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THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

# SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

**THIS WEEK'S NEWS THIS WEEK**

PROFESSION OF ENTERTAINMENT

Vol. VI No. 24.

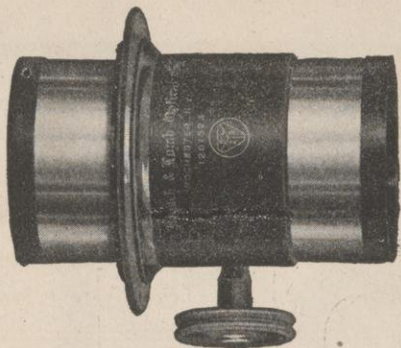
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DECEMBER 3, 1910



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# Have you reserved space in the Christmas Issue of the Show World?

Last forms close at midnight Wednesday, December 24.



# THE SHOW WORLD

The Show People's Newspaper

CHICAGO, DECEMBER 3, 1910.

For All Kinds of Show People

## ACTORS' THANKSGIVING CELEBRATED AT SERVICE.

(Special to The Show World.)  
Minneapolis, Minn., Nov. 28.—An actors' Thanksgiving service was held in the People's Church, or Unique theater, here Thursday morning, November 24, under the direction of the Rev. G. L. Morrill, who is chaplain of the Actors' Church Alliance and National Theatrical Mechanical Association. The following program was followed out: Orchestra, National Airs" (Tabani); Doxology; Lord's Prayer; Psalm 100; Thanksgiving Proclamation, President William H. Taft, by Henry Miller; Hymn, "America"; Remarks—"Theater and the Church," Miss Consuelo Bailey; Balcony Scene from "Romeo and Juliet," Stuart Fox and Kathryn Stevens; Stories—"Funny Sayings of the Vaudeville Stars," Walter Johnson; Vocal Solo, "Southern Songs," Miss Annie Goldie; Monologue, "Footlight Impressions," Carl McCullough; Recitation, Julius Tannen; Clarinet solo, "Comedy and Classic," Col. Ned Seymour; Recitation, "The Midshipmate," William Bernard; "Thanksgiving," G. L. Morrill; Offering, Actors' Church Alliance; Benediction; Postlude, "Stars and Stripes," (Souza), orchestra.

## BESSIE ABBOTT COMPANY TO TOUR THE SOUTH.

New York, Nov. 30.—To fill the gap between the date originally set for the premier of Mascagni's "Ysobel" at the New theater, New York, and the new date, deferred because of the recent illness of the composer, the Bessie Abbott Opera Company, which has now been in America for some time preparing for this event, will undertake a tour of the South in Puccini's operas, "La Boheme" and "Madame Butterfly." The part of Mimi in "La Boheme" was Miss Abbott's most successful role, both at the National Opera, Paris, and the Metropolitan opera house, New York. The tour of the Bessie Abbott Opera Company begins at Charleston, S. C., and will take fifteen cities, several of them in Texas. By the first of January, the entire organization, numbering in principals, chorus and orchestra, one hundred and fifty artists, will be back in New York to resume preparations for the production of "Ysobel."

## FAMOUS SPAETH CASE SETTLED OUT OF COURT

Columbus, Ohio, Nov. 30.—The case of William T. Spaeth, former treasurer of the Adam Forepaugh-Sells Bros. Circus, against Lewis Sells and Sheriff Karb for \$100,000 has been settled out of court. About five years ago Spaeth instituted this suit on the charge of false imprisonment and kidnaping. The law suit has attracted international attention.

## LOEW THEATER IN ELIZABETH PASSES TO F. F. PROCTOR

Elizabeth, N. J., Nov. 30.—(Special to The Show World.)—F. F. Proctor, who for several years past has been running Proctor's Bijou Dream, formerly Jacob's theater, in East Jersey street, as a motion picture and vaudeville playhouse, has purchased the Loew theater. The sale was closed Saturday at the New York office of Marcus Loew, of the Loew Amusement company. The purchase price is withheld.

## "Salome" to Be Modified.

(Special to The Show World.)  
London, Nov. 30.—The lord chamberlain, who is the dramatic censor, has removed his ban from "Salome," which will be given at Covent Garden theater next month. It is understood considerable modifications will be made in Wilde's text.

## Perambulating Theater Promised.

(Special to The Show World.)  
Paris, Nov. 29.—A perambulating theater fitted with the latest scenic appliances and seating 1,500 persons will take the road in France next April. As in the days of Moliere, performances will be given wherever there is a favored spot, but instead of the chariots and horses there will be a train of eight automobiles, drawing twenty-one cars.

## No Sunday Shows for Mandan.

Mandan, S. D., Nov. 30.—The theaters of Mandan will have to close their places of business on Sunday, according to the orders sent out by P. W. McGillic, police commissioner of the city of Mandan.

## ROBINSON CALLS OFF HIS INDOOR CIRCUS

### Elaborate Plans for Shut-in Show Go All-A-Glimmering—Reason Is Not Announced

(Special to The Show World.)  
Cincinnati, Ohio, Nov. 28.—There will be no John G. Robinson indoor circus this season. After having made extensive preparations to send out an organization on a larger and more pretentious scale than had ever before been attempted,

the promoters have suddenly declared all bets off. No explanation for the quick termination of the plans has been given, but people who had been engaged for the show have been notified not to report.

## SULLIVAN & CONSIDINE GET TREVETT THEATER

### That Is the Most Likely Story of the Two, Although Churchill Claims Lease

There are several rumors going the rounds regarding the future of the Trevett theater. The painstaking reader can suit himself about choosing one. The "best bet" is that Sullivan & Considine have the house for it is stated on the best authority that that firm has possession of the books of the incorporation, the seal of the company, and has representatives in actual possession of the theater. An earlier report gave E. P. Churchill possession and it seems that he really made a payment of \$100 on the lease and expected to take possession next week for a term of fifteen years.

Sullivan & Considine dealt with other

parties and they assume control December 12, when the policy of the house will be changed to two shows a night, matinees daily, and The Imperial brand of vaudeville will succeed the Association kind.

James Montague, formerly manager of the Marlowe theater, will be the manager of the Trevett under its new policy. It is likely that it will be booked out of the Chicago office of Sullivan & Considine for a time at least.

It is said that E. P. Churchill was so confident that he had the house that Walter F. Keefe went ahead and booked a bill including Delmore & Lee and Carl McCullough.

## RINGLING BROTHERS TO FOUND A CITY

### Their Canadian Purchase, Announced Last Week, Said to Be for This Purpose

(Special to The Show World.)  
Baraboo, Wis., Nov. 28.—The Show World's announcement last week that the Ringling Brothers, whose meteoric career in the circus and financial world had a most humble beginning in this little community, had purchased 70,000 acres of land in Saskatchewan, Canada, for a purpose which had not been made public has occasioned much comment among the local townsmen who know the Ringlings well. The purchase is commonly held to represent an advanced step in the gratifying of an ambition which the Ringlings are known to have had for years to be recognized as financial powers in a business which they regard as more dignified than the one in which the foundation for their fortune was laid. It is said that they have purchased the Canadian tract with the idea of founding a city which will be a monument to their name and perpetuate them long after their circuses have been forgotten.

The Ringlings' rise has justly been characterized as meteoric and stands as an incentive for endeavor on the part of the most humble workers in any locality, no matter how far it may seem from the beaten track on which the chariot of success appears to surge. Thirty years ago they were harness makers in Baraboo and their business then was scarcely of the kind to be seriously considered by either Bradstreet or Dun. Through the medium of the circus business they have developed into financial powers that are reckoned with

everywhere. The circuses which they control have become a mere side-line, in spite of the fact that this season's dividends from them are estimated at one and one-half millions of dollars. It is said that, outside of the Wall Street clique, the Ringlings are the biggest holders of gilt edged bonds in this country. John Ringling is interested in the projection of a mammoth health resort at White Sulphur Springs, Mont., to which the syndicate of which he is the head is building a railroad to connect with one of the established trans-continental lines. Al Ringling owns one of the finest residences in the state of Wisconsin. Alfred T. Ringling spends most of his time motoring in Europe. Otto Ringling is regarded as the financial wizard of the circus business and Charles Ringling's fad is music. Some years ago the latter's purchase of a Stradavarius violin at an enormous price attracted world-wide attention.

The Canadian northwest is commonly regarded as a section of the North American continent which is destined to see wonderful developments within the next decade and the statement that the Ringlings have bought their tract of land for the purpose of splitting it up into home sites to comprise a modern city is given full credence. The purchase is further regarded as a tribute to that financial far-sightedness which has been largely instrumental in amassing the Ringling millions.

## SAGINAW AGAIN ON THE THEATRICAL MAP

Saginaw, Mich., Nov. 28.—Mayor Stewart today, by proclamation, lifted the restriction upon the outgoing passengers from Saginaw, and authorized the re-opening of churches, theaters and public places this week, Thursday, December 1. With the raising of the various restrictions which have been in force the last month business will speedily resume its accustomed volume at this season of the year, and normal conditions will obtain within a short time.

The Jeffers will reopen Thursday with five acts. The Bijou will open Sunday matinee, December 4, with the Bijou players headed by Miss Mabel Hawthorne and a number of new players in the sensational melodrama, "Captured by Wireless," built around the incidents in the famous Crippen case.—Travers.

## CHEVALIER TO HAVE NEW YORK ENGAGEMENT.

Albert Chevalier's tour in "the provinces" is to come to a sudden close. His new play, "Daddy Dufard," opened in Schenectady Thanksgiving Day, played Albany Friday and Saturday, and was booked for a long Canadian tour, beginning with Montreal. George C. Tyler, the head of the firm of Liebler & Co., left New York to launch the new character comedy. So impressed was Mr. Tyler with the drawing strength of "Daddy Dufard" and the pleasure it gave audiences that he set about canceling the route through the outside cities, and obtaining a New York theater for the exploitation of the notable comedian. Last night his telegraphic campaign bore fruit, when an arrangement was made with the Messrs. Shubert whereby "Daddy Dufard" will go into the Hackett theater December 5.

## NEW THEATRICAL CIRCUIT TO INCLUDE VANCOUVER

Vancouver, B. C., Nov. 30.—Tommy Burns, with J. C. Keating as partner, is completing arrangements for the purchase of a centrally situated block on Hastings street, Vancouver, for the purpose of erecting a new theater in connection with a new theatrical circuit to be established, which will include Portland, Seattle, Spokane and Vancouver. It is understood arrangements in the other cities have been completed, and Burns hopes that the new circuit will come into existence before the new year. It is the intention of the new management to run a series of high class musical comedies and up-to-date vaudeville, and in all probability endeavors will be made whereby a continuation of the contracts made by Harry Rickards, the well-known Australian theatrical entrepreneur, will be extended here, and as Rickards secures the cream of music hall artists from London and the continent, such an arrangement would mark an important era in the music hall history of the Pacific coast.

## Actor Folks Aid Charity.

San Francisco, Cal., Nov. 30.—With the pick of the professional and amateur talent in the city on the program, the ninth benefit performance in aid of the charity fund of the Associated Theatrical Managers of San Francisco was given at the Columbia theater yesterday afternoon. The majority of those appearing in the headlines of the week, and a few others, including the prize winners of the kirmess, took part. The theater was packed to the doors. Every theatrical personage from chorus girl to manager who could possibly aid in the enterprise was on hand. The managers managed behind the scenes and the chorus girls managed those in front, selling them programs and flowers.

## K. & E. in Spokane.

Spokane, Wash., Nov. 16.—One of the star attractions of Klaw & Erlanger, theatrical syndicate magnates, will probably open the American Music Hall, a new Spokane theater, built by local capital at a cost of \$100,000, at an early date. Klaw & Erlanger are said to have secured control of the new playhouse from William Morris, proprietor of an eastern vaudeville circuit.

Adeline Genee, danseuse, and Harry Lauder, the Scotch comedian, and Julian Eltinge are mentioned as coming attractions.



VAUDEVILLE NOTES.

The Four Mortons play at the Plaza next week.

Olive Eaton has an act on the Orpheum time.

Dave Rafael has bought an acre farm of Dan Sherman.

Cole & Davis are playing the Charles H. Doutrick time.

The Three Masqueria Sisters are playing Association time.

Mabel Elaine has been given a route over the Gus Sun circuit.

Jones & Greiner have proven a big success on the Pantages time.

Billy Windom is back in Chicago after a tour of the Interstate circuit.

John P. Reed spent his Thanksgiving at his farm at Kendallville, Ind.

Searles & George are together again after a "split" about a year ago.

Anna Buckley's Dogs opened at Louisville, Ky., this week for Gus Sun.

Barton & Fee are in Chicago after a tour of the George H. Webster time.

The Academy in Chicago had a record breaking business on Thanksgiving.

Edith Haney has placed her son, Master Lee Haney in school at La Grange, Ind.

Wilhelmine Bowman has added new gowns to her act, which is said to be an improvement.

John Nemo went to Cincinnati this week on business for the White Rats Actors' Union.

Suran tried out at the Academy in Chicago recently and the act is said to have pleased.

The Original Gypsy Singers have been booked for a tour of the George H. Webster circuit.

Willis Hall & Co., in "David Garrick, Jr.," is playing a few weeks of the biggest Gus Sun houses.

Harry Richards & Co. tried out a new act at the new Majestic theater at Dubuque, Iowa, last Saturday night.

Joe Choyinski opened a tour of the Morris circuit at Davenport, Iowa, last week, placed by Norman Friedenwald.

The World Comedy Four, which played at the Casino in Chicago on the opening bill, has several weeks of Gus Sun time.

Phil Coleman, "the world's phenomenal basso," opened on the Morris time at the Julian theater in Chicago this week.

Newhoff & Phelps are at the majestic theater at Dubuque, Iowa, this week, playing a route arranged by the W. V. M. A.

The New Majestic at Dubuque, Iowa, opened last week and Pearse & Mason, who were on the opening bill, say it is a beauty.

Pearse & Mason are laying off in Chicago this week, after being on the opening bill at the new Majestic in Dubuque, Iowa, last week.

Earl Flynn and His American Beauty (Nettie McLaughlin) join The Behman show next week. The act is under the direction of Lee Kraus.

Boyd Coleman & Co., in "Little Lord Fauntleroy," tried out at the Columbia in Chicago recently, and the act is now playing Association time.

Jack Marshall opens December 5 at Fargo, N. D., for nine weeks of Sullivan & Considine time. Marshall is under the direction of Tom Brantford.

Eddie Ryan, the dancer, has been booked for a tour of the Hodkins circuit, leaving Chicago this week. He recently completed a tour of the Pantages' time.

The Oak theater, on the northwest side of the city, opened on Thursday night of last week, playing Morris vaudeville. M. J. Karger is part owner and manager.

The Bush-Marble Company tried out a new act at the Academy Thanksgiving and had cause to give thanks when the agents admitted an improvement over a former showing.

J. W. Fitzmaurice, manager of Ethel Whiteside, was in St. Louis last Friday on business and, returning to Chicago, accompanied the act to Detroit, where it opened on United time this week.

Wolfe & Willis left Chicago last Saturday for an eight days' engagement at the Lyric in Terre Haute, Ind., opening last Sunday. They got the extra day owing to an act wishing to get away last week.

Coy de Trickey was pictured in a Waukegan paper last week and under her cut was the line "Rube Fiddler." In another part of the daily was a picture of Charles Williams, described as a "singing comedienne."

Will J. O'Hearn & Co. played at the Julian theater in Chicago last week and the act was removed from second place to closing after the opening night. O'Hearn says he is getting used to closing bills and no longer thinks anything of it.

Harry Robinson put on another big show for the Chicago Athletic Club last Saturday night. The feature act was Willard's "Temple of Music," probably as pretentious an offering as ever played in vaudeville for a single performance. There were 35 trunks taken to the club for this show.

Manager J. G. Conderman, of the Julian theater, is putting forth special efforts to please the children at the matinees. Last week he offered a Punch and Judy show at the Wednesday, Thursday, Saturday and Sunday matinees and it proved a strong feature. This week he gives thirty minutes of pictures, aimed to please the children, before the vaudeville bills begin as a special attraction at the matinees.

# ANNA EVA FAY'S NAME PROTECTED BY LAW

## Secures An Injunction Restraining Eva Fay From Using the Entire Billing at the Casino

The opening of the Casino theater, formerly Sid. J. Euson's on the North Side, on Thanksgiving day, was marred by the management being forced to change the billing of the feature attraction at the last moment.

The house will play full week bills, but for the inauguration of the new policy, a woman known as "The Mysterious Eva Fay," when under the eyes of the courts, was secured for an engagement opening Thanksgiving and extending through the present week.

On the day before the opening D. H. Pingree, the manager of Anna Eva Fay, wired John Nash, of the Chicago Sullivan & Considine office, who secured counsel and brought the matter before Judge Walker, who granted an injunction restraining Eva Fay from use of the valued name—Anna Eva Fay.

It was noticed at the opening that the electric lights read Eva Fay, that the announcement board announced "The Mysterious Eva Fay," while the eight sheets posted earlier had announced Anna Eva Fay.

The Casino is now booked by Charles C. Crowl, Gus Sun's representative in the Western Vaudeville Managers' Association. The Thanksgiving business was good. The house has been redecorated at considerable expense and is a comfortable place.

The opening bill was considered a good one for 10 cents admission. Altho & Mitchell opened the show with a revolving ladder act which gained some applause. Henrietta Byron followed and attracted attention to her own shortcomings by finding fault with the orchestra. An announcer described the work to be done later by Eva Fay, after which the Musical Coattas held forth with familiar comedy and average music.

The World's Comedy Four, placed next to closing, made a big hit with the North Side audience. Before they would consent to let the manager of Eva Fay introduce her the audience took up two minutes with applause, kidding and cat calls. The quartet having failed to take a bow that the audience thought coming to them, those in front were unwilling for Mrs. Fay to come on. The show was stopped for two minutes.

The business at the first show on Thanksgiving night was most encouraging. The lower floor and the balcony were completely filled and a few of the gallery boxes occupied. The gallery was not opened.

During last week a slide was displayed at Sittner's theater to the effect that "the original Anna Eva Fay" came to that house shortly—her only appearance on the North Side.

### VAUDEVILLE MANAGER DINES PERFORMERS ON TURKEY

Evansville, Ind., Nov. 28.—On Thanksgiving night, after the show, Manager Dave Beehler, of the New Grand, gave a banquet to the performers playing at his house that week. Tables were massed on the stage and a delightful occasion resulted. The feature of the evening was the grace displayed by Manager Beehler. He carved the birds, which were joyously dispatched by the guests. Good fellowship prevailed throughout the affair.

November 26 and 27 there was plenty doing at the local playhouses. Al. G. Fields, the veteran minstrel man and Tim Murphy, the veteran comedian, divided the honors, as both played matinee and night performances. As both houses were packed at each performance. Fields played at the Wells Bijou with his big minstrel organization, which was one of the best things of its kind ever presented here. Murphy was at the Majestic, in "Mr. Opp," and was at his best. The New Grand put on an entire change of vaudeville, with the Four Huntings in "The Fool House," as the headliner. The balance of the bill was very good.

### Cox Gets Coliseum in Joliet.

Joliet, Ill., Nov. 28.—The Coliseum changed from Sullivan & Considine bookings to those of E. J. Cox on Thursday of last week. Mr. Cox has sent a bill for the first half of this week which is looked upon as a very strong one. It includes: The Todd-Judge Family, Bennett Sisters, Ellsworth & Linden, Rose Johnson and The Battle of San Dago.

### OLLIE EATON WAS PLUCKY; NOW ON ORPHEUM CIRCUIT.

Evansville, Ind., Nov. 28.—Billed as "Olive Eaton & Co.," Ollie Eaton, a favorite stock actress of the middle west, puzzled her many friends until her performance was witnessed. This was her opening date on the Orpheum circuit and she is playing in a sketch, "Man Proposes and Woman Disposes." Ollie Eaton was the star of the Van Dyke & Eaton Co., until a year or so ago when her manager and partners gave her the alternative of buying or selling, hinting at a receivership if the little woman was contrary. Miss Eaton sold out and after a few months in stock determined to try vaudeville. Her first sketch "Misery from Missouri," was a failure in New York, but her second one, the present vehicle, reached the Orpheum requirements and as a result Ollie Eaton spent Thanksgiving week in Evansville for the eighth time in 15 years—this city being strong for her stock company.

### HIGH CLASS ATTRACTIONS FOR FRANK DOYLE HOUSES.

The class of attractions now playing at the outlying vaudeville theaters of Chicago is best illustrated by a list of advance bookings given out by Frank Q. Doyle, Monday. Coming to the ten and twenty-cent houses, which get shows through his office, are: The Zancigs, Willa Holt Wakefield, Girard & Gardner, Felix & Caire, Alsace & Lorraine, Alber's Bears, Herman Lieb & Co., Fields & Hanson, Delmore & Lee, Fassio Trio, Rathskeller Trio, Harry W. Field's Nappanees, Wesson, Walters & Wesson, and Creo. Among the big attractions now playing the Doyle time are: Willard's Temple of Music, Owen & Hoffman Co., in "The Benediction," and Blake's Circus.

### BENEFIT AT THE ERIE FOR STRIKING GARMENT WORKERS.

A benefit will be given at the Erie theater on North Clark street, Saturday afternoon December 3, for the striking garment workers. The Erie is one of the most popular of the smaller Chicago theaters and D. L. Swartz, the manager, is always among the first to arrange benefits. A call has been made on the White Rats Actors Union for acts. There has already been a large number of favorable replies, assuring a splendid program.

### GARFIELD CHANGES POLICY; FIRST BLOOD IN THEATER WAR.

The Hamlin and Kedzie avenue theaters on the West Side continue a merry fight for supremacy. They are within less than a mile of each other. The wonderful bills being offered has that section of the city talking and it has hurt the Lyda, on the other side of the Hamlin, and the Garfield, on this side of the Kedzie. The Garfield will change policy next week as a result of the fight and will offer moving pictures without vaudeville.

The Forest Park theater discontinues vaudeville after this week and will be devoted to moving pictures.

### MUSICAL COMEDY REPLACES VAUDEVILLE AT WAUKEGAN.

Waukegan, Ill., Nov. 28.—Ned Langer, the well known theatrical man, has taken the management of the Waukegan theater and has changed the policy of the house, replacing vaudeville with musical comedy.

Eddie Shayne seems to have a winner in the Wells Bros. Minstrels, judging from the way they went here.

Arthur Freudenfeld has remodeled the Barrison and increased the capacity by adding fifty more seats.

B. Henderson, of the School Kids fame, spent Sunday in Waukegan by presenting six acts of vaudeville and the Oldfield-Johnson Race pictures at the Schwartz.—Ackerman.

### FRANK Q. DOYLE MAY BE BOOKING WAUKEGAN THEATER.

There may have been a change in the bookings of the Waukegan theater at Waukegan, Ill. There are so many changes going on that it is hard to make a positive statement. The "Yum Yum Girls" are at that house all this week changing program in the middle of the week. At the Barrison, three acts of vaudeville are now offered. The program for the first half included: Friedlander Brothers, Wilhelmine Bowman, and the Wakahama Japs.

### WESTERN LEAGUE PRESIDENT TO ENTER VAUDEVILLE.

Webster City, Iowa, Nov. 28.—Dick G. Cooley, president of the Topeka, Kan. club of the Western League, has deserted baseball for the vaudeville stage. He has transferred his Topeka franchise to the business men of that town. Mrs. Cooley has had some vaudeville experience and the two will form a team. Cooley formerly played in the National League, which he left to become a manager in the smaller league.—Geo. C. Tucker.

### Congress Objected to Bob.

Count von Mourik de Beaufort has been ousted from a second Chicago hotel. The Congress jumps into the limelight this time. It appears from the testimony that the hotel objected to the count's dog Bob and not to the individual, either as count or actor.

## Fables in Vaudeville No. 28

### "The Invader Who Finally Won on Her Merits"

By FRANCIS OWEN of Owen & Hoffman

ONCE upon a TIME there was a COMIC OPERA STAR who invaded VAUDEVILLE and got by on her reputation. Was very cheery at first and "Paulined" herself into the belief that it was her voice and talent that was pulling down the big BUNCH. Property men were kept busy waiting on just HER and stage managers got called down in every house because they wouldn't CHANGE the paper on dressing room walls to MATCH her COMPLEXION. She was awful good to her DOG, though, and her HUSBAND often wished he had an appetite for DOG biscuits and could look CUTE in a collar and chain, so he could get a KIND word once in a YEAR. Managers knew she was a LIME but jollied her along because her name added TONE to the three-sheet and people came to see how bad she really was, without HARRY SMITH'S lyrics or VICTOR HERBERT'S music. She began to "die" so often that failure was a regular fixture around the house and was WELCOMED like the poor relation we OWE favors to. The curtain came when the Star was filled in—on an off week—at a small country town in Michigan, where they expect more for a Dime than the boy buying his first box of candy. No one had ever heard of HER here, not even the manager and she had to dress with the other Lady Vaudevillians, like an ordinary single. There was no big ORCHESTRA to help her along; no one with the glad MITT and no boosting in the village paper. For once the GREAT ONE stood on her own two little TOOTSIES and, like Bertha, the Sewing Machine Girl, faced the "Crool" world alone. The unfeeling Stage Manager placed HER way UP on the bill and people were actually COMING in as she WALKED on for her first song. The orchestra did its WORST, and as she heard her introduction MURDERED she wondered why the Police did not interfere. Before her second number was over she knew how Eliza felt when she crossed the ice in her bare feet and heard the baying-of-the-dog Act in the distance. The Manager came back with a worried look and asked if she got the SALARY because she was a SISTER of some one in the OFFICE, or did she BET some AGENT half a week's salary he could not book her at THAT figure. Vainly the Husband tried to explain that in the City Madame was a great Star and drawing card. The Manager replied that HE was not in the city; he was in the COUNTRY, where MERIT alone was recognized and paid for. That night, Madame, her Fido, a Maid, three trunks and a husband climbed on a "Choo Choo" for the BRIGHT lights, and the Maid hardly dared to draw the breath of Life, so great was the Madame's WRATH at being "Shut" like a common performer. The day came, though, when the Husband BLESSED the country manager for the dirty deed. It aroused all of the Madame's fighting spirit to make good on a VAUDEVILLE basis and made her more tolerant of others. She even grew so she could laugh at the CLOSING incident and say it was the BEST thing that ever happened her. She began to STUDY VAUDEVILLE methods of making good in ONE without a big chorus to back you up and was so SUCCESSFUL that even RAY COX was given a run for her money, when they were hooked up on the SAME bill. Madame is now singing Rag Time songs, telling little stories that go over, and when called upon to do so, drops back into Opera and sings "by special request" Mendelsomms Concerta in Colorado Maduro, entitled, "I'd Like to Go Back to the DEAR OLD HOME—the City is so full of Blondes."

MORAL

A house built on a HIGH BLUFF ATTRACTS lots of attention, but also catches ALL the STORMS

MORAL



# RELIABLE RECORD OF VAUDEVILLE ACTS

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

### HARRY TIGHE & CO.

Billing—Comedy Sketch with Music.  
Class—"B." No. 521. Time—20 Minutes.

Seen—Majestic, Chicago, Nov. 28, 1910.  
Place on Bill—Sixth in Eleven-Act Show. Number of men 1; number of women 1.

Scenery Required—One (two minutes); Four, parlor (16 minutes); One (two minutes).

Remarks—Harry Tighe has a novel little skit which will be welcomed by managers as it opens and closes in one, giving opportunity for a full stage act to follow it at the Majestic. It shows Tighe in one singing a song about a girl who holds his attention on Thursday nights. The first verse rendered, he exits and is next shown at the home of the girl (Lucy Monroe). They make love, sing (with Tighe at the piano), and finally quarrel. The last scene in one shows Tighe on his way home and rendering the second verse about the girl he no longer goes to see on Thursday nights. Conversational numbers between Mr. Tighe and Miss Monroe are nicely done.

