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THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

THIS WEEK'S NEWS THIS WEEK

PROFESSION OF ENTERTAINMENT

Vol. VI. No. 12.



CHICAGO

September 10, 1910



Lillian Russell



Gretchen Hartman



Amelia Stone



Adrian Kroell



Mabel McCane



Thelma Orr

Photos by
Gross
Chicago

ACTRESSES AND PETS ON WHICH THEY LAVISH THEIR AFFECTION

Sells-Floto Wants to Sell

All of its stock cars, 60 feet long, because we are going to rebuild brand new trains for season 1911. Sleepers and flats have nearly all been sold. Delivery of cars will be made November 15th.

Sells-Floto Wants to Engage

performers doing acts of all and every kind for season 1911. Those who desire engagements will please send photos in costume, state fully what they do and name lowest salary so that letter-writing may be avoided. Let it be understood that no act is too big or too expensive or can carry too many props, if the display made lends itself to extravagant advertising and makes good with the public.

Sells-Floto Wants Side Show Attractions

of every nature and description. Suggestions of any kind whether they have been fashionable or if an entirely new idea are welcomed, and prompt attention is promised all correspondents.

Sells-Floto Will Have a 50-Car Circus

season 1911—expects to prove to its owners that the best and most remarkable show can be given for 25 cents admission and earn plenty of money, because this season has proven it to be so with a circus not half good enough to satisfy Sells-Floto.

Sells-Floto Wants for Menagerie

animals (excepting Cats, Hip. or Giraffes, which have been purchased) which may amuse or interest circus patrons.

Sells-Floto Wants Folks to Write

for engagements for 1911 in all and every department, but those who do not want to work or have the slightest idea of graft of any nature in their minds, save stamps.

Sells-Floto Does Not Play

the public for suckers, but as kings and queens, and all employees are expected to do their best to help make all visitors welcome, have a good time.

Sells-Floto Treats All

its employees in first class manner and its rules governing are based on plain, simple, common sense.

Performers desiring engagements may address

CHRIS O. BROWN (care Sullivan & Considine), 1440 Broadway, New York City
Or **PAUL GOUDRON** (care Sullivan & Considine), 67 So. Clark St., Chicago
Or **H. H. TAMMEN**, 236 Symes Building, Denver, Colorado

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

THE SHOW WORLD
September 10, 1910.
H
People's Newspaper
THE BATS BOUNCED
HELD WITH A CIRCUS
Members of Color
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'THE PAPER WITH A HEART AND A SOUL'

THE SHOW WORLD

The Show People's Newspaper

CHICAGO, SEPTEMBER 10, 1910.

For All Kinds of Show People

FIRST WHITE RATS SCAMPER HELD WITH A CIRCUS.

Twenty-six Members of Order with Hagenbeck-Wallace Show Have Outing.

The first White Rats scamper ever held with a circus took place at Portsmouth, Ohio, last Sunday when the twenty-six White Rats of the Hagenbeck-Wallace show held an outing at an island in the Ohio River. Fred Jencks was general organizer of the affair and to him goes great credit for its success. Dan Kelley was first assistant to Jencks and was also very active in the preliminary work. The regular committee of White Rats consisted of Ed Kennard, Henry Stantz, and Ernest Gerard. The committee in charge on the day the outing was held included the above and Speck Enos, Fred Pickard, Charles Marville, and Winfred Griffin.

The weather was not ideal but this did not dampen the ardor of the picnickers. The races were held just the same as though it were not raining. The dancing platform (one of the stages from the circus) was used whenever the sun came out from behind the clouds, and a splendid orchestra provided the music. The "Mulligan" was served in the Casino and better eating is not remembered around a show which is noted for its picnics and big dinners.

The races were in charge of Bert Cole, official announcer, and James H. Rutherford, starter. The judges were Jack Sutton, William Heuman, and E. E. Meredith, who was given the place of Charles Weitzel. The first event was a "Gent's Race" in which Clarence Savoy and Vincent Merodias tied. The second event was a "Little Ladies" race in which Cecilia Fortuna was winner. The third event was a "Runt's Race" and Kid Kennard took first honors. The fourth event was a "Heavy-Set Ladies" race and Josephine Pickett was winner. The fifth event was a three-legged race in which Jack Cullen and Dennis Burns came in first. The sixth event was a "Married Ladies" race in which Lottie Rutherford was victor. The seventh event introduced the "Ladies of the Gents' Dressing Room" and Henry Stantz was the leader. In the "Clown's Race" Fred Jencks was winner, and in the "Fat Men's Race" Jim Williams was given the decision over a man ahead who did not possess sufficient flesh to be entered.

BARRYMORE WEDDED

TO MISS KATHARINE HARRIS
New York, Sept. 7.—Jack Barrymore and Miss Katharine Corri Harris were married here Thursday of last week. The couple are spending the first part of their honeymoon with Mr. Barrymore's brother-in-law and sister, Mr. and Mrs. Russell G. Colt at Mameronek.

HUNDRED IRON GRAYS FOR SELLS-FLOTO SHOWS.

Denver, Colo., Sept. 8.—The proprietors of the Sells-Floto shows have commissioned their Chicago purchasing agent to secure 100 head of evenly-matched iron gray draught horses to be added to their circus equipment for 1911. When the order is filled, the animals will be forwarded in one consignment to the winter quarters at Denver.—Dixon.

Chinese Theater Becomes Church.

New York, Sept. 7.—After a quarter of a century as a playhouse the Chinese theater in the heart of New York's Chinatown has become a place of religious worship, passing into the hands of the Rescue Society. The theater's success in recent years has been marred by the bitter tong wars which have been waged in this city.

Norristown, Pa., Sept. 7.—Abraham Sablosky has acquired by lease the Grand opera house, the oldest theater in this city. Mr. Sablosky now operates all the places of amusement in the city.

Lowell, Mass., Sept. 7.—Work on the new Keith \$100,000 theater has been started in this city.

Mission, Tex., Sept. 7.—Fire destroyed the Star theater here Saturday night of last week. The building was valued at \$1,500 and was partly insured.

RINGLINGS SPIKE COFFIN IN ST. JOSEPH, MO.

Trust Organization Fights License, Encounters Rain, and is Haled into Court

St. Joseph, Mo., Sept. 7.—The Ringling Brothers' Circus did much toward nailing up the coffin of the circus trust on the occasion of the show's exhibition here Saturday of last week, and the combination left behind it in this city an impression in the minds of influential citizens which is very likely to have a very important bearing upon future engagements of syndicate shows in St. Joseph. Saturday was indeed a bad day for the Ringlings. In the first place, the show management protested vigorously against the payment of the \$150 county license which was demanded, claiming that the amount was exorbitant. Next, the weather was inclement and rain kept the crowds down at both performances, and finally, Henry Ringling, one of the Ringling Brothers, and three attaches of the show were arrested, and each fined \$25 and costs, or a total of \$131.50.

License Argument an Old One.

The argument over the license was probably an echo of the public privilege question which was raised some time ago in various parts of the country, mainly through the efforts of the management of the Sells-Floto Shows, the most powerful opposition the circus syndicate has had in years. In fighting the license demanded by the county, the Ringlings only acted in conformity with their previous actions where high licenses for outdoor amusements were demanded. At first the Ringling management flatly refused to pay the \$150 fee, which the county authorities had fixed, and the payment of the amount was only secured after the court had placed in the hands of a constable an order on the circus firm for the amount. The Ringlings capitulated about 5 o'clock in the afternoon, only after a proposition made by their attorneys offering to put up a \$300 bond and appear in court Monday morning and settle the matter, had been refused. In addition to the \$150, the circus was required to pay a city license of \$75. It is said that in times past circuses have played this city with the payment of a meagre \$10 fee, which was accompanied by numerous complimentary tickets given for distribution about the court house. This time there were no "comps" for the county authorities. More than 100 free admissions are said to have accompanied the \$75 city license, the tickets being distributed around the city hall. A well-known local attorney, who has attached the Ringling show on almost every visit, is said to have been sent twelve passes with the kindly admonition, "Please let us go this time."

Violation of Freak Law Charged.

The arrest of Henry Ringling and his co-defendants was made for the violation of the Missouri state law, which prohibits the exhibition of any deformed person or monstrosity in human form within the confines of the commonwealth. Mr. Ringling was taken from his private

car at midnight. The other defendants fined were Pirumel Sanni, the deformed person in dispute; M. K. Ronia, caretaker of the freak; and O. C. Noble, in charge of the sideshow. Charles Scott, ticket seller, was also arrested, but was later discharged. Sanni is a nineteen-year-old East Indian boy who is described as having a second body growing out of the one which Nature plans most people to have.

The defendants were tried at what is said to have been the first session of midnight court in St. Joseph, and although attorneys fought stubbornly for them, contending that there was great scientific interest in the exhibition, were fined.

Performance Fails to Satisfy.

In commenting upon the Ringling engagement, the St. Joseph Gazette had this to say: The number of high-class acts with the Ringling show this year is smaller than usual and persons who went to the circus last night were strongly of the opinion that the trust, believing it has less of a fight on than in other years, has made a decided cut in expenses. Many of those who saw the show declared it did not come up to the quality of the entertainment offered by the Sells-Floto circus, an independent organization, which was here several months ago.

NO SHOW IN TOPEKA.

Ringlings Lose Both Afternoon and Evening Performances on Account of Wet Lot.

Topeka, Kan., Sept. 7.—After spending two days in this city at an enormous expense, the Ringling Brothers Circus was forced to leave town without giving a single one of the two performances which had been advertised. The show arrived Sunday from St. Joseph after a rather disastrous engagement and went onto a lot which was then so soggy after heavy rains that it was deemed inadvisable to stretch the canvas. Monday morning the lot was in even worse shape and it was first decided to abandon the evening performance in order that the show might have plenty of time to get off the bad lot and make the next stand. When an attempt to raise the canvas for the matinee performance was made this was found practically impossible and the afternoon show was called off.

The heavy wagons were all so deeply imbedded in mud that from twenty-four to forty-eight horses were required to haul them off the lot.

Before leaving Topeka, the Ringling management was advised by wire that the lot contracted for in Concordia, the Tuesday stand, was under two feet of water.

Henry was the only one of the Ringlings with the circus in this city.

ONE-TIME BARNUM PARTNER DIES

James L. Hutchinson, of Barnum Bailey & Hutchinson, Is No More

New York, Sept. 6.—James L. Hutchinson, formerly a partner of Phineas T. Barnum and James A. Bailey in the circus business, and one of the veteran circus men of the country, was buried today from the Marble Collegiate church, 1 West Twenty-ninth street. He died Saturday at his summer home at Shelter Island.

The veteran circus man is survived by two sons and two daughters, James L.

Hutchinson, Jr. and Guy Hutchinson, who was a famous quarterback on the Yale football team a few years ago; Mrs. Eugene Verdey, of Augusta, Ga., and Miss Ruth Hutchinson.

Charles R. Hutchinson, treasurer of the Barnum & Bailey Show, and Fred Hutchinson, manager of the Sells-Floto Circus, are relatives of the deceased.

The firm of Barnum, Bailey & Hutchinson was known around the world.

WILD WEST MEN ENGAGED FOR THE COMING SEASON

Many of the Old Force Will Again Be with the Miller Bros. & Arlington Show

Manitowoc, Wis., Sept. 7.—Edward Arlington, associate owner with the Miller Brothers of the 101 Wild West Show, is traveling with the big arenic attraction at the present time. Mr. Arlington was here with the organization and will continue with it until after the engagement at the Minnesota State Fair.

Though the present circus season has some weeks yet to run, Mr. Arlington is already preparing for next season. Walter T. Murphy and C. W. McClintock, contracting agents, have been re-engaged and P. W. Harrell has been secured for Advance Car No. 1, making his fifth season in association with Mr. Arlington. John D. Carey will again be contracting press agent. The business force will be practically unchanged.

The 101 Ranch management was especially well pleased with the show's business at Racine where they followed the Sells-Floto Shows with their twenty-five-cent price.

ROBINSON GENERAL AGENT IN CHICAGO FOR SOJOURN.

George Aiken, general advance manager of Robinson's Famous Shows, is at the Wellington and will make his headquarters in Chicago for the next few weeks. Mr. Aiken stated to a Show World reporter that his show was playing to good business, and that he had every reason to believe that the season would prove a profitable one. The Robinson Famous Shows are carried on sixteen cars. The rolling stock equipment, according to Mr. Aiken, is first class in every particular. The show is given in two rings and a forty-foot steel arena. Two big animal acts are featured. The circus will be enlarged for next season. Just where it will winter has not been determined, but the matter is under consideration at the present time. Mrs. Aiken joined her husband at the Wellington, Thursday.

M. S. BODKIN PLANS CIRCUS TO PLAY CHICAGO LOTS.

It is reported that M. S. Bodkin, the veteran circus adjuster, who has been of great assistance to Gentry Brothers, the 101 Ranch and the Young Buffalo Wild West shows in looking after various matters for them in Chicago this summer, will organize a circus on his own account to play Chicago lots next season. Bodkin knows the game from A to Z, and has dug up more choice Chicago lot location than any other man in the business. It is rumored that the Gentry Brothers will play ten weeks on Chicago lots next summer. They have cleaned up a lot of money here this year, and will leave behind them an enviable reputation. It is anticipated that the Gentrys will encounter some fierce competition in Texas this fall.

HURTIG & SEAMON TAKE OVER SID EUSON'S THEATER.

Hurtig & Seamon have leased the Sid Euson theater on the North Side, Chicago and it will be altered into what is known as a "Class 5" house. The lease is for five years and the rental is given as \$9,000 annually for the first three years and \$10,000 annually for the remaining two years.

LEADING LADY DROWNED WHILE BOATING.

Worcester, Mass., Sept. 7.—Mrs. Kittle Perle, leading lady of the Manhattan Opera company, was drowned in Lake Quinsigamond, here, Sunday evening. She and her husband were boating and the boat capsized when they attempted to change seats. The husband was unable to save her.

Hold Fair in Dodson, La.

Dodson, La., Sept. 8.—Active preparation is in progress here for the Winn Parish Fair, which is dated for Oct. 19, 20, 21 and 22. The territory to be represented has enjoyed a prosperous agricultural season and the indications are that the fair will be very successful.

RELIABLE RECORD OF VAUDEVILLE ACTS

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

OWEN & HOFFMAN CO.

Billing—"The Benediction."
Class—"B." No. 361. Time—25 minutes.
Seen—Linden, Chicago, Sept. 6, 1910.
Place of Bill—Headliner. Number of men 3; number of women 1.
Scenery Required—Center Door Fancy in Four.

Remarks—It remained for Francis Owen to create a villain who is not entirely bad. Other plays and sketches display villains by giving free play to the unruly passions which make their character. Francis Owen introduces a villain who is a good husband, an over zealous father, a model man in the community and yet a "heavy" owing to his unsympathetic nature, his lack of appreciation, his desire to make money and his selfishness. "The Thief" and other plays attract the sympathy of the audience to a wrong-doer. "The Benediction" does not attempt to do this. It simply shows a human villain. It makes those who see it hate vice because it is wrong. It shows the villain as he is found in every community and he likely has half a dozen counterparts in every audience. The "heavy" in "The Benediction" is not a villain at all, to judge by the conventions of the stage, and yet he has the hardness of heart, and the utter lack of sympathy, which mark him as a more dangerous man to society, perhaps, than the robber or the thief. The inanimate mask of the stage villain is changed into a living figure in "The Benediction" and while virtue gets its reward to an extent in the working out of the plot, the wicked are damned, in so many words, without being profane. The leading character is a lovable old man, a union veteran, who lives with his daughter. He is the least bit childish but has found the secret of happiness in the laying away of love in other hearts, which he speaks of as wealth. When pension day comes his money is already promised to the children and the needy. The old fellow drinks and swears but takes care not to do so before his grandchildren lest he set them a bad example. Francis Owen plays this part and better character acting cannot be seen on the American stage. The inflexions of his voice and the changes in his attitudes, indicating his intensity, his gaiety and his self-forgetfulness are well worthy of close observation by students of acting. The other characters are his son-in-law, a candidate for mayor, who is the villain described above, his daughter, and a neighbor. The last is one of those good-hearted souls who do so much toward brightening the world. He agrees that the son-in-law is right in a measure when he wishes to send the old soldier away that the children may not be influenced by a bad example, yet he invites "grandpa" to live with him, taking a chance as to the morals of his own children. This good natured chap and the old soldier provide refreshing comedy throughout the playlet for the neighbor will tease the old man although loving him and respecting his mode of life. When the husband and wife have differences regarding the effects of the old man's example on the children, it is left to him. Rather than shake the confidence of his daughter in her husband, the old soldier leaves. The son-in-law is half regretting his determination as the final parting approaches and asks the old man for his benediction. Just as he leaves the door, he turns and gives the son-in-law his "benediction" in the expressive phrase—"Go to h-l." It is doubtful if there are any better sketches in vaudeville than "The Benediction." It is so meritorious that it should by all means be worked out into four-act play.

GEO. YEOMAN.

Billing—Monologist.
Class—"B." No. 360. Time—17 minutes.
Seen—Linden, Chicago, Sept. 6, 1910.
Place on Bill—Next to Closing Five-Act Show.
Scenery Required—Olio in One.

Remarks—George Yeoman probably has an entirely new act since he was last seen in Chicago. It is possible that the comic song with which he opens was heard here before but the talk and the parodies which make up the remainder of his offering are brand new and no mnemonics are necessary for them to be recognized if heard again. Yeoman's new material is excellent. It is freshly amusing at all times and often extremely witty. The dairy lunch talk has been cleverly evolved from close observation and it hits the spot with those theater-goers who have experienced the very difficulties of which Yeoman speaks. There are dozens of good jokes in the talk. A fellow sitting near to Yeoman observed: "I love my noodle soup." "So I hear," is the reply of the Dutchman. Yeoman employs the German dialect throughout his act and dresses as a well-to-do Dutchman with full dress suit, white vest and white spats. Yeoman has some bright parodies which made a tremendous hit at the Linden. "Has Anyone Here Seen Kelly?" "The Glow Worm" and "Bells on Her Fingers" lend themselves nicely to his comedy purpose. It looks as if it were out of the question for Yeoman to get away after twelve minutes, which is long enough for a single entertainer to hold the stage.

THE HEUMANS.

Billing—Bicycle.
Class—"C." No. 352. Time—11 Minutes.
Seen—Hagenbeck - Wallace Circus, Wellston, Ohio, Sept. 3, 1910.
Place on Bill—Stage Two. Number of men, 2; number of women, 2.
Scenery Required—Full Stage.
Remarks—This act is along usual lines until the finish. There is some good riding, however, and the interest is maintained in it throughout. The comedian has many peculiar stunts which get big laughs. At one time he rides a grindstone. There is a race climax. The comedian rides one wheel and a young man and a lady ride another. There are big chronometers which show the speed with which the cyclists are going. The comedian provides many laughs by his efforts to win.

THE GIPSY PLAYERS.

Billing—Musical.
Class—"C" No. 350. Time—12 minutes.
Seen—Republic, Chicago, Aug. 31, 1910.
Place on Bill—Opening.
Scenery Required—One (10 minutes); Full Stage (2 minutes).
Remarks—Martinez & Martinez appear in Mexican costume and first play mandolin and guitar. The lady follows this number with the "Sextette from Lucia," played on the saxophone. The man then plays "Bolo Rag" on the saxophone. Both then take banjos and render "The Stars and Stripes." The woman then offers "Sonnambula" on the clarinet and the man follows it with "Silver Threads Among the Gold" as a slide trombone solo. For the encore "A Dream of the U. S. A." is given in full stage. The

KULLERVO BROTHERS.

Billing—Acrobatic.
Class—"C"—No. 351. Time—6 Minutes.
Seen—Hagenbeck - Wallace Circus, Wellston, Ohio, Sept. 3, 1910.
Place on Bill—Stage Two.
Scenery Required—Full Stage.
Remarks—The Kullervo Brothers are clever acrobats. They tumble nicely and do a variety of head to head stands, and similar work, which is worthy of mention. The feature of the act is where one of them walks up and down stairs on his head. There are seven steps up and seven down and three hops are necessary to carry him across the table to which the steps are attached. The walking on the head is deemed worthy of a special announcement by the circus management.

BERT TURNER.

Billing—Comedy Juggler.
Class—"XX" No. 363. Time—10 minutes.
Seen—Academy, Chicago, Sept. 7, 1910.
Place on Bill—Opening Eight-Act Show.
Scenery Required—Exterior in Four (Special).
Remarks—It is impossible to get the value of a comedy act when the crowd is very small. Opening the show at the academy, Bert Turner worked at a disadvantage. He has quite an elaborate set and makes his first appearance in a prop auto. There is funny work which occupies a couple of minutes, before the nature of the act is made evident. When Turner removes his gloves he places them together and begins juggling by the manipulation of gloves, hat and umbrella. He then juggles balls, cigar boxes, etc., and ends with a clever ma-

JOHN AND WINNIE HENNINGSS.

Billing—Comedy with Specialties.
Class—"XX" No. 362. Time—15 minutes.
Seen—Kedzie, Chicago, Sept. 1, 1910.
Place on Bill—Next to Closing.
Scenery Required—Center Door Fancy in Four.
Remarks—John Hennings was formerly the principal comedian of the trio known as Hennings, Lewis & Hennings, and he brings the same delightful comedy to the new act, which made the offering in which he was formerly seen, such a hit. Hennings is one of the best of the eccentric comedians who make fun under the guise of silly young men. His partner was formerly with the Eight Vassar Girls. The new vehicle is nothing more than a framework on which to hang the specialties of the two. Intermingled between Hennings' singing and dancing and the lady's cornet playing is some lively talk which has been well put together and which is gotten over nicely by the new team. The lady is entertaining the young men in a parlor. He is the least inclined to become her admirer. Enough so for the entertainment of theatergoers. The act should be seen at better advantage than in an air dome for it was impossible to give them the set they should have and this made the exits and entrances the least bit awkward. Hennings' first song is "Nobody Loves a Skinny Guy." He sings the first verse while seated. As the second verse is about concluded the lady returns and a ludicrous kissing scene provides much laughter. Another opportunity to display his ability is given when he burlesques melodrama. He gets many laughs with this bit. The lady is then given an opportunity to play the cornet and renders "The Garden of Roses." The fun is not permitted to lag for Hennings accompanies her at the piano and continues his rapid comedy gait. Following this he dances. Hennings' dancing is too well known to need extended mention. It is sufficient to say that he followed three acts with dancing in them, two doing eccentric steps, and received the most applause of the evening. The act closes in one and both bring out camp chairs and sit while singing "Skiddaddle-daddle-dum." There seems to be no end to this song. The audience liked it and recalled the pair time and time again. Each verse was better liked than its predecessors. John and Winnie Hennings have a skit, of the musical comedy order, which when seen under favorable circumstances is believed to merit a classification entitling them to appear on any bill.

MARVELOUS GRIFFITH.

Billing—"Human Adding Machine."
Class—"B." No. 357. Time—23 Minutes.
Seen—Majestic, Chicago, Sept. 6, 1910.
Place on Bill—Seventh in Ten-Act Show. Number of men, 3.
Scenery Required—Olio in One.
Remarks—Griffith gives a most interesting performance. It is along the same lines as that of the late Sol Stone, who appeared at the Majestic last November. Griffith is awarded a better position on the program than Stone could get and this accounts in a great measure for his more pronounced success. Griffith is a middle-aged man who looks nothing at all like a showman. He is introduced by a young man who is a clever talker and adds considerably to the entertaining value of the offering. Blackboards are placed right and left and Griffith multiplies numbers called out by the audience. Nine figures are multiplied by nine figures and the skeptical have an opportunity of copying the figures down and working out the sum at their leisure. Dates are then called out and Griffith gives the day of the week on which they fell. This part of his performance is just like Stone's, except that the lecturer goes down in the audience and occasionally gets some fun out of the questions and Griffith's answers. The young man had a calendar to prove that Griffith's replies are correct. The working out of a problem in which the number of girls and boys in various families is ascertained is also made interesting.

BILLY CHASE.

Billing—Songs.
Class—"C." No. 355. Time—13 Minutes.
Seen—Empress, Cincinnati, Sept. 5, 1910.
Place on Bill—Next to Closing Six-Act Show.
Scenery Required—Olio in One.
Remarks—Billy Chase is a recent recruit to vaudeville from burlesque. He wears evening dress and sings parodies and patter songs. The titles of songs, with bits of their tunes, have been worked into one number which is liked. A speech explaining that there is an act to follow is introduced into a patter song. Some silly talk between his vocal offerings is enjoyable.

Formal Opening September 15.

H. B. Burton left Chicago Wednesday of this week for Des Moines, Iowa, and the new offices of the W. V. M. A. in that city will have a formal opening about September 15.

THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

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

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

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

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

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

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

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

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

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

man retains his trombone and the woman plays an xylophone and at the same time beats a bass drum, a snare drum, cymbals and plays bells. The closing is a medley of patriotic airs which scores. Both members of the team are clever musicians. Each does an equal share of the work. The lady has an unusually attractive appearance, the costuming and music is sufficiently classy for strong bills and the act is novel and pretty aside from its exceptional value from a musical standpoint. This act should always be given a spot in the middle of a bill to get its entire value.

LILY LENA.

Billing—Songs.
Class—"B." No. 358. Time—23 Minutes.
Seen—Majestic, Chicago, Sept. 6, 1910.
Place on Bill—Fifth in Ten-Act Show.
Scenery Required—Olio in One.
Remarks—Lily Lena has a way of waiting for applause which is rather embarrassing to those in front. She has such confidence in her deserving that the audience performs its perfunctory part. Miss Lena appeared at the Majestic last December. She returns with some new songs. Her present repertoire includes: "I Wish I Lived Next Door to You," "The Beautiful, Beautiful Sea," "When the Lights Are Low," "I'd Like to Meet You Again" and "Have You Got Another Little Girl at Home Like Mary?" Miss Lena wears pretty costumes and makes remarkably quick changes. She is not so big a hit as some of her English sisters. If asked to explain how this is figured out and wishing to oblige (as Marvelous Griffith does on the same program) it could be pointed out that she appears early (having a less important place on the bill) and that the applause given her is not one-fourth as hearty as that created by Jewell's Manikins or Harry Fox and the Millership Sisters, acts on the same bill.

manipulation of three silk hats which brought a round of applause from an audience which had increased in numbers. Between the juggling tricks Turner provides amusement by changing costume behind a screen which comes only to his knees, by entering a bar room for refreshments when the articles are stubborn, by finding the town has gone dry when he again wants a drink (both made plain by signs displayed) and by turning the number on the auto until it reads "O h-l." The numbers have been 7734—0 and when turned upside down the four looks like an "h" and the other letters read correctly for the joke.

MUSICAL ALWARD.

Billing—Xylophonist.
Class—"C." No. 353. Time—12 Minutes.
Seen—Empress, Cincinnati, Sept. 5, 1910.
Place on Bill—Opening Six-Act Show.
Scenery Required—Olio in One.
Remarks—Alward's selections range from standard overtures to popular airs. One class of music seems to go as well as another when this masterful player holds the attention with the xylophone. His performance on that instrument is exceptionally praiseworthy and his efforts were hailed with every indication of genuine and hearty favor. Alward appears in uniform and has a cover displayed on the front of his instrument which is of the same color, with the name "Musical Alward" on it. His first number is patriotic. At one point a revolver is discharged by a tap of the mallet. This comes as a surprise and lends additional interest to a stirring medley. All of his numbers are favorably received. Twelve minutes pass so rapidly with Alward on the stage that the audiences appear unwilling to believe that the act is completed,—a compliment that this clever musician well deserves.

