENED

Society Turns Out En Masse to Lend Eclat to Fishell Enterprise

St. Louis, Sept. 14.—With "The Barnyard Romeo" which is the first bill, Dan S. Fishell is crowing over the brilliant success of the opening of the beautiful new Princess theater on Grand avenue, near Olive street, in this city. Mr. Fishell is president of the Fishell Brothers & Carpenter Amusement Company which owns and operates the theater and is also general manager of the concern. With him are E. J. Carpenter, vice-president, and Arthur S. Fishell, secretary and treasurer.

The Princess was opened and formally dedicated Monday evening of the present week. It is to play William Morris vaudeville and "The Barnyard Romeo," with Dorothy Vaughan, Sidney Grant, Mlle. Mizzie Hajos, and others to the number of sixty, had been provided as the opening entertainment.

The new house is a perfect gem and, with its audience of handsomely dressed men and women who represented the cream of St. Louis society, it was a picture Monday evening. The brilliantly lighted marble foyer was almost masked from view by the gorgeous floral emblems which had been sent the management as tokens of the good wishes of their many friends.

Preliminary to the introduction of the regular program brief speeches were made by Dan Fishell, Building Commis-

sioner James A. Smith, and Judge O'Neil Ryan, after which a flashlight of the assemblage was taken. Although almost a national character in amusements Dan S. Fishell is a St. Louis boy and the welcome he was given when he appeared on the stage was a most vociferous one. His enterprise in promoting the beautiful Princess theater has aroused his many friends here to the warmest praise and the fact that St. Louis society had turned out en masse to attend the opening is certainly an indication that his success is earnestly wished for.

The Princess people had done things up brown in preparation for the opening and handled the 2,000 or more people who attended with a facility which was surprising when the fact that the house was brand new is considered. Neat invitations had been sent out to the friends of the management. Each lady who attended was given a box of bonbons and the seats in the theater were decorated with American Beauty roses.

The new house is equipped with a thoroughly modern cooling and ventilating plant, has elevators to the balconies, and is soon to have in operation a nursery where mothers may leave their children under the care of competent nurses while they enjoy a performance.

SAGINAW MANAGER PLEASANTLY SURPRISED

Saginaw, Mich., Sept. 14.—Mr. and Mrs. William A. Rusco by no means anticipated the very happy event of which they were central figures Wednesday evening, of last week, in their apartments over the Jeffers theater. The affair was a surprise to Mrs. Rusco especially, and was in honor of her forty-third birthday, while Mr. Rusco was given a speaking part by reason of the fact that the couple are celebrating their silver wedding, after twenty-five years of happy married life. There gathered at the festivities a number of the performers at both the Jeffers and Bijou theaters, as well as the staffs of both houses and a number of personal friends of Mr. and Mrs. Rusco, and the impromptu occasion proved a most delightful one to all concerned. At request of the employees of both theaters, Fred L. Travers made a neat address of congratulation to Mr. and Mrs. Rusco. In commemoration of the event, Mrs. Rusco received a number of very handsome presents, some coming from a considerable distance. Mr. Rusco is the manager of the Bijou and Jeffers.

DES MOINES COMPANY INCREASES CAPITALIZATION

Webster City, Iowa, Sept. 14.—The Des Moines Coliseum Company has increased its capitalization from \$100,000 to \$160,000 in order to liquidate a floating indebtedness of \$58,000. The actual value of the building is \$160,000, though the original capitalization of the company was but \$100,000.

OLD-TIME BILL POSTER DIES IN BUTTE, MONT.

Butte, Mont., Sept. 11.—J. Bert Smalley died last Monday in this city, from Bright's disease. He was an Eagle, a T. M. A., and belonged to other organizations. Mr. Smalley, although but thirty-two years of age, was an old-time bill poster, having dropped off one of the Barnum & Bailey advertising cars two or three years ago, and remained here ever since. He also played professional baseball in Montana and the northwest some ten or twelve years ago.

Mr. Smalley was buried in Mt. Moriah cemetery last Thursday, the remains being escorted to Sacred Heart church, where mass was said, and from there to the cemetery by a large number of all the societies of which he was a member. This makes the third death among members of Butte T. M. A. lodge, which was organized nearly three years ago.—Billings.

JAKE WELLS TO BE FREELY INDEPENDENT

On Recent Visit to Montgomery He Outlined His Policy—New Manager Appointed.

Montgomery, Ala., Sept. 14.—Jake Wells, the general manager of the Grand theater, arrived in this city yesterday from Birmingham. Mr. Wells brought with him H. C. Fourton, and announced that Mr. Fourton would be the resident manager of the Grand. The opening date was announced as September 22, "Polly of the Circus" being the attraction.

Jake Wells, the theatrical king, of the southern states, talked very freely with all newspaper men that called upon him. "The Grand theater will be conducted strictly on the open-door policy," so Mr. Wells said. "It will be neither an exclusive K. & E. house, nor will it cater especially to the independents or to any other producers or booking agents. Any and all attractions that are of a wholesome nature may have the privilege of playing at my houses, provided, of course, dates can be arranged.

"The exactions made by the Syndicate are unjust in every sense of the word. My associates and myself believe that we should be permitted to manage our property as we see fit, but the Syndicate houses can do no such thing. Rules are laid down, and if these requirements are not complied with, the house is cut off the list, and first class attractions become unavailable. The hard feature of the whole situation is that this is done by people who know absolutely nothing of the theatrical situation in this territory.

"For these reasons I have fought the Syndicate, and feel assured that my position will eventually be upheld. I determined to throw my house open to all attractions, regardless as to whether they are K. & E. productions or not. It was for this action that I was criticized."

Mr. Fourton, appointed manager of the Grand for the season 1910-1911, is a new man in the theatrical world as far as Montgomery is concerned, but he comes to this city with large managerial experience. Mr. Fourton was manager and treasurer of the St. Carlo Grand Opera Company for three years. The latest enterprises that he has managed have been the Grand opera house, French opera house and the Audubon theaters, of New Orleans. During the summer of 1909-10, he was manager of the East Lake park, of Birmingham, Ala.,

from which city he came directly to Montgomery to take up his new duties.

Mr. Fourton stated to a representative of The Show World today, "I am in no position at present to give out any information, having just arrived. I find things in a very bad shape at the theater, consequently, all of my time is being devoted to having it cleaned and renovated. In the meantime, I am waiting for instructions. I can't at present say what the attractions for the season will be."

The Grand was opened in November, 1907, the house costing nearly \$110,000. The house was opened by Grace George, playing "Divorcans." Since the house began business, according to Mr. Wells, \$15,000 has been lost by Mr. Wells and his associates. Mr. Wells left Saturday for Atlanta. He will attend the meeting of Producers and Managers to be held in New York on the nineteenth of September. During the visit of Mr. Wells, to the city, he again made John W. Bailey stage manager. Mr. Bailey is the local president of the T. M. A. No. 48 and also a member I. A. T. S. E., and has been in the theatrical business for the past twenty years, having served the Hirschers Bros., in the capacity of stage manager for ten years.

To Try Another Fair

The Alabama Fair Association has finally decided to put on another fair, even though the last one was a financial failure. This year the local merchants contributed liberally to the directors in order that several other towns which were trying to get this fair might fail in their efforts. The association has changed the name to The Alabama Agricultural Industrial Exposition.

There has been one notable change in the management of the association and that is the election of George Barnes to succeed E. E. Winters, who resigned immediately after the close of the last fair. Mr. Barnes is a very capable man and is popular with the local press, and that fact assures his success. The Fair will begin a few days earlier this year. The gates will be open to the public October 19-28. There will be something like twenty midway attractions and a number of free acts on the grounds.

"BEAUTY SPOT" ACTOR WANTS OSWEGO FARM

Oswego, New York, Sept. 14.—When Jeff DeAngelis and "The Beauty Spot" were here last week, George A. McFarlane, leading man with the company, became so much impressed with the climate and surroundings that he commissioned a local real estate man to purchase him a farm a short distance from the city. Mr. McFarlane wants a place along the river and plans to spend his summers there.

The new Hippodrome opened Labor Day to capacity business. The vaudeville offered is of the best.

DES MOINES W. V. M. A. OFFICE NOW LOCATED

Des Moines, Iowa, Sept. 14.—H. B. Burton, representing the Western Vaudeville Managers' Association, has opened headquarters in Des Moines at 412 Walnut street.

Tempest Outshines Sunshine.

Clyde M. Shropshire, leading man with W. F. Mann's "Tempest and Sunshine" company, central, and Vivian DeWolfe, "Tempest" in the same company, were united in marriage at Pontiac, Mich., Thursday, September 8, by the Rev. John Ryan.

Anderson, Ind. Theater Changes

Anderson, Ind., Sept. 14.—The Royal theater, one of the local picture shows, was recently purchased by James Calderhead from D. J. Smith. The new management will remodel the house and make it a more attractive theater than it has been in the past.

INDIANA NEWS NOTES

Newcastle, Ind., Sept. 14.—Harmon & Argenbright have leased the Coliseum and it will be transformed into a vaudeville theater at an expense of \$6,000. It will be booked by the W. V. M. A.

Anderson, Ind., Sept. 14.—Louis Monday, a loop-the-loop performer, was brought to this city Monday from Elwood and placed in jail, being charged with having stolen \$700 from the trunk of his employer. Most of the money, \$698, was recovered.

