

Booking the Coming Season, 1906

A magician and his manager prepare to go on tour

David Meyer

"A certain interest will always attach to the record of that which passed away, never to return."

Despite this pronouncement by historian Francis Parkman, a certain interest of mine presumably ended after the publication in the September 2012 Caxtonian of my essay "A Farewell to Letterhead Stationery: Recollections of a Hunter-Gatherer." After donating a major portion of my vintage stationery collection to the Newberry, I resolved "never to return" to the subject. The following proves my lack of foresight.

In the parlance of his time, Joseph G. Lightner was a hustler. Photographs show a short and slender man with a solemn expression that gives no hint of remarkable energy or ambition. He was born in a Missouri River town named Napoleon. His youthful job as a typesetter for the *Odessa Democrat* newspaper in Odessa, Missouri inspired a lifelong involvement in politics – as a Democrat. He entered show business in 1900 as an usher in a local theater where he eventually became the manager. Published accounts of his magic pursuits during the early years of the 20th century are sparse. A single reference to "Lightner The Wizard" appeared in the *Sphinx* magic magazine in 1906 when he embarked on a tour of opera houses in the midwest. Twenty-two years later, in *The History of Conjuring and Magic*, author Henry Ridgely Evans states that Lightner "took out the Great Hippodrome Shows in 1906" with his mentor, "juggler and magician Victor Lee (Lee Cahill)." The Hippodrome Shows were a combination of acts that included "a magical sketch" by Lightner. However, Lightner's Hippodrome involvement ended by June of that year. His bombastic stationery announcing the "Season 1906-1907" for "America's Leading Magician" offered "elegant velvet [curtains] and Japanese settings, ... two solid hours of fun and mystery," and "\$3,500 worth of gold, glittering



apparatus."

There were many places for magicians to perform in America in 1906. Large cities had high-class vaudeville, reasonably priced variety theaters, and cheap dime museum entertainment. For towns and farming communities there were lyceum circuits in the winter months

and chautauquas during the summer. Eminent speakers and educational programs were prominently featured; performers, including magicians, provided family-oriented entertainment. It was also the heyday of opera houses that thrived in rural areas, from small towns to mere crossroads, bringing in musical and minstrel shows. Touring companies played well-known comedy and dramatic productions. What was seldom seen in opera houses were magicians.

Lightner and Edward C. Horn, an Odessa friend, saw this as a great opportunity. Horn (who sometimes spelled his name Horne) had experience working as a musical director for stock theatrical companies and became the manager and promoter of "Lightner the Wizard & Company." Their "press sheet" carried suggested ads for insertion in newspapers and employed the boldface headline "America's Leading Magician" – with the not very convincing follow-up – "a magician who is leading them all in the cleverness of his work." Because superstitions were prevalent in the remote areas where Lightner expected to perform, he



See *BOOKING 1906*, page 2



CAXTONIAN

Caxton Club, Founded 1895

Donald E. Chatham, *President*
Jackie Vossler, *Vice President*
Arthur Frank, *Secretary*
Jeffrey Jahns, *Treasurer*
Susan R. Hanes, *Immediate Past President*

Council

Class of 2017
Edward C. Bronson
JoEllen Dickie
Ed Hirschland
Tom Swanstrom
John Ward

Class of 2018
Donald R. Allen
John M. Dunlevy
Robert McCamant
Norman Jung
Eileen Madden

Class of 2019
Mary Williams Kohnke
Lisa Pevtzow
John R. Roche Jr.
Kevin Sido
Leora Siegel

Appointed Officers

Dan Crawford, *General Manager*
Paul F. Gehl, *Archivist-Historian*
Michael Thompson, *FABS Representative*; Hayward R. Blake, *Representative Emeritus*

Committee Chairs

Matthew J. Doherty, *Development*
Kim Coventry, *Susan Rossen, Publications*

Michael Gorman, *Exhibitions*
Susan R. Hanes, Jackie Vossler, *Membership*
Tom Swanstrom, *Finance*
Doug Fitzgerald, Dorothy Sinson, *Friday Luncheons*; William Locke, *Co-chair Emeritus*

Jackie Vossler, *Programs*
Martha Chiplis, *Scholarship*
John M. Dunlevy, *Website*

Caxtonian

Robert McCamant, *Editor*
Brenda Rossini, *Copy Editor*
Patrick Graham, *Proofreader*
Robert Cotner, *Founder*
Matthew J. Doherty, Wendy Husser, *Contributing Editors*

©2017, Caxton Club. The Caxtonian is published monthly by the Caxton Club, whose office is in the Newberry Library.

