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SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 14.

CHICAGO

September 24, 1910



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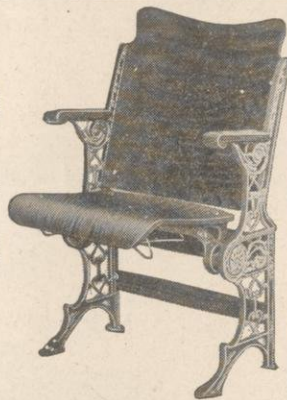
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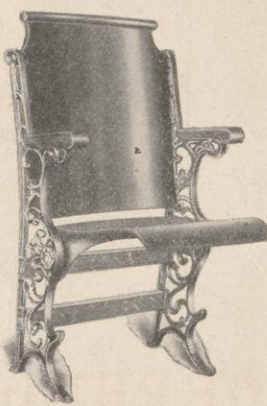
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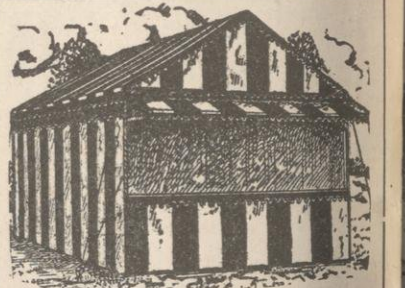
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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, SEPTEMBER 24, 1910.

For All Kinds of Show People

JAKE WELLS' HOUSE OPENS IN MONTGOMERY

Great McEwen Company First Organization to Taste of the Absolute Open Door

Montgomery, Ala., Sept. 20.—Jake Wells opened his house in this city last night with The Great McEwen Company. The theater, under the able management of Mr. Fourton, had more than the average house that visited this theater last season. The balcony and gallery were packed, while nearly all of the orchestra floor seats were filled.

The Great McEwen Company, under the direction of Felix Blei, puts on a show that justifies him in using the name of "great." The performance is divided into three parts. The first part constitutes magic. Part two was Miss Florence Hartly, prima donna. Part three was where McEwen again came in for his turn as a hypnotist. He had but little trouble in securing a "class" of boys on the stage. He was equally as remarkable in his success in the way his subjects took his "spell." Among the few men that were on the stage was the agent for Al. G. Fields' minstrels. He had said he did not believe in such work. Mr. Blei persuaded him to go upon the stage.

The date for the opening of The Grand had been previously announced as being September 22. The open door policy prevailed and McEwen had the opportunity of playing all this week at popular prices. "Polly of the Circus" will be the attraction Thursday, September 22, the above company giving away for the attraction.

Among the bookings for this house already secured are nearly all of the attractions produced in Chicago, and many of last season's successes in New York and Chicago. The Grand is in the very best of condition and few houses can be found in the South that are better equipped for handling big attractions than this house.

BUFFALO BILL'S DOUBLE RETURNS TO CHICAGO.



Col. Bill Lavelle, whose remarkable resemblance to Col. W. F. Cody (Buffalo Bill) has caused him no little annoyance during the past few months and has brought him into national prominence, arrived in Chicago Monday after having concluded an outdoor engagement with the Paine Pyrotechnic Company. Col. Lavelle had been in charge of the big pyrotechnical display and spectacle entitled "Frontier Days in Iowa" which was first presented in conjunction with the Iowa State Fair at Des Moines and was later repeated at Louisville, Kentucky. Five hundred people took part in the exhibition which was more than up to the high standard set by the Paine company.

Col. Lavelle has not divulged his plans for the immediate future or for the next tented season but when the whitetops take to the road again in the spring of 1911 it is likely that he will be identified with one of the big outdoor attractions.

Mrs. Charles E. Bray
GRANTED ABSOLUTE DIVORCE.

Western Vaudeville Manager Makes Ample Provision for Her Future.

Mrs. Emma Bray has been granted an absolute divorce from Charles E. Bray, general manager of the Western Vaudeville Managers' Association. The decree was granted in the Superior court of Cook county last Saturday and the papers were entered to record in the clerk's office on Sept. 20. Mrs. Bray is well provided for. She gets \$20,000 and \$300 a month alimony.

Ted Sparks' Circuit Growing.
Kansas City, Mo., Sept. 21.—Fourteen new theaters were added to the Ted Sparks circuit, last week, making the total thirty-six more than last season.

FIGHT PICTURES WINNING IN ILLINOIS

Aaron Jones, of Jones & Spoor, Says He Has No Cause For Complaint

Although interest in the unfortunate encounter between one James J. Jeffries and another John Arthur Johnson at Reno, Nev., July 4, has practically died out and both the principals—strange as it may seem—have been relegated to the background, there are still ripples of the great excitement caused by the fate of the expensive moving pictures of the great battle as they are being offered in different sections of the country and being received or rejected, as the case may be. The pictures are said to have cost \$200,000 and it is a daily question among film men outside of the counsels of those who secured control of the fight pictures as to whether the promoters of the big enterprise are going to get away with a whole skin. The common impression is that a great deal of money will be lost on the venture.

Jones & Spoor, of Chicago, have the Illinois state rights of the fight pictures, having purchased them soon after the fight at an announced price of \$50,000. Aaron Jones, one of the members of this firm, said to a Show World representative yesterday in response to an inquiry as to the fate of their dip into the fight business: "I know that the common impression is that the fight pictures will lose money for those who are handling them and I can tell you that the violent opposition to the exhibition of the films has not helped us exhibitors in any way. However, we are not suffering to any great extent here in Illinois and where controlling exhibitors are suffering I be-

lieve it is because of their failure to handle the films as they should be handled. We have gone right ahead with our plans for the offering of the pictures to the public and are handling the good show the films provide just as a regular road show of any other kind would be handled by intelligent managers. We have four exhibiting companies working in the state and they are not missing a day in spite of the fact that here and there opposition to the pictures of sufficient strength to keep them out of a town is developed. We bill the show a week in advance and charge admission prices which are in keeping with the entertainment provided. Exhibitors in other states, I understand, have been stampeded by the opposition which they have encountered and are jumping into towns on a day's notice to give exhibitions at prices which belittle the quality of the goods they are offering. Naturally they are not making much money.

This policy of "sitting steady in the boat and waiting for the waves to subside" is generally accredited with getting the returns for the wise promoters of the fight pictures. Although the general interest in the fight has died down to an extent which prevents the films' drawing the enormous crowds which they would have drawn a couple of months ago there is still enough latent interest in the big contest to make returns satisfactory when the picture exhibition is properly advertised in a town which permits the exhibition.

UNITED AND ORPHEUM PATCH UP DIFFERENCES

George E. Cox, Politician and "Fixer" Given Credit for the Peace

New York, Sept. 22.—The United Booking Office and the Orpheum Circuit are no longer at war. A five years' agreement has been signed which makes the interests of the two big vaudeville concerns lie along the same channels.

It has been believed on every hand that the estrangement between Messrs. Keith, Proctor, Meyerfield, and Beck could not be easily patched up, but the trick has been done and many showmen in a position to know claim that George E. Cox turned the trick.

The Cincinnati politician knows how to patch up differences and when he got busy it did not take long for the two factions to see the wisdom of getting

together and when brought to this point of view the trick was soon accomplished.

At the same time Cox is said to have befriended William Morris for he helped in getting new capital into that circuit and ended any danger of Morris being forced to sell out to Beck. It is a question if Beck ever wanted the Morris houses.

The rumors in regard to a possible split between the Orpheum interests and the United have been many. They have provided good reading for the vaudeville world. While a few writers have stretched their imagination somewhat, the differences have been real and the major portion of what has been printed has been truth.

VETERAN ACTOR ILL IN SEATTLE, WASH.

Friends Plan Benefit for Fred C. Huebner Who Has Played With Notables in His Day.

Seattle, Wash., Sept. 21.—Fred C. Huebner, one of the oldest legitimate actors of the United States, is dangerously ill in this city, and his many friends are planning a benefit for him.

For the past fifteen years Mr. Huebner has been appearing on the Pacific Coast in various theatricals, both in stock and on the road. During the last two years he has been the stage manager of the stock company at the Lois theater of this city. Five weeks ago he failed to show up for the rehearsal on a certain Tuesday morning. A call boy was sent to his little cabin on the shore of Green Lake, and there found Mr. Huebner too weak to rise from his

bed. The call boy came back and reported to the company, and a doctor was immediately sent to Mr. Huebner. This doctor, after a short diagnosis, reported that Mr. Huebner was a victim of consumption, and that it would be possibly three months, or might be five months, before Mr. Huebner would pass to the Great Beyond. Until the final curtain is run down, his friends intend to make it so that his last days will be spent without worry as to his care.

About the middle of October Mr. Huebner's benefit will be given in Seattle, all the managers of companies and theaters, as well as the performers, joining heartily in the enterprise.

Mr. Huebner has appeared with Effie Ellsler, Edwin Booth, J. K. Emmet, J. Coombs, Louis James, Frederick Warde, Marie Wainwright, with Booth and Barrett, in the days of that combination, and with Dion Boucicault on his last tour, when he presented "The Jilt."

The Seattle Press Club, through its

SENSATIONAL SCANDAL AT ST. LOUIS THEATER.

Manager William Garen Charged With Embezzlement of \$27,840.

St. Louis, Sept. 20.—The liveliest kind of a sensation in things theatrical was uncoiled here Sunday evening when William Garen, manager of Havlin's theater, was taken into custody charged with the embezzlement of \$27,840 from the St. Louis Theater Company, controlling the Havlin, of which John Havlin is the president. Charges against Manager Garen involve other attaches of the house, among them Joseph Havlin, a brother of John Havlin. At an investigation before the grand jury yesterday afternoon it was tentatively decided to hold no one but Garen, the argument for this being that the other employees, although they shared in the alleged looting of the house, were unwilling participants in the scheme but had to acquiesce in order to retain their positions.

It is alleged that under Garen's instructions, Treasurer William S. Hutchinson, for the past five years has been making fraudulent box office statements to the representatives of the companies playing the house and to the St. Louis Theater Company. Hutchinson's "rough" would always be right, it is said, but it would later be altered upon instruction from Garen. The "cut" is said to have been as much as \$150 to \$200 per week, according to the business which was being done. It is also alleged that Garen and his associates worked the time-honored scheme of reselling gallery tickets which a dishonest gallery ticket taker had held out of the box. This money, it is said, was split a number of ways, some of it even going to the colored porter whose business it was to bring the fraudulent tickets down from the gallery door to be resold.

Following his arrest Garen was lodged in jail but was later released on \$5,000 bond. He protests his innocence saying that personal enmity on the part of Frank R. Tate, secretary of the St. Louis Theater Company, and Hutchinson, the treasurer, has resulted in his accusation. Tate has begun a civil action to recover the \$27,840 which he alleged has been embezzled and Garen's funds in several local banks have been seized by the authorities.

Harry Wallace, formerly manager of the Grand opera house, has been temporarily installed in Garen's place although it is said that his appointment is likely to be made permanent. There are new employees in the places of most of those who were implicated with Garen although Hutchinson, the treasurer, continues in office.

GENERAL MANAGER BRAY INSPECTS MICHIGAN HOUSES

Directing Head of W. V. M. A. Passes on Site for Grand Rapids Orpheum

Kalamazoo, Mich., Sept. 21.—Charles E. Bray, general manager of the Western Vaudeville Managers' Association with headquarters in Chicago, and Claude S. Humphrey, personal agent for the Butterfield theaters, were in this city for a few hours on Sunday on a tour of inspection of the vaudeville theaters of the state. They came from Chicago by boat on Friday, bringing their auto with them. From Grand Haven they motored to Grand Rapids where Mr. Bray looked over the several sites that are in view for the proposed new Orpheum theater. He was favorably impressed with two of the sites and the deal for the purchase of one of the lots will be closed at once.

The party visited Lansing, Mason, Humphrey's former home; Jackson, Battle Creek, Indian Point, Gull Lake (for luncheon with Mr. Butterfield), and Kalamazoo. This was Mr. Bray's first trip through Michigan and he was agreeably surprised at the character of the theaters, particularly that of the local theater.

secretary, Elmer A. Friend, and Lee D. Bruckhart of the Dramatic Critic, has taken charge of the press for the benefit and any donations that his friends throughout the country desire to make can be sent to them or to any theatrical manager in Seattle, and due credit will be given.

HEAR

TRIXIE
FRICANZA

SING

IS SHE IRISH?

VAUDEVILLE NOTES

Harry Newman left Chicago last week for Port Arthur, Ont., to begin a tour of the George H. Webster time.

Lew and Nellie Shaw have recently received bookings through the Neutral Booking Agency.

Harry W. Spinggold opened an office at 705 Chicago Opera House this week and will handle acts.

Harry Edson with his dog "Doc," appearing at Sittner's this week, is making his first Chicago appearance in sixteen years. Edson last played at the Olympic.

Will Mayer is leader of the orchestra at the Apollo this season; he had occupied a like position at Sittner's for three years past.

Jack Taylor has been booked by Ed. R. Lang for the west, placed by Blee & Jundt.

S. A. Kneeder, father of Oscar Kneeder, of the Kneeders, died recently in Philadelphia, at the advanced age of ninety years.

Ed R. Lang books the Thirty-first Street theater again this season and out of eight acts which had a "try-out" at that house last week, one was given the Pantages' time, and two others the smaller time which is affiliated.

May Calder is seen in "The Lily Girl" which is now touring the Pantages circuit.

Harry Newman "presents" Sherman, Van & Hyman at the Ashland the last half of this week.

The Continental hotel has been re-decorated and renovated and gives the artists an opportunity of having a nice home in the central part of the city. The cafe opened last Saturday, which makes the hotel more attractive to the profession.

Eugene Muller of the Juggling Mullers, who appeared at Orchestra hall last week, received a telegram Thursday telling of his mother's death at Asheville, N. C. Muller returned to work last week, coming here from his mother's bedside.

Jack Taylor, a coin, card and handkerchief manipulator, "tried out" at the Thirty-first Street theater last week, and as a result opens on the Pantages time Sept. 25; Blee & Jundt are his representatives.

Eddie Burns is critically ill in St. Louis. His mother left Waukegan, Ill., last week to go to his bedside.

The Hicks Transfer Company has moved its headquarters from the Saratoga hotel to the Grant and will hereafter be known as the Hicks Theatrical Transfer Company; special rates are made to the profession.

Edward Everett Pidgeon acquired an interest in Standard and Vanity Fair last week and will give a portion of his time to editing it.

Martinez & Martinez are gradually coming to be known as "The Gipsy Players."

Sampson & Douglas are at the Jeffers in Saginaw this week, with Bay City to follow.

The second anniversary number of the New York Star comes out this week.

Karl Hewitt, Harry Mack and Doc Gardner walked from Clark street bridge to Lincoln Park Sunday. When Hewitt (who was formerly in vaudeville) was interviewed, he declared he won. Harry Mack stated over the phone that he was easily the winner. Doc Gardner admits that he arrived there first.

The Family theater, playing five and ten-cent vaudeville, was opened at Port Huron, Mich., recently under the management of Major & Murphy.

PLANNING ACTOR'S COLONY AT KENDALLVILLE, IND.

Kendallville, Ind., Sept. 20.—An actor's colony is to be founded here, according to the plans of Louis Goering, a real estate dealer, and John P. Reed, an actor. They have purchased a large acreage lying between two lakes and will divide it up into small farms which will be disposed of to players. The plan is to have thirty acre farms with houses built to suit the purchaser. Fruit trees will be planted in the spring and other improvements started. The land lays one mile from Kendallville and all modern improvements can be placed in the homes. Mr. Reed has resided at Kendallville for several years and has a nice farm of his own, which suggested the idea to the real estate man.

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

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AMERICA'S FOREMOST NOVELTY ENTERTAINER

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

SULLIVAN & CONSIDINE
ENTER TERRE HAUTE

Their Acts Are to Be Presented at Barhydt & Hoeffler's Lyric Theater



JACK HOFFLER

much desired opening in this city. The big western vaudeville circuit's acts are to be housed at the Lyric theater. The Varieties, also controlled by Barhydt & Hoeffler, will continue to play acts from the Western Vaudeville Managers' Association.

For some time it has been known that Sullivan & Considine were anxious to get into Terre Haute and there was some talk that the firm would build its own theater if arrangements could not be made for the booking of one of the existing houses. The Lyric, in which Barhydt & Hoeffler will offer Sullivan & Considine acts, had been devoted to pictures and illustrated songs. Under the new arrangement it will have an orchestra and will play four acts and pictures. Local theatergoers are much pleased

Terre Haute, Ind., September 21.—

Through a deal made between T.W. Barhydt and Jack Hoeffler and Sullivan & Considine have secured their

with the deal which has been announced as it will give them a wider choice in the amusement field. The deal is also conceded to have been an exceptionally shrewd one on the part of Mr. Hoeffler, who is actively in charge of the local firm's affairs.

SULLIVAN & CONSIDINE INVADE WICHITA AGAINST ASSOCIATION

Wichita, Kans., Sept. 19.—Sullivan & Considine will enter the vaudeville field here this week when the new Pastime theater opens. This will be the first that there has been any real vaudeville and it is a question as to what effect it will have on the association house, the Princess. It is the opinion of a great many that it will only tend to increase the desire for good vaudeville and if good acts are presented both houses will do well.

The Pastime is a new house, or rather the first floor of an office building remodeled into a theater. All told, including the horseshoe balcony, the house will seat about 1,000. The stage is small, having no loft and it is necessary to use a roll curtain and scenery. Five acts and pictures will be used, the acts coming from the Empress in Kansas City.

The business at the Princess, which opened the season Sept. 5, has been very good so far.

Hill & Sulvany, a bicycle act at Wonderland park, last week, had the misfortune to have some of their properties lost in transit and were forced to cut the best part of their act.—Hardwick.

WHITE RATS' AUXILIARY
TO BE KNOWN AS A. A. A.

It Will Be Composed of Women of the Profession and Will Be Controlled By Parent Body

There has been talk among the White Rats for some time concerning a "Ladies' Auxiliary" and the demand for an organization for the women of the profession grew so strong that "The Associated Actresses of America" is now being formed.

The A. A. A. will stand for "equal rights, equal benefits and equal privileges for women engaged in all branches of the theatrical profession in America." It will not be confined solely to the women in vaudeville.

Harry Mountford, in writing of the new society, states a widely known fact, when he observes that the need of protection for the women is greater than the needs of the men. "It is possible," he adds, "for a man, when goaded too far to take the law into his own

hand, but the sex and frailty of the women makes such a recourse to primitive justice impossible."

Abner Ali has been made secretary of the Chicago branch and applications can be secured at the office of the White Rats at 112 Fifth avenue.

The A. A. A. strikes the ladies of the profession splendidly. "It is just the thing," remarked Belle Gagnoux, just before she left for Winnipeg last Saturday. The Gagnoux play the Walker opera house in that city this week for William Morris. "I shall be one of the first to join," remarked Pearl Stevens, formerly of Scanlon & Stevens. "Count me in," wrote Ada Heist Oberman, who is playing up in Wisconsin with the sketch "Triex." Others are equally enthusiastic.