### ARNOLDO'S LEOPARDS.

Billing—Animal Act.  
Class—"B." No. 527. Time—20 Minutes.

Seen—Sittner's, Chicago, Nov. 28, 1910.  
Place on Bill—Closing Six-Act Show. Number of men 1; number of leopards 5; number of jaguars 2.

Scenery Required—Full Stage, Special set.

Remarks—An audience could hardly desire a more sensational offering than Arnoldo provided Monday night. One of the leopards is said to have been new to the act and to have worked but three days. At any event it opposed the trainer in such a way as to make theater-goers sit up and take careful notice. The routine consists mostly of pyramid building on platforms fastened to the steel cage. One leopard leaps from one side of the enclosure to the other and alights on a movable globe, a feature receiving deserved applause. Having a jaguar leap through a hoop, held as high as the trainer can reach, is another sensational accomplishment. Arnoldo's Leopards is this week's headliner at Sittner's and fills the bill most satisfactorily.

### FOUR REGALS.

Billing—Display of Strength.  
Class—"B." No. 519. Time—11 Minutes.

Seen—Plaza, Chicago, Nov. 27, 1910.  
Place on Bill—Opening Six-Act Show.  
Scenery Required—Full Stage (Special).

Remarks—A large fellow holds an iron ball weighing 112 pounds in his teeth, letting it rest on his breast, and bends an iron rod by striking it on the ball. Later he holds an anvil, weighing 300 pounds, in the same way, and two other men strike hard blows on it. Worked around these tricks are a number of difficult tests of strength, running a great deal to teeth work. There is a pretty setting showing a blacksmith shop where three swordsmen come to get a weapon repaired. The smith is asleep and they do their own work, awakening him, when the feats of strength are naturally introduced. It is a new act around Chicago and is said to have come off of the Pantages circuit.

### DOC WHITE.

Billing—Songs.  
Class—"B." No. 524. Time—12 Minutes.

Seen—Majestic, Chicago, Nov. 28, 1910.  
Place on Bill—Eighth in Eleven-Act Show. Number of men 2.

Scenery Required—Velvet Curtain in One.

Remarks—Doc White must have changed his offerings after he was billed at the Majestic. The program had him down for a monologue and he did nothing but sing. He appeared in full dress suit, with white gloves, and sang a ballad, with accompaniment from a chap at piano on stage. Doc next sang a comic opera song and the words were funny enough to score if the baseball pitcher had looked more like a funeral than he did. Doc's friends were there in great numbers. There was plenty of applause for a speech, but he was too modest to make one.

### SNYDER & MILLER.

Billing—Songs and Talk.  
Class—"F." No. 518. Time—15 Minutes.

Seen—Erie, Chicago, Nov. 25, 1910.  
Place on Bill—Next to Closing.  
Scenery Required—Street in One.

Remarks—When seen at the second show Friday night, Snyder & Miller failed to get any applause worthy of mentioning. As the show ran that time it would have been much better to have placed Paul Bauwens next to closing. Snyder & Miller attempt more than they can do. Entertaining with songs and talk is no easy matter, even in ten and twenty cent houses, and old jokes served up as Snyder & Miller offer them do not make an act which will add value to a program. The lady makes a fine appearance.

### GRACIE EMMETT & CO.

Billing—"Mrs. Murphy's Second Husband."  
Class—"B." No. 520. Time—21 Minutes.

Seen—Plaza, Chicago, Nov. 27, 1910.  
Place on Bill—Third in Six-Act Show. Number of women 2; number of men 2.

Scenery Required—Interior in Four.

Remarks—"Mrs. Murphy's Second Husband" was introduced Sunday afternoon under circumstances far from favorable to preserving the reputation of the sketch as "one round of continuous laughter." There was a very small audience at the Plaza and, while it was amused, there was none of the riotous laughter that the playlet generally receives. The "Second Husband" is not nearly so funny as some of them Miss Emmett has offered, and this fact may have counted. Miss Emmett is always amusing and May Helton, as the daughter, and Ben J. Miles as the son-in-law, were satisfactory.

### ANNETTA LINK.

Billing—Songs and Dances.  
Class—"E." No. 525. Time—8 Minutes.

Seen—Columbia, Chicago, Nov. 28, 1910.

Place on Bill—Opening Five-Act Show.  
Scenery Required—Full Stage (6 minutes); one (2 minutes).

Remarks—A song explaining the difficulty of finding a real nice girl is used to open. The rest of the offering consists of dancing—a Spanish dance requiring full stage, and a buck finish closing in one. Miss Link was liked fairly well at the Columbia.

### JESSIE BROUGHTON.

Billing—Musical.  
Class—"B." No. 530. Time—12 minutes.

Seen—American Music Hall, Chicago, November 29, 1910.  
Place on Bill—Fifth in Eighteen-Act Show.

Scenery Required—Full Stage, could work in Two.

Remarks—Jessie Broughton and Dennis Creedon did remarkably well Tuesday night when it is taken into consideration that theirs is a straight musical offering without either rag or comedy. Miss Broughton plays the piano and sings; Mr. Creedon sings and plays the violin. Miss Broughton has a pretty contralto voice and pleases at all times. Mr. Creedon is a good singer, who does not look at home in full dress.

### GEO. FELIX & BARRY GIRLS.

Billing—"The Boy Next Door."  
Class—"B." No. 522. Time—17 Minutes.

Seen—Majestic, Chicago, Nov. 28, 1910.  
Place on Bill—Fifth in Eleven-Act Show. Number of men 1; number of women 2.

Scenery Required—Four, parlor (14 minutes); One (3 minutes).

Remarks—George Felix is just as funny as ever. He is one of the best entertainers of the vaudeville stage. Last season he offered the same skit with Lydia Barry and the Barry girls. Lydia Barry is absent from the cast this season, but Mr. Felix and his sisters have retained the laughing value of the act to such an extent that she is not missed.

### JACK ARK.

Billing—Diabloist.  
Class—"B." No. 532. Time—9 Minutes.

Seen—American Music Hall, Chicago, November 29, 1910.  
Place on Bill—Eleventh in Eighteen-Act Show.

Scenery Required—Full Stage.

Remarks—It would seem impossible to make up a full act of diablo spinning, but that is what Jack Ark has done and the interest never lags. Placed in the middle of the American bill, opening the second half, he scores. Ark has excellent control of the spools and shows something new in having them "loop the loop," do a "seven loop loop" and make one run from the stage to a position in the rear of the auditorium near the spotlight. When it comes to straight spinning, Ark cannot equal Will Cromwell and possibly others. Ark speaks excellent English to be a foreigner. His announcements, aimed to be comedy, do not go very well.

### GARCIA.

Billing—Shadowgraphs.  
Class—"B." No. 431. Time—12 minutes.

Seen—American Music Hall, Chicago, November 29, 1910.

Place on Bill—Seventh in Eighteen-Act Show.

Scenery Required—Full Stage.

Remarks—Garcia brings something new in shadowgraphs. He works in front of a screen so that the audience can see just how it is done. Placed in a prominent place at the American, only three or four acts brought bigger applause. A pantomime, such as has been presented by other artists in the same line, is enjoyable. Figures which did juggling stunts caught the fancy of the audience as did his animals. The offering is built with an idea of comedy and is excellent entertainment which will be welcome on any bill.

### EVA FAY.

Billing—Mystery Act.  
Class—"B." No. 517. Time—20 Minutes.

Seen—Casino, Chicago, Nov. 24, 1910.  
Place on Bill—Closing Six-Act Show.  
Scenery Required—Full Stage.

Remarks—Preceding the act proper, and occupying time not included above, is an announcement followed by the distribution of writing tablets, taking up nine minutes. The act proper is along the same lines as similar offerings, except that Eva Fay is disposed to "kid" her audience. While she is very broad, with almost insulting remarks, she does not pass the line of showmanship, and has probably witnessed Albin's performance at some time or other. Her manager claims nothing for her, not even originality.

### MUSICAL COATTAS.

Billing—Musical.  
Class—"D." No. 516. Time—15 Minutes.

Seen—Casino, Chicago, Nov. 24, 1910.  
Place on Bill—Fourth in Six-Act Show.  
Scenery Required—Full Stage.

Remarks—This act may pass in small towns; it is way behind the city standard. The jokes have been heard before, and the selections are old ones and are played on instruments which are no longer novel—with the exception of a wheel arrangement such as is used by Bi-m-m, B-o-m-m, B-r-r. "The Glow Worm," "I Love You in the Same Old Way," and "Old Black Joe," are played, and between selections there are jokes equally as ancient.

### BURBANK & DANFORTH.

Billing—Musical.  
Class—"D." No. 529. Time—12 Minutes.

Seen—Erie, Chicago, Nov. 28, 1910.  
Place on Bill—Third in Five-Act Show.  
Scenery Required—Full Stage.

Remarks—It may be concluded that this is a new act in Chicago, for the lady took an encore at the third show Saturday night, which was not forced; artists better acquainted would probably have cut. It is an act which Chicago offices should keep going. It consists mainly of offerings on brass instruments. The lady stands out by a violin solo, splendidly done. The only other departure from brass is when the man plays a saxophone while she plays French horn.

### ZIEGUNDER QUARTET.

Billing—Musical.  
Class—"B." No. 533. Time—13 Minutes.

Seen—American Music Hall, Chicago, November 29, 1910.  
Place on Bill—Fourteenth in Eighteen-Act Show.

Scenery Required—Full Stage; could work in Two.

Remarks—Three men play piano, violin and cello and a woman sings. She is first heard off stage and after an instrumental number gives each musician a solo, practically, she returns and sings two songs in the view of the audience. All of the selections are classical and classy, as far as vaudeville goes.

## THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

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

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

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

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

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

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

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

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

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

### COUNT DE BEAUFORT.

Billing—Songs and Talk.  
Class—"XX." No. 534. Time—10 Minutes.

Seen—American Music Hall, Chicago, November 29, 1910.  
Place on Bill—Thirteenth in Eighteen-Act Show.

Scenery Required—Street in One.

Remarks—Count de Beaufort is in his second week at the American Music Hall and still holds a prominent place, well down in the program; Kara is supposed to be the greatest juggler in the world and he is moved well up on the bill for his second week. Count de Beaufort makes a pretty fair vaudeville entertainer. Being "good" depends a great deal on reputation and if publicity makes reputation, the fortune seeking nobleman has it. He opens with a song which might be a bid for a sweetheart. He then talks about his dog, introducing "Bob." During his chat he gets to discussing faithfulness of a dog friend and just as the audience begins to get sentimental he turns what is being taken for an actual experience into a "big tale" for comedy. The Count follows this with a song about Chicago maids and after throwing roses to the ladies in the front rows cakewalks off stage.

### BOYLE BROTHERS.

Billing—Hoop Rolling and Juggling.  
Class—"XX." No. 528. Time—8 Minutes.

Seen—Erie, Chicago, Nov. 28, 1910.  
Place on Bill—Opening Five-Act Show.  
Scenery Required—Full Stage.

Remarks—The Boyle Brothers were seen at the third show Monday night and may have cut their act a little. Considering the small stage it would be unfair to give them a classification, but a more satisfactory offering is seldom seen at the Erie theater. One works straight and the other makes up as a tramp. They work rapidly and do the usual routine nicely. By way of novelty the comedian juggles cannon balls and catches them at the back of his neck. Both manipulate the hoops and handle Indian clubs skilfully.

### EXCELA & FRANKS.

Billing—Bag Punching and Contortion.  
Class—"C." No. 526. Time—13 Minutes.

Seen—Columbia, Chicago, Nov. 28, 1910.

Place on Bill—Third in Five-Act Show.

Scenery Required—Full Stage; could close in one.

Remarks—Mlle. Excelsa and Jessie Franks are two attractive women who have evolved an entertaining routine of bag punching and contortion. At the opening both display excellent control of aerial bags, and being gowned in blue hobble-skirts attract attention for appearance and ability. Following a lively opening, Mlle. Excelsa does some feats of contortion on a small elevated stage which are made the more interesting by her use of rings and so manipulating them that her tricks seem the more wonderful. Miss Franks individual contribution consists of masterful control of revolving, target and aerial bags. A change of costume is made so that the finish presents them in similar attire for a floor finish. The act is one which can be depended upon to please.

### NELLIE NICHOLS.

Billing—Comedienne.  
Class—"B." No. 523. Time—14 Minutes.

Seen—Majestic, Chicago, Nov. 28, 1910.  
Place on Bill—Next to Closing.

Scenery Required—Olio in One.

Remarks—Nellie Nichols makes no change of costume in her repertoire—she simply sheds. First the coat is left off, then the hat, etc. The audience applauded warmly after her third number until she assured those in front that she knew no more. Her first song is "That Beautiful Rag." Her second is "When Grandma Was a Girl," but she sings new verses at the start and it is hardly recognized for a time. Imitations make up her third number, worked into the form of a song. Nellie Nichols is one of the very best singing comedienne going.



**OWEN AND HOFFMAN  
ENTER PRODUCING FIELD.**

Owen & Hoffman, whose successful acts, "The Green-Eyed Monster," and "The Benediction," have met with such a hearty welcome wherever shown in vaudeville, have entered the producing field.

Mr. Owen, whose work is too well known in vaudeville to need comment here, is also the author of all his own acts, as well as "The Fables in Vaudeville." He is also the author of "The Dreamer"; "The Closing Circle"; "Mr. Fogg from London"; "The Angelus"; "The Village Fool," and many other acts. Under the firm name of The Owen-Hoffman Players, the team will produce all the acts that Mr. Owen has written as well as some new ones now in the process of construction. Each act will be equipped with everything that goes to make a first class production and the firm will also co-operate with local managers in seeing that special press matter is furnished as well as other advertising matter to boom the coming of the act.

The team has leased offices in the Crilly Building, 167 Dearborn street, Suite 216, Chicago, Ill., and have placed Arthur H. McKechnie in active charge of their business. Mr. McKechnie is a well known newspaper man, for years being employed in New York by the Associated Press and The New York Herald. He has also been connected with many theatrical enterprises.

**BIG VAUDEVILLE THEATER  
FOR WILKINSBURG, PA.**

(Special to The Show World.)  
Wilksburg, Pa., Nov. 30.—Wilksburg is soon to have a thoroughly modern vaudeville theater, as the outcome of the purchase by Richard A. Rowland of the Anna B. Weinman property, 84x132 feet, on Wood street, between Ross and Penn avenues, for \$116,000. Title to the property was secured by Mr. Rowland a few days ago, and he is having plans made of a fireproof theater that is to cost \$60,000. The building will cover the entire lot, will be two stories and the theater will have a seating capacity of 1,500. On the first floor front will be three store rooms and the theater entrance. The theater will be so arranged that it can be used for regular theatrical productions as well as vaudeville. It is to be a popularly priced house and will be the first modern playhouse in Wilksburg. Mr. Rowland, who now conducts a moving picture show in the building covering part of the Weinman lot, will transfer that show to another location as soon as work on the new theater is to be started next February.—**Maurice B. Crone.**

**TWO ACTS ARE CONFUSED  
AND QUITE NATURALLY.**

"The Diamond Comedy Four seems to labor under the impression that the Diamond Four is infringing upon their title," remarked Tom Brantford the other day when his attention was called to a communication from them. "The act I manage is the Diamond Four and in no way conflicts with the other. Whenever my act has been billed as the Diamond Comedy Four it was through an error of the house and one which we have made every endeavor to avoid. Cris Sorrenson, who is the feature of this act, was a member of the original Diamond Comedy Four and it is a natural mistake on the part of the management."

**"THE DERELICT" CENSORED  
IN NEW ORLEANS THEATER.**

(Special to The Show World.)  
New Orleans, Nov. 28.—Objections were taken to the Frank Sheridan sketch, "The Derelict," when it was presented at the American Music Hall last week. Mayor Behrman was told that there were many representations in the sketch which were offensive to the public morals and addressed a letter to Manager J. Cowan directing him to discontinue such objectionable representations. The manager replied that the sketch had been censored after the Monday afternoon performance at the theater.

**S. & C. Get Another House.**

Hot Springs, Ark., Nov. 29.—The Princess will secure its bookings from the Chicago office of Sullivan & Considine, beginning next week. S. & C. take the house from the Interstate.

**PROF. W. H. VAN DORN AND CO.  
PRESENTS  
THERMOS-ARKTOS  
"THE SNOWBALL ACT"  
Playing U. B. O. Time**

**An Original & Sprightly Offering  
MLLE. JESSIE  
EXCELA & FRANKS  
THE PHYSICAL CULTURE GIRLS**

**WM. MORRIS DOUBLES  
THE LENGTH OF BILLS**

**Springs Something New in the Houses Under His Control—  
A Popular Innovation**

William Morris, Inc., has changed the policy of the leading houses under his control to what he calls a "twenty-two act" show. In reality there is not this number as pictures, illustrated songs, overture and possibly intermission are included as "acts."

The new policy began at the American Music Hall in Chicago this week and will be continued. It has proven a good business getter both in New York and Chicago.

The change of policy was likely due to the high salaries of headline features. Instead of offering eight or ten real big features the Morris houses will now offer more acts and fewer of them costly features. Another possible reason for the change of policy is that Morris has more acts under contract than he has houses.

The inauguration of the new policy at Chicago was marred a little by having some off-color acts on the bill. Lee Kohlmar had an offering styled "The German Servant Girl," which was withdrawn from the bill Tuesday owing to complaints being registered.

Of the eighteen acts seen at the American Music Hall Tuesday night four have been seen at the outlying family theaters in Chicago at cheap prices—Will Van Allen, Foster and Foster, Geo. W. Day, and Austin Brothers. Of the eighteen acts, eleven have more or less comedy, which contributes greatly to the value of the bill. Of these Austin Brothers, Mason & Bart, Joe Welch, Cameron & Gaylord, Kennedy & Rooney, William Dillon, Garcia, George W. Day, Foster & Foster are well known as laugh producing offerings. Kara and Will Van Allen have many laughs in their acts and the Count de Beaufort could be called a comedy act without straining the truth.

Of the eighteen acts, four use a piano on stage—Foster & Foster, Jessie Broughton, Kennedy & Rooney, and the Ziegander Quartet. Of the list four are acrobatic, two dancing, three monologs, and two black face.

The arranging of these big bills is not an easy matter for the booking agent, for conflicts are very likely. The use of a restaurant setting by Will Van Allen and again by Kara, with only an illustrated song between, is the only

really bad feature in the makeup of the present bill.

**The Program.**

7:30—Will Van Allen opened the show, awakening little enthusiasm, although there was about a half house.

7:39—Charles King sang "Under the Yum, Yum Tree," with pictures.

7:44—Kara offered his juggling act, cut down a little from last week, and made a hit.

7:58—The show dropped down a little for La Petite Mignon, who offered imitations.

8:08—Foster & Foster made things a little livelier for a house now almost filled.

8:20—Jessie Broughton brought the enthusiasm up to a point almost where Kara had it.

8:32—George W. Day pleased a packed house by this time.

8:45—Garcia used twelve minutes of time most agreeably.

8:57—William Dillon sang three songs with his usual success.

9:06—Kennedy & Rooney took fifteen minutes when eleven or twelve would have shown them to better advantage.

9:21—Melzetti Troupe offered wonderful acrobatic stunts.

9:29—Intermission.

9:43—Jack Ark held the attention with diablo spinning.

9:52—Cameron & Gaylord, welcomed by admiring friends, made a splendid impression.

10:05—Count de Beaufort exhibited himself.

10:15—Ziegander Quartet offered a refined act which made a big hit at that house.

10:28—Joe Welch came on stage with two kids who added considerable to his offering.

10:45—Mason & Bart presented a comedy bar act which was laughable. It is likely that only one of the team is a bar expert but that is never noticed, so cleverly have they arranged their routine.

10:54—Bliss Trio fooled many of the audience into believing that one of the dancers was a girl.

11:03—Austin Brothers did the best they could to hold a tired audience.

**In Other Cities.**

New York, Nov. 30.—The third week of the "twenty-two acts" policy at the American sees crowded houses. Charles A. Bigelow, Mizzo Hajos & Co., are headliners; fair. Ross & Fenton score

with "Just Like a Woman." Juliet & Cliff Gordon duplicated former successes at that house. Haroldi, a violinist, pleased. Karno's "A Night in an English Music Hall"; good. "Scrooge"; very good. Other acts are: Pullman Porter Maids, Watson & Watson, Fields & Coco, May Ward, Joise & Willa Darrows, La Freya, Fred Rivenhall, The Watermelon Trust, Ed Foster and dog, Brothers Carpati, Loretta Boyd and Sisters Daly.

The "twenty-two acts" policy of Morris is looked upon by many as the final advance of a desperate battle.

Cincinnati, Nov. 30.—The Orpheum, which has passed into the control of William Morris, is offering the big shows this week.

**COLORED MUSICAL STOCK  
NOW AT THE PEKIN THEATER.**

Mott's Pekin Theater, which has been gradually shifting from vaudeville to productions, has completely effected the change of policy and now has "A Night in New York's Chinatown," which is expected to run for at least three weeks. Business was good last week when the policy went into effect. It is an entertaining offering and the stock company introduces a number of clever colored artists. J. A. Shipp writes and produces the plays and Jerry Mills stages the dancing numbers. Tom Brown has the most prominent part as the majority of the straight work falls on him. He appears in the Chinese character, on which his reputation is founded, for a portion of the second act and with the assistance of J. A. Shipp, Charles Gilpin, and Jerry Mills presents an incident in Chinese life in New York which is interesting and artistically done. There are eleven numbers in the show. One of the cleverest is "The Gay White Way," led by Misses Maggie Davis, Katie Jones, and Daisy Brown. They present the most advanced idea of the show girl type and sing and dance charmingly. W. H. Elkins displays a beautiful voice in a solo and as the leader in a trio. Esmeralda Statham sings "Lovie Joe," Goldie Crosby "That Heavenly Rag," and Fanny Wise "To-do-lo Rag," and all make hits. Between acts one and two Will Hart entertained last week and was at a disadvantage as the musical comedy outshines his individual contribution in the way of vaudeville. There is a chorus of ten girls.

**VAUDEVILLE NOTES.**

Ed Meredith and dog, "Snoozer," are playing W. V. M. A. time.

The Verdi at Thirty-fifth and Archer, Chicago, is playing six acts since the opening of the new Archer theater. The first half of last week displayed a strong bill, including Mandarilla's Band, Charles D. Weber, Ray Crocker and Picks, The Kinsners and Sieboro's Seals and Sea Lions. The house is booked by W. K. Buchanan.

Hardie Langdon opens shortly for a twenty-two weeks' tour of the Sullivan & Considine circuit.

**REPORTS ON ACTS NOW IN CHICAGO**

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

**Apdale's Circus**—On third at the Majestic with an interesting animal act.

**Bowers, Walter & Crocker**—On seventh at the Majestic and one of the big hits of the bill.

**Burkhardt, Maurice**—On next to closing at the Lyda first half; character songs; pleased.

**Baeaino Brothers**—On third at the Grand first half; fair.

**Barrington, Sam**—On third at the Ashland first half; ventriloquist; fair.

**Bondi & Tilson**—Closed the show at the Ashland first half; musical; good.

**Faye, Miller & Weston**—On fourth at the Majestic; songs and dancing; pleased.

**Budds, Aerial**—On second at Sittner's; good.

**Decotret & Bego**—On second at the Apollo first half; songs, talk and dancing; fair.

**De Trickey, Coy**—On next to closing at the Grand first half; Manager Walter Meakin reports her "very good."

**Eagle and the Girl**—Closed the show at the Apollo first half; liked.

**Girard & Gardner**—On fourth at Sittner's; good.

**Gibson, J. W.**—On next to closing at the Columbia first half; songs and talk; pleased.

**Green, Jimmy**—On second at the Erie first half; singing comedian; liked at that house.

**Hatch, Warren & Co.**—Closed the show at the Erie first half; comedy sketch; gets laughs.

**Hennings, The**—On third at the Lyda first half; one of the biggest laughing hits ever at that house. Manager George

H. Hines says it comes next to Thomas Hoier & Co., as to laughs.

**Haney & Long**—On next to closing at the Erie first half; singing, talking and dancing; a new act in Chicago and one which will long be welcome in these parts.

**Kramer & Willard**—On next to closing at the Lyceum first half; comedians; good.

**Keens, Four**—Closed the show at the Grand first half; singing; good.

**Kleist, Paul**—Removed from next to closing at the Plaza; good.

**Loretta's Models**—Closed the show at the Lyceum first half; posing; good.

**McNeal, Lorine**—On third at Sittner's; good.

**Mintz & Palmer**—On second at the Lyda first half; songs and talk; good.

**Meena-Navarro Trio**—Closed the show at the Lyda first half; acrobatic; good.

**Mills, Prof.**—Opened the show at the Grand first half; good.

**Pope and Uno**—Opened the show at the Lyda first half; good.

**Petram's Circus**—Closed the show at the Columbia first half, and made such a big hit that the house manager held the act over for the rest of the week; it is a new act.

**Rusticana Trio**—On next to closing at the Apollo first half; good.

**Regals, Four**—Removed from opening to middle of the bill at the Plaza.

**Rex's Comedy Circus**—Removed from closing to opening at the Plaza; pleasing.

**Simon, Ryan and Adams**—A new acrobatic act in these parts which opened the show at the Ashland first half; good.

**Santoro, Nick & Co.**—On third at the Apollo first half; pleased.

**Tales of Hoffman**—Closing the show at the Majestic.

**White & Stuart**—On ninth at the Majestic; "Cherie"; good.

**Wagner, Paul**—Opened the show at the Lyceum first half; comedy juggler; pleased.

**Wilmont Sisters and Crane**—On second at the Lyceum first half; songs and dances; liked.

**Wyer, Forest G.**—On third at the Lyceum first half, doing double duty as he is a member of the team of Kramer & Willard; good.

**Williams, George**—On second at the Columbia first half; illustrated songs; applauded.

**Watson, Kate**—Removed from second place to next to closing at the Plaza; comedienne; good.

**Welch & Maitland**—On second at the Grand first half; contortion act; good.

**Warwicks, The**—Opened the show at the Apollo first half; comedy acrobatic; good.

**Wolf & Zodella**—On second at the Ashland first half; pleased.

**Zinell & Boutelle**—Opening the show at Sittner's; musical comedy sketch; fair.

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**OLLIE YOUNG AND APRIL**  
**MAKE A HIT IN NEW YORK.**  
New York, Nov. 30.—Gertrude Hoffman's Revue is headliner at the Fifth Avenue; a big feature. World & Kingston please. Albert Hole scores. Claude and Fannie Usher in "Fagin's Decision"; very good. Belleclair Brothers get applause for feats of strength. Ollie Young and April show their new act and make a big hit. Gordon Eldrid & Co., in "Won by a Leg," win hands down.

**THE CROMWELLS HEAD BILL**  
**AT AMERICAN, DAVENPORT.**  
Davenport, Iowa, Nov. 30.—The Cromwells are headliners this week at the American and deserve the honor, for a more interesting offering has not been seen at the house this season. McLallen & Carson, expert roller skaters, come in for their share of attention. Watson & Dwyer provide a lot of fun. Musical Gerald's prove popular favorites. Plenty of noise is furnished by Ray Crocker and four active pickanninies.

**KELLEY & WENTWORTH A HIT**  
**ALTHOUGH POORLY PLACED.**  
Springfield, Ill., Nov. 30.—Kelley & Wentworth are a hit with "The Village Lockup," although poorly placed on the bill, at the Gaiety. Nadje, a very pretty sight act, is fully appreciated. Howard & Lawrence, singing, talking and piano-log; good. Cullen Brothers, dancers, make the hit of the bill.