Indianapolis, Ind., Sept. 13.—This is State Fair week. The paid admissions yesterday were 3,700.

Crawfordsville, Ind., Sept. 12.—The Forepaugh-Sells show had only average attendance here last Friday.

WISCONSIN NEWS NOTES

Waukesha, Sept. 12.—The Colonial theater opened the season with Joseph E. Howard in "The Goddess of Liberty."

Eau Claire, Wis., Sept. 11.—The Cosmopolitan Carnival Company concluded a week's stay here last night. Business was good.

Milwaukee, Sept. 14.—This is State Fair Week and the theaters are offering exceptionally strong attractions.

Chautauqua Alliance Meets.

Des Moines, Iowa, Sept. 14.—The Iowa Chautauqua Alliance held its annual meeting in Des Moines Tuesday and Wednesday of last week. Some twenty-five Chautauquas were represented, as also were the leading talent bureaus of the country. A large part of most of the Iowa programs was made up at this meeting.

AMERICAN AND EUROPEAN PLAN

CONTINENTAL HOTEL

HOME OF THE PROFESSION

WABASH AND MADISON STREET, CHICAGO
ENTIRE HOTEL COMPLETELY REDECORATED and RENOVATED. Special Rates to Professional People

THE OPENING OF DAN S. FISHELL'S PRINCESS THEATRE

CARTOONS DRAWN FOR THE SHOW WORLD BY EM-BRIDGES

IN ST. LOUIS MONDAY SEPT. 12TH. 1910

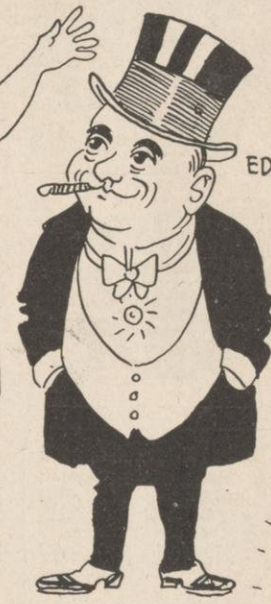


DAN S. FISHELL
THE POPULAR ST. LOUIS THEATRICAL MANAGER

SOCIETY WAS THERE IN ALL ITS SPLENDOR!



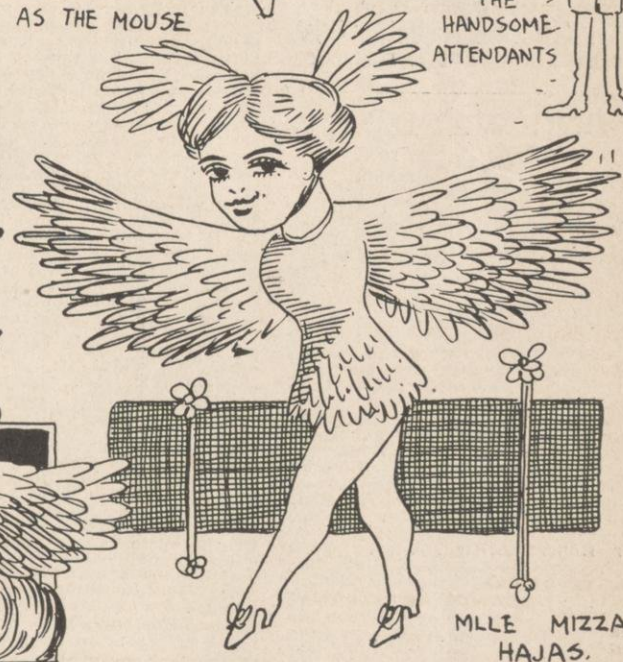
ADELAIDE AS THE MOUSE



AMONG THE NOTABLES PRESENT WAS EDWARD L. BLOOM GENERAL MANAGER OF THE WILLIAM MORRIS VAUDEVILLE

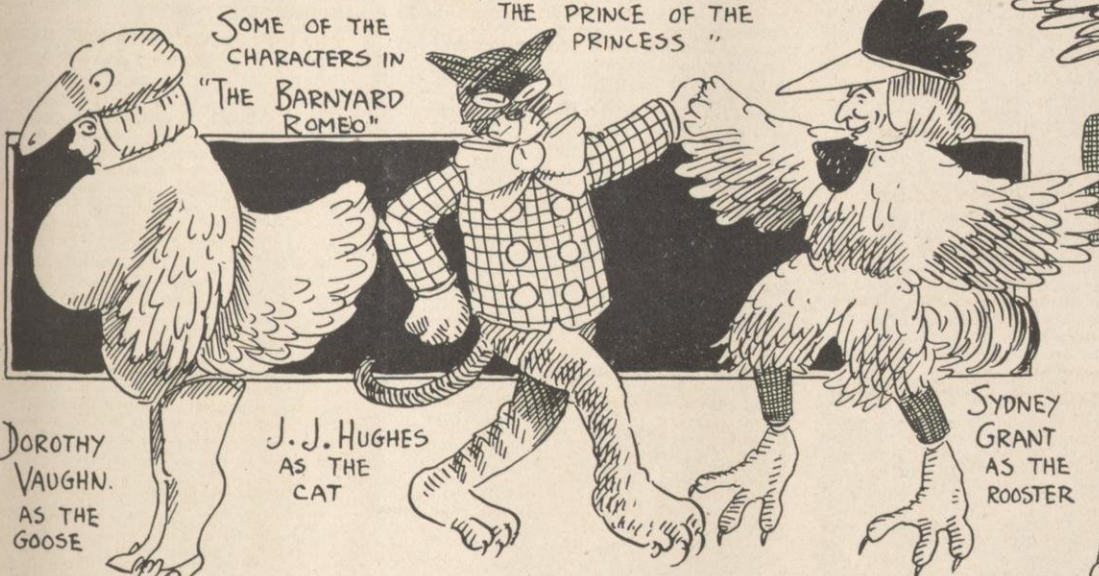


ONE OF THE HANDSOME ATTENDANTS



MILLE MIZZA HAJAS FROM VIENNA, WHO TAKES THE PART OF THE HEN PHEASANT

SOME OF THE CHARACTERS IN "THE BARNYARD ROMEO"



DOROTHY VAUGHN AS THE GOOSE

J. J. HUGHES AS THE CAT

SYDNEY GRANT AS THE ROOSTER

THE PRINCESS THEATRE IS THE FINEST EVER. YOU'VE GOT TO HAND IT TO DAN FISHELL!



THE NEW INNOVATION IN ST. LOUIS CHECKING YOUR BABIES AT THE THEATRE



JAQUIN LEONARD LAIT GENERAL PRESS REPRESENTATIVE (WESTERN) WM. MORRIS' VAUDEVILLE



THE PRINCESS THEATRE CERTAINLY MAKES A HIT WITH ST. LOUIS

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.

DR. E. GOULDING 182 STATE ST. CHICAGO DENTIST TO THE PROFESSION OF ENTERTAINMENT HIGH CLASS SERVICE

MONEY! FAME!

THIS IS YOUR CHANCE—EUREKA! The best guide for show aspirants ever printed, tells how to learn to act, how to win success, what plays or acts succeed, how to operate a show; describes acts, illusions, etc., that prove money getters. Illustrated; price 50 cts. post-paid.

B. HAYDEN, 1916 N. Rockwell St., Chicago, Ill.

"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.

By DOC WADDELL

(Continued from page 12)

The presentation of the Passion Play pictures at the Colonial.

The many old-time circus friends of Joe Donnelly may wonder what has become of him. He lives in Columbus, dresses swell and is getting along swimmingly selling drug specialties on the road. In former days he was the Great Anzo, acrobat and contortionist.

The Misses Randale (Zema Randale and Betty Snyder) visited the latter's home here after twenty weeks in vaudeville in Canada. They have accepted a winter engagement, opening in Chicago.

Frank Mercer, ex-baseball pitcher and showman, is now organizing O. O. O. Nests. I belong to the Owls. I like the fraternity they teach, "Trust all men, but cut the cards." I was telling an old circus grafter this and he replied: "Permit me to improve that by adding, 'and see that they remain cut.'"

Master Robert Allen Healey, infant son of Mr. and Mrs. Jack Healey, the former of the vaudeville team of Healey & Edmonds, was christened on the stage at the Grand theater. The manager of the theater, Ira Miller, acted as godfather and Mrs. Ben Beeler, godmother. Rev. Dr. E. L. Rexford performed the ceremony. Manager Miller gave Master Robert a contract to open at the Grand in singing, dancing and talking act on Labor Day, 1917. If the parents follow the example of the circus press agent, who is alive, the christening will take place at each new stand.

The state fair came off despite the strike, to a loss of about \$25,000. One of the midway shows was "The Joys of Living." C. W. McFarland, treasurer of the State Board of Agriculture, undertook to stop it. The manager of the show escorted McFarland off the grounds. Everyone said the dancers were not in the least danger of contracting lumbago and were outrageously overdressed.

Eddie Jackson closed with the Gollmar Brothers' circus at Watertown, Wis., August 5 and assumed the management of C. S. Primrose's "Ole Peterson" company at LaCrosse August 6. Mrs. Jackson is with the "Ole Peterson" show.

