



"THE COURTESY OF THE HOUSE."

SIEGE OF THE BOX OFFICE

"Let Us in Free," the Cry of the Theater Grafter.

GRAFTER IS A GOOD BAROMETER

Efforts of the Deadheads to Get in and of the Managers to Keep Them Out—Women More Persistent Than Men.

NEW YORK, Nov. 9.—Ask any of the theater managers in New York about theater grafting and no matter how busy they may be counting up the week's profits they are willing to stop short and spend an hour or so monologuing in regard to this special grievance.

"There are thousands of people," said one theatrical manager, "who have no just claim to the courtesies of the house and who notwithstanding this are constantly in evidence trying to break in. Against this horde both the ticket taker and the waiting manager are constantly on their guard."

Every manager admits that the grafter is a good barometer. His critical judgment is respected if he is not. He rarely applies for a seat or a pass at any house where there is a front.

He usually picks out the best play in town and his presence in large numbers at the box office is a sign of merit. As a rule it is found by careful study of their peculiarities the grafters prefer comedy drama, romantic plays, comedies and farces to any other form of dramatic composition. They make few attempts to break into musical comedies or operas.

There is a tremendous amount of ingenuity displayed in their demands. The grafters steal or forge the letter paper of people supposed to have a pull with managers and get themselves up in all sorts of characters.

Examples of the Graft. At the box office of "The Man of the Hour" the other day a suave mannered person in clerical attire asked for the manager. A black waistcoat is a credential in itself and his request was attended to at once.

He introduced himself with a very orthodox cough, then complimented the manager on the success of the play and ended with a request for a seat as "a cousin" to the cloth. Having a sense of humor, the manager told him that he had such a respect for the cloth that he would not charge him any more than he did anyone else, but that was all the courtesy he could extend.

The college cut-up and the village poet who have money are naturally a source of revenue to the theaters. They spend freely and are quite ready to take a box if nothing better offers, but let one of them go to a theater in the wake of a chorus girl who is a recognized grafter and the source of supply is either chopped right off or it takes considerable finesse to get the benefit of it.

"You stand there," says the chorus girl, "and I'll get the ticket."

Tailor Knew What He Wanted. She smiles engagingly at the ticket man or manager on duty, while the young man with a big roll of bills in his pocket, which he is just trying to display, stands flat against the wall and awaits her further commands.

If the ticket seller does not recognize her he introduces herself with the assertion that she played there the year before, or always has had tickets or used to room with a girl who could get into the theater whenever she wanted to. It is in moments like these that the manager feels that life has some compensating moments, and the would-be grafter is turned down so hard that, as one of them expressed it, you could "hear her pompadour hit the floor."

The chorus girl goes back to the young man with the announcement that the house was sold out a week ago and suggests that they try somewhere else. Another theater is tried and perhaps the play is not very popular or a softer hearted ticket seller is on guard and seats are secured.

One of the men at the door was accosted recently by a dapper little citizen, who asked him in a rather offhand manner, "Say, where do you get your clothes made? I'd like to try my hand at giving you a

much when I'm in a good-natured mood," said one of the men in front at a theater. "They're easy to get rid of and it's all part of the game; but there are moments when one has other troubles to think about—then the iron enters the soul."

"I had such a moment the other night when a woman perfectly notorious at this game rattled off the old excuses, displaying a card absolutely yellow with age and having a theatrical attraction printed on it that is so old that the memory of its name is moth eaten. I refused her over and over again and finally, turning on me, she said:

"I'll not leave this place unless you take off your hat while you talk to me."

"What do you think of that for nerve? I was honestly so surprised that if it had not been for the principle of the thing I should have been inclined to give her a box."

fit. I think I could please you all right and it wouldn't cost you a penny. What you playing tonight? Giving anything away?"

The dapper tailor was no doubt lacking subtly and his direct change of subject showed a certain lack of training in the tortuous paths of diplomatic niceties, but he is a fair representative of a large body of men, most of them means who add to the harassments of theatrical life with their incessant demands which are based on all sorts and kinds of excuses, bribes and threats.

Many of these are representatives of manufacturing concerns if not the actual owners, and they desire passes not so much for their own satisfaction as to impress out-

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TRYING TO MAKE UP TO THE MANAGER.

of-town customers with the idea that they have a pull with theatrical people. The prestige of a pass in this circle has as much weight as the autographed copy of an author's work would have on another. Many manufacturers make repeated attempts to secure favor by the bribe of the product of their establishments, fancy neckties or silk half hose. One even went so far as to insist upon presenting a fur lined overcoat to a gate keeper. There are perhaps 150 or 300 of these business grafters and a request from any one of them is equivalent to a refusal.