**"THE LION HUNTERS" LIKED**  
**AT THE ERIE LAST WEEK.**  
The bill at the Erie theater for the three days ending Sunday, November 27, drew capacity business at most shows and reflects credit upon the house and its booking agent. The feature act was "The Lion Hunter," which has nine people, and is built for amusement such as the Erie audience seeks. Tenderhoa opened with a ring act which made very good at that house. Paul Bauwens followed and scored a big hit. Rowe & Clinton, on third, were liked. Snyder & Miller let the show drop a little, but Whitman & Higgins' "The Lion Hunter," brought the bill back in shape at closing.

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SINGING, IMITATIONS AND VARIE Y DAN I C

**GUS SUN AGREEMENT**  
**WITH U. B. O. DISCUSSED**

**C. E. Bray Back from New York Where He Confabbed With Vaudeville Leaders**

C. E. Bray returned to his office in the Western Vaudeville Managers' Association Monday, after spending Thanksgiving in New York City. He went east to discuss in connection with Gus Sun the booking agreement Mr. Sun has with the United Booking Office. Everything was arranged to the satisfaction of all parties concerned. "I don't know that the Western Vaudeville Managers' Association has ever been so strong as at the present," remarked Mr. Bray, the general manager, when discussing the present situation. The Association was never

so prosperous before and there never was so much harmony as at present. Certain changes came along as a matter of course, new houses are constantly coming in and the theaters occasionally change hands and fall out. The Verdi theater, which is in the hotbed of opposition at Thirty-fifth and Archer, switches to Association bookings next week. Kerry Meagher will have the house on his books. The new house at Peoria, Ill., which will be called The Orpheum, will be ready to open about February 1. It will be a magnificent theater.

**JOS. K. WATSON FINED**  
**FOR "CALLING" GIRLS**

**Elinor Gray Reported to Have Claimed She Could Send to Jack Burnett for Money**

Pittsburg, Pa., Nov. 29.—An act not down on the programme was portrayed by two members of the "Lady Buccaneer" burlesquers, appearing at the Harry Williams Academy last week, in Alderman Kirby's office at 1107 Penn Avenue, when Mrs. Grace Burnett, known on the stage as Elinor Gray, one of the "merry, merry," testified against Joseph K. Watson, principal comedian of the company, on a charge of disorderly conduct and with threatening to "knock off the heads" of the chorus girls.

show appearing in Kansas City and that she could get any amount from him by telegraphing. Mrs. Burnett said that she then left the stage in a rage and after changing her costume, which consisted of a pair of tights, a pair of earrings, a pleasant smile and several diamonds, wended her way to Alderman Kirby's office, where she made the information. Watson was arrested several hours later and released on his own recognizance until 6 o'clock tonight. Watson said at the hearing that he did not remember calling the lady names, but if he was guilty of the offense he was sorry and would beg the lady's pardon. He said that he had charge of all the members of the company, which includes twenty girls, and sometimes he might say things to them which he afterwards regretted.

After hearing the testimony Alderman Kirby ordered Watson to forfeit \$1 and costs, amounting to \$6.99, or serve ten days in jail. H. M. Strauss, the manager of the company, paid Watson's fine. He also gave Mrs. Burnett her two weeks' salary in advance, amounting to \$40, and told her that some one wanted her in little old New York.

**CHRISTMAS DINNER AT HOME**  
**FOR HAPPY OTTO KOERNER.**

The "Miss Nobody from Starland" company, which has been playing to big business this season, passed through Chicago Monday, en route from Joliet, Ill., to La Porte, Ind. The company laid here four hours. The route for the next few weeks reached "the people" that day and one of the happiest of the lot was Otto Koerner, who plays Bert Baker's role this season. Koerner lives at Evansville, Ind., and he found the show played there December 25 and 26. "It will be the first Christmas dinner I have had with my mother in fifteen years," he remarked to friends.

Looking like an heiress Mrs. Burnett, who admitted to twenty-two summers and who is a striking blonde, appeared at the hearing wearing diamonds and other finery. She said that she joined the company in New York several months ago and since that day, she declared, Watson has been nagging her and the other chorus girls for not stepping high enough. A low step would cost her five iron men, while other members of the chorus would only have to forfeit a "caser" for a similar offense. Yesterday afternoon, while Watson was delighting the audience with one of his jokes she and several other members of the chorus were waiting in the wings for their cues to appear on the stage to give the audience a real treat. It was then, she testified, Watson walked off the stage and stopping in front of her began calling her names which no chorus girl could stand. She also testified he said he would knock off her head, as well as the heads of several of the other chorus members.

**Theater Narrowly Escapes Burning.**

Webster City, Iowa, Nov. 28.—The Armory opera house had a narrow escape from burning Sunday night. The lighting tank of the gasoline lighting system exploded. It was extinguished, however, before very much damage was done and the 500 people in the house at the time all escaped.—Geo. C. Tucker.

She told Watson then and there that she did not have to earn her bread and butter as a chorus girl, as her husband, Jack Burnett, was the manager of a

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**VAUDEVILLE NOTES.**  
Robert Nome is back in Chicago after a tour of the Walter Keefe time. When asked, in the presence of about a score of representative artists, how "things were going," he replied: "Very good, being a non-rebater."

Irving Cooper is here from New York in the interests of the act he represents and has been making the rounds of the offices.

The Arnesin Brothers, who were booked for a tour of the Sullivan & Considine circuit, got only as far as Butte, as the team "split."

Sidney Brantford left Chicago Wednesday morning for St. Louis, where he takes a position as assistant treasurer of the Empress theater, formerly the Avenue.

Charles Heclow writes from Rochester, Pa., that he has been booked solid by Gus Sun. "My wife, Marie Heclow, has been laying off for a few weeks in Columbus, visiting our three children," he adds. "Mrs. Heclow expects to do a novelty dancing act in one after the holidays with a lady partner. For the benefit of certain busy bodies I wish to say that Charles and Marie Heclow are not divorced. Mr. Heclow is working single and Mrs. Heclow will do a sister act. It is just a business proposition, as we figure we can do better from a financial standpoint."

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# MAXINE ELLIOTT ACTS POLITELY

"The Inferior Sex", at the Lyric, About as Exciting as a Short Story in Munsey's—News of the Week in the Chicago Theaters.

By WILL REED DUNROY

THIS, then, is the yarn of "The Inferior Sex," a thin dramatic fabric in which Miss Maxine Elliott is acting at the Lyric: Charles Winslow, a grumpy fellow who hates women with a fine peevish hatred, is cruising about in a luxuriously appointed yacht completing his book, "The Inferior Sex." He has on board an English valet of the usual type, a Japanese servant, and a conglomeration of sailors of various nationalities.

After the yacht has been away from land some days, Eve Addison is picked up in a small sail boat, faint and half starved, and taken into the woman hater's own and only cabin where she proceeds to get on the nerves of the owner in a manner that is quite delightful. Used to having his own way in everything and very selfish, the presence of the woman is a great annoyance, and the boorish fellow is not above showing his state of mind on any and every occasion.

After much dickerings, it is arranged that the young woman shall occupy the cabin at night and the man has it in the daytime. The young woman, tiring of the monotony of the cruise, which the man will not terminate even to accommodate her, she incites the crew to mutiny, and, in the third act, there is quite an exciting little bit where a few shots are fired, and the crew is overpowered and batted down in the hatches. The woman hater has, in the meantime been wounded in the foot, and this gives the unwelcome stranger an opportunity to minister to the man in such a manner that he has a change of heart all around and finds that at least one woman in the world amounts to something. As the curtain descends on the last act, the woman hater is seen to be eagerly ordering his crew to make for London, where, of course, the two are married and live happily ever after.

The comedy is in three acts and is by Frank Stayton. The scenes are laid on the yacht "The Firefly," the first two in the cabin and the last on deck. Miss Elliott appears in a sailor gown, and only exchanges it once for lingerie and a velvet dressing gown belonging to the owner of the yacht. There is only one woman in the cast. Miss Elliott is charming in the comedy, as she always is, but is called upon to be funny which is a most difficult matter for a pretty woman to be. She puts over some of the whimsical lines with ease and grace, but is not so much at ease in other attempts to be humorous.

Frederick Kerr, who plays the woman hater, does it to the life. He is delicious in the role, and makes it as real as though it were his very nature. Bennett, the valet, is played by O. B. Clarence with great unctious and his work is a constant source of delight. The other members of the cast are adequate, but they do not carry much of the weight of the piece.

A large and fashionable audience viewed the piece Monday night at the opening and laughed pleasantly at the proper times and applauded leisurely when applause was expected and that was not often. The play is a pleasant little diversion and about as exciting as a short story in Munsey's magazine.

## GUY BATES POST APPEARS IN "THE NIGGER" AT McVICKER'S.

"The Nigger," a strong play dealing with the race problem in the South, is the offering this week at McVicker's with Guy Bates Post in the leading role. The piece was offered at the Lyric last season by the New Theater company and created a profound impression. It is a melodrama, but of the higher sort, and it grips and holds the attention wonderfully. The central figure is an aristocratic southern man, who is about to become governor of his state, when he is informed that there is a taint of negro blood in his veins. He then turns his back on the woman he loves, on his political ambitions and all, and goes out to live the life of the black race. There are many poignant points in the play, and to the thinking mind, it makes a strong appeal. It is not a pleasant play, but it is one that stirs the mind and touches the heart. It is admirably acted, and the work of Guy Bates Post is away above the average.

## ROBERT T. HAINES JOINS THE CAST OF "THE SPENDTHRIFT."

Robert T. Haines, a sterling actor, has joined the cast of "The Spendthrift," playing at the Chicago opera house, to take the place of Edmund Breese who has gone east to rehearse in a new play. Mr. Haines went on Sunday night and made a decidedly fine impression, and it seems to be the consensus of opinion that he will be better in the role of the young husband than Mr. Breese. The charge of "The Chocolate Soldier" at

piece is drawing well and the indications are that it will remain in Chicago until after the holidays.

## MAY DE SOUSA WILL COME TO CHICAGO NEXT SUNDAY NIGHT.

May De Sousa, whom Chicago looks upon with some little degree of pride, will arrive in Chicago next Sunday night and begin playing in "The Mayoress," a new musical comedy that will take up its tenancy at the Colonial. Miss De Sousa, who is the daughter of a well

the Garrick for his brother, F. C. Whitney, who is now in London preparing to put the comic opera on there. The piece has been doing a phenomenal business in Chicago, and the company playing on the road has been breaking all records for the season. Miss Alice Yorke, who has been engaged to alternate with Miss Grace Drew in the role of Nadina, has won a personal triumph, and has added greatly to the interest of the opera.

about it. It is said, however, that it is a straight comedy and will not have any chorus girls in it.

Mr. Cohan did not remain very long in the city, but during his stay, he livened things up quite a bit and some of his good money was put into circulation along the local Rialto. Sam H. Harris was also in the city, and both will probably get back to town for the opening Sunday night. Caldwell B. Caldwell is the advance man for the show and he is one of the best in his line. He has already started some publicity schemes that will make the people of the city sit up and take notice.

## FINGER-BOARD TO CHICAGO THEATRICALS

Filling a long-felt want, The Show World offers as a permanent feature the following index of straight tips for amusement seekers. When but one attraction at a house is named that attraction is current and will be found there the following week.

**AUDITORIUM**—Chicago Grand Opera Company in repertoire.

**ALHAMBRA**—"The Midnight Maidens." Next week—"The Great Star and Garter Show."

**BIJOU**—Stock presentation of "Sapho." Next week—"The Great Jewel Mystery," an offering in which the Russell Brothers used to cavort.

**BUSH**—German peasants in a repertoire of plays.

**CHICAGO OPERA HOUSE**—"The Spendthrift," an interesting play of modern life well acted; Robert T. Haines, a sterling actor this week joined the cast.

**CRITERION**—"Sidetracked." Next week—"Sapho"; this hectic drama made good at the Bijou during the week.

**COLLEGE**—"The Lion and the Mouse," played well by a nicely balanced stock company. Next week—"Going Some," with Johnny Evers, the ball player, in the cast.

**COLONIAL**—"Our Miss Gibbs," a dull musical comedy. Next week—"The Mayoress," a new attraction with May De Sousa featured.

**CORT**—"The Seventh Daughter," a play that deals with spiritualism and its effect on modern life; interesting. Next week—"Two Men and a Girl," an old musical comedy made new.

**CROWN**—"The Soul Kiss," a naughty show. Next week—"The Rosary," an interesting drama with a religious tinge.

**EMPIRE**—Sam T. Jack's show. Next week—"The Passing Parade."

**FOLLY**—"Jardin Paris Girls." Next week—"The Lady Buccaneers."

**GARRICK**—"The Chocolate Soldier," a buoyant comic opera with gorgeous music and stage settings, sung by a splendid company; Alice Yorke and Grace Drew alternate in the prima donna role.

**GLOBE**—"Our Friend Fritz" met with moderate success. Next week—"The Smart Set," an attraction that has met with popular favor in Chicago on numerous occasions.

**GRAND OPERA HOUSE**—"The City," a forceful melodrama by Clyde Fitch; the acting of Tully Marshall in the second act is nerve tearing; well worth seeing.

**HAYMARKET**—"Brewsters' Millions," a well known play put on by a fair road company. Next week—"The Winning Miss," a Chicago show that had a run at the old Garden theater.

**ILLINOIS**—Otis Skinner in "Your Humble Servant," a play of actor life, with many good features. Next week—Julian Eltinge in "The Fascinating Widow," which comes with the assurance of being unusual in many particulars.

**LA SALLE**—"The Sweetest Girl in Paris," a bright and dashing musical comedy doing good business; Trixie Friganza is the jolly comedienne.

**LYRIC**—Maxine Elliott in "The Inferior Sex." See review elsewhere.

**MARLOWE**—"A Temperance Town," played by a stock company. Next week—"The Lion and the Mouse."

**McVICKER'S**—Guy Bates Post in "The Nigger." See review elsewhere.

**NATIONAL**—"Paid in Full," by a traveling company; good business. Next week—"The Soul Kiss," a mediocre attraction.

**OLYMPIC**—"The Aviator," a bright comedy with Wallace Eddinger as the main funmaker. Next week—"Get-Rich-Quick-Wallingford," a play made from stories of the same name.

**PEKIN**—Negro stock company playing musical comedy.

**PEOPLE'S**—"What," to unusually good business. Next week—"Heart's Desire."

**POWERS**—"The Commuters," a bright comedy by James Forbes, showing the humors of life in the suburbs of a great city.

**PRINCESS**—"The Deep Purple," a melodrama of modern life, acted superbly by one of the best acting companies ever brought together.

**STAR AND GARTER**—"The Robinson Crusoe Girls." Next week—"The Big Banner Show."

**STUDEBAKER**—"The Girl in the Train," a musical comedy with Frank Daniels as the fun-maker; Sallie Fisher, a Chicago favorite, is the prima donna.

**WEBER'S**—"The Phantom Detective," a thriller. Next week—"The Fatal Wedding."

**WHITNEY OPERA HOUSE**—"Lower Berth 13," a farce with music; Dave Lewis is the comedian and Anna Fitzhugh the prima donna.

known Chicago policeman, has been playing in "The Commuters" in New York, with some little success.

## B. C. WHITNEY LOOKING AFTER "CHOCOLATE SOLDIER" INTERESTS

B. C. Whitney, proprietor of the Detroit opera house in Detroit, the Whitney opera house in Chicago, and largely interested in other theatrical ventures, has arrived in Chicago and has taken the charge of "The Chocolate Soldier" at

## GEORGE M. COHAN BREEZES INTO WINDY CITY FOR A FEW HOURS.

George M. Cohan, playwright, song writer, dancer, actor producer, publisher, singer and patriot, was in the city early in the week to make preparations for his new play "Get-Rich-Quick-Wallingford," which will open at the Olympic Sunday night. Mr. Cohan will begin the rehearsals of his new play which is as yet unnamed, in about a fortnight. Great mystery surrounds this new attraction, and the young author is keeping mum

## BIG BUSINESS THE RULE ON THANKSGIVING DAY IN CHICAGO.

Big business was the rule in all the theaters on Thanksgiving Day. Nearly every theater turned people away and every one was well filled. It has been announced that the four Shubert houses—the Garrick, playing "The Chocolate Soldier"; the Lyric, playing Robert Mantell in repertoire; the Princess, offering "The Deep Purple," and the Grand, playing "The City," did a total of \$11,876.75 on the day. Reports from other sources are almost as glowing. Vaudeville was especially well patronized and the big houses were sold out far in advance. The neighborhood theaters also report big business.

## COMEDY THEATER MAY OPEN ABOUT CHRISTMAS TIME.

Herbert C. Duce, western representative for the Shuberts, announces that it is possible that the negotiations which have been hanging fire at the Comedy theater may be in such shape that the house will be opened about Christmas. The first attraction will probably be "The Little Damsel."

## SEVERAL CHANGES ON THE MAP THEATRICAL NEXT WEEK.

There will be several changes on the checkerboard of Chicago theatricals next week. One event of unusual interest will be the arrival of Julian Eltinge in "The Fascinating Widow" at the Illinois. The piece brings a male star to town in a female role. Mr. Eltinge is well known here on account of his female impersonations in vaudeville, and much curiosity has been aroused as to what he will do in this new vehicle.

Bailey and Austin, two well known comedians, will come to the Cort in "Two Men and a Girl," which, by the way, is "The Aero Girl" made over. "The Mayoress," the title of which sounds very much as though it were a suffragette offering, will come to the Colonial and May De Sousa, a Chicago girl will be featured. There will be the usual changes in the circle of theaters that surrounds the heart of the city.

## SAM P. GERSON A REGULAR PRESS AGENT TRUST ARRIVES IN CITY.

Sam P. Gerson, one of the best known theatrical men of Chicago, well known in New York and from coast to coast, has arrived in the city and is doing the press work for "Two Men and a Girl" at the Cort, "The City" at the Grand, and "Mme. Troubadour," which will follow "The City" at the Grand. Mr. Gerson was formerly manager of the Garrick, had the Whitney at one time, and was later one of the proprietors of the Bush Temple. He has a wider acquaintance among the newspaper fraternity of Chicago than any other living press agent, and is therefore, always sure of a big showing. It is possible that "Mme. Troubadour" will be seen in Chicago within a fortnight, and will come in the place of "Marriage a La Carte," which will go into the Casino in New York. Marietta O'ly, who is with "Mme. Troubadour," was formerly well known in musical comedy in Germany. Last season she came to America and made a deep impression in tragic roles, but has now returned to her former sphere of usefulness on the stage.

## STOCK COMPANY ENGAGED FOR THE NEW IMPERIAL THEATER.

Messrs. Klimt and Gazzolo have engaged a stock company for the new Imperial theater on West Madison street and Western avenue, which will open Christmas day with "The Lion and the Mouse." Mr. Gazzolo has returned from New York, and is able to announce the most of the players. The leading woman and the leading man have not yet been engaged, but negotiations are under way for Miss Elinor Gordon, and Albert Morrison. Miss Gordon was formerly at the Chicago opera house when David Hunt conducted a stock company there, and she made a most favorable impression. She was especially good in "The Girl with the Green Eyes," one of the Clyde Fitch plays, and accomplished a per-

(Continued on page 13.)





ROBERT HAINES  
IN "The Spendthrift"  
CHICAGO OPERA HOUSE.

BESSIE DEVOIE  
IN "Our Miss Gibbs"  
COLONIAL.

GUY BATES POST  
IN "The Nigger"

McVicker's



OTIS SKINNER IN "Your Humble Servant"  
ILLINOIS.



FORREST HUFF IN "The Chocolate Soldier"  
GARRICK.

DOROTHY BRENNER  
IN "The Sweetest Girl In Paris"  
LA SALLE OPERA HOUSE



SALLIE FISHER IN  
"The Girl In The Train"  
STUDEBAKER



ADA DWYER  
IN "The Deep Purple"  
PRINCESS.



RUBY FITZHUGH  
IN "LOWER BERTH"  
WHITNEY.



HARRY DAVENPORT  
IN "The Commuters"  
POWERS



EVA VINCENT  
IN "The City"  
GRAND OPERA HOUSE

Photos Grouped by  
Z. A. HENDRICK  
THE SHOW WORLD ARTIST  
CHICAGO, 1910

FACES OF THE CURRENT WEEK IN THE CHICAGO THEATERS

...it is said, however...  
...Cohan did not remain...  
...quite a bit and...  
...money was put into...  
...the local Blain...  
...also in the city...  
...back to town...  
...night... Caldwell...  
...advance man for the...  
...one of the best in his...  
...city started some...  
...will make the people...  
...up and take notice.

BUSINESS THE RULE  
THANKSGIVING DAY IN  
...business was the...  
...theater turned...  
...one was well...  
...and that the four...  
...Garrick, playing...  
...er, the Lyric, playing...  
...in repertoire: the...  
...Deep Purple" and...  
...The City" did a...  
...day. Reports from...  
...most as glowing...  
...usually well...  
...as were sold out...  
...neighborhood...  
...business.

EDDY THEATER MAY...  
ABOUT CHRISTMAS  
...C. Duce, western...  
...for the...  
...possible that the...  
...been hanging...  
...er may be in...  
...will be opened...  
...first attraction...  
...Little Demon."

GENERAL CHANGES...  
THEATRICAL...  
...there will be...  
...board of Chicago...  
...One event of...  
...the arrival of...  
...Fascinating...  
...The piece...  
...female role...  
...know will be...  
...impersonations...  
...curiosity has...  
...he will do in...  
...ey and Austin...  
...ians will come...  
...Men and a Girl...  
...is "The Aero...  
...Mayores," the...  
...very much as...  
...ette offering...  
...and May De...  
...will be featur...  
...changes in the...  
...surrounds the...  
...heart.

P. GERSON A REGULAR...  
TRUST ARRIVED  
...P. Gerson, one...  
...of the...  
...men of Chicago...  
...New York and...  
...arrived in the...  
...work for "Two...  
...Court, "The...  
...at...  
...The City" at...  
...The City" at...  
...was formerly...  
...had the...  
...later one of...  
...ish Temple...  
...ance, among...  
...of Chicago...  
...agent, and is...  
...of a big show...  
...Mme. Troubadour...  
...ago within a...  
...in the place...  
...which will go...  
...ork, Marietta...  
...Troubadour...  
...in musical...  
...season she...  
...deep impress...  
...s now return...  
...of usefulness...  
...in the

COMPANY ENGAGED...  
THE NEW IMPERIAL  
...Kilmi and...  
...a stock...  
...theater on...  
...avenue, which...  
...as day with...  
...Mr. Gerson...  
...and is able...  
...the...  
...leading man...  
...but negotia...  
...Ellinger...  
...Miss Gerson...  
...opera house...  
...a stock...  
...ed a most...  
...especially...  
...Green Eyes...  
...ays, and...

(Continued on page 10)



# THE SHOW WORLD

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

## The Show World Publishing Co.

GRAND OPERA HOUSE BUILDING  
EIGHTY-SEVEN SOUTH CLARK STREET  
CHICAGO

LONG DISTANCE TELEPHONE  
CENTRAL 1577

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**WARREN A. PATRICK**  
Managing Editor.

**ADVERTISING RATES**  
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**SUBSCRIPTIONS**  
(Payable in advance.)  
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On sale at all news stands, five cents the copy.  
Dealers send orders through your news company.  
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December 3, 1910

Yet we doubt not, through the ages one increasing purpose runs  
And the actor's lot is bettered with the process of the suns.

The Chicago stage had been comparatively clean this season until the Chicago Grand Opera Company dragged forth "Salome."

A dramatic critic in Louisville, Kentucky, has a humorous column entitled "Sprigs o' Mint." We suppose it is filled with intoxicating wit.

The soft pedal has been put on the smut song, but the publishers are squealing louder than ever.

We are all much relieved to hear that Ethel Barrymore has not had a tiff with her husband, Russell G. Colt. We now can go on with our preparations for the Christmas issue of The Show World.

Beaufort had a little dog  
And Bobby was his name;  
A waiter kicked the canine, and  
They both came into fame.

This is the time of the year when players are called upon to give their services for charity and they are notably lavish with such services, too. Here is a toast to everyone who aids in the work of providing holiday gifts for the needy and destitute.

Ruth St. Denis is a bankrupt. From her appearance in some of her dances it is a certainty it could not have been on account of the cost of her clothing.

One might almost call Mary Garden's impersonation of Salome a saturnal of art.

Max Nordau once paid his worthy respects to "Salome" and, believe us, they were some respects. Mr. Nordau is often vitriolic but on this occasion he even surpassed himself. Chicago musical critics should read the article in question before they see another performance of the opera.

There appears to be far less high kicking in musical comedy than formerly, but then, how can a chorus girl kick in a hobble skirt?

## Charity Among the Actor Folk

Things derogatory about the stage and its people, almost without number, are told from day to day—and let it be said in passing that only a very small percentage of them is true. Now, however, as Christmas time with its spirit of charity approaches, there is certainly a chance to dwell upon the traits for which the professional entertainer must be admired. The actor is charitable to a degree which surpasses the charity of the man in any other walk of life and this statement, sweeping as it may seem, can not be reasonably disputed.

Just now, with the Christmas holidays approaching, there are calls innumerable for performers to give their services for charitable benefits. There are benefits for orphan children, benefits for those whose lots have been made hard by reason of labor disturbances and benefits for brother performers who have been incapacitated by illness or some other misfortune—and to all these benefits the actor of standing is asked to contribute. He isn't asked to contribute cash but he is asked for his services—an asset which he has every reason to hold as valuable as coin of the realm. And the response which these sometimes despised people of the stage is wont to make to these demands upon their time and vitality is proof conclusive that the actor, more than the man in any other walk of life, is charitable—that the actor constantly thinks of those who are less fortunate than he—that the actor has a heart which is big enough to find place in it for the troubles of every suffering human whose pitiable condition is called to his attention.

The actor, almost without exception, will give gladly of his time and energy to assist in any worthy cause—and in the city of Chicago just at this time this statement must go unchallenged. There are lots of benefits on foot and at every one of them those who have been asked to appear, almost without exception, are programmed. The layman may think that this time and energy which the actor gives doesn't mean a great deal, but a second thought will convince him that the offering is a considerable one. The performer who finds it necessary to do one or more performances of the same role, day in and day out, no matter how thoroughly he be wedded to his art, finds his work palling upon him to an extent and every extra performance which he is called upon to give is a lot harder than his regular performances. That he gives these extra performances for the good of others and without remuneration is a decided point in his favor.

There is a two-fold lesson in the actor's willingness to appear in these benefit performances which are the rule at holiday time. The general public should learn that the people whom they are wont to see perform for them in the country's theaters from day to day are well imbued with the milk of human kindness—that they are not mere creatures of the light and grease paint, and that they are—every man and woman of them—sensible to the fact that they are only a part of a great universe in which everything is ordered for a purpose. The players themselves should learn that it behooves them to uphold the reputation for charitable deeds which players before them have established and that by giving of their time and energy in the sweet cause of charity they are not only benefiting themselves—for every charitable deed has its quick reward—but are establishing the stage as a more legitimate department of the world's endeavors.

The actor is charitable for the reason, perhaps, that he, more than the man in any other walk of life, feels the need of charity in this cold, hard world. There are few successful stars in any branch of the amusement profession today who have not achieved their present standing only after many vicissitudes. Some of the best performers on the stage today can remember the time—and that not so long ago—when they were actually hungry and all of them know that the charity of an audience has more than once saved them lots of embarrassment. The participation in any benefit for a charitable cause can never hurt any performer and the fact that performers give so freely of their talents cannot but be held by the public to be one great point in favor of the modern profession of amusement.