RAIN IS HURTING SELLS-FLOTO BUSINESS

Trouping Down Through Missouri Made Difficult by Inclement Weather.

Joplin, Mo., Monday, Sept. 5.—Labor day, and great crowds were in town to witness the augmented parade. Parsons, Kan.; Carthage, Mo.; Pittsburg, Kan., and Joplin had bands followed by representative union laborers. Our parade was last, and the whole took up the entire length of the main street. The inclement weather was with us again and it began raining just as the first band wagon reached the lot and grew worse until by 1 o'clock it was coming down in torrents. This, of course, kept many away from the matinee, and as the weather remained threatening all afternoon, we did practically nothing tonight. But we can't have beautiful weather all the time, and must take the bitter with the sweet. Otto Floto visited today, but didn't seem very much pleased, and why should he? Mr. Bonfils left last night for Kansas City. He missed the wind and rain of today. W. E. Haines is through contracting and will be back with the show the rest of the season. We changed from the "Katy" to the "Frisco" railroad, necessitating a two and one-half mile haul, but the roads were solid and we left town at 1 o'clock. Joplin is not the town it was a few years ago, as the zinc mining industry is in poor shape, owing, principally, to the great decrease in market prices. However, the Connor hotel would be a credit to any city, and is one of the very best European plan hotels I have ever had the opportunity of seeing.

Pittsburg, Kan., Tuesday, Sept. 6.—In early, haul one mile, but pavements all the way, so the show was up on time. Had a fine matinee house and fair business tonight. Rain stayed away until after we were loaded tonight. The coal mines are all closed here, and town seems greatly depressed. However, the owners seem to think they will resume operations within the next week. The Flks have a beautiful home here and entertained James Orr, Lon Moore, George Dynan and other brothers as only good Elks can. We are leaving town at 12:30.

Webb City, Mo., Wednesday, Sept. 7.—Lot only a short block from runs, and show was up and ready before parade. However, the weather looked threatening and half an hour after parade got back, a terrible rain and wind storm came up. The ground was soft and stakes pulled very easily. The menagerie tent blew down, but Billy Curtis saved the big top, by getting all the extra iron stakes down. He had to neglect the menagerie top in order to get the big top guyed out, as the storm came up very suddenly. It rained incessantly during the afternoon, and this hurt business considerably, although we had a fair matinee. The night business was capacity, as it cleared up very nicely after the matinee was out and remained thus all evening. Harry Lay came on from Kansas City for a two days' visit. He is the same jolly, good fellow, and has many friends with the show, who always welcome him cordially. The Kelley Brothers, for several seasons with the Forepaugh-Sells Show, were welcome visitors. The wagons came off the lot very hard, sixteen to twenty-four horses on all the heavy ones, but we were loaded by midnight.

Springfield, Mo., Thursday, Sept. 8.—Long, up-hill haul, and very soft lot, but we were ready to show at 2:15 as usual. Weather beautiful for the first time in a week, and we had capacity business at both performances, notwithstanding that the Ringling Brothers are billed heavily for Sept. 14, only five days away, and that we are facing odds, such as personal letters from the Ringling Brothers to every alderman, mayor, and county official—knocking the show from every standpoint. Jim Dwyer overcame all these obstacles and had the town adjusted before parade. This is quite a feather in Jim's hat, and he deserves a great deal of credit. It seems to me this is somewhat unfair opposition, but I suppose the Big Show folks think of the old adage, viz: "Everything is fair in love and war." Long run tonight and the show was started promptly at 8 o'clock. The ground dried out considerably during the day, and wagons came off quite a great deal easier than they went on this morning, consequently we were loaded early and should get to Rogers—ninety-five miles—in good time. Harry Lay shook hands all around and left on the 11 o'clock train tonight for Kansas City. "Slim" Slusser, the first band team driver, was called home, and left on the same train. Ralph Root, general agent of the Yankee Robinson Show, visited all day and is greatly impressed with the beauty of the entire outfit. He reports a big season for his troupe. "Chum," John Carroll's dog, was stolen tonight, and John stayed over to search for him.

Rogers, Ark., Friday, Sept. 9.—The "Frisco" handled our long run in good time and we were unloaded at 8 o'clock.

UNDER THE WHITE-TOPS Where Your Circus and Carnival Friends are to Found in the Near Future

- Barnum & Bailey Circus—Santa Barbara, Calif., Sept. 19; Los Angeles, Sept. 20-21; San Diego, Sept. 22; Santa Anna, Sept. 23; San Bernardino, Sept. 24. Buffalo Bill-Fawcett Bill Combined Shows—Portland, Ore., Sept. 19, 20; Salem, Sept. 21; Eugene, Sept. 22; Roseburg, Sept. 23; Medford, Sept. 24. Campbell Bros. Shows—Centralia, Ill., Sept. 17; Anna, Sept. 19. Cole & Rogers Show—Stroud, Okla., Sept. 17. Downies Dog & Pony Show—Stoughton, Can., Sept. 17; Arcola, Sept. 19. Fisks, Dode Show—Syracuse, Kansas, Sept. 19; Lamar, Col., Sept. 20; Las Animas, Sept. 21; Rockeyford, Sept. 22; Raton, N. M., Sept. 23; Las Vegas, Sept. 24. Forepaugh-Sells—Omaha, Neb., Sept. 19; Council Bluffs, Iowa, Sept. 20; Red Oak, Sept. 21; Creston, Sept. 22; Albany, Mo., Sept. 23; Leavenworth, Kans., Sept. 24. Gollmar Bros.—Stafford, Kans., Sept. 17; Pratt, Sept. 19. Hagenbeck-Wallace, Shows—Morristown, Tenn., Sept. 17; Knoxville, Sept. 19; Athens, Ga., Sept. 20; Chattanooga, Tenn., Sept. 21; Dalton, Ga., Sept. 22; Cartersville, Sept. 23; Marietta, Sept. 24. Honest Bills Show—Peru, Neb., Sept. 19; Brownville, Sept. 20; Nemaha, Sept. 21; Shurbert, Sept. 22; Barada, Sept. 23; Verdon, Sept. 24; Dawson, Sept. 26; Salem, Sept. 27; Reserve, Kans., Sept. 28; Hamlin, Sept. 29; Morrill, Sept. 30. Jones Bros Buffalo Ranch Wild West—Vernon, Texas, Sept. 17. Miller Bros. & Arlington 101 Ranch—Des Moines, Iowa, Sept. 19; Atlantic, Sept. 20; Avoca, Sept. 21; Omaha, Neb., Sept. 22; Lincoln, Sept. 23; Fall City, Sept. 24; St. Joseph, Mo., Sept. 26, 27, 28, 29, 30. (Interstate Live Stock Show); Kansas City, Mo., Oct. 1, 2. Ringling Bros.—Bartlesville, Okla., Sept. 17; Wichita, Kans., Sept. 19; Blackwell, Okla., Sept. 20; Oklahoma City, Sept. 21; McAlester, Sept. 22; Booneville, Ark., Sept. 23; Little Rock, Sept. 24. Robinsons, John 10 Big Shows—Asheville, N. C., Sept. 19; Marion, Sept. 20; Hickory, Sept. 21; Salisbury, Sept. 22; Charlotte, Sept. 23. Sells-Floto—Enid, Okla., Sept. 17; Oklahoma City, Sept. 19; Chickasha, Sept. 20; El Reno, Sept. 21; Shawnee, Sept. 22; Ardmore, Sept. 23; Denison, Texas, Sept. 24; Gainesville, Sept. 26; Cleburne, Sept. 27; Fort Worth, Sept. 28; Dallas, Sept. 29. Shelby, James Show—Stantonsburg, N. C., Sept. 18; Elm City, Sept. 20; Lucania, Sept. 21. Sparks, John H.—Thayer, Mo., Sept. 19; Black Rock, Ark., Sept. 20; Jonesboro, Sept. 22; Blytheville, Sept. 23; Osceola, Sept. 24. Starretts, Howard S. Shows—Edgewood, N. Y., Sept. 18-24. Tiger Bill's & Colonel Hall's Show—Farmer City, Ill., Sept. 19; Monticello, Sept. 20; Argenta, Sept. 21; Latham, Sept. 22; Divernon, Sept. 23; Litchfield, Sept. 24; Mount Olive, Sept. 26; Moline, Sept. 27; Glen Carbon, Sept. 28; East St. Louis, Sept. 29. Warren Bros. Shows—Mineral City, Ohio, Sept. 17; Magnolia, Sept. 19; Waynesburg, Sept. 20; Malvern, Sept. 21. Yankee Robinsons Shows—Lockwood, Mo., Sept. 17; Bolivar, Sept. 18, 19; Aurora, Sept. 20; Neosho, Sept. 21; Seneca, Sept. 22; Vinita, Okla., Sept. 23. Young Buffalos Wild West—Canton, Ill., Sept. 17.