REPORTS ON ACTS NOW IN CHICAGO

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

Advanced Musical Four—On third at the Kedzie the first half of the week and worth more than passing notice.

Ahlbergs, The—Closed the show at the Kedzie the first half of the week with an acrobatic novelty which found favor.

Arden, Edwin & Co.—In eighth place at the Majestic with a one-act playlet, "Captain Velvet."

Santa Brothers—Appearing in the olio of the Columbia Burlesquers at the Star & Garter and receiving well-earned applause.

Bard Brothers—Closing the show at the Trevett and making a splendid feature act.

BEATRICE TURNER.

Billing—Singing Comedienne. **Class**—"C." No. 356. **Time**—13 Minutes.

Seen—Empress, Cincinnati, Sept. 5, 1910.

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

Remarks—Comic opera's loss is a real gain for vaudeville in this instance. Miss Turner is best remembered as following Anna Laughlin in "The Wizard of Oz" and judging from her hit at Cincinnati, it is quite likely that she will duplicate Miss Laughlin's success in vaudeville. Opening with "When Grandma Was a Girl," Miss Turner presents this meritorious number in a way which differs from others. The talk-in-the-street-car verse, while along the same general line, is unlike that offered by other singers and is delivered charmingly. Her second song is one of those philosophical discourses which are half sung and half recited. The title is "What's the Use of Having Money?" It is new and strikingly clever. Miss Turner sits on a chair while giving the first verse and takes a graceful position, leaning on the back of the chair, for the second verse. Other songs were popular with an audience which admired Miss Turner greatly and loudly applauded her efforts. Miss Turner dresses with commendable taste, has a good voice, and that personality which vaudeville requires. She proved to be one of the hits of an exceptionally strong bill.

THE RIALS.

Billing—Roman Rings and Comedy. **Class**—"C." No. 354. **Time**—9 Minutes.

Seen—Empress, Cincinnati, Sept. 5, 1910.

Place on Bill—Second in Six-Act Show.

Scenery Required—Full Stage. **Remarks**—This is the first week in America for an act which should prove a big hit over the Sullivan & Considine circuit. The man is dressed as a dude comedian and the woman as a soubrette. The work on the rings is clever and in addition the man has a line of comedy which will insure the success of the offering "on this side." That "finish" which is noticeable about foreign acts is much in evidence.

DE ONZO BROTHERS & FRIDAY.

Billing—Novelty Jumpers. **Class**—"D." No. 359. **Time**—16 Minutes.

Seen—Majestic, Chicago, Sept. 6, 1910.

Place on Bill—Second in Ten-Act Show. **Number of men**, 3.

Scenery Required—Full Stage. **Remarks**—There are two straight jumpers who perform some difficult feats and were rewarded with a degree of applause rather unusual for acts so early on the bill. The third fellow in the act dresses as a clown. He made one or two people laugh.

GRIFFIN COMPANY SECURES ANOTHER TORONTO HOUSE

Toronto, Can., Sept. 7.—The Griffin Amusement Company have taken over the Majestic theater here; it opened August 29 with five and ten-cent vaudeville. The Griffin company owns practically all of the moving picture theaters in this city and has houses in Ottawa, Brockville, and Sudbury.

Felix & Caire "Flop."

Felix & Caire, who are in their second week at the Temple at Grand Rapids, are reported to have been voted ordinary in that city. Rumor has it that the Grand Rapids theatergoers have refused to enthuse over the youthful prodigies.

Chares Moreland Around Again.

Charles Moreland's many friends will be pleased to learn that he is up and about the Chicago rialto after a protracted sojourn in the hospital.

Barr & Evans—Opened the show at the Arch the first half of the week and pleased.

Brantford, Tom—On next to closing at the Julian and scoring an immense success.

Bristow & Warren—On third at the Julian with singing and talking which entertains.

Bachelor, Harry—On fourth at the Academy the first half of the week with a pleasing musical act.

Clothilde & Montrose—Acrobats who open the show at the Julian and please.

Duncan & Clark—On third at the Trevett; should not be confused with Duncan Clark.

De Rossi's Models—Placed on the bills at the Academy Tuesday night to strengthen the show.

Fox and Millership Sisters—On next to closing at the Majestic and duplicating their former success at that theater.

Frevoli—Opened the show at Schindler's the first half of the week and his shadowgraphs were well received.

Fogarty & Jennings—Opened the show at the Circle the first half of the week with a new act, which is not in shape as yet.

Guerin, Archie—Imitates Frank Fogarty, George Cohan and sings a song on his own account; in third place at the Majestic, he is well liked.

Goldie Brothers—On second at the

Arch the first half of the week and well liked.

Hoier, Thomas P. & Co.—On second at the Kedzie the first half of the week and a big hit.

Imperial Musical Trio—Opening the show at the Trevett and well liked.

Jacobs & Sardell—Opened the show at the Linden the first half of the week and presented barrel jumping, which was well-liked at that house; the act is "new" to Chicago.

Jewell's Manikins—An exceptionally good act which divided applause honors with Harry Fox and the Millership Sisters at the Majestic Tuesday afternoon; it is assigned to sixth place on the bill.

Keim, Adelaide & Co.—Closing the show at the Julian with "Miss Bright, Decorator." She is proving a strong drawing card for that house and took five curtain calls at one performance early in the week.

Lang & May—On fourth at the Kedzie the first half of the week and pleased.

Larkin & Burns—Opened the show at the Kedzie the first half of the week and well liked.

Lydell & Butterworth—On third at the Kedzie the first half of the week; a return date within two months.

Mitchell, Mae—On second at the Julian with songs which make a hit.

Montgomery Duo—Closed the show at the Arch the first half of the week and the management reports the act as "fine."

It is a musical offering and is quite pretentious.

Morrow, William & Co.—Closed the show at Schindler's the first half of the week and pleased; a new woman in the act does nicely.

Mills & Moulton—On next to closing at the Trevett and scoring.

Morris & Sherwood Sisters—On third at the Circle the first half of the week and went fairly well.

Martin, Dave & Percie—On second at the Ashland the first half of the week and well liked.

Meeh's International Trio—Closed the show the first half of the week at the Ashland and pleased.

O'Hearn, William J. & Co.—Closed the show at the Circle theater and took seven curtain calls Tuesday night.

Roehrs, Three—On fourth at the Trevett, with a globe act which is making a hit.

Rafael, Dave—On second at the Circle the first half of the week with "On the Farm," which he procured from Ed Reynard; he made a big hit at that house.

Ray, Skates—Opened the show at the Ashland the first half of the week with dancing on roller skates and received merited applause.

Stewarts, Dancing—Opening the show at the Majestic and doing some difficult steps.

Scharff, Ernest—On fourth at the Majestic with a musical act in which he plays on a number of different instruments and pleases.

Snyder & Miller—On third at the Arch the first half of the week with singing, talking and dancing, which found favor.

Seely & Edwards—On third at Schindler's the first half of the week; they need new material.

Simons, Murray—On next to closing at Schindler's the first half of the week he made a big hit at that house, according to Manager L. S. Schindler.

Somers & Storke—Presenting "Jackson's Honeymoon" in fifth place at the Trevett and getting many laughs.

Swift & Rhodes—On sixth at the Trevett with a new act which is only "fair" at present.

Swedish Ladies' Quintet—Played the Academy the first half of the week and went fairly well.

at the Academy the first half of the week

Taylor, Mae—On second at the Linden the first half of the week and when mentioning "Broadway" added "New York"; she must have thought that Chicagoans did not know where Broadway was.

Veaux, Carlyle & Co.—On third at the Academy Monday night, but the act went bad owing to stage hands missing cues; on Wednesday night it was second on the bill.

Wightman, Allan—A clay modeler on second at the Trevett and pleasing.

Zertho's Dogs—Closing the show at the Majestic with a novel trained dog offering.

THE WOMAN IN VAUDEVILLE.

"There is no field of endeavor in which woman has a greater opportunity than in the theatrical profession," remarked Mrs. Belle Gagnoux, of the Gagnoux, who recently left Chicago. "Women not only provide the major part of the entertainment of many acts, wear the costumes which delight both men and women of good taste, but often attend to the business of the act, arranging the dates and passing on the salary to be accepted. I have managed our act for several years, an arrangement my husband urged upon me in order that he might have more time to invent the novelties for which our offering is more or less famous. I am only one of hundreds of women who look after the business of acts," continued Mrs. Gagnoux. "I have always been treated with the greatest courtesy by agents and managers and have grown to enjoy the visits to booking offices which some folks pretend to dread. Irene Lamb, of Lamb's Manikins, has managed that act for some time. Maud Ryan is known far and wide as head of the Inness & Ryan offering, Kathryn La Moines is manager of the Musical La Moines, although she is always accompanied by her husband in her rounds; Nina Straw, of Shannon & Straw; Mrs. Roselle, of the Roselles; Emma Schilling, of Schilling's Colleens; Billie Methven, of the Methven Sisters; Madame Bedini, of the Bedini Family; Lola Y'Berri, of the big dancing act; Minnie Hoffman, of Owen & Hoffman; Miss Arcola, of Arcola & Co.; Jane Dara, of Jane Dara & Co.; Mrs. Craig, of Musical Craigs; Mrs. Godlewsky, of the Godlewsky Troupe, and scores of other women are handling successful vaudeville offerings very ably."

Fables in Vaudeville No. 17

"The DARK HORSE That WON In A GREAT HANDICAP Race"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was booked on the same BILL some of the most prominent PESTS and NUISANCES in VAUDEVILLE. As they sat around the STAGE, waiting for the ORCHESTRA to arrive, they got into a DISPUTE as to which of them was the BIGGEST pest, or the GREATEST general NUISANCE. "WELL," said the man with the STAMP, "I don't want to boast, but I think you have to hand it to ME as the one best BET when it comes to being a PEST. I have stamped my name and line of business in every THEATER from MAINE to CALIFORNIA, and have even penetrated to collections of PHOTOS in MANAGERS' offices and stamped my name there. My right hand NEVER grows weary as long as a bit of SCENERY or a DRESSING ROOM wall remains UNMARKED and CLEAN." There was a long silence, and then the SINGLE spoke. "I have to give it to you MR. STAMP-YOUR-NAME, but I'm some PEST myself as every one knows. I was the ORIGINATOR of the saying 'I was a RIOT last week' and I have said it over five thousand times. Most performers run when they see me coming—so that shows that I have a pretty good BATTING average myself." The CONTORTIONIST came modestly forward. "GENTLEMEN," he began, "I am better known in WHITE TOPS than here, but you just ask CIRCUS people what kind of a PEST I am. I am the man who is always saying, 'Why I knew SLIVERS when he was only getting FIFTEEN dollars, and I TAUGHT him ALL he knows.' I don't take off my hat to any of them—as a first class PEST." The "LEGIT" with the SKETCH looked at them pityingly and issued the following GRAVE statement: "BOYS, like our friend here, I am in strange company, but in the LEGITIMATE ask them if I am not the biggest PEST and NUISANCE combined. I have never failed to tell every one I ever met that once I was LEADING man for MANSFIELD, and stole the show away from him." The HARD shoe dancer looked at him admiringly and said, "I have heard of you, but great as you are, you don't compare with me as a NUISANCE. I am the GREAT and ONLY 'Lend me a match' fiend and will enter the most serious conversation to ask for one. I will ask for them when you are MAKING up, and will take your last one like an AGENT grabbing a NEW house." Just then the ORCHESTRA arrived for rehearsal, and the argument stopped, for there was one man to rehearse. The rest of the PESTS followed the example of the man with the STAMP and hid in their DARK DRESSING ROOMS as a new-comer walked in the stage door. "Why did you run," asked the LEGIT, "you scared me so I ran too." "Why," said the STAMP fiend, "didn't you know him? When HE is around we ALL have to hide. HE is the GREATEST PEST, the BIGGEST NUISANCE, and the KING of us all. That is the fellow who is always saying, 'They WANTED me on the ORPHEUM time, but WOULDN'T pay me my SALARY.'"

MORAL Cheer up, NO matter how big a PEST you think YOU are, there is always ANOTHER who has you SHADED. MORAL

PLAYING Sullivan - Considine Time
This Week: Empress, Cincinnati
Next Week: Empress, Milwaukee
XHIBITING YLOPHONE CELLENCE

THE BOY WITH THE BIG XYLOPHONE

MUSICAL ALWARD

Twelve Minutes in Harmony—From Classics to Ragtime

IN CHICAGO THEATERS.

Williard—The new Williard theater will open October 10 or possibly a week earlier.

Lexington—Ground has been broken for the new Lexington theater which will open in December; it will be booked by Frank Q. Doyle.

Arch—The Arch theater remained open all summer and had a satisfactory business during the warm months. The house had big business last Saturday, Sunday and Labor Day.

Majestic—Five straight sell-outs at the Majestic recently indicates the big business being done at the house. Last Saturday night every seat was sold and the same thing happened at both performances Sunday and Labor Day.

Jefferson—The Jefferson theater will open September 15 with the following bill: Joe Maddern, Kathryn Nugent & Co., Sampsell & Rilly, Alexander Kolo Troupe and Rose Lee; the house will be booked by Frank Q. Doyle.

Schindler's—Schindler's opened for the season last Saturday playing a special show Saturday and Sunday and opening with a "regular" show on Labor Day. The house is now booked by the W. V. M. A. and "splits." Schindler now plays five acts and has a singer.

Julian—The Julian theater opened the season Labor day and probably broke all records of outlying theaters on that occasion. J. G. Conderman, the manager, states that all seats were sold for the three performances at three o'clock Monday afternoon and that during the day there was an advance sale of \$150 for later in the week. Adelaide Keim is the headliner this week, playing "Miss Bright, Decorator." She is very popular with North Side theatergoers.

Linden—The bill for the first half of this week pleased the Linden audience greatly and is spoken of as one of the best programs yet offered at that house. Owen & Hoffman Co., in "The Benediction," George Yeoman and three other acts made up the show. Business was capacity at both shows Monday night and the matinee house was comfortably filled.

Plaza—The Plaza, formerly the Comedy, opens October 3, playing two shows a night with matinees Wednesday, Saturday and Sunday. When the house re-opens, \$10,000 will have been spent in remodeling. W. S. Butterfield is general manager of the Middle West Amusement Company, which now has the house. Fred Hartman, formerly manager at Fort Wayne, Ind., will be local manager.

Academy—The Academy opened Monday with vaudeville. The house has been redecorated during the summer and is cosy and comfortable. Business was not big early in the week. Dean Cameron is manager of the theater, "Hubby" Kline is treasurer, Ed McCormack is the advertising agent, Max Waldman is head usher, Gus Teets is orchestra leader, Ralph Russ is operator, and Billy Rick- old stage manager.

"LAST HALF" BILLS.

Ashland—Four Lincolns, Mlle. Frazee, Dave Rafael and one to fill.

Garfield—Montgomery Duo, Maddern & Nugent, Lydia Natchez, and George Tachius.

Lydia—William Morrow & Co., Murray Simon, Terry & Hyams, George A. Beane & Co., Wayne LeMar.

Apollo—Dancing DeMuths, McGinnis Brothers, McCune & Grant, Barrett & Bayne, and The Balloon Girl.

Grand—Fogarty & Jennings, Advanced Musical Four, Tanner & Gilbert, Grenhart & Roberts and Amy Francis.

President—Diamond Comedy Four, Mae Taylor, Clayton, Jenkins & Jasper, La Gracia, and Brink's Models.

Linden—Kroneman Brothers, Klein & Klifton, Del Perry, Great Kelter and Lassie, and Herbert Waterbury.

Crystal—Five Largarids, Cameron & Toledo, Mr. and Mrs. Tom Lancaster, La Paige & Mahr and Maud Beal Price.

Wilson Avenue—Franz Rainers' Nineteen Tyroleans, The Trillers, Lew and Nellie Shaw, Mr. and Mrs. W. W. O'Brien and Billy Robinson.

Academy—Dixon & Hanson, Beckwell & Gibney, Monette Sisters, Harrington & Evans, Old Home Choir, Katie Emmett & Co., Carlo's Circus and one to fill.

NEXT WEEK'S BILLS.

Colonial in St. Louis—Owen & Hoffman & Co., in "The Benediction," Tom Brantford, Onetta, Grancis Dainty & Co., Rosco & Sins, Norton & Lorain and Diamond Comedy Four.

Colonial in Indianapolis—The Merry McGregors, Jack Hawkins & Co., Dean-Orr Sisters and "Skeet" Gallagher, Romaine, and Jack Gardner & Co.

Trevett in Chicago—Riley & Ahearn, Sully Brothers, Katie Emmett & Co., Old Home Choir, Barry Johnson & Co., Spalding & Duprez, Eddie Ross and one to fill.

La Belle Helene Has Animals.

La Belle Helene left Chicago this week and took with her the dogs over which she and Leon Morris and Albert Hickey had a legal battle. The act was at Sitter's theater last week.

SOMERS & STORKE
PRESENTING
JACKSON'S HONEYMOON

INDEPENDENT AGENTS ARE COMBINING

Churchill, Keefe, et al., Evidently Plan to Loosen Grasp of the Association

BY E. E. MEREDITH.

While Martin Beck, E. F. Albee, and John J. Murdock are battling in the east for vaudeville supremacy, the midwest has a miniature theatrical war of its own.

On one side is lined up the mighty Western Vaudeville Managers' Association, which is looked upon as the most important agency in Chicago. On the other is a new combination in which E. P. Churchill, Walter Keefe, and other well-known midwest vaudeville magnates are prominent.

The combination in which Churchill, Keefe and possibly C. H. Miles loom up has been in an embryo state for some time. It is the outcome of many quiet talks among the "independent" agents and managers and at this time the indications point to a strong array of forces.

The association made an announcement this week which may possibly be a press story to bolster up its supporters and frighten away opposition. Then again the activity of the association may be the real cause of the combination referred to above, for if the association takes in the territory outlined in the announcement, there is real reason for a combination of the opposition for self-protection.

The Association Plans.

C. E. Bray and others are to erect vaudeville theaters in Oshkosh, Fond du Lac, Eau Claire, La Crosse and Janesville, Wisconsin, and in Elgin, Ill.

It is said that the activities of Mr. Bray in regard to the Wisconsin circuit, which is in direct opposition to Keefe, have been in progress for some time and the fact that the announcement is made this week, leads the followers of the game to believe that the negotiations have progressed far enough, for there to be no hesitancy in taking the public into confidence regarding the plans. If this be true, the assembling of the "opposition" to the association is more in the line of self-protection than in activity which would be likely to lead to a combination which might rival the association in scope.

A Fifty Weeks' Route.

That the association can give the most desirable route of any agency in Chicago is generally known, although the opposition delights to point out that the independents could get together and keep an act working just as long. At this time, when there is much talk concerning the difficulties in securing routes, it may be interesting to know that such routes are being obtained.

A contract was issued recently by the association to a comedian which keeps him working from this week until next May. There are fifty-two weeks' work laid out and during this time, there is only one lay off; and that is only three days. The route starts with the Western Vaudeville time in this vicinity. Later it brings the artist into Chicago. A few more Western Vaudeville dates carry the comedian to the Miller time in the southwest. A few weeks on the interstate follows. More western vaudeville time takes him to the Gun Sun time. It is likely that still more weeks will be played on that circuit next summer.

A glance at that particular route starts one to wondering just how much time the association could provide if it gave this artist every week at its command. There is but a little of the interstate circuit on this route and only a week or two of the Sun time.

The association thinks it unlikely that a single date will be changed on this route. Such a statement was made in response to an inquiry.

It might have been interesting to have inquired whether or not this route was secured through A. E. Meyers. Such a question did not come to mind at the time when the information could have been secured.

The fact that the route covering fifty-two weeks was secured, struck the chronicler of amusement doings as interesting.

Frank Bush in the Limelight.

If this be advertising for Frank Bush, let him make the most of it.

Frank Bush appeared at the American Music Hall last week and had previously been promised ten weeks of Morris time in this vicinity. Early last week he called on J. C. Matthews in regard to contracts. Matthews tendered him contracts to sign and stated that he would secure the signature of the managers. Bush called once or twice and was informed that his contracts had not yet been signed. Growing impatient he expressed his willingness to call the matter off. Matthews says that Bush made this suggestion first. Bush says that Matthews made it first. At any event both seemed to acquiesce in declaring the deal off.

Acting under the impression that ne-

gotiations were at an end, Bush signed with Walter Keefe and E. P. Churchill. When it was learned that he had taken this course, he was informed at the Music Hall that he was expected to play the engagements as agreed.

Bush opened this week at the Crystal at Milwaukee. On Tuesday night he was served with an injunction at the instance of Joseph Oppenheimer, manager of the Juneau theater, a Morris house in that city. The matter was adjusted somehow.

An Interesting Point.

Bush is a White Rat and that order became interested in the controversy. There were several meetings at which prominent officials of the Rats were present. This legal point is said to have been pointed out:

Oral agreements which provide that written contracts are to be signed later, do not count for anything.

Messages which state that such and such time is ready and that contracts will be signed on arrival do not amount to anything.

In other words, if an agent wires an act that he can give them so many weeks, he can be held to it legally. But if he wires that he can give so many weeks and will sign contracts later, it amounts to nothing until the contract is signed.

Morally Frank Bush was obligated to fill the Morris time. Legally he was not, in the opinion of legal talent.

Managers often take advantage of such points when they wish to evade agreements and the actor has the same right, legally.

Stockholders' Meeting.

A stockholders' meeting of the Interstate circuit was held at St. Louis Wednesday. It has been impossible to learn what was done at the time of going to press. It is said that the number of directors was increased and in this way "something was put over" on the Karl Hohlitzelle faction. There are forty or fifty stockholders of the Interstate and when dividends of what they thought was the right proportions were not forthcoming, the minority had an investigation which has been on for some time.

If the Hohlitzelle faction is ousted from control, it is barely possible that the Interstate offices will be removed from the association. A five-year contract is said to be in existence which would seem to stand in the way of removal. Notwithstanding this, there is a report that such a course will be taken.

Agents Association Meets.

The Theatrical & Vaudeville Agents' Association of America held its regular meeting at the office of Walter Keefe last Tuesday night and five new members were elected: Tom Brantford, Norman Friedenwald, Edward Wyerson, R. Friedlander and Harry M. Bittner. Mr. Bittner is from Pittsburg. He was made district deputy for Ohio and Pennsylvania and the association will reach out and take in members in that section. It is said that Bittner came here as the representative of six agents in Pittsburg and fourteen in Cleveland.

The Union Agreement.

J. C. Matthews, representing the Chicago end of the William Morris circuit, has not yet signed the agreement of the Actors' Union. He stated to the officials that he had written two letters to the New York office and received no reply. That New York office of William Morris is blamed for many things. It is strangely conducted if it sends no replies to sub offices on questions so important. It begins to look as though the New York office is lending its assistance in a gigantic "stall."

To Fight Buchanan.

It is said that the union leaders will next devote their energies to urging W. K. Buchanan to sign. Buchanan belongs to the agents' association and has expressed himself as willing to sign the agreement tendered which was accepted by the W. V. M. A. A committee from the agents' association met with representatives of Union Labor Wednesday afternoon, but nothing was accomplished at that time.

The Demand for Acts.

There is a demand for good acts in Chicago. Such a shortage has not been known in recent years. The demand for acts does not exist at a single agency but at every booking office. One of the feature acts for the Trevett bill had not been decided upon Wednesday at noon. The acts which are to appear at the American Music Hall are not determined until late the week previous. Acts of less importance are also in demand.

VAUDEVILLE NOTES.

Christy & Willis opened their regular season at Chase's in Washington, D. C., last week.

The Four Gaffney Girls open on the Gus Sun time at the American in Cincinnati next week.

Karl Emmy's Pets, an act well known in Chicago, will be on the bill at the Majestic next week.

Dewitt Burns & Torrence opened September 1 at the Schumann theater at Frankfurt-on-Main, Germany.

Parent & Barrett have dissolved partnership and Harry Parent has signed with one of the Singer shows.

The new act, produced by Tom Brantford with the title "The Lost Inspiration" is now in rehearsal here.

The Hayes Sisters have been engaged as principal boy and girl and to do their specialties with the Duncan Clark Company.

The Dean-Orr Sisters and "Skeet" Gallagher opened in Evansville, Ind., this week for forty weeks on the Sullivan & Considine circuit.

Wolfe & Willis are playing the Bijou in Superior, Wis., the last half of this week and may possibly return to Chicago next week.

LaPearl & Bogert play the Main street in Peoria next week and open the week following at East St. Louis for a tour of the Interstate circuit.

One of the Kalinowski Brothers broke his wrist while playing at Oak Summit park at Evansville, Ind., last week and the act had to be replaced.

Miss G. O'Brien, manager of the Lyric theater at Oelwein, Iowa, was in Chicago recently, accompanied by Miss Henrietta Lethmer, of the same city.

The S. & C. Road Shows travel in their own special Pullman from Cincinnati to Milwaukee. The first show is now at Milwaukee. The second show, which is very good, is now at Cincinnati.

Lee Beggs & Co. in "The Old Folks at Home" is playing at Delmar Garden in St. Louis this week and divides next week between the Fox theater at Aurora, Ill., and the new Juneau at Milwaukee.

Mrs. Barney First, known in the theater world as Agnes Aldra, sailed for England August 6 and her husband has received letters stating that she arrived safely. She is visiting her parents. When she returns she will be seen with her husband in a sketch.

Frank Parker & Co. opened in his new act, "An Athletic Pastime," at the Miles theater in Detroit this week and is "special added attraction" at the Gaiety in Milwaukee next week. After that he plays the Miles houses in St. Paul and Minneapolis and then plays the Pantages tour.

The Rinaldos left Chicago last Saturday to fill a few dates in Iowa for Charles H. Doutrick. They open on Coney Holmes' time September 19 at Toledo. After a few weeks for Holmes they return here to produce the new act now being arranged for them.

Frank Mostyn Kelley & Co. will be on the bill at the American Music Hall, in Chicago, next week.

Young & Brooks opened at Delmar Gardens in St. Louis this week with their new act. Reports from that city say the offering is well liked.

Tom Brantford and Onetti open at the New Colonial in St. Louis next week. The theater is now in its second week and plays a seven act bill. The Colonial is reported to be doing a big business.

The posters used at the Empress theater in Cincinnati this week have a team billed as "Goudron & Nash," and the offering in which the team is seen is stated as "Delinquency." As there is no act playing the house under this name, the billing is thought to be one of the jokes of Manager Ed. Shields, who probably had the copy ready for the printer before he was notified of the name of one act.

Dorothy Vaughan left her hand bag in the William Morris Chicago office week before last and S. A. Bristow, the Morris attorney, had the temerity to look into it in an attempt to find out to whom it belonged. These articles were in the hand bag: A copy of Pluto, a copy of Confucius, another small volume with the title, "Woman in Epigram," the part of "The Goose" in "The Barnyard Romeo," two pairs of silk stockings, a letter from a music publisher, a bank book from the Union Trust Company, a bunch of keys, a pair of gloves, a handkerchief, a powder puff, a stick of rouge, and last, a card case, by which the owner of the valuables was ascertained.

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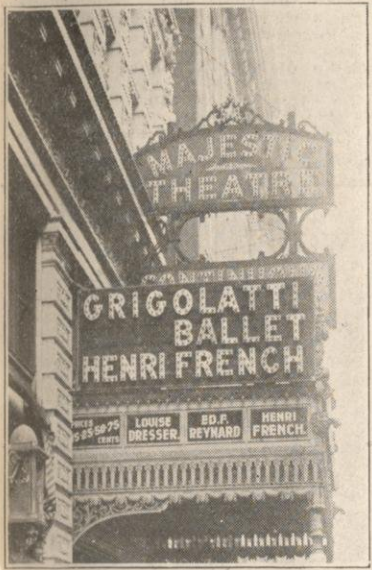
NOW PLAYING S.-C. CIRCUIT—THIS WEEK—EMPRESS, CINCINNATI

BEATRICE TURNER

"BEATRICE TURNER WAS GIVEN (AND DESERVED) A WARM WELCOME."—Cincinnati Enquirer. "EASILY THE HIT OF THE BILL."—Cincinnati Post.