BOOKING 1906, from page 1

was touted as “The man who is connected with the supernatural.” Horn wrote, “Although some people do not believe that there is in existence such an article as an enchanted mirror, ‘Lightner the Wizard’ has one in his possession which is said to have once been the property of that celebrated German, Dr. Faust.” A final statement declared “as good magicians are very scarce this may be your last chance [to see such a show]”. Magicians being “very scarce” implied that they rarely appeared in opera houses. The press sheet was signed “respectfully” (if not altogether truthfully) by Horn.

Lightner The Wizard & Company consisted of Horn, Lightner, an onstage assistant, several stage hands, and “Baby Colson, a dainty soubrette with a wealth of auburn hair, sweet voice, and choice dancing.” Advertisements for the company were placed in the *Opera House Reporter*, published weekly in Estherville, Iowa. Packets containing the press sheet, a printed program and handbill, and a “sharing contract” were also sent directly to owners and managers of opera houses. Horn received over 100 responses and found that nearly everything he needed to know about the opera houses he had contacted could be found in their letterhead stationery.

Here’s what Horn and Lightner most likely learned from the responses:

An opera house’s name often matched the name of the town where it was located or was associated in some (often personal) way with the owner or manager. An example of this is the Francis Opera House in Cotton Plant, Arkansas. Despite the masculine spelling of her name, a portrait of “Little Francis” wearing a wide-ribbon bow in her hair and a “Sunday-going-to-meeting” dress appears as a part of the letterhead, with the slogan “We Do the Business.”

Railroad connections were given more often than a street address. The multiple names attached to railroads were usually abbreviated, as they must have been familiar to travelers of the time. The Baxter Theatre in Novinger, Missouri, noted that it was “at the junction of the Q.O. and K.C. and L. St.L. [Quincy, Omaha, Kansas City and Louisville-St. Louis] Railroads.” Erie Opera House was “located in the great Kansas Oil and Gas Field, 130 miles south of K.C. on the lines of the M.K. & T. [Missouri, Kansas & Texas] and Santa Fe Railway Systems.” New Opera House in Henry, Illinois, was “on C.R.I. & P. [Chicago, Rock Island & Pacific] Railroad.”

Opera houses were usually located in sparsely

settled areas devoted to mining or agriculture, so it was important to declare what the local population amounted to for attracting an audience. Baxter Theatre claimed “2,106” and “within 3 miles 4,000.” “Six towns without a theater within a radius of nine miles,” noted Elkader’s opera house in Kansas. Rose-



land Theatre, also in Kansas, listed “Population one thousand” and added “Lively Coal Miners’ Town.” No other opera house stationery went into more detail than Cater’s in Marceline, Missouri, which was on a division of the A.T. & S.F. [Acheson, Topeka & Santa Fe] Railroad: “Two hundred resident railroad men / pay-day once a month. Four great coal mines / six hundred employees / eight pay-days a month / a total of seventy-five thousand dollars each month.” They also had four “first-class” hotels and “granitoid walks” using minerals dug from the mines. Cheryville’s opera house in Kansas recorded a population of 6,000 with a “suburb of 2,000” and boasted having the “largest Zinc Smelter in the World” and “Six Brick Plants.”

Theater seating capacities – sometimes stating the exact number of opera seats – could be less than 300, to over 4,000. Stage dimensions, curtain heights, types of heating (usually steam), and lighting (gas or



electric) almost always appeared in the letterhead. Newer and more sophisticated theaters listed accommodations in the way of “dressing, wardrobe, lavatories, and retirement rooms.” Interior descriptions might feature “auditorium floor inclined,” “horseshoe

balcony," or "dance hall in the basement." Opera houses located on the second floor of a building made this fact known. Access to music ranged from "band and orchestra" to "piano always in tune."