CARNIVAL ROUTES

- Barkroot, K. G., Amusement Co., No. 1, K. G. Barkroot, mgr.—Hancock, Mich., Sept. 19-24. Cash Carnival Co., T. I. Cash, mgr.—Springfield, Minn., Sept. 19-21. Coffree Amusement Co., Capt. C. H. Coffree, gen. mgr.—Sweet Springs, Mo., Sept. 19-24. Cosmopolitan Shows, No. 1, J. R. Anderson, mgr.—Cairo, Ill., Sept. 19-24. Goodell Shows—Bluffs, Ill., Sept. 19-24. Hatch, J. Frank, Shows—Arnold, Pa., Sept. 19-24. Keppler Shows, C. J. Keppler, mgr.—Dresden, Tenn., Sept. 19-24. Krause-Maxwell Shows—Parkersburg, W. Va., Sept. 19-24. Kline, Herbert A., Shows (Industrial Exposition)—Dayton, Ohio, Sept. 19-24. National Amusement Co., Doc Allman, mgr.—Loup City, Neb., Sept. 19-24. Parker, C. W., Shows, Ned Stoughton, mgr.—Pueblo, Col., Sept. 19-24. Patterson, Great, Shows, Jas. Patterson, mgr.—Enid, Okla., Sept. 19-24. Follow Carnival Co.—St. Anthony, Idaho, Sept. 19-24. Reiss, Nat, Shows—Blackwell, Okla., Sept. 19-24. Winslow Shows—Vandalia, Mo., Sept. 19-24.

Parade on time, likewise the matinee performance. Weather perfect and immense crowds in town from the rural districts, making the matinee business capacity and a well filled tent tonight. John Carroll arrived at 1:30, having found his dog after a four-hour search. A tough night for John—and he looks it. This town is situated in the heart of the fruit country, is quite prosperous, and many new buildings are going up. George Dynan served another one of his chicken dinners today and it was thoroughly enjoyed by all. The cook-house is by far the best ever with the show. George is an ex-hotel chef himself, which experience gives him prestige over almost every other steward, being able, in a pinch, to put up his own meals. Short run tonight, and the boys are taking it easy. Fayetteville, Ark., Saturday, Sept. 10.—Long up-hill haul, and lot bad, but weather pleasant and did capacity business at matinee with fair house tonight. This country is in very prosperous condition this year, as fruit crop is good. More farmers in town today than I have seen for many weeks. A large female seminary located here, opens next week. Th downhill haul, made loading easy tonight, and we are leaving town at 12:30. Ft. Smith, Sunday, Sept. 11.—Things are lively around the lot today as Curtis is paraffining the big top, also dressing room top. Manager Hutchinson is back and looks fine. He has been ahead for a week.—Stewart.

FILMS RELEASED THROUGH SALES CO.

"The New Butler," comedy, by the Imp Company, September 19—Two clubmen decided to go on a round-up of the Rialto. Both have imbibed rather freely and when one has reached a state of collapse the other decides to take his companion home and hires a cab for the purpose, himself assuming the position of cabman. As the cab rumbles along the street, it is hailed by a beautiful young lady who wishes to be taken to her home. The pseudo cabman, foreseeing an adventure, picks up the pretty fare. He takes her home and is so struck with her beauty that, in order to be near her, he applies for and is given a position as butler in her home. A dinner which the young lady gives is attended by a number of boon companions of the masquerader. When appealed to to identify him as one of them, the companions repudiate the butler for a time but finally explain his identity to the young woman. The adventurer tells the young woman why he became her butler, pleads his suit, and is accepted. "Debt," dramatic, by the Imp Company, September 22—The love for the gildings and trimmings of life which suggest costliness induces a wife to burden her husband with debt. The husband objects and the couple part, the mother taking with her their baby girl. The husband penetrates to the far north and amasses a fortune and in after years longs for his wife and child. At last his daughter, who has become a concert singer, sees the placard which he has had widely distributed, asking that his wife and child return to him. There is a happy reconciliation.

HIRAM BIRDSEED AND AUNT LUCINDA ENGAGED Mr. and Mrs. Bert Davis, that homespun couple known as Hiram Birdseed and Aunt Lucinda, have been engaged with the Two Bills' Show for the season of 1911.

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New York, Sept. 13.—The idea of my going to practice medicine or dentistry made quite a hit with all the bunch. I have been assured if I start up, I will have a number of patients. I have had lots of patience in this theatrical game, so naturally I am leery. However, whenever I start the world will know it. Here goes for some splash.

Jock McKay, the funny Scot, is back from the land of thistles and heather. Jock opens on the Orpheum time a week from Monday. Bonnie Jane MacFarlan. Whoop!

Paul McAllister, the well-known leading man, passed through New York from Washington, D. C., where he has been successfully appearing all summer at the Columbia theater. Mr. McAllister goes to Dayton, Ohio, to inaugurate a stock season at the Victoria theater.

Jessie Huston has been engaged by Violet Dale to appear in the protean sketch which Miss Dale herself played last season. The act will be managed by Joe Hart.

Johnny World, of World & Kingston, has just received an offer to appear at the opening of the "Aerovandit theater" which is located three miles from Mars. This is the only place World & Kingston have not played. Good Luck, Joe Silver.

The Maid of Mystery, who appeared at Hammerstein's a couple of weeks ago, gets her mail at a certain hotel under the name of Rosetta Mantilla. What did Rosie do before she masked? All answers care Show World.

John H. Purcell, the well known stage manager of the Mme. Genee Company, has discovered a new remedy for keeping the hair in. Constance Jackson Carlisle is the inventor or discoverer originally. You take two chicken's eggs (be sure they are chicken) rub the scalp well, break the eggs and allow same to scramble through the hair. Wash off with distillate ambrosia, derived from ambrose.

Macklyn Arbuckle appeared for the first time in "Welcome to Our City," a localized version from the German, by George V. Hobart. It is in three acts and all the scenes are laid in New York. From all accounts it will remain at the Bijou for the season. The cast includes Miss Maidee Turner, Miss Susanne Westford, James Durkin, and William W. Jefferson.

Carrie De Mar has a great act this season; she heads the bill at the Alhambra this week.

Frank Weisberg had his Star & Garter Show at the Murray Hill last week. I was over twice and each time they had turn-away business. The show is bright and snappy. I think there are too many Jew comedians in it myself. The people, however, seemed to enjoy it from start to finish.

"Queens of Jardin de Paris" is the Burly Q at the Columbia this week. It is a corking good show—pretty girls and girls who work all the time they are on the stage. The Columbia, by the way, is in a great spot. It is next to impossible to get a seat there after 7:30. Matinees are always good, too. They have a regular press representative too in McCloy. More power to ye!

Jack Norworth was plain Jack North when he appeared with me in an amateur minstrel show at the West Philadelphia Drawing Room some few years ago. I don't know where he got "Norworth." Do you remember rehearsing in the parlors of the different fellows' houses, Jack? Matt Carson was one of the bunch.

Williams & Schwartz may be a new

Characteristic Comment Concerning Things Theatrical on New York's Rialto

team working soon—Harry Williams, of Williams and Van Alstyne, and Jean Schwartz, of Jerome & Schwartz. All members of the Song Writers' Club—so, no hard feeling.

Dr. Perin and his plants are on view again this week at Hammerstein's. I wish I had nerve enough to get the money as easily as this guy. He is the best handler of "Bushwa" I ever saw. There isn't any use having talent when you can bunk them like he does.

Jim Marseilles, the "study in white" twister, opened at Syracuse this week.

John Ince closed his season at Waterbury, Conn., where he played sixteen weeks in stock. Mr. Ince was leading man at the Alcazar theater, San Francisco, all last season and made an enviable reputation.

John Drew is appearing in a new play called "Smith." I was at the opening. Drew is great; in fact, I have never seen him in anything that fits him as nicely as his part in this particular comedy. Hazzard Short is a good foil for him. The female hit in the piece was Miss Mary Boland who played the part of "Smith" beautifully.

Joe Keaton has just received an offer from Lord Alfred Butt. The offer was a dare. Butt was willing to bet two and six that Keaton would be afraid to meet him and twelve other Englishmen in a haunted house in Brixton. Joe has not yet cabled his reply. He may throw Buster at them.

The Dollar Princess Company left New York on a special train for Chicago last week. The train, consisting of nine cars, carried 120 people, all the company's scenery and baggage. Mr. Frohman's private car which is said to have cost \$30,000.00 was also attached to the train. This car contains a bedroom, bathroom, drawing room, library and dining room. Nice way to travel. W. F. Mann is looking for a car similar to Mr. Frohman's. I think Dick Sutton, of Butte, has one in which his daughter's stock company toured, for sale. It is drab in color.

"Juliet" has quit Thomas Marks' show. "Three Million Dollars." Ad Newberger says she will open shortly with an entire new act.

Floyd Mack will stir up a hornet's nest here. Weber, Albee, and Evans booked him at the Fifth Avenue theater and when they came to pay him they held out fifty dollars. Mack has the matter in the hands of the White Rats' attorney.

Harry B. Lester was the hit of the bill last week at the Colonial. Harry says no more musical comedy for him. He lost two years' identity by it. Never mind, Harry, you are young yet, so two years won't make many grays in that blonde toupee of yours.

The Arcadians, the new company composed entirely of English people, opened Monday at the New York. This may be a good scheme, to bring entire companies over from the other side, but I can't see it. I know what they do to an American company over in London and it is high time the people of this country retaliate. "Our Miss Gibbs" would be a corking good show with an American cast, but not with the present English one. Bert Leslie is the only American in the cast and he stands out like a house afire. Let the London actors stay in London and let us stay here by our own fireside.

