



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Show world: Moving picture number. Vol. 2, No. 1 December 28, 1907

Chicago, Illinois: Show World Pub. Co. , December 28, 1907

<https://digital.library.wisc.edu/1711.dl/I2GU2GGXET2CO8K>

<http://rightsstatements.org/vocab/NoC-US/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

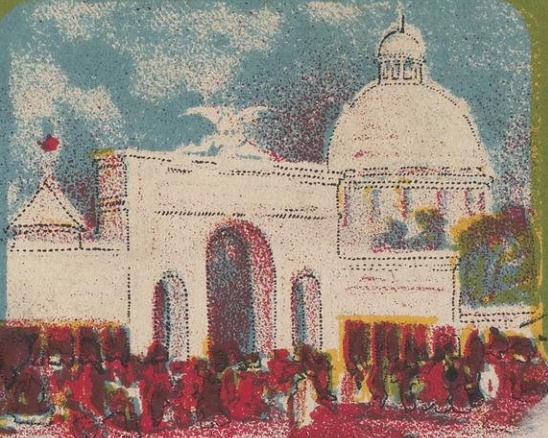
The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

THE 20TH CENTURY AMUSEMENT WEEKLY



THEATRES



PARKS



VAUDEVILLE

CIRCUSES

PRICE
10 CENTS

DECEMBER 28
1907



THE SHOW WORLD

WARREN A. PATRICK

MOVING PICTURE
NUMBER

GENERAL DIRECTOR

MOVING PICTURES

BURLESQUE



MUSIC



FAIRS



DEVOTED EXCLUSIVELY TO THE PROFESSION OF ENTERTAINMENT

Managers

Roller Skating Rinks:

Swell Your Receipts by Introducing

MOVING PICTURES

Read What The Show World Says

In Its Issue of December 7th

"The advantage of moving pictures as an added attraction for roller skating rinks has been manifested throughout the country in numerous instances. Monotony is a serious detriment to enjoyment and when the evening is pleasantly interrupted by animated pictures the pleasure is heightened. Many managers have found that motion pictures swell their receipts and advertise their rink to an appreciable degree and while, perhaps, the innovation might not succeed in cities where there are a great number of electric theaters, still in smaller cities it is almost certain of success.

"In newspaper reports which reach this office of the business done by rinks throughout the country it is always added—'Attractive moving pictures were a feature of the evening.' Unquestionably it would be worth while for managers to seriously consider the proposition of animated pictures as a means of advertising and breaking the monotony of roller skating. Variety is the spice of life and with the varied list of subjects of moving pictures offered by the film exchanges it would seem that they constitute one of the best methods available."

We have inaugurated a Rink Department

Write today for our list of New Subjects

A real Film Renting House with all the good reels

Temple Film Co.

Masonic Temple, Chicago, Ill.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.

Entered as Second-Class Matter
June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

at the Post-Office at Chicago, Illinois,
under the Act of Congress of March 3, 1879.

Volume II—No. 1.

CHICAGO

December 28, 1907

NEW ERA FOR MOVING PICTURE MEN

Formation of United Film Service Protective Association Will Benefit Great Industry.

BY HERBERT L. MILES.

CONSIDER that the work accomplished at the Chicago convention of moving picture men which resulted in the formation of the United Film Service Protective Association was satisfactory. Primarily, it eliminated a considerable amount of friction existing among all the interests as to who should control the association in the way of officers and executive committee. We accomplished two things, admitting those whom we considered eligible for membership, and electing officers, and we should therefore be as thankful as the aged woman who had only two teeth, but said "Thank God they hit!"

"As a rule, in organizations of this nature there are some who are inclined to take a position of 'holier than thou.' This element was almost entirely absent in the admission of members at the meeting, and I consider that we will have what might be called a body representing the entire interests of the country.

"I am glad this is settled, because after everything is considered the matter of officers is the least important to my mind. If the officers and executive committee should by any chance be guilty of malfeasance in office it would be an easy matter to adjust such a thing. No concern having at stake considerable interests would stand for any injustice being done by an executive committee, regardless of who they were. The important thing for the association is to get to work at once and formulate rules for the regulation of the business, and to remedy a great number of existing evils, principal among which are rate cutting, the ease with which unscrupulous or irresponsible people can break into the rental business with small capital and poor stock of films, the continued use of films that should long ago have been retired, which latter, more than any one thing, tending to cause public disapproval of moving picture exhibitions in general, and is the greatest evil; for the public is in fact our lord and master, and when it deserts us we might as well put up the shutters and go out of business.