DUNBAR FINDS SOWERGUY AT WATERLOO

Petty spite and prejudice rules in vaudeville. When a manager gets sore on an act he places it to open the bill, although the switch often ruins his show. When an act takes offense at something the manager does it gives a bad performance and along comes a critic and hands it a "roast" which does it a thousand dollars worth of injury. (The amount involved in the discussion of the manager and artist may be as much as a quarter.) Harry J. Dunbar, of Dunbar's Goat Circus, played the last half of last week in Waterloo, Iowa, and tells a story about trivial differences

which were permitted to annoy both Dunbar and the house manager. On split weeks the contracts read that the act is to pay baggage hauling one way and the house the other. The house pays the transfer "in" and the act the hauling "out." Dunbar found that the rate "out" was twenty-five cents and at once kidded the manager about the "graft," intimating that he believed that the act paid the round trip rate. The manager became indignant. The fair name of Waterloo should not be dragged in the mud, he insisted. The manager put Dunbar on to open the show that night. The second turn was illustrated songs and the manager's daughter is the singer. When she got ready to vocalize she could not find her music and Dunbar vows the manager charged him with having gotten away with it. "You've been mad all day," he said, "and I'll bet you are at the bottom of this trouble, gol darn ye!"

AMONG THE PLAYERS

These notes, gathered at the office of the Norman Friedenwald, give an idea of the wide scope of his activities.

"The Operator," with the original cast, has been booked in the middle west for ten weeks.

Mrs. Peter Maher and son are doing nicely on the Southern time.

Cliff Gordon was placed with E. P. Churchill for this week.

Frank Rutledge & Co. opened in Chicago this week, and the act has several weeks of Morris bookings.

Bard Brothers were placed for several weeks around Chicago on last Friday.

Dick Miller has been given ten weeks on the Morris time.

Joe and Ola Hayden are working for Charles H. Dourick.

Joe F. Bannister & Co. opened for the Association recently. New scenery has been added to the act.

We-chok-be has contracts which will keep her going until January.

Watson & Dwyer are on the Interstate time.

The Godlewsky Troupe, which has been a Friedenwald act since last May, comes to Orchestra Hall Oct. 2.

Paul's Six Juggling Girls have ten weeks with Churchill, Keefe and Morris.

Rafayette's Dogs are now in their fifteenth week under Friedenwald's direction.

Jean Jurende and her "Rah Rah" boys have come under Friedenwald's direction and have been booked up until December.

Caesar Rivoli has been placed at the Sodini houses at Rock Island, Moline and Clinton.

Charles F. Haynes is at Milwaukee this week and has bookings for ten weeks to come.

Reros Brothers are playing for Charles H. Dourick. Friedenwald handles all of their open time.

Edgar Schooley & Co. is an act making a big hit since new scenery and new people were secured; the act has five weeks' bookings.

W. J. McDermott has been placed for several weeks and will be at Orchestra Hall next week.

The Kirksmith Sisters, who recently completed a tour of the Orpheum circuit, have increased in size from a three-act to a six-act and opens at the Julian next week.

The Three Valentines came under Friedenwald's direction last week.

The Flavio Brothers have ten weeks of the Morris time.

Lamb's Manikins are playing Churchill-Keefe-Morris time.

Will Play Vaudeville.

Keokuk, Iowa, Sept. 20.—Harvey G. Hull, manager of the Airdome, announces that he will open an amusement place at 415 Main street by Oct. 15. It is thought he will present pictures and vaudeville.

"Ten Minutes on Main Street"

BERT TURNER

Juggling Pantomime Novelty
Now Playing Western Vaudeville Time

SOMERS & STORKE

PRESENTING
JACKSON'S HONEYMOON

An Animal Act That is a
Trouble to No One

DUNBAR'S GOAT CIRCUS

An Animal Act That is a
Delight to Everyone

PLAYING 12 INSTRUMENTS

"The Gipsy Players"

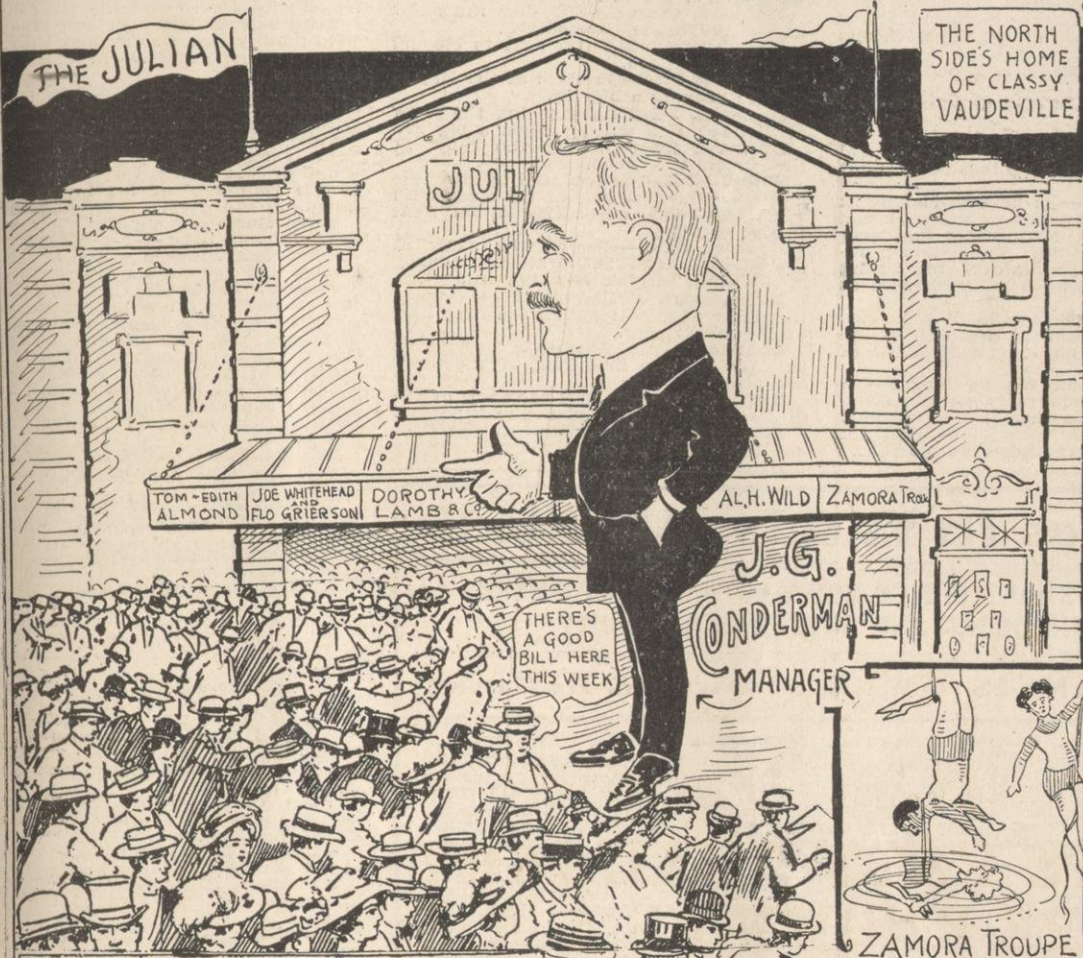
In Fifteen Minutes. Ask A. E. Myers

WEEK OF SEPT 19-1910

J. G. CONDERMAN - Manager, Chicago.

JULIAN THEATER VAUDEVILLE

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



"A Night With The Redmen" ONE LONG LAUGH



DOROTHY LAMB & CO.

HIS HIGH NOTE



AL.H. WILD "THE FUNNY FAT FELLOW"

VOICES FROM THE GALLERY

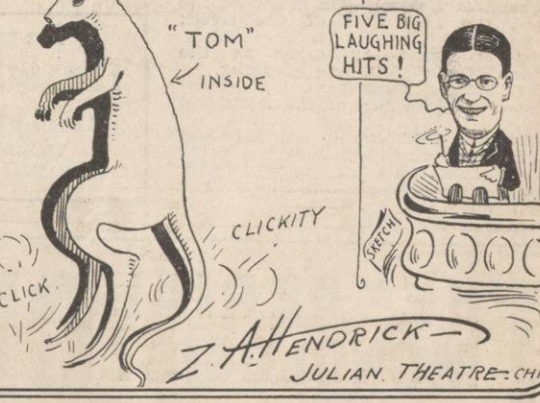


JOE WHITEHEAD AND FLO GRIERSON

DANCING ON ICE SKATES ON A PEDESTAL



TOM AND EDITH ALMOND AUSTRALIAN DUO MUSICAL AND NOVELTY DANCERS



REPORTS ON ACTS NOW IN CHICAGO

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

Adair, Art.—On next to closing at the Trevett and a big hit.
Alexander & Scott—On eighth at the Majestic and the act is voted "ordinary" by the audience, until it is learned that one of the team is a female impersonator; this point gets long and continued applause.
Almond, Tom and Edith—Closing the show at the Julian with music and dancing, featuring "The Kangaroo" and scoring.
Ameers, Three—Closed the show at the Republic the first half of the week; good.
American Newsboys Quartette—The hit of the bill at the Ashland the first half of the week.
Arthurs, Two—On second at the Columbia the first half of the week with songs which met with moderate success.
Baker, Billy—Opened the show at the Bush Temple the first half of the week and was liked.
Blondell, Ed & Co.—Playing "The Lost Boy" at the American Music Hall and no chance to laugh is lost.
Barron, George—On second at the Linden Tuesday night with songs and burlesque dancing which scored.
Corbett, Jim—Appearing in the olio of the "Honey Boy" Minstrels at McVicker's and giving a description of the training of Jeffries and the fight at Reno; he gets a round of applause which evidences his popularity with the masses.
Carroll & Lamont—On third at the Erie the first half of the week with "The Noon Hour," which was voted "good" by the patrons of that house and given hearty applause.
Cardownie Sisters—Opening the show at the Trevett; fair.
Chilo, Count and Countess—Does William Morris often go to the nickel theaters along State street to get his acts or does it merely happen that this one is on the bill? It merely gets by at the American Music Hall.
Clermonti & Minor—On second at the Apollo the first half of the week and pleased.
Cook & Grant—On fourth at the Linden Tuesday night; the first part of the act is poor.
Cody & Merritt—Dancers on fourth at the Erie the first half of the week; entertaining.
Dryers, The—Opening the show at the Majestic and receiving liberal applause for an act at that spot on the bill.
Dunbar's Goat Circus—Closed the show at the Verdi the first half of the week and "every movement" of Jerry, the clown goat, was received with tremendous applause.
Evans, George—Appearing in the olio of his own show at McVicker's and makes a wonderful hit.
Exposition Four—On fifth at the Majestic and duplicating their success of week of November 29, last, at that house.
Eltinge, Julian—Headliner at the American Music Hall and giving one of those artistic offerings which have made him the greatest drawing card of vaudeville.
Elliotts, The—On second at the Bush the first half of the week with harp playing and singing, and pleased.
Franklin Brothers—On next to closing at the Columbia the first half of the week with black face comedy and the act gets the best of it when it is called "fair."
Gordon, Paul—Opened the show at the President the first half of the week—good.
Grapewin, Charley—Headlining the bill at the Majestic with "The Awakening of Mr. Pipp," assisted by Anna Chance; it is an amusing playlet.
Genaro & Bailey—At the American Music Hall again and just as popular as ever.
Hughes, James, & Co.—A comedy sketch on third at the Verdi the first half of the week and a big hit at that house.
Hanon & Walsh—On next to closing at the Republic the first half of the week with singing and talking; fair.
Hamlin's Rube Minstrels—Next to closing at the Circle the first half of the week and pleased.
Hardy, Helen—On third at the Trevett and meeting with average success.
Hubbard & DeLong—On third at the Ashland the first half of the week; good.
Jones & Grant—Appearing at the American Music Hall, and pleasing.
Kelcey Sisters, Three—On third at the President the first half of the week and pleased.
Kosterman Brothers—Singers and dancers, on next to closing at the Verdi the first half of the week and well liked.
Kramer & Ross—On sixth at the Trevett; good.

Keefe, Matt—Appearing in the olio of The "Honey Boy" Minstrels at McVicker's and his yodeling makes a tremendous hit.
Lamb, Dorothy, & Co.—On third at the Julian with "A Night with the Redmen," which proved one long laugh.
Laird & Lord—On third at the Republic the first half of the week; poor.
Leever & Palmer—On second at the Republic the first half of the week and well liked.
Leo & Sulkey—On third at the Columbia the first half of the week with a comedy sketch which is ordinary.
LaVerne & Johnson—On fourth at the President the first half of the week and was the laughing hit of the bill as there was no other comedy acts on the program.
Loos, Ernest—On fifth at the Trevett; good.
Libby & Trayer—On third at the Apollo the first half of the week and were next to the Four Lincolns in point of applause.
Lincolns, Four—On next to closing at the Apollo the first half of the week and one of the most popular acts that ever played at that house. The act is proving a strong drawing card for Frank Q. Doyle and taking headline honors at every theater.
LeClair & Sampson—Closed the show at the Bush Temple the first half of the week and fully up to the standard of the house.
Mack, Pete and Clancy Twins—On second at the Trevett after having played the Linden just two weeks ago.
Moneta Five—A splendid musical act which is closing the show at the Star.

Marlowe, Ruby—On second at Sittner's with illustrated songs which receive as much applause as an ordinary act.
Martin & King—Closed at the Linden the first half of the week; they occupied second position on that bill on Monday night.
Merritt, Mabel—Opened the show at the Erie the first half of the week with acrobatic stunts, dancing and contortion; she was well liked.
Morrow, Williams & Co.—Closed the show at the Circle the first half of the week and a big hit.
Molini & Connella—Closing the show at the Trevett and well liked.
Nevis & Erwood—On next to closing at the Star; good.
Nelson & Otto—On sixth at the Majestic and proving a big hit.
Normans, Juggling—Closing the show at Sittner's and pulling down a big hit.
Operator, The—Closing the show at the President; good.
Perry, Del—Opened the show the Columbia the first half of the week with song, dance and acrobatics which went fairly well.
Rochez, Maud—Closing the show at the Majestic with "A Night in a Monkey Music Hall," which is a big hit.
Richardson's Posing Dogs—Opened the show at the Republic the first half of the week; poor.
Roberts, Little Lord—On second at the Ashland the first half of the week and pleased.
Ruf & Cusick—Opened the show at the Circle the first half of the week; good.
Rosa & Burke—On sixth at the Star and the weakest act on the bill.

Rose, Julian—On next to closing at the American Music Hall and comes mighty near pulling down the hit of the show over Julian Eltinge.
Romaine—On fourth at Sittner's with violin playing and is well liked.
Rees Trio—Closed the show at the Columbia the first half of the week and went nicely.
Stacy, Delia, & Co.—On third at the Bush Temple the first half of the week and liberally applauded by small audiences.
Sedalia, Sarah—On second at the Verdi the first half of the week with songs which were cordially received.
Stutzman & May—On second at the Erie the first half of the week with "The Soap Peddler" and North Clark street endorses it.
Stuart, Raymond & Baker—On second at the Circle the first half of the week with a musical act which found favor.
Sully Family—On seventh at the Trevett and owing to the act seen at the Star not going very well changed to the "old act" of the family in the middle of the week.
Sully Duo—Opening the show at the Star and well liked.
Smith & Arado—On second at the Star and pulling down a big hit.
Tannen, Julius—Next to closing at the Majestic with a monologue and a serious recitation. He mentions the names of Abe Jacobs and Lyman B. Glover and (having advertised these gentlemen) pulls some jokes at which a prude might be offended. Still Julius Tannen has such a nice way about him that nothing he could do would be in bad taste.
Trillers, The—Opened the show at the Apollo the first half of the week and liked.
Taylors, The—Closed the show at the Apollo the first half of the week and well liked.
Williams, Margaret, & Co.—Presenting a problem sketch entitled "Temptation" in fifth place at Sittner's and, although the audience tittered at the burglar at one stage of the playlet and laughed outright at the "policeman," the offering in its entirety seemed to hold the attention.
Wilson, Florence—On fourth at the Bush Temple the first half of the week where her work was well received.
Wild, Al H.—A funny fat fellow, on second at the Julian, who yodels and does amusing imitations and clever mimicry.
Wells & Sells—Closed the show at the Erie the first half of the week and a big hit at that house.
Williams, Thompson & Co.—On fourth at the Trevett and the hit of the bill.
Woodbury, Muriel—On second at the President the first half of the week; fair.
Wells, Lew—On fourth at the Star; good.
Zamora Troupe—Opening the show at the Julian with an acrobatic act which drew big applause Monday night.
Ziegler Trio—Opened the show at the Verdi the first half of the week and went nicely.

Fables in Vaudeville No. 19

"THE SMART OFFICE BOY WHO WAS TOLD WHERE HIS BREAD AND BUTTER CAME FROM"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a SMART office boy in a VAUDEVILLE agent's office who tolerated PERFORMERS if they were real RESPECTFUL to him, and BOWED low enough. The most of them, however, he looked upon as CATTLE, and treated accordingly. When they presented their CARDS to him he would look at them scornfully, adjust his RED necktie and say, with his customary sneer, "OUT TO LUNCH." Young ladies who were NEW in the "PROFESH" used to get as far as the office door, get one look from him, and then SHRINK like CRIMINALS, downstairs. All he needed was a good GUYING or a slap on the face, to make him behave and he got both from an UNEXPECTED source. A little WOMAN in a rather SHABBY dress, but who was great on the ROMAN rings, presented her card one day, and the smart office boy, noting the absence of TWENTY-FIVE dollar plumes or the rustle of SILK, threw the card on the floor and said in his most impressive style, "He don't CARE to see you." The little woman looked at the rest of the "WAITERS" in the office and asked in a low, hushed voice, "Is this GENTLEMAN MARTIN BECKE or E. Z. POLI?" No one spoke, and she continued—"He MUST be either one of them, surely no one else would carry that "EXCESS" importance around with them, or dare to throw your card on the FLOOR because you bothered him." Here the office BOY murmured something about "cheap performers" and the little woman caught him by the BACK of the neck, jerked him over the DESK, and rubbed his nose in the DUST of the office floor. Then she stood him up in the middle of the OFFICE and began to LECTURE on him as though he were an EGYPTIAN MUMMY. "BOYS, you see before you—A RELIC of the PAST. Here is the only living "DODO" extant. While rare nowadays, this BIRD is prized because he is the only link leading to the DARK AGES, when AGENTS and those PARASITES employed by them, did not know that the PERFORMER is the one who not only DRAWS the money in for them, but actually pays a commission out of his OWN salary to support their offices and BUY them TEN-CENT cigars." Here she gave the office boy a shove toward the DESK and said—"PICK up that CARD, and tell them inside I want to see them, and in the FUTURE, remember you need ALL kinds of ACTS here—cheap or othsrwise. It is not for you to judge anyway,—who shall or shall not be admitted to your employer. Be respectful to all, and honor them as the PEOPLE who slave to provide YOU with BREAD and BUTTER."
The office boy is a thriving AGENT now, on his own account, and when he employs a new office boy, he GIVES him a little LECTURE about being CIVIL to PERFORMERS, whether they are well dressed or in RAGS. "Keep this in mind SON, he always winds up, it has been the BASIS of my SUCCESS, and may be the CAUSE of YOURS."