A line or two of caution in some letterheads offered counsel to those seeking bookings. The opera house in Liberal, Missouri advised that "Good companies with good paper [i.e., posters and window advertising] can always get good terms and do good business and receive good treatment from our people." The Mart Opera House in Mart, Texas, expressed a more pragmatic view: "You furnish the show and I will get the crowd (if it doesn't rain.)" There were many more candid warnings. Girard Opera House in Kansas suggested that "Shows that are not first-class save their stamps." Or as the Pleasanton and Mound City opera houses in Kansas bluntly put it, "Nothing but good shows tolerated. If you have not got the show, don't come." Cook Opera House in Nebraska proclaimed, "Business A1 for A1 Attractions. Poor shows rung down after first act." The announced policy of Arbelia Opera House in Gallatin, Missouri, was candid and simple: "Good troupes wanted at all times. Bums and barn stormers not wanted at any time."

In the heading of Lightner The Wizard's "Sharing Contract," manager Edward C. Horn listed his name as "Eddie C. Horn." This ingratiating overture implying "Call



Lightner used generic "stock posters" pulled from the printing company's inventory and overprinted with his name.

me Eddie" may or may not have had any effect in his long-distance negotiations. Much of the contract was extracted from a legal form commonly sold in stationery stores. Horn used only the paragraphs outlining the obligations of the opera house regarding tickets, ushers, advertising, licenses, baggage assistance, etc.

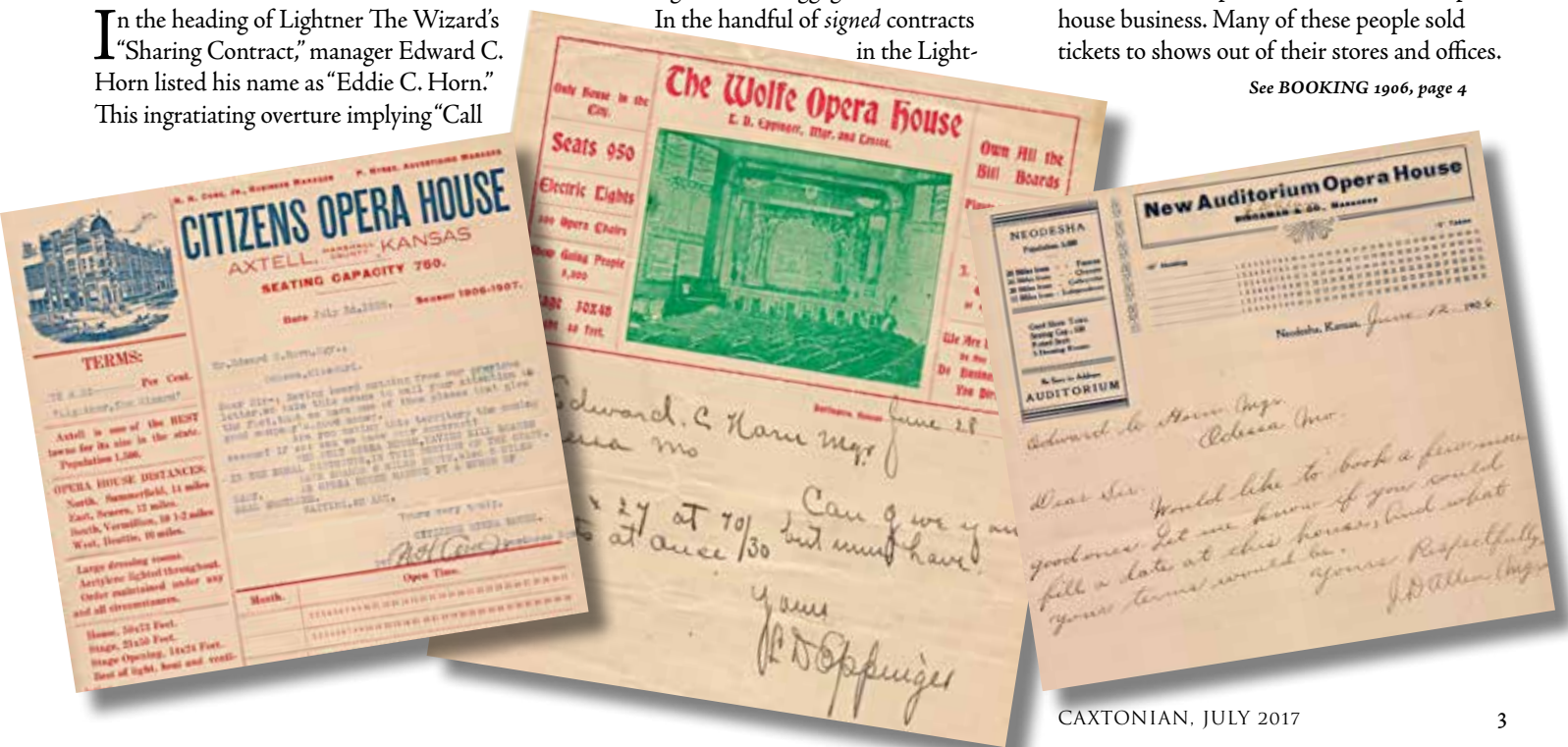
In the handful of signed contracts in the Light-