Sub-Renting on Circuits.

"The matter of sub-renting and supplying circuits are two so-called evils on which I need considerable enlightenment. Personally, I cannot see where they hurt the business in any way so long as the sub-renting is done with films that are in first class condition. In the matter of supplying circuits the only objection I ever heard advanced is that it prevents the renting concern from keeping a check on the films, and prevents fixing the responsibility for any damage that may be done to them by any house on a circuit. This, I think, is a matter entirely up to the rental concern that is supplying the circuit. If he can so regulate his circuit customers as to eliminate this so-called bad feature I see no reason why the practice should be discontinued. I do not wish to be understood as being irrevocably wedded to this opinion, and I am open to argument and conviction on these two questions.

"As the next meeting will be in Buffalo, Jan. 11, we are all now in a position to give thirty days' earnest thought to a working hypothesis for the association. Each member, I understand, is to be supplied with a copy of the constitution and bylaws that has been drafted by the temporary committee, and he is privileged and urged to present his views at the Buffalo meeting, and to suggest any additions or amendments, that will operate to remedy the evils I have mentioned, and any others, large or small, which have crept into the business and prevented it from reaching that plane where it will be recognized as a factor in the commercial, educational and legal world.

Proud of the Industry.

"I can very well remember a few years ago when asked what my business was that when I stated I was in the moving picture business I would receive a look of incredulous surprise, tinged with a certain amount of commiseration. I am glad to say that this feeling is gradually disappearing, and I am very proud to say at all times that I am a moving picture man and pleased to bring into my office any business man, regardless of his calibre, and demonstrate to him the stability

of the industry and its status with the American public.
"As an evidence of my personal faith it is sufficient to call attention to the

"I would not convey the idea that all one has to do is make a small investment and then sit back and count the money as it comes in. When a man con-

they play to, if they will endeavor to run their place in an orderly manner, keep their pictures of an educational and amusing nature, and above all keep their place clean and fresh and attractive, they are bound to be successful.

"With the organization of the association I look forward to 1908 as the most prosperous year ever experienced in the industry, and if we all work together unselfishly and support the organization honorably, intelligently and heartily, I see no obstacles in the way.

"When we have eliminated the evils with which we are harassed, the industry in general will be so purified and uplifted that we will gain at one bound a much stronger hold on the affections of the public."

SHOW WORLD INFLUENCE BIG.

Herbert L. Miles Tells of His Faith in the Paper's Success.

Herbert L. Miles, vice-president and general manager of Miles Brothers, Inc., visited the offices of THE SHOW WORLD while attending the convention of the United Film Service Protective Association last week. Speaking of this journal's connection with the film business Mr. Miles said:

"As a member of this association, and a pioneer in the film business, I am certainly glad to note the wonderful growth of THE SHOW WORLD, a paper that has come out strongly for everything that could possibly improve and promote the moving picture industry of the country. THE SHOW WORLD gives the proper amount of space in its reading columns to matters of interest in the moving picture world, in fact as much as all the other old theatrical papers devoted to drama and vaudeville combined.

"I had the extreme pleasure of meeting Mr. Patrick, the genial General Director of THE SHOW WORLD, at the Pittsburg meeting. I was calling him 'Pat' the second time I met him, and he did not hold out his hand for an 'ad,' but I immediately went back to New York and sent one on. The reason I sent him the 'ad' was that after talking with him and absorbing some of the enthusiasm he had for the business I became convinced that his efforts and those of his publication were bound to be of value to the industry, and I determined to afford him a chance to show results."

"Mr. Patrick favored me with the first copy off the presses of the Christmas Number of THE SHOW WORLD. I glanced through it hurriedly, but Mr. Patrick had same wrapped up and sealed, and it was delivered to me with instructions not to open it till I was safely aboard the train. From the glimpse I got of this magnificent edition I feel like the small boy who has been given a Christmas box and told not to open it till that day. I can hardly wait for train time."