MORAL A rude SHOCK often restores MORAL REASON to a DISORDERED MIND

THE IRISH MILLIONAIRES Troxell & Winchell 2 REAL Singing, Dancing and Talking Comedians WARDROBE UNEXCELLED Neat and Refined in One

Playing S-C Time—Direction of Ray Merwin AL PETE WARD & STONE SINGERS AND DANCERS JOYESQUE

Has Many Successes. Evelyn Weingardner Blanchard has many successes in the middle west and some of her sketches will be presented in New York shortly. She is the author of "Christmas at Higgins," "It Happened in Arizona," "A Son of Killarney," "The Fiddle Told," "Joe's Vacation" and "The Lover of Yesterday," which she sold to Gloria Dare. She is coming to be looked upon as the leading member of the Chicago writing colony and the success of her playlets is the greatest evidence of her knowledge of the wants of vaudeville.

NOW PLAYING for W. V. M. A. LACEY SAMPSON AND MABEL DOUGLAS Opening on Interstate Circuit on November 27

THE AERIAL MONOLOGIST CHARMION Most Perfectly Developed Woman in the World Playing UNITED TIME PAT CASEY DOES THE BOOKING

RELIABLE RECORD OF VAUDEVILLE ACTS

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

HARRY EDSON AND "DOC."
Billing—"The Dog with the Human Brain."
Class—"B." No. 379. Time, 16 minutes.

Remarks—"Doc" is the most remarkable dog yet seen on the stage. Harry Edson seems to do all in his power to confuse the intelligent canine but there is no disconcerting "Doc." Indeed, the trainer commands "Doc" to lay his head on the tutor's left foot, then on the right foot, and changes his mind as often as the players in "Thumb's Up."

JAMES AND JAMES

Billing—"Talk and Whistling."
Class—"XX." No. 390. Time, 13 minutes.

Remarks—James and James played the Western Vaudeville Managers' time last season with an act which consisted of talking, singing and whistling. They have worked out a "new act" during the summer and it had its first showing this week.

SAMPELL & REILLY

Billing—"Fashion Plate Vocal Harmonizers."
Class—"B." No. 383. Time, 12 minutes.

Remarks—This is a "new act" in the west. Judging from its reception at the Majestic Monday afternoon it will have smooth sailing out this way.

CHARLOTTE PARRY.

Billing—"Protean Playlet."
Class—"B." No. 386. Time—23 Minutes.

Remarks—This playlet is along the same lines as "The Third Degree," presented by Frank Mayne at the 10 and 20 cent vaudeville houses last season.

PERSONI & HALLIDAY

Billing—"Won by Wireless."
Class—"B." No. 391. Time, 19 minutes.

Remarks—From the first to the last this sketch held the undivided attention and taken as a whole it is a most worthy production.

THOMAS H. DALTON.

Billing—"Monologue."
Class—"B." No. 387. Time—12 Minutes.

Remarks—Thomas H. Dalton has a splendid idea upon which to hang his comedy and one which should carry him to a prominent place among monologue comedians.

WHITEHEAD & GRIERSON

Billing—"Artistic Fooling."
Class—"B." No. 382. Time, 18 minutes.

Remarks—This is a "return date" of Joe Whitehead and Flo Grierson at the

KELLY & WENTWORTH

Billing—"The Village Lockup."
Class—"B." No. 392. Time, 23 minutes.

Remarks—"The Village Lockup" is altogether different from the usual run of pastoral sketches. It has plenty of comedy, a straightforward story, contains many bits of excellent humor, sufficient pathos to play upon the feelings of the audience, and most important of all there are bright lines all through it.

FRANK RUTLEDGE & CO.

Billing—"Our Wife." (Comedy Sketch.)
Class—"B." No. 389. Time, 18 minutes.

Remarks—"Our Wife" is all that the word playlet suggests. The characters are introduced, a consistent plot holds the attention for a time and a satisfactory "finish" brings the sketch to an end.

BROWN & MILLS

Billing—"Singing, Talking and Dancing."
Class—"D." No. 380. Time, 15 minutes.

Remarks—The dancing of Gil Brown is too good for the rest of this act or else the offering was seen at a disadvantage at a "second show" when the crowd had dwindled away.

ELSIE, WULFF & WARDOFF.

Billing—"Acrobatic."
Class—"D." No. 384. Time—10 Minutes.

Remarks—There are two men and a woman. The men are so well developed physically and do so many good tricks that it seems rather unfair to give them this classification.

THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

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

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

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

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.

of scenic embellishments and combines novelty with its other good features. The story is told consistently and songs introduced into the action of the little play add to its entertaining qualities.

Northside house but their popularity seems to be on the increase if there is any difference worthy of note. Joe Whitehead is an entertaining fellow who sings and dances but whose strong point is "fooling."

CONWAY & LELAND

Billing—"The Merry Monopedes."
Class—"B." No. 381. Time, 11 minutes.

Remarks—Two one-legged men, one dressed as a clown, the other as a straight, ride a bicycle, do acrobatic tricks and high kicking and have sufficient comedy for the audience to quite forget that they are disabled.

THE LELANDS.

Billing—"Transparent Art."
Class—"D." No. 385. Time—10 Minutes.

Remarks—The agents got a little careless when the "trouts" at the Bush Temple held on till late at night. This is evidenced by the fact that The Lelands closed one of the bills there and escaped without some of the knowing boys getting their names to a contract.

Plunkett & Ritter open at the Family, Buffalo, N. Y., Sept. 26.
Rube Strickland will appear at the Bijou, Quincy, Ill., week of Sept. 26.

THE SHOW WORLD

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

The Show World Publishing Co.

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WARREN A. PATRICK
Managing Editor.

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Dealers send orders through your news company. Western News Company, general distributors.

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



September 24, 1910

A Veritable Solomon.

[New York Star.]

It's a wise newspaper writer that knows when to stop guessing.

Did They "Buy"?

[Variety.]

All the leading newspapers in the United and Orpheum offices have been thawing out during the past few days.

Its Last Stand.

[The Player.]

The circus trust is putting up a desperate battle.

Advance Agents "Gypped" Postage Stamps.

[The Clipper.]

Mr. Murry has met with severe losses within the last two years.

And Merry is Right.

[O. L. Hall in Chicago Journal.]

The prevalence of musical comedy in the variety theaters causes E. E. Meredith, a vaudeville expert, to write that acts of that type are unfailingly popular.

Wants a Change.

[Percy Hammond, in Chicago Tribune.]

If a producer of musical comedy entertainment ever becomes wise enough to ask our advice concerning an ideal combination for the manufacturer of such a thing we shall insist upon Mr. Ade, Mr. Blossom and Glen MacDonough for the book, Mr. Dillingham and Mr. Ziegfeld for the production, Victor Herbert and Leslie Stuart for the score, Elsie Janis as the star, and almost any one excepting Mr. Gus Sohlke for the stage management.

A memorial to Florence Nightingale, "The Lady of the Lamp," is to be erected in either Westminster Abbey or St. Paul's, London. Relatives of Miss Nightingale declined the offer of the Dean of Westminster for an Abbey burial.

Harry E. Converse, the Boston millionaire manufacturer of rubber, was the financial sponsor for "The Gingerbread Man," which completed its fifth season last year and has eventually become a moneymaker. While Mr. Converse was associated he had a lot of fun but the fun was expensive. The other day in New York he said, "I think the theatrical business is a nice occupation—for other people."

Mr. and Mrs. Joseph Grismer are now keeping house for the first time, although they have been married for many years. Mr. Grismer is well known as the retired partner of William Brady, and his wife is Phoebe Davis, of "Way Down East" fame. The Grismers are immensely wealthy. Mr. Grismer still having large interests in real estate, banks and fisheries in the Gulf of Mexico, although he has made good his announced determination of retiring from the theatrical field.

RINGLINGS ARE TRYING TO SETTLE IN TEXAS

General Attorney Kelly Visits Austin in Interest of Syndicate Shows

With a number of their shows going into Texas to fight the battle of their lives, the Ringling Brothers are attempting to settle the court actions which were brought against them some time ago when they refused to comply with the spirit of the Texas circus license laws as these laws are interpreted in the Lone Star state. John M. Kelly, general attorney for the Ringling Brothers, was in Austin not long ago and, in company with W. D. Hart, the Ringlings' Austin attorney, held a conference with officials of the attorney general's department in an effort to effect a settlement of the actions.

There are a number of these suits pending in various courts of the Lone Star state and one omnibus suit in the Twenty-sixth District Court of Travis county involves the payment of taxes amounting to nearly \$20,000. The Ring-

lings are in hopes that an agreement on this case can be reached and that the other actions can be settled accordingly. If no agreement is possible, there will be an early trial of this Travis county case as a test of the validity of the law which is in dispute.

State Revenue Agent McDonald issued a statement not long ago to the effect that he would see to it that all shows of this character playing in Texas this fall paid the full amount of taxes as fixed by law. He has notified all of the tax collectors in the state to strictly observe the law in the collection of the circus tax. In view of these conditions, the syndicate attractions on their coming trip through the Lone Star state will be compelled to give up their former position on the license question or do battle with the entire state revenue department.

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

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

ENERGETIC CORRESPONDENTS WANTED

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

For full particulars address, **WARREN A. PATRICK, Managing Editor of THE SHOW WORLD, Chicago.**

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

INDEPENDENTS ENTER PICTURE FIELD

American Film Manufacturing Company, With Headquarters in Chicago, Recently Launched

Constituting a new and what promises to be a very powerful factor in the moving picture business in this country, the American Film Manufacturing Company has just been launched with headquarters and base of operations in Chicago. The company will manufacture films for the independent exhibitors of the country who are constantly growing in numbers. A. M. Kennedy, an energetic motion picture man of the younger school who had for a number of years been prominently identified with the George K. Spoor and Essanay film manufacturing companies in the Windy City, is responsible for the new organization and is its general manager and president pro tem. Associated with Mr. Kennedy in executive control in the capacity of superintendent is G. P. Hamilton, who for seven years, organized and supervised the technical end of the George K. Spoor business. Operators and mechanics of the new company are all men who have had wide experience with other motion picture manufacturing concerns and, for the most part, are men who have recently worked with both Mr. Kennedy and Mr. Hamilton.

The American Film Manufacturing Company has been capitalized at \$100,000 under the laws of the state of Illinois and has begun business with its stock oversubscribed. A suite of offices which,

it is said, will be fitted up as the best in the moving picture business, has already been engaged on the bank floor of the Ashland Block, corner of Clark and Randolph streets, Chicago, and by the middle of next week will be occupied by the new concern.

The George Melles studio and plant at No. 1425 Orleans street, Chicago, has already been leased and the business of manufacturing films has already been begun. Two stock companies—one in Chicago and the other in camp in the Rocky Mountains, are posing for pictures. The date of the first film release has not yet been announced. Within thirty days, according to General Manager Kennedy, the American Film Manufacturing Company will begin the erection of its own studio and plant.

Especially important is attached to the launching of the new company for the reason that it is the first concern with headquarters in the west to attempt the manufacture of the so-called independent films. It is purely a Chicago and a western enterprise, although stock in it is held by exhibitors and interested motion picture men all over the country. Mr. Kennedy, who is at the head of the company, is capable, lively, and energetic, insuring that his efforts will at least have some effect upon the complexion of the motion picture business in America.

ABOUT CIRCUS NOTABLES.

Alf. T. Ringling is in Europe enjoying his annual vacation on the continent where he delights to motor through the Alps and down into balmier, if less picturesque, southern Europe.

John Ringling, who had been on the Pacific Coast with the Barnum & Bailey circus, is spending a few days at his north shore home in Chicago.

C. C. Wilson, railroad traffic manager for the Syndicate circuses, is in Chicago for a few days after a trip through

the south-western and south-eastern states.

H. S. Rowe, of the one-time Shannon & Rowe show, is with friends on a hunting and fishing trip in the Canadian woods in the Pacific Northwest; the party is in search of big game and Mr. Rowe writes that he is having a delightful time. While Mr. Rowe is in the West Mrs. Rowe and her two daughters are visiting friends in Chicago.

Fred Gollmar, of the Gollmar Brothers Circus, is at the Wellington, Chicago.

TO THE EDITOR

Warren A. Patrick,
The Show World,
Chicago, Ill.

Readers of The Show World during the past few weeks must have realized how unhesitatingly your paper is adopting the policy of fairness all around.

The comments which have appeared under the signature of Mr. Meredith and in your editorial and news columns bearing on actors' organization have been of such a nature that our society desires us to convey its united thanks to your journal.

We ask favors from no one, we demand justice from all. Our first and foremost reason for existence is essentially the uplifting of the profession to which our members belong. We recognize that your publication is determined to render all the service in its power towards accomplishing the same object.

The hand of fellowship is extended to you by Local No. 21, Actors' International Union, Detroit. It may not be amiss for me to call the attention of your supporters to the following facts.

This local has only been established a few weeks. It has already organized an overwhelming proportion of the performers playing local time and has only a few more of the theaters playing this time to unionize. It will act in unison with the American Federation of Labor and will also center its efforts in bringing into line the vaudeville theaters booking through Chicago and other agents.

Its achievements up to date are in the highest degree satisfactory to the interest of the profession.

Fraternally and sincerely yours,
MAX LEO CAMPEAU,
President Actors' International Union,
Local No. 21, Detroit.

EXTRAORDINARY TALES ABOUT HUMAN FREAK

In cities played by a certain performer who, aside from his ability in regular vaudeville pursuits, is of particular interest to the medical fraternity because he can dislocate every bone in his body, the daily newspapers are printing press stuff which is somewhat unusual. The performer can not only dislocate every joint in his body but can also move his heart and stomach at will.

The press stuff narrates that the performer has, on two different occasions, sold his body, delivery to be made upon his death, of course, but still retains possession of the body and right to sell it again because of the fact that the two different medical experts who bought and paid for it at separate times have preceded the performer to the grave. Dr. DaCosta (the elder), of Jefferson College, Philadelphia, is named as the first purchaser, and Prof. Nicholas Senn, of the Rush Medical Institute, Chicago, as the second; both of these men died subsequent to their dealings with the human freak.

It is said that the performer, in his dickerings for a third sale of his body, has encountered some little superstitious fear on the part of the would-be purchasers.

Sutton Active in Montana

Butte, Mont., Sept. 11.—Dick P. Sutton has brought his several dramatic companies from the tall timber districts, and since installing the Cornell aggregation at the Family here, his most arduous task is counting money. He has recently installed one of the other companies at the Family at Anaconda, twenty-six miles west of here, for an indefinite season. H. Walter Van Dyke is its manager.—Billings.

YOUNG BUFFALO SHOW CLOSING IN OCTOBER

Announcement has been made that the Young Buffalo Wild West Show will close its present (and first) season early in October. Although winter quarters have not been positively decided upon it is likely that the show will spend the cold months in Peoria from which place it started out.

TWO BILLS' PROSPERING IN BRITISH COLUMBIA

Vancouver, B. C., Sept. 19.—The Two Bills' show, presenting Buffalo Bill on his farewell appearance in the amusement arena, has been doing an enormous and extraordinary business in these parts recently. It is claimed that the show has played to fully fifteen turn-aways in the territory. Here in Vancouver last Monday night, hundreds were unable to gain admission, although willing to pay the advanced price of \$2.00 per capita, including reserved seat.

TO OUR READERS.

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

THE TRUTH ABOUT STAGE MUSIC

Fearless Review of the Product of the "Song Factories" which Continue to Work Overtime



By C. P. McDONALD

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

For the Guidance of Performers and Music Dealers

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

Numbers Reviewed in this Issue, and their Classification

- "SHE'S A PATIENT OF MINE."—Class M.
- "JUST A DREAM OF YOU, DEAR."—Class M.
- "AFTER THE ROUNDUP."—Class P.
- "PLAIN LITTLE COUNTRY GIRL."—Class M.
- "ANY OLD TIME OR ANY OLD PLACE."—Class M.
- "STACK-O-LEE."—Class A.
- "SMILING MOON."—Class G.
- "FIDO SIMPLY SAID 'BOW WOW.'"—Class Z.
- "LET ME CALL YOU DEARIE."—Class P.
- "SOME OF THESE DAYS."—Class E.
- "I WANT TO BUY A LITTLE BIT OF LOVE."—Class G.
- "WHEN MY MARIE SINGS CHILLY-BILLY-BEE."—Class E.
- "WANDALOLA" (instrumental).—Class G.
- "GIVE MY REGARDS TO MABEL."—Class M.
- "I'LL LEND YOU EVERYTHING I'VE GOT EXCEPT MY WIFE."—Class P.
- "YOU STOLE MY GAL."—Class G.
- "DOWN IN YUCATAN" (instrumental).—Class E.
- "GIRL OF MY DREAMS."—Class G.
- "RUBBER-NECKING MOON."—Class M.

ing a semi-classic ballad. The music is mediocre and the words—well, a schoolgirl of sixteen could improve on them. "For I love you, yes, I do, my sweetheart true." Sounds rawther silly, old chap, for a man of your ability. Just fawney!

Will Rossiter has landed what should be one of the biggest sellers he ever has published—"SOME OF THESE DAYS," by Shelton Brooks. While we are not heartily in accord with the lyrics of this song, for they tell no story that is novel and seem to have been written in exceeding haste, yet the melody is strong enough to carry to success any set of words that might have been tacked to it. The melody is one of those spontaneous and effervescent little things that impel the feet to tap its illtings and fall pleasantly upon the ear. "Some of These Days" is a splendid little song, bearing all the earmarks of those indefinable things that make such ditties appeal to us, and we feel warranted in saying that it is worthy of salvos upon salvos of applause. Would inject new blood and life into the deadest kind of an act. Absolutely Class E.

"I WANT TO BUY A LITTLE BIT OF LOVE," Chas. K. Harris' latest "child" song, is up to the usual mark of one of Mr. Harris' specialties. It tells a pretty story with a happy ending, and while we're not particularly fond of this class of song, we must confess that Mr. Harris is a master hand at such things. Call them mushy, if you will, but they get the money, and that is in itself laudable in this mercenary world.

We're quite captivated with "WHEN MY MARIE SINGS CHILLY-BILLY-BEE." Our additament is, after hearing it and reading the words, that Ed. Moran and Louis F. Muir are "some" songwriters. At any rate, we flatly declare that Mr. Moran knows how to tell a story in verse (judging solely from the song under discussion), and Mr. Muir is not to be outclassed when it comes to a proposition of writing mellifluent melody. "When My Marie Sings Chilly-Billy-Bee" is our notion of a first class popular song. (J. Fred Helf Co.)

"WANDALOLA," Indian intermezzo by Geo. W. Meyer (F. B. Haviland Publishing Co.), is a good number adorned with an exceptionally artistic title page by Pfeiffer. While straight tom-tom and Indian motifs are absent from the composition (for the title page and inscription naturally would lead one to believe that the number abounds with this sort of material), it is nevertheless a meritorious bit of work and the title page should greatly assist its selling powers. We are exceedingly strong for this good title page thing.