ner-Horn archive, most of these subjects were crossed out by the house owners or managers. (Former managers' names in letterheads might also casually be struck out.)

Several house managers and owners seemed reluctant to sign Horn's improvised contract because they had never booked a magician before or possibly because they knew it was Lightner's first tour. "Before we book your attraction we would like to know something about you," the manager of Elkader Opera House insisted, even after receiving Lightner's packet of publicity materials. "You are new people to me, we would like to have some references and the number of people that you carry.... Kindly let me hear from you at your earliest convenience." In Missouri the two managers of Plattsburg Opera House advised that "we have Dec. 10 & 11 open . . . and can give you the dates but we do not know how our people would take to your class of entertainment as we have had nothing of the kind in our house."

The more promising correspondence focused on both the selection of performance dates and the percentage of profits to be shared. The only formality of such letters was "Dear Sir." Otherwise letters were brief, scrawled in sepia ink more often than typed, and sometimes bordered on illegible and even illiterate. Opera house managers, busy handling shows that might change every week, were also commonly involved in other occupations. Druggists, bankers, dry-goods merchants, farm implement dealers, house and sign painters, insurance agents, funeral directors, even a postmaster were in the opera house business. Many of these people sold tickets to shows out of their stores and offices.

See BOOKING 1906, page 4



"Dear Sir," William Watkinson, a jeweler, optician, and opera house owner in Billings, Missouri, wrote, "Find enclosed contract which I cannot sign. The only agreement I will make is to furnish the hall properly heated, lighted, and seated."

"Dear Sir," R.W. McGrath, manager of the Hudson Opera House in Fredonia, Kansas, wrote to Horn on July 7, 1906:

All Sept. open except 15 and 29 but can not give you 2 nights in either of those weeks. All Oct. open except 3 and 13 but could not give you 2 nights either of those weeks.

If you are in the business for the money, I would suggest that you take a Friday and Sat. date in Sept. or Oct. in one of our open weeks.... We have 200 glass workers here who lay off on Sat[urday] noons and that causes all shows to want our Sat. dates which mean S.R.O. business.

When it came to percentages in the "Sharing Contract," Horn routinely wrote 80 percent for Lightner and 20 percent for the house. The house managers usually changed this to 75, 70, or 65 for Lightner and 25, 30, or 35 for the theater.

There were many kinds of replies to this point in the contract. The following excerpts suggest the range:

Liberal Opera House: "My terms always depend on the rep[utation] of the company and the kind of paper [posters] offered."

Butler Opera House: "... will state that I will play you 70/30%, that is the best I can do. I have no trouble booking all my time on those terms. If you want the date, let me know at once."

Rich Hill Opera House: "You must be a new man in the business do you expect that I will play a 3 people show as cheap as I play a show that carries 15 to 20 ... a man with an ounce of brains wouldn't expect it but maybe you will learn before the season is out ... I am out for business." This scribbled, unpunctuated letter from the manager carried a postscript: "Please have your stenographer translate the above letter."