Plays may come and plays may go, but Frank Daniels' curtain speech goes on forever. It is a good one, however, and it is as much a fixture on the American stage as De-Wolf Hopper's recitation of "Casey at the Bat."

There was once a man who said he didn't see why so many men married Lillian Russell.

At any rate it would appear that "The Girl in the Train" is a much more respectable person than "The Girl in the Taxi."

"The Aviator" is going to make some flight—from Chicago to New York. Wallace Eddinger is a good aviator and it is to be hoped that he may alight all right in the eastern metropolis.

Miss Troublemaker has joined a show in New York. If she lives up to her name she ought to make things lively in her immediate vicinity.

It is odd that no one ever thought of putting Edmund Breeze in "The Aviator." If there is anything in a name he ought to be able to make that play go.

From this distance the vaudeville fight as conducted in New York between Morris and Hammerstein looks interesting. It ought to be nuts for vaudeville performers.

Do your Christmas advertising early. Send in your copy at once. The holiday issue of The Show World will bring you big returns.

An evangelist opened a prize fight

## The SHOW WORLD'S ONE BEST BET OF THE WEEK



**Miss Maxine Elliott.**  
You walk in beauty, fair as day,  
A vision of delight;  
You queen it through each changing play  
And rule by beauty's might.

at Akron, Ohio, with a hymn and prayer. It is noted with some little satisfaction that it was not necessary to end it with a dirge and funeral sermon.

There is a rumor extant that Fred-eric Thompson will retire from the show business and go into the business of building airships. It is quite probable that one might lose as much money at the one as the other.

Mme. Tetrzini has just received a nice ante-Christmas present in the shape of a judgment for \$5,000 against Oscar Hammerstein. It takes a pretty big stocking to hold that much money—but then.

The manner in which shows are being rushed to the store house in various parts of the country would seem to indicate that the storage business ought to be a paying one.

It is said that Louise Dresser lost five pounds on her way from New York to Winnipeg. If she keeps on traveling and losing at this rate she will soon be as slim as Trixie Friganza.

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**



# Mary Garden in "Salome" from the Showman's Viewpoint

The Strauss-Wilde grand music-drama, "Salome," has once more been repulsed. After two performances in Chicago, it has come under the ban of the censors and has been withdrawn from the Auditorium stage where it was scheduled for a number of subsequent performances by the Chicago Grand Opera Company. The withdrawal was gracefully made by the directors of the opera company after Chief of Police Leroy T. Steward, at the behest of Arthur Burrage Farwell, president of the Chicago Law and Order League, had declared the presentation unfit from the standpoint of morality and had ordered it "toned."

Mary Garden, American prima donna, who owes her artistic (?) life's blood to Chicago, has taken occasion to "weep for the people of Chicago" because of their lack of appreciation and because of the load they are forced to carry with an "illiterate" chief of police.

A lot of impressionable signors with names which defy pronunciation have added their salt tears to those of the American diva—and all for poor Chicago.

"Salome" has had two presentations in the Windy City and has drawn enormous audiences. Now it has been suppressed in the greatest city of the west, just as it was at the Metropolitan opera house in New York some years ago and in identically the same manner. It would seem, from the showman's standpoint, that this is just as it should be. The promoters have gotten the cream of the business in Chicago—and the value of the property has not been impaired; "Salome" is still a public scandal and can reasonably be expected to "get the money" in other big cities in the country and even for a couple of performances in Chicago at some future time, when the protest is momentarily forgotten.

The discussion of the Strauss-Wilde production with Mary Garden in the principal wiggling—or "wrestling," according to Chief Steward, of the Chicago Police Department—role, has been waged principally among those that the showmen like to call "high brows," but when it is all over and done with, doesn't it seem that the one big result which has been accomplished is the gigantic expose of the fact that brows commonly held to be high are indeed most mighty low?

## ART MEANS MONEY TO GARDEN.

Mary Garden and her artistic (?) associates are weeping for Chicago and "Salome" merely because there is a conflict of opinion as to what is paramount in the success of the performance. The grand opera performers can see only "art"—and they may well see only the art, for if their performances were labelled in any other way the salaries which they are paid might also be relabelled. Chief of Police Steward and his associates in the movement which interests "Salome" have the other viewpoint which makes grand opera and burlesque, and the entire intermediate scale of amusements, merely vehicles for the public's entertainment and recognizes no law which might permit on the grand opera stage something which would not be permitted on the burlesque stage.

The mere narration of facts in the history of "Salome" as a vehicle for the public's entertainment may serve the best purpose for the showing that the "art" in the production is decidedly a negative quantity and that Chief of Police Steward, if he is as "unpolished as a cobble stone," as Mary Garden has said he is, nevertheless has an excuse for the drastic action which he has taken in causing "Salome" to be withdrawn from the Chicago stage.

All objection to "Salome" has been and must be based upon its story, and the discussion of its story at once directs attention to Oscar Wilde who created it. Wilde, whose cleverness as a writer is a much mooted point, created the stage story for use of Sarah Bernhardt and wrote it in French, a language which he used equally as well as his native English. For the groundwork he used a biblical incident which is one of the most objectional, from the modern moral standpoint, in all of sacred history. The biblical story tells how Herod, married to his dead brother's wife, permits his carnal infatuation for his own stepdaughter to induce him to perpetrate what he knows to be a dastardly crime. The bible story, primarily one of hate, lacked the love interest which Wilde deemed essential and he immediately doctored it to suit his needs. The daughter of Herodias who, in the bible story, is made by her insulted mother to demand the head of John the Baptist, in the Wilde version, is accredited with having carnally tempted the prophet and been repulsed to her own utter insult and disgrace.

So much for the creation of the story which Mr. Wilde doctored for "art's" sake. Those who defend "Salome" as a production for the American stage and contend that there is no licentiousness or lewdness in its lines or action can probably explain why this change was made—but the mere "illiterate" man finds this explanation a little difficult.

## THE AUTHOR'S STANDING AS A MAN.

Now as to the man who created the story. Of course this man's "art" and his personality are entirely two different things, but it is only fair to remark that Oscar Wilde, clever as he may have been, was the kind of man that the average American citizen of today would have declined to shake hands with. He is marked as one of the greatest degenerates of his time.

When "Salome" was given its first presentation on any stage it was used in Paris, Mme. Lina Munte appearing in the title role in place of Mme. Sarah Bernhardt, for whom it was written. It attracted the attention of Composer Strauss, recognized as the world's foremost living creator of operatic music. In 1905 a German translation of it was first sung in Dresden. It was received with great acclaim and later proved a big success in other European cities.

Its first American presentation was at the Metropolitan opera house in New York, and after one performance the directors of the opera company, influenced by the protests of the press and not by any police interference, withdrew it. It was later presented at the Manhattan Opera House, in the same city, where Oscar Hammerstein was not so particular as to the stench he created.

Mary Garden, who feels that she has been so deeply humiliated here in

Chicago by the action of the police authorities, appeared in "Salome" in New York and scored her first triumph in the grand opera stage. At the time it was generally admitted that her triumph was primarily the triumph of a dancer and actress and not the triumph of a grand opera prima donna which she is still trying to achieve. Her success in the Dance of the Seven Veils, which is the one thing the Chicago police object to, completely overshadowed anything she had ever done before or has ever done since and so closely identified her with the role that she may well weep as the field for the sensational opera becomes more and more narrow.

## THE NEW YORK DENUNCIATIONS.

When "Salome" was withdrawn in New York city, the withdrawal followed the publication of the most scathing denunciations which have ever been printed, and a few of these denunciations may be of interest at this time: W. J. Henderson, recognized as one of the ablest critics on things musical in this or any other country, had the following to say in the New York Sun:

"Not a single lofty thought is uttered by any personage except the prophet, and it is conceded that none of the other characters can comprehend him. The whole story wallows in lust, lewdness, bestial appetites, and abnormal carnality. The slobbering of Salome over the dead head is, in plain English, filthy. The kissing of dead lips besmeared with blood is something to make the most hardened shudder."

An excerpt from the Outlook, of the issue of February 9, 1907, concerning the withdrawal of the opera is as follows: "The man's (Oscar Wilde's) story cannot be told in any public print, and 'Salome' belongs to his degenerate period. Its principal motive is one which can hardly be made a subject even of conversation between self-respecting men. It does not belong to the region of wholesome passion; it belongs to the region of erotic pathology. The play includes a dance which cannot be characterized accurately in any decent print, the physical motive of which ought to make it impossible for any Occidental woman to look at it \* \* \* Many things that are neither decent nor artistic are popular abroad among certain classes of people."

The New York Evening Post called the performance "a flagrant offense against common decency and morality." The New York Evening Journal likened it to "a dead toad on white lilies." The New York Evening Mail said: "Salome's place is in the library of the alienist. It should be staged nowhere save in Sodom."

## WHY "SALOME" APPEALS.

Here then is a plain statement of the principal appeal in the story of "Salome" as it is told in the blank poem written by Oscar Wilde and set to wonderful music by Composer Strauss; the statement is fairly based on what one might have seen on the stage of the Auditorium in Chicago recently and what the New York reviewers of some three years ago wrote between the lines of their criticisms and didn't care to say in cold type: Salome, patterned after the daughter of Herodias of Bible times, was the beautiful daughter of a vicious woman who had been reared in the belief that her physical charms were irresistible and that everything she wanted was hers for the asking. In the character of John the Baptist she finds a man different from other men whom she has met—a man who refuses to pay her the homage she regards as her due. She carnally desires this man and when repulsed, with a dance which betrays her passion, makes a bleary-eyed, sensuous old king a slave to her every wish and secures the head of the man who has repulsed her. Upon this dead head she exhausts the passionate affection which she had felt for the living prophet who had piqued her with his strength to resist her blandishments.

It is a safe hazard that not one-tenth of those who have been attracted to performances of "Salome" in this or any other country have thought of the story in just this cold-blooded way. The glamor which has been given the thing by the names of a widely known author, a brilliant composer, and pretentious singers has concealed the real thought of the production. No theater-going public in this or any other country is so depraved that it demands for its entertainment the exhibition of wild passions and desires which cannot be discussed in the home where bright lights and crashing music do not intoxicate. The people who first accepted the Strauss-Wilde abortion of "art" wore mental blinders and since that time "Salome" has thrived only because of its sensational appeal to a lower element of society, which, while in the minority, is still sufficient to fill a theater in an occasional large city.

## GRAND OPERA IS AMENABLE TO LAW.

From the showman's standpoint—and grand opera merely provides a show, no matter whether its clientele be called "high brows" or "low brows"—"Salome" has every right to be suppressed. Its presentation is clearly an infraction of the laws which have been made to govern amusements in many of the cities of the United States and an infraction of the laws of public morality and decency which exist everywhere, no matter how lax may be the legal restrictions. Long ago the Columbia Amusement Company, better known as the Eastern burlesque wheel, ruled off the stage in its theaters performances of the kind which Mary Garden gives in "Salome"—and with her established name and "art" stripped from it, Mary Garden's performance would be no better than scores of performances which were given in the old days before society turned to the grand opera stage for the satisfaction of its baser desires and left burlesque to the gentle mercies of the "illiterate" police.

The Show World has had occasion to remark that the stage was becoming better. This was certainly true of the present season in Chicago until the Chicago Grand Opera Company unloaded Mary Garden in "Salome."

The grand final laugh: "Among those seen in the "Salome" audience at the Auditorium last evening were the following: Mr. and Mrs. High Hyphenated Low Brow, etc."

# "A Dead Toad on White Lillies"

THE SHOW WORLD  
ONE BEST  
OF THE W  
Miss Marina  
you walk in beauty  
A vision of delight  
you queen it through  
the play  
and rule by beauty's  
Alton, Ohio, with a  
eye. It is noted with  
attention that it was no  
end it with a dirge  
mon.  
There is a rumor extant  
Thompson will retire  
business and go into  
of building airplanes.  
able that one might  
ch money at the rate of  
time Teirzini has  
ate Christmas  
of a judgment for  
Hammerstein. It  
stocking to hold  
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ing tried to the store  
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ant to indicate that the  
ought to be a paper  
is said that Louise D  
ounds on her way  
to Winnipeg. If the  
relating and losing at the  
soon be as slim as  
EXECUTIVE OFFICER  
THE  
GRAND OPERA HOUSE  
CHICAGO, I. L. A.  
ing Man, Have You a  
ment News. If Sh  
ENERGETIC  
CORRESPONDENT  
WANTED  
THE SHOW WORLD is  
ing representatives in every  
United States and Canada,  
and correspondence is invited  
men of good personal address  
not yet covered by this  
at emergency, who will accept  
these ability who will accept  
mental observers of press op  
and those who will accept  
in their localities. LOCAL  
FITNESS; LIBERAL COME  
FOR FULL PARTICULARS  
BREN A. PATRICK, Manager  
THE SHOW WORLD, C.  
THE SHOW WORLD  
INDEPENDENT AMUS  
NEWSPAPER,  
BY CONTROLLED BY



# METHOD OF SHARK PUBLISHER

## The Net H. Kirkus Dugdale, a Representative of the Game, Casts for the Guiltless Writer of Song Lyrics.

By C. P. McDONALD



**A**S WE before have had occasion to observe, there are music publishers and publishers of music. Perhaps the distinction is not apparent at first blush, and not caring to be equivocal, we hasten to explain that the former accept what they deem meritorious songs or instrumental numbers, publish them at their own expense, and pay the writer or writers a royalty commensurate with the prevailing prices at which sheet music is sold. The latter accept anything possessing merit or entirely void of it, publishing such compositions at the expense of the writer (their fees ranging from \$35 to \$50), and paying little, if any, royalty.

Please grasp the significance of this broad distinction, for this story deals, not with the methods of the legitimate and recognized publisher but with those of that negligible quantity, the so-called "shark," the particular "shark" prompting this story, owing to its pernicious activities, being the H. Kirkus Dugdale Company, which operates a plant at Washington, in the District of Columbia. The "shark"—and we beg to digress long enough to permit of this necessary repetition of something we already have said—preys upon the susceptible beginner in things pertaining to the writing of popular compositions. His advertisements, which appear in numerous periodicals, read something like this:

**"BIG MONEY WRITING SONGS.** Thousands of dollars for anyone who can write successful Words, or Music. Fast experience unnecessary. We want original song poems, with or without music. Send us your work today, or write for free particulars."

**Appeal to the "Easy Money" Man.** Everybody is looking for "easy" money. Almost everybody thinks he or she can write the whirlwind hits of the country if given an opportunity. These advertisements loom up on the horizon as bright as the morning sun, full of hope, full of promise, presaging a glittering opportunity. The mother, with a large family of children and a husband incapable of properly supporting it, sees in these alluring lines a chance to assist her husband in making both ends meet. In her school days she was addicted to writing verses. Here is that golden opportunity for immortality. She writes for "free particulars," and gets them. And that is all she does get that is free. The blushing maiden, the bashful boy, the unfortunate poor, the lovesick swain, the illiterate many—all these have contributed to the well-filled coffers of the "shark"—for it can not be gainsaid that this specie of graft is not lucrative. Any publisher, not himself engaged in the business of taking money for publication of the work of the so-called beginner; any word writer or composer who has met with any degree of success in the publishing field, is free to confess the "shark" publishing business is a shell game of the first water.

### Specific Instance of the Method.

The printed literature of the H. Kirkus Dugdale Company is alluring and convincing—to the "amateur." It purports to expose the foibles and machinations of the unscrupulous big publishers, who "use their name and reputation only as a bait to catch the unsuspecting amateur." And, also, this literature is most entertaining, not only to the amateur, but to the person who understands some of the fundamental principles of the publishing business. It is convincing to the amateur and, by the same token, ludicrous to those "on the inside."

We make these assertions only after carefully digesting the printed matter issued by the Dugdale company. As this matter is not copyrighted and is the property of anyone who cares to squander a two-cent postage stamp for it, we take the liberty of making free use of it in order to avert the charge of prejudice. The following is a choice morsel:

**THE TRUTH ABOUT THE MUSIC PUBLISHING BUSINESS**  
As Conducted by the So-called "Large" Publishers, in New York and Elsewhere, and as Conducted by **THE H. KIRKUS DUGDALE COMPANY**

**(READ CAREFULLY)**  
**WHAT THE SO-CALLED "LARGE" PUBLISHERS IN NEW YORK AND ELSEWHERE ARE DOING.**

During the past year several music publishing firms in New York and elsewhere who have for the past fifteen or twenty years been publishing music and songs, written only by their own staff of salaried writers and composers (with the exception of a very few outsiders), and who, up to a short

time ago, limited their output to from five to twenty new numbers a month, have suddenly started advertising all over the country for song writers and composers everywhere to send them their work. They now accept practically everything which is sent them, and publish hundreds of worthless compositions by unknown writers, for which they charge the writer a good price.

They use their name and reputation only as a BAIT to catch the unsuspecting amateur, who thinks that because they have published successful compositions that anything published under their name is sure to be equally as successful.

Why are they doing this? Is it because the professionals are unable to supply them with any more songs? Is it because they are not making enough money from the numbers their staff and other professional writers send them? No!!! **POSITIVELY NO!!! THE TRUTH OF THE MATTER IS** (as we understand it, and as we have further been led to believe by one of the largest music concerns in the country); these firms are accepting and publishing amateur songs and compositions **EVERY DAY**, merely to try to prevent them from ever becoming popular and to prevent them from being placed on the market and pushed, because they realize that **EVERY SONG WHICH IS PUSHED AND WHICH BECOMES POPULAR INJURES THEIR OWN BUSINESS AND INTERFERES WITH THE SALES OF THEIR "PROFESSIONAL" NUMBERS.** They are working **AGAINST THE AMATEUR**—they want to discourage him and prevent him from trying to make his work successful. You ruin absolutely your chances of success by placing your work with them. They are trying to kill your ambition. They are working **AGAINST THE AMATEUR.**

(What the H. Kirkus Dugdale Co. Is Doing)  
**WE ARE WORKING FOR THE AMATEUR.**

We are trying to **ENCOURAGE YOU—TO GIVE YOUR WORK THE SAME CHANCE THAT WE GIVE ALL OUR PUBLICATIONS.** There are hundreds of amateur song writers and composers who are able to write songs and music as good and even better than those being written by so-called "professionals," and who need US to publish their work and advertise it among **THOUSANDS** of music buyers and music lovers. **YOU MAY BE ABLE TO WRITE JUST WHAT THE PUBLIC IS LOOKING FOR.**

Don't let the other firms we have mentioned crush your hopes and desires by getting your money and then forgetting about you and your work.

**WE WILL GIVE YOUR WORK A CHANCE.**

**WE WANT TO HELP YOU. WE ARE WORKING FOR THE AMATEUR, THE BEGINNER. YOU SHOULD TAKE OUR ADVICE AND LET US PUBLISH YOUR WORK.**

When the so-called amateur writer answers the advertisement of the Dugdale Company, he receives a form letter, in which he is addressed as "Dear Mr. So and So." Then, after this friendly and intimate salutation, the letter goes on:

"In reply to your valued favor of recent date will say that we shall be pleased to examine any Song Poems, Complete Songs, or Musical Compositions of any description, which you may have on hand. The work must be **ORIGINAL** and plainly written. Any work you send us will be promptly and carefully examined by our Manuscript Department, and if available for publication, we will pay you 50 per cent, or one-half of the profits from the sale of your work, and will send Contracts immediately. A fortune awaits you if you can write a successful song or Musical Composition. We urge that you grasp this opportunity **AT ONCE** and send some of your **BEST** work by return mail."

Then the amateur takes a few days in which to study carefully the momentous proposition, for the fifty per cent of the profits and the word "contract" carry great weight. Lest he forget, however,

he is reminded by the Dugdale company that time is of the essence of all things, and receives a follow-up letter, reading thus:

Dear Friend: Do you realize that over One Million Dollars have been paid in the last few years to the writers of successful musical compositions?

Do you realize that **YOUR WORK** may be just what the public is looking for—and if so, that it may be the means of your future **SUCCESS**, financial and otherwise?

Do you realize that we can do more for you than any other Music Publisher in the country in this special line of business?

Think these three points over carefully, and send us some of your best work by return mail.

You were too late for our last big catalogue—but the next one will be larger, and will have a larger circulation—and **YOU** should have some of your work listed therein.

We guarantee immediate publication if available and trust you will send us some of your work at once.

Finally, the timid amateur submits a "poem." Then follow two or three anxious days, days of uncertainty and fraught with fear that his "poem" will be rejected. That this fear is groundless will later be conclusively shown. At the expiration of a reasonable time, the aspiring fortune maker, with trembling fingers (for he knows not what may be the fate of his song poem), tears open an envelope bearing the Dugdale imprint and reads:

Your valued favor received enclosing copy of your poem, which has this day been carefully reviewed and criticized by our composing staff, and found worthy of publication.

We see no reason why your poem if set to attractive music, and published with an attractive title page, should not prove a good seller, and we are therefore enclosing herein contracts, which we trust you will sign, returning one to us, with remittance in full (\$35.00), or first payment (\$2.50), at once, keeping the duplicate yourself. Bear in mind that you will be placed to no further expense, now or at any future time.

We shall have your work begun on the music as soon as we hear from you, and will secure the copyright in your name, as soon as the song is off the press. You will receive 50 per cent or one-half the profits on each and every copy sold.

Nothing would please us better than to see this song a big success and we assure you that we shall do everything in our power to make it so. Trusting that you will arrange matters with us **AT ONCE**, so that your song may be listed in our Next Big Music Catalogue and wishing you success, we are, etc.

The Flame Contract for the Dizzy Moth. With this letter, as stipulated therein, is enclosed a contract, which reads as follows:

**THE H. KIRKUS DUGDALE CO.**  
Music Composing and Publishing Contract.

Agreement, Made this (Blank) day of (Blank) 1910, between **THE H. KIRKUS DUGDALE CO.,** Music Publishers, party of the first part, and (Blank) Author, party of the second part.

**FIRST:** In consideration of the sum of Thirty-five Dollars (\$35.00), payable cash with order, or in weekly payments of Two Dollars and Fifty Cents (\$2.50) each, until full amount is paid, party of the first part does hereby covenant and agree to compose original music to the lyric composition (Blank) to submit completed manuscript (words and music) to said party of the second part, and upon request to make any changes in said manuscript which in the opinion of said party of the second part may be deemed necessary, provided such changes are musically, grammatically, and rhythmically correct.

**SECOND:** Party of the first part further agrees: to engrave regular music plates, and print in regular sheet music form, with originally designed title page, the complete composition as heretofore mentioned; to list said composition for an indefinite period, in the regular sheet music catalogue of the

said company, in their next New Music Bulletin (following date of publication); to further advertise said musical work in thematic form on the back or inside page of some other publication, and to send party of the second part Two Hundred (200) complete copies.

**THIRD:** Party of the first part further agrees: to pay to said party of the second part, fifty (50) per centum or one-half of all profits from sale of said composition; said payments to be made every six months, on the 31st of July and January, respectively.

**FOURTH:** It is further agreed that: said party of the first part shall print and publish all future editions of said composition at their own expense and that said party of the second part will be put to no further expense whatsoever in publishing or disposing of said song; and, that any and all copies distributed free for advertising purposes shall be duly recorded on the books of said party of the first part, and shall be exempt from any payment whatsoever.

**FIFTH:** Party of the first part further agrees: to copyright said composition in the name of said party of the second part, said composition to bear at bottom of first music plate, notice of said copyright.

**SIXTH:** It is further agreed that: said party of the first part shall own and control exclusive publishing and distributing rights to said composition for the entire life of the copyright, to-wit, twenty-eight (28) years.

**SEVENTH:** It is further agreed that: should party of the second part desire other copies of said composition, in addition to the 200 regular free copies, same will be furnished upon application, at the regular wholesale rate, and the stipulated amount (50%) will be paid on each copy.

**EIGHTH:** It is further agreed that: in the event of the decrease of said party of the second part, all payments accruing from the sales of said composition as heretofore mentioned will be paid to the heirs and assigns of said party of the second part.

**NINTH:** It is further agreed that: said composition will not be published in book, folio, or magazine form without the consent in writing of said party of the second part and that copies thus disposed of will be exempt from any payment whatsoever.

**TENTH:** It is further agreed that: should said party of the first part fail in any way to fulfill the promises made in this agreement, the aforesaid amount will be refunded in full to said party of the second part, without question, provided proof to this effect is furnished in writing.

Entered into and signed this (Blank) day of (Blank), 191 (Blank).

(Blank) Co., party of the first part.  
(Blank), party of the second part.

(Blank), witness.

The Guarantee With a Joker. This contract is supplemented by the following guarantee:

**WE GUARANTEE:**  
Our Musical Compositions and Arrangements to be musically perfect.

To print your work on first class paper, and to have an original title page designed for each number placed with us.

To advertise your work in our Music Bulletins and Catalogs, and in Thematic Form on some other composition.

To pay you One-Half of the Net Profits from the sale of your work, and to make settlement every July and January.

To give you 200 printed copies of your work, and to Copyright same in your name.

And that you will be placed to no further expense whatever, other than the amount set forth in our Contracts.

**WE DO NOT GUARANTEE:**  
That we can make a Successful HIT of any number, nor can we positively GUARANTEE the sale of one single copy, but we are as anxious to see your work succeed as you are, and we will PUSH it to the best of our ability.  
**THE H. KIRKUS DUGDALE CO.**



**Dugdale Angles Well.**  
The amateur then may weigh the matter for a few days. If he procrastinates too long, a follow up letter will reach him. It, too, is entertaining reading:

Dear Friend:

The people who fail in this world are generally those who would not KNOW their opportunity were it presented to them on a hundred dollar bill.

On the other hand, those who DO succeed and who make their mark in the world, winning financial success, or fame, or both, are those who DO KNOW their opportunities, and who GRASP them.

To which of the above class do you belong?

Are you doing all you can to win Success?  
We have offered you the best proposition ever before offered by any music publisher—we have done our best to make it as easy as possible for you to accept it—and still you have not taken advantage of YOUR OPPORTUNITY.

We have done all we can to help you because we believe we can help you as we have helped others. We are not responsible for work left with us for 60 days or more without correspondence.

It is up to you—are you like the first man mentioned above, or the second? Your reply to this letter will tell.

We request that you send contract and remittance by return mail or else—postage for return of your work.

Send us a one dollar bill in the enclosed envelope with your name and address; we will then know that you want to succeed, will begin publication AT ONCE and we will do all we can to help you. Accept Any Kind of Payments.

Perhaps the amateur can not see how it is possible to pay \$35 in weekly installments of \$2.50 each. Perhaps, also, he communicates this lamentable fact to the Dugdale company. But such faith has the publishing firm in the great possibilities of the "poem" that it comes back with the following form letter:

Dear Friend:

We are sorry to hear that you are unable to accept our proposition, as we see no reason why your work should not have a good sale if set to good music, published and properly introduced.

We offer you an unusual opportunity to give your work a chance to succeed, and, as we want to make it as easy as possible for you to grasp it, we have decided to accept the amount quoted you in weekly installments of \$1.00 each.

Owing to the immense cost (to us) of publishing and advertising your work, it is absolutely impossible at present for us to purchase your work or handle it on a partnership basis, much as we would like to do so.

However, you certainly cannot afford to let the small cost (less than 15 cents a day) stand between you and possible success. Remember, that your work may be just what the public is looking for, but the public will never know of you or your work unless you have it set to good music and published.

At any rate you owe it to yourself to give it a chance. Grasp this opportunity now and send remittance by return mail.

Assuring you of our best wishes and hearty co-operation, we are,

After the lapse of a few more days, again getting delayed acceptance, the amateur gets a letter from President H. Kirkus Dugdale himself.

Dear Friend:

As president of this company, I take pleasure in writing you this personal letter regarding the work you were kind enough to send us some time ago.