OPENING SEASON AT KEITH'S COLUMBIA

Cincinnati House Plays the Eastern Brand of Vaudeville
Now—Jake Wells Opens Theater



Henri French's Recent Billing at Majestic, Chicago.

JOHN BRINSLEY, VAUDEVILLIAN SUSTAINS FRACTURE OF ARM

John Brinsley, the veteran actor who plays the part of the mill superintendent in Peyton Boswell's "Steel," sustained a broken arm in the Family theater at Sterling, Ill., last week. Being unfamiliar with the lay-out of the theater, and following, as he thought, the stage manager's directions, he opened a door in the dark and fell six feet into the alley. He was stunned by the fall, but his groans were heard a few minutes later by another member of the "Steel" cast, and he was carried into the theater. His arm was set and he played his part during the remainder of the Sterling engagement. A substitute, however, was put in his place on the playlet's return to Chicago. Brinsley will get back into the cast when "Steel" comes back from Michigan.

COLDREN IN IOWA CITY TO OPEN AGAIN THIS SEASON

Iowa City, Iowa, Sept. 7.—It is now certain that the Coldren opera house will again be used here as the playhouse for the season. Negotiations have been on for sometime for the sale of the building, but so far it has not changed hands. William Collier, of Cedar Rapids, Iowa, has leased the building again, and has booked a number of good plays for the season. James L. Oakes, of Clinton, Iowa, has been chosen to succeed the former opera house manager, Ray Swan, who will not be here again. Bookings are as follows: Morey Stock Company, August 29 to September 3; "Pinkey," The Pinkerton Girl, September 5; "The Climax" September 6; "The Lyman Twins" September 10. Bijou, vaudeville, Le Roy Smith, manager, will open here September 5, and will book through the Western Vaudeville Managers' Association.

Cincinnati, Ohio, Sept. 7.—Keith's Columbia, as it is now called, opened the season this week. The bill is fair. When the prices of admission are taken into consideration there are many who think that the Empress gives the greatest value. Lionel Barrymore with McKee and Doris Rankin present "The White Slaver," a gruesome sketch which is very well acted. Raymond & Caverly keep the crowd laughing with German comedy. The Hedges Brothers and Jacobson entertain delightfully. The Great Auroras have new turns in a bicycle offering. The Melotte Twins and Clay Smith score. Ebers & Herman open the show with a splendid acrobatic offering. Walsh, Lynch & Co. repeat their former success with "At Huckins' Run." Mildred Glover sings and is barely "fair."

The Empress has the second of the Sullivan & Considine Road Shows and it is doubtful if a better bill was ever seen at 10, 20, and 30c prices. "Polly Pickle's Pets" is the headliner and it is a very pretentious production which makes a big hit. Beatrice Turner, who is a newcomer to vaudeville, has made such a strong showing that she may be counted as a "regular" from the start. She appeared on the opening night in street costume, but this did not interfere with her scoring a pronounced success. Musical Alward, a Chicago contribution to the bill, plays a xylophone so well that he has all Cincinnati talking. May Nannary & Co. in "The Hand That Rules" is a strong feature of the bill. The act has been made over since reviewed in these columns and the remaking has added considerably to its value. Billy Chase makes the audiences laugh and The Rials, a new act from Europe, goes big.

The American has Harris & Randall and the Eleanor Daley Trio as the features. The Dumitrescu Troupe tumbles amazingly well. The Ozavs score with burlesque juggling. Rismore & Co. expose Hindu magic entertainingly. Gilmore & Castle amuse. Eddie Chain is liked.

The Orpheum reopens September 19, playing William Morris bookings. "The Barnyard Romeo" will be the opening attraction.

Jake Wells Has Opening.

Nashville, Tenn., Sept. 7.—The Orpheum, the new Seventh avenue theater in which Jake Wells is interested, opened Labor day with vaudeville, booked by the United office. Neither Jake Wells nor George Hickman, local manager, would make a speech, although the audience was in the right humor. "The Globe of Death," in which C. B. and Bertha Clark ride on bicycles, proved a good headline feature. Loney Haskel amused with a monologue. Louis Guertin's gymnastic offering was decidedly good. Princess Miroff pleased with songs and dances. Edmund Stanley & Co. delighted the audience with "The Garden of Love." Rae & Brosche, in

the character comedy, "A Woman of a Few Words," entertained. The Bowman Brothers presented blackface fun and were up to the standard.

Manager Hickman was the recipient of something like forty telegrams of congratulation. The following telegram from New York to Jake Wells, gives a good idea of the importance of the project:

"United Booking Office sends best wishes for brilliant season of vaudeville. Everything will be done in this office which books Keith & Proctor's, Williams, Hammerstein's and forty other houses east of Chicago to make it a success. No one is authorized to use Keith & Proctor's name, although acts used by them are same as those furnished you in this office, and you are the only one in Nashville who books through this office."

"E. F. ALBEE, Manager United Booking Office of America."

Gladys Vance, "The Girl With the Mirror Dress," is the feature of this week's bill at the Grand, and is proving the most talked of feature in Nashville vaudeville this week. Her dress has little mirrors displayed all over it and when she comes out with the calcium light full upon her she looks like a huge diamond. The light is reflected to all parts of the auditorium. Miss Vance sings several songs charmingly. "Under the Yum, Yum Tree" is being whistled all around town now and her rendition of "I Don't Care," while not an imitation of Eva Tanguay, is interesting anyhow. Mr. and Mrs. Murray Ferguson are a big hit. Bert Cox opens the show with songs and impersonations. Gordon & Henry do some excellent dancing.

Murdock & Watson are featured at the Fifth Avenue. The Kaw-Kasian Troupe is liked. C. P. Norton entertains. Emerson & Le Clear please. Herzelle & Adams have an interesting sketch.

Orpheum House Opens.

Kansas City, Mo., Sept. 6.—The Orpheum opened this week with a good bill. Lottie Williams & Co., in "On Stony Ground" is the feature. Veta Henderson and Harry Godfrey score with "A Daughter of the Gods." Quinn and Mitchell get many laughs with "The Land Agent." Annabelle Whitford sings and sails over the heads of the audience. George Reno & Co. amuse with "The Misfit Army." Frank Morell displays a tenor voice. Wentworth Vesta & Teddy do acrobatic stunts.

At the Empress Captain Pickard's Educated Seals are drawing the big business for which the house is noted. Earl Flynn and Nettie McLaughlin make a hit with songs and dances; Flynn is a native of this city. Boutin & Tillson offer "A Yard Full of Music" which is unique and novel. Betsy Bacon & Co. please with "Trebora's Wedding Day." De Hollis & Velora do comedy juggling. Hickey & Nelson make fun, and the Trocadero Quartet sings.

Winnipeg, Man., Sept. 6.—The Walker, which plays William Morris bookings, had a bill last week which failed to catch the audiences. Showmen say that the cause was that it was a bill which showed poor judgment on the part of the booking agent. Out of seven acts, artists say that six of them are offerings which work in "one" and that three out of the seven acts are of the variety known as blackface. All of the acts but one were talking acts. The bill at the Bijou last week gave excellent satisfaction. Although Sadie Sherman was not billed as the headliner, all of the critics insisted on placing her there, and during the week she scored a tremendous hit.

"NOBODY FROM STARLAND" IS A HIT ON THE ROAD

Kansas City, Mo., Sept. 7.—"Miss Nobody from Starland," which is at the Grand this week, is an exceptionally pleasing show. The rise of the curtain for the second act, showing a bare stage with a rehearsal in progress, is a feature which is attracting much attention. Olive Vail as "Miss Nobody" plays the part nicely and brings to it a good voice. Ralph Riggs, who succeeds Ralph Herz, does very nicely. Lawrence Comer, as "Halliday," makes a hit and the song "I'd Rather Love What I Can't Have than Never Love at All" is gotten over splendidly. Otto Koerner, as "Pierce," the egotistical detective, and later as the comedian of the show, gets all of the laughs that the part calls for and impresses the critics as having unusual ability. Koerner was seen last season with "The Red Mill," playing the role of "The Burgomaster." The company rehearsed in Chicago and opened its season last week at Joliet, Ill.

Kilroy Shows Prospering.

The firm of Kilroy & Britton, with which Ed. Anderson is affiliated this season, has seven shows on the road and all of them are doing big business. "The Millionaire Kid" opened at Memphis, Tenn., August 29 and was a tremendous hit. The show did within a few dollars of \$1,300 on the first two days of the week. "Cast Aside," of which there are four companies, is also doing nicely. One show took \$2,030.25 on a week divided between Columbus, Ohio, and Indianapolis, Ind. Ed. Anderson has been jumping out of Chicago every few days to get one of the "Cast Aside" troupes started. He went to Waukegan, Ill., August 21, where one opened, to Belvidere, Ill., August 29 where another opened and went to Terre Haute, Ind., this week where another company opened, remaining there two days, September 4 and September 5.

Leavenworth Fair a Success.

Leavenworth, Kan., Sept. 7.—The Leavenworth County Fair Association's annual fair closes here today after a prosperous four-day period. About \$10,000 were spent in improvements for this year's event. The American Ladies' Grand Concert Band, Joe Joker, the trotting ostrich; a high diving act by horses, steers, dogs and hogs and little Earl McDavid and his trained pony were among the free acts listed.

Big Doings in Kansas City, Kan.

Kansas City, Kan., Sept. 7.—The merchants' Fair & Carnival to be held at Electric park this week of September 11 is the biggest thing of the kind which this city has ever attempted. The event will really be more of an exposition than a fair. The streets have all been decorated for the occasion. H. A. Kline's Carnival Company has been engaged as one of the attractions.

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DRAWING THE COLOR LINE ON BERT WILLIAMS

Chicago Newspapers Decline to Print His Picture, but He's the Hit of the New "Follies" Just the Same—Laurette Taylor Without Opportunity in "The Lady in Waiting"—"The Girl and the Drummer"

BY WILL REED DUNROY

BLACK or white, rich or poor, big or little, Bert Williams is the funniest man on the American stage. He is a comedian—a rara avis in these degenerate days—a comedian with unctious, who is soft and seductive. Your usual comedian is obvious, hard, matter-of-fact, and self-conscious. Bert Williams is easy, quiet and effective. If you don't believe this, just take a peep at "Follies of 1910" now current at the Colonial an dsee. You may not like brunettes, and there are those who don't—and many of them since they got so well stung through their unreasoning prejudices during the late unpleasantness at Reno—but you'll have to hand it to Williams. You'll laugh, even if you don't want to. When this dusky comedian arrives on the stage it is to laugh and it is to laugh all the time, so you'd better pocket your senseless prejudices and realize that when it comes to real unctious, a black brother can put it all over the hard faced and calloused bunch of white comedians who ever tried to crack a joke. And, on top of this, let it be known, that not one newspaper in Chicago would print a picture of Bert Williams. Every one acknowledges that he is funny. Every one will agree that he is a genius—but he is black—so there you are. It is comforting to recall that a black skin is not nearly so evil as a black soul, and many a black soul masks itself behind a white face. But, be that as it may, Williams is about the whole show with the "Follies," and if you don't believe us, just go over and see.

Time was, and you all know it, when a Ziegfeld show meant much naughtiness. But a change has come over the dreams of this intrepeneur. He has found it meet and fit to give us a show that is verbally clean. He has consented to bring to us an attraction that is not all legs, lungs, and lingerie. To be sure some of the women who appear in this review are not clothed to any great extent, but in some way or other they have been unclothed in a manner to please instead of nauseate, and to fascinate instead of repulse. But don't for a minute think that the entertainment is on the Sunday school order. It is not. It is a show for the sophisticated, even in its present form. Take, for example, that bathing scene. Of course, you can see just such a scene, and even more so at Wilson beach any old summer day, but still, when you get it behind bright

Lorraine, who is seen in the gowns that cling, and cling, and cling, and she has some figure and she is pretty, and, well, she is worth looking at. Taken all in all, it is a show that ought to draw like a magnet, and the way the people are crowding into the Colonial these days and nights would indicate that the run is going to be a record breaker.

And, for those who like travesty, and travesty is a more or less legitimate order, they will find this attraction pleasing. It is gorgeously caparisoned, expensively mounted and tastefully exploited. Mind, we don't advise you to take your mother there, but if your mother is of a good sort, she might like it. Your best girl might blush a little if you took her there, but a blushing girl is a pretty sight. It is all frivolity, and piffle and twaddle, and you know it, and when you go there you go to see just that sort of stuff, so, go if you want to, and have a good time.

Trifles light as air, and that is about all we get. Take the new fantastic farce at the Olympic for instance. It is by J. Hartley Manners, and it is as thin as tin can be. There is nothing to it at all but a diaphanous fabric of pretty wit. The plot is tenuous and fragile. To be sure there is some humor in it, and it is well acted, but after all, what is the use? After the good meat of "The Fortune Hunter," the piece seems to be as frail as thistle down, and about as important and useful. The farce serves to bring to us Laurette Taylor as a star. Now, Miss Taylor is a very good actress, and she has worked long and hard and deserves to be a star, and yet, she is not quite sure of herself even now. Her work is dainty and pretty, and it has a pathetic quality that makes it appealing, but she has so very few opportunities to display her talents in the present vehicle that her stardom is almost wasted. How can a star be a star in piffle? Give this young woman a good play and she will do some work that will astonish everybody, but tie her down to this innocuous thing, and she will twinkle but feebly, and by and by flicker out.

Play after play comes along in an endless procession of trifles and piffle. We set our hopes on this and that attraction, and it comes, and we are doomed to disappointment. What is

farce of the old school, has been fitted up with some songs, a chorus has been injected into the fabric and it is now being offered at the Grand opera house under the title of "The Girl and the Drummer" and with some little success, too. The piece is funny, and its fun has been retained in the present instance, and some very tuneful songs

all right, all right, and it seems that she still retains her perfect contour, even at this late date.

Some of the individual joys offered this week in the Chicago theaters are to be found as follows: Harry Fisher and George W. Munroe and their comedy in "The Midnight Sons" is well worth

ANTI-TOXIN WORM

A. Toxin Worm, an obese person who writes stuff for the Shuberts has pointed his fat, pudgy finger at Chicago and said derisive things about us. He has said that the Shuberts will make this town little else than a one night stopping place in the future. We are to be trained in a class with Philadelphia, with Boston, with Podunk and some of the other eastern metropoli. And all this because the Lyric theater has had only two successful engagements since that house was opened under its present regime. And, mark you, those successful engagements were when the New Theater Company came here and when Sothern and Marlowe were in town. And note the logic of it. It was only when the Lyric offered Chicago good things that the house was successful. How very, very strange! How odd, how remarkable, not to say how queer! The idea! Why, of course Chicago appreciates good attractions. But it does not appreciate piffle and rot. It does not want the trivial stuff that New York raves over. Give us good plays, Mr. A. Toxin Worm, and we'll crowd the Lyric to the doors, but we don't want, and we won't take, the diluted musical comedies and your worthless trash you send out here. And if you insist upon sending the theatrical fare you have been in the habit of trying to thrust upon us, the sooner you make us a two weeks' town, the better. Two weeks of such stuff is a plenty. We like good attractions out here and we know when an attraction is good. You may be able to fool the champagne, befuddled New Yorkers, but out here where the breezes blow fresh from the prairies, and where we have clean, cool brains, we are very apt to be a little bit discriminating. The New Theater Company is welcome; Sothern and Marlowe are welcome; such plays as "The Fortune Hunter" are welcome, but some of the other trash you have deigned to pry loose from New York and shove out here in a half-baked condition, is not to our liking, and if you desire to do so, just cut us off the list, and don't even let us be a one night stand. In other words, give us good shows or give us nothing.

have been provided with the result that the entertainment is not only sprightly, but holds the interest with some little tenacity from curtain to curtain. Herbert Corthell, a young man of engaging qualities, is seen in the principal role, and little Marie Flynn, who was formerly at Bush Temple is seen in an ingenue role where her dainty beauty shows to good advantage, and where her appealing little manner captivates all who see her. The piece is well staged and prettily caparisoned.

It is an odd fact, but "The Fortune Hunter," which recently closed at the Olympic theater, ended in a rain storm, and "The Girl in Waiting" now current there begins with one.

Jack Gilmore, who hails from Saginaw, Mich., is foregathering these days with McWaters and Tyson, and Bickel and Watson, who are all from his town.

"The Traveling Salesman" is not so much of a play as plays go, and yet it does contain wholesome humor, and is diverting. It is now being offered at Powers' theater and is meeting with some little success. It will be recalled, of course, that the piece had a very long run in Chicago, and it is to be supposed that nearly every one saw it, but it is the sort of play that one likes to see again and again. It is being offered by a company in which Frank J. McIntyre and Gertrude Coghlan are featured players, and that means that it is just as well presented as upon its former visit here. Those who like to laugh and feel comfortable will not miss it at all by dropping in at Powers' theater any of these early autumn nights.

Why not rattle the skeleton? Might just as well, for fun, anyway. Do you recall the old times when Sam T. Jack used to run a burlesque house on Madison street? So? Well, during those times there was an act called "The Artist's Model," or something like that, and Polo and Dika appeared in it. Dika? The name sounds familiar, doesn't it? Well, that same Dika is here in town once more, or, so it is alleged, as the newspapers have it who fear libel. She is now known as Julia Dika, and she is the chief form or figure in "The Wife Tamers" at the Princess. It is alleged that this same Dika used to lead the Amazons in the march that was always a part of the burlesques of the old days, and that she came on in pink fleshings, and made everybody gasp, in a short sketch in which a certain little short French artist was searching for a perfect model. She was a perfect model,

while; the work of Hedwig Reicher in "On the Eve" at the Chicago opera house is powerful and interesting; the antics of Bert Williams in "Follies of 1910" at the Colonial are excruciating. The demure acting by Gertrude Bryan, who was taken from the chorus and elevated to an important role in "The Wife Tamers" at the Princess is pleasing and refreshing. Laurette Taylor's acting in "The Girl in Waiting" is another refreshing bit and Liela McIntyre's dainty impersonation of a Quakeress in "The Girl of My Dreams" at the Illinois is delightful.

Next week we are to experience several changes in the downtown theaters, and by that time the season will be well on its way, and we will see what we shall see. "The Dollar Princess" will come to the Illinois; Nazimova will be at the Lyric, and "The Slim Princess" with Elsie Janis as the star, will be found at the Studebaker; "We Won't Go Home 'Till Morning" will be at the Princess, and "Alma, Where Do You Live" will be the attraction at the Whitney. A week later George "Honey Boy" Evans will bring his big minstrel show to McVicker's, and Lillian Russell will soon be displaying her beauteous charms at Powers' theater in her new piece "In Search of a Sinner." Taken all in all, there is a matter for some curiosity in this list, and let us hope that we may find something really worth while on the boards in Chicago before very long.

Ralph T. Kettering, who has been the press agent for White City all summer, has closed with that park, and is now making his headquarters at the Haymarket theater on the west side. Mr. Kettering is one of our most active young publicity promulgators and he manages to break in about as often as any one in his line of business.

"My Cinderella Girl," which had a summer run at the Whitney opera house, came back with a second company this week, and was offered to good business in that house. The new company, which will tour the west during the fall and winter, is well organized and it ought to be able to amuse and please the westerners.

"Her Son," the melodrama of polite life which had a run at Powers' theater, has gone on the road to try its fortunes. The play was seen in St. Louis this week and will later go to Jersey City and some of the eastern towns.



Pretty Lyda Vaudeville Theater Recently Opened by John Himes at Lake Street and Forty-eighth Avenue, Chicago.

lights and all that, you feel a little more ill at ease. But, even that scene is less bald, less bare and less bold than some other scenes that we have had presented to us by this same producer.

And when it comes to fooling, Bickel and Watson are as funny as ever, and Fanny Brice, a nery little singer, is unique in her methods and well worth while. Billy Reeves, who is one of the best drunk impersonators on the stage, is in the cast, and there are many other players who offer more or less attractive stunts. And, oh, yes, there is Lillian

the matter? Are there no more brains in the world? Have all the playwrights become weaklings? Is there nothing more in the world to write about? It would seem so. It is all farce, farce with music and all that sort of thing. There is nothing with a grip in it. Oh, for a real thrill once more, a real jolt that will make us sit up and take notice. Come on, you playwrights. Get busy. Give us something worth while, or else go out and knock your brains out with a feather.

"What Happened to Jones," a good

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A COMEDY WITH MUSIC STAGED UNDER PERSONAL DIRECTION OF MR. CRANE WILBUR

MUSIC BY PAUL RUBENS

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WEEK COMMENCING SEPT. 4, 1910



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MR. CRANE WILBUR THE MAN WHO WROTE "THE QUEEN OF BOHEMIA"



MISS SUE STILLMAN AS "KATRINA FURST"



MISS JEAN SALISBURY AS "YVETTE" QUEEN OF BOHEMIA



MISS MITTY ROSS AS "TINA FURST"



MR. CHAS MASON AS "OTTO FURST"

OF ALL THINGS GIT MONEY! GIT MONEY!

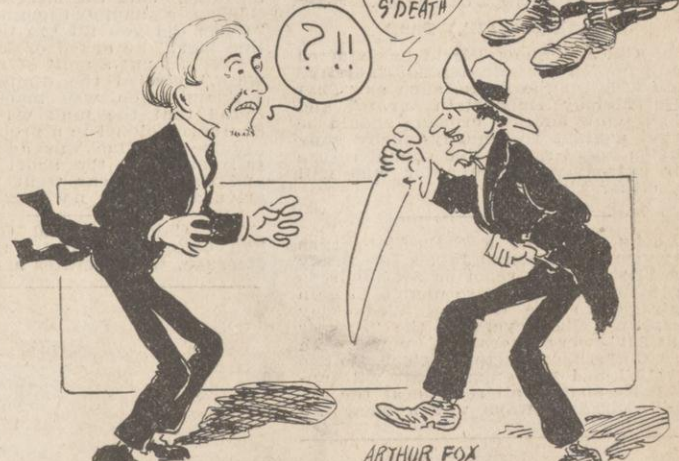


MISS MARGIE MEREDITH AS "MAME CARTER"

MISS SALLY BROWN AS "BABE TERRY" MR. FRED NICE AS "TOM MARGILICUDDY"



ROSCOE FOX AS "PERCY PINHAM"



MR. JACK MCCABE AS "SHAMUS MARGILICUDDY"

ARTHUR FOX AS "BEPPO"

ARTHUR FOX AS "BEPPO"



DAS DEUTCHER SANGER BUND



MISS JEAN SALISBURY AS YVETTE IN MUSICAL NUMBER "GEE WHIZ! I WISH I COULD SWIM"



MAX SPIEGEL MANAGER OF SHOW



GEORGE F. HAYES AS "SI PINNERTON" OTTOMAC POLICE FORCE

HSS? S'DEATH

??

THE SHOW WORLD

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September 10, 1910

We do not believe that Chicago is a poor show town. No series of articles in daily papers, purporting to be interviews with prominent theater managers and producers, can convince us. We have only to see people turned away from a score of theaters in one night to believe that the Chicago public likes its amusement. Possibly the public avoids some shows and some theaters. If so, it is the fault of the manager and producer. Give the Chicago public what it wants and it wants it.

SHOULD GO FURTHER.

(Waukegan (Ill.) Sun.)

The Chicago Show World has started a long needed crusade against "affinity" songs used on the stage, such as "That Lovin' Melody Rubenstein Wrote" and others. Now another crusade should be started against the mushy-mushy song so often heard and people should refuse their patronage to the actor who will sing either kind of songs.

"Looks just like a Sells-Floto turn away" remarked genial James Jay Brady to a Show World reporter as hundreds of pleasure seekers were unable to gain admission to the Colonial Wednesday afternoon. The foyers of the "theater beautiful" were literally jammed with ticket buyers eager to see The Follies of 1910, and the engagement will undoubtedly shatter all records at the Colonial. Brady always was a mascot.

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.

ADVERTISE IN THE SHOW WORLD

THE SHOW WORLD

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

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

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

TO THE EDITOR

Enroute, Sept. 1, 1910.
To the Editor—
Warren A. Patrick,
General Director Show World,
Chicago, Ill.

Dear Sir:
Have just finished the last issue of your great paper and it certainly is O. K. You certainly give us the news minus the unnecessary knocks which seem to be so plentiful these days. It's a sure welcome visitor each week. With best wishes for continued success, I am,

Yours very truly,
CLIFTON E. CHASE.

Myron Fagan has arrived in the city and is attempting to get his "Heart-strings" on the stage. The piece was offered in London by Lena Ashwell. Mr. Fagan also had his "The Dreamer" put on in London, by Beerbohm Tree.

Thelma Textrode, at one time in the stock company that held the boards at Bush Temple during the Edwin Thalhouser regime, has been engaged to play the role of Trixie in "The Isle of Spice" this season. Miss Textrode is possessed of a very good voice, and has been gaining rapid advancement in recent years.

Charles L. Hertzman is in town ahead of Laurette Taylor in "The Girl in Waiting" now current at the Olympic. With the able assistance of Sam Lederer, Mr. Hertzman was enabled to make a good flash in the Chicago papers for the attraction.

RINGLING AGENT HAS NAME IN PAPER.

The much discussed policy of the Ringling Brothers, as it is explained by showmen who appear to know what they are talking about, which insists that a press agent is employed to boom the show and never himself, is not maintained this summer or else a slip up has been made. An item appearing in the Baraboo, Wis., Evening News, has the name of a press agent mentioned. It reads:

"That the Ringling Brothers of Baraboo, Wis., are sincere in their offer to give oil portraits of themselves to Curator Harlan for the Iowa Hall of Fame was the statement of Harry Lindley, representative of the circus owners at Des Moines. The Iowa Hall of Fame is reserved for native born Iowans who become famous, and the Ringlings regard themselves as eligible as much as is Lillian Russell, so Mr. Lindley avers. The Ringling Brothers are all natives of McGregor, Iawo."

They'd Like to Know

Clarissa, Show World.
I am a woman of fifty, with a beautiful mezzo-soprano voice and, honest, I look like twenty. I'm in love with a handsome fellow, with a perfect bass voice; he's twenty, but, honest, he looks like fifty. When we sing, the doctor in the next block thinks he's getting an emergency call. Should I marry him?
"Constant."

P. S.—He wants me to go into vaudeville. Please don't tell William Morris, for I want to spring a surprise on him. I'm enclosing our picture. Please put it and this P. S. in your news notes.
"Constant."

Constant:—
We have referred your letter to our advertising department. Did you send us a picture of Mr. and Mrs. Methusalem by mistake?
Editor.

Clarissa, Show World.
I'm a chorus boy and I'm in love with a leading lady. Would you advise me to marry her?
Adam Fool.

Adam Fool:—
Marry her by all means.
Editor.

Clarissa, Show World.
I'm a leading lady and I'm in love with a chorus boy; would you advise me to marry him?
Maizie.

Maizie:—
No, a thousand times, "No!"

J. R. Williams, formerly at River-view, is the new doorman at the La Salle opera house. Resplendent in a new uniform, he makes an imposing appearance and he fits in nicely with the new playhouse.

ADVERTISE IN THE SHOW WORLD

THEATRICALS IN CHICAGO

(Continued from page 8.)