On July 2, 1906, Frank C. Miller, manager of the Baxter Theater, advised that "You may have Jan 11 & 12, 1907 with matinee on 12. Terms 75/25. I think this a good selection of dates as it comes the day after pay day." A week later, Miller enclosed the signed contract and his assurance: "I shall certainly do all I can to make your attraction a profitable one to us both."

An Attraction of Merit

NEITHER time or money has been spared to make this the most wonderful and best equipped attraction now touring America. The elegant velvet settings and hundreds of dollars worth of golden, glittering apparatus were built specially for this stupendous production.



TWO SOLID HOURS FUN AND MYSTERY

By a JOLLY COMPANY of FIVE PEOPLE and SIX LIVE ANIMALS who cause you to see what you do not see, and not to see what you think you see, making the impossible seen possible and the unnatural natural. REMEMBER THE DATE

Lightner and Horn learned that performers usually depended on opera houses to handle their publicity. Citizens Opera House in Axtell, Kansas, proclaimed in capital letters: "THE ONLY OPERA HOUSE HAVING BILLBOARDS IN THE RURAL DISTRICTS IN THIS SECTION OF THE STATE. HAVE BOARDS 6 MILES SOUTH, ALSO 6 MILES EAST. AN OPERA HOUSE MANNED BY A BUNCH OF REAL HUSTLERS."

Geo. A. Kraus of Kraus Opera House in Versailles, Missouri, advised: "Can give your paper a good showing as I am like a bill posting plant," which refers to companies that hung posters throughout an area before a performance. "Can use all paper you want to put up," he added. "This is a Booming Show Town.... Do Not Pass Us By."

Lightner and Horn's company commenced their tour with a one-night performance in their home city of Odessa on August 23, 1906. The next evening they played Lexington, 18 miles away. The distances increased and the engagements generally became two nights as they continued south through the state. They covered roughly 350 miles in Missouri, whether by rail or road is not known. (In either instance it could not have been easy hauling props, animals, and stage illusions.) They played nine engagements in Missouri; then traveled 143 miles to reach Siloam Springs, Arkansas, to give two performances; then backtracked 162 miles for two shows in

Monet, Missouri.

The proposed "Season 1906-1907" ended at Neosho Falls, Kansas, on September 23, 1906, far short of their goal. They had performed at 23 opera houses and traveled over 1,000 miles in a month. The dates and locations of their performances had been published weekly in the *New York Clipper*, the trade newspaper for the entertainment industry. Plans for touring the remaining months of 1906 and into the winter of 1907 were cancelled.

Correspondence with 53 opera houses, three auditoriums, two theaters, and one music hall led to only eight bookings for Lightner's tour. Engagements with 15 other opera houses had been made through booking agents or by stopping wherever hasty arrangements might be made and audiences gathered. Whatever the circumstances, little had come from Edward Horn's endeavors ahead

of time; and the company's efforts while on the road were not enough to let Lightner fulfill his announced season.

Soon after abandoning the tour, the *Clipper* reported that Horn had joined the Dubinsky Brothers' Wallacks Theater Company. By March 1907 Lightner was also listed as a cast member of the company.

Lightner's fortunes improved after signing on with chautauqua bureau circuits from 1908 to 1912. In 1915, his last year performing as a stage magician, he had his own company and appeared in hotels in Chicago, Kansas City, and Detroit. A year later he was elected mayor of Odessa, an office he held for 10 years. He was involved in both civic and business activities in the decades that followed. He remained active in magic as a member of several clubs, but by the 1920s his stationery read, "Joe G. Lightner, Agent. Ford Motor Company. Watch the Fords go by."

§§

Thanks to Gary Hunt for invaluable assistance in tracking Lightner's opera house tour; to Tad Ware for sharing images of scarce stock posters from his collection; to Andy Lansing for providing biographic information from his files of conjuring periodicals; and to Michael Claxton for the sepia portrait of Lightner.

from the Caxton Club ARCHIVES

Many members know that Paul Gehl retired from his curatorial post at the Newberry Library last year. But in the service of the Caxton Club, he has stayed on as Archivist & Historian. In this occasional series, he will explore some major and minor treasures in our archive, which was donated to the Newberry on the occasion of the Club's centennial in 1996.

Embroidered Velvet. In the Archives?