Hundreds of theatrical deadheads, who wander up and down Broadway waiting a chance to borrow money or seeking an attentive ear to listen to the tale of their own time achievements and the reason for their quarrels with various managers, are among the grafters. They are usually well known and occasionally, in a soft-hearted moment, the long deferred pleasure is accorded them.

Women Most Persistent. Women grafters are more numerous than men and are, according to all accounts, much more persistent. One woman grafter wrote to the manager of a recent success four times, using different stationery and different names. Finally, not receiving any response, she came in person.

According to a line of procedure determined upon they gave her a couple of free seats, and she was then followed from the box office direct to a cigar store, where she disposed of them for about one-quarter of what they would have been sold for legitimately.

Many of these free seats and passes are diverted from their original use in these small shops. The proprietors of these establishments, feigning complete ignorance of the methods by which the tickets are obtained, often advertise openly; others have a large clientele of people who obtain their theater seats in this way at reduced rates.

"I don't mind the women grafters so

There is a certain western congressman, a golf enthusiast, who, when he came to Washington for the first time was accustomed to get to the Chevy Chase club's links early in the morning when there would be no one to witness his lack of skill. On one occasion a caddie had followed him to the links and offered to take the course with him for the modest compensation of 50 cents.

"I don't need you, my boy," said the representative. "I'll go it alone," and as he spoke the westerner, making a tremendous swipe at the ball, missed it by a foot.

"I'll go round with you for a quarter, sir," said the caddie.

Again the amateur declined the caddie's attendance, and again he swung at the ball, with the same result.

"I'll go with you for 15 cents," said the boy.

This so rattled the newcomer that he made three more wild swings. The caddie, as he retreated a bit, cried out:

"Say, mister, won't you take me round for nothing? I'll go for the fun of it."

Harper's Weekly.

"There is," said another inquisitive theatrical manager, "a rooted objection on the part of conservative men in this business to the presence of actors and actresses in their audiences."

"Being always on parade, these people devote themselves to attracting the attention of the audience to themselves, especially if they are conspicuously placed in a box. To them a playhouse is merely a frame for their special attractions, and the only way that the managers have been able to get around the questions involved is by having special managers who they can all be accommodated, turn their backs completely on the stage and look at each other to their hearts' content."

"As a class they are great knockers. They cannot say enough in praise of a play to the management, and even write laudatory letters, usually containing or preceding requests for seats; but listen to them between the acts, during the exit hour on the sidewalk in front, then you will find their real opinion, which is always derogatory, and is nine times out of ten based upon the fact that they were not invited to have their names appear in the cast."

"The same rule applies to a certain extent to the army of playwrights. They are usually willing to pay for seats if their requests are refused, for they are amenable to the argument that they will some time expect others to pay to see their plays, but gathered together in the foyer, there is no weak point of properties, fighting, contending, warring or plot that escapes the stiletto of their wit."

Critic as Knew His Business. "One of them was heard the other night, after having received the favor of two good orchestra chairs, to call the attention of a circle of elegant friends who sat in his work the abilities of Shakespeare and an ill-named, to the fact that a certain revolver that played a leading part in the drama was misnamed."

"What does that man know about writing plays?" he exclaimed to his open

PROFESSIONAL FAVORS ON A WEDNESDAY AFTERNOON.

mouthed auditors. "Why, he called that gun a .44 and it's only a .32."

One of the management who happened by at that moment was glad to explain that as a .44 gun would make too much noise on the stage, they had been obliged to substitute a .32 calibre, although the lines of the play had not been altered."

The growth of the blacklist, which is one of the assets in every theater office, owes its length and prominence to a great extent to the efforts of the Flyers, a club now numbering about 400, which is composed of theatrical managers, press agents, newspaper men, playwrights and allied professions. On this list, on which they have co-operated, are the names of all who fake out-of-town correspondents and dramatic critics, the devotees of the men and women in general who want to get something for nothing and all the rest of the fustian and jetam who make the box office a point of attack for idle moments.

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Harper's Weekly.

Dustless Ash Cart of Berlin



THE CLOSED ASH CAN IS PLACED AS SHOWN AT THE REAR OF THE CART. MECHANISM IS STARTED AND THE CAN IS CARRIED UP UNDER THE HOOD TO THE FRONT OF THE CART, WHERE IT IS DUMPED WITHOUT THE ESCAPE OF DUST.

PASSING OF THE LONG HORN

King of Range Cattle Vanishing with the Conditions of His Time.