We have a deep-rooted conviction after having waded through a bunch of Harry Von Tiltzer's latest publications, that this same Harry, as a composer of popular music, is either experiencing a woeful slump or is, as we old timers say, written out. None of Harry's new songs is of the same class and brilliancy that once marked the writings of this talented composer. This may be partly due to the fact that the old Sterling-VonTiltzer combination has been disrupted, for, having studied the art of lyric writing from every possible angle, we incline to the opinion that Andy Sterling's lyrics were a source of much inspiration to the no less gifted Harry when he was content to collaborate with Sterling. However, this cannot possibly be the principal reason for Mr. VonTiltzer's retrogression, for he now has the able assistance of one of the best lyric writers catering to the public—Vincent Bryan—than whom there is none more versatile. Mr. Bryan's lyrics are forceful, catchy, and marked by that rare exception, continuity of thought. A flash of his real ability is shown in "GIVE MY REGARDS TO MABEL," about which Harry Von Tiltzer has woven a melody. Harry doesn't add anything to his reputation with this composition. He had the opportunity of creating a song which should have been more than good, but he has contented himself with only a passable musical setting.

Nor has Mr. VonTiltzer risen to expectations in "I'LL LEND YOU EVERYTHING I'VE GOT EXCEPT MY WIFE," although it truthfully may be said that he has done justice to the words of Jean Havez. We can't rhapsodize over this ditty. It may be a good coon song for Tascott, Williams, et al., but we're not in sympathy with such themes as Mr. Havez gives vent to. No, these songs which deal with turbulent mari-

tal misfits do not concern us. We're happy with our own little family and we just can't see the other side.

"YOU STOLE MY GAL," by Branen and Lange (Jos. W. Stern & Co.), is a new idea in song making, in so far only as the words are concerned. Jeff T. Branen, whom we remember out here in Chicago with affection and esteem, has seized upon a corking idea and has successfully worked it into a set of words the perusal of which gives us much joy and adds to our pride in the knowledge that Jeff once was among us. Mr. Lange's music is a disappointment



LEO FRIEDMAN, Composer and publisher of "The Passion Dance," one of the best instrumental numbers on the market.

and compels us to classify the song only as good when, considering Mr. Branen's lyrics, it should be excellent. This is a sore disappointment to us for Jeff was one of our most intimate friends. But were we to call the song, rudely speaking, a knockout, the high-browed gent who has been pestering us with anonymous letters accusing us of favoritism, immediately would again pounce upon us, for, unless we are greatly mistaken, we surmise that he knows of our friendship for the aforesaid Jeff.

While we're on this subject of playing favorites, we're going to say a few words about Mr. S. R. Henry's new instrumental number, "DOWN IN YUCATAN," also published by Stern & Company. We don't know any of the members of Jos. W. Stern & Company and we never have met Mr. Henry, but this deplorable fact doesn't deter us from being unstinted in our panegyric of "Down in Yucatan," which we unhesitatingly pronounce one of the best numbers that has come to our notice in a long, long time. It is a march and two step of the first water. There are no anfractuosity frills about it. The composer started out to write a march of clearest ray serene and he has accomplished his desire. Void of trumpery and balderdash is "Down in Yucatan," excellently written, excellently arranged, and equally as excellently published.

"GIRL OF MY DREAMS," words and music by Gene Emerson, is a good ballad published by the Harold Rossiter Music Company. Gene Emerson, we are given to understand, is a nom de plume, but just why the author should conceal his (or her) identity we are at an utter loss to understand, for "Girl of My Dreams" is a song which is worthy of bearing the true name of its maker. Endorsed as a meritorious song, able to uphold the reputation of any discriminating singing act.

"RUBBER-NECKING MOON," words and music by Chris Smith, published by Harold Rossiter, is not as good as a lot of moon songs we could name. Comparisons, however, are odious, and we therefore pass over Mr. Smith's crude

(Continued on page 15.)

One naturally would assume that Victor Kremer, erstwhile head of the Victor Kremer company, after having, as he himself expresses it, been "frozen out" of the firm he established some dozen or more years ago, would have given some serious thought to the songs he intended publishing as an independent publisher. But Mr. Kremer, it seems (now operating under the firm name and style of Victor Kremer Music House), was anxious to embark in his new enterprise and took, apparently, the first bunch of available manuscripts that was offered to him.

First, Mr. Kremer combined fortunes with Harry Newman, but the duration of this consolidation covered one short week. Just why the Kremer-Newman venture came to such an abrupt and inglorious termination does not in the least concern us and into the underlying causes leading up to the disruption we are not ambitious to delve. We must of necessity confine our narrative to Mr. Kremer's new numbers, in reviewing which, we regretfully confess, we find little, if any, enjoyment. This fact, too, is lamentable, for we feel that as a new publisher Mr. Kremer should be given a little boost. But our conscience likewise is to be considered, and so we proceed with our unpleasant task by prefacing our remarks with the statement that Mr. Kremer's "leader,"—THE ANGLEWORM WIGGLE"—already has been reviewed in these columns as a song of the Class Z variety.

"SHE'S A PATIENT OF MINE," by Chris. Smith, next demands our attention. This is heralded as a song by the author of "He's a Cousin of Mine," a fact most perceptible at first glance. The story of the song concerns the tirade of a jealous wife who, upon entering her doctor husband's office, finds him with a "pretty maiden of seventeen." "Right then she accused him and commenced to abuse (d) him." Doc endeavors to assuage her perturbation by explaining that the maid is but a patient and that an M. D. has just got to do his duty all of the time. His infuriated spouse, however, continues her harangue and allows as how when she, too, once was a "patient" doc took her to supper and this sweet seventeen-year-old probably will meet with similar treatment if the doc only gets the chance—for the doc is a "sly old devil and not on the level,"—and opines as how "that old tale don't go."

Taken in its entirety, the song is a rank plagiarism of the writer's previous effort. The same style of lyric and meter has been followed, and our experience is that "repeaters" very rarely are successful.

"JUST A DREAM OF YOU, DEAR" unquestionably is the best set of words Mr. Kremer has. They are by Milton Weil and are well constructed, bearing that subtle tinge of sentiment which appeals to the buyer of this sort of song. The melody which F. Henry Klickmann has woven for the words lacks luster

and sympathy. This is to be regretted, for Mr. Weil's words, good as they are, cannot sell the melody.

"AFTER THE ROUND UP," by Roger Lewis and F. Henry Klickmann, is as indicated by the title, a cowboy number. Mr. Lewis—who habitually does that sort of thing—started out to rhyme his lines but evidently found the task too laborious and so threw caution to the winds and saved the mouth of Pegasus. The first verse winds up so ungrammatically that one is startled when confronted by the statement, "Then ev'ryone will wish that they were me." Mr. Klickmann's music is not commendable. Probably the words dampened his ardor.

"PLAIN LITTLE COUNTRY GIRL" and "ANY OLD TIME OR ANY OLD PLACE," both by J. Brandon Walsh and Al. W. Brown, are not worth extended mention. They are neither clever nor well constructed and are not, in our estimation, destined to fill the coffers of either their writers or publishers.

Passing from the unpleasant duty of expressing our individual deduction on these "Personal" numbers, which is, after all, only the opinion of one person and, therefore, not unanimous, we come upon "STACK-O-LEE," a true story from life, rewritten by the Three White Kuhns, and published by the Sunlight Music Company. Perhaps our power of perception and discernment is benumbed by the trying Kremer ordeal through which we just have floundered, or it may be that our faculties are beclouded from loss of sleep, or possibly we're just plain dampful and can't recognize merit even when it kicks us in the face with both feet. Be that as it may, we curtly announce that we marvel how the Three White Kuhns dared do it and also how the Sunlight Music Company dared do it, and hurry on to the daintier pleasure that awaits us in reviewing "SMILING MOON," a good song published by the same firm, the words of which are by Ben Ryan and the music by Harry L. Newman. Mr. Newman informs us that he is working on "Smiling Moon" as his next hit and we hasten to put our stamp of approval on Mr. Newman's worthy determination. Mr. Ryan also is addicted to that abominable habit of unwarrantable rhyming, but despite this fact his lyric is good enough to demand recognition and Mr. Newman's melody is a trifle above the average.

"FIDO SIMPLY SAID 'BOW WOW,'" one of Leo Feist's new offerings, for which Edgar Leslie and Al. Piantadosi are responsible, is tainted with suggestion and vulgar. We'd joy to say even more than Fido does, but we're a moral young man and must live up to the ethical standard of our managing editor.

"LET ME CALL YOU DEARIE," words and music by Robert M. Stults (Haviland), is a feeble attempt at writ-

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 Noodles Fagan & Co. will appear at the opera house, Phillipsburg, Pa., Sept. 26.
 Fentelle & Vallorie are to play the Orpheum, Omaha, Neb., the week starting Sept. 25.
 The Musical Goolmans will play the Folly, Oklahoma City, Okla., week of the 26th.

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Sam and Lucy Lingerman will play "Austin & Stones," Boston, Mass., from Sept. 26 to Oct. 8.

VAUDEVILLE IN NEARBY CITIES

MILWAUKEE, WIS.
Majestic—Andrew Mack heads the bill but gives only a snatch of the Irish songs on which his reputation is built. His vaudeville act is far from characteristic of the position he occupies in the theatrical world and for that reason is the least bit disappointing. Karl Emmy's Pets, sent here on short notice to replace Bird Millman, is one of the strongest features of the bill. He has a number of pretty fox terriers and the funniest little clown dog imaginable. Billy Walsh scores an individual hit in "Huckins' Run." Clement De Lion palms billiard balls entertainingly. The Victoria Four pass with songs. Lopez & Lopez have a musical act which is gorgeously staged but real merit is absent. Schrode & Mulvey in "A Theatrical Agency" is only fair and Herbert & Willing, in black face, are poor.
Crystal—Kurtis' Trained Roosters are the most noteworthy offering at the Crystal. Tim McMahon's Watermelon Girls have a minstrel act which is pleasing. Sam Herman scores a big hit with coon shouting. Nichols & Croix in "An Interrupted Rehearsal" are well liked. Donita impresses the audience as having talent, she sings four songs with changes of costume.

DES MOINES, IOWA.
Orpheum—Henri French was headliner Sunday when Loie Fuller's "Ballet of Light" could not get here on time; it was a stroke of luck for the house that Mr. French should be in the city and his act went very big; he is to be on next week's bill. Nellie Nichols proved charming and her offering entertaining. Guida Diero was frequently recalled. Melrose & Kennedy opened the bill and that is where they should have been. "The Devil, the Servant and The Man" is a peculiar playlet which did not go very strong. The Duffin-Redcay troupe presented interesting acrobatics.

KANSAS CITY, MO.
Orpheum—Clarence Siegel and Anna

ROSE SYDELL SHOW STILL DELIGHTFUL

London Belles at the Star and Garter This Week are Adding to House's Prestige

Rose Sydell and her famous London Belles are at the Star and Garter theater this week and the reputation which the show has built up during many years before the public is being fully sustained upon the occasion of this engagement in Chicago. The show is bright, entertaining and more than up to the high standard of cleanliness which has been set by the Columbia Amusement Company, the controlling power in the Eastern Wheel.
 Rose Sydell is, of course, an important factor in the purveying of entertainment with the troupe, and her friends who have been delighting in her work for many seasons have yet to find that she is going back. In support of Miss Sydell there are principals who are capable and willing. Johnnie Weber is a comedian who is a delight on the burlesque stage. The London Belles are using a musical revue in two acts entitled "The Girl from Sherry's," which reflects great credit upon its creators, Sam Lewis and Leo Bennett. The scenery and costumes indicate that much care and no little expense has been used in getting the show ready for its swing around the circuit of cities on the Eastern Wheel. Bright song numbers are frequent during the

two and one-half hours of entertainment which has been provided.
 There are a lot of good things in the olio of vaudeville which separates the two acts of the musical play. Johnnie Weber, working with William S. Campbell in their "Oh, Papa" act, with twenty-five beautiful living models, seemed to carry off the honors in this department, too, Monday afternoon.
"THE MERRY WHIRL" PLAYING IN DETROIT
 Detroit, Mich., Sept. 21.—Gordon & North's "The Merry Whirl," the burlesque which caused trouble in the Columbia Amusement Company and is now on the Western Wheel, is at the Avenue this week. The show is a pleasing one and employs about fifty-five people, including Baker & Doyle, Marie Beaugarde, Walter and Jane Pearson, and Gladys Goodwin.
 The Gaiety has Jacobs & Jermon's "Golden Crook" company, with Billy Arlington, Lottie King, Johnson & Buckley, Harry Morton, Louise Marshall, Jack Strouse, Ed Trevor, James Fulton, and a chorus of thirty attractive singing and dancing girls.

Matthews open the show with banjo and mandolin playing and please. Lewis McCord & Co., are placed second on the bill with "Winning on Wind," a terrible sketch, which gets some laughs. Scheda scores with a novel violin offering. The Meredith Sisters make a hit. "The Leading Lady" with Marguerite Haney proves a clever little musical comedy. Bernard & Weston, on next to closing, are liked. Valentine & Dooley have a bicycle act which is novel.
Empress—The Bonhair Troupe is the headliner at Dan McCoy's popular playhouse. McDonald & Huntington sing entertainingly. Carroll & Cook, the "men of the hour," have some clever comedy. Dave Rafael is a feature with Ed F. Reynard's "On the Farm." When he passes through the audience he astonishes the theatergoers by his remarkable ventriloquism. Phasma is liked in dances and George W. Day gets applause for a monologue.

DAVENPORT, IOWA.
American—Juggling Matthieus open this week's bill and well liked. Klein & Klifton follow and please. Kimball & Donavan are on third with banjo playing which is quite the best ever heard here. Frank Bush is next to closing with funnyisms. Dalto-Frees Co., close the show with an acrobatic act. Next week: Three Valentines, Muriel Woodbury, The Van Kaathoven Four, Davey and Pony Moore and Cora Mickie Hoffer & Co.

GRAND RAPIDS, MICH.
Temple—Cliff Gordon is the headliner this week, it is the first time he has been here since he was featured in "In New York Town," and it looks as though he will be worth the money to E. F. Churchill, who secured Gordon through Norman Friedenwald. Inness & Ryan, who are referred to as a "habit" in Grand Rapids vaudeville, are back again and Merry Maud Ryan brings a hobble skirt this time. Dick Thompson and Maude V. Vinton present

"Terry's Return" which goes fairly well. John Fogarty and Steve Jennings are billed as "Late of The Goddess of Liberty" and are late with this act; the offering is "new" yet which may be an excuse in some eyes although an audience does not see why "new acts" should be foisted on the public in houses charging good prices. Irwin & Herzog score with a singing act. Leon & Adeline pass with comedy juggling. Paul's Six Juggling Girls give a new interest to the handling of Indian clubs.

WAUKEGAN, ILL.
Waukegan—Tinkham & Co., in "The Cage of Death" was the headliner the first half of the week. Arcola & Co., in a splendid musical act caused a great deal of talk. Rosalind Johnson was liked. Jack Harris Miller scored and Laura Bidamon sang "Silver Hairs Among the Gold."
Barrison—To meet the strong opposition of "The Cage of Death" and Arcola & Co., Manager Frudenberg strengthened the show after Monday night. "It Happened in Arizona," a playlet on the original bill, is liked; it was written by Evelyn Weingardner Blanchard. Wilson & Lowery and R. J. Hamilton are poor. The strengtheners are: Watson, Bandy & Neal and George Crotty.

CEDAR RAPIDS, IOWA.
Majestic—Adair & Hennings opened the show with songs and talk; they carry their own scenery and have a nice act. The Swedish Ladies' Quartet is well liked. Varin & Varin sing and talk and the lady plays the xylophone; it is a poor act. Harry Webb goes big. Paul Valadon makes a hit. Veronica & Hurl-falls close the show satisfactorily.

TOPEKA KANSAS
Novelty—Musical Goolmans open the show; fair. Ed Jordan & Co., follow and are liked. Sam Hood goes very good. Elliott, Bellaire & Elliott close the show and prove a big hit.

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JOSIE CUMMINGS AS "LULO LALA"

"CHARMION" GRACEFUL TRAPEZE ARTIST

MISS ROSE SYDELL AS THE "GIRL FROM SHERRY'S"



CAMPBELL AND WEBER INTRODUCING 25 LIVING MODELS

BIG STATE FAIRS WOULD PROFIT BY EMPLOYING CIRCUS METHODS

Doc Waddell Calls Attention to Needless Waste of Funds Through Bungling of the Inexperienced



Columbus, Ohio, Sept. 22.—I have great faith in all who are imbued with circus experience. The discipline of the realm of sawdust and "white top" is wealth out-equalling the currency of the nation. A person with circus experience, who has weathered the storm of the lot and the joy accompanying the calm; who has slept in the shade of the chain and stake wagon and smiled on the cookhouse without grumbling, will make good in most any position. Such person possesses an education no college on earth can give. I went into a store the other day to make a small purchase. The slowness of the clerk was awful. I said to myself: "I wish young people could be with a circus long enough to be quick." In official positions circus folk shine. This brings me to a keynote I wish to sound unto the ears of those at the helm of public life. State fairs are not what they should be even if immense throngs do attend. There is something lacking, and this is more noticeable now than ever. There is a void and it must be filled. Splendid circus ideas are needed, badly needed. The profession is as much to blame as the public and the authorities. The two main positions are overlooked. Weigh these and they will be found lacking and wanting in the balance. I refer to the secretaryship and the assistant secretaryship of respective state fairs. Take Ohio, my home state, for instance. For years normal conditions have prevailed and the great state event moved smoothly apparently. The recent exhibition had a street car strike to contend with. Neither secretary was equal to the emergency. Had they been skilled showmen they would have met the obstacle. I called on the assistant secretary (his name is Flemming), with a view to have him place an "ad" and story in the Show World and other dramatic papers. He sarcastically informed me that he wouldn't give twenty cents for publicity in the Clipper, Billboard, Show World and such papers. I inquired if he had ever been a newspaper man, and he answered in the negative. I knew he had never been a showman from his reply. Every state fair secretary should know that publicity in a patent medicine paper—in any old thing—if scientifically written, brings results. The main secretary of the Ohio state fair, "Put" Sandles, displayed his lack of knowledge of publicity, when, with a street car strike on, he wrote and published this line: "Cheap and safe transportation to and from the grounds. Steam cars every fifteen minutes." The latter sentence killed his play for patronage, for it is as much as said. "There's danger on the street cars," which was the only quick, comfortable and legitimate means of going and coming. Persons—said to be strike sympathizers—posted and distributed dodgers all over Ohio that announced the danger to ride street cars in Columbus. Suppose this sort of opposition was inaugurated in the circus world—that bills were put up stating that one of the big shows would be dynamited or that cars hauling to and from it would be blown up, how long would it last? Can't you imagine the dose of medicine that would be given the guilty? Had the secretaries of the Ohio state fair been of circus experience and discipline they would have met the dynamite dodgers and satisfied the public of their safety in attending the exhibition that the laws say shall be held annually. I attended the fair for an hour. It rained the night before and during the morning. Really this fair was not in shape even to meet a rain that soaked the grounds to the discomfort of light-weight shoes. We all know how a circus covers up the dampness and renders walkable earth drowned with the contents of a cloudburst.