Velvet bindings were a luxury item in the Renaissance, but you don't expect to find them very often nowadays, and certainly not on books manufactured in Chicago. In 1995, when then Caxton Historian Frank Piehl, Archivist Michael Grace and I explored the Club archives that had been stored in a disused Newberry vault since the 1960s, it took us by surprise to find such a binding. Stranger still, it was

day), one of which was sent to the London binder Zaehnsdorf in 1904 to receive a full red velvet binding embroidered in gold and silver to imitate a book Berthelet had furnished to

rest in the Caxton archive? Well, three copies of most early Caxton books were printed on special paper, usually described like this one as Japanese vellum. One was intended from

the first for the Caxton Club library (then housed in the Fine Arts Building on South Michigan Avenue), and the other two were auctioned at the annual meeting as a fundraiser for the publications program. The special copies of Thomas Berthelet sold in February 1902, one to Dr. Otto L. Schmidt, well known as a major supporter of the Chicago Historical Society. (He paid \$45.) The other went to John A. Spoor, railroad executive, president of the Union Stockyards, and famous enough as a collector to be called "The J.P. Morgan of Chicago" (his bid was \$35). Those copies were in wrappers, and at that moment so was our archival copy.

The velvet binding was commissioned later under the terms of an 1898 resolution of the Council that authorized funds for some special copies to be finely bound for the Club's library. This artifact, then, is a reminder of the strongly bibliophile interests of the Club in its early years and especially of the early

officers. In fact, the Publications Committee regularly overestimated demand for the more expensive of its productions. Regular copies of the Berthelet volume were priced at a substantial \$6. Some 228 copies were intended for members, but nowhere near a majority of the 215 members that year opted to buy. As we explore the archives in this series, I suspect this will be a recurrent theme – how to address the club's publications to a market with a demand that differed somewhat (in taste as well as content) from the ideas of the members in charge.

–Paul Gehl

§§



BOTTOM LEFT An ambitious early Club publication. **RIGHT** A special velvet binding commissioned for the Club's library. **BOTTOM RIGHT** The model binding as reproduced.



a binding the Club itself commissioned in 1904, for a copy of one of its ambitious early publications, Cyril Davenport's *Thomas Berthelet, Royal Printer and Bookbinder to Henry VIII, King of England*. If you are lucky enough to own a copy of this book, splendidly printed by R.R. Donnelley & Sons in 1901, you know that it is subtitled "With Special Reference to his Bookbindings" and contains 18 leaves of plates reproducing Berthelet's "royal" bindings.

Three of the 255 copies were printed on Japanese vellum (a prized glazed paper of the

that is illustrated in the volume. Zaehnsdorf did a lovely job on the book, and it is still in good condition. The velvet is a rich burgundy in color, and though the silver threads on the outer border are a bit tarnished, the gold-thread embroidery of the center panels – closely imitating patterns that were worked in gold tooling on full calfskin for other Berthelet bindings – still glows beautifully. Zaehnsdorf also added real vellum endpapers that ease the transition from velvet to paper and add to the overall impression of luxury.

So how did this unlikely binding come to

Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

- American Writers Museum**, 180 N. Michigan Avenue, second floor, Chicago, 312-374-8790: **"The Beat Journey: Jack Kerouac's On the Road"** (Kerouac's original scroll manuscript), through October 27.
- Art Institute of Chicago**, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Constructing a Free Architecture: Bruce Goff in Chicago"** (work of the architect Bruce Goff in the Chicago area between 1934 and 1942 when he lived in the city), through July 10. **"Robert Frank: Photos Books Films"** (exhibit includes 29 photographs by Frank, drawn from his 2014 artist book, *Partida*), through August 25. **"Cauleen Smith: Human 3.0 Reading List"** (Chicago-based artist presents a new literacy through hand-drawn book covers), through October 29.
- Chicago Botanic Garden, Lenhardt Library**, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Flora Brasil"** (Brazilian flora and biodiversity), through October 15.
- Chicago Cultural Center**, 78 E. Washington Street, Chicago, 312-744-6630: **"Stand Up for Landmarks! Protests, Posters & Pictures"** (images, artifacts, and ephemera relating to saving Chicago landmarks), ongoing.
- Chicago History Museum**, 1601 N. Clark Street, Chicago, 312-266-2077: **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing.
- DePaul University John T. Richardson Library**, 2350 N. Kenmore Avenue, Chicago, 773-325-7864: **"Stories Shared: Highlights from the Arnold and Jane Grisham Collection"** (rare first editions, texts inscribed by their authors, and galley proofs of books focusing on the stories and narratives of the African-American diaspora), ongoing.
- Harold Washington Library Center**, 400 S. State Street, Chicago, 312-747-4300: **"Called to the Challenge: The Legacy of Harold Washington"** (an overview of Washington's life and projects as mayor), Harold Washington Exhibit Hall, ninth floor, ongoing.
- Northwestern University Library**, 1970 Campus Drive, Evanston, 847-491-7658: **"African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival"** (aspects of the history, culture and religion of people of African ancestry in the subject areas) Herskovits Library of African Studies, continuing.
- Pritzker Military Museum and Library**, 104 S. Michigan Avenue,