Sam G. Smyth, the editor of the Sovereign Visitor, a paper devoted to the interest of The Woodmen of the World, has written two or three meritorious sketches. He has submitted them to me and I am going to try and place them. Anyone wanting a good comedy sketch for three people or a corking dramatic sketch for three people, drop me a line care The Show World, Chicago.

Fred C. Whitney produced "The Chocolate Soldier" at the Lyric, London, September 10, and, from cable reports, it was a huge success. He had an entire English company. Mr. Whitney returns here the twenty-second inst. and immediately begins rehearsing his new opera "Baron Frenck," which, by the way, he expects to out-run "The Choc-

olate Soldier." Whitney predicts a two years' New York run for "Baron Frenck."

Percy Weedon—Speaking of F. C. Whitney reminds me that Percy Weedon is Mr. Whitney's general manager and since Mr. Whitney has been in Europe, Percy has successfully launched both companies presenting "The Chocolate Soldier." Do you know "Percy"? If not, you had better get acquainted, for he's a regular.

Marie Clark, Maud Ryan, Polly Moran, May Howard and Elsie Cressy are out of my life forever. I never hear from any of them. They can't say they lost my address for The Show World always reaches me.

Bernard & Harrison join the Eddie show next week. I don't know what kind of parts they are going to play, but I do know they will put their act over for it's a bear.

John Park has assumed the part Arthur Deagon was to have played in the new Genee Show.

Ignace Martinetti leaves the cast of Madam Sherry. I understand they wanted Nace to do a sort of loving Apache rag with Dorothy Jordan and Martinetti refused on the ground that it was immoral.

"The Jolly Bachelors" left town Saturday last, going to Syracuse where they opened Monday. I saw the dress rehearsal and while I don't care much for the piece, I want to say that Stella Mayhew is great in it. If it were not for her the show would still be in the storehouse.

Gertrude Quinlan had a short-lived starring tour in New York. Miss Patsy takes to the road next Monday. Lawrence Wheat has left the cast and joined the Genee show.

Sisterhood Meetings. All the near chorus men meet each evening outside Hegeman's at Forty-second street and Broadway and they dish out scandal and dirt for hours.

Sticks. If I were broke, And had to steal, I think I'd pinch, An automobile. (Don't know what made me do the above.)

Billy Gane, the moving picture man, has two sensations which he is going to spring at his New York theaters in the near future. I know what they are and take it from me, the wisecracks will sit up and pay particular attention. Wait and see.

Pat Casey has to buy two belts and sew them together. He is the biggest gent in more ways than one. Why don't you sign your name "Pat K. C." because I think you are a Brother anyway?

Fields & Lewis, who had out a piece called, "We Won't Go Home Until Morning" came home at the end of the first week. They played a week at the Adelphia theater, Philadelphia, to about \$1,800.00 gross. The entire company are now in New York. It is said the piece will be re-written and tried again later.

"**Mack**" Senate is the name of the comedian who poses for the Biograph pictures. Mack is in most of the company's output. Principal among his successes was the picture entitled "Faithful" in which Senate was the bright particular star, assuming the title part.

Ross Snow will try out a vaudeville act. He will be assisted by Miss Peepaux, who lately appeared with the Maine Central Stock Company at the Readfield, Maine, opera house.

Bill Flack may take out the "Gingerbread Man." Bill says he has some one back of him with "dough"—that seems necessary for a show by that name.

Harry Hermesen will play the part created by Joe Miron in "The Kissing Girl." Hermesen will make it a comedy

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Dutch character, a study for which he is justly famous.

Margaret MacDonald is thinking seriously of returning to the stage. One of her girl friends told me that Margaret has been in receipt of several flattering offers from Broadway managers. Let us hope she "can come back."

W. W. Aulick, general press representative for Liebler & Co., is the busy fish these days. "Alias Jimmy Valentine," which is packing Wallacks theater here and is now in its second year, is the one big bet he has put over, getting more unusual advertising out of it than any other production in years. Another "Valentine" company is now rehearsing. Later Liebler presents Bessie Abbott in "Ysobel" and still later, a new musical comedy; besides this, they will have about seven other dramatic shows on the road this season. Now if you don't think Aulick has his hands full with the above, drop around to 2 West Thirty-eighth street and if you are a thin man you can squeeze into his office. I had to wait in the hall.

Suspender advertisement or Watch advertisement—"Good in Every Little Movement."

Leffler & Brattan are rehearsing a second company of "The Newlyweds." Arthur Willis will play Newlywed. They got to the Coast opening about Oct. 5th.

Niel McNeil wants a job; he swears he can make more noise singing than Gus Pixley.

"Bright Eyes." I saw this show at the City theater the other night. Cecil Lean and Florence Holbrook are immense, but for the piece—well, they will both be seen in better surroundings later I hope.

Bessie De Voie, who gained lots of notoriety by her connection with a New York millionaire's alleged promise of marriage, is appearing in "Three Twins," playing the part created by Bessie McCoy.

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Adair, Art (Trevett), Chicago.
Apdala's Animals (Orpheum), Denver, Colo.
Adelaide, La Petite (Orpheum), Cincinnati, Ohio.
Almond, Tom and Edith (Julian), Chicago.
Allen & Kenna, 125 Brewer street, Norfolk, Va.
- B**
Bernard, Barney & Harris (Colonial), New York.
Brown, Bobby, 1055 Frank street, Chicago.
Boyle Bros. (Othello), Eveleth, Minn.
Barrett & Earle, care of E. E. Meredith Press Bureau, 167 Dearborn street, Chicago.
Brantford, Tom, Merchants' Hotel, Chicago.
Boes & Boes (Airdome), Owensboro, Ky.
Bison City Four (Orpheum), Oakland, Cal.
Barnes, Stuart (Alhambra), New York.
Bingham & Thornton (Airdome), Owensboro, Ky.
Bowers, Walter & Crooker (Ford's), Baltimore, Md.
Beyer, Ben & Bro. (Orpheum), Salt Lake City, Sept. 26.
Barber & Palmer, 617 N. Twenty-second street, South Omaha, Neb.
Bretonne, May & Co. (Lyric), Connellsville, Pa.
- C**
Cross & Josephine (Poli's), New Haven, Conn.
Cottrell & Hamilton (Bijou), Marinette, Wis.
Cuttys, Musical (Bijou), Jackson, Mich.
Coleman's, Animals (Colonial), New York.
Connell (Majestic), Des Moines, Iowa.
Cunningham & Marion (Greenpoint), Brooklyn, N. Y.
Clipper Quartette (Poli's), Bridgeport, Conn.
Connelly & Webb (Orpheum), Montreal, Canada.
Cliff, Laddie (Greenpoint), Brooklyn, N. Y.
Connelly, Mr. and Mrs. Erwin (Orpheum), Los Angeles, Cal., Sept. 26.
- D**
D'Arville, Jeanette, General Delivery, Chicago.
Doyle & Fields (Alpha), Sharon, Pa.
Dean, Orr and Gallagher (Empress), Cincinnati, Ohio.
Diamond Comedy Four (Julian), Chicago.
Dillon, Irene (Colonial), New York.
DeMar, Carrie (Bronx), New York.
DeRenzo & LaDue (Greenpoint), Brooklyn, N. Y.
Dalton, Thomas H. (Juneau), Milwaukee, Wis.
Dagwell Sisters (Temple), Rochester, N. Y.
Doherty Sisters (Coliseum), London, England.
Dalto-Frees Company (American Music Hall), Davenport, Iowa.
Dudley, Will H. (Majestic), South Bend, Ind.
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Elliore & Raymond (Pantages), Tacoma, Wash.
Eldon & Clifton (Crescent), Syracuse, N. Y.
Edison and Dog (Sittner's), Chicago.
Edwards, Davis & Co. (Orpheum), Denver, Colo.
- F**
Faulk, Archie (Bijou), Green Bay, Wis.
Forbes & Bowman (Orpheum), Des Moines, Iowa.
Fletcher, Charles (Bronx), New York.
Faye, Elsie & Co. (Orpheum), Brooklyn, N. Y.
Fentelle & Vallorie (Orpheum), Des Moines, Iowa.
Fields & La Adelia (Orpheum), Mansfield, Ohio.
Fisher, Mr. and Mrs. Perkins (Los Angeles), Los Angeles, Cal.
- G**
Gordon, Don (Bijou), Atlanta, Ga.
Grimm & Satchell (Palace), Fall River, Mass.
Garnold, Jolly Ruth, Dearborn avenue hotel, Chicago.
Grapewin & Chance (Majestic), Chicago.
Granville & Rogers (Orpheum), Salt Lake City, Utah.
Goolmans, Musical (Novelty), Topeka, Kan.
- H**
Harper & Jameson, Box 1145, Muskogee, Okla.
Harger, Polly, 2705 Dunkeld place, Denver, Colo.
Hasty, Charlie (Majestic), Jacksonville, Fla.
Harvel's Marionettes (Empire), Springfield, Ill.
Harnish, Mamie (Hathaway's), New Bedford, Mass.
Howard, Great (Orpheum), Brooklyn, N. Y.
Haney, Edith (Majestic), Jacksonville, Fla.
Maas Bro. (County Fair), Marion, Ind.
Hayward & Hayward (Orpheum), Denver, Colo.
Haynes, C. F. (Juneau), Milwaukee, Wis.
- I**
Imperial Musical Trio (Bijou), Kenosha, Wis.
Inness & Ryan (Temple), Grand Rapids, Mich.
- J**
Jolly, Wild & Co. (Bronx), New York.
Jacobs & Sardell (Colonial), St. Louis, Mo.
James & James (Ashland), Chicago.
- K**
Kleine & Clifton (American Music Hall), Davenport, Iowa.
Kimball & Donovan (American Music Hall), Davenport, Iowa.
Keifer & Kline (Juneau), Milwaukee, Wis.
Keiter, Great and Lassie (Juneau), Milwaukee, Wis.
Kolar, Hazel, Maywood, Ill.
- L**
Langdons, The (Bijou), Jackson, Mich.
LaToy Bros. (Orpheum), Sioux City, Iowa.
Loves, Two (Forest Park), Chicago.
Leightons, Three (Bronx), New York.
LaAuto Girl (Majestic), South Bend, Ind.
Lamb, Dorothy & Co (Julian), Chicago.
LaVerne & Johnson (President), Chicago.
Lesters, Nine (Phillips), Ft. Worth, Texas.
LaVine & Cimmarron, Trio (Bronx), New York.
- M**
Murphy, Mr. and Mrs. (Temple), Hamilton, Canada.
Musical Craigs (Juneau), Milwaukee, Wis.
Martin & King (Linden), Chicago.
Mattheus, Juggling (American Music Hall), Davenport, Iowa.
Melville & Higgins (Orpheum), Brooklyn, N. Y.
Murray, Chas. A. (Keith's), Providence, R. I.
Mullin Trio (Orpheum), Ogden, Utah.
Mermaids, The (Columbia), St. Louis, Mo.
Mullen & Correlli (Trevett), Chicago.
McNatts, The (Crystal), Anderson, Ind.