Let every showman resolve to contend that in each state men with show experience are appointed to the secretaryships of the state fairs, and never stop contending until such persons are given the plums. I hold these places belong legitimately to show people, and we are going to land them. And one of the secretaries should be versed in publicity—a recognized up-to-date press agent. Another thing: The midway secretaries are putting on at state fairs are being objected to by the people of the rural districts: city folk simply turn up their noses and walk on. The free acts at a state fair should be the best, the top-notch features of the world, and the midway shows by all means clean, instructive, up-to-date. If show people were secretaries they would know what to engage and would have only the headliners. The only show on the midway at the Ohio state fair that had a front inviting and your money's worth inside

was Backenstoe with the educated horse, "Mazappa." Mark you, he got top money. Chief Deerhorn, the Indian, who at the Buffalo exposition got \$12 per month, and since going into business for himself has "copped the dough," had such a dismal front to his show that the fair magnates made him turn it to the alleyway, and yet Deerhorn was showman enough to get \$115 on the big day.

All together! We will plant our guns and train them on the states. Pick two splendid men with show experience in each state and never stop until you have them occupying the positions and drawing the salaries of the secretaryships of the big state fairs. This is worth our while and will preserve a corner of the show business that will topple to ruin unless we wake up and get real busy in the direction thereof. The first person to call my attention to positions in political life for show people was Moy Kee, the Chinese mayor of America, a born politician and known personally to many in the profession.

When Green Was Changed to Orange.

Chester Bishop writes me a story that proves Dan McGugin, proprietor of the Windsor Hotel (a mecca for show people), at Davenport, Iowa, was the most hostile Irishman in the world last St. Patrick's day. On March 16, Dan painted the huge flower pots in front of the Windsor emerald green. It was a work of art, appropriate to the "ould sod," and McGugin's smile extended from "ear to ear." Jack Lewis, a friend of Bishop, concluded he would make McGugin "get up his Irish." In the wee hours Lewis decorated the pot from a can of orange paint; gave them the North of Ireland colors. A burly "Mick" saw it and rushed into the hotel after the landlord. Dan was coming downstairs from breakfast when the burly individual from the street accused Dan of being an A. P. A. Dan raved and raved until he caught sight of the orange color decorations in front of the hostelry, when his face took on the look of surprise. Dan offered a reward for information as to the person who could do such a mean trick. His hotel office filled up with indignant Irishmen. Dan was in a h—l of a stew—a real, breathing, alive "Mulligan." Slipping his porter the price of a can of green paint and telling him to get busy, Dan guided his irate callers into the bar to liquidate and explain. I give Jack Lewis away at this late date, as there is citric fruit on the trees in front of the Windsor and Dan can ship Lewis a lemon.

Theatrical Troupe Overland.

L. C. Zelleno is more than making good as manager of Mann's "Shadowed by Three" company. Their jump the other day was Jamestown to Jeffersonville, in Ohio. By rail it is thirty miles; by pike nine miles. Zelleno took the company overland and the wagon trip was surely enjoyed. There are managers who would not have thought to save this expense and travel and at the same time give their company a little novelty. You see Zelleno once piloted a wagon show and he knows the short cuts. Any way you look at it circus experience is valuable and helps out when all else fails.

No "Death Knell" for This Minstrel.

Acknowledgement of invitation to the silver jubilee banquet by the Al G. Field Greater Minstrels at Savannah, Ga., Oct. 6, is hereby announced. In the post-office at Savannah is W. G. Cooper, who, when a newspaper man in Ohio, wrote about the first puff for Uncle Al that brought results. It is cake to burnt cork that Cooper will have a seat of honor. I wish it could be arranged to have the individual who wrote "The Death Knell of Minstrelsy" in the New York Times see the Al G. Field show this year and then sit at the banquet table commemorative of twenty-five years on the road. Place credit where it is due. To Uncle Al belongs the toga for keeping minstrelsy alive, and I believe he knows how to keep a company of minstrels on the road longer than James H. Decker or any other minstrel manager, past or present. The "one-fourth of a hundred years" tells the story.

Monster Airship in Flight.

The other day a monster airship with four passengers, Geo. R. Howard, of New York; George Morner and Charles Trautman, of Hamilton, Ohio, and Ed. Penrod, of Cincinnati, passed over this city at a height of 7,000 feet. They traveled from Hamilton to Newark. When over Marion they were at an altitude of 8,900 feet. The descent was made at a fifty miles per hour rate, and they struck the ground pretty hard. Howard was the pilot. He is a registered aeronaut, is thirty-six years old and has spent seventeen of these years up in the air. The first daughter of Thespis, and the only one so far as my records show, to go up in the air otherwise than figuratively (all of them accomplish the

feat figuratively), was Miss Justina Wayne, leading lady of the play, "Beverly." On June 30, at Mineola, Long Island, she navigated the air with Capt. Thomas Baldwin in an airship. She says: "The captain is an old bachelor and an old dear."



MOY KEE
Chinese Mayor of America, Formerly of Indianapolis, but now of Seattle

FOURTEEN YEARS' SEARCH ENDED AT PRISON

My mother taught me at her knee to always remember and know that the boys and girls, no matter how high nor how low—even the drunkard in the gutter and the soiled woman of the tenderloin—each is some mother's darling, and to each and all be good and kind. I have tried to follow this sentiment. I wish I could lift up to lofty pinnacle of character and success the ones in circus life whom I know are in the meshes of sin and crime. Prison bars shut some from the light of the world—bar them from the love of mother, wife, loved ones at home. A case occurred here the other day, the principals being circus folk. It tells the story of love and how shame will drive a man into the depths of sin to hide away from those he loves and who love him.

After searching the country over for fourteen years for her husband, the long quest of Mrs. George Fox ended shortly after 7 o'clock last night in the guard room of the Ohio penitentiary, when she greeted the man with a kiss.

She had asked for George Baker, one of the man's several aliases, and was then led into the guard room.

"My God, how did you find out I was in here?" he exclaimed on entering, for he recognized her immediately. The woman quickly threw her arms about his neck, kissed and caressed him.

Mrs. Fox told her story as follows: "I found out today that my husband was in the penitentiary, and I came right out to see him. It was through a man whose name is Baxter and who was discharged here some time ago that I learned the truth. I'm glad I found him, even if it is in a place like this."

They had been married fifteen years ago, she explained. Both were young, Fox, who is now thirty-two, being seventeen, and his wife fifteen. They were members of the Ben Wallace circus when married. Within a year Fox deserted his young bride and she has spent the intervening fourteen years in a search for him which covered nearly every state in the union.

"I have a daughter fourteen years old whom George has never seen," she told, "and I am going to bring her here the next visiting Sunday."

"And I have saved up \$1,500, and I am going to use it to help George," she

continued as she turned smilingly to her husband. When he protested, she insisted, and Fox finally accepted her help.

Fox is now serving his third term in the penitentiary, but his long criminal record is unknown to his wife. He was sent up from Hamilton, Franklin and Logan counties for burglary and pocket picking.

SHORT NOTES ABOUT PEOPLE AND THINGS

The Elks here are having a stage added to their banquet hall. Footlight favorites among the members are planning a series of entertainments for the coming winter.

Miss Clara Belle Spanier, daughter of Mrs. E. H. Spanier, 392 Oak street, is home, after a successful stock engagement. She will probably be in vaudeville soon in the sketch called "The Stranger."

There have been several changes recently in the office staffs of the Valentine circuit. The latest is the appointment of William F. Leary manager of the Fairbanks theater in Springfield, Ohio. Mr. Leary comes from Indianapolis, where he was treasurer in English's Opera House. Jeff Neff, from Columbus, will be treasurer of the Fairbanks. Harry Ketcham, who was in Springfield last year, has gone to Toledo. Manager Saunders remains at Dayton and Manager Ad. Miller at Indianapolis.

Ed. Van Skaik, the best known landmark with the John Robinson "Ten Big," outside of Oliver Scott, is looking to the future. He is framing a black-face act for vaudeville and will be in the going as soon as the circus season is over. The act will be billed "Van, Wheeler and Durand, in Bits of By-gones." You find them no better than Van. His heart is right and he deserves a golden harvest on the stage.

C. H. Long, of Circleville, Ohio, owner of "Sir General," the educated equine so popular with children, will build a new moving picture theater north of the Ohio State University, this city. He proposes to make it a popular family playhouse and identify with it the name of "Long," similar to the Keith idea. "Sir General" will be made a frequent feature.

Cromwell Dixon, youngest balloonist in the world, made a flight in his airship from Atlantic City to Boston, intending to come down at the state house. Mistaking a Christian Science church for the capitol, he landed in a vacant lot. This young aeronaut, in the hands of a real manager, would go to the front and land top money and fame.

King Cole, magician and ventriloquist, is filling vaudeville dates. He told me he was the only person to report at Geneva to go out with the Shannon-Main show. No wonder that proposed enterprise didn't open.

"Shorty" Orr, of Piqua, formerly with John Robinson and Gus Lambrigger, and later of the Maxwell Carnival Co., is now railroading on the B. & O. out of Newark, Ohio.

George J. Baker, known wherever minstrelsy is regarded, has joined the Al G. Field's minstrels as press representative.

Joe Shockey of McArthur, K. S. Raines of Hillsboro and Jack Fogg of

TO RAISE STANDARD OF MOVING PICTURE SHOW

To war on undesirable features of the moving picture show business, to put it on as high a plane as possible, to establish closer business relations between exhibitors, sixty moving picture show men organized the Exhibitors' League of Ohio at the Southern Hotel. If 1309 exhibitors in Ohio can be organized, the plan is to associate exhibitors of the country at large. The members say there is no thought of forming a trust.

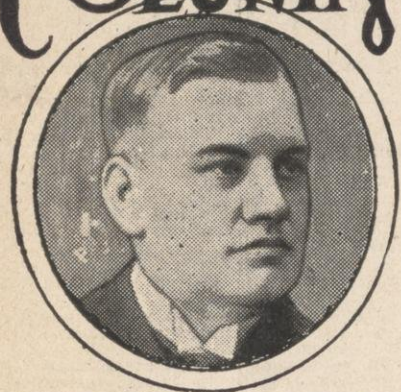
Another meeting is to be held Oct. 3, probably in Columbus, to complete the organization. President M. A. Neff of Cincinnati, will issue the call. F. A. Busche of Steubenville was elected temporary secretary and W. O. Yard of Wellston, temporary treasurer. The following advisory board was elected: William Sutton of Xenia, E. W. Minck of Nelsonville, William Gillett of Portsmouth, W. A. Pittis of Conneaut, J. C. Kaster of Coshocton.

BALL PLAYERS PLAN SAFE AND SANE UNION

Will Profit by Brotherhood's Failure—Lively Review of Current Sports

By OTTO FLOTO

Otto Floto's COLUMN



Denver, Colo., Sept. 19.—In union there is strength. That was the slogan of the old brotherhood organization formed by the ballplayers of the country in 1890 and which, through absolute mismanagement, went to pieces after living through the initial season. It proved to be the most disastrous kind of a financial proposition for the capitalists who invested, at the players' request, in grounds and parks. There never was a good reason for this seemingly formidable organization to stand as it did. Disloyalty in the ranks proved to have been the chief factor in destroying what would have been today the leading baseball league of the country.

With leaders like John Montgomery Ward, Charlie Comiskey, Ed Hanlon, Hughie Duffy and men of that caliber it was thought sure the organization would survive—but it failed. The great salaries given the players to jump proved the boomerang. The promoters saw, after one year's experience, that they could not afford to pay the same salaries for another year and hope to live. That was the cue for the National league magnates to get busy, which they did and depleted the ranks of the players in jig time. There was nothing left to do but for all to come into the fold once more. This they did, a twelve-club league was organized, and the war was over.

Another organization similar is about to be formed by the players. The movement is already well under way. But the new body is going to take good care that no such radical methods that caused the wrecking of their first attempt to be allowed to creep in this time. They, according to report, are going to use more conservative methods. They know that radical movements will get them nothing but that arbitration will win many points for them. The leaders this time are to be men, as I say, with conservative methods that will not rush into the fray like one of those rabid labor agitators that upset more in one minute than the conservative members can straighten out in a year. The players "don't care to spill the beans." They will lay down certain requests to the magnates to better their conditions when emergencies arise. Otherwise, they will continue in the even tenor of their way not looking for trouble but trying to avoid it whenever possible.

The National Commission, which is the "court of last resort" so far as baseball is concerned, has at times acted without rhyme or reason. At other times they have been fair and conservative. With their unlimited power they have ruled like a Czar, rewarding their friends and punishing those who have dared to oppose or question their motives. It is to do away with this unjust manner of dealing out the law that the players have once more decided to band together and place the leadership of their new organization in the hands of a brainy, shrewd, conservative man of sterling honesty. Such a man will receive a salary high enough to allow him to devote his entire time and attention to their welfare. With that kind of a leader they can't help but succeed.

Jennings in Bad All Around.

Little Hughie Jennings certainly got himself in bad with his brother managers of the American league for his disloyalty to that organization in declaring that the Cubs were a better team than the Athletics. Not only have the American league managers taken a fall out of him, but now comes Frank Chance with a statement that Jennings don't know what he is talking about when he says that the Cubs are not as

good a team as they were when the Tigers played them. Chance wants to know what Jennings knows about the team, for he hasn't seen them play in two years. Then he adds: "Anyone that is familiar with baseball at all knows that the second division teams this year have been stronger than ever before. We have, therefore, been compelled to play the hardest kind of ball all season. I want to say the Cubs are a stronger team right now than when we played the Tigers." As Chance knows what he is talking about and Jennings only thinks he knows I am inclined to give Chance the best of the argument.

Can National Catchers Stop Collins?

None of the American league backstops have been able to stop Eddie Collins from stealing bases this year and the fans throughout the country are wondering whether or not Kling and Archer, admitted to be the two best receiving ends in the business, will be able to check the mad dashes this young man will certainly attempt whenever he gets on the initial sack. Collins is easily the best base runner in Ban Johnson's organization. Not even Ty Cobb has been able to keep up with the pace he has set. For that reason, just this one item will be very interesting to watch when the teams come together.

Have Thousands at Stake.

According to the rules under which the world's series is played, the players share in the first four games. If they fail to get Frank Robinson to consent to advance one of those dates so that the series can start on a Saturday and include a Sunday game in Chicago, thousands of dollars will be lost to the players. Ban Johnson announces the games must start on the Monday following as he will under no circumstance allow the world's series to commence on a Sunday. It therefore behooves the players to get a move on themselves and see if Mr. Robinson won't be a good, kind Santa Claus and consent to double up on several of the games, allowing the finish to take place on Friday of the week of October 4 instead of Saturday. Truly, these magnates always have trouble of some kind when settling their differences.

League President Pleads For Sox.

Tip O'Neil, president of the Western League, called on me yesterday morning and during his conversation said: "I think that next season will find Comiskey fighting in the first division. He has a lot of youngsters that will develop. Duffy did as well as any man could be expected to do under the circumstances. He can't give think tanks to the youngsters; if he could, the White Sox would now be on top. He has plenty of good material that needs a little more schooling before they become good enough for the fast company they are in. But in Ed Walsh, White, and his other pitchers they manage to hold up. It took Connie Mack five years to build up the great ball team he has at the present time. Just give Comiskey that long and watch results."

Chicago Lucky in Baseball.

Chicago is certainly a great baseball town. Now that the fans won't have an opportunity to see their favorite Cubs "cinch" the pennant they will, nevertheless, have a chance to see the Athletics "cinch" their pennant when they play the White Sox at the south side park. The Athletics are now in Cleveland, but even if they won all the games there, they would need another game from the Sox. Cleveland is liable to take a game and then the final game that makes them undisputed champions will be played in Chicago. It does seem to me that the Chicago fan is more than lucky, no matter what way the wind blows.

Archer Jennings' Big Mistake.

Again we can not help alluding to Mr. James Archer as Hughie Jennings' greatest mistake. The idea of Jennings, shrewd and experienced as he is, to allow a catcher a hundred per cent better than any one he has on hand himself, to slip through his fingers and get away is something the fans in Detroit will never understand. Not only is Archer a great catcher but he has proven himself one of the best first basemen in the National league, since Chance's injury sent him to guard that corner of the diamond. But the best of them make mistakes, and Jennings is no exception to the rule. Had he dreamt that Archer would turn out the way he has, it's a dollar to a doughnut that Jimmy would be a Tiger instead of a Cub right now.

Fight Trouble Brewing in London.

We are just beginning to hear the rumbling on this side of the big Atlantic pond that Hugh McIntosh has not the easy sailing so far as London and his tournaments are concerned. The

(Continued on page 17)

GREAT NATIONAL GAME IS PURELY A SPORT

Proof that It Is Not an Exhibition Found in Fast Waning Crowds

By JEB

That baseball is a sport rather than an exhibition is now being, and will continue to be, demonstrated until the end of the big leagues' season. Second division clubs, while playing attractive games to witness from an exhibition standpoint, will draw very few people on account of there being nothing at stake. The season is virtually ended, the winners of the opportunity to compete for the world's series gate money have already been determined and the public is simply awaiting the clearing of the table and the bringing on of the dessert. That it is a clean sport is most conclusively proved by the present standing of the different clubs in each league. If the owners of the franchise had any voice in the matter, they most assuredly would have had the finish drawn much finer and the public interest sustained to the end, thereby making an increase of perhaps hundreds of dollars in the gate receipts. The players in the Cubs, of the National League, and the Athletics, of the American League, are right now more anxious to win games than are their employers to have them, as the players can afford to take no chance of losing out on the big gate money and are not at all interested in the receipts up to the commencement of the world's series.

Those theatrical people and others who are so anxious to break into the game on account of the big attendance during the heat of the campaign, might find overshoes very comfortable if they swung around the circuit and sized up a few of the crowds at games during the balance of the season. Think of 96 people at a double header in St. Louis!

President Johnson, of the American League, claims that barn-storming by players after the regular season is over cheapens the game. How about spring training trips and the outside games during the season, like the one at Ottumwa, for instance? It seems like losing a lot of reputation for a comparatively small amount of money which it would appear, was obtained under false pretenses in sending substitute players in place of their regular nine as advertised. It was certainly an imposition upon the Ottumwa people who paid their money to see how their club compared with the coming champions, and found a picked up team, inferior to any in their own league. Inasmuch as the impression is created that the major leagues play superior ball to that of the minors, one would naturally expect that the owners as well as the players, would do their utmost to fasten that idea. The greatest asset of the major leagues is the organization and the advent of the American League into National League territory was really the salvation of the game, as the former had the rope, and were hanging themselves—hoisting on their own petard, or something of that kind. Anyway, they were fighting among themselves. Freedman of the New Yorks, assumed to be the dictator and was endeavoring to run things like Jay Gould used to conduct railroads, finally succeeding in reducing the attendance in New York to a handful of people. Then the services of Matthewson were acquired and, presto change, the attendance immediately increased from hundreds to thousands. They may talk about Brush, McGraw, Donlin, etc., but Matthewson did more for the New York club and the National League financially than all the rest combined. I was in New York at the time and met one Loftus who was there as manager of the Chicago West Side Club. He says, "We are playing in Brooklyn to empty seats and the crowd is all going to the Polo grounds since Matthewson joined the gang."