A good story is going the rounds of Rialto in which L. E. Snell, assistant treasurer at the Chicago opera house and William Anthony McGuire, our own Chicago playwright, figure as the principal actors. It seems that Mr. Snell donned a new and immaculately clean collar. He felt justly proud of it, too, and when McGuire came along and put his moist fingers on it, Mr. Snell's choler arose mightily. He turned and said some things to McGuire that would not look well in the Show World, and McGuire retorted:

"Will you sell me the collar for the fifteen cents you say it cost you?"
"Sure I will," replied Snell without thinking.

With that McGuire whipped out the money, and handing it to Snell, proceeded to rip the collar from his neck at a rapid rate.

Snell got him a new collar in a few minutes, and McGuire is keeping the other one as a memento of an odd incident in the lives of theatrical personages.

And, by the way, McGuire tells a rather amusing incident concerning our jovial friends, Louie Houseman and Richard Carle. McGuire was driving his car along the Lake Shore Drive one night when he heard a puffing noise ahead, and gazing closer saw Houseman and Carle, plugging along in Houseman's little car. Now Houseman is short and thick and what George W. Munroe would call "plump." Carle is long, lanky, and thin. They made a very odd looking couple, and as the car puffed along it finally gave a snort and stopped dead still.

First Houseman got out and looked under the machine, and then Carle took a peep. They couldn't ascertain just what was the matter, so Carle was dispatched to a garage in the distance, and soon came back with a mechanic and a kit of tools and a thorough examination was made.

"I can't find a thing wrong with the machine," said the mechanic.
Then a happy thought struck him. "When did you fill the tank with gasoline last?" he asked of Houseman.

"Why, I put a split of gasoline in last week," replied the dimpled Houseman.
Examination was made, and it was found that the tank was as dry as a Southern colonel in a prohibition county.

Some gasoline was administered, the tall man and the short man piled in and the little car went puffing up the drive as though nothing had happened.

The Chicago Grand Opera company had better look to its laurels. "Doc" Message, who operates a rendezvous for

jovial and congenial spirits in Washington street, frequently treats his patrons to excerpts from "Trovatore," "Rigoletto," and other operas. G. V. Gabellin is the singer, and he has a voice that ought to land him on the stage any time he wants to get there, but he is in business, and only sings now and then for the delectation of his friends, and to please Message.

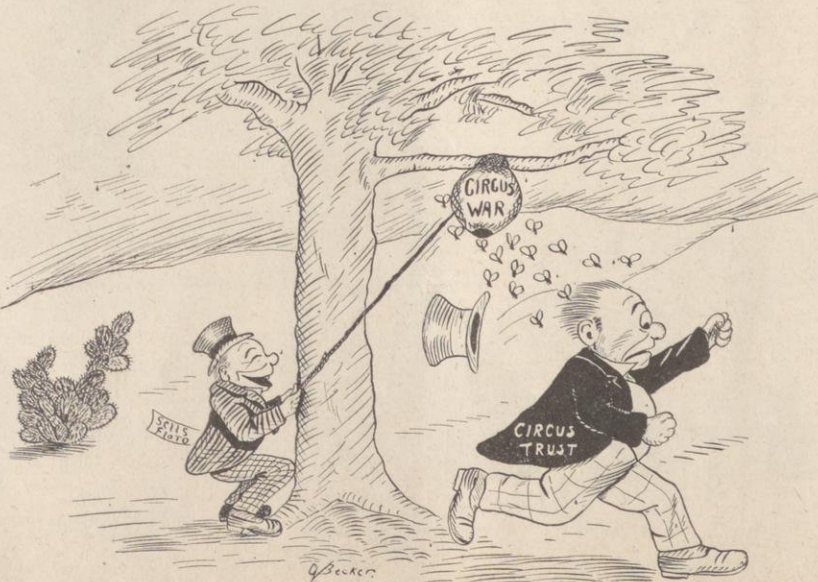
It would appear that our good friend U. J. (Sport) Hermann, fanager of the Cort theater, is very particular about his laundry. Because one of his shirts was not done up in the proper manner, so it is averred and alleged, he used his fists on Arthur L. Baker, manager of the Columbia Yacht club, with the result that the matter has come into the courts. Now, if it had been a saw-edge collar, there might have been just provocation for a fight.

It is now announced that "The Wife Tamers," current at present at the Garrick theater for a run and that Mme. Alla Nazimova is to go to the Lyric for her Chicago engagement. "We Won't Go Home 'Till Morning," which sounds rather frisky, is the attraction booked for the Princess, and Dave Lewis and Al Fields are to be in the cast. Whoopee!

Dan Cotter, who began his theatrical career as an usher at Bush Temple, is now the treasurer at the Garrick theater. Manfred M. S. Kernwein, who has had some little experience in different box offices in Chicago, is the assistant treasurer. Both of these young men are popular, young, and full of vim and vigor. They are polite also, and that should add not a little to their efficiency in this box office.

Leon Friedman is in town, and he is here as the evangel of "Follies of 1910." Mr. Friedman is some agent, and he has been enabled to stir up quite a little interest in the production which opened the Colonial Monday night. Of course, he had some little assistance from James Jay Brady, the new manager of the Colonial, who is considered some press agent by those who know what press agenting is.

Hugh Stuart Campbell, the artist so well known to the theatrical fraternity, has returned from a sketching trip that reached from Chicago to Washington, thence to Philadelphia and by the way of Norfolk to Atlantic City and then back to New York and Cincinnati. Mr. Campbell made pictures of several prominent players and singers while away. Mrs. Campbell accompanied him on the trip.



THE FIELD OF STAGE MUSIC

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

BY C. P. McDONALD



CURRENT SMUT

THE SHOW WORLD submits herewith another example of rancid depravity. This set of words, like the set quoted in our last issue, demonstrates to what depths of degradation and shamelessness some song writers and publishers will sink in panhandling for notoriety. Mr. Berlin and Mr. Snyder have accomplished their purpose; they have won notoriety through writing and publishing this salacious "song." But it is a notoriety which is both unsavory and unenviable.

GRIZZLY BEAR.

[Word by Irving Berlin. Music by George Botsford. Published by Ted Snyder Company, New York City.]

Out in San Francisco, where the weather's fair,
They have a dance out there they call the "Grizzly Bear."
All your other lovin' dances don't compare,
Not so coony, but a little more than spoony.
Talk about yo' bears that Teddy Roosevelt shot,
They couldn't class with what old San Francisco's got.
Listen, my honey, do, and I will show to you
The dance of the grizzly bear.

CHORUS.

Hug up close to your baby,
Throw your shoulders t'ward the ceilin',
Lawdy, Lawdy, what a feelin'!
Snug up close to your lady,
Close your eyes and do some nappin'.
Something nice is gwine to happen!
Hug up close to your baby,
Sway me everywhere,
Show your darlin' beau just how you go to Buffalo,
Doin' the grizzly bear.

Let's sit down and rest a minute, honey, dear,
My head feels awful queer, please call the waiter near.
"Water, water quick, the lady's gone, I fear."
Thank you, honey, in my purse you'll find some money,
Where's the man who showed me how to do that dance,
That put me in a trance? I'll take another chance.
Now that I've got my breath, I'm his'n until death,
Come on with yo' grizzly bear.

CHORUS.

Hug up close to your baby,
Hypnotize me like a wizard, shake yo'self just like a blizzard.
Snug up close to your lady,
If they do that dance in heaven, shoot me, hon', tonight
at seven.
Hug up close to your baby,
Sway me everywhere.
You and me is two, I'll make it one when we get through
Doin' the grizzly bear.

(Copyright, 1910, by Ted Snyder Company, Inc., New York.)

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

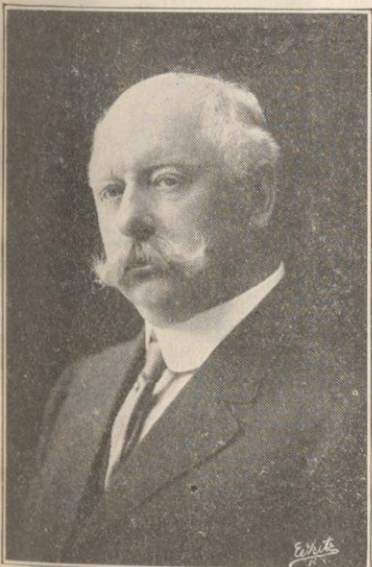
For the Guidance of Performers and Music Dealers

- 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

- "DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU," by Chas. K. Harris. Class—A.
- "OH, WHAT I'D DO FOR A GIRL LIKE YOU," by Whiting and Snyder. Class—M.
- "I APOLOGIZE," by Brockman and Fitzgibbon. Class—P.
- "WHEN MADAM TETRAZIN SINGS CIRIBIRIBIN," by Harris and Robinson. Class—A.
- "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.
- "MY, BUT I'M LONGING FOR LOVE," by Peyson and Friedman. Class—M.
- "THE PASSION DANCE" (instrumental), by Leo Friedman. Class—E.
- "I WISH THAT YOU WAS MY GAL, MOLLY," by Berlin and Snyder. Class—G.
- "MY SWEETHEART'S FAVORITE WALTZ (AFTER THE BALL)," by Gillespie and Sherman. Class—P.
- "IN THE SPRING I'LL BRING A RING AROUND TO ROSIE," by Harris and Robinson. Class—P.
- "GRIZZLY BEAR," by Berlin and Botsford. Class—Z.

JULIAN EDWARDS DEAD



Julian Edwards, the composer, died on September 5 at his residence in Yonkers, N. Y., of heart disease and complications, after an illness of about seven months.

Mr. Edwards was one of the best known composers of opera and musical comedy music in the United States. He was born at Manchester, England, on December 11, 1855, in which city he also was educated. He was a student of music under Sir Herbert Oakeley of Edinburgh, and Sir Edward Macfarren of London.

He composed several operettas which were produced in British provinces, and at one time was conductor of the Royal English Opera Company.

He came to the United States in 1888, since which time his fame as a composer has steadily increased. His most successful grand operas were: "Victorian," "Elfinella," and "Corinne." Light operas and musical comedies: "Jupiter," "Friend Fritz," "Goddess of Truth," "Brian Boru," "Dolly Varden," "The Belle of London Town," "When Johnny Comes Marching Home," "The Gay Musician."

Mr. Edwards was married in New York on January 9, 1889, to Philippine Diedle.

THOUGHTS ON TITLES.

Head Music Publishing Co.: "Without You the World Don't Seem the Same." We agree with the talented author, whoever he may be, that the world certainly "do not."

Victor Kremer Personal: "The Angle

Worm Wiggle." To be done only in a hobble skirt. And who wants to wear a hobble skirt.

Jerome H. Remick & Co.: "Oh, You Spearmint. Kiddo with the Wriggly Eyes." Sounds painfully, to cop a phrase, like our motion of nothing to hear.

"Oh, Death, where is thy sting!" Bring forth the smelling salts, the camphor, and the old reliable restoratives. We swoon, we grope, we falter, we gasp for breath. Charles K. Harris has gone back into the tombs of the ages, busted into the ancient cellar with a cold chisel and a mallet, and dragged out a shriveled, archaic mummy.

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU," sets us tottering on our venerable pins. We plunged eagerly through the first six lines and then suffered a withering relapse. Our wife played the melody (brave little woman that she is!) with effect and eclat, but at the end of this period we pulled the stop watch on her, went to bed and—blew out the gas!

In order that our readers may share with us the agony and the torture to which we have been subjected (the Lord forbid we should be prone to selfishness) we take the liberty of quoting the first six lines of this new doleful ballad of Mr. Harris', with due respect for the copyright notice and all it may imply:

"The brownstone mansion glittered with a thousand beams of light,
The husband stood beside the open door;
'I'm going to the club,' he said, 'I'll not be home tonight,
Here's something that I brought you from the store.'

He took a diamond necklace from the pocket of his coat*
And gave it to the woman he had wed."

Then the song goes on to unfold a tale of sorrow and marital negligence which is just simply awful to even think of. The noble wife "snudders in the cold" and applies the title. It seems, however, the brute listened not unto her supplications, for we find him, in the second act, a whole year having elapsed, sitting alone, "in sorrow that no mor-

tal tongue can tell," kissing the picture of the spouse who has flown the coop, never again to darken his doorway, never again to put a crimp in his commutation meal ticket. "She's hap-pier," (two notes) we learn, "in that home from which there's no return."

Oh, dry those tears and return to the solace of your club, fiend in man's clothing! She took not the dimunds with 'er!
*(Note the delicacy in the choice of pockets.)

"OH, WHAT I'D DO FOR A GIRL LIKE YOU," is a fairly good waltz song. It isn't exceptionally clever, but it won't detract an iota from any act that can use a rhythmical waltz. George Whiting wrote the words and Ted Snyder the music. (Ted Snyder Co., Inc.)

James Brockman and Bert Fitzgibbon are responsible for "I APOLOGIZE," (M. Witmark & Sons). Jim and Bert have, we hasten to amend, squandered a little time. The Witmarks have squandered a little money. We'd like to say something kind about the ditty, but we can't. We apologize.

"WHEN MADAM TETRAZIN SINGS CIRIBIRIBIN," by Will J. Harris and Harry I. Robinson, is an awful, awful thing. The writers have wasted all the time that should be devoted to this "song." We conserve ours. (Will Ros-siter, publisher.)

Leo Friedman, who has in the past given us some excellent compositions, and whose work, so far as we now can remember, has been free from the taint of plagiarism, has in "MY, BUT I'M LONGING FOR LOVE," lifted not a lit-
(Continued on Page 14.)

DOC WADDELL ON THE PASSING SHOW

Opinions and Current Amusement News from the Veteran Circus Press Agent Now Living in Columbus, Ohio



Columbus, Ohio, Sept. 8.—I am convinced that a little limelight now and then will keep a fellow from the class, "has been." And when that good old light goes right after you, you're getting the money. The friends I have made entour and by story I prize. Those who insist on keeping step in enemy's row, I like. Bless one and all! I write thus because today I am going over the keepsakes gathered here and there. Among these I find both thorn and rose. I just picked up two anonymous communications received several years ago. One reads: "Back to the tall uncut with you and your wood cuts, you four-flush"; and the other: "It does not take an old manager long to find there is colored blood in your veins." I realize the authors knew not what they did, and neither really know me. Jealousy lurks at all corners and edges of the profession. Stamp it out. Be broad, be liberal, be fair. Love your neighbor as yourself. Saturate your being with the Golden Rule, and practice it.

Since my series of stories began in the Show World, I have received from all parts of the globe, letters complimenting me on my contributions. The three stories coming in for most enthusiastic boosting were those on uniform license, clowns, and canvasesmen. "Governor" John F. Robinson, the "Dean of the Circus World," who has more real circus in his head than all the others and who, in his retirement from active participation in the profession, is taking a joy ride of 30 or 40 miles every evening and enjoying good health, writes: "Keep the license question going. The license I advocate is a small percent. If you do well you pay well; if bad, you pay bad." When the "Governor's" press agent I was long on reading matter and peanuts. He refers to this thus: "I can see you with a bundle of papers under your arm and two handfuls of peanuts. I then think, 'Has he ever got filled up on those horrid nuts?'"

EVOLUTION OF PRESENT CIRCUS RING.

Not long since at Indianola Park, I witnessed Ed. Holder and his educated stock, including even unto the sacred cattle of India. A picture of his trick mule accompanies my story, and it recalls the old days when the one ring circus flourished. Then it was impossible to get a photograph of the stunts of the sawdust circle. Another thing: In those days the curb and the earth embanked ring were used exclusively. One night the John Robinson Circus, on an overland jump, jolted a curb or two out of the wagon. Uncle John Robinson at the next stand met the emergency by having the earth dug up with pick and shovel and an embanked circle made. This went fine and he purchased a plow and did the new ring stunt scientifically. This was the style ring used by the Robinsons until 1906, when a discussion between Billy Curtis, then the "Ten Big" Boss Canvasman; Fred Fisher, the veteran equestrian director of that show; and John G. Robinson (John III), its present owner and director, established that a canvas ring would do as well, and perhaps better. The canvas ring as used by the John Robinson Circus is seen in the picture. It works nicely, does away with the six horse wagon to haul heavy curbs, and a boy can pull the string, roll the ring up, put it in his pocket, and carry to the next town. In other words, it goes over the country like a pocket handkerchief.

What an evolution in all things has taken place in the circus world from the first circus ever in America (the one brought over from England by a man named West in 1737) and the first real American circus strictly of Yankee birth (the John Robinson enterprise). I have a line on a picture of the man West and I hope to reproduce it soon.

My mind goes back to the clown days of John Lowlow. I recall what he once said to me, because it was not tinged with jealousy, the blows of hammer, or the wounds of stiletto. The world records John Lowlow a great, a mighty jester, and yet this man when at his highest fame, remarked: "I have heard circus people say Dan Rice was not an educated man. I say he was, and the very best talker this country ever had. Dan Rice commanded more salary than any man that

ever entered a circus ring. He never put paint on his face. There will never be another Dan Rice."

COLUMBUS STRONG FOR UNCLE AL.

Uncle Al G. Field has cause to be very proud. Two nights and a matinee at the Southern proved the biggest hit ever, and in every way, in this, his home town. People were turned away, and this despite the fact that Mr. Field was boycotted by the striking street car men because Uncle Al has stock in the road. A sympathizer or striker met Uncle Al at the Neil House and started in: "Such d—n men as you caused the strike," and no sooner had the words fell from the anarchistic individual than Mr. Field let loose one of those old time circus blows he mastered when with Ben Wallace. The world and the strike was over for the insulting fellow for fully fifteen minutes. Doc Quigley, Field's manager, was accosted in the same manner near the Southern theater and his man got the correct dose of unconsciousness. I have held right along that show people blessed with circus experience

the late Frank Gaskill, was the top notch character of the street fair business. No person since his time has been able to impress committees as the deceased "Father of the Carnival Business" did.

S. J. Scott has copyrighted what he calls "Scott's Readable Mirror Signs." He recently sold the rights to a moving card sign device. This latest casts reflections on the mirrors of a place cleverly. The novelty gets the eye and the moving "ad" on the French plate puzzles more and more as you endeavor to locate its source—the why and wherefore. Mr. Scott would like to hear from his old friends through Station "B," Columbus, Ohio.

W. S. Butterfield's \$25,000 home will soon be finished at Battle Creek, Mich. His summer home is at Indian Point on Gull Lake.

Colonel Ike Potts organized a lodge of the Moose at Battle Creek, Mich., with 50 charter members. The event was gloriously celebrated with a banquet.

The initials of Keith will be used in the titles of all his show places henceforth. No reason for the change is given; merely going back to an old practice. "B. F. Keith's theater" is the dig-

Cleveland. I. J. Linle lost control of the flyer and crashed into a fence. He was not injured.

Mrs. Edwin Evans, after visiting her mother, Mrs. Sarah Alward, this city, has joined her husband, stock company actor, who will play this winter at Omaha.

Herman Zell and Frank Garry are in vaudeville in a novelty singing, talking and dancing act. Zell began this season with the Al G. Field minstrels.

Gus Showalter, local treasurer for Keith's theater, has gone to Indianapolis to assist in inaugurating there the Grand as a Keith house.

Miss Mary McGaughey, of 1435 Neil avenue, this city, won favorable comment as member of a Detroit summer stock company. She will resume her studies at Ohio State University this fall.

Hon. John L. Sullivan, of St. Marys, Ohio, formerly state printer, and friend to show people, has assumed the general management of the East Liverpool, Ohio, Review.

Arnold C. Baldwin, a Columbus boy, is leading man of the Keith Stock Company.

Roy S. Westerman, of Battle Creek, Mich., is on the Gus Sun circuit with a cadet, baton, and gun spinning act.

James DeWolfe, father of the late Jimmie DeWolfe, circus press agent, has established headquarters at Detroit as sales manager of the New Pittsburg & Pittsburg Coal companies for the state of Michigan. Talking with him the other day he referred to his twenty-four years with the Big Four Railway as District Passenger Agent and inquired of Frank McKee and Jimmy Morrissey, old time show agents.

Frank Hardee is winning spurs as manager of the Dode Fisk circus side show.

Bobby Gossens, formerly an usher in the Columbus High Street Theater, is going some as a comedian with the Guy Brothers' minstrels.

Harry Liebman, who sells Bernheim Distilling Co.'s goods on the road, is enjoying his Columbus home just now. Both Harry and his charming wife are popular with the profession, and had they turned their lives to either stage or circus, would have been topnotchers. They are great friends of Bud Gorman.

I have found another double for Buffalo Bill, and he is a Western man right—Colonel Wilson H. Strickler, who won the title "Prairie Bill or Bill of the Plains." I am having his picture made, which printed with Colonel Cody's and Colonel Lavelle's will afford readers of the Show World a study of the deep workings of the Power that controls birth, life and death.

Charles Rife and C. J. Riker, press agents respectively of Indianola Park, and Colonial Theater, are figuring on starting a booking agency here.

Frank Rose, with the Frank A. Robinson Circus, visited his cousin, Albert Rose, who is the most popular mail carrier in Columbus. Frank also visited his grandmother, Mrs. M. Lamson, at Zanesville. He is now married, doing nicely, and runs a rooming house in Buffalo, at 151 Niagara street.

Tod Morris and Cliff LaMar are thinking of opening a buttermilk thirst quencher here.

Bet He Never Said It

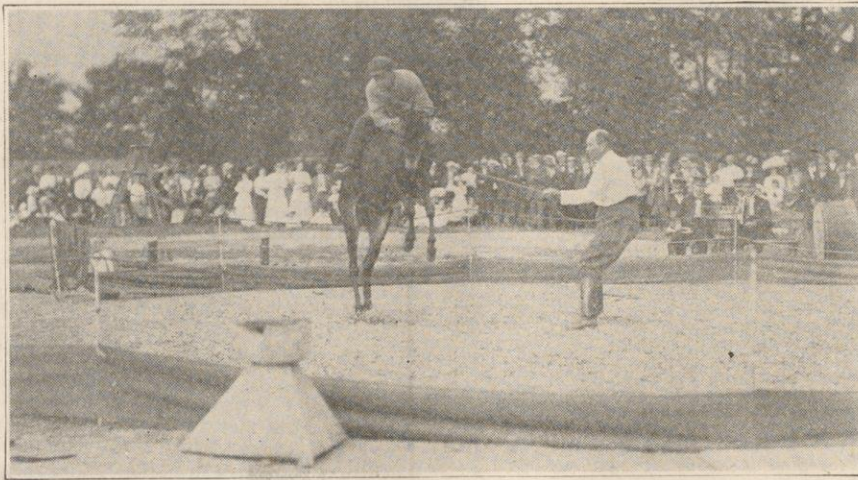
Des Moines, Iowa, Sept. 7.—A local amusement man who just returned from New York is telling that Martin Beck has bragged that he will put the New Majestic out of business in three months. Elbert & Getchell recently opened the Majestic playing the "big" Sullivan and Considine bills and the Orpheum people are reported to resent the move. Local amusement seekers are pleased at the prospects of an exciting vaudeville war, even if the words put in Martin Beck's mouth are not credited.

SHUBERTS AND OPPOSITION FIGHTING FOR THEATER

Bloomington, Ill., Sept. 7.—The Comstock Amusement Company, known as the Shubert company, and the F. & H. company are fighting for possession of the Chatterton theater in this city. It is claimed that the owner of the theater has leased it to both of the contesting companies.

Edgewater Rink Opens September 15.

The Edgewater rink, Chicago, is to open Thursday evening of next week. The skating floor has been resurfaced and many other improvements made. Manager Benson says that phone inquiries for the opening date indicate that the coming season is to be a good one.



E. A. Holder and His Trick Mule, Recalling the Old One-Ring Circus.

would stamp out lawlessness in a twinkling. The Al G. Field show this year is the best Uncle Al ever had. The spectacular numbers are there, good enough for Broadway.

George T. Martin, tenor soloist with the Al G. Field minstrels, was presented with a silver mounted engraved cane by the Columbus Elks.

SHORT NOTES ABOUT PEOPLE AND THINGS.

Bobby Launder, the well known circus clown, has returned from his vacation at St. Claire Lake. Bobby is in politics here.

Simon Strauss and Henry Frowine are getting the money with the Majestic theater at Portsmouth, Ohio.

Charles Pohly is business manager of the Columbus Daily News and James Johnson is city editor. Both have seen circus experience, Pohly as advertising agent and Johnson as press agent. They can "come back" and they tell me they will.

Frank Sylvester and Willard Bowman, of the Stubbs-Wilson players at Olen-tangy Park, have departed, the former joining the Proctor Stock Company in the east and the latter, Baker's Stock Company at Portland, Oregon. Their places have been filled by Sheridan Davidson and Milton Bromley, both from Chicago.

The profession to a person is happy over the appointment by President Taft of J. R. Elder, passenger conductor on the Hocking Valley Railway out of this city, to be marshal of the Court of Customs Appeals at Washington, D. C. All old circus people know Elder. When he was on freight and caught the circus trains he was always good and kind to owner and razorback alike. "Cast thy bread upon the waters and it returns after many days a hundred fold."

T. J. Lovell, of Marysville, Ohio, paid Columbus a visit recently. He and J. W. Anderson, the veteran mail carrier and bill poster, run the Marysville opera house. They opened the season with Kilroy & Britton's "Little Homestead." "Shorty" Mullen, former stage manager for the Marysville theater, is now in the laundry business there.

Will Gaskill told me the other day he had sold his animals to Big Otto, and that he was figuring on putting on a show at the Ohio State Fair. His father,

nified new title, but the common people will use plain "Keith's" to the end of the world. Keith's place here will not open the regular season till October 3. At present 10 cent vaudeville is packing them in. The "syndicate" house, The Southern opened September 2 and 3 with the Al G. Field minstrels. The Southern will, during the season, regale its patrons with the attractions of Charles and Daniel Frohman, Klaw & Erlanger, Henry B. Harris, Frederic Thompson, Charles Dillingham, Cohan & Harris, Al Woods, Joseph Gaites, David Belasco et al. The Colonial will have the attractions put out by the Shuberts, Henry W. Savage, William A. Brady, Daniel V. Arthur, Harrison Grey Fiske, John Cort, Liebler & Co. et al. The Colonial is the "open door house" and opened the season Labor Day, September 5, for a week's engagement with "Way Down East."

W. A. Sanges, formerly with Frank C. Bostock, is located at Atlanta, Ga. He has a beautiful home at Evelyn Place there.

I had a good, substantial talk this week at the London, Ohio, fair, with George W. Rollins, who made his reputation as a talker and lecturer with Bostock, and who is now running a trained wild animal show of his own. Take it from me, there is a future ahead of George Rollins that will take him to the heights of which he is worthy. As a Chataqua lecturer and Lyceum Bureau feature he'd be a big winner. He is headed that way.

Frank Pratt, of Portsmouth, Ohio, is working at Olen-tangy Park and the High Street theater.

Wilbur Wynne, of Lancaster, and Carl Clark, of Cambridge, have quit the Forepaugh-Sells advance advertising brigades and gone to work for George Chennell, of Columbus.

Bob Abrams, formerly with the John Robinson "Ten Big," as lithographer, has joined the "Mazeppa (Educated Horse) Show," as front door talker.

Karl H. Becker, of Toledo, has been appointed resident manager of the Great Southern theater.

W. A. Brady was in Columbus last Sunday and witnessed a special private performance of "Way Down East" at the Colonial. He was accompanied by George Broadhurst.

The aeroplane owned by C. W. Cain, of this city was wrecked at Luna Park,

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"

TEACH ENGLISH TO PRODUCERS

Suggested Reform Earns Approval of Wise-Acres.