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Wolfe & Willis (Dearborn Avenue Hotel), Chicago.
Weston & Cushman, Mason City, Iowa, 19-21, Sioux Falls, S. D.
Washer Bros. (Airdome), Owensboro, Ky.
Winter Quartette (Bijou), Green Bay, Wis.
Whitehead & Grierson (Julian), Chicago.
Woodbury, Muriel (President), Chicago, 19-21; (Juneau), Milwaukee, 22-24.
Wentworth, Vesta and Teddy (Orpheum), Omaha, Neb.
Young, Ollie and April (Grand), Pittsburg, Pa.

- Mitchell, Harry and Katheryne (Mission), Salt Lake City, Utah.
Montgomery, Ray (Forsythe), Atlanta, Ga.
Mack, Harry S. & Co. (Forest Park), Chicago.
Mitchell & Caine (Empire), Cardiff, Wales, England.
Murphy, Horsefall and Whitman (Jefferson), Chicago.
Moss & Frye (Family), Buffalo, N. Y.
- N**
Nosses, Six (Columbia), St. Louis, Mo., Sept. 26.
- O**
Obermans, The (Bijou), Green Bay, Wis.
Onetta (Merchants' Hotel), Chicago.
Operator, The (President), Chicago.
Owen & Hoffman, care of E. E. Meredith Press Bureau, 167 Dearborn street, Chicago.
Onri, Archie & Co. (Juneau), Milwaukee, Wis. Sept. 22-24.
- P**
Paul, Geroeg & Co. (Bijou), Marinette, Wis.
Pearl Russian Trio (Empire), Springfield, Ill.
Pell, Robert (Majestic), South Bend, Ind.
Parry, Charlotte & Co. (Majestic), Chicago.
Piccolo Midgets (Lyric), Mobile, Ala.
- R**
Reynolds & Donegan (Folies Bergere), Paris, France.
Reiff, Clayton & Reiff (Orchestra Hall), Chicago.
Reilly, Pat (Empress), Cincinnati, Ohio.
Robinson, Gladis, 1116 Newberry avenue, Chicago.
Rafael, Dace (Empress), Milwaukee, Wis.
Ray, Eugenie (Forest Park), Chicago.
Rice & Walters (President), Chicago.
Ryan & Richfield (Orpheum), Salt Lake City, Utah.
Rondas & Booth (Colonial), St. Louis, Mo.
Rice, Sully & Scott (Trent), Trenton, N. J.
Reed Bros. (Orpheum), Memphis, Tenn.

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Scott, Alexander (Majestic), Chicago.
Suratt, Valeska (Colonial), New York.
- T**
Tannen, Julius (Majestic), Chicago.
Tendehoa, Mme. (Bijou), Marinette, Wis.
- V**
Van Epps, Jack (Majestic), Little Rock, Ark.
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Licensed Films.

BIOGRAPH.			
Date.	Title.	Kind.	Feet.
Mon., Aug. 29	The Modern Prodigal.....	Drama	992
Thur., Sept. 1	The Affair of an Egg.....	Drama	295
Thur., Sept. 1	Muggsy Becomes a Hero.....	Drama	693
Mon., Sept. 5	A Summer Idyl.....	Drama	991
Thurs., Sept. 8	Little Angels of Luck.....	Drama	998
Mon., Sept. 12	A Mohawk's Way.....	Drama	991
Thurs., Sept. 15	In Life's Cycle.....	Drama	997
LUBIN.			
Thur. Aug. 25	The Dream Pill.....	Comedy	480
Mon. Aug. 29	The Stronger Sex.....	Drama	990
Thur., Sept. 1	The Man Who Died.....	Drama	990
Mon., Sept. 5	The Healing Faith.....	Drama	990
Thurs., Sept. 8	Matilda's Winning Ways.....	Comedy	900
Mon., Sept. 12	The Greenhorn and the Girl.....	Comedy	990
Thurs., Sept. 15	Mrs. Rivington's Pride.....	Drama	500
Thurs., Sept. 15	Resourceful Robert.....	Comedy	450
PATHE.			
Sat. Aug. 27	The Castaway's Return.....	Drama	633
Sat. Aug. 27	How Jack Won His Bride.....	Comedy	354
Mon., Aug. 29	Memento of the Past.....	Drama	636
Mon., Aug. 29	Kids will Be Kids.....	Comedy	361
Wed., Aug. 31	Advertising for a Wife.....	Comedy	361
Fri., Sept. 2	Saved From Ruin.....	Drama	682
Fri., Sept. 2	Deer Hunting in Celebes Islands.....	Scenic	302
Sat., Sept. 3	Maggie Hoolihan Gets a Job.....	Comedy	930
Mon., Sept. 5	Who Is Boss?.....	Comedy	216
Mon., Sept. 5	Zoological Gardens in Antwerp.....	Scenic	741
Wed., Sept. 7	The Gambler's Wife.....	Drama	975
Fri., Sept. 9	Lucy at Boarding School.....	Comedy	528
Fri., Sept. 9	The Belgian Army.....	Educational	472
Sat., Sept. 10	The Appeal of the Prairie.....	Drama	990
Mon., Sept. 12	A Good Glue.....	Comedy	449
Mon., Sept. 12	Hunting the Panther.....	Scenic	459
Wed., Sept. 14	The Two Sisters.....	Drama	975
Fri., Sept. 16	Unconscious Heroism.....	Drama	951
Sat., Sept. 17	The Vagaries of Love.....	Comedy	950
EDISON.			
Fri., Aug. 19	How the Squire Was Captured.....	Comedy	1000
Fri., Aug. 19	Bumptious Takes to Automobiling.....	Comedy	1000
Tues. Aug. 23	Love and the Law.....	Drama	1000
Fri. Aug. 26	The Valet's Vindication.....	Drama	995
Tues. Aug. 30	From Tyranny to Liberty.....	Drama	975
Fri., Sept. 2	The Man Who Learned.....	Drama	990
Tues., Sept. 6	The Big Scoop.....	Drama	1000
Fri., Sept. 9	Alice's Adventures in Wonderland.....	Comedy	995
Tues., Sept. 13	The Great Secret.....	Comedy	990
Fri., Sept. 16	Bumptious as a Fireman.....	Comedy	995
Fri., Sept. 16	From the Arctic to the Tropics.....	Educational	995
VITAGRAPH.			
Fri., Sept. 2	A Life for a Life.....	Drama	995
Sat., Sept. 3	The Wrong Box.....	Comedy	985
Tues., Sept. 6	Chew Chew Land.....	Comedy	600
Tues., Sept. 6	A Rough Weather Courtship.....	Comedy	400
Fri., Sept. 9	How She Won Him.....	Drama	980
Fri., Sept. 9	The Three of Them.....	Drama	985
Tues., Sept. 13	The Sepoy's Wife.....	Drama	990
Fri., Sept. 16	Two Waifs and a Stray.....	Drama	985
Sat., Sept. 17	A Lunatic at Large.....	Comedy	997
Tues., Sept. 20	Jean, the Match-Maker.....	Comedy	1000
Fri., Sept. 23	A Modern Knight Errant.....	Drama	967
Sat., Sept. 24	Renunciation.....	Drama	999
Fri., Sept. 30	A Home Melody.....	Drama	907
ESSANAY.			
Sat., Aug. 20	The Dumb Half Breed's Defense.....	Drama	1000
Wed. Aug. 24	Take Me Out to the Ball Game.....	Comedy	990
Sat. Aug. 27	The Deputy's Love.....	Drama	1000
Wed., Aug. 31	You Stole My Purse.....	Comedy	475
Wed., Aug. 31	Who's Who.....	Comedy	525
Sat., Sept. 3	The Millionaire and the Ranch Girl.....	Drama	987
Wed., Sept. 7	A Dog on Business.....	Comedy	940
Sat., Sept. 10	An Indian Girl's Awakening.....	Drama	854
Wed., Sept. 14	Whist.....	Comedy	545
Wed., Sept. 14	He Met the Champion.....	Comedy	455
Sat., Sept. 17	Hank and Lank—Joy Riding.....	Comedy	233
Sat., Sept. 17	The Pony Express Rider.....	Drama	750
Wed., Sept. 21	A Close Shave.....	Comedy	553
Wed., Sept. 21	A Flirty Affliction.....	Comedy	416
GAUMONT.			
(George Kleine.)			
Sat. Aug. 27	The Vow of Jephthah's Daughter.....	Drama	868
Sat. Aug. 27	In the Pyrenees.....	Scenic	122
Tues., Aug. 30	The Shepherd and the Maid.....	Drama	706
Tues., Aug. 30	Ancient Castles of Austria.....	Scenic	299
Sat., Sept. 3	Unrequited Love.....	Drama	584
Sat., Sept. 3	Calino Takes New Lodgings.....	Comedy	427
Tues., Sept. 6	The Way of the Transgressor is Hard.....	Drama	952
Sat., Sept. 10	Robert, the Devil.....	Drama	998
Tues., Sept. 13	An Easy Winner.....	Comedy	463
Tues., Sept. 13	A Powerful Voice.....	Comedy	486
Sat., Sept. 17	Poems in Pictures.....	Comedy	391
Sat., Sept. 17	A Dummy in Disguise.....	Comedy	581
Tues., Sept. 20	Tactics of Cupid.....	Drama	896
Tues., Sept. 20	Sunset.....	Scenic	102
SELIG.			
Thur. Aug. 25	The Indian Raiders.....	Drama	1000
Mon. Aug. 29	The Emigrant.....	Drama	995
Thur., Sept. 1	The Road to Richmond.....	Drama	1000
Mon., Sept. 5	Led by Little Hands.....	Drama	1000
Mon., Sept. 5	The New Moving Picture Operator.....	Comedy	1000
Thurs., Sept. 8	Jim, the Ranchman.....	Drama	1000
Mon., Sept. 12	Little Boy.....	Drama	1000
Thurs., Sept. 15	The Schoolmaster of Mariposa.....	Drama	1000
URBAN-ECLIPSE.			
Wed. Aug. 24	Escape of the Royalists.....	Drama	670
Wed. Aug. 31	Buying a Beard.....	Comedy	495
Wed., Aug. 31	A Cruise in the Mediterranean.....	Scenic	420
Wed., Sept. 7	Ingratitude.....	Drama	749
Wed., Sept. 7	Military Kite Flying at Rheims.....	Scenic	256
Wed., Sept. 14	The Artisan.....	Drama	457
Wed., Sept. 14	The Tramps.....	Comedy	525
Wed., Sept. 14	A Corsican Vendetta.....	Drama	699
Wed., Sept. 21	Scenes in the Celestial Empire.....	Scenic	269
KALEM.			
Wed., Aug. 10	The Borrowed Baby.....	Comedy	905
Fri., Aug. 12	The Call of the Blood.....	Drama	940
Wed., Aug. 17	Perversity of Fate.....	Drama	970
Fri., Aug. 19	True to His Trust.....	Drama	822
Fri., Aug. 19	Running Fire.....	Comedy	175
Wed. Aug. 24	The Romany Wife.....	Drama	980
Fri. Aug. 26	The Canadian Moonshiners.....	Drama	975
Wed., Aug. 31	A Game with Fame.....	Drama	975
Fri., Sept. 2	White Man's Money.....	Drama	980
Wed., Sept. 7	Mamma's Birthday Present.....	Comedy	935
Fri., Sept. 9	The Cow Puncher's Sweetheart.....	Drama	972
Wed., Sept. 14	The Little Mother.....	Drama	980
Fri., Sept. 16	A Leap for Life.....	Drama	985
G. MELIES.			
Thur. Aug. 25	The Romance of Circle Ranch.....	Drama	950
Fri. Sept. 2	Won in the Fifth.....	Drama	950
Thurs., Sept. 8	Baseball, That's All.....	Comedy	950
Thurs., Sept. 15	In the Mission Shadows.....	Drama	950
Thurs., Sept. 22	The Salt on the Bird's Tail.....	Comedy	950