You may have wondered why we are so persistent, why we have written you these many letters—it is simply because we are in a position to bring your work to the notice of thousands of music buyers throughout the country; because we will pay you one-half the profits from each copy we sell; because we will secure a copyright in YOUR OWN NAME; because we will have our Artists design an original title page for any work you place with us; because we guarantee to do everything we promise or REFUND YOUR MONEY in full; because we are willing to let you pay us in weekly installments of \$1.00 each; and because YOU OWE IT TO YOURSELF TO GIVE YOUR WORK A CHANCE.

I tell you frankly, my friend, that nothing would give me more happiness than to know that your work was successful and that you had received a large check from our Company.

Before my name was known as a song writer and composer, I often wished for just such an offer from some reliable firm. I built up my successful publishing business by years of hard study and hard work, and have already spent thousands of dollars in bringing the work of my fellow

writers before the musical world. Are you willing to let me help you with the help of my company? I am confident that you are, and I want you to send your first payment of \$1.00 to me personally by return mail. Your friend, etc.

**BRIEF NOTES.**

Victor Kremer returned home last week after several weeks' sojourn in the east, where he had been in the interests of his new firm, the Victor Kremer Co-operative Music House. "I do not recall," said he, "when I had a more profitable trip than this one. Business never appeared so flourishing, and the success of my new undertaking is far beyond my most sanguine expectations. I started here at 67 Clark street, the scene of my first activities a dozen or more years ago, in one small room. I now have practically the entire fifth floor, and the prospects are that within a few weeks I shall have to negotiate for additional room."

Ernie Erdman, of the firm of Aubrey Stauffer & Company, has been confined to his home with pneumonia for the past week. He has passed the crisis, however, and is rapidly regaining his strength, although it will be some time before he is again able to resume work.

The Harold Rossiter Music Publishing Company has secured control of Leo Friedman's love ballad, "Let Me Call You Sweetheart." The consideration has not been made public, but both Mr. Rossiter and Mr. Friedman express themselves as thoroughly satisfied.

Ben Bornstein, the Chicago representative of the Harry Von Tilzer Music Company, leaves for New York on Sunday night for four or five weeks in the east. Mr. Bornstein is in much need of a good rest after his vigorous publicity campaigning for "I Love It," which was condemned by The Show World purely because of the suggestive character of its title. The words are clean and there is nothing objectionable in the verses.

Fred Helf, of the J. Fred Helf Company, left Chicago last Saturday. Mr. Helf has been among us for several weeks popularizing his publications, three of which, "Play That Barber Shop Chord," "My Love Is Greater Than the World," and "When My Marie Sings Chilly-Billy-Bee," have become well known in Chicago. Two of these songs have been mentioned in these columns as Class E numbers. The other will be reviewed within a week or so. Mr. Helf went to Cleveland from Chicago where he will spend a week demonstrating his publications, and then will go direct to New York.

(This article will be concluded in next week's issue of The Show World.)

**By WILL REED DUNROY**

(Continued from page 8.)

sonal triumph in the title role. Mr. Morrison is also well known in Chicago, and is an actor of much merit and worth. The members of the company engaged are: Frederick Julian, Lee Ellsworth, Ida Glenn, Harvey Hayes and Miss Louise Glaum. Miss Glaum, by the by, has been meeting with much success with the Calumet stock company in South Chicago, and there displayed unmistakable talent. On New Year's day the company will be seen in "Paid in Full," and other good royalty plays will follow. The Messrs. Klimt and Gazzolo now have stock companies at the Bijou and the Criterion, and are fast becoming a big factor in the Chicago theatrical world.

**SHUBERTS GAIN GROUND IN KENTUCKY'S METROPOLIS.**

Henry A. Guthrie, well known on the Chicago Rialto, was in the city the first of the week. Mr. Guthrie, who is now in the Florida land business in Louisville, Kentucky, says the Shuberts have made a ten-strike with their house, the new Masonic. "The house is managed by John J. Garrity, formerly of Chicago," said Mr. Guthrie, "and he has made good from the very start. The very best people of Louisville are patronizing the house, and at the recent appearance of Henry E. Dixey in 'The Naked Truth' one of the most stylish audiences of the season was present.

"The other theaters are doing fairly good business. The Buckingham, which is offering Western Wheel burlesque, has been doing excellent business under the management of John H. Whalen, one of the most astute politicians and theatrical men in the state. The Walnut street theater, playing the Gus Sun brand of vaudeville, is doing well under the management of J. M. Ward.

"Charles Hamlin Musgrove, dramatic editor of the Evening Post, has a column of humorous matter he calls 'Sprig 'o Mint' which is making a decided impression on account of its pungent wit and its salient satire."

**THEATRICAL STARS ARE TO SHINE IN GREAT EXAMINER BENEFIT.**

Thursday afternoon, December 8, there will be a great benefit at the Grand opera house, for charity. It will be under the auspices of the Chicago Examiner, and the proceeds will be devoted to buying Christmas presents for the poor and needy. The program has not yet been made up in its entirety, but there will be acts and features from the following attractions now in the city: "The Inferior Sex," with Maxine

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**THE COLONEL**  
MICHELSON & LUND Props.  
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(One door north Grand Opera House)

Elliott; "The Girl in the Train," with Frank Daniels; "The Chocolate Soldier," "The Deep Purple," "Get-Rich-Quick-Wallingford," "The Mayoress," "The Spendthrift," "Two Men and a Girl," "The Sweetest Girl in Paris," "The Nigger," and "Lower Berth 13." Miss Anna Fitzhugh, of the latter attraction, will sing Arditi's "Il Baccio," the song which gained her the attention of Andreas Dippel, of the Chicago Grand Opera company, and will eventually bring her an engagement with the company. All the actresses in town have dressed dolls for the "Pageant of Puppets," which will be held early in December at the Hotel La Salle, and these dolls will be auctioned for charity at the close of the pageant. Magda West, of the Examiner, has charge of the pageant, and she has been enabled to obtain a magnificent collection of dolls through her untiring efforts.

**Through the Lorgnette**

Dan Fishel, manager of the Princess theater in St. Louis, was in Chicago early in the week on business. Mr. Fishel is one of the most enterprising theatrical men in the Missouri metropolises.

Harold Ward, formerly press agent at the Garrick, is now the business manager for Clara Lipman in "The Marriage of a Star."

Prominent actresses in Chicago have been asked to dress dolls for the Pageant of the Puppets to be given at the Hotel La Salle under the auspices of the Chicago Examiner. A number of handsome dolls have been donated, and they will be auctioned to provide funds for Christmas charity.

Grace Drew has returned to the cast of "The Chocolate Soldier" at the Garrick, and is alternating with Alice Yorke in the Nadina role.

Rattling the skeleton: Ralph Stuart, who comes to the Olympic theater in "Get-Rich-Quick-Wallingford," was once identified with "The Revelation," the famous Martin & Emery fiasco. It is also interesting to note that this same play was first thought of as a possibility by Martin & Emery, and Henry A. Guthrie who was then with the firm, made a trip to Cincinnati to see the author about putting it on. Cohan & Harris finally got the play and had it rewritten and it was a big success in New York.

Harry O'Brien, the Original Young Buffalo, has taken offices at 85 South Clark street in Chicago, and is preparing for the coming season. Mr. O'Brien takes it as a good omen that he is directly over The Colonel, which bears as its trade mark the likeness in bronze of Colonel Lavelle.

The Calumet Stock, Company which has been playing in the Calumet theater, South Chicago, closes this week. Will Jossey has been playing there for the past week or so.

Toy lambs were given away at the matinee in the La Salle last Saturday afternoon, and the house was packed to the doors. The "lamb" number in "The Sweetest Girl in Paris" is one of the best in the attraction.

Whittaker Ray is one of the busiest theatrical men in town, and through his strenuous efforts he has been able to build up a good business for "The Com-muters" at Powers.

Frank O. Peers is negotiating for special matinees of "Everyman," at the Whitney during Holy week. It is probable that a noted actress will be seen in the chief role.

M. J. Joyce, in advance of "The Smart Set," which comes to the Globe next week, was in town this week making the rounds of the newspapers with Ralph T. Kettering.

Monte Snell, the box office man at the Chicago opera house, is now smoking a new kind of cigaret called the Durham. It is needless to state that he makes them himself.

Boyle Woolfolk, manager of the musical comedy, "A Winning Miss," which opens at the Haymarket theater December 4, will shortly send on the road another musical comedy entitled "Miss Independence," written by Harold Atter-

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12th and Central Sts.  
Rooms with Private Bath \$1.00 Day  
ALFRED WITZENHAUSEN.



Alfred Witzenhausen, at present treasurer at the Olympic theater, Chicago, is best known for his long affiliation with the Ringling Brothers Circus. For fourteen years he was superintendent of the down-town ticket office operated by the Ringlings in the cities they visited, and when he deserted their ranks to accept a position with the Kohl & Castle firm at the Olympic the circus magnates lost one of their most valued employees. Mr. Witzenhausen not long ago fell heir to a large sum of money, but has continued in his duties in the Chicago box-office without noticeable change in his demeanor.

Mr. Atteridge, who is the author of "A Winning Miss," has entirely rewritten that production since it was first seen here at the now extinct Garden theater.

Johnny Evers, the famous Cub ball player, who, by the way, is now in the shoe business, will be at the College theater next week in "Going Some."

There are twenty-two players and about twenty-five "supes" in the "Wallingford" show coming to the Olympic.



# CIRCUS VETERAN NOW WITH "HALL SHOW"

"Bob" Stickney, Rider and Leaper, Playing Ringmaster with "Polly of the Circus"  
Review, Current and Retrospective

By DOC WADDELL



Columbus, Ohio, Dec. 1.—Talk all you please and write what you may about the new school of circusdom and to me there is a something lacking—a something that cannot be dissected or X-rayed, that cannot be explained or described. It is simply in the very nature of things. And this was forcibly brought

to my mind a few days ago when one of the "Polly of the Circus" companies played the High Street theater, this city. With the company was Robert Stickney, the veteran rider and leaper, an all-round man of art in whatever he undertakes, born with the gift, brim-full and running over with the old time, real, up-to-date-test circus blood. In the last act he officiates as ringmaster. His daughter, Miss Emily Stickney, inheriting all the circus art of her father and mother, does the riding in this act. Strange that this "Polly of the Circus" company does not carry a press agent? What stories never before published could be built about the Stickneys. I never knew "Bob" Stickney was with the show till late in the afternoon of the last day of the engagement. When it did become known about town there was a stream of callers, revealing the fact that the graceful riding and unduplicated double somersault over horses, elephants and camels, executed by "Bob" Stickney when he was with the Uncle John Robinson show, are not forgotten, and above all, that it is remembered the veteran of the sawdust circle was, at all times and on all occasions, a man. The public still feels the heart beats of "Bob" Stickney. He is still near and dear to them. One caller he had was the splendid living type of the old school, James Robinson, known to every one as "Jim" Robinson, the bareback rider, whose feats on back of racing steed have never been equalled. The carriage of these old timers, their grace and art, their handshake, their type, their tip of hat, their mode of conversation, their bow at meeting and leaving you, their perfect pose on all occasions, is a picture worthy of study, a picture that the new school would do well to ever keep before it. In my chat with Stickney I went back to the years before I was born, when "Bob's" father was in the circus business. My grandfather, David Hahn, mentioned in previous stories, was friend and attache of the old time Stickney Circus. I guess it was my grandmother's story of the elder Stickney's visits to the Hahn home that headed me circusward. I never forgot this line of that story: "Rose Stickney (our subject's sister) had to ride a camel in the parade. She hated this, afraid that the camel might bite her." This, put into my childish head, sort of made me leary of camels. I never rode one, and the closest experience and partnership I ever had with one was at Atlanta, when it gave birth to a baby. I had the babe one day named "Hoke," after Hon. Hoke Smith, recently elected Governor of Georgia. The next day the baby died. At the time the Hon. Mr. Smith was not very popular, owing to some pension ruling he made when in Grover Cleveland's cabinet. So the newspapers everywhere got after the Georgian this wise: "The baby camel was named Hoke in honor of Hon. Hoke Smith. It died," inferring that the name killed it.

When our subject had a circus of his own, my father, who was railroad engineer for nearly fifty years on one road, was pulling the Stickney Circus out of the B. & O yards at Chillicothe, Ohio, when an outgoing freight crashed into the circus train, upsetting cars and doing great damage. Bob remembered this and was surprised to hear of my father's death, which occurred at Jackson, Ohio, from frightful scalds and burns received in a collision near there. Stickney and I talked of the fights the old John Robinson Circus had in Texas. This brought up George Fisher, at one time manager of the John Robinson show—now its twenty-four hour man. Do you of circus life realize the gameness of this grizzled little old man, George Fisher, and when he went through in the days when it tested the nerve of every circus man to the inner core? Coupled with his fearlessness, Fisher had diplomacy, and it was both these traits that took the John Robinson circus intact out of Texas. Such old heroes as George Fisher ought to be pensioned by the owners they benefitted.

The Stickney home is at 2527 Hackberry street, Walnut Hills, Cincinnati. Bob, senior, says his wife will be with the Rhoda Royal Winter Circus until the spring, when she goes to the Ringling Show. Robert, junior, is at the New York Hippodrome. The veteran

Bob informed me that Mrs. Effie Dutton, widow of the noted William Dutton, is doing the riding for the other "Polly of the Circus" company. When I was with John Robinson I used to point out to members of the press, as the basis for a story, the Duttons. I remember I would tell the scribes about Jimmy Dutton, the son, and how close he clung to his mother—how good he was to her. I tell you it pays to be good, good, good to mother. If any of us have been the opposite let's right now resolve to make up for the slights and unkindness. You can have but one mother.

#### Elephant "Queen" Is Dead.

I guess it is safe to relate that "Queen," elephant, said to be eighty-seven years of age, owned by Frank A. Robbins, circusman, is dead. All sorts and kinds of telegrams telling how she was killed are on the rounds. One from Jersey City, states that she was given seven grains of cyanide of potassium in a big red apple and that death was instantaneous. Another from New York City has it that it took 500 grains of cyanide of potassium made into 100 capsules, given her in three pallfulls of bran mash and she lived just forty-four minutes after taking the poison. "Queen," October 20, killed her keeper, Robert Shields.

#### First Wife Best of Four Trials.

A "wireless" tells me that Harry Hoile, aged fifty-eight, lion tamer, teacher of everything in animal creation

#### ROBERT STICKNEY, SR.,



Veteran Circus Rider and Leaper Now With a "Hall" Show.

except elephants, is to try matrimony for the fourth time and his fourth wife will be the first—the one he was divorced from in 1900. After the wedding he proposes to settle down on a farm at Montclair, N. J., which he bought in former days. He never did have luck since he got a divorce from his first wife. She was Cecelia Woods, and she still lives in Brooklyn. He owned a small show when she saw him performing with a lion. They were married back in '74, soon after he came to this country from England. She took charge of the cashbox and they made a lot of money. Mrs. Hoile was as good as a trained nurse when Harry got bitten or hurt by the lions or leopards. In 1900 they began to quarrel. The end of that was they got a divorce and separated. In 1901 he married Kate Escher. She was no hand around an animal, and when Hoile got bitten she couldn't attend him as the first Mrs. Hoile did. She tried to make good with the show and learned to charm snakes. But they wouldn't stay charmed. One of them bit her bad and she died. Then Hoile went in heavy for speculation in animals. He was worth \$400,000 at that time, but the expeditions he sent out to Africa stayed there or never brought back any animals. Three years after the death of his second wife Hoile married Tiny Trainor. She got blood poisoning from a scratch made by a leopard and died. That was about two years ago. His first wife had sort of kept track of him, and he got a letter from her saying how sorry she was to hear of his misfortunes. He answered it and got other letters. Well, about four weeks ago Hoile was trying to train a bear and got badly bitten on the hand. His first wife heard of it and sent him another letter. Then he told he'd been over to Brooklyn to see his first wife and they'd agreed to forget the past and get married again.

#### SHORT NOTES ABOUT PEOPLE AND THINGS.

Miss Leila McIntyre, wife of John Hyams (both are with "The Girl of My Dreams") believes in rabbit foot luck. She left New York with two of them and used them in make-up. A few days before reaching this city she lost one and Columbus came near not seeing "The Girl of My Dreams." The curtain was a half hour late. Delays and bad railroad connections are hoodooing the company. When Miss McIntyre goes out auto riding her hair stands on end and her hat won't stay on.

Frank J. McIntyre and Miss Gertrude Coghlan, who played in the "The Traveling Salesman" at the Southern recently, gave out the startling statistics that in 1,200 nights they ate and drank 14,400 olives, 2,400 cups of coffee and 2,400 bunches of celery. This is our regular menu at 9:15 o'clock every night. McIntyre says it makes him fat and he wants to know why Miss Coghlan does not get fleshy. By the way rumor has it that McIntyre will be started in a new play in the spring; that it is to be called "Snobs," and that it was written by Howard Fitzallen.

Mrs. Harriet Ross, who plays the role of "Mrs. Nolan" in "The Fourth Estate," is a real printer and is a member of the Big Six Union of New York. In former days she set type on the San Francisco Examiner and the Portland Oregonian. Finally she desired to be an actor and, going to a teacher of expression, asked to take lessons in acting. "I can't teach you to act," the teacher said, "go on the stage and do it." And she went. And she has done it. Mrs. Ross is very enthusiastic about the future of Charles Waldron, who is playing the lead in "The Fourth Estate." "He is too modest," she says, "and pretends that his life has been uneventful. But it has been a round of successes. He played in stock for several years, and learned a breadth of acting which stock always gives. Since he has been playing other

#### MISS EMILY STICKNEY



Daughter of the Famous "Bob" Stickney.

things he has developed wonderfully. There are great plans to place him in a new play early next year, and I know he will make a great success in it."

#### SOMETHING DOING.

Moving picture men of Ohio will hold a meeting at the Chittenden hotel Monday, December 5, to effect a permanent organization. At a meeting several weeks ago a temporary organization was effected. They will father a bill in this winter's legislature which, if passed, will reduce the fire insurance rates on moving picture theaters and reduce the express charges on shipments of films.

William W. Downing has filed suit in the magistrates' courts against the Scioto Valley Traction Company for \$300 damages. He says that the company in transporting certain scenery of the "London Illusion" company from Circleville to Zanesville, lost it.

Preparations are complete for the annual memorial exercises of Columbus Lodge of Elks, which are to be held Sunday afternoon in the Southern theater. Judge William Rogers Clay of Lexington, Ky., an orator widely known, will deliver the annual address.

William Hawkes, who was with Forepaugh-Sells the past season, is at the Tavern hotel for the winter.

G. W. Englebreth, field agent for William Morris, visited Columbus this week and just what he had up his sleeve for the Morris people is not known. He wouldn't even make motions about it.

Most show people have been to Tulsa, down in Oklahoma. There are three persons in that place you want to meet—if you haven't already. When you go there grab right hold of S. E. Watson, who has the brass band of the town and whose heart is beating at all times for members of the profession. This heavy-weight will take you round and when he gets through with you the ballkick will be yours. You'll think so, that's sure. You do not find them better than "Watty." The other two may not be in when you call. They are sisters—splendid young women, with lots of grit and get-there-tiveness. By name, Miss List and Miss Adair. At present they are going from place to place selling on the streets the best paper in every city and town visited, and on what they make they expect to keep going until they tour the world. They sold the Dispatch here and their appearance on the streets caused a sensation. One would suppose they were suffragists, but they are not. They say that in New York the men commenced to think they were suffragists and it nearly ruined business. They finally had to have large white sashes printed saying: "We are not suffragists." Men in New York haven't any use for suffragists. The girls think this is because they're too close to London. After their tour of the world the young women propose to go into vaudeville.

Harry Smith, six and eight horse driver, is working for the Columbus Transfer Company. He says he will be with Ringling Brothers next season.

#### GEORGE AIKEN'S CIRCUS WISDOM.

The question has been for sometime, "Did George Aiken make a mistake when he left the John Robinson show?" Facts now stand out. The facts record the true answer to the query. Leaving the "Ten Big" he joined the Dan Robinson Famous Shows. From that moment the latter was routed to where the money was. A lot of money was cleaned up in Oklahoma and Arizona. It is now in Louisiana and stays out till December 15. It will winter in Tennessee and very likely at either Memphis, Jackson or Nashville. "Punch" Wheeler writes that the show will only add a couple of cars of parade stuff for 1911, and go to the coast. Aiken, when with John Robinson, tried in vain to get that show to tour to the Pacific territory. The name of Robinson is strong out there. I discovered it when I was with Sells-Floto. The only trip the John Robinson circus ever took to California was a tremendous success. And the people out there still remember and talk of it.

#### PARKER SHOWS NO. 2

##### INTO QUARTERS DEC. 5.

Leavenworth, Kan., Nov. 30.—The Parker Shows No. 2 will arrive at the winter quarters in this city on December 5.

Work is progressing very nicely at the Parker plant and the work of installing machinery will soon begin.

Mr. Parker has decided to install steam heat in one of the buildings at the plant and use it as a temporary zoo for this winter.

The main offices of the company will be moved here from Abilene in a few days.

#### CIRCUS ROUTES.

Only a corporal's guard of tent shows remain in the field, the rest having closed for the season. Below is a list of those still playing:

Fisk, Dode Show—Nacogdoches, Texas, December 3; Jacksonville, 5; Athens, 7; Hubbard, 8; Teague, 9; Mexia, 10.

Westcott United Shows—Meridian, Miss., December 5 to 10.  
Woody Combined Shows—Jonesboro, La., December 5 to 10.

#### CIRCUS NOTES.

Tom Nelson arrived in Chicago recently, having been with Paine's fireworks spectacle, which closed the season recently at Macon, Ga.

W. E. Haines was in Chicago last week, leaving on Friday for Pennsylvania, where he goes to inspect billposting plants for the Associated Bill Posters' organization.

George Roddy, who had charge of the No. 2 car of the Sells-Floto show last season, left Chicago last Friday for the east, having a position of inspector of bill posting plants for the Associated Bill Posters.



RICHARD BENNETT  
AS "BILLY" LAKE



ADA DWYER  
AS "FRISCO KATE"



EMMETT CORRIGAN  
AS "LALOCK"



JAMES LEE FINNEY  
AS "LELAND"



CATHERINE CALVERT  
AS "DORIS MOORE"



WM. A. NORTON  
AS "BULL" BRUCE

Caught with a Facile Pencil  
at a Performance of  
"THE DEEP PURPLE"  
Princess Theatre, Chicago

Llanuza  
THE  
SHOW WORLD



W. J. FERGUSON  
AS "POP" CLARKE

William Hawkins, who was...  
W. Engelbrecht, held...  
how people have been...  
in that place you want...  
haven't already...  
the right kind of...  
the sense of...  
heart is beating...  
of the profession...  
it will take you...  
through with you...  
You'll think so...  
do not find them...  
The other two...  
you call. They...  
did young women, with...  
get-dere-liveness. By...  
and Miss Adair. At...  
one from place to place...  
treats the best paper...  
own visited, and on what...  
expect to keep going...  
world. They sold the...  
their appearance...  
a sensation. One was...  
were suffragists, but...  
say that in New York...  
seemed to think they...  
and it nearly ruined her...  
had to have large...  
saying: "We are not...  
in New York haven't...  
exists. The girls...  
se they're too close...  
their tour of the world...  
in propose to go into...

try Smith, six and...  
is working for the...  
Company. He says...  
Rising Brothers...

GEORGE AIKEN'S CIRCUS...  
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George Aiken make...  
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now stand out. The...  
answer to the...  
"Big" he joined the...  
shows. From the...  
water was routed...  
was a lot of money...  
Ohio and Arizona...  
and stays out...  
it will winter in...  
they at either...  
"Pencil" when...  
the show will only...  
of parade stuff for...  
coast. Aiken, when...  
son, tried in vain to...  
to the Pacific...  
of Robinson is...  
covered it when I was...  
The only trip the...  
ever took to...  
successful success. A...  
are still remember...

ER SHOWS NO. 2...  
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Shows No. 2 will...  
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is progressive...  
other part and...  
machinery will...  
Parker has...  
met in one of...  
and use it as a...  
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CIRCUS NOTES...  
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for the season. Below...  
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S. Teague...  
ent United...  
December 5 to 14...  
y Combined...  
ember 5 to 14...

CIRCUS NOTES...  
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spectacle which...  
city at Mason...  
Haines was in...  
leaving on Friday...  
ere he goes to...  
ere for the...  
ants for the...  
ization, who had...  
e Roddy, who had...  
er of the...  
left Chicago...  
ring a position...  
the plans for...  
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# Otto Floto's COLUMN



## BAT. NELSON REAL MAN AS WELL AS REAL CHAMPION

### Defeat of the Durable Dane by Owen Moran Ended a Most Remarkable Ring Career—Current Sports

Denver, Colo., Nov. 28.—A real champion as well as a real man went down to defeat when Owen Moran knocked the once seemingly invincible Battling Nelson out in the eleventh round of their battle in San Francisco last Saturday. During his career he was always a credit to his profession and while it's true some narrow minded people will not condole with him in this, probably the saddest hour of his life, because of the livelihood he followed—yet I want to say he was a man every inch of him—would there were more as honest, upright and honorable as Oscar Mathew Battling Nelson has proved himself to be, from the time he entered the ring until his enforced exit by Owen Moran. Nelson has had his day—Moran will have his if he remains at the game long enough.

It's an old saying that every cloud has its silver lining. This is true of Nelson. While he will probably never enter the prize ring again to give battle to an opponent, he retires with the knowledge that during his years of plenty he laid away a "nest egg" for just such an occasion as the present time. He is pretty well fixed financially. He owns some forty odd houses in Hegewisch; he owns sixty acres of ground just outside of that city. He has a vineyard at Livermore, Cal., a ranch in New Mexico and seven hundred acres of land in Canada. So that after all he leaves the ring better fixed for the future than ninety-nine out of a hundred other fighters before him left it. That's sweet consolation to him just at the present time, to say the least.

Speaking of him financially it reminds me of a little conversation that took place at the Albany hotel in Denver about two years ago. Nelson, Frank Gotch and myself were seated at dinner when Gotch received a letter asking him to appear at some benefit. I believe it was the Silver benefit in Chicago. Nelson and Gotch talked it over and finally the Battler reached across the table shaking Gotch by the hand and saying: "Frank, here are two athletes that will never need a benefit when our days of usefulness are past. I got mine and I know you have got yours, so we ought to be on pretty good terms with ourselves." Gotch agreed with him saying: "Bat, I got more than I will ever be able to spend in legitimate channels, if I take care of it and manage it as any intelligent man should."

And while the Battler was receiving the severest bombardment of his career in San Francisco there was an old woman in Hegewisch, Ill., whose heart was aching and whose sufferings were far more terrible than those her favorite boy was enduring far out in that western metropolis. Yet she was glad in a way for she has been preaching to the Battler to leave the ring. She felt that owing to his bulldog courage he might meet with death for she, better than any one else, knew he would never give up as long as nature would allow him to continue—even at the cost of his life. Now, at least, she knows her boy will not be killed in the ring for his defeat means his retirement. There is "finis" written behind his name so far as the prize ring is concerned. But he will always be part and parcel of the history of pugilism. His great courage and his wonderful stamina and recuperative power has been the admiration of all who have ever seen him in battle. That alone entitles him to a high place whenever fistic facts are recorded in the future.

That terrible amount of punishment he assimilated during his career in the ring finally caused nature to call a halt. It could not go on forever unless the man was made of iron. No human being could keep up that pace. The beating received in the match with Wolgast was the forerunner of the end. Those forty rounds of bombardment were too much. Only his stout heart kept him on his feet that day and prevented the knockout. But it was not to be denied and less than a year afterward he suffered the first knockout of his career.