New York, Sept. 10.—(Awfully Special.)—A well-defined movement is on foot to teach producers theatrical the English language. No more urgent-needed reform has been suggested in all history and it already has aroused more interest than the hobble-skirt or aeroplane.

The woeful lack of knowledge regarding our beautiful language, on the part of the aforesaid producers, was disclosed when a certain playwright submitted a manuscript to a well-known metropolitan producer, while the latter's stenographer was on her vacation. The letter of refusal was scrawled in a strange language, unknown to the recipient, and he was compelled to pay a translator fifty dollars before he learned that it was nothing more than a letter of regret written in the modern edition of language of the Old Testament. The writer endeavored to recover his money on the plea that his manuscript and the letter accompanying it had been written in English, entitling him to an answer in the same tongue. Meeting with refusal, he appealed to other producers and became apprised of the startling fact that most of them were not only unable to write English but failed to speak it fluently as well.

Ashamed and mortified at the existing conditions the few producers who had had a rudimentary education influenced the rest and an English class was readily formed.

The first real difficulty was encountered in endeavoring to secure instructors. At first a faculty of playwrights was suggested, but it was later learned that most of them know as little English as do the producers. Finally a couple of college graduates were found in the personae of scene-shifters at a popular priced theater and they were induced to officiate on the promise of plenty of beer.

When interviewed, Charles Frohman said: "I think the movement deserves commendation. When we producers speak to you reporters, you invariably correct our English. When we dictate letters, our stenographers and secretaries know how to make them sound and read right. But when it comes to the lecture platform, we're sure to bawl ourselves out. For further particulars on this point, see my relative, Daniel Frohman."

Harry Askin said in part: "The few of us producers who are able to speak English find it rather embarrassing business to attend professional banquets. Unless we have an interpreter present, 'tis hard to understand what some of our brothers are referring to in their speeches. And when we finally take the floor and hand them some real English oratory, they cannot understand it and usually fall asleep."

The Shuberts refrained from expressing an opinion, as their English speaking representative was out to lunch at the time. William A. Brady, B. C. Whitney, and George Tyler heartily endorsed the movement.

ADVERTISEMENTS

SEND FOR MY BOOK.—"How To Write A Successful Play," or, "The Hardest Way To Make Some Easy Money." By a fellow who has written more than three hundred unsuccessful plays. Address Montmorency Crane (Isaac Morrutz Levy), General Delivery, Chicago.

AMATEURS! SPECIAL OFFER!—Send me five dollars by return mail and I will advance full instructions on how to write a song hit, enclosing one of my own numbers that has been refused by the most prominent publishers in the world, after long and interesting correspondence. Address J. Hart, Gen'l Elec. Co., City.

AMONG THE FREAKS.

The manager of the National theater, situated in Englewood, intends to sue a theatrical journal, because one of its critics stated that an opening night's performance "ran" for nearly five hours. Picture anything running in Englewood!

A press-agent took a position as waiter and was mobbed by his associate Henrys because he cleaned up more tips in a night than they had been wont to receive in a month. Note: Modesty pays, but nerve collects.

A much advertised sixteen-year-old star died of old age on the Coast.

Eggs are going up,—but talent isn't.

ADVERTISEMENTS.

BARTER AND EXCHANGE.

—I have a wife who can't dance, but can sing; want to exchange her for one who can't sing but can dance. Antediluvian specimens please save postage. Address A 10, Throbbing Throttle.

SPECIAL INSTANCE.—Woman about to resume maiden name is dead anxious to connect with company in prima donna capacity. Manager must be young, sweet-tempered, and marriageable. Salary no object.

CORRESPONDENCE.

Dear Editor:

I am anxious to enter a career of Art. Is the Stage as bad as most ministers claim?

INNOCENCE.

Dear Innocence:

Yes, and worse. Many of them have floors that are almost worn out, narrow wings, and frightfully small dressing rooms. The ventilation of some of them is simply awful, and lots of property men would shower tobacco juice on your choicest gowns. If you are determined to see stage life, watch it from the front.

EDITOR.

GIRLS, CUT THIS OUT FOR YOUR PURSE

1. I like to meet the fellows in the night or afternoon, And take them to a soda-fountain or some gay saloon; I like to spend my coin for all the treating that is done, And, as long as they are happy, why, I know I'm having fun. And I hate to see the nickels from another's pockets flow Just as long as I've a red-cent left to buy another throw. For, I'd rather be a dollar that will help some cradle rock, Than be a million nestled in a miser's useless sock.

2. I off' invite a bunch of chorus ladies out to lunch. You can bet I spend the money just to show I'm with the bunch. When they're kissing other fellows, I can often truly say: "Lucky dogs are getting interest for what I had to pay." But I never kick, or scramble, or look round for sympathy, Just to make some others happy is enough of joy for me. For, I'd rather be a dollar that will help some cradle rock, Than be a million nestled in a miser's useless sock.

3. When I meet a fellow asking for a solitary dime, I just let him have a dollar, so he won't ask for a time. When the folks go round collecting for some worthy charity, It is seldom that they have to go much further South than me. When my children ask for boat-rides, I buy a private yacht, When my clerks strike for raises, I give them all I've got. For I'd rather be a dollar that will help some cradle rock, Than be a million nestled in a miser's useless sock.

4. When the baker sends his bill in, showing how much bread I've bought, I make out the check for double, as a sort of after-thought. When I'm buying from the butcher, why, I seldom ask the price, And the fellow has a gold-mine who brings me my daily ice. Lots of newsboys ride in autos from their business done with me. Hire girls of mine wed titles on their splendid salary. For I'd rather be a dollar that will help some cradle rock, Than be a million nestled in a miser's useless sock.

5. But I don't believe in blowing, that is why I will not say That, without my healthy showing, banks would fall most ev'ry day. And I hate to do much bragging, or I'd surely tell you how Villages are building churches on the money I allow. It is now about six-twenty, at six-thirty I must 'rise, That I say all this while dreaming is quite hard to realize. Tho' I'd rather be a dollar that will help some cradle rock, If I ever earn a dollar, I'll take my coat out of hock.

THESPIA TACK'S TALKS.

When I was a boy they called the show business a profession. I suppose you will argue that it should be called a business because all its adherents are chasing the filthy lucre. This argument is sound enough, but when we realize that but few of the chasers catch up with the needful, we readily see that "profession" is the proper classification.

Boys, we have heard of "white lies" and "honest thieves," but we have yet to find a modest showman. Modesty in the show business is rarer than water in Kentucky. Everybody is shouting forth his own praises, or hiring somebody to do it for him.

Press-agency, like grafting, has developed into a veritable science. Subtract the show news from the daily papers and the front page would look barren, the section devoted to divorces would disappear, and the joke page would be a "joke." The advertising section would be about the only thing left to support the void of empty pages,—because each line in this section must be paid for.

It makes my blood boil to hear folks declare that show people live beyond their means. The accusation is false. How can they live beyond their means when they haven't any? Leading men and prima donnas, or donnas, are paid about seventy dollars per week, on a twenty-week contract, on the strength of which they

must furnish a million photographs at fifty bones per dozen and about ten thousand dollars worth of costumes. If they are brazen enough to buy a decent meal and rent a taxi for a joy ride on pay night, the howl is raised that they are living beyond their means. And all because they usually cannot pay for what they buy. Good heavens! No wonder the voice-strained leading ladies and feet-weary chorus ladies look forward to deliverance at the hands of some bald-headed millionaire with less brains than hair! No wonder principal comedians longingly anticipate their return to the clothing business or ribbon counters.

The only real fraternity in the business is found in the graveyard. While living, the fellow who does one show a day thinks he's better than the lad who does three, etc. etc. Everybody is jealous of and thinks himself better than the next in line. The chorus girl has the leading lady beaten a mile (in her own mind). The insignificant chorus man is looking forward to the time when the rival manager will discover him while sitting through a show and insist on starring him at a fabulous figure. And so on, ad infinitum.

For the future of the business, I'd ask my managerial friends to study carefully the past of the one-time glorious Rome. True, it wasn't built in a day, but it fell mighty fast. Yours in Optimistic Pessimism, "THESPIA TACK."

NOTES ON SMOOHSER'S FAREWELL TO G. W. L.

Doctor Fitts attended the party as a member. But the next morning saw him working in his regular capacity. Among other gentle tasks, he was called upon to sew up the head of a manager of an eastern music publishing house who fell out of bed because of a nightmare that interrupted his intoxicated sleep.

Everybody in Chicago worth while—and a lot of folks who weren't—was there.

Now, will you say that your friends only come around when they want passes, George?

Oh, yes, Harry H. Frazee and his cane were there.

"He never smiled again." Who? George W. Lederer, after leaving dear, old Chi.

You never knew how many friends you had, did you George?

It was a typical theatrical gathering. No money in the crowd and plenty of good things to eat.

By special request of nearly everybody present, the editor of "The Throbbing Throttle" was not invited. Who knows why?

ME-O-GRAMS (BY MYSELF).

When you're looking for the manager of a metropolitan theater and don't happen to know his name, don't single out the tall, handsome looking man in immaculate attire,—that's the door man. Look for the little bit of a poorly dressed shrimp who hangs around the office with the modest, humble,

respectful air of one who doesn't belong there. The more he may look like an office boy, the greater the odds that he's the manager.

My boy, if you would succeed in the show business, join the union; not the actors', but the scene-shifters.

Everything comes to the lad that waits—especially, failure. Do it now! And if you can't find anything to do,—do nothing now, just to keep busy.

Money is the root of all evil, and, somewhere, sometime ago, the eagerness to get it resulted in the establishment of the show business.

I'd rather be a live yellow dog than a dead man.

If there are "Hits" in Heaven, (And we feel sure there are) The chances are they're written by some unknown "Star."

Now that a raft of ministers is deserting the pulpit for musical comedy money, it's up to some wise manager to induce a star (for press-agent purposes of course), to quit treading the boards to enter the theological field. How would our own Eddie Foy do as a starter?

PUNGENT PERSONALITIES.

Bert Peters, the patient music arranger and one-time composer, was asked if he had collected any recent royalties on his composition, "Mornin' Si," originally published several years ago. He laconically replied: "Not lately; I got one already."

Miss Levine, the pretty stenographer and secretary in the offices of the Orpheum circuit, has a special drawer in her desk for bon bons, etc. Music boosters and other favor seekers, please get busy. (Not looking for the drawer and cadgering the candy, but bringing some.)

Hits may come and failures may go, but Hi Talbot, the music printer, always gets his money.

Ascher B. Samuels is going to change the title of his new book, now on the press, from "Hits I Have Made" to "Hits I Might Have Made."

Bert Williams carries a colored valet and Richard Carle carries a white one. Do they both draw the color line?

Just watch the other music publishers grind out their obscene songs now that C. P. McDonald has given Remick's almost unheard of "That Loving Melody Rubenstein Wrote" such a dandy free write-up. How many, Oh, how many performers read the music editor's fiery harangue and then sent Mr. Remick a two-cent stamp to see if the tune of the song is quite as naughty as the words! We would advise Mr. McDonald to hit upon some reasonable advertising rate for the space devoted to "Current Smut." That heading ought to make it worth double the money.

We note, also, that this thunder-penned Hercules takes exception to the funny songs written upon the "wife" theme. A fine idea, but he doesn't go far enough. If we should cut out wife songs because wives should be respected, it is equally clear that hymns of "The Morning After" type should be censored, so that the imberber's feelings could be respected. Alas, songs regarding the love of a youth for a maiden, since the sacred theme of love should not be blazoned forth in lilting song. And war songs, for war is far too terrible and dreadful a thing to sing about. And soubrette songs, since soubrettes invariably flirt with married men in the audience.

With these limitations, everything would be nice to the school teacher and radical reformer. But the entire field of song wouldn't stretch across a dog-kennel,—and there'd be nothing left to write about excepting the inspiring theme of church hymns, for which the market price is nothing. Cheer up, McDonald, the worst is yet to come!

FIELD OF STAGE MUSIC

(Continued from Page 11.)

tle of the melody that J. Watson Scott composed when he wrote "A Little Cozy Flat." We do not, however, condemn Mr. Friedman on this account. "Cozy Flat" was but a local flash in the pan and it is possible Mr. Friedman never heard the song. We are content to lay it to one of those strange coincidences which are the refuge of all popular writers. "My, But I'm Longing for Love" is a song of mediocre merit, devoid of hit qualities and new expressions. (Leo Friedman, publisher.)

But if Mr. Friedman has given us one of his poorest bits of work in "My, But I'm Longing for Love," he has shown in a later number that the pen he wielded when he wrote "The Sun Dance" has lost none of its cunning vitality and ingenious knack of producing original and haunting melody. His latest instrumental number, "THE PASSION DANCE, AN ORIENTAL FANTASY," commends itself at first blush as a composition of which any of our picked musicians might well be proud. "The Passion Dance" is melodious and fresh and worthy of interpolation in any act. The title page is by Sass, and while not startlingly unique, is apropos.

Irving Berlin wrote a good set of words in "I WISH THAT YOU WAS MY GAL, MOLLY," and Ted Snyder's melody also is good. We are grateful to Mr. Berlin for convincing us that he has in his system something other than "Grizzly Bear" sentiment. The present song is simple as to story and melody. Use it in your act. It is worth a trial and absolutely harmless. (Ted Snyder Co.)

Arthur Gillespie, who knows better, should not have turned his gifted stylus to scrawling an appeal to the gallery gods. "MY SWEETHEART'S FAVORITE WALTZ (AFTER THE BALL)," is a dull, insipid affair. Terry Sherman's music lacks grace and character, and the strain of "After the Ball" which he calls upon to bolster up the melody could at least have been interpolated less awkwardly. Perhaps it was the interlarding of this excerpt that prompted Mr. Harris to accept and publish this "favorite waltz" concoction. We are unable to discover any other reason.

Will J. Harris has endeavored to emulate the facile Billy Jerome in "IN THE SPRING I'LL BRING A RING AROUND TO ROSIE," but with poor success. Mr. Jerome is a lyric writer; Mr. Harris—well, Mr. Rossiter, the publisher of this new "Rosie" number, often has boasted that his outright purchase price for "lyrics" is five dollars, or twenty-five dollars for six. We almost are tempted to conclude that in this instance Mr. Rossiter has spent five. If he did, he was liberal. The music, by Harry I. Robinson, isn't half bad. Given a lyric, he perhaps would have produced a good song.

A NEW LEASE ON LIFE EVERY WEEK

J. Fred Helf's free advertising promoter lets us in on the following: "Since Bert Williams introduced 'PLAY THAT BARBER SHOP CHORD' in his own inimitable manner, this novelty number has grown widely known every week. It is now the unquestioned song triumph of the season and is undeniably the best selling number on the market. It is being sung by every prominent artist in every up-to-date theater throughout the country, and thousands of singers are using it with equal success in other amusement places in the east and west."

We print these illuminating bits of gossip verbatim, not desiring to spoil their syntactical beauty. The little adverb "more," however, might help some if employed in the construction of the first sentence. But we consider the omission as entirely due to the pressure of business.

CHORUS THAT LEAVES NO ILL-EFFECT HELPS VOCAL "CHORDS"

(Another human interest story by Dick Richards, press agent for Theodore Morse):

"Kathryn Pearl, who is being featured with Sam T. Jack's Burlesque this season, has had very bad luck with her voice as the weather has subjected her to a heavy cold and she has been unable to speak for several weeks. Miss Pearl called at the Morse office to have "Goodbye, Betty Brown," played for her and after hearing the chorus once or twice, suddenly startled her sister, who was with her, by singing the chorus without the slightest sign of hoarseness or ill-effect. The incident was later explained when an examination showed that the tied up vocal chords had at last relented but Miss Pearl is superstitious and says she would not take off the song for anything in the world."
*In itself, a frightful hardship.

THE HEIGHT OF ANY SONG'S AMBITION

(From the hard-worked publicity manager of the Theodore Morse Music Co.) "Goodbye, Betty Brown," has been the 'life-saver' of several acts since its first appearance on the market but when it goes in the capacity of mascot, it surely must be the height of any song's ambition."

A WARM WELCOME ALMOST EVERYWHERE

Only One Chicago Publisher's Office Failed to Greet Show World Music Editor with Courtesy

We made the rounds of the music publishers on Monday of last week and presented our new cards to the enterprising publishers and their cohorts. We were received with open arms and words of good cheer by all. We were treated with that respect and business courtesy which is due a fearless and truthful journal. But one incident occurred to jar the equanimity of the day's intercourse.

At the office of Harrold Rossiter we presented our card, stated our mission in life, and requested professional copies of Mr. Rossiter's new issues. Business was good in the office and we were treated extremely cavalierly. We got neither news items nor professional copies. We left, not enraged, but wounded.

We take this means of apprising Mr. Rossiter of these harrowing facts. Mr. Rossiter himself, we firmly believe, would not countenance such incivility on the part of his subordinates. But, until conditions are materially changed, we taboo the esprit de corps and announce our set determination to refrain from further mention of Mr. Rossiter's publications in the columns of The Show World.

CORRESPONDENCE

JOHN B. GRAY: We'd like awfully well to print your letter, but the fact that it is of an anonymous character prevents us from so doing. If we had your correct moniker we'd go ahead with it. Kick in with your identity. We'll come across with anything in the way of printing indisputable facts.

AS MANY HEARTS, IF NOT MORE THAN EVER

The days of resurrection and rejuvenation are upon us, says the garrulous press booster for Mr. Witmark & Sons. It remained, he informs us, for his progressive house to put forth this season for a second lease on life, a song which is by no means "so old that it is new." He then proceeds to enlighten us: "Introduced as it was by singers of no less distinction than Julius P. Witmark—the "boy baritone"—and Bonnie Thornton, "When You Were Sweet Sixteen" quickly mounted to the topmost pinnacle of popularity even in the early days of its infancy, and it possesses such undoubted elements of combined strength and sweetness that there is no question but that when Charles Falk sings it this season as the feature ballad of Dockstader's Minstrels, as many hearts, if not more than ever, will be touched by the sweet plaintive melody and pretty story of the song and its pleading refrain."

ISN'T IT TOO BAD FRIEDMAN CANNOT SWIM?

"Leo Friedman, the Chicago music publisher, returned last week from a two weeks' vacation. While away he enjoyed his morning dip in the ocean at Atlantic City. It is not generally known that Friedman is an expert swimmer, having a few years ago won several swimming contests, and has the medals to show for it."—W. A. Corey in The American Musician of New York City. Mr. Friedman read this and chuckled. "A good press agent's story," said he. "I was out of the city, but the nearest I got to Atlantic City was a little town in Indiana. I never was a swimmer and cannot swim a stroke."

WILL THE WORLD TAKE NOTICE

Excerpt from recent announcement promulgated by Chas. K. Harris: "My Sweetheart's Favorite Waltz (After the Ball)," by Arthur Gillespie and Terry Sherman: The one big novelty waltz song that will sweep this country like wildfire before the season is half over. . . . Both Mr. Harris and Mr. Libbey (James Aldrich) predict this song the coming song hit of the world."
It's a pretty big world. We anxiously await the verdict.

SLIPPED IN BY MISTAKE.

Says the J. Fred Helf Company: "Ten thousand dollars often tempts a publisher to part with a song. Ten thousand dollars could not buy one of the following great songs."
In the list appended to this sweeping declaration we notice "O, You Bearcat Rag." We naturally assume that the careless proofreader did not follow instructions and strike this spasm from the list.

Has Corner in Amusements

Crawfordsville, Ind., Sept. 7.—George R. White, who owns the Princess theater and the ardome here, recently took over Music Hall, the other local theater. This gives Mr. White absolute control of both summer and winter amusements here.



STOP!!!

AND CONSIDER why the exhibitor's interest lies with our own!!! Every manufacturer in the Sales Company is striving for highest quality because his sales depend upon the demand for his film. The Independent Exchange is free to buy what the exhibitors demand. There is no whip used, and no conspiracy to compel the exhibitor to use any particular make. Competitive worth rules. That is why the quality of Independent film has shown such remarkable improvement, and why it will continue to grow better and better. You can pick out the FINEST PROGRAM IN THE WORLD today from our releases.

List of BUYING EXCHANGES, August 31, 1910

- CANADA**
 - Applegath, L. J., & Sons, 145 Yonge st., Toronto
 - Canadian Film Ex., Calgary, Alberta
 - Gaumont Co., 154 St. Catherine st., Montreal
 - Kinotograph Co. (for Canada), 41 E. 21st st., New York City
- CALIFORNIA**
 - Acme Film Ex., 14 Larkin st., San Francisco
 - California Film Ex., 1065 Mission st., San Francisco
 - Miles Bros., 790 Turk st., San Francisco
 - Pacific States Ex., 734 S. Main st., Los Angeles
 - Western Film Co., 108 E. 4th st., Los Angeles
- DISTRICT OF COLUMBIA**
 - Paramount Film Ex., 428 9th st., N. W., Washington
- GEORGIA**
 - Sunny South F. Ex., Rhodes Bldg., Atlanta
- ILLINOIS**
 - Anti-Trust Film Co., 79 So. Clark st., Chicago
 - Eugene Cline, 59 Dearborn st., Chicago
 - Globe Film Service, 107 E. Madison st., Chicago
 - Laemmle Film Service, 196 Lake st., Chicago
- LOUISIANA**
 - Dixie Film Co., 720 Malson Blanche Bldg., New Orleans
- MASSACHUSETTS**
 - Boston Film Rental Co., 132 Boylston st., Boston
 - W. E. Green Film Ex., 228 Tremont ave., Boston
- MARYLAND**
 - Consolidated Amuse. Co., 28 W. Lexington st., Baltimore
 - B. & W. Film Ex., 412 E. Baltimore st., Baltimore
- MINNESOTA**
 - Laemmle Film Service, 256 Hennepin ave., Minneapolis
- MICHIGAN**
 - Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit
- MISSOURI**
 - Bijou Film & Am. Co., 1222 Grand ave., Kansas City
 - J. W. Morgan, 1230 Grand ave., Kansas City
 - W. H. Swanson, St. Louis Film Co., 200 No. 7th st., St. Louis
- NEBRASKA**
 - Wagner Film & Am. Co., 208 N. 9th st., St. Louis
 - Laemmle Film Serv., 1517 Farnam st., Omaha
- NEW YORK CO.**
 - Albany Film Ex., 418 Broadway, Albany, N. Y.
 - Victor Film Serv., Seneca & Pearl sts., Buffalo
- NEW YORK CITY**
 - Exhibitors Film Serv., 138 Third ave., New York
 - Empire Film Ex., 150 E. 14th st., New York
 - Gt. Eastern Film Ex., 21 E. 14th st., New York
 - Paramount Film Ex., 61 W. 14th st., New York
 - Peerless Film Ex., 94 Fifth ave., New York
 - Hudson Film Co., 138 E. 14th st., New York
 - Wm. Steiner F. Ex., 110 Fourth ave., New York
- OHIO**
 - Buckeye F. & P. Co., 309 Arcade Bldg., Dayton
 - Capitol F. Serv., 422 N. High st., Columbus, Ohio
 - Cincinnati Film Ex., 315 W. 4th st., Cincinnati
 - Southern Film Ex., 17 Opera Place, Cincinnati
 - Toledo Film Service, 316 Superior st., Toledo
 - Victor F. Serv., Prospect & Huron sts., Cleveland
- OREGON**
 - Independent West, F. Ex., Swetland Bldg., Portland, Ore.
- OKLAHOMA**
 - United M. P. Co., 112 Main st., Oklahoma City
- PENNSYLVANIA**
 - Eagle Film Ex., 143 N. 9th st., Philadelphia
 - Philadelphia F. & P. Co., 44 N. 9th st., Philadelphia
 - Philadelphia F. Ex., 934 Arch st., Philadelphia
 - Independent Film Ex., 415 Ferry st., Pittsburg
- TEXAS**
 - Texas Film Exchange, 311 Elm st., Dallas, Texas
- UTAH**
 - Chicago F. Ex., 602 Dooly Block, Salt Lake City
- WASHINGTON**
 - Pacific Film Ex., Globe Bldg., Seattle, Wash.

MOTION PICTURE DISTRIBUTING AND SALES CO.
111 East Fourteenth Street, NEW YORK CITY



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

"MATINEE GIRL" OPENS HOUSE IN LEAVENWORTH

Leavenworth, Kan., Sept. 7.—The People's theater opened the season Sunday with "The Matinee Girl" which is to stay for two weeks. Frank Deatley, of Kansas City, formerly manager of a house at Peoria and a well known advance representative, has leased the house and will manage it.

"AM I A CHINAMAN" ANSWERED IN AFFIRMATIVE.

Belvidere, Ill., Sept. 7.—Convinced that the query in the title should be answered in the affirmative, "Am I a Chinaman," closed a very short and a very unsuccessful season here recently. The company returned to Chicago, where the play will probably be revised and the company given further rehearsals. The attraction was greeted by only a fair audience in this city and gave only fair satisfaction.

The George Amusement Company's A troupe, playing "St. Elmo," opened its season here Wednesday, August 31.

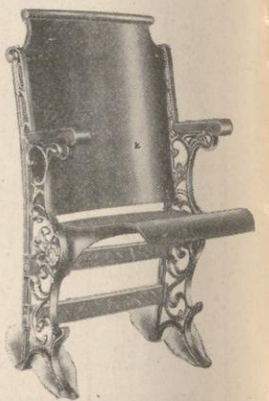
A Lucky Escape.

Otto Koerner, who is with "Miss Nobody from Starland," thinks that there is no use leaving Chicago to avoid bombs. When "Miss Nobody" appeared at the Grand in Burlington, Iowa, on Friday of last week, a bomb was exploded at the opera house shortly after the company's scenery had been removed and the theater suffered damages to the extent of \$20,000. The show was lucky in getting out before the dynamite was exploded.

Dependable Opera Chairs

All our customers say so
WRITE TODAY

Royal Metal Mfg. Co.
1822 Dearborn St.
CHICAGO, ILL.



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.

Arthur J. McAvoy is leading the orchestra at Sittner's theater this season. He started to work Monday night in spite of the fact that one arm was half out of commission through his having fallen off a ladder recently.

THE GREAT DODE FISK SHOWS

EN TOUR SEASON 1910

SAY! THIS IS SOME CIRCUS.

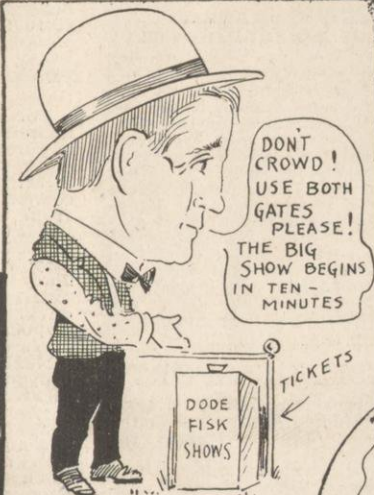


R. H. FISK - TREASURER

PEN AND PENCIL SNAPSHOTS BY Z. A. HENDRICK THE SHOW WORLD ARTIST. AUG 23rd 1910.