Independent Films

IMP.			
Date.	Title.	Kind.	Feet.
Mon., Aug. 29	The Widow.....	Comedy	1000
Thur., Sept. 1	The Right Girl.....	Drama	1000
Mon., Sept. 5	You Saved My Life.....	Comedy	1000
Thur., Sept. 8	A Sister's Sacrifice.....	Drama	995
Mon., Sept. 12	The Two Daughters.....	Drama	995
Thurs., Sept. 15	Dixie.....	Drama	1000
Mon., Sept. 19	The New Butler.....	Drama	1000
Thurs., Sept. 22	Debt.....	Drama	1000
GREAT NORTHERN.			
Sat., Sept. 3	Fabian Hunting Rats.....	Comedy	1000
Sat., Sept. 10	Robinson Crusoe.....	Drama	1000
Sat., Sept. 17	Fabian Out for a Picnic.....	Comedy	1000
Sat., Sept. 17	Danish Dragoons.....	Scenic	1000
N. Y. M. P. Itala.			
Sat., Aug. 20	Agnes Visconti.....	Drama	1000
Sat., Aug. 27	Foolshhead in the Lion's Cage.....	Comedy	500
Sat., Aug. 27	An Enemy of the Dust.....	Comedy	500
Sat., Sept. 3	The Vestal.....	Drama	1000
Sat., Sept. 10	A Thief Well Received.....	Comedy	1000
Sat., Sept. 10	Mr. Coward.....	Comedy	1000
Sat., Sept. 17	The Falconer.....	Comedy	1000
N. Y. M. P. AMBROSIO.			
Wed., Aug. 31	The Fisherman's Crime.....	Drama	668
Wed., Aug. 31	Tweedle Dum's Forged Bank Note.....	Comedy	297
Wed., Sept. 7	The Caprice of a Dame.....	Comedy	900
Wed., Sept. 7	Fricot Has Lost His Collar Stud.....	Comedy	900
Wed., Sept. 14	The Iron Foundry.....	Comedy	900
NEW YORK MOTION PICTURE.			
Tues., Aug. 30	Dan, the Arizona Scout.....	Drama	992
Fri., Sept. 2	The Night Rustlers.....	Drama	1000
Tues., Sept. 6	Western Justice.....	Drama	995
Fri., Sept. 9	A True Indian Brave.....	Drama	995
Tues., Sept. 13	A Cowboy's Matrimonial Tangle.....	Comedy	995
Fri., Sept. 16	For a Western Girl.....	Comedy	1000
POWERS COMPANY.			
Tues., Sept. 6	The Inconstant.....	Comedy	995
Sat., Sept. 10	For the Girl's Sake.....	Drama	995
Tues., Sept. 13	The Tell-Tale Perfume.....	Comedy	995
Tues., Sept. 13	A Day of Pleasure.....	Comedy	995
Sat., Sept. 17	The Pugilist's Child.....	Drama	995
Tues., Sept. 20	A Husband's Sacrifice.....	Drama	995
Tues., Sept. 20	Aunt Hannah.....	Comedy	995
LUX.			
Thur., Sept. 1	Aunt Tabitha's Monkey.....	Comedy	350
Thur., Sept. 1	A Selfish Man's Lesson.....	Drama	603
Thurs., Sept. 8	Ma-in-Law as a Statue.....	Comedy	439
Thurs., Sept. 8	The Bobby's Dream.....	Comedy	383
Thurs., Sept. 15	A Selfish Man's Lesson.....	Drama	603
Thurs., Sept. 15	Aunt Tabitha's Monkey.....	Comedy	350
ECLAIR.			
Mon., Aug. 29	Fantastic Furniture.....	Comedy	503
Mon., Aug. 29	An Unexpected Servant.....	Comedy	437
Mon., Sept. 5	The Little Blind Girl.....	Drama	625
Mon., Sept. 5	The Lost Chance.....	Comedy	400
Fri., Sept. 16	The Sacking of Rome.....	Drama	800
Mon., Sept. 19	The Blind Man's Dog.....	Comedy	560
Mon., Sept. 19	The Falls of the Rhine.....	Scenic	440
A. G. WHYTE.			
Wed., Aug. 31	The Blazed Trail.....	Drama	989
Wed., Sept. 7	The Moonshiner's Daughter.....	Drama	960
Wed., Sept. 14	The Law and the Man.....	Drama	956
TEANHOUSER COMPANY.			
Fri., Aug. 26	The Latchkey.....	Drama	1000
Tues., Aug. 30	An Assisted Elopement.....	Drama	1000
Fri., Sept. 2	A Fresh Start.....	Drama	1000
Tues., Sept. 13	Tangled Lives.....	Drama	1000
Fri., Sept. 16	The Stolen Invention.....	Drama	1000
SALES COMPANY-FILM D'ART.			
Thu., Aug. 18	Carmen.....	Drama	996
Thur., Aug. 25	In the Day of the First Christians.....	Drama	1000
Thur., Sept. 1	King of One Day.....	Comedy	975
Thur., Sept. 8	The Ministers' Speech.....	Comedy	500
Thur., Sept. 8	The Conscience of a Child.....	Comedy	500
Thurs., Sept. 15	The Temptation of Sam Bottler.....	Drama	1000
DEFENDER FILM CO.			
Sat., Aug. 13	Shanghaiad.....	Drama	996
Thur., Aug. 25	Hazing a New Scholar.....	Drama	996
Thur., Sept. 1	Great Marshall Jewel Case.....	Drama	996
Thur., Sept. 1	That Letter from Teddy.....	Comedy	996
Thurs., Sept. 8	Cowboy's Courtship.....	Drama	996
Thurs., Sept. 8	An Athletic Instructor.....	Comedy	996
ATLAS FILM CO.			
Wed., Aug. 31	Turning the Tables.....	Drama	450
Wed., Sept. 7	The Snorer.....	Comedy	952
Wed., Sept. 14	Animated Powders.....	Comedy	450
Wed., Sept. 14	Monkey Shines.....	Comedy	500
Wed., Sept. 21	Trailing the Black Hand.....	Drama	950
YANKEE FILM COMPANY.			
Mon., Aug. 29	Who Killed John Dare.....	Drama	900
Mon., Sept. 5	Judge Ye Not in Haste.....	Drama	1000
Mon., Sept. 12	Captured by Wireless.....	Drama	1000
Mon., Sept. 19	The White Squaw.....	Drama	1000
AMERICAN KINOGRAPH COMPANY.			
Tues., July 12	A Deal in Broken China.....	Comedy	837
Fri., July 15	A Hindoo's Treachery.....	Comedy	810
CENTAUR FILM COMPANY.			
Thu., July 14	Grandad's Extravagance.....	Comedy	520
CHAMPION.			
Wed., Aug. 24	The Sheriff and His Son.....	Drama	1000
Wed., Aug. 31	The Cowboy and the Easterner.....	Drama	1000
Wed., Sept. 7	His Indian Bride.....	Drama	930
Wed., Sept. 14	A Wild Goose Chase.....	Comedy	900
Wed., Sept. 21	The White Princess of the Tribe.....	Drama	900
DRAMAGRAPH.			
Thu., Aug 11	Beyond Endurance.....	Drama	950
CAPITOL.			
Sat., Sept. 10	The Messenger's Sweetheart.....	Comedy	950
Sat., Sept. 17	Round Trip, \$5.98.....	Comedy	950