I was also in New York during the following winter when Spalding made his great, but unsuccessful, play for the presidency of the National League to which he was called by Jim Hart and one or two others to rescue the game from the control of Freedman, who certainly was unpopular in New York, but held the key just the same. On discussing the matter with Spalding's attorney, I said: "Well, you will certainly have to admit that Freedman advances some very plausible arguments in the newspapers" and he replied: "For heaven's sake, you didn't think he wrote those articles himself, did you? Why he isn't capable of writing a grammatical sentence; his press agent does that work," and since then I have been suspicious of everything I've seen in the papers.

While on this subject, have never been able to determine why men like Walsh, Spalding, and Hart let go of that west side franchise for an amount that has since been made in one year. Also why Chicago people should let a Cincinnati citizen step in and secure the plum. The curious spectacle is presented of a Chicago club owned in Cincinnati winning the championship year after year while the Cincinnati club does not come 2, 3, 4. What a change

from the old times! In 1869, the Cincinnati Red Stockings were the peer of any club in the country, going through the season, am quite sure without the loss of a game. Chicago enterprise could hardly stand for that and in the winter of '69-'70 a professional team was organized for the sole purpose of taking the conceit out of Cincinnati and boosting Chicago. While Potter Palmer was president of the club, the leading spirits I think were Frank Wentworth, Fred Erby, and Tom Foley—the same Tom now in the billiard business in Chicago—and they were in it for glory alone, which was obtained in two large bunches. Craver, King, McAtee and Flynn were secured from the Haymakers of Troy, N. Y. Pinkham, Woods, Tracy and Hodes from Brooklyn and Myerle and Cathcart from Philadelphia. The clubs did not come together until late in the fall in a home and home series, the Chicago's winning the first, 10 to 6, and the second, 16 to 13. The last game took place at Dexter park, Chicago, now occupied by the Stock Yards and transportation was via railroad trains from the Union depot. Yes, those were the good old days, before the game was commercialized.

Old Timer—Yes, I've seen a number of games of late—in fact, am living my baseball days all over again. Was down at the South Side on Labor Day to welcome the Sox home from their disastrous eastern trip and a sorry looking bunch they were. I don't know just the exact meaning of "holding the bag" but, according to my interpretation, that is what Walsh has been doing all of this season. He lost the first game, 5 to 0—the enemy securing most of their runs on errors and our side not being able to hit a lick. After fifteen minutes intermission, the Sox, with White pitching, go in and make six runs in the first inning, which they run up to ten seemingly with ease. Of course it is the luck of the game, but why must Walsh always be getting the worst of it? Aside from Lajoie's playing, the most refreshing feature of the afternoon, to me, was the manner in which White covered first on hits to Tannehill. Also his batting and general aggressiveness throughout, which seemed to infuse ginger into the team. I was over to one of the Cincinnati-Cub games and fell in with a bunch of kidders—all strangers to me. They were not the Cartoonist Briggs kind, but old-time ball players and I was forced to hear a part of their conversation which ran along these lines: "Why the trouble with Zeider is, he is all mixed up with signals so that he is not prepared for plays when they come to him. The other day when they were 5 to 0 to the bad, McConnell gets on first and Zeider comes up to the plate working all his fingers on both hands. Seems to me in a case of that kind, he would grab hold of the bat and try to hit the ball somewhere." Another said: "A fellow from the coast told me he was great on thrown balls. I don't know which way he meant, as I have seen him miss as many as he has caught." Another: "With that whip of his, if I had Blackburne, I'd make a catcher of him"; and another answered: "Yes, so would I make a catcher of him. I'd make him catch, the first train for home." "Hello, Overall is going to pitch; gee, he is a big fellow. He is no bigger than last more than one inning"—and he was right. Four runs were enough for him. When the Cubs went to bat in the ninth inning the game was a tie, and several got up to leave, and were asked why they didn't stay and see it out, one replied: "It is all over; Evers is coming to bat. He will win it." Don't know whether that was meant for sarcasm, but Evers immediately made a three base hit and did win it.

"THE OLD TOWN'S" DANCING PLEASES DETROIT AUDIENCES

Detroit, Mich., Sept. 21.—The clever dancing in Montgomery & Stone's "The Old Town" is occasioning much comment during the present week's engagement at the Detroit opera house. At the Garlick, "Way Down East" is drawing the large crowds for which the piece has become famous; it has a great fascination for visitors to the Michigan state fair, which is now in progress in this city. "Graustark" is at the Lyceum, and "A Break for Liberty" at the Lafayette. "Odiva, Venus of the Deep" is the headliner at the Temple, the Bell family is the principal attraction at the Miles, and there is an excellent vaudeville bill at the prices at the Family.

\$60,000 House in Cedar Rapids.

Webster City, Iowa, Sept. 21.—A new theater is to be erected on the west side in Cedar Rapids. Committees are now selling stock. The promoters are busy selecting a site and arranging for plans and specifications. It is estimated that some \$60,000 will be spent.

DESPISED CHICAGO CHOSEN FOR PREMIERE

Author's Producing Company Courts Public Favor First in the Windy City

Charles Klein's latest play, "The Gamblers" will receive its first presentation on any stage at the Lyric theater on Monday evening. Not only will the occasion mark the premiere of a new play in this city, but, also, the first play presented by the Author's Producing Company, of which John Cort is president and Charles Klein general producing director.

Thomas Hicks.....William Postance
.....Charles Burbidge
Bindley.....George Wright, Jr.
Waiter.....Egbert Munro
Arthur Pickering.....George Wright, Jr.
Ernest Roberts.....Grant Ervin
Catherine Darwin.....Jane Cowl
Isabel Emerson.....Edith Barker
Jane.....Julia Hay
Mrs. Arthur Pickering.....
.....Mariele Bornefeld

MISS JANE COWL,



Who is to create the leading feminine role in Charles Klein's "The Gamblers."

Klein play. The story has to do with present day conditions in the banking and stockbroking business. Mr. Cort, Mr. Klein and many prominent producers and playwrights will come from New York for the "first night" of the play. The program announcement is as follows:

CHARACTERS.

Wilbur Emerson.....George Nash
James Darwin.....Charles Stevenson
George Cowper.....William B. Mack
John Emerson.....George Bacus
Frederick Tooker.....Cecil Kingstone
Giles Raymond.....C. Jennings

VAUGHN GLASER PLANS STOCK HOUSE FOR DETROIT

Toledo, Ohio, Sept. 21.—Vaughn Glaser, who is playing an engagement at the Lyceum theater this week, has made an announcement which gives evidence of that gentleman's growing importance in the world of stock theatricals. Mr. Glaser says that he and a number of Toledo capitalists have closed a deal with the E. H. Close Realty Company for a property on St. Clair street, Toledo, where they will erect a handsome new theater, to be the permanent home of stock. The house will cost between \$75,000 and \$100,000 and will seat 1,400 people, having a main floor and balcony only.

Mrs. Ernest Roberts.....Mary Barry
Act I. Smoking room at Emerson's. Feb. 10th, 9 p. m.
Act II. Library at Darwin's. Feb. 10th, 11 p. m.
Act III. Smoking room at Emerson's. Feb. 11th, 10 a. m.

Produced under the personal direction of the author.

Richard Lambert, general press representative for principal insurgent John Cort, is in Chicago personally looking after the opening of the new Klein Show.

Mr. Glaser plans to open the house with his own company, playing a ten weeks' engagement. A second and third New York stock company will follow him for ten weeks' engagement.

The Obermans Success.

The Obermans are proving one of the greatest successes ever sent on the Wisconsin time by the Association, according to reports on the sketch "Trix" received at the offices of that mighty organization in the Majestic building.

The Great Parker Shows will play Effingham, Ill., Sept. 25 to 30, going from there to the State Fair at Springfield, where they are billed to appear from Sept. 30 to Oct. 8.

STOCK THEATERS IMPORTANT FACTOR

Four Excellent Companies Holding Forth This Season in Neighborhood Houses

By WILL REED DUNROY.

That the stock theater is one of the most important factors in the theatrical world has been attested time and time again. It is in these neighborhood playhouses that the best of the drama, both of the past and of the present is offered at reasonable prices and by good companies, and it is here where the dramatic taste of the many is formed and fixed. Chicago has had many stock companies and they have done much to cultivate the taste of the public for good things in the drama. Many of the best players on the stage today are graduates from stock companies, for there is no better training in the world than the versatile drilling to be found in those houses where the bills are changed weekly, and where the player is called upon to make new characterizations every week in the season. This year there are four important stock companies playing in Chicago. There is the College theater, on the far north side, the Marlowe, on the far south, and the Peoples' and the Bijou, on the west side.

The College theater, located at Webster and Sheffield avenues, is one of the handsomest playhouses in Chicago, and has the distinction of being managed by a priest. The Rev. Father F. X. McCabe, is this priest, and the success that has already attended the venture is assurance that this clergyman is going to make the College theater an important factor in the theatrical sphere of Chicago. This week "When Knighthood Was in Flower" has been offered with much eclat, and the list of plays now in preparation is a most interesting one. The Rev. Father McCabe believes in the theater. He believes it can be a power for good, and in this opinion there are many who concur. The following is the ensemble of players at this theater: Virginia Keating, William Grew, Frederick Julian, Eugene Miller, Fred Langley, Elizabeth Gillespie, Edith Wever Julian, Joseph Remington, T. Edward McGillan, Eleanor Foster, George Barnard, Marguerite Allen, Phylis Drew, Marion Grey, Arthur Paul, Frank Danforth.

The house staff of this playhouse is as follows: F. S. Potter, assistant manager; Thos. Hogan, treasurer; T. J. Donegan, assistant treasurer; George Elliott, advertising agent; Mrs. Peal, matron; Charles Leffert, house officer; E. B. Carroll, press representative; Glenn Stevens, chief usher; and the stage staff is made up of the following efficient people: T. Edward McGillan, director; George Barnard, stage manager; Otto Schoesling, scenic artist; William Linden, musical director; William Johnson, master mechanic; Benjamin Goldstein, property master; Joseph Baker, electrician.

Over on the west side the Peoples' theater has long been one of the important homes for stock. This year the Marie Nelson players are installed there under the very efficient management of John T. Prince, Jr., and success has already attended the efforts of manager and players. The season opened with "Sham," followed by "Leah Kleschna," with "Girls" as the bill for the present week, and with "Raffles" for the week of September 26; "The Little Gray Lady" to follow and "Brewster's Millions" in preparation. The plays are given under the direction of Rodney Ranous. The following is a roster of the players: Marie Nelson, Camille D'Arcy, Blanche Crozier, Jean Adair, Grace Hamilton, Freda Marshall, Henry W. Rowell, Arling Alcine, Lewis O. Hart, Walter Poulter, Harry Manners, Gamble McKinney.

The business roster of the Peoples' theater is as follows: J. T. Prince, Jr., manager; George E. Ranous, business manager; Maurice Hankinson, treasurer; H. C. Miller, assistant treasurer; J. W. Wiles, advertising representative; Harry Linden, musical director; Colin Campbell, stage director; Walter Poulter, stage manager; J. G. McKinney, assistant stage manager; Otto Schossling, scenic artist; George H. Graeser, master

mechanic; Lewis Allen, assistant master mechanic; John A. Pacini, chief electrician; Edward Bernard, assistant electrician; William Dillon, master of properties; A. C. Gillespie, house superintendent; Henry Wakefield, house officer.

The Bijou, which is offering melodrama in stock, is one of the old established houses on the west side. Klimt & Gazzolo have installed players there who are doing excellent work and drawing well. The staff of this theater consists of William Roche, general manager; E. E. Stringfellow, treasurer; Abe Cohen, assistant treasurer; Ralph T. Kettering, press representative and F. F. Murphy, advertising agent. The players are: Gladys Montague, Frank Tobin, Madeline Jonrue, Anne Bronaugh, George Woods, George Fox, Claudie Colonna, Nellie Holland, George L. Kennedy, and Charles L. Danforth. This week the bill was "More to Be Pitied Than Scorned." Next week "A Brother's Crime" will be given, and some of the plays in preparation are: "The Little Outcast," "Jim Bludsoe," "In the Shadow of the Gallows" and "The Card King of the Coast."

The Marlowe is under the management of Charles B. Marvin, one of the best known stock managers in the country, and it is doing a good business. A roster of the players in this company will be published in a later issue.

NOVEL STOCK COMPANY WORKING OUT OF DULUTH

H. E. Pierce's Associate Players Operating on a New and Original Plan

Duluth, Minn., Sept. 21.—This city is attracting more than passing mention as a theatrical producing center this season by reason of the activities of the firm of H. E. Pierce & Company whose headquarters are at the Lyceum theater. In the H. E. Pierce Associate Players who are trouping out of Duluth through the copper and lumber company it is claimed that the show business has been given something new and original in the way of stock companies.

The Pierce Players are nineteen in number and are headed by Will Jossey, stock actor, who was associated at different times with practically every stock house of importance in Chicago, and Blanche Douglas, almost equally well known. The company has a given itinerary covering eight cities which has been laid out for it and, after having opened on July 4, is now about to complete its second swing around the wheel. Duluth, Minn., and Superior and Eau Claire in Wisconsin, and Ironwood, Calumet, Hancock, Ishpeming, and Marquette in Michigan are the cities. The general plan is for the company to carry three plays, with complete scenic productions, on each tour and to play engagements of from three days to a week in each city on each visit. On the first tour the company included in its repertoire, "Strongheart," "The Squaw Man," and "At the White Horse Tavern"; on the second trip which is just concluding, the bills are "Soldiers of Fortune," "The Boys of Company B," and "The Prisoner of Zenda."

Lee Parvin, who occupies the position of general press representative for the H. E. Pierce company, is directly in charge of the business interests of the novel stock company and is authority for the statement that the receipts to date have been more than satisfactory and there is every indication that the venture will prove a success.

Dean, Orr and Gallagher are at the Empress, Milwaukee, next week.

ARCOLA & Co.
THAT CLASSY MUSICAL ACT

JOHN E. YOUNG
IN THE
Sweetest Girl in Paris
MANAGEMENT HARRY ASKIN

THE THROBBING THROTTLE

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

J. CASPER NATHAN, Editor

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THIS WEEK'S NEWS LAST WEEK

OFFICE—WHEREVER THE EDITOR SEES A TYPEWRITER

"BOW TO NOBODY; BOW-WOW TO EVERYBODY"

"BILL SMITH, MANAGER" (A Little Verse for Your Purse)

Pittsburg Bill was quite an Actor,
When at work, he was a sport;
But his work was tho't no factor,
So his seasons were quite short.
Pittsburg Bill was feeling hungry
On a cold and stormy night;
He was broke, went to a hash-house,
Asked the owner for a bite.

And the pretty lady owner
Met the Actor with a smile;
When she heard his tale she gave him
Food to last him for a while.
"You remind me of Miss Marlowe,
You remind me of Miss Burke,"
Said wise Bill, "Altho' you'd beat them,
If you ever went to work."

"And you've got a voice like Patti,
Tho' it's far more sweet to me;
Why, that chicken sure was dandy,
Oh, yes, thank you, I'll have tea."
Bill looked up at her quite sweetly,
When he'd eaten up a load;
And said: "Honest, Dear, you'd make a
Leading Lady on the road."

Now the lady was enraptured,
When she heard our Bill talk thus;
And her very soul was captured
When he told her of the fuss
People all would raise to see her
Starring in some music show;
When he made a break to leave her,
Why, she wouldn't let him go.

Now, altho' it may seem funny,
And altho' it may seem strange;
She let Billy have her money,
Didn't ask for any change.
She was starred across the country,
And she made a great, big hit;
But, when money started coming,
Billy got his share of it.

And, since certain Laws of Nature
Plan the outcome of our life;
It is not at all surprising
That Bill took her for his wife.
Now, instead of cheap employment
As a "Ham" at thirty per;
Pittsburg Bill sits in an office
Labeled—"Bill Smith, Manager."

STARTS NEW RELIGIOUS CULT.

Meyer Newfield, the prominent ex-theatrical-tailor, has started a new religious cult. It will be known as Newfieldism and the theme of its inmost thought will aim to get its converts to Heaven with the least possible expediture.

This is how the whole thing came about. Mr. Newfield recently created something of a sensation because of his ability to go to theaters, procure sheet-music, and eat good meals without paying for these most agreeable privileges. He had a way of looking at a manager with a James Boys' stare that led the latter to fervently press the passes into his hands; he would view the performances and, later, graciously permit the guardian of the amusement house to treat him to a midnight repast.

His distributing powers, re-sheet-music, put the ten-cent stores to shame. Just as Roosevelt was noted for "Dee-lighted," so did Newfield's dictionary extenuate to two phrases consisting of four words—"Thank you" and "More please."

One evening Mr. Newfield was drinking with four friends, taking care that the treating never went any farther south than the third friend who stood north of him, when a religious argument was entered into.

One of the gentlemen suggested that if anybody could go to Heaven cheaply, judging by his experience on this side, it would be Newfield. Another said that it was plainly the duty of this Aloysius to show the way to his fellows. Other enthusiastic meeting followed and Newfieldism was duly established.

Mr. Newfield will erect a synogogue, similar to Coney Island, on Chicago's lake front. The converts will run the concessionaries without pay,—and all the profits accruing will go to Mr. Newfield.

The grand total will be used to re-establish his tailoring business on a larger scale than ever.

Silk & Satin intend to leave Chicago as soon as they receive new contracts. It will be remembered that this act was a scream in local theaters during the season of 1895.

More & Less are highly pleased with Chicago and spend their days at the booking agencies telling their friends of the dandy contracts they got in the East; the nights are spent in such amusement halls as will recognize professional cards.

ADVERTISEMENTS.

Learn to be a prima donna and make a million dollars per week. Not by the old-fashioned system of training the voice. Ours beats it by a mile. We teach you to catch a millionaire once a week and then throw him out. Exclusive mailing lists of the Astor family furnished to all graduating pupils.—Pais Footy School, Chicago.

A GENTS—SPLENDID CHANCE.—"A Gold-brick in Disguise," or, "The Inside History of Musical Comedy." Sell this book and make a million daily. Pictures of leading ladies who have rapidly descended to the chorus are a feature of the book.

EDITOR'S PROGRAM FOR TODAY.

BREAKFAST
With Julian Eltinge, alone.
DINNER-LUNCHEON
With Richard Carle, alone.
SUPPER
With Laurette Taylor and chaperone.

ME-O-GRAMS

The Twentieth Century limited carries more show people and less money than any train to New York.
The stage star is like a race horse; worked to death while living and praised when dead.
The show business is one bad act after another.
If you start to count the stars in the universe, many will fade away as you count; and so it is with stage stars.

AMONG THE FREAKS.

A professional manager for a Chicago Music Publishing House had his salary raised to such a degree that his mother has discontinued advancing his carfare and lunch money.

A baseball player wrote a song and was instantly mobbed by the fraternity of song writers for taking unfair advantage, as no song-writer, by any evolution of Nature, could be qualified to play baseball.

A Spodunk Porter, the millionaire producer, has presented a million-dollar check to the last employer who discharged him before he entered the show business. "Had he not fired me," said the millionaire thoughtfully, "I would probably be working for him still at ten dollars per week. When I was out of a job and felt myself an absolute failure, I naturally turned to show business for a living."