W. O. TARKINGTON
GENERAL AGENT



T. W. BALLENGER
ASST MANAGER



W. M. DELEVAN
SUPT OF STOCK



MR ROONEY



MISS ALBION



DODE FISK



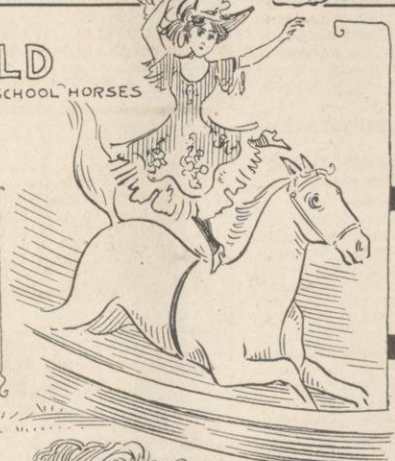
LORETTA TWINS



SACRED OX



MISS NOLA SATTERFIELD
AND HER HIGH SCHOOL HORSES

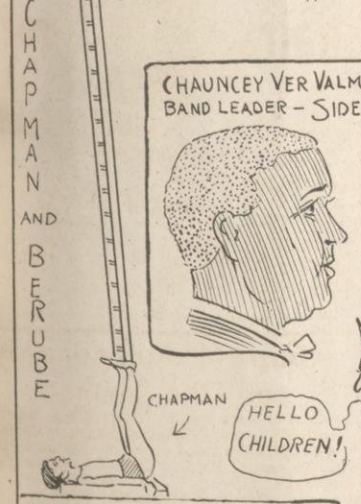


DICK WILLIAMS
(MULE HURDLE)

AERIAL LOOP WALKING



F. E. HARDEE
MANAGER - SIDE SHOW



CHAPMAN AND BERUBE

CHAUNCEY VER VALM
BAND LEADER - SIDE SHOW



MRS F. E. HARDEE



A SONG BY ONE OF THE CLOWNS



W. F. WELDON
BAND LEADER



W. J. WHITE
BOSS CANVASSER



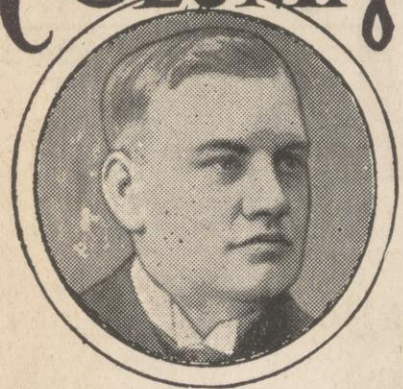
RAIN MAKES CORN,
CORN MAKES HOPS,
HOPS MAKE WHISKEY
AND WHISKEY MAKES
DEMOCRATS !!



ALWAYS OUT OF ORDER

Z. A. HENDRICK -
DES PLAINES, ILL.

Otto Floto's COLUMBY



Denver, Sept. 6.—Mr. Billy Lang, of Australia, made his American debut last night in a six-round bout against Al Kaufman at Philadelphia. While the newcomer impressed the sports more favorably than did his countryman, "Bill" Squires, no medals were pinned on his breast. The experts who sat at the ring-side concede him but one round in the six and that was the second, when he seemed to have matters in hand.

As I have often stated in previous comment when writing of Australian fighters, it does seem queer that the country that gave us Peter Jackson, Frank Slavin, Joe Goddard, Fitzsimmons, Hall, and Creedon, who in their day swept all before them, should deteriorate to so great an extent as to have no representative in any of the championship classes. In no other branch of sport has she gone back. She still boasts of the world's greatest oarsmen and swimmers and of the best cricketers that ever stood before the wickets. Her race horses compare favorably with those of foreign climes. It's only in the fighting and wrestling branches of the sport that she lags.

However, with the present invasion and with more planned for the future, Mr. McIntosh will undoubtedly revive interest in fisticuffs to such an extent that within a year or two Australia will again take her place as a producer of champions. It's the greatest sport loving country on earth and there is really no good reason why she should not excel once more in pugilism as she does now in her water sports and on the cricket and golf fields.

If last night's performance was the best that Mr. Billy Lang has to offer, he may rapidly come to the conclusion that he will lay up no laurels while in America. There's a colored chap in Boston who answers to the name of Samuel Langford that would just sling over one of those wallops he has hung to either of his shoulders and, I believe, like "Marieouche," he'd sail back to the antipodes. His Philadelphia bow to the American public give but little promise of future success as a top-notch.

Can it be that Bill Lang was the "Unknown" that Mr. McIntosh had in mind when he issued the deft that he was ready and willing to bet \$10,000 that he had a man that could beat Johnson. If he is—well, then we can come to but one conclusion and that is: Mr. McIntosh may be a great promoter but as a judge of fighters he is somewhat lacking. Can you picture Bill Lang in front of Johnson? Reminds me of Bill Squires in front of Tommy Burns.

Frankie Conley Protests

Of course, as was to be expected, Frankie Conley is not satisfied with the "newspaper" decision awarded to Charlie White at Milwaukee last Friday night. His brother writes as follows: "Remember what I am now writing you—the very worst Frankie should have received was a draw. And when they meet again, as they will before long, Frankie will bear out what I am saying here. Ten rounds at that is not long enough for Frankie, because it takes him a few rounds to get started. I have not changed my opinion regarding his fighting ability one single bit. To me he looks the best boy of his weight in the world." We look for a reply to this statement from the White side and we will be pleased to publish it.

Pugilists at Kansas City, Kan., Fair

Battling Nelson is still in Kansas City. Just how he fared with the Kansas City, Kansas, promoters we have not learned. But Bat will "get his" or the future mayor of Hegewisch won't play. It is said that the fair promoters had to hire two big huskies to throw water on the side wall of the room Tom Sharkey was to occupy during fair week. This was done to make Tom feel that he was on the ocean as K. C., Kansas, is an inland city. That's as bad as the salt water tank that Tim McGrath was forced to build at Reno for Tom. And when it was completed Tim couldn't get the sea gulls from Oakland to fly over Tom while he was bathing.

Have a postal from Tom Jones, the manager of Wolgast, who writes that there wasn't anything in that story that was sent out last week about he and Wolgast parting at the way. "The first

MISTER BILLY LANG SHUFFLED INTO DISCARDS

Another "White Man's Hope" | Going the Way from Which None Come Back.— Current Sports by One of the Country's Foremost Authorities.

I heard of it," writes Tom, "was when I saw it in the papers. I never paid the least attention to it because I realized the whole story was a fake. Ad and myself are still doing business at the old stand and hope to continue doing business for a long time to come. I now have him matched with McFarland at Milwaukee, September 30. Watch the boy from Cadillac do the trick."

Easy for Papke in Australia

Unless Bill Papke has changed his plans to sail on September 9 from Vancouver for Australia he is now on his way towards the west. Packy McFarland, who was to have accompanied him, remains behind owing to an objection against the trip raised by his mother. Papke should have the easiest kind of going over there. Looking over all the men that they have, we see nothing in sight that can make Papke even extend himself. That is, so far as the middleweights are concerned. And the heavies, with Lang in this country, don't look formidable either. On Lang's showing against Kaufman I wouldn't be too sure but that the Keenewad could take his measure even though he be a heavyweight. With McFarland it would have been different. There are three or four tough, fast boys over there. Johnny Summers looks the best and while Ruddle Unholz might not appear good as a boxer, before a boy like Packy that can't hit any too hard, Unholz would be a dangerous opponent.

Farmer Burns to Lecture

Farmer Burns is to take to the lecture platform. The Iowa grappler has the "speech bee" firmly imbedded in his system. While on the road with the Jeffries combination, Burns was often sent out to talk to the audience "so the show wouldn't be too short." It was done as a joke at times and finally the Farmer took it seriously and would talk so long that Sam Berger had to go out and ask him to stop. That's what first gave Burns the idea that he was some talker. He has been talking ever since. At a little country fair in Iowa the other day Burns spoke two hours and ten minutes before some one interrupted him and asked what he was talking about. Now the famous old wrestler is preparing to take to the platform and quit wrestling altogether. He believes there is a great future for him in that line of work. Some of his friends may disagree with him but that won't stop the Farmer who has the utmost confidence in his own ability, no matter what line of work he chooses to follow.

FANS PLANNING FOR WORLD'S BASEBALL SERIES

Leads Held by Cubs in National and Athletics in American Generally Conceded to Be Safe

The fans throughout the land are all making plans to attend the world's series games. They have come to the conclusion that it's going to be between the Cubs and Athletics, and will route their railroad tickets accordingly. It would have to be something entirely unlooked for to stop either of these teams from winning now. They both hold what we deem an apparent safe lead. The Athletics' pitchers are going a little better than Chance's fingers just at the present time, which makes their winning even more certain than the Cubs.

Charlie Murphy, the rotund and shrewd owner of the Chicago Cubs, is said to wear the smile that won't come off these days. In fact, Charlie is now asking his callers to "smoke with him," handing them a twenty-five cent cigar. Of course this will be a hard matter to make a White Sox fan believe, but it's a fact. Charlie has cause to rejoice for it looks as if his Cubs are going to land the fourth National League pennant for him. And he has owned the club but five years. Four out of five is something above the average.

We all know that "Tip" O'Neill is a very warm and close friend of the old Roman, Charlie Comiskey. Whenever it is possible for Tip to do the old fellow a favor he does so. O'Neill would delight in nothing better than to see Comiskey get the greatest ball team in the world. O'Neill was talking to a friend the other day. Said friend had been somewhere in the Three "I" league and had seen some wonderful playing on the part of one of the youngsters. He said to Tip, "I wish Commy could get so and so. He is hitting the ball a merry clip and his average is over .400 for the season." O'Neill looked at him for a moment and replied: "That's the trouble. They hit .700 when they are in minor leagues and when Commy gets them they can't do better than .205 to save their lives." There is more truth than poetry in that statement.

The big league moguls, according to the latest ruling of the National Commission, now have control of their players all the year around. The clever part of the whole thing is that the player receives only about seven month's pay and is under contract for twelve months. Talk about your trusts and monopolies, that baseball thing has got them all beaten a mile. It's the only trust that controls its working men like so many slaves.

JAMES R. KEENE BLUNDERED WHEN HE SOLD NOVELTY

When Novelty won the rich Futurity at Saratoga last week there was one old sportsman in that bunch that bit his lips. That man was James R. Keene, one of the biggest factors on the turf. Mr. Keene bred Novelty and then sold him with the balance of the yearlings. He brought only \$1,700. But this is not the worst of it. Mr. Keene has for years been looking for a successor to Kingston. He wanted some son of that gallant performer to take his place. He had that son in Novelty, and allowed him to slip away. It shows that even the shrewdest of men can make mistakes when dealing in horse flesh. They are not all David Harums by any means.

THE REALM OF SPORTS

George Estabrook was offered \$75,000 for his colt Colorado E, and refused the offer. Two years ago he bought the colt for \$10,000.

The Harvester is about due to clip that trotting record below the two minute mark. We are waiting patiently for a good day and track which is all that is necessary.

Ty Cobb is so far ahead in his batting average that it looks a cinch now that the automobile that is offered for the best batter in the big leagues will go to him. Unless he suffers a slump he will get the buggy.

Joe Woodman writes the Show World that he is more than anxious to have Langford and Kaufman hook up. He says "I will let Delaney name the number of rounds and cut the money any way he sees fit. It's up to him whether the men are ever to meet."

This is the time of the year when the big leagues comb the minors and take away all their promising players. At that, many a minor league manager has got several youngsters "covered up." They manage to make a deal whereby the big club drafts and returns the player.

Owen Moran had no trouble in gaining the decision over Frankie Burns. At that, Burns is a hard man to hit and almost impossible to knock out. He should have trained to be a Marathon runner instead of a fighter from what the writer has seen of him in the ring.

Sam Hildreth thinks so well of his colt Novelty that he will retire him until next spring. He will not take the Kingston colt to the winter tracks to take part in the merry-go-round. Novelty was the biggest money winner of the year in the two-year-old division.

So far Bill Lang, the Australian champion, has been quite an expensive luxury for Hugh McIntosh, who brought the big scrapper from the land of the Kangaroo with the idea that he could match Lang against Jack Johnson, whether the latter won or lost at Reno. So far Lang has only been able to meet board bills.

Notwithstanding the poor record made by the White Sox on their recent eastern trip, they seem a happy bunch. Their happiness is caused by the fact that they defeated their former team mate, Frank Smith, in such handy fashion. It shows Duffy was wise in making the deal that gave him Lord and McConnell.

President Tom Lynch of the National league says that his umpire staff is not a good one, but excuses himself by saying they were the best he could get. He promises to get satisfactory officials as well as capable men before the 1911 season opens. Let's hope so.

From the manner in which the fans of Pittsburg are roasting Fred Clarke this year it is small wonder that the team doesn't win games. No player can put his heart in his work when he knows he is doing his best and is being roasted for doing so. That's why Pittsburg can't win this year.

And now we have had Bill Lang show us what he could do. Well, it's no wonder, after looking him over, that Bill Squires came as a champion. With Squires and Lang the best Australia has in the heavyweight line, Tommy Burns must have had easy sailing while in that country.

With \$75,000 offered for a three-year-old trotter and the offer refused, it doesn't look very much like as if the racing game is entirely on the "Fritz." That is what Mr. Estabrook did last week when Mr. Bradley tried to buy Colorado E.

If the Giants keep on dropping "double headers" they will be lucky to remain in the first division of the race. Those Gotham fans haven't seen a championship flag in so long they wouldn't know how to act if McGraw and his band brought another one to town.

It is said that Chance and Evers are sitting up nights now figuring out new plays they intend to spring on the Athletics in the world's series. Yes, but don't overlook the fact that one Connie Mack knows a few things about the game himself, and may have a surprise in store for them.

PORTLAND THEATRICAL MAN HAS MANY IRONS HEATING

Portland, Ore., Sept. 7.—City Alderman George L. Baker, of this city, inaugurated the first of his series of stock companies in Spokane, on Sunday afternoon, September 4. An excellent company has been engaged, gleaned from all parts of the country, and headed by Franklyn Underwood and Frances Slossen. The opening bill is "My Wife," to be followed by "Merely Mary Ann," "The Rose of the Ranch," "Fifty Miles from Boston," "The Man on the Box," "Via Wireless," "The Hypocrite," "The Barrier," and other plays of this caliber.

Next Sunday, the Baker Stock Company of Seattle will open at the Seattle theater with "Old Heidelberg," and six days thereafter the Baker Stock Company of Portland will make its initial bow to the public.

In addition to opening these three stock companies within a span of twenty days, Mr. Baker will complete his \$125,000 theater in this city, for the housing of his Portland company and to be known as his general headquarters.

The Baker Academy of Dramatic Arts and Conservatory of Music, to be founded on an elaborate scale, will be established in one of the above three cities, and run in conjunction with the five stock companies in the northwest, and supported by all theatrical managers playing west of the Great Divide.

A complete roster of the Baker Company now playing in Spokane is as follows: Franklyn Underwood, leading man; Frances Slossen, leading woman; Willard Bowman, Howard Russell, Ralph Bell, James Corrigan, Benjamin Horning, Ralph Lee, Edward Lawrence, Louise Brownell, Maud Hanaford, Lillian Elliott, Gene Yarborough, Henrietta Chase and Edward Baker. Mr. Baker is the scenic artist and Mr. Horning the stage director.

Actor's Baby Dies

Spokane, Wash., Sept. 7.—Tom Smith, of "Tom Smith and Three Peaches," playing the Orpheum here, received a telegram of the death of his eight-months-old baby at Denver. Although greatly affected by the news, Mr. Smith continued in the act.

MASTER ROBERT GOLLMAR.



Son of Fred Gollmar, Part Owner of the Gollmar Brothers' Circus.

BASEBALL REMINISCENCES OF "OLDEST IN CAPTIVITY"

A Yarn of the National Game As It Used To Be Played Narrated for Show World Readers and Retold and Refurbished "By Jeb"

In any other line of business, a person making as many errors as had Comiskey during the past year, would be down and out, with a receiver in charge of the effects. Even in the baseball business, formerly called "sport," very few citizens patronize a club in seventh place and "going down."

Why is it then that the White Sox drew such large crowds in the face of continual defeats, and after winning a few games were on Sunday, August 14, greeted by the largest number of paid admissions in the history of the game? One reason is, that they have been playing good, consistent, but unlucky ball, just as good to witness from an exhibition standpoint as though they were near the top of the percentage column.

The new grounds, with the splendid appointments also cut considerable figure, but the great drawing card is Comiskey's personal popularity. The public know that he has spared no expense in trying to do, and is still trying. It seems that he has also shed the "White Sox Rooters Association," which was quite a handicap for a while, and the relegation of that organization to the oblivion from which it should never have arisen, must have been a great relief to the "old Roman."

Reminiscences of an Old Fan.

It was my good fortune to attend the last Boston game in the company of an old timer, who has been attending and playing games ever since 1865—Count'em, forty-five years. "Yes," says he, in relating his experiences, "I started in at Brooklyn watching the old Atlantics and Eckfords of that place, and the Mutuals of New York in a number of contests, of which my principal remembrance was the betting. A certain part of the stand was occupied by gamblers and bets were openly made every time there was a batter up, as to whether he would reach first base, and there were also any number of side issues on which bets were continually offered, having a tendency to kill the game in its infancy."

This was all vacant property around here then and many a time I have gone out and practiced with the old Excelsiors on the Camp Douglas grounds—a big open prairie—I presume about where Douglass place is now located. Johnny and Woody Stearns, sons of a South Water street Commission merchant, played the catcher and short stop positions, while a man named McNally did the pitching. Those are about all the names I can remember now.

"When I reminisce of the national game it comes to me that since Chadwick's death, I am the most ancient follower of the game now in captivity. In fact, an old friend of mine who migrated to a Pacific coast state many years ago, and whom I ante-date but a short time in baseball, sent me a notice of Chadwick's death and wrote: 'It is all off now; you are IT. There may be a number of people who date back further than myself, but I don't believe many of them are now paying \$7.50 for a seat in the grandstand.'

"What else is there to go and see? That is what a friend asked me as we were filling out of the gate after the last game at the old Comiskey grounds. I told him there was cricket, golf, chess, yachting, La Crosse, Winona,—and then some stranger in the rear laughed right out, just as though he meant it.

Johnny Ward's Debut as a Golfer.

"A few years since when John Ward first began to shine in the golf world, and had been the subject of a newspaper article which stated that Spaulding had advised him to play golf for his health, I met John and asked him how much Spaulding got out of it. Oh, he says, I bought my outfit at his store, but we never had exchanged a word on the subject. Asked if playing golf was on the square with him or taken up through some ulterior motive, he replied: 'You bet it is on the square and I like the game. Why, when one gets so he is afraid to stand up to the plate, and slide into the bases, what else is there to do in an athletic way? While on this subject: Along about this time, a golf club came to the city where I was located, to play a match with the home club. While sitting in the hotel office chatting with local players one of them came up to pair them off. When he came to our poorest player, he said: 'I guess we will put him against Mr.

V.—who was an elderly man, and probably cannot play very well.

"Elderly man," says I. "Why, I played ball against him years ago. He is no older than myself, and I am too young to commence playing golf." Say, that elderly man did grate. Sounded to me like a tall, gray whiskered man in a Prince Albert, wearing a silk hat and a cane. Well, the elderly gentleman defeated his man, made the best score of the bunch and afterwards won the championship of the state, which he holds to this day. But what has this to do with baseball?

"Yes, I helped close the show at the old grounds, and in that respect was more loyal than Comiskey himself. Was told that he was busy superintending the work at the new grounds. Had a great curiosity to see him at work, so walked up there and found him the center of an admiring throng, with apparently not a care in the world, while but a few rods away was poor old Anse all by his lonesomeness—but this is a long story, and when I reach the moral will touch upon it.

Lots of Luck in Batting

"Apropos of Melan's recent flight to the select circle of batting Phenoms, it might not be out of place to state that there are good batters and poor batters, but the best of them take their rides in the elevator just the same. In other words, luck is a great factor in the batting percentages of any player. Mike Mitchell of the Cincinnati's has a full appreciation of the conditions, and in a recent interview states that the reason he stood away up among the best batters one season and took a slump the next, was owing to the fact that when his percentage was high, he was hitting them between the fielders and when it was low, he was hitting straight at them. As far as he knew his execution was just as good at one time as another. Mike, who is naturally of a modest disposition, one time, while playing with the Portland, Oregon club in a close game, with men on the bases and great things expected of him, struck out. On his return from the plate to the bench some fan asked him why he didn't hit it out, and Mike replied: 'The pitcher wouldn't let me. And yet one continually reads about the batter placing his hits etc., when as a matter of fact, he is fortunate to hit the ball hard in any direction, especially in the pinches, with men on the bases and a run needed to tie it up or win. The pitcher is a very busy man just at that particular time.'

"Last season at about this time, when the New Yorks defeated the Cubs four straight games on the west side grounds, I attended a couple of them in company of an old friend, with whom I played ball forty-three years ago. That is, we played together once—and that was enough for me. We worked in a railroad office and at the noon hour went out on the track to play catch. His ambition was not as much to be a ball player as a physical giant, and to show me his strength, he kept throwing them over my head. The last one went so far down the track that the retrieving took up the balance of the hour—and never again for me. Speaking about these games; in one of them the New Yorks made five or six runs in the first inning and while commenting to my friend on their luck, a prosperous looking middle-aged stranger, on the other side of me spoke up: 'Pardon me; I couldn't help but hear your remarks, and while I consider myself something of a fan, your information is certainly new to me. Would it be presuming too much in asking you to explain the situation to me? After satisfying myself that I was not being kidded, I told him that every ball hit that inning, except the last one, was a clean base hit. Two of them struck out and there were no other chances to field the ball. The Cubs got men on first and second with one out and the hardest hit so far, a liner over short, was caught on the jump in one hand, and tossed to second for a double play. If it had been six inches higher two runs would have come in with a man possibly on third. Now we will see what the New Yorks will do this time; perhaps they will knock the ball right at the fielders. There you are; the first three batsmen knocked grounders directly at Evers. But the game was lost in the first inning.'

Sensational Catches Rare.

"I've read so much about inside baseball, players stabbing the balls, rob-

bing others of base hits, etc., etc. I don't see how a person can stab a ball with a big glove or mitt any more than one could stab a fish with a net, and this robbing business certainly makes me laugh. No one executes impossible plays, and high salaried players are certainly expected to handle any ball they can reach, in a majority of instances at least. As a matter of fact in the eight or ten major league games I have attended this season, I have failed to see an extraordinary stop or catch, but have seen batters credited with base hits, that, in my opinion, should have been charged up to the fielders as errors. In a Chicago Sunday paper a few weeks since was a write-up of the old Franklins of Chicago. I remember seeing that club play on the fair grounds in a city not far from Chicago in the early 70's. The grounds were large enough for a half dozen games and nothing to interfere with fielders. The home club's premier batsman used a bat evidently turned from a miniature telegraph pole, and when he swung and landed on one of the low ones it was a sprint for the fielder no matter how far out he played. Well, Hallinan was in left field for the Franklins and when this Hercules came to bat the second time, he took his position farther out than he could get on the inside of Comiskey's new grounds, and at the crack of the bat, turned and ran at top speed with the ball, and caught it over his shoulder with one arm extended to full length, in his bare hand of course—nothing else doing in those days. It was the longest and highest hit that I ever saw made, and I have never seen a better catch of a fly ball.

Catcher Flint's Geography.

"A friend of mine in Minnesota attended many games with me down on the lake front in the late 70's. He used to get as much fun out of it as he could, as he said he would read about the games in the next morning papers. One day Flint, bare handed, reached out and caught what would have been a wild pitch. The play naturally was accorded great applause and my friend turned around and asked what was the matter. One enthusiast answered excitedly: 'Why, didn't you see that catch of Flint's? Yes, certainly, but I didn't see anything to get excited over. That is what he gets paid for doing, isn't it? Any one can catch them right over the plate. And this reminds me of another one in which this party and Flint were concerned. It was before Flint broke into the league and was living in St. Louis. My friend wanted a catcher, heard of him, wrote for his terms, and Flint answered by wire: Seventy-five dollars a month. Where is Minnesota? I don't know how that will go now, but about the time Flint had become a celebrity, I sent the item to the Chicago Sunday Tribune. It was copied in the Clipper and republished in the Tribune, which reminds me of another. This friend was a passenger conductor, and one day when he came in from the west on his run, members of the club were at the depot with a request for him to continue on to Chicago and secure a catcher. He heard of Bill Phillips and was told he could probably be found on the west side prairie at some special place where his crowd played. My friend went out in a hack, and when he alighted, dressed in his conductors' uniform and inquired for Phillips, 'broke up the game. The word was passed down the line and finally some one said Phillips was not there. At the same time he noticed a fellow skulking off in the distance, and being as quick witted a man as I ever have met, he sized up the situation and said: 'Here, boys, I am no police officer. I don't want Phillips for any crime. I am a railroad conductor and came away in a hurry in my uniform. Am manager of the W— Minn. ball club and want to give Phillips a job as catcher. He gained their confidence, the skulker got the office to retrace, and he left the city that night to start a ball career that ended in the Cleveland National league, where he played first base for several seasons.'

Pre-Science in Baseball.

"In looking over a book written by one of our best baseball reporters, I found an account of a play like this: Man on second and first. Man going to bat—was advised by manager to bunt toward third. Pitcher surmised just what he was going to do, went over and told the third baseman not to leave his base and when the catcher (who was



Mrs. Al. Copelan, whose husband is the able pianist at the White City ball room, is at her home, 307 East Fifty-fourth street, suffering from severe burns which she sustained when a gas stove in her flat exploded. While Mrs. Copelan's burns are painful they are not considered of a particularly serious nature.

not on) signaled for a certain ball, the pitcher signalled back no, the man was going to bunt and he would give him a different one. So as he pitched the ball, he ran right over where he knew it was coming, picked it up, threw to third and from there to first for a double play. Talk about pre-science—that was calling the turn for fair. As Ty Cobb was the batter mentioned, it seems as though they would have had time to throw it to second and complete a triple play.

"But Peck Sharp beat this a long ways. We attended a New York-Cub game two years ago, and we were both in a talkative mood. They were playing along inning after inning, neither side scoring, and nothing to indicate that a run ever would be made. Tinker came to bat about the sixth and Peck said: 'I'll bet you five dollars that he makes a three-base hit, and I'll tell you just where it is going; it is going to be a liner right over second and go right on this side of the center fielder to the fence.' And my answer: 'I knew you had some object in bringing me out to the game. You and Tinker have got the thing all put up and expect to divide my money, but I'll fool you.' Then bang, and the ball went within an inch of where Peck said it would, and Tinker made a home run, the only score of the game. Wonder what the numerous people in hearing range of our conversation thought of that prediction. As Tinker rounded third base, Zimmerman, who was coaching, grabbed him and pushed him back towards third. When Tinker located the ball, he turned, dodged Zimmerman and made the plate easily. Zim was roundly hissed by the spectators in that vicinity and his actions were certainly a mystery to me until Sharpe explained it all after we left the grounds."

Now that the Detroit club is apparently put out of the championship race it will need a stronger attraction than Ty Cobb to draw crowds at home during the balance of the season.

Ban Johnson didn't do much to Joe Cantillon after all. Joe must feel much better as manager and part owner of a club leading in the American Association race and drawing big crowds, than manager of a tail-end club in the American League.

The efforts of Choynski and others to induce Jeffries to again "come back" reminds me of a story Frank Bush told, quite a number of years ago. A man crossing the street stumbled and fell under a wagon, as the rear wheel was passing over him, the driver yelled, "look out." Of course it was all over by that time, and the man on the ground exclaimed, "Good God; are you coming back again?"

ANSWERS TO CORRESPONDENTS.

Cy-trus—No one even told us that Comiskey had bought an orchard. If you think he needs any lemons you might suggest that he buy the player by that name, but if you approach him personally you had better go in a cage.

Pug—We have no idea how much it cost the public via Jeffries to entertain that "one happy family" at the training camp while Jeffries was fishing.