SUNDAY CLOSING REDUCES PAY.

Performers in Vaudeville Will Have to Reduce Their High Salaries.

The Supreme Court decision closing all theaters in New York City on Sunday was the one topic of conversation along Broadway last week, and created a mighty hullabaloo. As the population of New York City is 75 per cent foreign extraction there is sure to be a strong protest, and it is the consensus of opinion of prominent professionals that in the end the Sabbatharians will lose all the ground they have gained in recent years. They believe that the Sunday closing will at first be very rigidly enforced, and that then there will be a reaction which will not only open the theaters, but the ball parks, skating rinks, dancing pavilions, etc. They do not believe that the people of New York will stand for the Blue Law Sunday. The immediate effect of Justice O'Gorman's decision is to bring vaudeville salaries down with a slam. Scores of acts which had been holding out for their figure, and eking out an existence at Sunday concerts were forced to cut. Furthermore, there are several vaudeville theaters in New York City that cannot live without the Sundays and pay the present salaries. It would therefore appear that the Sunday closing decision, if upheld, will prove disastrous to the actor.



HERBERT MILES.

Sykes Photo, Chicago.

Identified with one of the world's largest film-making concerns, Herbert Miles, vice-president and general manager of Miles Bros., New York, is one of the best known moving picture men in this country. Mr. Miles is a young man of original ideas, energetic and progressive. His views upon the industry, published herewith, will be found to be of general interest.

large capital we have invested in a plant which is without a question of doubt the biggest individual plant devoted entirely to the moving picture business in the world. Any one giving the subject careful consideration cannot help being enthused with the possibilities, and all the members of my family are devoting their entire time, energy and attention to the business of Miles Brothers. There is no line of business in the world that offers such certain returns if conducted with the same business methods employed in any other legitimate calling.

templates investing from \$3,000 to \$10,000 in another line of business he builds his foundation on solid and commercial lines. He ascertains where he can make the best purchases, and then finds out where he can market his product to the best advantage. The same principles are salient in the moving picture business. A man starting in this business must take into consideration the public. Many nickelodions have failed because the proprietors did not study the requirements of their neighborhood. No matter where such a place is opened, or what class of people

FILM MEN OPPOSE NEW ORDINANCE

At an important conference at the city hall, Chicago, Dec. 17, leading moving picture manufacturers decided that the ordinance providing for police censorship of moving pictures in Chicago was impracticable and could not be observed literally.

It was resolved that the manufacturers formulate their views in a comprehensive report which will be submitted to Chief of Police Shippy and the City Council Committee. Steps were taken for the revision of the ordinance to meet existing conditions in a practical way.

Those present at the conference were J. A. Berst, General American Manager, and E. H. Montagu, Chicago representative of the Pathe Freres; John Rock of the Vitagraph Company of America; John Hardin, the Edison Co.; Geo. K. Spoor, the Essanay Co.; William N. Selig, the Selig Polyscope Co.; George Kleine, the Kalem Co., and Lieutenant McDonald, the officer in charge of the censorship of moving pictures.

Text of Ordinance.

The ordinance which is to be revised reads as follows:

An ordinance prohibiting the exhibition of obscene and immoral pictures and regulating the exhibition of pictures of the classes and kinds commonly shown in mutoscopes, kinetoscopes, cinemetographs and penny arcades.

Be it ordained by the City Council of the City of Chicago:

Section 1. That it shall be unlawful for any person, firm or corporation to show or exhibit in a public place or in a place where the public is admitted anywhere in the City of Chicago any picture or series of pictures of the classes or kinds commonly shown in mutoscopes, kinetoscopes, cinemetographs and such pictures or series of pictures as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the Chief of Police of the City of Chicago.

Sec. 2. Before any such permit is granted an application in writing shall be made therefor, and the plates, films, rolls or other like apparatus by or from which such picture or series of pictures is shown or produced, or the picture or series of pictures itself as shown or exhibited, shall be shown to the Chief of Police, who shall inspect, or cause to be inspected, such plate, film, roll or apparatus, or such picture or series of pictures, and within three days after such inspection he shall either grant or deny the permit. In case a permit is granted it shall be in writing and in such form as the Chief of Police may prescribe.