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Sells-Floto Wants Folks to Write

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All others address : : : **H. H. TAMMEN**, 236 Symes Building, Denver, Colorado

CIRCUSES—FAIRS

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THE SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper CHICAGO, SEPTEMBER 17, 1910. For All Kinds of Show People

An Epistle
of Friendship

“CUT THE KNOCKING” “Let's Live and Let Live”

In the frequent communications which are printed in THE SHOW WORLD and other amusement papers under the caption of “To the Editor,” those of an observing turn of mind have found and will continue to find that there is general reference to the “knocking” and “knifing” propensities of show people. So frequent, indeed, are these references that it is fair to say that THE GREATEST FAULT WITH THE AMUSEMENT BUSINESS THESE DAYS—AND A FAULT THAT IS GROWING—IS THE LACK OF CHARITY AMONG THE MEN AND WOMEN WHO DEPEND FOR THEIR LIVELIHOOD UPON THEIR ABILITY TO ENTERTAIN, AMUSE, OR INSTRUCT THEIR FELLOWS, FROM THE STAGE. THE GREATEST BENEFIT THE SHOW BUSINESS GENERALLY AND THOSE WHO ARE CONNECTED WITH IT, INDIVIDUALLY, COULD RECEIVE WOULD BE THE ELIMINATION OF PETTY JEALOUSIES.

It is asking a great deal to urge that one performer recognize without restraint or restriction the ability of another even though this ability be greater than that yet achieved by the first, or that one theatrical manager admit that the business methods of another are even more productive of results than his own, for charitable thoughts among professional people in other walks of life are not so common that they would put the lack of charity among the show people to such shame were it not for the fact that the whole amusement profession is founded upon publicity and that every little knock is consequently so evident. When one thinks of it, the lawyers who recognize the superior merit of competing members at the bar and the doctors who think that other physicians are doing something for the good of humanity are comparatively few.

Yet, in the face of these facts this plea for charity among members of the theatrical profession is made because just now it seems so timely. If there is any fancied reason for “knocking” or “knifing,” that reason must be that the performer or manager who thrusts at a competitor's chances of success feels that there is not room in the profession for that competitor and himself. The theatrical season of 1910-1911 is just getting under way and from every department of the business comes the cry for people. The legitimate wants performers to fill the many companies which are being organized for city runs and the road; vaudeville has never before felt so strongly the need for performers of all classes of ability, and in the business department of the pro-

fession (where “knocking” is just as common as in any other department) there are all kinds of openings for men who are willing to trade their HONEST services for a good living. THERE IS ROOM EVERYWHERE AND NO PERFORMER OR MANAGER NEED “KNOCK” ANOTHER WITH THE IDEA OF MAKING A PLACE FOR HIMSELF.

Although national in its scope, with representatives in every city of consequence in the country, either east or west, THE SHOW WORLD—probably because its place of publication is Chicago, the liveliest and most energetic city in the United States in things theatrical as in other lines—has a little deeper interest in conditions which affect the great American West. It deplores the injury which is being done the amusement business everywhere by the lack of charity on the part of those who are engaged in it. It considers this evil in the east, particularly in New York, where spotlights have been flashing for many years, so deeply seated that effective reform is next to impossible. But it appeals to Chicago and the west to “Stop, look and listen” with the belief that much can be done for the good of the profession here along this line even yet. The man who has made a living in the east and has later tried things in the west will invariably say that the great thing about this bigger and wider section of the country is its freedom from petty jealousies. “There are not a hundred fellows looking for your job all the time, as is the case in the east,” he'll tell you. With this reputation established, it would be well for show people to do their share toward maintaining it.

THERE IS ROOM FOR EVERYONE THAT CAN MAKE GOOD LEAVING PEOPLE OUTSIDE OF THE PROFESSION TO BE THE JUDGES. New theaters are going up everywhere, new departments of the business of entertaining are being established, and there is positive need of people who have the God-given talent of being able to amuse, entertain, and instruct. SHOW PEOPLE SHOULD BE ONE BIG FAMILY. ALL SHOULD HAVE THE SAME INTERESTS. ALL ARE “TARRED WITH THE SAME STICK.” NO SINGLE MEMBER OF THIS BIG FAMILY CAN AFFORD TO BE UNCHARITABLE TOWARD ANY OTHER MEMBER OF THE FAMILY WITHOUT PRODUCING AN UNDESIRABLE RESULT UPON THE WHOLE AMUSEMENT STRUCTURE. Given the ideal conditions in the showman's business life, there are still troubles enough for him. SURELY A GOLDEN RULE OF “LIVE AND LET LIVE,” IF STRICTLY ADHERED TO BY MEMBERS OF THE PROFESSION, WOULD BE PRODUCTIVE OF RESULTS THAT WOULD MAKE EVERYONE'S LOT MUCH EASIER.

Sometimes Too Low in Chicago.
[New York Review.]
Stage salaries are far out of proportion to the service rendered.

Good Sense and Bad Rhetoric.
[The Player.]
We do not think that for many years the circus will fail to attract in the United States.

Who Said It? Name Your Man!
[Variety.]
Some say that Mr. Kohl will listen readily to a Keith offer.

So the Actors' Union Claims.
[Dramatic Mirror.]
The theater must please the general public in order to live.

BANDITTI OR CANADIAN PACIFIC SHARKS

Just a few short words in a telegram that read like this: “Robbed on the train. Wire one hundred dollars. Vancouver hotel. Sorry” from E. J. Kilpatrick, the Australian amusement promoter, to his brother Charles Kilpatrick, who has the human roulette wheel with the Great Parker Shows, but these few words have caused no end of serio-comic speculation among the show folk in and around Chicago.

E. J. Kilpatrick and wife had been spending a six months' vacation in the United States and not long ago left for

Vancouver, B. C., to sail for the Land of the Kangaroo. The telegram reached Chicago shortly before the Australian visitor was due at his terminal on this continent where he was to take the steamer Zealander on Wednesday of last week. The hundred, of course, was sent.

The Kilpatricks and their friends know that there are more ways than one of being robbed in these days of banditti and Canadian Pacific poker sharps. It seems strange that E. J.'s “wife would let him.”

He Is a Favorite Still.
[New York Star.]
Eddie Foy was, for years, a tremendous public favorite in Chicago before he came to New York.

Try the Inside of the Saloons.
[Opera House Reporter.]
It is next to impossible to get a good lithograph billing in the winter time.

Satisfied But Not Contented.
[New York Telegraph.]
K. & E. are satisfied.

The Probable Reason.
[O. L. Hall, in Chicago Journal.]
Half the critics in New York see “Mother” as theatrical clap-trap and “sich.” It came from Chicago.

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