Art Institute / Robert Frank

PAOLO ROVERSI, MABOU, 2005/14. PROMISED GIFT OF RALPH AND NANCY SEGALL. © ROBERT FRANK, FROM THE BOOK *PARTIDA*. COURTESY OF PACE/MACGILL GALLERY, NEW YORK.

- Chicago, 312-374-9333: **"Hunting Charlie: Finding the Enemy in the Vietnam War"** (explores U.S. opposition in the through rarely seen original art pieces), ongoing.
- Spudnik Press Cooperative**, 1821 W. Hubbard Street, Chicago, 312-563-0302: **"Where Have We Gone, Before We Go"** (new works by 20 artists in the form of an original drum leaf book, including bookbinding supplies and instructions), through August 5.
- University of Illinois at Chicago, Richard J. Daley Library**, 801 S. Morgan. Chicago, 312-996-2742: **"The Food's the Show! Innovation at the Blackhawk Restaurant"** (photographs, artifacts, and ephemera illustrating the business and social history of this long-standing Chicago institution), through December 31.
- University of Chicago, Joseph Regenstein Library**, 1100 E. 57th Street, Chicago, 773-702-8705: **"(Co)-Humanitarian"** (print and visual resources illustrating the ideological and geographic divisions between South and North Korea), through August 1. **"Envisioning Earth: Nature and Ecology in the Western World"** (ways in which composers, writers, and cartographers have imagined, interpreted, and described the planet), through September 4.

Send your listings to Lisa Pevtzow at lisa.pevtzow@sbcglobal.net

University of Illinois at Chicago / Blackhawk Restaurant
MUSEUM GRAPHIC



Caxtonians Collect: John Dunlevy

Interviewed by
Robert McCamant

John Dunlevy's life began in Maine, when his father was teaching at Colby College. He also spent a year of his childhood in Iowa City, when his father was there for a year. But most of his youth took place in Oxford, Ohio, home of Miami University, where his father was a professor. Though of clear-thinking habits of mind, he was not drawn to the academic world. The first things he wanted to collect were related to his love of pop music. He discovered what we now call zines when he was still in high school. As he explained in an earlier *Caxtonian* article:

"One of the bands I was most into was a gloomy English outfit called The Cure. At some point I sent off to the address given in the fold-out liner notes to their [1987] *Kiss Me Kiss Me Kiss Me* cassette – to the sixteen-year-old in me, still a great album – and received back 'cure news #6'. It is seven two-sided A4 sheets of photocopied typewritten interviews, band member profiles, and an angsty teenage pen pals section, all held with a single corner staple to a one-sided cover sheet. An accompanying note's insistence that there was 'no fan club' aside, this was basically a fan club newsletter. Later issues, each obtained by mailing a self-addressed envelope and two international reply coupons to 'Janie,' the writer-editor, were more fully designed and, by issue #10 printed on A3 paper folded in half and stapled twice at the spine. #11 added a cover image, moving the introductory words to the first inside page: a proper music fanzine."

He came here to attend the University of Chicago. I failed to ask him what his major was, but when you hear him talk about his years there, it sounds like he majored in non-



classroom activities. He worked at University of Chicago Hospitals in their computer department. "They had me install a lot of copies of Adobe Acrobat on people's computers," he confesses. But he also got to design a website for the department of surgery.