Sec. 3. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made is immoral or obscene it shall be the duty of the Chief of Police to refuse such permit, otherwise it shall be his duty to grant such permit.

Sec. 4. In case the Chief of Police shall

Chicago Law Relating to Censorship of Moving Pictures Declared to Be Impracticable.

refuse to grant a permit the applicant may appeal to the Mayor. Such appeal shall be presented in the same manner as the original application to the Chief of Police. The action of the Mayor upon any application for a permit shall be final.

Sec. 5. The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited and shall be required in addition to any other license or other imposition now required by law or city ordinance. No fee or tax of any kind whatsoever shall be charged or exacted for such permit.

Sec. 6. When a permit to show a picture or series of pictures is once granted to an exhibitor, the picture or series of pictures may be shown by any other exhibitor, provided that the written permit is actually delivered to such other exhibitor and that a written notice of the transfer or lease to such other exhibitor is first duly mailed by the transferee or lessee to the Chief of Police. Any number of transfers or leases of the same picture or series of pictures may be made, provided always that the permit is actually delivered to the transferee or lessee and that such written notice be first mailed to the Chief of Police. Said written notice shall contain the name and a brief description of the picture or series of pictures, the number of the permit and the location of the building or place where the transferee or lessee proposes to exhibit such picture or series of pictures. The exhibition by any transferee or lessee of any permitted picture or series of pictures, without first mailing such notice, shall be considered a violation of this ordinance, and each day's exhibition by a transferee or lessee of each picture or series of pictures, without the mailing of such notice, shall be a distinct and separate offense.

Sec. 7. The written permit herein provided for shall be posted at or near the entrance to the theater, hall, room or place where any permitted picture or series of pictures is being exhibited, at such a place and in such a position that it may easily and readily be read by any person entering such theater, hall, room or place at any time when any such permitted picture or series of pictures is being exhibited whether in the daytime or in the nighttime. The exhibition of any such permitted picture or series of pictures without the posting of the permit as herein provided shall be considered a violation of this ordinance, and each day's exhibition of any such permitted picture or series of pictures without the posting of the permit as herein provided shall be considered a distinct and separate offense.

Sec. 8. Any one violating the terms of this ordinance shall be fined not less than fifty (\$50) dollars nor more than one hundred (\$100) dollars for each offense. Every

day's exhibition of each picture or series of pictures without a permit shall be a distinct and separate offense.

Sec. 9. This ordinance shall apply to all pictures or series of pictures whether the same are now being shown or exhibited or may hereafter be shown or exhibited.

Sec. 10. All ordinances and parts of ordinances in conflict with this ordinance are hereby repealed.

Sec. 11. This ordinance shall take effect at the beginning of the fifteenth day after its passage and publication.

Ordinance Declared Impracticable.

Among the points brought out by the manufacturers present were that it is practically impossible to carry out literally the details of this ordinance, and particularly Section 6, which provides that after a permit has been granted for a certain picture that picture may be shown by any other exhibitor, but the original permit must go therewith, and a written notice of the transfer of lease to such other exhibitor must first be mailed to the chief of police. The address must also appear on the permit of the place of exhibition.

George Kleine, president of the Kleine Optical Co., representing the Kalem Company, being interrogated as to the conference, said:

"This ordinance evidently contemplated the giving of one permit to cover a reel of pictures, but it is impracticable when a reel contains more than one subject, which it almost invariably does. In that case it would be necessary to issue a permit for each subject so that when the reel is sent out there would be a number of permits, one to cover each subject. It frequently happens that the subjects composing the reel are changed while passing from one exhibitor to another, and a single permit to cover the entire reel would therefore be impossible.

What Manufacturers Propose.