To be candid he was never the same Nelson after the first battle with Joe Gans at Goldfield. He fought Jimmy Britt in San Francisco after that and we all know what a close call he had that night from receiving the knockout.

But he came into his own in a manner again just after his battle with Unholz in Los Angeles. He fought Gans twice and defeated him. He fought Hyland and defeated him and mind you Hyland was at his best at the time he met the Battler. Then came his battle with Wolgast which was the beginning of the end. His bouts with Dale in Kansas City and LaGrave in Frisco, were not those of a champion but they did not trouble him any. Owen Moran, however, put on the finishing touches. He failed to "come back."

It has been an awful year for the champions when we look back over it. Jeffries at Reno, and Nelson a few months after at Frisco. Both were wonderful men when in their prime. Both received their first knockout. Who's next?

#### Still the Jeffries Dope Story.

Isn't this Jeffries "dope" stuff ever going to end? The latest from Los Angeles is that the whole Jeffries family have incorporated themselves into a real detective agency and are going to "Sherlock Holmes" the affair until the guilty party is brought to justice. I have been trying to keep it a secret for a long time, but rather than cause Jeff a lot of sleepless nights in ferreting out the guilty party I will expose the rascal. So here it is:

THE MAN WHO DOPED JAMES J. JEFFRIES ON JULY 4TH, LAST, AT RENO, NEV., WAS JACK JOHNSON.

So look no further nor blame any one else. Johnson, and Johnson alone, is guilty of slipping the little pill to the former champion. All rewards that are offered for the "dopist" should go to Brother Johnson, who was guilty of all the misfortune that befell the house of Jeffries on the last natal day of our grand and glorious nation.

I am a great deal of the same belief that James J. Corbett shares, and that is that it is not Jim Jeffries himself who is advancing this absurd and foolish claim; that Jeff has been at the game too long, and that he would not wish to make himself appear so ridiculous, especially in defeat, as to claim he was drugged. I believe that friends of Jeff or someone close to him in their eager attempt to find some excuse for his miserable showing are advancing this as the one solace that will act as a balm for his wounded pride and make defeat easier in the eyes of the world and allow Jeff's mind to be at rest regarding the superiority of the colored man over him at Reno.

Jeffries' defeat would have been forgotten long ago. He would be allowed to rest among his own folks, those who are near and dear to him. The public would have given the matter an occasional thought and lightly passed it over. But the Jeffries family won't allow the defeat to be forgotten and continually call attention to the de-throning of Jim by constantly putting forth the "dope story." It is about time for Jim to put his foot down and call a halt. The very sounds of it are beginning to grate on the ears of the public until he has driven away whatever sympathy that remained among those still loyal to him in his bitter hour of defeat. As a famous German once remarked, "Enough is sufficiency."

#### New York Boxing Prospects Bright.

I have it from a man on the "inside" concerning boxing in New York city that when the next legislature meets there is going to be a bill passed at Albany that will legalize boxing all over the Empire state. The men behind the bill are the most influential politicians in the state who believe that a city like New York, with hundreds of thousands of transient visitors daily, needs to be entertained. They also figure that every dollar spent by these visitors remains in New York. In addition to it all they want the sport, because they are fond of it.

If the conditions that will be inserted in the new bill are lived up to it will make the boxing game more popular than ever before. The bill provides that the governor shall appoint three men to act as commissioners of boxing. It will be the duty of these men to issue licenses to clubs of recognized stability. It is the object of the framers of the bill to impose a high license, say something like \$1,500 yearly, with a certain percentage of the receipts to be deducted and turned over to the charitable institutions of the state.

The high license would bar out all the fake promoters who could not come in and organize a club overnight to trim the public. In this way only the real organizations would be granted licenses which in a measure would limit their number. It is also suggested that the said commission issue a permit for each and every contest and that it will be im-

possible to hold a contest without said permit. The commission also to have power to frame rules, appoint referees and make it compulsory that each and every contestant be examined by a competent doctor appointed by the commission.

The number of rounds to be allowed by law are to be twenty and knockouts must be prevented if possible. In this way only carefully trained pugilists will furnish the bouts and the poor untrained boy who generally meets with an accident in the ring on account of his poor physical condition will be a thing of the past. As matters now stand bouts are allowed in New York by sufferance. They are liable to be shut down any moment that the authorities see fit to do so. This fact keeps many that would otherwise go, away from the bouts. By making it legal and making it certain as well that a bout advertised will take place the attendance will double many fold. I am especially anxious to see New York open up because, after all, the rest of the country is in a great measure guided by what the "big city" does. Boxing will open up all over the country once New York adopts a bill allowing it.

#### Gotch Got Hackenschmidt's Credit.

"It makes me laugh, some of the stuff I see printed regarding the match between Hackenschmidt and Gotch that took place in Chicago two years ago," said a well known follower of the game to me the other day. "Why, do you know that Hackenschmidt was the aggressor throughout the two hours of wrestling? Do you know that Gotch, with the exception of the last five minutes of the contest, acted entirely on the defensive, just as a wrestler does in these handicap matches? Now, candidly, who should have the greater credit, the man who carried the battle or the one that went on the defensive? What if Hackenschmidt had acted as Gotch did? Well, there would have been no contest and the men would probably have wrestled all night. Now, to be candid, does Gotch deserve the credit that some wish to bestow on him for gaining the verdict in that match? Gotch deserves credit for agreeing to wrestle the 'Russian lion' and that's all. It may not be generally known, but Hackenschmidt was suffering from an ailment that sapped his strength. After two hours under those glaring arc lights, used for taking pictures of the contest, nature gave out owing to the fact that all the strenuous efforts that were exercised in that contest were on the part of the foreigner. Hackenschmidt is a different man at present. He has regained his health and nothing would suit him or his manager better than a return match with Frank Gotch. It will not be the fault of the 'Russian lion' if such a match does not materialize during his present visit to this country. I read recently where Tom Jenkins, the former American champion, who saw Hackenschmidt perform in New York, said: 'Hackenschmidt in his present form is the greatest wrestler I have ever laid eyes upon and no man in the world has a chance with him.'"

#### "Winter Champions" in Baseball.

This is the time of year when the baseball bug sits around the big stove and discusses plans for the coming season. This is the time he will figure out to you why his favorite team should win the championship. It's just as easy as falling off a log, and yet when the real season starts and is well under way he can give no explanation why his team is in the ruck instead of at the top of the heap. It is so easy to make "winter champions"; but how mighty hard it is to gather together a team that can land the flag at the end of the summer campaign. How few Connie Macks that can produce a winning team out of unseasoned timber as compared with other managers that spend a fortune in securing players and then believe themselves to be great managers if they win a flag. Money can produce anything, even championship teams. It's no credit to a manager to win a flag if he has all the money he wants to secure players. But the fellow who brings results and spends only a reasonable sum of money in bringing about this condition is the real fellow. Connie Mack and Charlie Comiskey seem to be in a class by themselves in this respect. But what's the use? We'll just allow the fan to have his inning by the fireside during the winter months. In the dear old summer time the games will be played on the diamond and there will be some difference then in picking winners.

There seems to be more harmony among the members of the New York baseball team at the present time than ever before. The big men of the

Giants are sending in their contracts to the management and it looks right now that if the Giants can gather one or two more good pitchers their chances for the flag are about as good as that of the next team. George ("Honey Boy") Evans, who is just about as deep-dyed-name-blown-in-the-bottle baseball fan as you can find in a trip from here to the North pole and return, is very "sweet" on the chances of the Giants annexing next season's bunting. The aforesaid George Evans is ready to wager some of the receipts that his famous minstrels are corraling for him nightly that Mugsy McGraw will be the manager of the champion team of the National league next year. Evans may be right, but Frank Chance says that "Honey Boy" has another guess coming.

Word comes from New York that Christy Mathewson and "Big Chief" Meyers are real actors now. Matty kicked to the stage manager the other day because someone else's photograph was displayed for his in the lobby. He complained about the lights and wanted the curtain to come down quicker between blows. It doesn't take them long to acquire all the traits of actors and Matty is progressing faster than the average "vaudevilian." Leaving all joking aside, it does seem funny how serious all actors take themselves. Mathewson and Meyers are no exception to the rule.

Mr. Fletcher's "third league bubble" don't seem so much of a joke now that his backers, whoever they are, have planked down \$160,000 for the old Recreation park in Pittsburg. Men who are only joking don't let go of that number of good cold meegs for a ball park unless they intend to go through with their scheme. This latest move is again attracting attention to Fletcher, who seems to have made good on every proposition to date. True, the exhibition tour fell through, but not owing to any fault of Fletcher. The ban that the National Commission placed on the tour was something that Fletcher could not overcome. February 1 will tell the tale. On that day his contracts call for a bonus of \$10,000 to be paid to every star he has under contract. If he does that then all the contracts are in force and the ninety-two major league stars that have signed with him will be forced to report for duty wherever he assigns them to go. This Pittsburg purchase seems to have added new life to the contemplated scheme. As to the financial success of the undertaking—well, there can be no doubt about that, once he whips his organization into shape.

Some of the Cubs' admirers are still shouting, "Combs was a lucky man to win those first two games." Well, maybe he was, but he won them just the same. However, when you go back and look over Jack Combs' record in the American League, you'll find that he was "some pitcher." He won thirty-one games for his team, and eleven of these were shut-outs. Not a single team in the American league escaped being shut out by him. He pitched two 0 to 0 games and one of them was eighteen innings. Looks to me as if a pitcher of that caliber is some shucks in any kind of a series. It may have been luck, but you'll notice that every time he got men on bases he tightened up and there was nothing doing after that.

#### NORRIS-ROWE SETTLEMENT IS FINALLY MADE

##### Bankrupt Estate Cleared Less Than Enough to Pay Donaldson Mortgages Which Were Given Priority.

Peru, Ind., Nov. 28.—The final settlement of the affairs of the Greater Norris & Rowe Circus has been made and the basis of settlement announced. The Donaldson Lithographing Company's claims that their mortgages were entitled to be satisfied before any other debts, including those for labor performed, were satisfied were sustained, the final decision being made by a Federal judge.

The bankrupt estate sold for \$39,269.35; the expense of maintenance and sale amounted to \$4,676.32. The Donaldson claims which were given priority of payment amounted to \$39,500. The prior payment of these mortgages consumed all of the estate to the exclusion of all general creditors and labor claims.

The proceedings were quite complicated, but the trustee administered the estate with such care and accuracy that the most determined efforts on the part of those representing the general creditors and the labor claims to overthrow the rulings were without avail.



EVA TANGUAY ADMITS

HER NOVEL IS NAUGHTY.

Pittsburg, Pa., Nov. 30.—With the excuse that it is "naughty but necessary," Eva Tanguay admits that she has written a book, which is now in the hands of publishers. The name of the book is "A Hundred Loves," and Miss Tanguay admitted it is written from her personal experiences.

Miss Tanguay hinted that many of those who have in the past been suitors for her hand will recognize passages in the book.

"There are some sensations in the book which will be understood by certain others besides myself," she said. "Oh, of course, it is naughty, but I consider it necessary, for there is much in it which girls and young men should know and which they will learn from this book. In it I have called a spade a spade."

An offer of \$5,000 for the publication rights was refused by Miss Tanguay.

Miss Tanguay also announced that she is now rehearsing for presentation in vaudeville the curse scene from "Leah, the Forsaken."

"I want to show the public that aside from writing a book I can really do serious things on the stage," she said.

SNEAK THIEF DESPOILS

HENRY E. DIXEY IN THEATER

(Special to The Show World.)

Louisville, Ky., Nov. 30.—Henry E. Dixey, who played an engagement at the Masonic theater recently, was robbed of a wallet containing \$90, several articles of jewelry and a suit of clothes, during the second act of the evening performance. The thief forced the window of Mr. Dixey's dressing room, and made his escape without leaving a clew.

On discovering the robbery, Mr. Dixey notified the management of the theater, who in turn informed the police. A search for the missing articles was immediately instituted. Besides his purse, which was in one of his trousers' pockets, Mr. Dixey lost a gold pen knife, some keys and a number of contracts.

An old black overcoat which had been discarded by Mr. Dixey, and which had been hanging in the actor's dressing room, was found in the alley in the rear of the theater. A new overcoat, a gold watch and the vest to the suit of clothes which was taken were left behind by the burglar.

CHICAGO WOMAN WRITES A PLAY OF MODERN LIFE.

A new playwright has appeared in the person of Rose K. Rolfe, a well known young Chicago woman of the South Side. She has written several plays, and one of them, "The Temptation," will be produced at a special performance Sunday night, December 4, at the Lyric theater. The plot is laid in Chicago and is a drama of every day social life. A well balanced cast has been selected. Rose K. Rolfe (Mrs. M. R. Aolfe) is a popular club woman, and many theater parties are being formed to attend next Sunday evening.

OTTO HENKEL,



Manager of the La Salle Opera House, Chicago.

FRED MACE'S SPLATTER

Mozzle and Broka to the Gonsa Mishpoka



Turkey week has come and gone, and still I'm working. I only repeat, this because I know it makes the "knockers" sore. They hate to see me get along. When F. C. Whitney hired me for "The Chocolate Soldier," every one along Broadway laughed at him, and wanted to know what I would do in opera. However, I had some "pipes" concealed which people did not know of, and which, by the way, I had no occasion to use when I played "Eddie Foy" parts, or "Umpires" and "Johnny Hixses," but I knew that I would slip one over some of these days, and it has happened, so I'm doubly glad.

Forrest Huff, who is playing at the Garrick, is the possessor of a Tuxedo suit that is the envy of the well dressed men of Chicago. I would have to have Melville Ellis describe it for you in order to bring out the beauty of it. I understand he won it shaking "sixes."

Helen Mae Page is with us for a week, laying off before she and her partner open over the S. & C. time. Helen has her trick dog, "Snooksie," with her. This is the dog that recently was the means of saving the lives of hundreds of guests in the Empire Hotel in New York City. "Snooksie" has a real good bark—I can swear to it—I have heard it. The bark, by the way, is what saved the guests; fire having started, "Snooksie" displayed his distaste for the smell by loud and continued barking.

The James Brothers are now stinging the members of the company at the Garrick on the candy graft. By the way, "Joe the Wop" made his first appearance in the first act the other night—he was

Short Items of Interest About the Actor Folk and Those With Whom They Come in Contact.

fixing a prop, when the curtain was suddenly raised. Had he been a man's size he would have been seen by the audience, but as it was no harm was done.

"Fat Van" will still continue to dispense trinkets at the Saratoga news stand, notwithstanding the fact that he recently became heir to a beautiful Ostermoor hair mattress. The hair in said pad represents Van's savings for fifteen years. Van also is the composer of a new song entitled "Soon There'll be No Parting There."

Eddie Allen, who is now appearing in the "Miss Nobody from Starland" company, paid a visit to our city, and said that after he had put in seventeen weeks of one-night stands he was almost afraid to cross the streets in a regular city. Eddie admired the tall buildings very much. The company is doing very well and Miss Olive Vail is making many friends as the star of the organization.

Al Lawrence, the fellow with a thousand faces, is playing Chicago this week. Al has just returned from a coast trip, and says that he can go right back again at an increase. However, he thinks the east wants him for awhile, so he will pitch his tent hereabouts for a while. Good luck to Al, old pal.

Harry Tighe told me that he was dying at the Majestic this week. Here is one fellow that you have to hand it to. There are lots of our "alleged" acts that are continually dying, but they fail to admit it. Give him credit, boys.

Claude Summers, of Summers and Page, is up and about after an operation for appendicitis. He is getting about with the aid of a cane, at present, but says that he will be all O. K. to open next Monday with the act.

Jimmy Lee is here in the interests of "The Mayoress," which opens at the Colonial Monday night. Jimmy says that from all reports from Rochester, N. Y., where the show opened last Monday, it

is a knockout. Here's hoping you put it over, Jimmy.

Ernie Young and Abe Halle gave a great Thanksgiving night dinner at the "Edelweiss" last Thursday. I was invited, but unfortunately had to keep a former appointment. However, I looked in the Edelweiss for a few moments, and say, I have seen a good many nice looking tables, but this one had them all lashed to the mast. By the looks of things the "Grape" was getting ready to flow as easily as the plebeian "German disturbance" which I have been used to.

Jokelet—"Look out, in another minute he will dash by." The one addressed—"He? Say, don't you know trains are called she, not he?" The other one—"Ah, but this is a mail train." (Isn't that adamant?)

Billy Gould is having some fun with some of the writers on the other papers. Any time that Billy can't get back, and get back good, then I want to be in with it. I would like to tell a funny one on him that happened in London a couple of years ago, when "Jack" Johnson was there, but I won't, for I'm afraid he will get back at me. "Oh you Adelphi Hotel."

Gaglet—An Irishman was to be operated on at a hospital. Just before being taken to the operating room he asked the nurse what the doctor's name was who was going to operate on him. The nurse replied, "Dr. Kilpatrick." "That settles it," replied the Irishman, "he'll not operate on me." "Why not?" said the nurse, "he's a very good surgeon." "Maybe so, but not for me. You see, my name is Patrick."

Will Reed Dunroy, the well known dramatic critic, who recently severed his connection with the Record-Herald, is now connected with "The Chocolate Soldier" company. Will entered upon his duties as press agent yesterday, so look out for a lot of regular stuff being put over, for there is none better than "Bill" when he starts.

CHICAGO ALDERMAN WANTS TO PASS "BLUE" SUNDAY LAW

The "blue Sunday" ordinance, proposed by Ald. Britten, of Chicago, as a slap at theaters for ticket scalping, has been drafted by the city law department to be taken up by the license committee later. If the council puts the measure through it will stop all licensed amusements on Sunday.

"No person, firm or corporation shall offer, operate, present or exhibit any theatricals, shows or amusement (as defined by the ordinances of the city) for gain or for admission to which the public is required to pay a fee, on Sunday," is the first section of the proposed measure.

Fines of from \$50 to \$200 are provided for each offense and the mayor is given the discretion of revoking the license.

Howard W. Hayes, assistant corporation counsel, who prepared the draft of the ordinance, has been deluged with anonymous letters protesting against it since he started work. Many of them are printed forms prepared by a national organization for use in such states as propose "blue Sunday" legislation.

"There is no doubt in my mind that the validity of such a drastic restrictive ordinance would be upheld in the courts if the aldermen ever put their approval on it," declared Mr. Hayes.

ETHEL MAY BIG CARD AT RACINE THEATER.

(Special to The Show World.)

Racine, Wis., Nov. 28.—Ethel May and the Allen Stock Company attracted more than the usual amount of attention at the Racine opera house here last week. The organization played to no less than five turnaways during the engagement. Two of these turnaways were on Thanksgiving Day, the third was at a special matinee for ladies on Friday afternoon, and the other two on Sunday, in a pouring rain.

The Allen company, as far as the play it presents, is just well up to the average stock company and the drawing strength of the attraction is vested in the mystery work done by Miss May. Her success here is made all the more remarkable by reason of the fact that no less than five acts of a similar nature have been offered in the city since Miss May appeared here three years ago.

THE CHRISTMAS NUMBER OF THE SHOW WORLD

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PUBLICATION OFFICE, CHICAGO, ILL., U. S. A.

SAN FRANCISCO CERTAIN SHE HAS WON FAIR.

A large section of the California delegation interested in the selection of San Francisco for the Panama-Pacific exposition passed through Chicago, Wednesday en route to Washington. It is the intention of the delegation to remain in the capitol probably until the Christmas holidays of congress.

Benjamin Ide Wheeler, president of the University of California, was in the delegation.

"I am sure public opinion throughout the country is all one way," he said. "The only logical place for the celebration of the opening of the Panama canal is San Francisco, otherwise the canal is left entirely out."

Besides President Wheeler there were in the delegation A. W. Scott, Jr., Joseph Scott, president of the chamber of commerce of Los Angeles; M. H. De Young, Gov. Gillette, Governor-elect Hiram Johnson, John B. Irish, Theodore Bell, Father McQuade, C. S. Stanton, R. B. Hale, and several members of the California congressional delegation.

"San Francisco is sure of the fair," said Mr. De Young. "All of the work has been done. Our arguments have been presented to the congressmen during the last thirty days until they now know of San Francisco's superior advantages. The fact that our people have raised \$17,500,000 and can raise \$30,000,000 more if necessary, and will not accept a donation or a loan, is, in my judgment, an argument which cannot be ignored by congress."

CHRISTIE McDONALD OPENS IN A NEW LIGHT OPERA.

Waterbury, Conn., Nov. 30.—Christie McDonald made her stellar debut here tonight at the Polls theater in the initial American presentation of the "Spring Maid" ("die Sprudelfee"), an opera in two acts adapted from the book of Wilner and Wilhelm by Harry B. and Robert B. Smith, with music by Henrich Reinhardt.

The Keyes Sisters Stock Company is playing Fairmont, W. Va., this week and opens on the M. Reis circuit shortly; the company is a great favorite in the territory around Pittsburg.

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



# FUNNY OPPOSITION BY A CIRCUS CREW

## Recollection of Rival Activities in the South During the Season Which Has Just Closed.

BY JOE HEP.

Opposition fights between circuses always have their funny sides, but these fights seldom appear funny until after the town has been showed by all the shows billed into it. There was one fight in opposition during the season just closed that was funny from the start to the finish. It was not funny to all, but it was to many, and they are telling about it now around the stoves, where the bill-stickers congregate, and the funniest part of it is that the men on one side that engaged in it are laughing at themselves and the show that held them south for weeks after the others had closed. It appears that at the tail end of the season, when the Ringlings were advancing on their closing stand, West Point, Miss., they learned that 101 Ranch was to close in the same town. The ranch was also billed into Pensacola, Fla., Mobile, Miss.; Meridan, Miss., and Montgomery, Miss., all of which were to be visited by the Ringlings. Then came the John Robinson Ten Big showing Macon, Miss.; Columbus, Miss., and Aberdeen, Miss. The Ringlings' route and Robinson's ran together, as did those of the 101 Ranch, with both of them into the towns to be shown. Ringling thought brigade work necessary and put out two brigades—one under Horton and the other under Miller. The two brigades had thirty-two men in them. The Robinson cars closed on time in Boonville, Miss., and the 101 Ranch closed their three cars on time in West Point, Miss. The Ringlings held their third car in West Point and made it the headquarters for the opposition forces, but they seldom occupied it, as they were strung out along the line. At Mobile Horton and his bunch struck Carey and the excursion car of 101 Ranch. They stuck well. Waynesborro was to have been the next stop out of Mobile for the 101 Ranch excursion car and when it was hooked onto the night train out of Mobile, Horton and his men in the baggage car—and it was some were on hand to do the trailing stunt. They had no mileage, but bought tickets for Waynesborro and loaded their many ladders, paste, cans, brushes, and paper junk to handle. At Waynesborro they

disembarked and unloaded their stuff on the friendly truck and were ready for developments. They came too fast for Horton. Carey, instead of cutting off his car, sent it on to Meridan and got off himself at Waynesborro to enjoy the good things that the Ringling brigade had to say about him. Waynesborro is not a terminal station by any means and it was not until noon the next day that the brigade was able to take up the trail and by that time it was a cold one. At Meridan, when the brigade rolled in the 101 Ranch excursion car had its work well done and the Ringling show was due in town the following day. Then Horton and Miller turned their attention to West Point only to find that Ed. C. Knupp had sent a brigade to protect the billing of the Robinson show. It was only a five-man brigade, but they were active and had the thirty-two men of the Ringling organization on the jump continuously. These five men worked three ways: from Aberdeen up toward West Point, from there to Macon and then up toward Columbia; the Robinson brigade led and the Ringling bunch followed. It was cruel and the sleepless nights they were compelled to put in were many, but there was one night that was not a sleepless one for the thirty-two went to sleep and when they awoke it was only to learn that the Robinson brigade had not and that all they had hoped to save was lost. It is a nice little example for opposition figuring, to learn what the Ringling show gained by keeping out thirty-two men fully a month over time at \$50 per month, hotel bills, car fares and other expenses. The 101 Ranch paid no attention to the Ringlings nor to the Robinson show. They took their regular billing and went home when their cars closed and got the money in every town where they had opposition. The Robinson show held out five men to protect and they did more than protect, and when they were done went home. Both of the shows that did not maintain a thirty-two man brigade took their billposters home, but the show with the thirty-two man brigade did not.

# F. R. BLITZ, OLD GUARD, CLAIMED BY DEATH

## Had Spent a Lifetime in the Show Business, With Circus and Theatrical Attractions.

F. R. Blitz, one of the old guard of showmen, a man who had spent practically every year of his life with circus or theatrical attractions, died at his home, in New Orleans, Tuesday of last week, after an illness of three weeks. Mr. Blitz was fifty-seven years of age; he was born "on the road," and held to the road all his life, being associated at different times with Barnum & Bailey's Circus, Ringling's, Forepough's, Sells Brothers and other big traveling aggregations, and at other times acting as a promoter himself or lecturing in side shows. Mr. Blitz and his wife had been in the habit of wintering in this city every year for the past twenty-seven years, and they considered both New Orleans and New York, where Mr. Blitz's mother and brothers live, as home. Recently Mr. Blitz has been managing the Russian prince, the midget, known as the smallest man on earth, who lives in and owns property in this city. The midget and his manager were doing state fairs, expositions, etc., and it was while they were filling an engagement in Pensacola that Mr. Blitz, who had long been a sufferer from chronic asthma, contracted a severe cold which brought about his death. Mr. Blitz was the son of Signor Blitz and Miss Rose Melville. Signor Blitz was one of the famous magicians and necromancers of the ante-bellum period and had a big European and American reputation. Miss Melville was an actress of note, and before her marriage with Signor Blitz played with some of the great stars of the day. Mr. Blitz was born in Warren, Ohio, at which town his father was playing an engagement. He was brought up as a child of the stage, and as a little fellow played juvenile parts, his mother and father, both cultured people, educating him in their spare moments. Mr. Blitz grew

to manhood with a thorough education, acquired from the teaching of his father and mother, and in the school of practical experience. He early left the stage proper, where he had gained some success as a magician, and entered the circus business, going to work for P. T. Barnum, as a lecturer in the sideshow. He was altogether proficient at this and was re-engaged season after season, finally rising to the important post of manager of the sideshow. He left Barnum's show and went with Forepough's, and was later with Sells Brothers, Ringling's and other concerns. In 1881 he became a promoter on his own responsibility, and securing the world famous freak Millie-Christine, the two-headed woman, toured the country with her. For several seasons Mr. Blitz managed the Faranta theater in New Orleans. Mr. Blitz had Millie-Christine under his management up to four years ago, and presented the woman to the wondering audience in many circus sideshows. His last circus connection was with the Ringling Brothers' shows, ten years ago. When Mr. Blitz gave up managing Millie-Christine, he accepted the management of the Russian Prince, and was acting in that capacity when stricken with the illness that brought him to the grave. Mr. Blitz is survived by a wife, who was a Mrs. L. H. Gano; a mother, Mrs. Rose Harding, and two brothers, Harry and Walter Blitz. He was a member of the local lodge of Elks and a member of a Philadelphia lodge of Knights of Pythias. The funeral took place Wednesday of last week, interment being made in the Elks' tomb.

### NEW POSTING COMPANY FORMED IN BUFFALO, N. Y.

(Special to The Show World.)  
Buffalo, N. Y., Nov. 28.—A bill-posting company to be known as The Merchants' Advertising Company, with a capital stock of \$10,000, has been incorporated in this city by the following who are named as directors: Henry Rohrdoutz and John C. Kamp, of this city, and Frank Niehoas, of Tonawanda, N. Y. The Euclid Theater Company is another new corporation in the amusement field which has recently been formed here. Its purpose, as announced, is to "construct and operate theaters and produce musical and theatrical performances." The capital stock is \$10,000. The directors are: Eugene Falk, Jay C. King, and M. E. Robinson, of Buffalo.