WORDS THAT EDITORS OFTEN MISSPELL.

Correct.	Incorrect.
Starring	Starving
Powerful	Poor-fool
Clever	Clumsey
Elegant	Ill again
Pure, real	Puerile

(For additional words see actors or playwrights who protest against press notices of the unfavorable variety.)

AGAIN WE ASK:

What would Harry Askin do, if Addison Burkhardt should lose the key to the trunk containing his old plays?
Is divorce a necessity or a luxury in stage life?
Will you please point out the gentlemen who said Leo Friedman was a chump for entering into the music publishing field of endeavor?
Is Al Butler's moustache a development or landmark?
Why is Tell Taylor's motto: "Let me have pretty girls around me?"
How does Harry L. Newton manage to maintain his popularity as the whitest and most sociable professional manager

west of New York, or east of that city, for that matter?

Why did Hampton Durand prefer going with a road show to hanging around the corner of Clark and Randolph streets?

THESPIA TACK'S TALKS.

The professional pass privilege at theaters is an arrangement whereby one may save the price of a half-dollar seat by the judicious expenditure of a few iron dollars.

Take a manager to a lunch costing about five dollars, rent a taxi to the tune of four more, purchase a couple of dollars worth of cigars to put him in a good humor and it is quite likely that you will be placed upon his mental dead-head list and permitted to occupy a fifty-cent seat at his theater, provided he hasn't forgotten you by the time you make your request.

Or, better still, advertise in his program at a rate of forty dollars per month and get four dollars worth of seats in exchange, leaving him thirty-six dollars to the good.

POSITIVE ASSERTIONS

William Norris is the King-pin press agent.
Harry Forbes knows a good play from a bad one,—and writes both kinds.
B. C. Whitney has the most democratic personality of all producers.
Rice & Cady are gentlemen on and off the stage.
All is not gold that glitters at The American Music Hall.
H. Duce talks English as "rapidly" as any of the Shuberts.
Sam H. Harris knew what he was doing in starring Laurette Taylor.
George H. Cohan is working day and night,—so is his bank account.
Probably ten people in a million know the names of the crew who wrote the songs they are whistling, and probably the same percentage don't know the airs they were stolen from.

"SUPPOSE WE HAVE REAL BOOKING."

The booking business is still in its infancy; the big booking agents are a gang of maul-raiding infants. By infancy we mean all that the word implies and heartily assure you that no infant since the beginning of time has wreaked a vengeance on all about him by wallings and failings more incongruous, uncalled for and imbecile than the fat-stomached, greedy-mouthed sons of Bacchus who now control the booking game, just as they formerly controlled the junk business.

As we said the business is in its infancy and, like most infants these days, everybody in it is fed on the impure milk of false promise, deception, double-crossing and other varied things that have a more powerful effect on the pocket-book than on the conscience.

The agent is happy when he can choke a troupe of four people who honestly have earned a couple of hundred dollars per week into a small town theater for three days work at a scale of ten dollars per week. This counting of railroad fare to the town and back to civilization eating up any profits that might accrue.

And the cheapest sort of acts are constantly trying to bamboozle the agents into paying them a couple of times what they are, ever were, or ever will be worth.

The publishers are not grinding out enough worthy obscene songs to go around and the all-suffering public is compelled to listen to drag-nets of less than mediocre calibre. Can you imagine anything more horrible than to sit through an obscene song that is not up to standard?

The second rate theaters have kept a lot of performers in the business who "never belonged"; and no end of agents who would have been forced out by the law of "survival of the fittest" are reaping a harvest during its regime.

True, as Shakespeare said, "There is nothing neither good nor bad but thinking makes it so," but we think the booking business is darned bad, and the more we think, the fewer redeeming features meet our eye or mind.

We invite correspondence upon this theme and will promise to open and answer all personal letters with our own dimpled fingers.

Let us have real booking. Let us find a way to prevent the long march of job seekers on one hand and the over-paid one-thousand dollar and up acts on the other. In short, let us have real booking, not bluffing, or gagging, or stalling. "Let's get together!"

ME-O-GRAMS

The average actor or actorine's greatest regret is that he or she cannot sit in the front and watch himself or herself perform.

PUNGENT PERSONALITIES

Laurette Taylor, in her quaint, dignified way, has taken exception to the hard-shelled critics who met her leap into stardom with a great deal of praise qualified by "Buts." Every time she gazes at the sign in front of the Olympic she feels a swell of pride and determines that some day they will give her unstinted praise, omitting the distasteful "buts." We sincerely hope this consummation "devoutly to be wished" will materialize, Laurette, "But—!"

The graphic melodrama of "Brother vs. Brother" fades into insignificance when compared to the realistic setting of "Will Rossiter, Music Publisher, and "Harold Rossiter, Music Publisher."

A. G. Delamontes is the busiest man in Chicago at the present time. And no wonder! Rehearsing half a dozen shows, writing a few new ones between meals, and polishing up a bunch of old ones fished from the bottom of his trunk. The office of the Whitney opera house is his stamping ground—and he certainly does some tall stamping.

Harry Askin refused a reporter of The Throbbing Throttle an interview the other night, but half consented to permit one to take place at some future time. He even refused to be quoted as saying that he has nothing to say. But there's a proud and happy look in Harry's eye—and we know that the phenomenal run of "The Sweetest Girl in Paris" is the cause of both varieties of expression. He earned what he's got and he's going to get more. (New York papers please copy.)

Friend Hermann, at the Cort, looks like a business map of Chicago during these booming days of the Carle show. He handed us some good ones that we are reserving for future issues. Puzzle: If it takes ambitious Chicago producers eighteen hours to get to New York City on the Twentieth Century Limited, how long would it take sadder and wiser ditto producers to rush back again, provided their old jobs are still open?

Otto Henkle, of the La Salle, looks sweetest when he's passing out the pay checks; saddest when he's extending professional passes; wisest when there's a full house.

VAUDEVILLE NOTES.

The team of Joy & Sorrow, having concluded their summer season of one week, are taking a vacation in Chicago.

Half & Hole are taking what they hope will prove to be a short rest in Chicago. They will resume their splendid act as soon as they get bookings.

MEMPHIS LID'S OFF.

Smart & Foolish were seen visiting the booking exchanges in Chicago. They are still using last year's wardrobe and dreadfully anxious to get work.

LOUIS NAMETY

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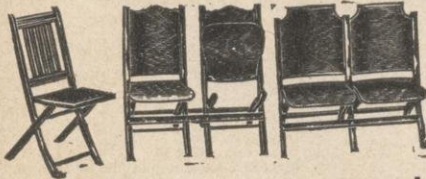
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H. DAVIS, Watertown, Wis.

FILMS RELEASED THROUGH THE SALES COMPANY

"Pressed Roses," comedy, September 26, by the Imp Company.—A young man pawns his watch to get money to buy roses for his sweetheart and take her to the theater. To the messenger that he has summoned he gives two boxes, one containing the roses and the other his trousers which he is sending to a tailor to be pressed. The boy delivers the trousers to the girl and the roses to the tailor. After waiting some time for the return of the unmentionables, the young man goes out on a tour of investigation and is horrified to find the tailor following instructions to the letter and pressing what he found in the box—which was delivered to him—roses. At the young lady's house, the young man finds his sweetheart irate over a note which says "Wear these tonight"; the "these" are the young man's trousers. Explanations have been of no avail and the young man is about to leave the house when he is called back by his sweetheart's sister to find the heroine pressing the misdirected, mischievous trousers. Then, of course, the principals kiss and make up.

"Annie," dramatic, September 29, by the Imp Company.—A story of the rough spots in the course of true love. A young military student, just graduated, returns to his home and falls in love with a pretty little farmer girl. The parents of both parties object to the match. The young man is called to the Philippines and determines to marry the girl of his choice before leaving her. The bride's brother follows the pair to the courthouse and destroys the marriage record. With no record of the marriage to their son, the young man's parents disown the girl after her husband has left. One year later, destitute and desperate, the young wife leaves her baby on the doorstep of its grandmother's home where it is found and reared. Word comes of the son's death. Two years later the mother comes back to claim her child. She is taken in by her mother-in-law and suddenly into their midst comes the young soldier, refuting by his presence the story of his death. After the reunion has been fittingly celebrated, a justice of the peace enters and shows the reverse side of the marriage license on a blotter, which settles all dispute and doubt.

STOCK COMPANY FOR ACADEMY IN SAGINAW

Saginaw, Mich., Sept. 21.—Somewhat of a surprise was occasioned recently when Manager Edward Hartwick, of the Academy of Music, announced that the play-house had been leased for two years, with an option of three years, for the production of high class stock offerings, which will be seen in nine or ten performances each week. Final arrangements were concluded Wednesday afternoon of last week when Severin De Deyn, manager of the stock company, and fifteen of his players arrived in the city preparatory to rehearsals, which will be inaugurated at once, so that the first offering will be given the theater going public some time before the first of October.

Mr. DeDeyn has a contract with the M. Reiss circuit, lessees of the Academy. The stock will be offered in an effort to reach and educate the public to high class plays produced by a resident company. The best offerings that New York affords will be built up here and given to theater-goers. It is the intention to give nightly shows with matinees Saturday and Sunday and possibly Wednesday.

At the same time, the Academy under the management of Mr. Hartwick, will not lose any of the stellar one-night stands that are booked for Saginaw, for whenever the one-night stands are booked the stock company will not be seen.

The scenery at the Academy has been retouched by two scenic artists and presents a rejuvenated appearance that looks like new.

LOUISVILLE SHOW NOTES.

Louisville, Sept. 21.—C. T. Heverin, veteran bill poster died here recently. He was fifty-three years old and a native of Ireland. For twenty-five years he was a member of the bill posting firm of Heverin Brothers, which practically controlled the bill posting business here until ten years ago, when it was merged into the Consolidated Bill Posting Company.

William Castleman, the tenor who has been engaged by Andreas Dippel of the Metropolitan Opera Company, to sing in Chicago during the coming season, is a brother of Sam Castleman, of Louisville.

Since Mayor Head will not allow the Jeffries-Johnson fight pictures to be shown in the city, the management of Riverview Park are having them at their resort because it is outside the city limits.

Manager James B. Camp, well known in theatrical circles here and elsewhere as manager of the old Auditorium, has declined a very flattering offer to manage Paine's fireworks at the coronation of King George V of England next year. Mr. Camp gives as his reasons that his many business interests here require all of his attention.

Barnes & Barnes are playing the Majestic theater at Waco, Texas, this week.

FIGHT PICTURES WIN OUT IN MARION, ILLINOIS

Marion, Ill., Sept. 21.—The Jeffries-Johnson fight pictures were shown here Tuesday of last week to good returns in spite of determined opposition to the exhibition. For days prior to the date of showing petitions to Mayor J. C. Mitchell had been in circulation, but the mayor declined to interfere.

END OF LABOR TROUBLES PROMISES BETTER THINGS

Marion, Ill., Sept. 21.—The end of the long drawn out struggle between capital and labor in the coal mining fields in this section gives well founded hope for better conditions in the amusement world hereabouts. It is already evidenced by the increased number of attractions that have been announced that managers have only been waiting for the strike to terminate to send their companies into this territory.

The Majestic, in Montgomery, Ala., opened for the season of 1910-11 Monday evening of last week under the management of W. K. Couch.

OLD FIRST-NIGHTERS MISSING IN NEW YORK

Early Judgment on New Plays This Season Seems to be by Professionals—Notes

New York City, Sept. 21.—What has become of New York's regular "first-nighters?" For some reason or other they have become a thing of the past. New plays have sprung up in the Broadway houses in the last few weeks like mushrooms, yet the first-night audiences are not the same as in the olden days. Where yesterday the playhouse was packed at the first performance of a new play or the debut of a new star, with the rank and file of the "upper crust" and society was there in silks and satins, evening gowns and dress suits, one today finds a change. The audience that has greeted the New York premiers has been composed for the most part of professional people and managers and there is no uniform dress rule as clothes are not the show as one would naturally infer from the class of "first-nighters" that used to be "Johnny-on-the-spot."

The managers are there to see what the other man has in store for the patrons of his house and the "profess" is there to see what kind of a part So-and-So has and what chance he or she has of making a big splash on Broadway. From deduction and observation, the "400" turns out any night but on the opening date of the new play. The writer has attended several openings and they have all been alike as far as the presence of august and pompous managers and critical professionals were concerned. For instance, the night Forbes' newest pen product, "The Computers," which Henry B. Harris is offering at the Criterion, was first presented there was nobody in the audience but managers and actors and some of the newspaper critics. The writer saw such professionals as Robert Edson and wife, Blanche Bates, Bijou Fernandez, Amelia Bingham, George M. Cohan, Elsie Janis, Grace LaRue, Melville Ellis, Jesse L. Lasky, Pauline Frederick, and others, while the managers were out in full force.

It seemed to be the same at the other theaters. In fact, one writer came out in print the other day and lamented the fact that the "first-nighters" are not what they used to be.

May Mackenzie, who conducts the dramatic department of "The Club Fellow" and also contributes a column of spicy stuff for the New York Review each week, signing her own name, used to write a column of dope on things theatrical for the New York Telegraph, her nom de plume being "Marian, the Maid." She will sail this winter under the Shubert flag, appearing in a new dramatic piece.

Blanche Bates, who is taking life easy at Ossing-on-the-Hudson, will be seen this autumn in a new play. She writes to New York friends that she will be in fine fettle to begin her regular dramatic season.

Maude Fealy filled a ten weeks' engagement in stock this summer at Teck's theater in Buffalo, where her work made a big hit. Ill health forced Miss Maude to taboo stage work for sometime, but she is now ready to resume her regular winter season's work. Miss Fealy de-

played her dramatic progress by working winter and summer and studying under a tutor between times. She was last seen in "The Stronger Sex."

A group of opera singers were talking of people worth while the other night in one of the hotel lobbies, when the name of Jessie Bartlett Davis was reverently brought up by one of the number. Each one praised her memory and said that her voice was one of the rarest ever heard on the stage. In passing, it might be mentioned that her remains lie with those of her parents in Oakwood cemetery, in Chicago, her grave being marked with a massive granite stone on which is a portion of a verse of "O, Promise Me," which she never sang on the stage:

"Come to me sometime from this distant shore
Caress and comfort as in days of yore,
Triumphant over death our love shall be,
O, Promise Me, O, Promise Me!"

Just for the sake of digging up a little ancient history it might be said that while Miss Billie Burke failed to arouse much enthusiasm in "Love Watches" when offered in London in 1909 by Mr. Frohman, she made her first transcontinental tour as a star in that same piece and brought in more than \$100,000 to the management in nineteen weeks. It just shows that the tastes of the English and American audiences differ. Aneant this subject it must be remembered that while "Dick Whittington" was a smashing big hit in England, it fell by the wayside in the States.

Arthur Donaldson, who formerly appeared in "The Prince of Pilsen" and is well-known in Chicago theatrical circles, is under the Hill-Yale company's banner and is announced to appear in a new and picturesque song play, "The Norseman," by Daniel B. Sorlin.

Harry H. Frazee will be able to recoup his losses at the Reno ringside, if the people continue to flock to see "Madame Sherry," which is now scoring in New York. No doubt the boys back at Peoria, where Harry once did a schoolboy stunt and later sold tickets at the old Grand opera house, are rejoicing over the Sycamore's success.

The Newlyweds" and "Buster Brown" companies have opened their regular fall seasons and the business managers report big business. Both shows have been strongly fortified with well-known principals and the promoters predict that the "midget" with the "Buster" outfit will prove a second Master Gabriel.

David A. Reel, a Columbus, Ohio, boy, who was formerly connected with the Chicago Musical College, is on Broadway, being a member of the box-office staff at the Globe theater. Reel is the Purdue University boy, who played the title role of "The Fair Co-Ed," George Ade's college play, which was presented by Elsie Janis. The play was first pre-

MECHANICAL WIZARD WITH SELLS-FLOTO SHOWS

Doc Minturn, when he wrote me as below of the Sells-Floto Shows, voiced the opinion of many: "I visited the Sells-Floto Show in South Chicago. The inventive genius of Curtis was the stellar attraction for me. This man operates solely along highly scientific lines. His tops are taken from a huge spool, and, by a system of leverage, raised. Quarter poles are distributed by a "smoke wagon" and all is geyed out by a trick mule and a "pony punk." The seat builder has but to level his plank as his stringers are without toe pins. The extent to which this master hand has minimized the heavy end can only be appreciated by those who have studied and wrestled in the mud with these problems. The show from the early ticket box to the pad-room is a revelation. Surely the World's Greatest Independent Show has revolutionized the circus. From sawdust I went to wild west, chaperoned by Owen Doud. I was convinced that the title, "101 Real Wild West," had been chosen advisedly. The magic of the surroundings and fast and furious arenic action transports one at once to the foot hills, the sage brush and cactus, and as the climax of each thrilling number was reached, one raised in his seat, with the rest, all unmindful of the fact that he was only watching a reproduction by arenic stars. "101 Real Wild West" is a title that will always live among the great.

Lyman Twins Open Theater.

Waterloo, Iowa, Sept. 14.—The new syndicate theater in Waterloo was opened Monday night of last week with "The Lyman Twins." The house bids fair to be a very popular one.

HONORARY MEMBER OF MONTGOMERY ORCHESTRA

Montgomery, Ala., Aug. 21.—An honorary member was added to the Robinson Brothers' orchestra at the Empire theater here recently when a bouncing baby boy arrived at the home of Mr. and Mrs. J. Russel Robinson. Mr. Robinson is a member of the orchestra.

AL G. FIELDS STRIKES HARD THEATRICAL WALL

Al G. Fields, whose Greater Minstrels opened not long ago, has tested the wall which exists between the syndicate and open door forces in the show world this season. After the Fields paper had been posted in a number of towns on the Mose Reis Circuit, the Ohio minstrel man was informed that his dates had been cancelled in favor of Cohan & Harris and Nixon & Zimmerman for the benefit of the Honey Boy Minstrels.

Vaudevilian Is to Star.

Sioux City, Iowa, Sept. 21.—While at Sioux City last week, Miss Marguerite Haney, who is playing "The Leading Lady," over the Orpheum circuit, announced that she is soon to leave the vaudeville stage. In six weeks she sails for Paris where she will play the stellar role in "The Review." Miss Haney has never been on any stage outside of vaudeville and says she really dreads leaving it.

Stage Employees Won't Strike

New York, Sept. 21.—The theatrical stage employees have decided not to go on a strike.

Jules Murry Bankrupt.

New York, Sept. 21.—Jules Murry has filed a petition in bankruptcy. He has liabilities amounting to \$29,946 and assets of something like \$6,000.

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

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PRACTICAL INFORMATION FOR M. P. OPERATORS

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

MOVING PICTURE NOTES

Activity in the moving picture field is indicated by the following notes:

California—Charles G. Ross has been awarded the contract for the erection of the new moving picture theater at 1122 West Thirty-fourth street, Los Angeles, for the Union Square Investment Company. A. S. Eymann and Charles Porczaska are planning the erection of a \$10,000 moving picture theater on Hill street. The Novelty at Palo Alto, owned by H. C. Schridy, was badly damaged by fire not long ago.