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DOWN THROUGH MISSOURI WITH SELLS-FLOTO SHOWS

Ticket Seller Taking Unto Himself a Wife Furnishes Live Interest

Jacksonville, Ill., Monday, Aug. 29.—Sunday was spent very quietly by nearly everybody. However, the candy butchers had a little outing, inviting a few outsiders, and reported a very pleasant time. Today, weather was beautiful, although slightly warm, and business was capacity at both performances. Harry Benson and Dode Stout, both members of the Big Show band, live here and entertained several of the boys to swell chicken dinners. Benson has been on the sick list but is back in harness again. Jeffries' Band, a local organization, of considerable merit, played a nice concert yesterday, which was enjoyed by many. Haul over a mile, but roads good and we are out of town shortly after midnight. Col. Franklin attended the Morris & Rowe proceedings in Indianapolis today, but is back tonight.

Hannibal, Mo., Tuesday, Aug. 30.—The down-town lot is built up since last season, so we were compelled to take one quite a distance out; weather terribly hot but we had two very good houses. W. F. Bonfils, brother of one of the owners, was a visitor, with his charming wife. They live at Troy, Mo.—only a short distance. Bartlett, ticket seller and musical artist, was married to Elizabeth Guice this afternoon. The

band played "Hot Old Time," "Wedding March," etc., and paraded through the ladies' dressing room, all stopping long enough to kiss the bride. The couple seem as happy as two meadow larks. Here's hoping they live long and prosper. Eddie Brown closed tonight to accept a more remunerative position with an eastern company. His many friends wished him luck; Eddie is very popular with everybody and all were sorry to see him leave. Park Prentiss left tonight on a flying trip to Chicago, in the interest of his winter show. This was a gala day for Fred Ledgett. His wife was in the hospital here for eight weeks last season with typhoid; Fred made many friends and had the big hand-shaking time today. He served a Dutch lunch tonight at the Mark Twain Hotel for a few of his most intimate friends. Dalie doesn't look much like a typhoid patient this year and her good fellowship entitles her to a long, prosperous, happy life. Their new horse is working out fine and is a beautiful animal. Short haul and everything loaded before midnight. Dode Stout left last night to take charge of privileges with George W. Hall's Tiger Bill Show.

Moberly, Mo., Wednesday, Aug. 31.—Arrived early; fine weather. Played to well filled and thoroughly satisfied houses at both performances. Lon Moore and other members of the dressing room were royally entertained by Mr. Dombaugh, an old circus clown, who is now proprietor of the Schlitz saloon. He is a prince of good fellows, which makes

UNDER THE WHITE-TOPS

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

- Barnum & Bailey, San Francisco, Cal., Sept. 12; San Jose, 13; Stockton, 14; Fresno, 15; Visalia, 16; Bakersfield, 17; Santa Barbara, 19; Los Angeles, 20, 21; Santa Ana, 23. Buffalo Bill-Fawcett Bill Combined Shows—Vancouver, B. C., Sept. 12, 13; Bellingham, Wash., 14; Everett, 15; Tacoma, 16; Centralia, 17; Portland, Ore., 19, 20. Campbell Bros. Show—Palmyra, Mo., Sept. 12. Fisk Dode Show—Tarkio, Mo., Sept. 10. Forepaugh-Sells—Monmouth, Ill., Sept. 13; Clinton, Iowa, 14. Gentry Bros.—Clinton, Ind., Sept. 12; Evansville, 13. Gollmar Bros.—Ellsworth, Kans., Sept. 12; Minneapolis, 13; Strong City, 14; Larned, 15; Kinsley, 16; Stafford, 17; Fratt, 19. Hagenbeck-Wallace—Marion, Va., Sept. 12; Bristol, Tenn., 13; Johnson City, 14; Greenville, 15; Newport, 16; Morristown, 17. Honest Bills Show—Palmyra, Nebr., Sept. 12; Douglas, 13; Burr, 14; Cook, 15; Talmage, 16; Brock, 17. Humphries Bros. Show—Niederwald, Texas, Sept. 11; Uhlana, 13. Lambrigger, Gus Wild Animal Show—Bucyrus, Ohio, Sept. 12-17. Lucky Bills Show—Cedar City, Mo., Sept. 12; Wardsville, 13; Osage Bluff, 14; St. Thomas, 15; St. Elizabeth, 16; Mary's Home, 17. Miller Bros. & Arlington's 101 Ranch—Rochester, Minn., Sept. 12; Austin, 13; Fairmont, 14; Mason City, Iowa, 15; Spencer, 16; Perry, 17. Ringling Bros.—Iola, Kans., Sept. 12; Ft. Scott, 13; Springfield, Mo., 14; Joplin, 15. Robinson's, John, 10 Big Shows—Greensboro, N. C., Sept. 12, Durham, 13, Burlington, 14; Winston-Salem, 15; Statesville, 16; Morgantown, 17. Sun Bros.—Minster, Ohio, Sept. 12; Bluffton, 13; New London, 14; Shelby, 15. Sells-Floto Circus—Ft. Smith, Ark., Sept. 12, Muskogee, Okla., 13; Okmulgee, 14; Sapulpa, 15; Tulsa, 16; Enid, 17. Yankee Robinson Show—Marysville, Mo., Sept. 10. Young Buffalo Wild West—Sterling, Ill., Sept. 12; Kewanee, 13; Galesburg, 14; Macomb, 15; Lewiston, 16; Canton, 17.

CARNIVAL ROUTES

- Barkoot, K. G., Amusement Co., No. 1, K. G. Barkoot, mgr. Manistique, Mich. Sept. 12-17. Bauscher Carnival Co., A. C. Bauscher, mgr. Butler, Mo. Sept. 12-17. Jones, Johnny J., Exposition Shows, Elkins, Pa. Sept. 12-17. Juvenals Stadium Shows, J. M. Juvenal, mgr. Cabool, Mo. Sept. 12-17. Keppler Shows, C. J. Keppler, mgr. Union City, Tenn. Sept. 12-17. Kline, Herbert A., Shows (State Fair), Indianapolis, Ind. Krause-Maxwell Shows, Morgantown, W. Va. Sept. 12-17. Landes Bros. Shows, Topeka, Kans. Sept. 12-17. National Amusement Co., Doc. Allman, mgr. Lexington, Nebr. Sept. 12-17. Nigro & Loos Show, Kewanee, Ill. Sept. 12-17. Parker C. W., Show, Ned Stoughton, mgr. Walsenburg, Colo. Sept. 12-17. Patterson, Great Show, Jas. Patterson, mgr. Hutchinson, Kans. Sept. 12-17. Pollow Carnival Co., Idaho Falls, Idaho. Sept. 12-17. Smith Greater Shows, Defiance, Ohio. Sept. 12-17. Westcotts United Shows, Huntingburg, Ind. Sept. 12-17.

success almost a certainty in his line of business. Rusty Benson was again forced to go home—still very sick. Columbia, Mo., Thursday, Sept. 1.—This is the home of Missouri's largest college, but we are in a week before school opens. Town is somewhat dead. We arrived in a heavy rain storm at 7 o'clock. Cleared up at 11 and, considering the inclemency, large crowds witnessed the parade. Doors opened at 1:35, performance started at 2:20. Capacity business afternoon, but only fair tonight. The Muncie (Ind.) T. M. A. Lodge presented Elizabeth Guice-Bartlett with a handsome wedding present, likewise the members of the ladies' dressing room. She is highly pleased. Loaded rather late as the roads are very heavy.

Sedalia, Mo., Friday, Sept. 2.—Another 7 o'clock arrival and still raining. This did not seem to stop the crowds from coming, as we played to the largest business of the week. Everybody got wet on parade but it was a nice, warm rain and seemed to please rather than disgust those who were unfortunate enough to be compelled to make parade. This is one day when the majority of us would prefer to be principal riders. F. G. Bonfils is here today for a few days' visit. He tells interesting stories of his recent trip abroad, also of the campaigning trip with ex-president Roosevelt during the past two weeks. Long haul, but we were loaded before 12:30, thanks to good pavements.

Clinton, Mo., Saturday, Sept. 3.—Short run and consequently in early. Another rainy morning, but the lot only a block from the runs. Cleared up before parade time. Scarcely a thousand folks witnessed parade, and the wise ones fixed for a bloomer. But strange to relate, they were all mistaken, as shortly before noon the roads were lined with vehicles coming from every direction, and the matinee was played to a packed tent. Night not so large, but storm threatened all evening, which undoubtedly kept many away. The performance started at 7:40 and was out at 8:50 and train loaded a few minutes before the storm struck. And say, it rained for sure, and the crashes of thunder and lightning startled nearly every one. Many of the timid show folks gathered in frightened groups in their respective cars, calming each other as best they could. However, the storm passed over and did no damage to speak of.

Sunday, Sept. 4.—En route to Joplin. Fortunate to pass over a washout with only slight delay. Arriving here at 4:30. Showing in conjunction with the Labor Union, in Electric Park. Look for big business.—Stewart.

CIRCUS NOTES

Otto C. Floto visited the Robinson's Famous Shows at Independence, Mo., recently.

E. L. Brannan, traffic manager for the Yankee Robinson show, was at the Wellington this week.

"Doc" Gollmar visited his brother Fred at the Wellington Tuesday.

W. O. Tarkington, general agent of the Dode Fisk shows, makes his headquarters at the Victoria in Chicago.

Fred M. Weidemann, of the Two Bills' Show, has been engaged for the coming fall and winter season with the Rhoda Royal Indoor Circus.

H. W. (Hank) Wakefield, who started his circus career with Miles Orton in 1878 and who has since that time been identified with a number of shows, is making a big success representing the Wilson Distilling Company and the White Rock people in Kansas City, where he is making his permanent headquarters. "Hank" is one of the most popular fellows ever identified with the white tops and enjoys a host of friends in the Missouri metropolis.

According to reports from Wellington, Ohio, the Hagenbeck-Wallace Shows played to a very light day's business there last Saturday. Light billing and bad weather hurt the receipts. It is said that Uncle Ben has developed a terrible "grouch" of late.

Two giraffes, a "hip" and a "rhino" will be added to the Sells-Floto menagerie next season.

General agent Lon B. Williams of the Gentry Shows is at the Windsor Clifton, Chicago.

Messrs. Warner, Barkley and Bennett of the Sells-Floto Shows are making their headquarters in Dallas, Texas.

SHANNON CIRCUS FAILS TO OPEN.

The Walter Shannon circus outfit failed to open at Geneva, Ohio, last Saturday as was originally scheduled. A scarcity of available talent is said to have been one of the contributing causes for the non-opening. Walter L. Main was to have been the general agent but, according to Mr. Shannon, had no financial interest in the venture. Just when Shannon will launch his troupe is yet to be announced.

Fannie Brice, one of the featured players in "Follies of 1910" at the Colonial theater, was at one time a newsgirl in Brooklyn and sold many papers.

FRED MACE'S SPLATTER

Happenings Among the Throngs That Crowd the Great White Way.

New York, Sept. 7.—"Madame Sherry" is a big hit; looks as if it would run the season. Every paper gave it great notices. Elizabeth Murray hobbled through and made good. The whole show was a riot from start to finish.

Frazer & Lederer have opened offices in the new building next to the Lyceum theater on West Forty-fifth street. Now that they have "Madame Sherry" on the road, to success they will bend all efforts to the new Victor Moore show which started rehearsals Monday. Good cast engaged and, I hear, a great book.

Low Morton is now the general stage director for Daniel V. Arthur. He rehearsed the De Wolf Hopper show which opened at Asbury Park Labor Day and now has the Marie Cahill piece in rehearsal. Lew told me he had for the Cahill show the greatest singing chorus ever put on in musical comedy. Some of the chorus people are getting sixty dollars a week. That's traveling, isn't it?

Arthur Deagon goes with the new Genee show which opens in about three weeks. John Park, Frank Lalor, and others are with the company.

Clarence Kolb, of Kolb & Dill, told me the real story about the split up between him and Dill. It was all caused by a difference of opinion over Nate Wagner, their manager. Kolb told Wagner he was through after the season closed in San Francisco. Wagner found Dill had bitten off more than he could chew in a little building scheme where he was putting up sixteen bungalows at Alameda, Cal. Wagner offered to stake Dill to the necessary ready coin of the realm if he, Dill, would insist on retaining Wagner as manager. Dill concluded this was best and so decided. Kolb pleaded with Dill and told him he would see his mistake too late, all to no avail. It was then Kolb's turn to get sore just as Dill was beginning to see the folly of the thing and before Kolb left for New York, Dill almost begged him to forget it and start the season. Then however, Kolb told Dill the child was born and he was going to New York to take whatever was offered him. I have it on good authority that the Shuberts will present Kolb and Max Rogers, late of Rogers Brothers, as a German comedy team.

Times Square Hotel. Here is one of the greatest places in New York to meet your friends. It reminds one of the Sherman House in its palmy days. N. Newgold (not an Irishman) is the proprietor, and take it from me, he knows how to handle the patrons. Some of the vaudeville actors that live at this hotel don't leave their rooms when they book their act. The United Booking office is right across the street and whenever Martin Beck wants an act he just raises his window and hollers over to the Times Square Hotel. (I don't get anything for the above, ask Newgold.)

Bessie Jane Mackay, a young lady

from Milwaukee, will make her stage debut with one of the Shubert productions this season. Bessie has been an amateur entertainer in the City of Beer for the last two years.

Fields' Wintergarten. Lew Fields is rushing work on his new winter garden. It is located at Fiftieth and Broadway. It will be devoted to the old style Weber & Field shows. I think it will be a knockout from the start.

Hippodrome opened last Saturday and they certainly have some show. I thought last year's show was the limit for indoor attractions, but I certainly had my eyes opened with this year's spectacle. R. H. Burnside wrote the piece and, as usual, Manuel Klein composed the music and he has at least two big song hits. Too bad Chicago hasn't a hippodrome so as to get the benefit of these wonderful shows.

"Robinson's Girls" is an excellent Burly Q show. I saw it the other night at the Murray Hill theater. Robinson is funny from start to finish. Miss Ida Emerson looks more stunning than ever. I venture to say there is not another woman in burlesque that looks as well as she. The olio consisted of Lew Palmer, Barrett & Bell, Charles Robinson, Emerson & Hills, and Allen & Clark. It is a corking good show.

"Our Miss Gibbs," Frohman's new piece, is rather pretty, but hardly funny enough for an American audience. I can very well see how it has run for over a year in London for I spent more than a year there myself; it is typically English through and through. Bert Leslie struggles hard with his part and is the best thing in it. Miss Julia Sanderson replaces Pauline Chase Monday.

Fred Hornby is playing the part of "Old Doctor Grindle" in the De Wolf Hopper show this season. Applause is old to him so I will clap on the lid now. Fred is immense. Ask Georgie Mack or Bob Graham.

E. Z. Mark Pollock, stage manager who lost \$2,500 playing the races this summer, just returned from Cincinnati whither he went to teach some mermaids how to duck in and out of the diving bells in the water carnival which is in connection with the great fall festival being held there now. Pollock brought back one of the best colds ever contracted, with no two weeks clause.

Soldier Tom Wilson starts a black face act next week on the Poli time. Tom has a partner, and from the way he described the act to me, I would give him forty weeks without seeing it.

Bonnie Clark, at present one of the dancers with "The Echo," has signed a five-year contract with Park & Tilford, purveyors of high class goods. Bonnie will do a twist dance in an olive bottle. She needs another girl for a sister act. I will try hard if I can "to-mate-her." (And the boat sails Wednesday.)

Wanted any good job paying four hundred or more a week. Apply first instance Fred Mace, this office.

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master. Speeches were made by Benjamin Strauss, Hamilton, Ohio; John T. Ward; Gus Sun, of Springfield, Ohio; O. M. Bake, of Miami, Ohio; Albert Reutlinger, and Charles Dobbs. The Walnut Street theater will have three shows daily, with prices at ten and twenty cents, all over the house with the exception of the boxes which will sell at twenty-five cents. Harry Batts, a Louisville youngster and a capable performer on the violin, will direct the orchestra.

THE MILBURN LIGHT

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507 W. Lombard St. Baltimore, Md.

HAVE TILT WITH NEWSPAPERS

Company Playing Louisville Masonic Make Capital of Bad Advertising Account

Louisville, Ky., Sept. 7.—Those of us who are interested in things theatrical here, were quite wrought up over an announcement which appeared on a card prominently displayed in some of the principal business houses in the retail business houses in the retail district last week. It read something like this: "Announcement, The Courier-Journal, Times and Herald refuse in any way to advertise 'Brown of Harvard' which opens the Masonic on Labor Day." Some of us, who were "on" realized that it was the work of Charles V. Burton, the hustling manager of the Lytell-Vaughan Company, which will open the Masonic Monday. It seems that neither of the three papers would accept cash for advertising from Mr. Burton, because The Boston Amusement Company, who had the Masonic last season, owed them \$1,600 for advertising. The press were under the impression that the Shuberts had the management of the theater last season and that they were the debtors, thus the argument. Now everything is lovely as all of the papers understand that the Shuberts were only booking agents for the Boston Amusement Company and had no direct control of the house. Mr. Burton, however, published a paper dated September 5, giving all of the facts and many figures. He told the representative of The Show World that he would get out a paper every week until he could get representation in the daily papers.

Since Masonic advertising appears in the local papers now, it will no longer be necessary. The Consolidated Bill Posting Company also has a claim on the Boston Amusement Company and they, too, refused to do any display work for the Shuberts. Most likely they will follow the policy of the papers

and give the Lytell-Vaughan aggregation space.

The new Walnut Street theater opened its doors to the public last Monday evening with vaudeville, and the performance pleased two crowded houses. The first performance was at 7:30 with a second at 9:15. Charles Dobbs, formerly dramatic editor of the Herald, made the opening address stating the policy of the management and their hope for the success of the enterprise. The new theater is the safest and handsomest amusement house in the city. Beside being architecturally good looking, it is absolutely fire proof, being entirely constructed of steel and reinforced concrete. The seating capacity is estimated at 1,200 which includes the lower or main floor, a mezzanine, composed of private boxes, a balcony, and proscenium boxes. There are five main exits on each floor, not including the main exit into a lobby fifteen feet wide and forty-three feet long. The stage is thirty-two feet deep and seventy-six feet six inches wide. All of the scenery is hoisted, lowered, and shifted by a patented electrical apparatus on the "prop" side of the stage. The dressing rooms, eight in number, are below the stage, as are the rooms for the orchestra, a large chorus, and trunks. There are showers for men and women. The Walnut Street Amusement Company, which owns the house, is composed of foreign and local capitalists who have put John Ward, of Hamilton, Ohio, in charge.

The National Vaudeville Association books the attractions. After the successful opening of the new theater a banquet was held in the Rathskeller of the Seelbach hotel, given by the management. John E. McCarthy, president of the association, acted as toast

WHEN WAS THAT FILM RELEASED?

Licensed Films.

Table listing licensed films with columns for Date, Title, Kind, and Feet. Includes sub-sections for Biograph, Lubin, Pathe, Edison, Vitagraph, Essanay, Gaumont, Selig, Urban-Eclipse, Kalem, and G. Melies.

Independent Films

Table listing independent films with columns for Date, Title, Kind, and Feet. Includes sub-sections for Great Northern, N. Y. M. P. Itala, N. Y. M. P. Ambrosio, New York Motion Picture, Powers Company, Lux, Eclair, A. G. Whyte, Thanhouser Company, Sales Company-Film d'Art, Defender Film Co., Atlas Film Co., Yankee Film Company, American Kinograph Company, Centaur Film Company, Champion, and Dramagraph.

Vertical text on the right edge of the page, including 'W. A. NENT' and other partially visible words.

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MIX-UP IN MANAGERS AT MONTGOMERY, ALA.

"McFadden's Flats" Company Arrived to Play the Town But House is Not Open.

Montgomery, Ala., Sept. 7.—The Grand Theater of this city had put out paper for "McFadden's Flats" to appear last Thursday. Jake Wells had not sent in a house manager, neither had he made any announcement as to who he would be, although many rumors had been heard in connection with the managers' job.

Daniel Mack and his company of thirty-five, with full set of scenery for the "Flats," came in from Macon and when Mr. Mack went to the theater he was surprised to find it closed and no one around but the janitor. It was explained to Mack that no manager had reported for the house, and that the agent for his company had left paper in the theater and the paper was turned over to Eddie Foster, the man who has had charge of the bill posting for the theater for the past two years. Foster called up Cardoza in Atlanta, explaining the situation, and asked what to do with the paper. Cardoza told him to put it up, but said he did not know anything about the attraction.

When Mr. Mack found no tickets had been put on sale, he immediately wired Cardoza, who referred him to Otto Wells, Norfolk, Va. Mr. Wells in turn referred him to Jake Wells, New York City. Mr. Wells wired that the attraction had been cancelled for the past three weeks and that it was not to be put on. Mack was very much put out over the situation, claiming to have never been notified that the show had been cancelled. The "Flats" left for Scranton, Miss.

Paper was received for the "Graustark" Company to appear at the Grand on the 7th. As no manager had shown up, the paper was not put up. It is stated that Wells has announced that the house will open either September 15 or September 22.

Information has been received that Corbin Shields, the newly appointed manager for the house, has refused to come to this city, and that Jack Youngs will come to take charge of the Wells' interest. Mr. Youngs is a capable man and very popular in Montgomery, as he has been connected with many amusement enterprises in this city.

Vaudeville for Colored Folks
Ewing Taylor has opened the Queen theater in Montgomery. This theater is devoted exclusively to colored vaudeville. Besides running two sister teams, the theater puts on two comedians and motion pictures, thus making five acts. One night out of each week is devoted to wrestling and boxing matches.

For the opening show Mr. Taylor secured a six-round bout between a local negro named Steveson, who held the undefeated championship of the state, and a negro named Jose, whose home is in the southern part of the state. Steveson got the fight, as he got four of the six rounds.

This theater was intended for colored people only, but on the nights that these fights are put on the colored are eliminated in order that room may be made for the whites. Mr. Taylor has negotiations on with professional prize fighters of Chicago and hopes to have some important announcement to make soon in regard to his popular house.

The chief of police and his assistant witnessed the first fight and no move was made to stop it, so the city or state authorities will make no efforts to stop this form of entertainment unless complaints are made to them in the proper manner.

The Majestic Stock Company headed by William H. Starkey, will give way on September 10 for the theater to return to the regular vaudeville season. The Majestic Stock has run from May 8 to September 10, and there has been but few changes made in the entire cast of twelve during the run.

W. K. Couch will continue as manager of this popular house and has announced that J. N. G. Fisher will return to take charge of the box office, and E. R. Poundstone will have charge of the doors. The manager of the stage has not been announced as yet, neither has the orchestra, owing to the fact that Prof. Williams is now out of the city, and Mr. Couch has not been notified how many men has already been engaged for the orchestra for the season 1910-11.

The Interstate Amusement Company, of Chicago will again book the house and will furnish five vaudeville acts. The pictures that will be run are the "Imps" exclusively.

DRAMATIC DOINGS

Sed Deschane left Chicago recently to go in advance of Harry Scott's "The Wizard of Wiseland," which opens the season September 4 at Waukegan, Ill. Deschane is devoting much of his space to Nat Phillips, the principal comedian of the organization, who is said to be unusually clever.

I. S. Potts left Battle Creek, Mich., this week to go in advance of Al W. Martin's "Uncle Tom's Cabin." During the summer he has been deputy supreme organizer of the Loyal Order of Moose, and has succeeded in building up a wonderful membership in Michigan. It takes a showman to make anything go.

Dwight Pepple, of Toledo, a well known agent, met Marie Jordan at Winona, Minn., last December and did not see her until a week or so ago at Indianapolis when the two were united in marriage. Miss Jordan is with "The Wife Tamers," which is now at the Princess theater in Chicago. "The Goddess of Liberty" opened its regular season at Waukegan, Ill., this week. The show previously played one week at Milwaukee.

"Miss Nobody From Starland" opened the season Thursday night at Joliet, Ill.

PARK EMPLOYEES TO PRESENT MUSICAL SHOW

Minneapolis, Minn., Aug. 31.—Wonderland, the Twin Cities' big amusement park, closes its present season September 12 and on the evening of that date the employees will present a musical comedy entitled "Echoes of Wonderland 1910," which has been written, staged, and produced by Bobbie and Hazelle Robison, performers who have been very popular at the Airdome this summer.

The Robisons are Minneapolis products and are soon to open on the Sullivan & Considine time.

E. A. WEATHERSTON MANAGER OF TWO THEATERS

Fergus Falls, Minn., Aug. 31.—E. A. Weatherston has accepted the local management of the Lyceum theater in this city and will also act as manager of the Wahpeton, N. D., theater, both houses being leased by Messrs Walker & Lucas. The theatrical season opens in this city Monday evening, September 5, with the presentation of the "Flower of the Ranch."

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HOT TIMES IN TEXAS WITH WARRING CIRCUSES

The advance forces of the circus organizations about to invade Texas are waging a fierce battle. Every available inch of billboard space in the Texas cities contracted is being utilized by the opposing factions and fortunes will be spent before the campaign is concluded. The circus trust is putting up a desperate fight and the result of its combat with the Sells-Floto aggregation will be awaited with considerable interest.

To Manage Big McConnell Show.

Joe Marsh, the comedy cartoonist, has been appointed resident manager of E. W. McConnell's "Battle of the Monitor and the Merrimac" at the Pittsburg Exposition. Col. Sam Haller, general manager for the McConnell enterprises, made the appointment.

New Picture House in Montgomery.

Montgomery, Ala., Aug. 31.—H. C. Farley, manager of the Empire theater, has secured a lease on a desirable site in this city, and is about to erect a new motion picture house.

Gets Association Bookings


Hannibal, Mo., Aug. 31.—P. E. Goodwin has secured his attractions for the coming season from the Western Vaudeville Managers' Association and the bills now being offered at the Goodwin theater are attracting large sized crowds.

The Show World is in receipt of post-card greetings from Mr. and Mrs. Davis B. Levis mailed from the steamship Sant' Anna of the Fabre Line, sailing from New York (on its maiden trip) August 25. The passenger list was a notable one, including many prominent in commercial and professional life. Mr. and Mrs. Levis are enjoying their annual world's tour and are expected to return to the states sometime in October.

Peter Stone, of Ward & Stone, is playing for the first time since the recent illness which kept him at a Fort Wayne hospital for fourteen days. He hiccupped for two weeks.

Marie Flynn, who is seen in "The Girl and the Drummer," was at one time a member of the Bush Temple stock company.

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ARTISTS' ROUTES.