### VAUDEVILLE THEATERS AFFECTED BY STRIKE.

Stage Hands in Five of the K. & P. Houses in New York Walk Out Without Giving Warning.

(Special to The Show World.)  
New York, Nov. 30.—Stage hands in five of the six vaudeville and moving picture houses of the Keith & Proctor circuit in New York went on strike Monday without giving the management any warning or expressing any form of grievance. During the forenoon it began to look as if the matinees would be seriously interfered with, but the house managers in each place turned in to work behind the scenes, aided by men summoned in haste from the Keith booking offices, and the performances went through almost without a hitch, though a little late. The trouble started in the Fifth Avenue house shortly after midnight Sunday. The Keith & Proctor houses are non-union and there have been unsuccessful attempts to organize the men there recently. It is charged that interference on the part of the union caused the walk-out.

### MONTGOMERY T. M. A.'s HAVE NICE BLOW-OUT

Montgomery, Ala., Nov. 27.—The local Theatrical Mechanical Association entertained the "Human Heart" Company at a Dutch supper last night in the honor of Joseph Wright, manager. Mr. Wright has been a member of the T. M. A. in Montgomery for several years. This is his first year as a manager as he was formerly star of "Billy the Kid" company. It is now the intention of the local theatrical order to give a "blow out" of some kind to each of the road members that play this season this year, as with two high class theaters all of the union men are now in steady employment, and financial standing seems prosperous.

### Redecorating Picture House.

The Empire theater of Montgomery, Ala., has been closed for several days on account of the redecorating of the entire house, and extensive repairs are being made. The house will install many novelties in the motion picture houses.

### Independents Playing Majestic.

The Majestic theater offered Murray & Mack in "Finnegan's Ball" last night. The performance was very poor, the poorest that has been to Montgomery this season. This was the first of the Independent attractions to play this city at the Majestic. "Girls" will be the next attraction at this house, with "Midnight Sons," and "The Lottery Man" to follow consecutively.

### Moving Picture World.

#### "ALL JOIN IN THE CHORUS."

Now it's the censorship of the illustrated song slides. Monday evening the censorship board of the Chicago Police Department inaugurated a crusade against objectionable illustrated songs, and it is their intention to visit every picture theater in the city and place their stamp of disapproval on every slide that is the least suggestive or improper. I earnestly hope they will be very successful, for what is worse than to sit in a theater and after seeing a good picture, have your entertainment spoiled by having to listen to maudlin drivel? The Police Department should go after the publishers of these songs. C. P. McDonald, of the "Show World," is doing a lot of god work in this direction, exposing and lambasting some of the "current smut writers" as he terms them. May the good work go on.  
J. C. K.

### "HENRY OF NAVARRE" A PLAY OF THE SWORD.

(Special to The Show World.)  
New York, Nov. 30.—"Henry of Navarre," presented for the first time in this country, at the Knickerbocker theater Monday evening, is a return to the good old days of E. H. Sothern, Kyrle Bellow, and James K. Hackett, when the sword in a drama was mightier than the pen that wrote it.

### KNICKERBOCKER THEATER—"Henry of Navarre," a romantic play in four acts by William Devereux.

**The Cast.**  
Charles IX.....Malcolm Cherry  
Henry de Bourbon.....Fred Terry  
Henry of Guise.....Phillip Merivale  
Henry of Anjou.....H. H. Wright  
Arthur de Mouhy.....Walter Edwin  
Cosmo Ruggieri.....Horace Hodges  
Marshal de Tavannes.....J. Carter-Edwards  
Duc de Biragues.....George Dudley  
Duc de Ret.....W. B. Parker  
Duc de la Rochefoucauld.....J. L. Dale  
M. de Valles.....Maurice Elvey  
M. de Besme.....Leslie Gordon  
Nancy.....Guy Cunningham  
Page.....Easton Pickering  
Catherine de Medici.....Phyllis Manners  
Marie Belleforet.....Eileen Beatrice  
Charlotte de Sauve.....Gladys Gardner  
La Belle Dayole.....Doris Mitchell  
Mlle. de Montmorenci.....Dora Jesslyn  
Mlle. de Torigni.....Beatrice Manning  
Marguerite de Valois.....Julia Neilson

### WILLIAM COLLIER HAS WHOLE PLAY TO CARRY.

(Special to The Show World.)  
New York, Nov. 30.—William Collier in "I'll Be Hanged If I Do," a farce in three acts by Edgar Selwyn, was disclosed to New York view Monday evening at the Comedy theater, which is to bear Collier's name in the future. The author has put it all up to the star; to those who like Collier and his style, "I'll Be Hanged If I Do" is very entertaining and to those who have only a normal regard for the star, the play is little better than stupid. The cast:  
Hi Low.....Stanley Murphy  
Hiram Kelly.....Frederick Esmelton  
Frank Sinclair.....Willard R. Feeley  
Percival Kelly.....William Collier  
Mrs. Sinclair.....Clare Reynolds Smith  
Celia Sinclair.....Maude Bilbert  
Samson.....James B. Sheeran  
Murphy.....M. L. Heckert  
Slattery.....Stephen Maley  
Gabby.....Albert West  
Mar'm Sanderson.....Helena Collier Garrick  
Peaceful.....John B. Adam  
Binks.....William Collier, Jr.  
Happy Stokes.....Richard Malchien  
Bonny.....Paula Marr  
Bob Carter.....Thomas Beauregard  
Bill Sanderson.....Thomas Findlay  
Handsome.....Sallie Tompkins  
Bartender.....Thomas Stewart

### DESMOND KELLEY BLIND FOR PERIOD OF THREE MONTHS

New York, Nov. 30.—For nearly three months physicians and oculists have been working to save the sight of Miss Desmond Kelley, of the "Arsene Lupin" company. Monday Dr. Thompson, the specialist in charge of the case, held out, for the first time, some hope of saving Miss Kelley's sight from total extinction. It is the original diagnosis of Miss Kelley's trouble, and there seemed no serious menace to her sight until X-rays were applied for curative purposes. The treatment proved ineffective, and from the iris the trouble was driven into the pupils of her eyes. Miss Kelley is confined to a darkened room in her home, where she is receiving every kindness from the Frohman management and from Miss Maude Adams, to whose Rosalind she played Audrey in the pastoral performances of "As You Like It" last summer.

### NEW YORK AUTHORITIES LEARY OF MUSEUM LICENSES

New York, Nov. 30.—William H. Breisacker, through Walter R. Godfrey, asked Justice Seabury in the Supreme Court yesterday to grant him a writ of mandamus directed to the Mayor and the head of the Bureau of Licenses, directing them to issue a license for a common show to be given in the premises at 163 East 125th street. On application Justice Seabury reserved decision. The application was refused on the ground that the bureau would not issue any more licenses, as some of these issued for common or freak shows in the past had permitted gambling.

### Paula Woehning Dies in New York.

New York, Nov. 30.—Miss Paula Woehning, for some years connected with the Metropolitan opera company, died Monday at the German hospital. Miss Woehning had just undergone a serious operation that the process of transfusion of blood was necessary. This, however, failed to help her and the young singer died at 4 o'clock in the afternoon.

### Ugh! Only Truly Shattuck.

New York, Nov. 30.—Judge Hough, in the United States Court Monday, granted a discharge in bankruptcy to Clarice Etrulia de Buchards Douglas, an actress. All that name means plain Truly Shattuck.



# CONDUCT OF CARNIVALS TAKES BUSINESS TACT

## Failure in the Field Most Frequently Comes from Utter Disregard of Ordinary Rules

By J. A. DARNABY

(Editor's Note.—This is the second of a series of articles on the future of the carnival business which is being supplied exclusively for The Show World by J. A. Darnaby, whose affiliation with the business is well known to all followers of outdoor amusements and whose ability to express opinions well founded in fact in a manner calculated to help those who want to be helped is quite apparent. Mr. Darnaby's subsequent articles will be offered in The Show World from time to time.)



**MAJOR C. F. RHODES**  
General Manager of the Young Buffalo Bill Wild West and Congress of the World.

### QUEEN, CIRCUS ELEPHANT, WHO PAID THE PENALTY FOR HOMICIDE.

By Lawrence L. Berline.  
Corry, Pa., Nov. 28.—There are but few people of any prominence in the circus world that did not know Queen, the big elephant that was killed in the animal quarters of the Bartel Company on Communipaw avenue in Jersey City last week.  
Queen was with the Cole Brothers' circus for many years, and the feature of the pachyderms in the ring performances. She could do all the stunts of the big fellows, and worked easily and well. When she killed an Italian lad in Buffalo during a parade of Cole Brothers, extra precautions were taken with her. But it seemed as if she was too kind and gentle to harm her keeper.  
They tell she would have never have killed the man in Bartel's last month, if she had known him. It is said the trainer was a stranger and had been warned to stay away but refused to heed the advice.  
Queen was sold at the auction sale here on January 27 last, to the Bartel company for \$675. She brought the least of the quartet, she being the oldest.  
She was here for several months before being sold and I knew her well. When she was taken out for exercise, she was very playful and headed the four elephants as they marched around and around in a circle.  
Poor Queen! First they took her rations away and then fed her cyanide. She could not have suffered long, which was a blessing. For over forty years she served many masters and then they slaughtered her for her hide, grease and ivory. Poor Queen!



Letters from several of the better carnival organizations endorsing the sentiments as expressed by me in a recent issue of The Show World, encourages me in the belief that these men are striving for the betterment of conditions and that a discussion of business methods employed in carnival management may prove of considerable value. In a subsequent issue I shall try to be of some service to the local carnival committees and fair managers who are making an earnest effort to improve their fairs and secure clean, worthy entertainment. The lack of knowledge on the part of those empowered to make contracts is perhaps responsible for the general opposition to organized carnival companies. In the present article I will confine my observations to carnivals and their management.  
I am sure my readers will agree with me at the outset, that all walks of the profession are trod daily by the men of the "gum-shoe" variety, but surely the carnival field has more than its share of these misguided aspirants for managerial honors. I wish therefore to make it plain that I am only endeavoring to interest those who have the interest of the business, as a business, at heart, and all not travelling around the country, just to hear the band play.  
Now Mr. Manager, draw up your chair and let's talk matters over. Christmas will soon be but a memory and time will fly swiftly towards the opening date. Those of you now among the rice and cotton fields, basking 'neath the tropical sun, have hardly had time to give next season a thought; but we up north, shivering in the chilly winds, are looking forward to the first signs of spring, almost before winter has laid her icy grasp upon us. Already the northern manager has the scent of paint in his nostrils and should be taxing his brain for something startling to announce.  
It would be, perhaps, best to first consider the past before taking up the future. Gentlemen, I ask you this question: How many managers of carnival companies, opening in April last and closing the regular season November 1st can show a fair profit on the season?  
How many individual showmen, booking their own shows under other managers or promoters, can show during this period, a credit on his bank account?  
Did it ever occur to you that, among the thousands interested in outdoor entertainment, including parks and fairs—barring acts paid stipulated sums—not five per cent ever close the season with enough money to tide them over the winter. If you question this statement, take up your favorite paper, turn to the route list, check off the names of exceptions and count them up.  
Carnivals are not the only amusement-institutions suffering; for while thousands upon thousands of dollars are each season spent for park entertainment, not one park out of twenty has paid 2 per cent on 50 per cent of the stock.  
What, gentlemen, is the trouble? I could tell you the trouble with the park in a very few words, but as we are later going to have something of interest on this subject, we will reserve this week's space and devote it entirely to carnival management.  
There is, perhaps, no other business under the sun, where there are such flagrant violations of business principles. You take exception to this statement? Very well, let us reason it out in a friendly manner, for what is of interest to you is of value to me.  
Let us take, as an example of the shrewd careful business man, the department store manager. He, perhaps, comes nearer to being a show man than any other of our successful mercantile men. His window is his ballahoo, his stock of goods his show, the clerks are

his entertainers. He depends upon appearances, lights, prices and a display of pretty novelties to attract attention. He is even now offering free shows twice daily to entertain his patrons. He has something to sell and is constantly taxing his brain to devise some means of attracting the public into his show shop. Once there he feels quite sure of getting a fair share of their patronage.  
Now, Mr. Manager, you will grant me this at least: The department store manager is generally conceded, the world over, to be a business success, and in many ways his business is not unlike the showman's and in so many respects similar that we might profit greatly by adopting some of his methods.  
This man is looking forward to the spring as we are and with the same object in view. He knows when the first warm sun melts the snow from Mother Earth, there will be a mad rush from the cramped quarters of the city flat into the open, by the masses, quite ready to enjoy everything bright, new, and fresh. Does this man of affairs content himself by remodeling and painting his front? Does he fill the papers with stories of vast improvements he has not made? Does he whet the appetites of the vast army of flat dwellers who but await the signal for the grand opening, then decorate his windows with sunburnt material from the summer before and dress his window figures with gowns, depicting the styles of a decade ago. Will he take the chance of disposing of the left-over stock by tagging it with a new name, "Direct from Paris," while his neighbor is offering new and attractive garments?  
You have, I am sure, already agreed with me; this man of brains would do nothing of the kind.  
You admit it to be but the poorest business judgment and could agree that it would result in financial suicide.  
Yet this is just what eight out of ten of you are going to do next season—and you know it.  
Each season you have sent out the most encouraging press notices from winter quarters. You write of the "hustle and bustle" accompanying the painting and decorating of the carved fronts or elaborate descriptive banners.  
You furnish a long list of features—the conceptions from the brain of your especially engaged constructionist and master mind.  
Like the small boy in Maytime, who gets a glimpse of the first stand of circus paper, our hearts beat with joy and we are filled with feverish anticipations.  
Then what happens? Why, you come along with the same fronts, same ballahoo, same show, and find the same people waiting to see them. There's the same old top—tattered and torn, bespattered with mud from every state in the Union.  
There is the same unkept employe, loud of speech, and devoid of manners, with hair hanging down over his eyes like the French poodle. All of this paraphernalia is hauled to the most prominent street corner and distributed over as much of the street as can possibly be covered and you then wonder why the man on the corner objects.  
You open up to a crowded street, providing the news has not reached the inhabitants that you are offering nothing new, then stand by and watch the crowd rush on and wonder why.  
The prevailing opinion is then expressed that the town is rotten—a dead one—and the talkers brand the public as simps and low brows. Why? Because they refuse to buy the same entertainment year after year, refuse to be hood-winked into accepting the old show under a new title, and refuse to pay for what they have already witnessed on the ballahoo.  
It is the truth that hurts and there may be a few, very few who will not accept this in the manner it is written, though surely none have greater interests in the future of outdoor entertainment than the writer. The great trouble has been in the past, we did not stop to think and are blinding ourselves to the real facts. Down deep in your hearts you will agree with me that the half has not been told.

### MIGHTY HAAG SHOW WINTERS IN SHREVEPORT.

Late Season Through Louisiana and Texas Reported Good for the Small Circuses.

(Special to The Show World.)  
Shreveport, La., Nov. 28.—The "Mighty Haag Show" closed a very successful season of thirty-four weeks here Tuesday, November 22, and has gone into winter quarters in this city. Mr. Haag opened a small wagon show November 25 to remain out until about March 1, playing the small towns in Texas and Louisiana.  
It is announced that the Haag shows for the season of 1911 will be considerably enlarged. One more Pullman sleeper, another flat car, and another stock car will be carried back with the show, and there will be an additional car ahead.

### Little Shows Doing Well in the South.

E. H. Jones, manager and owner of the Cole & Rodgers two-car show, reports good business for his show in Texas; the show has been playing the small towns.  
Brown & Roberts' Jesse James Show is in the delta of Mississippi and reports good business.  
The Cowboy, Indian, and Lady company, under canvas, are going into Florida about December 10. They are now playing Mississippi towns.—**Completion.**

### Friars Dinner to William Harris.

New York, Nov. 28.—The Friars are to give a complimentary dinner to William Harris, styled "The Dean of Theatrical Managers," at the Hotel Astor Sunday evening, December 18.

There are exceptions, but so very few.  
You ask me for a solution to the problem? My answer is: Give the people something new and worthy of their patronage.  
You tell me you have a big investment in the old fronts, the old shows and paraphernalia and that it takes money to build new ones. I grant all this and more, but tell me: What is going to become of this property in the end. Figure what you cleared on it last year and what your chances are this season. In time it will either fall to pieces or the sheriff will have it stored for safe-keeping. Ten or twenty carloads of junk do not constitute a show and fair managers and committees are becoming educated to this fact.  
There is no question in my mind but that I can walk into a committee room with six new attractions to offer and with not to exceed five cars, secure a better contract, and play to more gross business than the average carnival organization with twenty cars and fifteen antiquities. I made this statement to one of the most successful carnival managers in America, and he heartily agreed with me. There was just this difference in his case; his twenty-seven cars (sleepers and diners) netted him a good profit each week and his one greatest aim was to keep his train loaded with people.  
Assuming we were both right and you have agreed with us, would it not be to the best interests of the outdoor manager to consider the coming season, quality rather than quantity?  
How many department store managers would think of opening the season without stock or means of procuring it?  
How many carnival managers will open the season without money enough to make the first stand.  
Why not look ahead of you and figure on the possibilities.  
Let's take the town you propose opening in as a criterion upon which to base future operations. Is your opening date a maiden town? Chances are it is not. Have you a contract covering a bonus? Chances are you have not. Have you played the town before? Chances are you have; and if not, who has?  
Go over the list of attractions you hope to have and check off those seen in this town before. I believe a conservative estimate will place the number of visits at six and some of these attractions have been offered there dozens of times. I now ask you as one business man to another, how can you expect enough business under such conditions to pay even board for your people, to say nothing of salaries. I am now figuring this from the showman's standpoint, for how can you expect to profit in other directions, if the people employed on the show can not earn enough to have something to live on. Surely you can not believe the public are going to manifest a sufficient amount of interest and visit your attractions simply because you need the money.  
Why, then, would it not be a better idea, to attempt something new? Why, instead of fifteen poor shows, do you not cut it down to two good ones and consolidate with some one who has two more good ones. Then try and build up. Better still, associate yourself with an organization having the capital to promote new ideas.  
Are there any who do not believe it is possible to offer a complete show even with capital? If so I can furnish you with a list of fifteen novelties, that would create a furore.  
Passing on to another most important feature of carnival management. Have you considered your advance for next

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season? Has it ever occurred to you that the impression made by the first man ahead has much to do with the manner in which the show is received by the public? It has been truly said "The clothes do not make the man," but they surely help to make a show. Well dressed men are not often lacking in brains, and exceptions will not be found working. They don't have to work. Even the brightest of these clever men ahead are never free from error and the mistakes of the advance are in most cases responsible for the difficulties experienced by the show on arrival. I am presuming of course the agent has a worthy show back of him. That this man knows the show business thoroughly is not alone the only qualification essential, for he must be a business man and diplomat as well. He must be able to place himself in the other man's position and then place the other man in his. I am going to have something to say about the methods of advance agents and promoters at some time but it is well for you to consider long and wisely before sending out ahead of your attraction, as agent, promoter or railroad contractor a man whose experience and knowledge of the business is confined to the selling of groceries or the running of a moving picture machine.

Mr. Manager, there seems to me to be no good reason why you, with the vast amount of knowledge and experience obtained in the best school of education, the carnival field, should fail to make money next season, and the season after, and the season after that, if you provide the public with new entertainments and have the right man to convince the people of this fact. Without both of these essential features, I cannot see how you can even hope or expect to win out.

I want to draw a pen picture of a manager I met out west, to be accurate just eight seasons ago, and add his opinion to mine, giving you as a closing argument, the one greatest reason for the determined opposition to the carnival of today. I have seen fit to use this man as a subject, because he is one of the few who have held a grip on the pulse of the public, retained their confidences, given them good entertainment, and amassed a fortune for himself and "the other fellow."

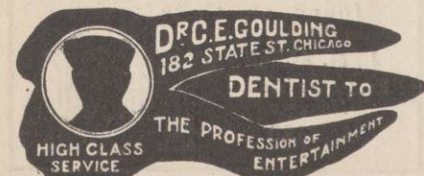
He began managing a merry-go-round for another man, worked his way swiftly to the front by shrewd business methods—and spent his winter nights in improving a neglected education. His diction is perfect, his manners those of a Wall-street broker, his judgment almost faultless, his discerning powers marvelous, and his decisions positive. He is always just and fair and never considers an expenditure where there is a chance to make money or better his organization. Such a man's opinions I respect as worthy the most careful consideration. "The one great problem to my mind," says this manager, "is the overcoming of sentiment against carnival organizations." "What do you consider the greatest element creating this sentiment," I asked. "Lack of principle and self-respect among those employed by the management," he replied. "Many organizations have tolerated a class of people who have flaunted their vices in the very faces of the long indulgent public and even the band has failed to drown the language of the half drunken employes. The manager who makes at least an attempt at clean entertainment by professional entertainers and respectable decent people need have no fear for his future except as he may suffer from time to time by the irresponsible organization ahead."

Had it ever occurred to you in this light? Think it over.

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**Of Especial Interest to American Companies Contemplating Mexico.**

(El Paso Rounder.)

From time to time it has been stated, on what would pass as reliable authority, that there were several cities of large English-speaking communities in the Republic of Mexico, to say nothing of the city itself, that would provide ample support to American stock, dramatic or musical organizations, but the letter published herewith—and which is self explanatory—dissipates this impression. The author of this communication, Cooper Jackson, is business manager of the Mexican Herald, a publication of undoubted reliability, and the information will be accepted without question in quarters where business matters are carefully considered.

The letter is given publicity for the benefit of the profession:  
 Mexico, Nov. 18, 1910.

Mr. Jos. D. Glass,  
 Crawford Theater, El Paso Texas.  
 Dear Sir: I am in receipt of your letter addressed to Mr. Paul Hudson.

You ask whether or not there is a theater in Mexico for foreign stock dramatic productions in the English language; whether there is a suitable theater for such productions; what was the last organization of the nature and whether in our opinion it was a financial success?

We beg to state that there is no theater in Mexico offering any production in the English language. There are four or five theaters which would be suitable for this purpose. The last organization presenting productions in the English tongue was brought to Mexico by Beryl Hope, which was distinctly a financial failure. We doubt very seriously whether it would be possible to bring any company to Mexico playing in English and make a success. Yours very truly,  
 COOPER JACKSON,  
 Business Manager.

**MACON TO HAVE NEW THEATER FOR THE BIG BOOKINGS.**

E. A. Horne, proprietor of the Pastime, recently opened in Macon, Ga., as a vaudeville house, has seen the need of a new house that can play the larger bookings and will open an up-to-date theater on Cotton Avenue at an early date. This house will fill a long felt want of the theater loving public of this city. The new house will be known as the Horne opera house and will have a seating capacity of about 1,000. Mr. Horne's first enterprise was a moving picture house on Cherry street; he sold this to J. B. Melton and opened the Pastime and now The Horne will give him two first class houses. Announcement of The Horne opening will be given at a later date.

**Off For Circus Season in Panama.**

Bloomington, Ind., Nov. 30.—Roy Feltus left for Panama this week in advance of Shipp & Feltus' Circus. Mr. Feltus' wife accompanied him, and they sail from New Orleans on Saturday. The show will make a few stands in South America before going to Panama. They Jamaica, early in March. Messrs. Shipp & Feltus are re-engaged with the Barnum show for next season.

**COLONIAL IN ST. LOUIS GOES INTO STOCK NEXT WEEK.**

St. Louis, Mo., Nov. 30.—The Colonial theater goes into stock Sunday night, December 4. It has played various brands of vaudeville since opening. The most recent kind was provided by the Chicago office of Sullivan & Considine. The Colonial is a comparatively new house.

**Beulah Poynter's Mother Dead.**

(Special to The Show World.)  
 Kansas City, Nov. 30.—Mrs. H. D. Poynter, mother of Beulah Poynter, died at University Hospital, this city, Sunday, November 27.

**House Open in Dawson, Ga.**

Dawson, Ga., Nov. 30.—Ferguson's opera house opened for the season November 4 with a local talent attraction. Traveling attractions which have played the house since that time have done very good business.

**Five-Cent House to Open.**

Lincoln, Ill., Nov. 25.—Eiler Jones expects to open his new five-cent theater on Broadway December 1.

**NEW PLAY TO BE PRODUCED AT THE PEOPLE'S THEATER**

The Marie Nelson players at the People's, Chicago, will put on the first of their original productions during the week commencing Dec. 12, when "The Floodgate," an entirely new and original play by J. T. Prince, Jr., manager of the company, will be presented, with Rodney Ranous and Miss Marie Nelson in the leading roles, with Miss d'Arcy, Miss Hamilton and Messrs. Rowell, Alcine, Hart and Manners in other important roles. Miss Nelson and Mr. Ranous, after having read the play, deemed it advisable to place this before their public, believing that the offering would appeal to the tastes of the patrons, who have been desirous of seeing a play with a western atmosphere. It is the policy of the management to present a new play from time to time, and they have several under consideration at the present time.

**As Uncle Bill Says**



By Will J. Jones.

New York, Nov. 28.—Every cloud has a silver lining—except in Pittsburg!

Dropped into the Smoky City over Sunday and enjoyed a trip over the Allegheny foot-hills in auto with Maud Lambert, the charming leading comedienne of "The Midnight Sons," who has won all Pittsburgers except one "Breggs" of the Times-Gazette, who says Maud is not a prima donna, blissfully ignorant that her repertoire comprises about fifty operatic roles. However, as Miss Lambert says, "Breggs" has to stay in Pittsburg and she will return to New York!

Gus Kleinecke was playing his latest composition, "Sweetheart of My Dreams," in the Elks' Home, and it was being sung by Bill Jones, one of "The Midnight Sons." Being mistaken for the author of the lyric (myself, thank you), Bill was invited out for an auto ride and dinner on the strength of it. Hey, Bill, auto rides and dinners by proxy is nix!

Noticed in East Liberty, the Hammer Hotel; a good place to register a knock! Willa Holt Wakefield, more radiant with magnetism than ever, is once more in our midst. Welcome, "Willie."

Queen of Perennial Youth, Mme. Bernhardt, displaces the Queen of Terpsichore, Genee, at the Globe. A goodly pair to draw to, methinks.

Glad to hear that Mlle. Dazie has struck another winner in "La Tragedie d'Un Mardi Gras." No relation to Pate de foi gras, however.

Sallie! No, "The Speckled Band" is not a musical comedy, although it has a snakentine effect!

George Hall, "Poor Dodger," who has just returned from "doing" the English "Ails," says he was sitting in his hotel room one day watching a game of rugby, which was being viewed by an immense crowd. Suddenly a whistle was blown and the teams separated and left the grounds. Thinking there had been a scrap, Hall called a "Boots" and asked what was the trouble, and was politely informed that the teams had gone to tea!

Willie Collier's pet expression these days is: "I'll be hanged if I do," which happens to be the name of the play that will rechristen the Comedy theater by prefixing his surname thereto.

William Morris has raised the vaudeville ante to twenty-two acts, but Oscar Hammerstein has seen this and gone him one better by converting the Manhattan opera house into a Temple of Variety. A four-hour vaudeville bill is a feast that may be found to pall in its satiety.

Notice that Leslie Carter is playing "Two Women," which keeps her reasonably busy, I presume.

Max Rogers and William Kolb have joined "The Summer Widowers." Much elation amongst the unmarried.

Lew Fields is busy getting his Winter Garden in shape for New Year's opening—book by Glen Macdonough; music by "Baldy" Sloane. I hope to be a Night Blooming Cereus (Comique) in that Garden.

A paradox: "The Importance of Being Earnest," by Oscar Wilde!