Connecticut—Watson S. Woodruff, of Orange, has bought the interest of A. E. Winchell in the Hyperion theater in Hartford.

Idaho—A. S. Whitney has the contract for the erection of the new Noble theater in Boise.

Indiana—Dickson & Talbot are considering the building of a new motion picture house in Indianapolis.

Illinois—Ray Purl and associates are preparing to open a new vaudeville and moving picture theater in Charleston, Hull Scofield has decided to open a house in Sterling. Fred Ross, of Moline, has purchased the Variety in Canton. Henry Clark is preparing to open a motion picture theater in Rushville.

Iowa—Fred Pahre, of Newton, has purchased from W. E. Stoelk his moving picture house here. The Angel Brothers' Theatrical Company is preparing to open a theater in Oskaloosa. T. Fuller has purchased the Gem in Grundy Center.

Kansas—W. Cochran, of Hutchinson, has opened the Empire moving picture theater in Sterling.

Louisiana—Saenger Brothers are having plans prepared for a new moving picture theater in Shreveport.

Maryland—The C. W. Pacy Company has taken out a permit for a new picture house at the corner of Cross and Olive streets, Baltimore.

Michigan—Emma and Alvin Scott have disposed of their moving picture business in the Voelker Block, Ishpeming, to C. S. Sullivan, of Calumet. The Theatorium in Hastings has been purchased from H. C. Ellensberger by T. C. Palmer and Son. Bert Ludwig is about to open a new house in Lake Linden. Julius Finch and Arthur Pierce are the purchasers of Fred Meehan's place in St. John.

Minnesota—William Hall has sold his moving picture theater in Deerwood to Thomas R. Parkenham.

Missouri—The Atlas Amusement Company is having plans drawn for a new motion picture house in St. Louis.

New Jersey—An addition is being built to the Crescent theater in Newark. Ed B. Moore will erect a new house at Bridgeton.

New York—Rollo Perry is about to open a house in Waverly. Gates street, near Lewis avenue, in Brooklyn, will

soon have a new moving picture theater owned by W. Small. The Ridgewood Realty & Amusement Company is planning the erection of a new vaudeville and moving picture house at the corner of Covert avenue and Madison street, in Brooklyn. William Taylor, of Chicago, has purchased the interest which Mr. Baber had in a moving picture theater in Schenectady.

North Carolina—Carl Davenport has purchased the Palace theater, Asheville, from Sugg & McLaurin.

Oklahoma—E. W. Eardin's moving picture theater in Ada was destroyed by fire recently.

Pennsylvania—A. J. Margolin is about to erect a house at 427 South street, Philadelphia; the Moving Picture Company of America is planning a theater at No. 33 Market street.

South Dakota—A. Charles Gottschalk is planning the erection of a new moving picture theater in Aberdeen.

Tennessee—Frank Cook and associates are considering the erection of a new moving picture theater in Lenoir City.

Utah—A new motion picture house called the Mission has been opened by Mr. Clark in Salt Lake City.

Washington—Bert Phillips has purchased the Orpheum at Colfax from the Hamlin Brothers. Huntingdon & Drack, of Tacoma, have been awarded the contract for the remodeling of F. A. Stewart's picture house in Puyallup.

George L. Baker has added another to the moving picture houses of Seattle. F. A. Proulx and William Neuert are planning to open a motion picture theater in South Bend.

Wisconsin—Mrs. J. H. Lynde has secured a permit for the erection of a moving picture theater at the corner of Kinnikinnic avenue and Allen street in Milwaukee.

BIG FILM DEALINGS WITH "PHONY" BANK ROLL

New York, Sept. 19.—I. C. Coghlan, a film broker, on Saturday caused the arrest of one "Manuel Alvarez," whose real name is Baldamero Menendez, on a charge of forgery, after Alvarez had tendered him a check for \$14,000 in payment for a large order of moving picture films.

Alvarez represented himself as having a chain of theaters in this country and in Cuba and had opened an account with the Savoy Trust Company by depositing a draft for twenty-five thousand pounds on a Havana, Cuba, bank. A discrepancy in the draft was noticed and a representative of the Cuban bank was summoned to this city. This representative testified that the draft was spurious and that the signature of the director of the bank which was signed to it was a forgery.

FIGHT PICTURES PROMISE DEBATE IN PARLIAMENT

Dublin, Ireland, Sept. 19.—The exhibition of the Jeffries-Johnson fight pictures in this city has caused a storm of comment which is likely to result in a parliamentary debate as to the right of municipalities in the United Kingdom to manage their own internal affairs without the intervention of the imperial government. When a permit for the exhibition of the pictures was requested it was found that the municipality had no right to refuse the permit, in spite of the fact that there was great opposition to the exhibition on the part of the residents of the city.

PICTURES DEFENDED BEFORE STATE BOARD

Use of Motography Advocated for the Instruction of School Children

That moving picture shows of the five-cent variety are not injurious to children, but on the contrary, are beneficial in vividly portraying a great many moral lessons, is the theory advocated by John A. Lapp, of Indianapolis, in his speech before the conference of state charities at Marion, Ind., recently. Lapp was opposed to abolishing the moving picture show. He regarded it as one of the greatest institutions ever produced for good, and he believed that it should be regulated so as to produce educational pictures instead of sensation. He said he hoped the day would come when every church, every club, every institution for the betterment of the child and the adult would have a moving picture show, and he thought

the matter should be taken up by the schools and these pictures used for educational purposes.

There was some talk, he said, of establishing a board of censors in Indianapolis for the five-cent theaters, but after the matter was discussed it was decided not to do so because a large percentage of the films are censored by the national board of censors in New York, and the proprietors of the places in Indianapolis are favorable to clean pictures as a business proposition. However, Lapp was of the opinion that no children under fourteen years of age should be permitted to visit the moving picture shows unless accompanied by their parents.

AMERICAN MOVING PICTURES WINNING IN AUSTRALIA

There is great encouragement for the makers of American moving pictures in a statement recently made by Vice Consul General Baker, of Sydney, Australia. Mr. Baker says that while the British trade is generally far in advance of that of other nations, the demand is increasing for American films in preference to English or French makes. The films are appreciated by Australian audiences because of the attractive subjects used and chiefly for the reason that they appeal especially to the Australian taste for sensationalism. The Australians are fond of American wild west pictures, which remind them of their own "bush" life.

There are probably about 1,000 moving picture shows in Australia, including the stationary ones and those that travel from place to place. In Sydney, which is the center for the distribution of moving picture supplies, there are about sixty shows.

MOTION PICTURE CRAZE GROWING IN TURKEY

Admission to a moving picture show in Turkey is two piasters, or 8.8 cents. There are four shows in Salonica and the craze has attained such proportions that upward of 3,500 people attend these shows nightly. Films are all of Italian and French manufacture, American films having been superceded, according to a report made the department of commerce and labor by United States Consul George Horton, at Salonica.

Picture Show in a Hop Field.

With the idea of keeping employes interested and thereby keeping them on the job, a couple of South Bend (Ind.) men have been induced to install a moving picture show in a large hop field near Littell, Lewis County, owned by Herman Klaber. Mr. Klaber thinks the show will pay, as there are about 1,000 pickers employed, and also thinks that he will have less trouble in keeping help during the picking season.

STAGE, BASEBALL AND MINISTRY GONE BACK

McKee Rankin, Veteran Actor, Talks Interestingly for Show World Readers

By George F. Phillips.

Detroit, Mich., Sept. 21.—"The theatrical profession has degenerated almost instinctively during the past fifty years. Its retrogression, indeed, is paralleled only by that in the ranks of professional baseball and the ministry." McKee Rankin, in all probability the oldest living actor now engaged in the theatrical managing business, made these broad and interesting statements to a Show World correspondent the other day at Sault Ste. Marie. Mr. Rankin was in the peninsular territory looking after some property at Desbarats which his father left him many years ago; the veteran actor plans the building of a summer home at the place, to be occupied by his three talented daughters, their families, and himself.

"If I had a boy I would use every influence to keep him out of the theatrical profession," Mr. Rankin continued. "In our profession, the two greatest assets are individuality and personality, and these assets are noticed in other professions. When one attempts to excite the public interest, he thinks of no person but himself and thereby loses his personality. In professional baseball, as in acting, one sells himself for money and in the ministry one sells himself for influence and prestige. These professions just as surely constitute slavery as did the conditions which surrounded the negro in the south before the war.

"I have a very decided preference for the middle west and west, as compared with the east. In the east, the people are Anglomaniacs and are affectations; in the middle west and west they are

themselves—men, or whatever God has made them to be.

"I played Los Angeles in 1870, in the first theatrical performance which was ever given there. I played Denver when the city had but one brick house, and Colorado was a territory. None but ranchers and 'Greasers' could be found there at the time but I loved to be among them, for they were men. Many of them would display every cent or every ounce of dust he had and feel safe, knowing that he was among men. Now the men have mingled with financial beings and are afraid to display a cent lest it be taken away from them. I was in the Soo about fifty years ago on a government venture just when the war was beginning. Then the Soo was a place—not a town. Since leaving, I have made and lost several fortunes in the United States and in other parts of the globe inhabited by the English-speaking. But even now, when I want to feel safe I return to the Soo, or to some other western or mid-western place, in order that I may be among men. The dress of the people in these localities is only surpassed by that of the people in Egypt and other antipodean countries. Egypt is foremost in that folks there use the most comfortable dress that can be imagined for that climate. Still those of the pin-headed education of the east continue in clothes which are simply senseless."

Mr. Rankin, who is remarkably active and well preserved for a man of his age, is now the manager of a number of vaudeville acts, one of them "The White Slaver," in which his son-in-law and daughter, Mr. and Mrs. Lionel Barrymore, are starring.

WHEN WAS THAT FILM RELEASED?

Licensed Films.

Independent Films

BIOGRAPH.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Muggsy Becomes a Hero', 'A Summer Idyl', 'Little Angels of Luck'.

LUBIN.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Man Who Died', 'The Healing Faith', 'Matilda's Winning Ways'.

PATHE.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Saved From Ruin', 'Deer Hunting in Celebes Islands', 'Maggie Hoolihan Gets a Job'.

EDISON.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Valet's Vindication', 'From Tyranny to Liberty', 'The Man Who Learned'.

VITAGRAPH.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Life for a Life', 'The Wrong Box', 'Chew Chew Land'.

ESSANAY.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'You Stole My Purse', 'Who's Who', 'The Millionaire and the Ranch Girl'.

GAUMONT.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Unrequited Love', 'Calino Takes New Lodgings', 'The Way of the Transgressor is Hard'.

SELIG.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Jim, the Ranchman', 'Little Boy', 'The Schoolmaster of Mariposa'.

URBAN-ECLIPSE.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Escape of the Royalists', 'Buying a Beard', 'A Cruise in the Mediterranean'.

KALEM.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Perversity of Fate', 'True to His Trust', 'Running Fire'.

G. MELIES.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Romance of Circle Ranch', 'Won in the Fifth', 'Baseball, That's All'.

IMP.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'You Saved My Life', 'A Sister's Sacrifice', 'The Two Daughters'.

GREAT NORTHERN.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Robinson Crusoe', 'Fabian Out for a Picnic', 'Danish Dragoons'.

N. Y. M. P. ITALIA.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'An Enemy of the Dust', 'The Vestal', 'A Thief Well Received'.

N. Y. M. P. AMBROSIO.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Caprice of a Dame', 'Erftot Has Lost His Collar Stud', 'The Iron Foundry'.

NEW YORK MOTION PICTURE.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Western Justice', 'A True Indian Brave', 'A Cowboy's Matrimonial Tangle'.

POWERS.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Inconstant', 'For the Girl's Sake', 'The Tell-Tale Perfume'.

LUX.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Ma-in-Law as a Statue', 'The Bobby's Dream', 'A Selfish Man's Lesson'.

ECLAIR.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Little Blind Girl', 'The Lost Chance', 'The Sacking of Rome'.

A. G. WHYTE.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Blazed Trail', 'The Moonshiner's Daughter', 'The Law and the Man'.

TRANHOUSER COMPANY.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Latchkey', 'An Assisted Elopement', 'A Fresh Start'.

SALES COMPANY-FILM D'ART.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Carmen', 'In the Day of the First Christians', 'King of One Day'.

DEFENDER FILM CO.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'That Letter from Teddy', 'Cowboy's Courtship', 'An Athletic Instructor'.

ATLAS FILM CO.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Animated Powders', 'Monkey Shines', 'Trailing the Black Hand'.

YANKEE FILM COMPANY.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Judge Ye Not in Haste', 'Captured by Wireless', 'The White Squaw'.

CHAMPION.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Cowboy and the Easterner', 'His Indian Bride', 'A Wild Goose Chase'.

DRAMAGRAPH

Table with columns: Date, Title, Kind, Feet. Includes title 'Beyond Endurance'.

CAPITOL.

Table with columns: Date, Title, Kind, Feet. Includes titles 'The Messenger's Sweetheart', 'Round Trip, \$5.98'.

CIRCUSES—FAIRS

PARKS—THEATERS

THE SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper

CHICAGO, SEPTEMBER 24, 1910.

For All Kinds of Show People

THE COUNTRY ON THE EVE OF A WAVE OF UNEQUALED PROSPERITY



ence making itself felt all over the country and in all departments of business. Authorities have nailed the lie that conditions have been exceptionally bad for some time and are pointing out that THE COUNTRY IS ABOUT TO ENTER UPON THE GREATEST WAVE OF PROSPERITY WHICH IT HAS EVER ENJOYED. And all this, in spite of the fact that the cost of living has been advanced.

The good news will find no more anxious receivers than the listening and waiting ears of theatrical producers and all others interested in the show business. The continued squawking has destroyed confidence all too long and now is the psychological moment for every mother's son of us to "CAN" THOSE LONG FACES, PUT ON A SUNNY SMILE, GIRD UP OUR LOINS, TAKE ADVANTAGE OF THE GOOD THINGS THAT EXIST, AND BE READY FOR THE MUCH BETTER THINGS WHICH ARE COMING IN THE NEAR FUTURE.

In a recent issue, the Chicago Examiner printed a compendium of opinions as to present conditions in the world of finance and trade from representative men in all sections of the country. Without exception these men—in Chicago, Baltimore, New Orleans, Boston, Philadelphia, Cleveland, Cincinnati, Indianapolis, St. Louis, and Kansas City, representing territory in which all the big industries of the country are followed—expressed themselves as confident that nothing could stop the wave of exceptional prosperity which has been growing in strength and power for the past few months. They point to the favorable outlook in the vast agricultural regions—to the wheat, corn, and cotton fields which are going to yield more bountifully than they have yielded for years—and SAY THAT THERE IS "NOTHING TO IT" BUT INCREASED PROSPERITY.

In the amusement world, if it is true that producing managers and promoters began the present season with caution and timidity as the result of experiences of the past couple of seasons, it is equally true that these same managers are now operating with greater confidence. The big firms of the east are putting their money into new productions and in the west, notably Chicago, there is more activity in the business than has been shown for a long time. Unsettled conditions which have resulted because of the war between the Syndicate and the Independents are being forgotten and there is a growing feeling that there are chances for longer and more prosperous tours in the one-night-stand territory than ever before. Managers are jubilant and the rank and file of theatrical people are beginning to be as they think things over and see the way the wind is blowing.

From all sections of the country as the theatrical season progresses there are coming reports which indicate that the good attractions which venture out on the road have nothing to fear. GOOD SHOWS ARE ALREADY GETTING THE MONEY AND THE INDICATIONS ARE THAT THESE SAME GOOD SHOWS WILL CONTINUE TO GET THE MONEY AND THAT OTHER GOOD SHOWS WILL ALSO SHARE IN THE HARVEST OF SHEKELS. It is, of course, an established fact that the man who now rides over his farm in an

The public press of the country, backed by recognized authorities in the world of finance and trade, have driven the croaker into a corner. He is uttering his last squawk about "poor business" and gloomy prospects for the immediate future. The pessimist is being pried loose from the habit of complaining which he developed as far back as 1908 and a bullish influ-

automobile instead of the buckboard of a few years ago, orders his supplies by telephone daily instead of monthly in the more laborious ways of not long since, and enjoys all the home comforts of his city neighbors, can no longer be "bunked" as he once was when he didn't know that there were in the world things much better in the amusement line than he was being given for his money. But the squeezing out of the fly-by-night "turkeys" that never did "belong" to the show business can never be held as an indication of poor times. Popularly priced vaudeville and the moving picture shows have wrought a change—but the change has been for the better everywhere and IT IS VERY NOTICEABLE THAT THESE CHEAPER FORMS OF AMUSEMENT HAVE ONLY BEEN A MEANS TOWARD AN END AND THAT THERE IS NOW A STRONG HANKERING FOR THE BETTER THINGS, EVEN IF THE PRICES ARE HIGHER, ALWAYS PROVIDING THAT THESE BETTER THINGS ARE PROPORTIONATE TO THE MONEY THEY COST.

As a specific example of the prosperity which is being felt in the theatrical business there may be cited the success of Rowland & Clifford's "The Rosary," which is playing in theaters where money on the right side of the ledger has been pretty scarce in recent years. At the American theater in St. Louis during the week of August 28, with the temperature hovering around ninety-five degrees in the shade, this polite and intensely human melodrama played to between six and seven thousand dollars. At the Lyceum in Pittsburg, during the week of September 4, the gross was nearly ten thousand dollars. Another company playing the same bill is enjoying a run at the Globe theater in Chicago, where it is admittedly out of place.

The Rowland & Clifford firm has already sent out eleven attractions and have in preparation several more which are expected to be in the running before November—not much lack of confidence, or pessimism, there? THESE CHICAGO PRODUCERS ARE BEING SPURRED TO GREATER ENDEAVORS THIS SEASON BY REASON OF THE SUCCESS OF THE ATTRACTIONS WHICH THEY HAVE ALREADY SENT OUT. THEY ARE CONFIDENT THAT THE STORY PLAY HAS COME BACK TO ITS OWN.

THE SHOW WORLD is delighted to sound this note of optimism. Its policy has always been healthfully constructive. In times past it has protested vigorously against conditions in the amusement field which were operating for the overthrow of the structure and in the future it will continue to hit every head that spits venom from its mouth, threatening the field of legitimate business and endeavor with which this publication is identified. THE SHOW WORLD IS, HOWEVER, FIRST OF ALL THE FRIEND OF THE AMUSEMENT BUSINESS AND EVERY INDIVIDUAL OR COMBINATION IN IT. IT IS FOR THE GOOD OF THE PROFESSION FIRST, LAST, AND ALL THE TIME. THAT IT INSISTS UPON FAIR DEALING AND MORAL RECTITUDE IS BECAUSE IT KNOWS THAT RIGHT IS THE ONLY FOUNDATION UPON WHICH ANY BUSINESS, LARGE OR SMALL, CAN BE ERECTED TO WEATHER THE RAVAGES OF TIME—AND THE SHOW WORLD KNOWS THAT THE AMUSEMENT BUSINESS HAS COME TO STAY AND, IF IT HAS RETROGRADED, STILL HAS A GLORIOUS FUTURE TO WHICH TO LOOK FORWARD.

GOOD NEWS FOR SHOWMEN WHO ARE PLANNING GOOD ATTRAC- TIONS