He also worked for the Center for Population Economics (a project of the then-Graduate – now Booth – School of Business), for which he remembers spending hours in Regenstein Library poring over the height and weight of World War I veterans. Some of the materials were on microfiche!

He volunteered at the campus radio station, WHPK, sometimes with shows of his own, always as engineer for, and eventually hosting and booking, bands on the weekly live show "Pure Hype."

He spent an academic year in Vienna, where he developed an interest in things

Germanic and linguistic (still continuing), and intensified collecting music-related ephemera. Thus did he move beyond individual group fandom to the general world of zines. They were one of the subjects of an April, 2013 Caxton Club/Newberry Library Symposium on the Book, "Outsiders: Zines, Samizdat, and Alternative Publishing," of which he was one of the organizers and for which he contributed an article, "Confessions of a Zine Collector" (quoted above) to the *Caxtonian*.

Eventually he graduated from U. of C. A social dance class satisfied his final requirement.

After graduation, he worked for a while at another radio station, the "brokered" WCEV, where he often ran the station (in the technical sense) as well as answering phones, editing, and reading news on the hour. The late Chicago-Polish polka celebrity Joseph Walega would do shows with Dunlevy there to keep things on the rails.

My life first intersected with Dunlevy's when he came

to work in the computer department at the *Chicago Reader*, way back in 1996. While there, he met another future Caxtonian, Martha Chiplis, who subsequently became his wife. He has seen more than 20 years at the *Reader*, not to mention several different managements and ownerships. It is currently "in play," as they say in the business pages, so who will own it, not to mention run it, is as yet unknown.

In the meantime, he has plenty of other interests to keep him busy. He brews beer at home and follows the Chicago Fire men's professional soccer team, with full season tickets plus occasional away games. He also follows the women's Red Stars team, though he doesn't manage to make every game.

At this year's Zinefest in May he may even have been inspired – finally – to publish his own zine. More to collect!

§§



NON PROFIT ORG
US POSTAGE
PAID
PERMIT 416
FOX VALLEY, IL

CAXTONIAN

Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

Address Correction Requested

Caxton Club COUNCIL NOTES

Arthur Frank, Secretary

The Caxton Council met for the final time this fiscal year on June 21. Several incoming Council members, whose terms begin in September – Ethel Kaplan, Don Kobetsky, and Caroline Szylowicz – attended the meeting at the invitation of the Council, as did committee chairs Matt Doherty, Doug Fitzgerald, and Dorothy Sinson.

Jeff Jahns, Treasurer, reported that the Club was on sound financial footing, and that closing financial statements would be available shortly after the end of the fiscal year.

The Membership Committee proposed three new members: Walter S. Melion (nominated by Paul Gehl, seconded by Jill Gage), Lee Pollock (nominated by Donna Tuke and

Kevin Sido, seconded by Doug Fitzgerald), and Lisa Wagner (nominated by Martin Starr, seconded by Donald Allen). All three applicants were unanimously approved by the Council.

Jackie Vossler reported that after an exhaustive application process (which lasted for several months) the Club had been approved for a grant of \$7,000 from the Terra Foundation for American Art. The grant is intended to assist the Club in publishing its book about the “Chicago 101” most influential books on Chicago, due out in the fall of 2018. The Council unanimously thanked Jackie Vossler and Susan Rossen for their hard work in obtaining this grant.

Dorothy Sinson and Doug Fitzgerald gave reports (one of which was musical) on their work with the Luncheon Program Commit-

tee over the last year. Jackie Vossler gave the report on the Dinner Program Committee.

Five Council members are retiring, having served their three-year terms on the Council; Ed Bronson, JoEllen Dickie, Ed Hirschland, Tom Swanstrom, and John Ward. Retiring President Don Chatham presented them with gifts and extended his personal thanks, to them and remaining Council members, for their service throughout his two-year term as President.

The Council also voted to provide Chatham with a certificate acknowledging his service and leadership during this period, and thanking him for his calm and steady hand in leading the Council. The certificate was presented by Vice-President Vossler at the dinner program which followed the Council meeting.

§§