Not without historic interest is the passing of the Texas long-horn. It is a real epoch-marking incident. The long-horn belonged to another day—the day of the frontier and the pioneer.

factor in the culture of the long-horn. In the early settlement of the southwest the stockmen were forced to depend upon the streams that afforded a perpetual supply of water, and there were few of them. That was before the day of the windmill and the artificial lake. Only the long-horn could find pasture in the hills many miles from these streams and make a daily pilgrimage to the water without detriment to his physical condition. This he would do at a pace which taxed the enduring qualities of the hardy mustangs of the "cow punchers."

The ability of the long-horn to withstand the blizzards was wonderful, adapting him peculiarly to the pioneer period. The early settlers were not prepared to provide shelter for their stock. The long-horn would seek his own shelter in the hills, while the peculiar characteristics of the short-horn that has supplanted him is to surrender to the storm and die without an attempt at self-protection.

But with all his commendable traits, the long-horn has no place in the twentieth century scheme. The present civilization demands meat, rather than speed in the marketable production from the range, and

the long-horn was not a meat producer. He was healthy, vigorous and picturesque, but never fat. His appetite was prodigious, and his digestion perfect, but he defied every law of nature in his persistent refusal to "take on meat." He might have been to paraphrase a sentiment from a certain western governor—"the rich, juicy meat in the national sandwich," but the long-horn simply would be nothing but horns, and bone and muscle. Hence his exit from the pastoral stage.—Kansas City Star.

The Stingiest Man.

"About the stingiest man I have ever seen," said an oculist the other day, "was an old fellow who came in here not long ago to be fitted with glasses. In examining his eyes I found that he could scarcely see with one of them, and yet the trouble was one that could be remedied by a slight operation. I asked him about having the eye attended to, but he said: 'No, I guess I'll just let it go out, and then I'll only have one of 'em to fool with when I get glasses. I can just save the cost of that extra lens each time.'"

W.B. CORSETS

ERECT FORM 744

IS an excellent model for well developed figures. Its closely stitched front subtues abdominal prominence and rounds the figure into graceful lines. Made of white imported satin. Trimmed across top with lace and ribbon. Hose supporters at front and hips. Sizes 19 to 36. Price \$2.00



NUFORM 403

WILL fit any slender or average figure. Long above the waist which it defines very distinctly, showing a perfectly straight line down the front of the figure. Made of white and drab coutil. Trimmed with lace and ribbon. Hose supporters front and sides. Sizes 18 to 30. Price \$1.00



NUFORM 447

FOR well developed figures, is a reverse gore model. The gore lines run backwards, a construction which restrains undue development below the back. Medium high bust, long hips and extra long back. Made of an excellent quality of white coutil, elaborately trimmed with lace and ribbon. Hose supporters front and sides. Sizes 19 to 30. Price \$3.00



The W. B. Reduso Corset

IS a boon for large women—the ideal garment for over-developed figures requiring special restraint. It not only restrains the tendency to over-fitness, but it moulds the over-developed proportions into those pleasing, graceful outlines, hitherto thought to be attainable only by slighter figures. The particular feature of this model is the apex over the abdomen and hips, boned in such a manner as to give the wearer absolute freedom of movement.

Reduso Style 750 for tall well-developed figures. Made of a durable coutil in white or drab. Hose supporters front and sides. Sizes 22 to 36. Price, \$3. Reduso Style 760 for short well-developed figures. Made of white and drab coutil. Hose supporters front and sides. Sizes 24 to 36. Price, \$3.

ON SALE EVERYWHERE WEINGARTEN BROS., M'Ph. 377-9 Broadway New York

ERECT FORM 720

IS a corset for average figures. Has medium bust and long hip. Made of white and drab coutil. Hose supporters front and sides. Trimmed across top with lace and ribbon. Sizes 18 to 30. Price \$1.00

NUFORM 738

IS an excellent model for average figures. Constructed sectionally, making the garment fit at all points, accentuating the slenderness of the waist line. Bust moderately high, hips rather long. Made of an imported coutil in white only. Trimmed with lace and ribbon. Hose supporters front and sides. Sizes 18 to 30. Price \$2.00

NUFORM 406

IS a splendid corset for medium figures pleasingly free from the bulky effect common to previous models of this type. Medium high bust and deep hip ending in an unbound apron extension. Made of white and drab coutil. Hose supporters front and sides. Trimmed with lace and ribbon. Sizes 19 to 30. Price \$1.50



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Does the dealer know better than you what you need in your home?

If not, you owe it as a duty to yourself to insist on getting what you ask for when you try to buy an advertised article. You are attracted by the advertisement in The Bee. You read it and make up your mind that the goods advertised are what you want. You enter a store to make your purchase. Be true to your conviction and get what you ask for. Avoid substitutes.

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