**MOVING PICTURE NEWS**

**Arkansas**—H. F. Rudnle of Lahoma, Okla., has opened a moving picture theater in Bonzana.

**California**—John D. Spreckels will erect a theater in San Diego.

**Colorado**—C. D. Chandler has purchased the Isis theater in Longmont.

**Illinois**—C. G. Hutchinson of Peoria, is making arrangements to open a moving picture theater in Galva; The White City theater in Georgetown has been sold by J. Wilson to J. W. Fugatt. Moline is to have a new moving picture theater, which will be owned by G. Mills of Springfield. E. T. Dolly and W. W. Wilmerton of Moline, will erect a moving picture theater in Rock Island. J. Conger has purchased the Electric theater in Wyomung.

**Iowa**—E. Ferguson is making arrangements to open a moving picture theater in Clarinda. A moving picture theater has been opened in Creston by the Comet Amusement Company. Jack Brooks has opened a moving picture theater in Sabula.

**Kansas**—R. V. Barclay has started a motion picture show in Independence.

**Massachusetts**—Blanchard Bros. are planning the erection of a moving picture theater in Southbridge.

**Minnesota**—R. N. and H. Davenport have opened a moving picture theater in Red Wing.

**Nebraska**—E. L. Stockman has sold his moving picture theater in Adams to Art Whyman. The Lyric theater in Humphrey has been enlarged and improved. The Meisner opera house in Shelton has been enlarged.

**North Dakota**—R. J. Ferguson has opened a moving picture theater in Fargo. Grand Forks is to have a new moving picture theater which will be owned by F. L. Gaffey.

**New Jersey**—Joe Cantez will start a moving picture theater in Atlantic City.

**Ohio**—Mr. Johnson has leased the Haffner Building in Yellow Springs, and will start a motion picture show.

**Pennsylvania**—W. Stuart of New York, has opened a theater in Philadelphia, which will be called the Nixon.

**Texas**—Dr. Loving's moving picture theater in Austin was completely destroyed by fire. Messrs. Vinson and Jacobs have opened a moving picture theater in Bryan.

**Utah**—F. T. Bailey of Montana, is making arrangements to open a moving picture theater in Salt Lake City.

**Wisconsin**—Milwaukee is to have two new moving picture theaters; one will be owned by Henry Kilns, the other by J. J. Morris.

**Wyoming**—L. Dusseau and Roy Phelps have purchased the Electric moving picture theater in Sheridan from G. D. Keith.

**VAUDEVILLE NOTES.**

Thomas H. Dalton is playing the W. V. M. A. time and, from reports which reach Chicago, is making a big hit. The editor of "The Daffyville News" works in white face this season and says never again black face for him.

Reports reach civilization from the Star theater on Milwaukee avenue to the effect that a new act tried out there Monday under the name of Meagher & Meyers, which failed to make good. It is not believed that Kerry Meagher and Adolph Meyers were really acting and probably some impostors have taken their name. Repeated efforts to find out the identity of the performers were fruitless.

Thomas Hoier & Co., who have proven one of the greatest laughing hits ever on Association time, are booked for the Trevett theater, Chicago, week December 12. It is not known at this time whether the date holds good or not.

The Obermans open next week at Superior, Wis., for a tour of the George H. Webster circuit.

E. P. Churchill, who operates theaters in Grand Rapids and Peoria, and who has affiliations which include half a dozen leading vaudeville theaters in the middle west, has leased the Trevett theater at Sixty-third street and Cottage Grove avenue for a term of fifteen years and takes control December 5. The bookings will be done by the Theater Booking Corporation, of which Mr. Churchill is a moving spirit.

It is reported that a five-car circus will be organized at Charleston, W. Va., this spring.

John Helliott and Eddie Sauer this week at Peru, Ind., began the work of training the ten polar bears that B. E. Wallace obtained from Carl Hagenbeck.

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SYNDICATE HOUSE DARK ON THANKSGIVING DAY.

Wells-K. & E. Combination Isn't Working Especially Well in Montgomery, Ala.

Montgomery, Ala., Nov. 28.—Thanksgiving day the Grand theater, the Wells and Klaw & Erlanger house, was dark.

It is announced from the boxoffice of the Majestic that at the matinee over 100 people were turned away.

LUNA PARK IN LOS ANGELES NOW DOING BUSINESS.

Los Angeles, Cal., Nov. 24.—Luna Park, the new amusement resort located in the heart of the city, threw open its gates last Saturday.

The park is one of the finest in the west. It includes, besides a large menagerie, many of the latest riding devices, a skating rink and vaudeville theater.

With the many bright and sunny days, the resort of recreation will be filled every day this winter with a happy throng.—Taber.

DIXON'S SOUTHERN TOUR FAR FROM UNEVENTFUL.

Atlanta, Ga., Nov. 26.—Thomas Dixon's "Sins of the Fathers," with Mr. Dixon in the title role, played a four-performance engagement at the Shubert Grand last week, to good houses.

The play is as absorbingly interesting as is his "Clansman," and with Mr. Dixon himself in the cast, it proved one of the best drawing plays seen here this season.

Things theatrical are waking up in Atlanta, as the Klaw & Erlanger Orpheum and the Shubert Grand are both billed to play almost nightly from this date.

NEW ORLEANS STAGE MEN HOLD SUCCESSFUL BALL.

(Special to The Show World.) New Orleans, Nov. 28.—Stage employees at the local theaters on Wednesday evening, November 16, gave their fourth annual fancy dress ball, which has since been pronounced the most successful affair of the kind which has ever been held in New Orleans.

MITCHELL SUCCEEDS HARLAN IN "BABY MINE" COMPANY.

St. Paul, Minn., Nov. 29.—Earle Mitchell opened with the Chicago company of "Baby Mine" at the Shubert theater, Minneapolis, last Sunday night, November 27.

Manager Writes His Own Show.

Bloomington, Ind., Nov. 30.—Manager Robert H. Harris will launch another theatrical enterprise soon. He will put on the road a new dramatic production entitled "The Legal Adviser."

VILLIAN STILL PURSUED HER.

Channing Pollock cites a certain melodrama, produced a few years ago on Fourteenth street, as containing the busiest and most inconsistent villain ever created.

In the first act, he tied the beautiful heroine to a railroad track just as the limited was due. In the second, he lured her into an old house, locked her in an upper room and set the place on fire.

In the fifth act he started to make love to her. She shrank from him. "Why do you fear me, Nellie?" he asked.—Success Magazine.

LACKAYE PREACHES IN ATLANTA CHURCH

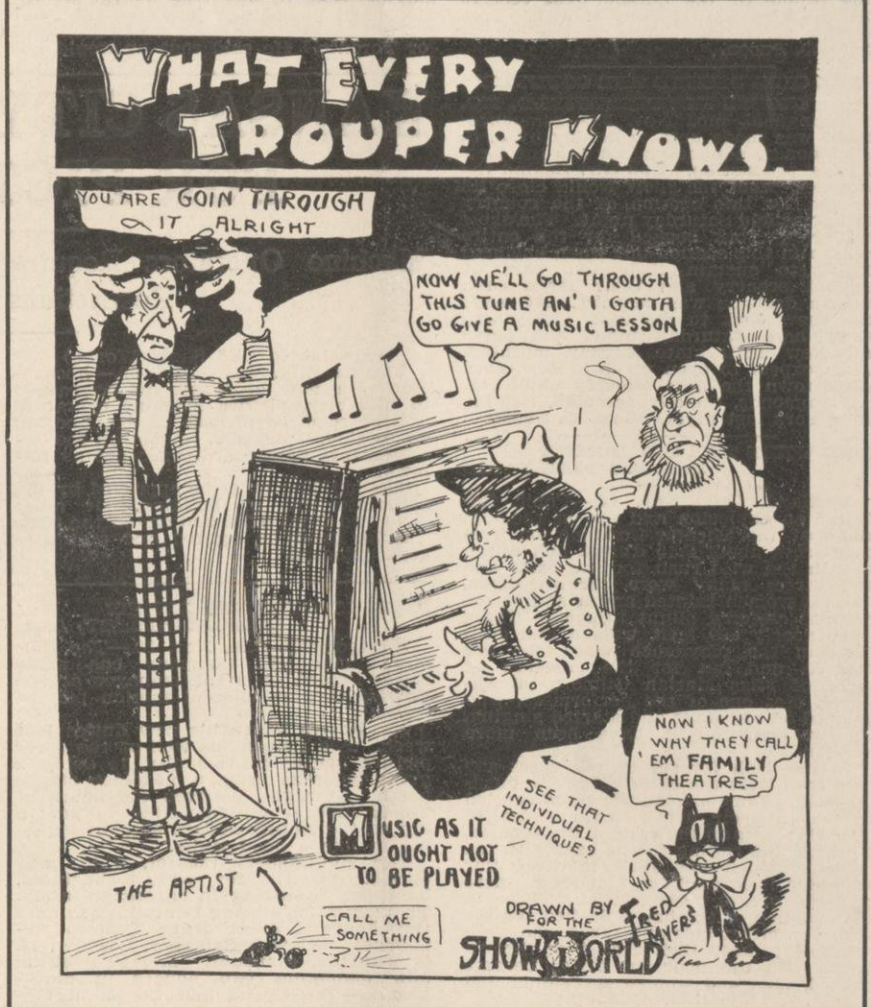
Star of "The Battle" Addresses Congregation on "The Relation of the Stage to the Church."

(Special to The Show World.) Atlanta, Ga., Nov. 30.—Wilton Lackaye, starring in "The Battle," who began an engagement at Shubert's Grand Monday night, was seen in a new and unfamiliar role Sunday night, when he occupied the pulpit at the First Universalist church, speaking on "The Relation of the Stage to the Church."

function of the stage in modern life made the playing of the role by Mr. Lackaye minus any embarrassment. And he "turned 'em away."

Mr. Lackaye's lecture lasted about thirty minutes, and bespoke him thoroughly familiar with the "business" of public speaking.

Among many of the very striking things said by the star of "The Battle" was that "many of the perfervid minis-



ELSIE JANIS GIVES CUP TO PITTSBURGH COLLEGIATES

(Special to The Show World.) Pittsburgh, Nov. 30.—The success of the Pittsburgh football players during the season just closed was celebrated tonight by a great gathering of players and rooters in the Nixon theater.

Miss Elsie Janis, star of "The Slim Princess" company, the attraction at the Nixon this week, took great interest in the affair, and expressed her interest in a very substantial manner. She provided a valuable trophy in the shape of a handsome loving cup, which she presented from the stage to the school or college which displayed the greatest "spirit."

George Kirk, '11, Pitt's cheer leader, had charge of the gold and blue contingent. Frank Keally, who pilots the cheers for the Skibo lads, was on duty with the Tech aggregation, and High School and Shadyside was well represented.

Pitt was finally presented the "Janis Cup."—Croner.

Combine Rink and Show Shop. Charter Oak, Ia., Nov. 28.—Messrs. Mair and Snyder plan to use their opera house as a skating rink when road attractions are scarce this season.

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ters who attack the stage with such bitterness and venom never attend the play. If, as they have it, the stage is such a place of iniquity, why do they not take hold of it and help to make it different. "The stage," continued Mr. Lackaye, "is what its patrons make it. The problem plays which have their vogue at intervals in the series of play productions would not be put on the market by the producers if they did not make money for them. But the minister and his kind who damn plays never go to them, and so they are not taken into consideration at the box office, and those plays are successful which have the greatest patronage. The stage is, in contradistinction to the church, the best gauge of the times, because people, as a rule, go to the theater but do not go to the churches. And so to make the good plays profitable would drive out the bad plays. As a rule, plays which deal with scandal and the salacious are produced to crowded houses, while perhaps across the street the uplifting play is being given to empty seats. For twenty-five years women have dictated the kind of plays to be presented. One afternoon I stood, out of curiosity, before a theater in Washington, which was presenting an exceedingly naughty play, to see who composed the clientele, and when they came forth three-fourths of them were women, and half of these were under the age of twenty. Teach these different and the plays presented to the public will be vastly different, and I assure you to the immense advantage of all connected with the stage. I assure you that many parts are played because the public demands those parts and not because the actor or actress likes to play them, or finds a pleasure in them.

The greater portion of the big collection taken was turned over to the Actors' Church Alliance of America for use in their uplift work.

BAD BUSINESS STOPS "MAN ON THE BOX" CO. Boyd B. Truesdale's production of "The Man On the Box," which has been en tour in the Middle West since August 28, is to close the season at Rock Island, Ill., Sunday night. Bad business is announced as the cause of the premature closing. Mr. Truesdale goes to Cedar Rapids to accept a position in a stock company. The other members of the organization are undecided as to their future.

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## PLACES BAN ON LOTTERIES TO PROTECT CHILDREN.

(Special to The Show World.) Kansas City, Mo., Nov. 30.—According to orders issued by the chief of police, picture houses must cease offering children inducements to attend, such as lotteries for different articles. They say it induces the children to gamble. This order is the result of complaints from parents.

## LOS ANGELES BERRIS FIGHTING FOR THE BERRY.

(Special to The Show World.) Los Angeles, Cal., Nov. 30.—Maude Lillian Berri, noted comic opera star, is having a struggle with her mother for control of the \$500,000 fortune left by her father, Fulton Berri, of Fresno, last



Maude Lillian Berri.

spring. The trouble arose because Miss Berri has combined with Eugene La Cour, her cousin, who, with herself and her mother, were made executors of the will. It is alleged they have taken control of the estate from Mrs. Berri for fear she might divert part of the income to her oldest daughter, who was practically disinherited. Mrs. Berri wants a partial division of the estate. Miss Berri refuses this.

## Cort to Build Theater.

North Yakima, Wash., Nov. 30.—John Cort is to build here a new brick and steel theater. While work will not begin until the spring of 1911, announcement of the plan is made in advance in answer to a constant demand for a new building. Architect Houghton of Seattle has been engaged to draw the plans and the building will be put up by Mr. Cort personally and not by a corporation.

## May Boley's Husband Arrested.

London, Nov. 30.—Frederick Lindsay Nicholson, whose wife, May Boley, an American actress, left him some time ago, was arrested today, charged with pawning a diamond ring which had been left in his charge, for \$500.



Dutch Bald Wig, 50c; Chin Whiskers on Gauze, 35c; Wax Nose, 15c; Grease Paint, 15c; entire outfit, \$1. Send us 5c stamp for large catalog of plays, wigs and make-up material and "The Art of Making Up." The Trademore Co., Jersey City

## THE AUDITORIUM, Napanee, Ind.

wishes to book good attractions. Good show town; 6000 to draw from. **STAUFFER & COPPES, Mgrs.**

## "GENTLEMAN OF MISSISSIPPI" HESITATES IN MISSOURI.

Springfield, Mo., Nov. 29.—When "The Gentleman From Mississippi" shows here next Sunday night, they will take a rest of at least one week and may close with the Springfield date. All Kansas dates have been cancelled and the company intends to pay board in one town rather than pay railroad fare and board in addition to playing before an audience of small size. It is not believed to be the fault of the productions on the road this season which is causing so many seeming failures, but the manner in which the people of the middle west receive the different shows, many of which were stellar attractions while in the east.—**Sam. D. Fuson.**

## "THE GIRL BEHIND THE COUNTER" CLOSES IN SPRINGFIELD, MO.

Springfield, Mo., Nov. 29.—Announcement was made here yesterday by J. S. Hammonds, advance agent for the Lew Fields' production, "The Girl Behind the Counter," that the show would close its season for this section of the country at Springfield Saturday night. The show left New York booked for the entire season in this section but when business failed to sustain their two cars of special scenery and their large cast, then a decision was reached that takes the show back to the east. They will show here Saturday night and leave for New York state Sunday morning. They expect to open up in a New York state town the next Monday night. J. S. Hammonds, the advance man, left for New York last night.—**Sam. D. Fuson.**

## MEN WERE THE OFFENDERS IN A BIG FIRE PANIC

Portland, Ore., Nov. 30.—Panic followed an explosion and fire in the film room of the Theater Comique, on Tremont row, about 9:15 o'clock last night, and in the wild rush for the exits and the street many were thrown down, several women fainted and a number of persons suffered slight injuries. There were nearly 500 men, women and children in the playhouse when the fire started, and but for the presence of mind of Miss Marian Gilmore of Augusta, Me., one of the performers, who jumped on the stage and started singing, the outcome might have been more serious.

In the dash for safety witnesses say that men were the chief offenders, pushing aside women, some of whom carried babies in their arms. Others dashed over the seats to the rear of the theater, vaulting the railing in the back. In the balcony, which was filled, in the center of which is located the film room, there was the greatest excitement. Those in that portion of the house dashed for the stairs on either side and those who were not able to keep their feet were thrown down. On the floor the aisles became packed, men and women screaming and pushing and jostling each other.

## Keith Has a New Theater.

Harrisburg, Pa., Nov. 30.—Plans have been completed and bids solicited for Keith's theater, which will be erected in S. Salina street on the old Whedon property. The architect is Albert E. Weston of Philadelphia and the bids will close on Wednesday of this week. The building will cost \$352,000, and will be seven stories high. The theater will be on the ground floor and offices above. The building will have a frontage on Salina street of 99 feet and will be 274 feet deep.

## TWENTIETH ANNUAL MEETING OF THE FAIR ASSOCIATION.

The twentieth annual meeting of the American Association of Fairs and Exposition was held at the Auditorium hotel Monday night, and a banquet followed the business session. State fair secretaries and delegates were present from the middle western states, and one delegate was there from New York. An application for membership was received from Porto Rico.

## DRAMATIC NOTES.

Merle H. Norton is getting big returns with "The Missouri Girl" and has performed the same clever business tricks in the east that he did last season in the southwest. At Ashland, Ky., recently the show is said to have gotten \$300, which gives an idea of the business being done.

Louise Willis, formerly a prominent member of the Chicago dramatic colony, now in vaudeville, showed up in Chicago last week to spend Thanksgiving. She is a member of the team of Wolfe & Willis, now playing Sullivan & Conside time.

Evelyn Weingardner Blanchard, the Chicago writer, is completing her first three-act play for the Shuberts. She has half a dozen playlets in vaudeville. The Shubert play will have the title "The White Stone," which is interpreted "The Truth." It will be a late winter production.

# PICTURE MEN COMBINE FOR CANADIAN TRADE

## Kinetograph and Kleine Optical Companies Reach Working Agreement

(Special to The Show World.) Montreal, Nov. 28.—A merger or combine of the important moving picture interests in this territory was announced in one of the local newspapers here the other day. The announcement had it that the Kleine Optical Company and the Kinetograph Company had joined forces to do business under the name of the Kinetograph Company. The manager of the Montreal branch of the Kleine company confirmed the statement by saying that it was true as far as St. John and Vancouver were concerned, but that it had not yet extended to Montreal or Toronto. He said that he would not

be at all surprised if the merger were to become general.

## Theater Musicians Dissatisfied.

There were rumors of a strike among the members of the orchestra at His Majesty's theater when a number of New York musicians were added to the force. The local men demanded that the New Yorkers be dismissed. An erroneous statement in the New York "Dramatic Mirror" of some time ago had it that the Casino theater had been destroyed by fire. The Casino is playing to crowded houses daily.—**Farmer.**

# KANSAS CITY LAW FOR PICTURE HOUSES

## Machine Operators Required to Pass an Examination—Restrictions on Buildings

(Special to The Show World.) Kansas City, Mo., Nov. 30.—According to a new ordinance to be passed in this city, picture machine operators will be required to pass an examination as to their efficiency. Some of the requirements of the ordinance are as follows:

The building must be approved by the superintendent of buildings; it must have two front exits and one in the rear. Exits must be lighted and all doors kept unlocked.

Seats must be fastened to the floor, and no seat shall be more than six feet from an aisle.

There shall be no fixed stage or movable machinery.

The picture machine must be enclosed in a metallic booth.

Operators must pass an examination as to experience and efficiency and receive a certificate from the Fire Warden.

They must show a knowledge of all the component parts of the machine—how to put it together and take it apart.

## PICTURE BUSINESS LIVELY IN MONTGOMERY, ALA.

Montgomery, Ala., Nov. 28.—The Empire Amusement Company has made Eddie Foster assistant manager at the Empire theater, a local motion picture house.

Mr. Foster began his new duties last week. The Empire, as well as the other picture houses in this city, is doing a great business from a boxoffice standpoint. At night, between the hours of 7 and 9:30 it is impossible to get in any of the picture houses without standing in line a good while.

The Montgomery theater, which was opened recently for picture business, has been improving in patronage lately. The admission's being ten cents has hurt this house a great deal. Posters announce: "Klaw & Erlanger, Lessees; H. C. Fourton, manager. Mr. Fourton is now managing two houses in Montgomery—the Grand and the Montgomery.—**Long.**

## DRASTIC ORDINANCE FOR DES MOINES, IA., THEATER.

Webster City, Iowa, Nov. 28.—Councilman Roe, of Des Moines, is planning the most drastic theater ordinance in the United States for Iowa's capital city. It will demand that all theaters, including moving picture houses, be located on at least three public thoroughfares, with at least three exits, two of which must be on streets or alleys. The buildings must also be fire-proof of the proscenium arch. All woodwork in the structures must be coated with fire-proof paint and no chairs are to be allowed in the aisles. Picture machine booths must be of iron.

The proposed ordinance is causing much discussion among theater owners and managers all over the state and efforts will be made to have it passed in less drastic form.—**Geo. C. Tucker.**

## PIERCE "SQUAWMAN" CO. HEADED FOR THE COAST.

The H. E. Pierce & Company production of "The Squawman," now headed for the Pacific Coast, is playing in the vicinity of Chicago at the present time. Next Sunday's stand in Kenosha, Wis. Lee Parvin is in advance of the company with S. E. Brady as second man.

## Picture Company Is Incorporated.

The Lyric Amusement Company has been incorporated by Dan Holt, A. F. Holt, and A. F. Holt, Jr., capital stock \$5,000, and will operate the Lyric and Theatrorium, both of which will be under the personal management of Dan Holt.

## Picture House Rechristened.

Macon, Ga., Nov. 28.—The Victoria, under the management of J. B. Melton, has been renamed the Victoria-Palace since the Palace was destroyed by fire last month. The Palace will soon be reopened after being entirely refitted and will continue under the able management of Mr. Melton.

## Sunday Closing Question Is Up.

Wayne, Neb., Nov. 28.—The City Council is considering petition and counter-petition relative to the closing of the moving picture theaters on Sunday.

## Professor to Manage Theater.

Bloomfield, Neb., Nov. 28.—Prof. C. Stuart has taken charge of the Pospeshil theater here in the capacity of manager.

## Improved Show at Aurora, Neb.

Aurora, Neb., Nov. 28.—The Lyric theater has been running full blast in its fine new quarters for the past ten days. Good pictures and vaudeville provide the entertainment.

## NOTICE.

There are important letters in the Show World office for the following: (These letters will be held at this office for two weeks and then returned to the sender or sent to the Dead Letter Office when no other address has been supplied. The Show World will forward any of these letters to a given address upon receipt of instructions):

- Aiken, Geo. W.
- Berri, Maude Lillian
- Bradley, Geo.
- Brown, Mrs. Cora
- Bell, Pete
- Bannack, Bros.
- Campbell & Co., Edna
- Cousins, Miss Eva
- Dean, Al.
- Davis & Wheeler
- Errol, Leon
- Fairman, William
- Glass, George
- Hanson, Clarence
- Heider, Frederick
- Harnish, Mamie
- Howard, Miss May
- Haag, Ernest
- Hardean, Theo.
- Holcombe, Geo.
- Jerome, Elmer
- Lincoln & La Vere
- Loke, Russell, Locke
- Le Pelletiers, Jean
- Leslie & Grady
- La Belle Trio
- Valmore
- Malon, George
- Marty, Katheryn
- Manning, Art.
- Marasco, Chas.
- Powell, Hilton
- Phonograph Valmore
- Palmer, Lew
- Petroff, Mrs. Mary & Clown
- Raymond & Harper
- Silver, Willie
- Sutton, Jack
- Tyler, Cnas.
- Thompson, Frank H.
- Williams, Mildred
- Ward, May
- Wood, Billie F.
- Willis, Miss Louise.



WHEN WAS THAT FILM RELEASED?

Licensed Films

Independent Films

BIOGRAPH.

AMERICAN

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Troublesome Baby', 'Love in Quarantine', 'The Song of the Wildwood Flue'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Big Joke', 'Regeneration', 'A Touching Affair'.

LUBIN.

IMP.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Mystery of the Torn Note', 'The Gambler's Charm', 'The Street Preacher'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Double', 'Fortune's Wheel', 'Their Day of Thanks'.

FATHE.

GREAT NORTHERN.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Love Laughs at Locksmiths', 'Russian Wolf Hunt', 'Phaedra'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'World's Wrestling Champions', 'Mother-in-Law Arrives', 'The Diamond Swindler'.

EDISON.

N. Y. M. P. Itala.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Lassie's Birthday', 'The Ship's Husband', 'The Adoption'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Foolshead Victim of His Honesty', 'An Original Palette', 'Sacrificed'.

VITAGRAPH.

N. Y. M. P. AMBROSIO.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'On the Mountains of Kentucky', 'A Tale of a Hat', 'The Nine of Diamonds'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Floating Message', 'Mermaid', 'Tweedledum's Corporation Duty'.

ESSANAY.

NEW YORK MOTION PICTURE.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Fortunate Misfortune', 'A Westerner's Way', 'The Masquerade Cop'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Flight of Red Wing', 'An Indian Maiden's Choice', 'True Western Honor'.

GAUMONT.

POWERS.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Picturesque Majorena', 'The Fishing Smack', 'Pharaoh or Israel in Egypt'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Thou Shalt Not Kill', 'The Woman Hater', 'Who Wins the Widow'.

SELIG.

LUX.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Gratitude', 'No Place Like Home', 'The Dull Razor'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Truth Revealed', 'Bill as a Boxer', 'Blossoms in Search of the Black Hand'.

URBAN-ECLIPSE.

ECLAIR.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Trip Through Scotland', 'The Rival Barons', 'An Alpine Retreat'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Wooden Sword (Cinés)', 'The Resurrection of Lazarus', 'Religious Fetes at Tibet'.

KALEM.

NESTOR FILM COMPANY.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Strongest Tie', 'Indian Pete's Gratitude', 'The Rough Rider's Romance'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Woodsman', 'The Ranchman's Bride', 'A Deal in Indians'.

MELIES.

THANHOUSEE COMPANY.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Generous Customers', 'A Mountain Wife', 'His Sergeant's Stripes'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Mistress and Maid', 'The American and the Queen', 'Paul and Virginia'.

DEFENDER FILM CO.

ATLAS FILM CO.

YANKEE FILM CO.

CHAMPION.

RELIANCE.

SOLAX COMPANY.

COLUMBIA

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Heart of a Cowboy', 'A Clause in the Will', 'Cohen's Generosity'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The King of Beggars', 'The Hand of Providence', 'Cast Thy Bread Upon the Waters'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Lone Wolfe's Trust', 'The Heart of an Actress', 'Queen of the Nihilists'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'The Way of the West', 'Let Us Give Thanks', 'The Indian Land Grab'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'So Runs the Wat', 'When Woman Wills'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'A Widow and Her Child', 'Her Father's Sin', 'One Touch of Nature'.

Table with columns: Date, Title, Kind, Feet. Includes titles like 'Oklahoma Bill', 'Stage Coach Tom', 'The Cattlemen's Feud'.



Isn't it true in the Show Business—

After all, that Being "Good" is Thinking that You're  
"Good" and Being Able to Make Others Think As You Do.?

An Ad in the Show World Will Help.



Mabel Bunyea

Eileen Jackson

Marie Elmore

Eileen Jackson

Mabel Bunyea

Thelma Orr

STRIKING PICTURES OF CHARMING ACTRESSES