WEEK OF SEPTEMBER 12

- A**
D'Arville, Jeanette, General Delivery, Chicago.
Adelaide Trio (Western Fair), London, Can.
Albas, Four (Western Fair), London, Can.
Alber's Polar Bears (Exposition Park), Rock Island, Ill.
Araki Jap Troupe (Exposition Park), Rock Island, Ill., 12-17.
Adonis & Dog (Poli's) Hartford.
American Comedy Four (Orpheum), Zanesville.
Adelmann, Joseph, Family (Orpheum), Spokane.
Arnolda, Chas. (Horne's Pavilion), Lima, Ohio.
Abdallahs, Six (Orpheum), Spokane.
Apdall's Animals (Orpheum), Ogden.
Alpha Troupe (Orpheum), Omaha, Neb.
Alfarretta, Symonds, Ryan & Adams (Los Angeles), Los Angeles.
- B**
Bretonne, May & Co. (Star), McKees Rocks, Pa.
Banyan, Alfred, Winnipeg, Man., Canada.
Boyle Bros. (Majestic), St. Paul, Minn.
Barber & Palmer, 617 N. Second St., South Omaha, Neb.
Beyer & Bro., Ben (Orpheum), Portland, Ore.
Barnett & Oliver (Lyric), Elkhart, Ind.
Brown, Bobby, 1055 Frank street, Chicago.
Burton, Clarence (Hippodrome), Huntington, W. Va.
Browning, Arthur (Gaiety), Indianapolis.
Bradleys, The (Orpheum), Dallas, Tex.
Balton Troupe (Western Fair), London, Can.
Bonner & Meredith (Cosmos), Washington, D. C.
Boynton & Bourke (Orpheum), Lincoln, Neb.
Benton, Elwood (Grand), Cleveland.
Ballots, The (Fair), Marshalltown, Iowa.
Buckley, Louise, & Co. (Crystal), Portland, Ore.
Brisson, Alex (Majestic), Seattle.
Barcklay, Gertrude (Fair), Huron.
- C**
Clipper Quartette (Polis), Scranton, Pa.
Connelly, Mr. and Mrs. (Orpheum), Oakland, Calif.
Cross & Josephine (Polis), Hartford, Conn.
Curran, Francis E. (Orpheum), Palatka, Fla., 12-14; (Circle), Gainesville, 15-17.
Charbinos, Three (Keith's), Boston, Mass.
Carpenters, The (Capitol), Frankfort, Closes, Five Aerial (New Murray), Richmond, Ind.
Carroll & Gillett Troupe (Bijou), Flint, Mich.
Cowles Family (Fair), Mandan, N. D.
Cofer, Tom (Michelson), Grand Island, Neb.
Cummings & Thornton, (Majestic), Columbus, Ga.
Cleveland, Claude & Marion (Armory), Binghamton, N. Y.
Cretos, The (Fair), Manchester.
Cunningham & Marion (Colonial), Lawrence, Mass.
Cabaret's Dogs (Majestic), Denver.
Coburn & Pearson (Electric), Manhattan, Kan.
Cavana (Orpheum), Portland, Ore.
Clermont & Miner (Pekin), Chicago.
Cressy & Dayne (Orpheum), Denver.
- D**
Doyle & Fields (Keith), Columbus, Ohio.
Davis & Co., Edward (Orpheum), Salt Lake City, Utah.
Dean, Orr & Gallagher (Colonial), Indianapolis, Ind.
Dwyer, Lottie, Trio (Star), Muncie, Ind.
Davis, Edwards (Orpheum), Salt Lake.
Davis Imperial Trio (Majestic), Butte, Mont.
De Renzo & La Due (Bronx), New York.
Dolliver & Rogers, Misses (Pantages'), Los Angeles.
Douglas & Douglas (Fair), Huron.
Duprez, Fred (Orpheum), Seattle.

- Dunedin Troupe (Gayety), Omaha, Neb.
Dolce Sisters (Columbia), Cincinnati.
De Mont, Robert, Trio (Grand), Indianapolis.
- E**
Eldon & Clifton (Keiths), Columbus, Ohio.
Ehrendall Bros. & Dutton (Bijou), Clinton, Iowa.
Edwards, Shorty (Orpheum), Canton, Ohio.
Eugene Trio (Pain's Firework's Co.), Indianapolis, Ind.
Ellsworth & Lindon (Empress), Kansas City, Mo.
Emilie, La Petite, Troupe (Ramona Park), Grand Rapids, Mich.
Ewen & Prince (Pantages'), San Francisco.
Ernest Trio (Western Fair), London, Can.
Eagle, The, & the Girl, Dallas, Tex.
- F**
Fenton & Vallorie (Orpheum), Lincoln, Neb.
Fields & La Adelia (Arcade), Toledo, Ohio.
Fisher, Mr. and Mrs. Perkins (Los Angeles), Los Angeles, Calif.
Frey Twins Co. (Colonial), Norfolk, Va.
Fiske, Katherine K., & Co. (Majestic), Washington, Ind.
Fink's Mules and Dogs (State Fair), Louisville, Ky.
Franciscos, The, Wilmington, Ohio.
Finney, Maud & Gladys (Majestic), Chicago.
Fay, Two Coleys & Fay (Temple), Detroit.
Fairman, Furman & Fairman (Poli's), Hartford, Conn.
Fern & Mack (Lynch's), Woonsocket, R. I.
Feichtl's, Otto, Tyroleans (Ohio Valley Expo.), Cincinnati.
- G**
Garnold, Jolly Ruth, Dearborn avenue hotel, Chicago.
Gaylor, Chas. (Street Fair), Fairfax, Mo.
Golden, Claude (Pantages'), Portland, Ore.
George, Frint, & Co. (Colonial), Erie, Pa.
Griffith, Marvelous (Majestic), Milwaukee.
Goldsmith & Hoppe (Poli's), Hartford, Conn.
Glose, Augusta (Orpheum), New Orleans, La.
Gordon & Henry (Alamo), Birmingham, Ala.
Grover, Mildred & Dick Richards (Grand), Evansville, Ind.
- H**
Harris & Randall (Hippodrome), Lexington, Ky.
Hasty, Charlie (Orpheum), Savannah, Ga.
Haney, Edith (Orpheum), Savannah, Ga.
Haas Bros. (State Fair), Indianapolis, Ind.
Harper & Jameson, Box 1145, Muskogee, Okla.
Harger, Polly, 2705 Dunkeld place, Denver, Colo.
Hamilton, Harry, & Co. (O. H.), Huntington, Ore.
Hoffer, Cora Mickle, & Co. (Sittner's), Chicago.
Hayden, Virginia (Cresco Hotel), San Francisco.
Hanton Bros. (Ramona Park), Grand Rapids, Mich.
Hayward & Hayward (Orpheum), Salt Lake.
Harnish, Mamie (Keith's), Providence, R. I.
Holman Bros. (Fair), Mason, Ill.
Huebner, Darly & De Long (Majestic), Chicago.
Hall, Pritchard & Mountain, Raleigh, N. C.
Harvey & De Vora Trio (Orpheum), Los Angeles.
Havelocks, The Majestic, Cedar Rapids, Iowa.
Herbert, Lillian (Majestic), Cedar Rapids, Iowa.
- I**
Inness & Ryan (New Majestic), Rockford, Ill.
Ingalls, Duffield & Ingalls, care Mr. Crowl, Room 630, Wabash building, Pittsburg, Pa.
Irwins, Two, 3684 E. 71st street, Cleveland.
Ishikawa Jap Troupe, 7300 Sangamon street, Chicago.
- J**
Jones, Alexander (O. H.), Greensburg, Jarrell Co., 2115 Cleveland avenue, Chicago.
Jarvis & Harrison, 26 McKinley street, Hartford, Conn.
Jennings & Renfrew, 714 Broadway, Everett, Mass.
Jerome & LeRoy, 23 Pecan street, Oak Cliff, Dallas, Tex.
Jeunets, The, 948 N. Western avenue, Chicago.
Johnstons, Musical, 388 Eighth avenue, New York City.
Jones, Roy, 1553 Broadway, New York.
Jones & Whitehead, 47 W. Twenty-eighth street, New York.
Jordan, Earl, 209 E. Sixth Street, Lexington, Ky.
- K**
Kolar, Hazel, Maywood, Ill.
Kamplain & Bell (Royal Airdome), Houston.
Kaufman Troupe (Orpheum), Oakland, Cal.
Kelly & Rio (Olympic), New York.
Knight Bros. & Sawtelle (Keith's), Providence, R. I.
Klein & Clifton (Fox), Aurora, Ill.
Karl (Temple), Detroit.
Knight, Harlan E. & Co. (Mary Anderson), Louisville.
Konerz Bros. (Poli's), Scranton, Pa.
Kurtis-Busse Dogs (Francais), Montreal.
Kendall, Ezra, Jr. (Grand), Hamilton.
Kuhns, Three White (Orpheum), St. Paul.

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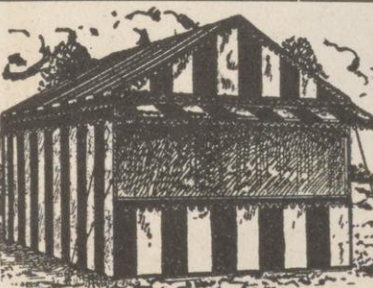
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Sanford, Jere (Main St.), Peoria, Ill.
Steppe, A. H. (O. H.), Coshocton, Ohio.
Stipps, Musical (Bijou), Lansing, Mich.
Sullivan, Daniel J., & Co. (Majestic), Seattle.
Scanlon, W. J. (Orpheum), Spokane.

Taylor, Mae (Julian), Chicago.
Temple Quartette (Orpheum), Kansas City, Mo.
Tarlton & Tarlton (Edison), Hastings, Neb.

Van & Van, 2661 Lincoln avenue, Chicago.
Van Epps, Jack (Airdome), Pine Bluff, Ark.
Vagrants, Three (Mary Anderson), Louisville.
Visocchie, Anthony & Andrew (Forsyth), Atlanta, Ga.
Vance, Gladys (Alamo), Birmingham, Ala.
Vernon (Majestic), Cedar Rapids, Iowa.

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Wells Serv. (Orpheum), Rockford, Ill.
Wheeling, Wheelock & Unicycle Hay (Orpheum), Spokane, Wash. Sept. 18.
Willard & Bond (Empress), Kansas City, Mo.
Warren, Lyon & Meyers (Orpheum), Spokane.
Williams & Sterling (Sittner's), Chicago.
Waltheiser & Fisher (Airdome), Staunton, Ill.
Wentworth, Vesta & Teddy (Orpheum), Des Moines, Iowa.
Wells, Lew (Orpheum), Rockford.
Wharton, Nat (Gem), Berlin, N. H.
Whittens, The (Nickel), Nevada, Mo., 12-14; (Mystic), Pittsburg, Kan., 15-17.
Wright & Dietrich (Auditorium), Lynn, Mass.
Williams, Great (White City), Toledo.
Wolfheim's, Eugene, Living Bronze Statues (Victoria), Baltimore.
Wanzer & Palmer (Empress), Milwaukee.
Werntz, Hayes & Beatrice (Exposition), Ottawa, Can.
Wilder, Marshall P. (Hippodrome), Cleveland.
Williams & Segal (Pol's), Hartford.
Wayfarers, Six (Hippodrome), Lexington.

X Y Z
Young, Ollie & April (Keith's), Columbus, Ohio.
Xaviers, Four, 2144 W. Twentieth street, Chicago.
Yamamoto Bros., Winchester, Ohio.
Young, Ethyl, 18 W. Ohio street, Chicago.
Young, Frank A. (Airdome), Garland, Kans.
Yorks, The, St. Louis, Mo.
Zamloh & Billie, 1080 Sixty-second street, Oakland, Cal.
Zara's, Mlle., Mixed Group (State Fair), Syracuse, N. Y.
Zallee, Paul & Myrtle (Cosmopolitan Shows), Preston, Minn.

CLARICE ETRULIA DEBUCHARIE OTHERWISE TRULY SHATTUCK.
Detroit, Mich., Sept. 7.—In the divorce proceedings which Stephen A. Douglas, president of the Municipal Filtration Company of this city, has filed against Truly Shattuck, the popular actress' real name is given; it reads like this: Clarice Etrulia deBucharie.
Douglas, who is said to be a millionaire, gives desertion as his grounds for divorce.
Truly Shattuck has just been seen at Hammerstein's, New York, and has been engaged to appear in Marie Cahill's company during the current season.

L
Langdons, The (Bijou), Jackson, Mich.
LaToy Bros. (Orpheum), Omaha, Neb.
Lyneva (Lakeside Casino), Akron.
Lovenberg, Chas. (Orpheum), Seattle.
Leffingwell, Nat. & Co. (Washington), Spokane, Wash.
Lee, Sing Fong (Gem), Monongahela.
Louise, Mlle. (Fair), Louisville, Ky.
Luce & Luce (Orpheum), Seattle.
Lester, Nina (Majestic), Florence, S. C.
Lelliott Bros. (Pantages'), San Francisco.
Linsleys, The (Fair), Shawano, Wis.
Londons, Four (State Fair), Syracuse, N. Y.
Luken's Lions, Four (State Fair), Syracuse, N. Y.
Luken's Bears (State Fair), Syracuse, N. Y.
Lukens Four (Hippodrome), New York.

M
Murray, Mr. and Mrs. (Theater), Omaha, Neb.
Mitchell, Harry & Katheryne ((Queen), San Diego, Cal.
McNutt's, The (Gayety), Indianapolis, Ind.
Mullen & Corelli (Majestic), Cedar Rapids, Iowa.
May's Musical Goats (Keith), Grand Island, Neb.
Mermaids, The (Majestic), Chicago.
Mullini Trio (Orpheum), Salt Lake City, Utah.
Mells, Three Marvelous (Hippodrome), Utica, N. Y.
McPhee & Hill (Shea's), Buffalo.
Murphy, Mr. and Mrs. Mark (Dominion), Ottawa.
Marnell, Dancing (Grand), Cleveland.
Montgomery, Frank, & Co. (Lyric), Jamestown, N. Y.
MacEvoy & Powers (Alhambra), New York.
Montrose, Belle (Majestic), Little Rock, Ark.
McGarry & McGarry (Buckingham), Louisville.
Millman, Bird, Co. (Keith's), Providence, R. I.
Morris & Morris (Fair), Louisville, Ky.
Marlo-Aldo Trio (Fair), Marshalltown, Iowa.
McCormick & Wallace (Orpheum), Canton.
Madden & Fitz Patrick (Pol's), New Haven, Conn.
Mathews, Juggling (Fox), Aurora, Ill.
Murray, Marion (Orpheum), Denver, Colo.
Mullini Trio (Orpheum), Salt Lake, Utah.
McGee & Hays (Magic), Ft. Dodge, Iowa.
Montgomery, Ray, & Healey Sisters (Orpheum), New Orleans, La.
Manolos Family, Five (Preble Co., Fair), Eaton, Ohio.

N
Nosses, Six, Lake Cliff, Dallas, Texas.
Natzgers, The (Airdome), Newton, Kans.
National Comiques Three (Empress), Cincinnati.
Nugent, J. C. (Orpheum), Los Angeles.
Nevis & Erwood (Orpheum), Champaign, Ill.
Nelson & Otto (Cook's), Rochester, N. Y.

O
Odiva (Shea's), Toronto.
Old Soldier Fiddlers (Orpheum), Minneapolis.
Orbasany's, Irma, Cockatoo's, care B. Obermayer, 1431 Broadway, New York.
O'Rourke & Atkinson, 1848 W. Sixty-fifth street, Cleveland.
Orr, Chas. F., 131 W. Forty-first street, New York.

P
Primrose Four (Keith's Hippodrome), Cleveland.
Powell & Doermann (Empire), Dunkirk, N. Y.
Patrick & Francisco, Van Wert.
Pullen, Miss Luella (Keith's Stock), Richmond, Ind.
Parshley (Ramona Park), Grand Rapids, Mich.
Palaro Bros., Sandusky, Ohio.
Pringle & Whiting (Orpheum), Denver, Colo.
Pope & Dog Uno (Orpheum), Omaha, Neb.
Phillips, Samuel P. (Maryland), Cumberland, Md., 12-14; (Nixon), Uniontown, Pa., 15-17.
Ploetz-Lorella Sisters (Western Fair), London, Can.

R
Reed Bros. (New Grand), Evansville, Ind.
Reynolds & Donegan (Follies Bergere), Paris, France.
Reiff, Clayton & Reiff (Orpheum), Champaign, Ill.
Royale & Stearnes (Unique), Jamestown, N. D.
Robinson, Gladis, 1116 Newberry avenue, Chicago.
Rosards, The (Co. Fair), Corning, Iowa.
Richards, Great (Orpheum), Harrisburg, Pa.
Roode, Claude, M. (Orpheum), Montreal, Can.
Rossow Midgets (Orpheum), Seattle.
Reed Bros. (New Grand), Evansville.
Rice & Prevost (Majestic), Seattle.

S
Strickland, Rube (Temple), Ft. Wayne, Ind.
Schultz, One String (Temple), Detroit, Mich.
Somers & Storke (Columbia), Milwaukee, Wis.
Spears, Bert & Emma (Colonial), Erie, Pa.
Shedman's Dogs (Fair), Tillsonburg, Ont., Can.
Summers, Allen (Grand), Knoxville, Tenn.
Snissell Bros. & Co. (Orpheum), Duluth.
Siegel & Matthews (Orpheum), Des Moines, Iowa.
Simms, Willard (Orpheum), Omaha, Neb.
Shields, Miss Sydney, & Co. (Majestic), Milwaukee.
Stafford, Frank, & Co. (Orpheum), Memphis, Tenn.

CIRCUSES—FAIRS**THE****PARKS—THEATERS**

SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR*The Show People's Newspaper***CHICAGO, SEPTEMBER 10, 1910.***For All Kinds of Show People***SEASON IN NORFOLK, VA., AUSPICIOUSLY OPENED****Managers of the Various Theaters Entertained with Dinner at Lorraine Hotel**

Norfolk, Va., Sept. 7.—The local theatrical season opened here Monday night of last week with performances of "Ishmael" at the Academy, "Morning, Noon, and Night" at the Granby, and a star vaudeville show at the Colonial.

Following the Monday evening performances the Lorraine Hotel, of which H. E. Tabb is manager, gave the theatrical factors in the city a complimentary dinner to extend to them best wishes for a prosperous season and to assure hearty co-operation toward this end. The Colonial is this year under the direction of a new resident manager, S. W. Donalds by name.

FREDERIC THOMPSON BUYS WORK OF SOUTHERN UNKNOWN

New York, Sept. 7.—Frederic Thompson has accepted a play from a hitherto unknown southern writer named Jordan. The title of the play is "Mary." There are only six characters and two scenes. In the play the leading man is a medical student and in one of the scenes brings in a corpse which he proceeds to unwrap when he is halted by Mary. Mr. Jordan had no trouble in disposing of his play as Harry Kline, Mr. Thompson's manager, was the first one he read it to and accepted it at once. Then Mr. Thompson read it and clinched matters. Joe Weber was very anxious to secure this piece of property, thinking perhaps of his "Climax" with four characters and this with six.

GLOVERSVILLE MANAGER TAKES LEASE IN NORTHVILLE

Gloversville, N. Y., Sept. 7.—Manager Pichler, of the Lyric, has leased the Star theater in Northville, N. Y., and has engaged Joseph Seidle, of Rochester, to take charge of it.

H. S. ROWE TO LAUNCH NEW CIRCUS NEXT SPRING

H. S. Rowe will, in all probability, launch a new circus next spring. He arrived in Chicago from Cincinnati last Sunday night accompanied by Mrs. Rowe and their two daughters and engaged quarters at the Hotel Wellington.

Tuesday evening Mr. Rowe left for the Pacific Coast where he will confer with parties who will be interested with him in the circus venture.

\$90,000 EXPENDED ON SPOKANE INTERSTATE FAIR

Spokane, Wash., Sept. 7.—When the Seventeenth Annual Interstate Fair opens here on October 3 to run inclusive of October 9, the management will have spent approximately \$90,000 in preparation for the event. The fair is consequently expected to be the most successful which has ever been held in this locality. J. C. Mars, in a Curtiss aeroplane, will make daily flights.

"Seven Days" Opens Loring in Riverside, California

Riverside, Cal., Sept. 7.—"Seven Days" opens the Loring here tonight. The theater has been greatly improved. Manager Robert Soderstrom announces that he has many first class attractions booked for the season; the Open Door policy is to be followed.

Parker Shows at State Fair.

The Great Parker Shows will be the leading feature of the Wisconsin State Fair at Milwaukee next week. According to general manager Con. T. Kennedy the Parker Shows have broken all records this season.

Pay Liquidated Damages.

The Deagons paid \$20 to the Virginia theater recently under the liquidated damages clause of the Illinois state contract law.

Mr. and Mrs. H. H. Tammen, and Colonel John Morgan, of Denver, are guests at the La Salle hotel, Chicago, this week.

WESTERN MORRIS MANAGER DENIES HE'S BEEN DEPOSED

Walter Hoff Seely's Bald Statement Puts New Complexion on the Tangle

Walter Hoff Seely has not been deposed as general manager of the William Morris, Western, (Inc.), according to that gentleman, himself, and he ought to know.

When he read the story printed in a recent issue of The Show World he sent the following telegram to this office:

"Your story regarding me absolutely false and unfounded. I shall expect complete retraction in equally conspicuous position in your next issue.

"(Signed) WALTER HOFF SEELY, Gen. Mgr., William Morris Co., Western."

This gives a new turn to the differences between William Morris, himself, William Morris (Inc.) and William Morris, Western (Inc.)

It looks as though Walter Hoff Seely would not permit himself to be deposed as general manager of William Morris, Western, and that leads to the conclusion that Walter Hoff Seely is more important than William Morris in William Morris, Western (Inc.).

The eastern general manager thought that the western general manager had been deposed or else no such story would have been permitted to reach the ears of The Show World. The report was printed with no intention of doing Walter Hoff Seely an injustice and he has been asked to explain the matter at length. If he does so it will be interesting reading for the next issue of The Show World.

SENSATIONAL EXPOSE OF GRAFT AMONG F. O. E.

Showmen Materially Interested Because There Are Many Amusement Men in the Order

Denver, Col., Sept. 7.—Showmen everywhere in all branches of the profession are deeply interested in the sensational expose of graft in the conduct of the affairs of the Fraternal Order of Eagles which has just been printed by the Post, of this city; a considerable percentage of the Eagle membership throughout the country is made up of men in the amusement business.

The Post scored a sensational "beat" with its fearless handling of a two-column story told by a delegate to the recent national convention of Eagles in St. Louis as he was passing through the City of Lights. The delegate characterized the St. Louis convention as the stormiest which has ever been held by a fraternal organization.

On the floor of the convention it was charged that officers of the order secured \$9,000 through the fraudulent raising of prices on supplies; that \$26,000 was wasted in paying per diem allowances to members of more than fifty useless committees during the five-day St. Louis convention, and that for the past four years the affairs of the order have been high-handedly controlled by a clique or faction which was operating for the personal enrichment and aggrandizement of its members, and not for the best interests of the organization.

Five Officers Deposed.

As the result of the charges and the fierce battle waged in convention, five high officers of the order were expelled from the position they occupied. These men, who still remain members of the order, are as follows: Edward Krouse, of Wilmington, Del., past grand worthy president; B. J. Monaghan, of Philadelphia, past grand worthy president; Thomas Hayes, of Newark, N. J., former grand trustee; Martin J. Gray, of New Haven, Conn., former grand trustee; and Samuel Dodsworth, of Leavenworth, Kan. The last named gentleman confessed that he had aided in the supply charges.

Much of the wire-pulling alleged to have been done in the executive body of the Eagles for the past four years is laid to the Hering-Bell faction, headed by Prof. Frank E. Hering, a prominent Indiana lawyer and politician, formerly a professor in the famous university of Notre Dame, near his home town of

South Bend, Ind., and Theodore A. Bell, Democratic candidate for governor of California. Professor Hering is alleged to be the directing spirit of the combine; he sprang into prominence in the order some years ago when he made a speech at an Eagles' banquet and carried all before him with his eloquence and apparent devotion to the principles of the order.

Waste in Buying Furniture.

The Post's informant said that one of the biggest wastes in the conduct of the affairs of the order had been in the buying of an entirely new set of office furniture for each new officer when elected, and the opening of an entirely new office for the use of this officer in his home town. "For years this buying of furniture has been going on," the delegate said. "The honest plan, of course, would have been for each retiring officer to ship his furniture to the headquarters of the grand aerie in Kansas City, whence it could be distributed to the offices of the new officials when chosen. There is now enough furniture belonging to the Order of Eagles scattered in offices throughout the country to stock the largest furniture house in America or to furnish the offices of all the other fraternal organizations in this country."

At the St. Louis convention Prof. Hering posed as a reformer, a position to which he has no valid claim, according to the Post's informant. Professor Hering fainted on the floor of the convention when B. J. Monaghan, one of the expelled officers, read a contract which he had with Hering in which the latter agreed to pay the former a portion of his (Hering's) salary in consideration of Monaghan's helping him maintain his office.

Professor Hering attempted to prevent Senator Thomas F. Grady, of New York, from becoming grand worthy president of the order for the current year, but was unsuccessful. According to the Eagles' constitution the grand worthy vice-president succeeds to the grand worthy president's chair, but efforts were made to have the constitution amended to permit of the choice of the grand worthy president on the floor of the convention.

RINGLING CLOSING SET FOR NOV. 8 AT WEST POINT.**Complete Route of the Big Trust Show for the Remainder of the Season.**

The Ringling Bros. World's Greatest Shows are contracted to play the following stands: Sept. 16, Bartlettville; 19, Wichita, Kans.; 20, Blackwell; 21, Oklahoma City, Okla.; 22, MacAlister; 23, Booneville, Ark.; 24, Little Rock; 26, Memphis, Tenn.; Oct. 8, Anniston, Ala.; 10, Atlanta, Ga.; 11, Rome; 12, Chattanooga, Tenn.; 13, Knoxville; 14, Johnston City; 15, Bristol; 17, Asheville, N. C.; 18, Saulsbury; 19, Winston-Salem; 20, Durham; 21, Raleigh; 22, Greensburg; 24, Danville; 25, Charlotte; 26, Spartansburg; 27, Greenville, S. C.; 28, Anderson; 29, Columbia; 31, Augusta, Ga.; Nov. 1, Macon; 2, Griffin; 3, Columbus; 4, Mobile, Ala.; 5, Meridian, Miss.; 6, Tuscaloosa, Ala.; 7, Tupelo, Miss.; 8, West Point.

It is generally believed that the Ringling Shows will close the season of 1910 at West Point.

FORMER SARATOGA MANAGER PURCHASES A HOTEL.

Leonard Hicks, formerly manager of the Saratoga, has purchased the Grant Hotel, Madison and Dearborn streets, Chicago, and will make the hostelry headquarters for the theatrical profession.

LEEVE AMUSEMENT COMPANY REMAINS WITH ASSOCIATION.

W. J. Meakin, booking representative of the Levee Amusement Company, stated this week that the Grand and Foster theaters would continue to be booked by the W. V. M. A. and that the Columbia switched to the bookings of Earl J. Cox, owing to a previous contract. Meakin intimated that the Columbia would be booked by the Association later.

The Langdons a Hit.

Kalamazoo, Mich., Sept. 7.—The Langdons have a real laugh-getter in "A Night on the Boulevard" and are scoring strong at the Majestic. Yule, Simpson and Baby Helen are well liked. Nip and Tuck open the show satisfactorily. Harrington, Mildred and Lester are entertaining. Jess Hale & Co. score in "The Outlaw," a melodramatic sketch.

C. W. PARKER BUILDING FACTORY IN LEAVENWORTH

Ablene, Kan., Sept. 7.—C. W. Parker, who has been engaged in the manufacturing of amusement devices here since 1892, recently began the construction of a new factory in Leavenworth. The new place will have a floor space of four acres and will permit of the enlarging of the Parker plant which has been made necessary by the increased business. The Leavenworth factory will be rushed to completion and it is expected that the Parker devices will be being made there early next spring.

THREE NEW PICTURE HOUSES OPEN IN A WEEK

Tulsa, Okla., Sept. 7.—Last week's amusements in this city were marked by the opening of three new moving picture theaters—The Pathe, J. H. Busson, manager; The Majestic, R. Stevens, manager; and The Usee, Mr. Helfry, manager. The Majestic is the third moving picture house here controlled and operated by Mr. Stevens.

"The Eagle and the Girl" is making quite a hit in the southwest, playing the Majestic in Fort Worth, Texas, the week of September 5, and Dallas, Texas, the following week. Frances Avery is being especially well received with the act.

A. L. Clark, who has been playing in stock for the past three years, signed a contract in Chicago Saturday to join the Aborn Opera Company at Denver. Mr. Clark left for Colorado Thursday morning.