"The manufacturers propose to remove the burden of inspection from the rental exchanges, and to voluntarily assume that obligation ourselves. This will necessitate advance samples of new pictures to the censorship of the police to be approved by the title thereof. The police department should then issue as many permits as may be necessary to cover that one subject. The manufacturer will then deliver with each print that goes to a Chicago consumer, or any other consumer anywhere that wants it, the official permit to cover that title. The ordinance should then provide a penalty for changing the titles after inspection. The result of this action would be to at once cure an objectionable practice that has entered into the business of changing titles by the exhibitor. This is not only obnoxious from the trade standpoint

as an annoyance to the renting firm as well as to competitors of the man who is exhibiting and has changed the title, but also extremely offensive to the censorship because it frequently happens that an exhibitor will change the title of artistic and pleasing subject to a highly sensational one in order to attract a certain class of patronage and to cater to a certain impressionable element of the public.

"Lieutenant McDonald in discussing the advisability of police regulation on this subject called attention to the fact that his department had received a number of serious complaints against the exhibition of some of the films that have been in use, and be referred to one complaint in particular which had been entered by an important organization with many signatures attached.

Engaged in Legitimate Business.

"The manufacturers emphasized the fact that they were engaged in a legitimate business, some of them men with families, and also responsible members of the community, and so far from being opposed to any action against immoral and obscene pictures, as specified in the ordinance, they advocated carrying that action further and including among the contrabands other subjects which would not strictly be classed as either immoral or obscene.

"The discussion also brought out the fact that the construction of the two words used in the ordinance, viz., 'immoral' and 'obscene,' was extremely difficult, not only in divers parts of this country, but by different men in the same community. A picture that might be considered immoral by one man might be thought opposite by another.

"Lieutenant McDonald contended that a moral termination to a story, such as the death of the villain or his punishment, would not condone a sensational action in the development of the tale, pointing out that many of these cheaper moving picture theaters were patronized by boys and girls of tender years, and to depict crime or other objectionable conduct in a series of pictures was offensive, even if the finale pointed to a proper moral.

Injustice to Exhibitors.

"The attention of the Lieutenant was called to the rank injustice which some exhibitors and film exchanges have suffered in other cities, and an incident was cited that occurred in Cleveland, where an exhibitor submitted a reel of film to the authorities before exhibiting it in public, and this reel was not only confiscated, but destroyed, to the loss of either the exhibitor or the rental exchange. It was also suggested that while the Chicago ordinance was not directly the cause of this action, and the Chicago police department is not responsible for occurrences in other cities, the fact cannot be denied that actions taken by such cities as New York and Chicago invite similar steps in smaller cities, and that notwithstanding that the Chicago police unquestionably will place a liberal and practical construction upon such an ordi-

PROMINENT FACTORS IN MOTION PICTURE INDUSTRY

WILL C. SMITH
NEW YORK FILM EXCHANGE, NEW YORK CITY.

A. S. DAVIS
MGR. COLUMBIA FILM EXCHANGE, PITTSBURGH, PA.

DAVID MARGOFF
FORT PITT FILM SUPPLY CO., PITTSBURGH, PA.

E. S. DAVIS
UNITED STATES FILM EXCHANGE, CHICAGO.

A. D. FLINTOM
SECY. TREAS. & GENL. MGR., YALE FILM RENTING CO., KANSAS CITY, MO.

H. H. VAN METER, JR.
SECY. & MGR. THE NEW YORK PLANT, MILES BROS., INC.

R. A. ROWLAND
PITTSBURGH CALCIUM LIGHT AND FILM CO., PITTSBURGH, PA.

THOMAS A. REILLY
SOUTHERN FILM EXCHANGE, CINCINNATI, O.

W. W. MACKAY
GLOBE FILM SERVICE, CHICAGO.

LEWIS M. S. WAAB
PHILADELPHIA, PA.

JOSEPH HOPP
STANDARD FILM EXCHANGE, CHICAGO.

PHIL GLEICHMAN MGR.
THE NATIONAL FILM CO., DETROIT, MICH.

CHAS. J. STRONG SECY.
MICHIGAN FILM & SUPPLY CO., DETROIT, MICH.

L. M. SALGIVER
SECY. AND TREAS. THE TOLEDO FILM EXCHANGE CO., TOLEDO, OHIO.

L. ANOLAN
THE NOKAN FILM EXCHANGE CO., CINCINNATI, O.

H. E. SMITH
PREST. THE TOLEDO FILM EXCHANGE CO., TOLEDO, OHIO.

S. S. RICARD
SUPERIOR FILM SUPPLY CO. TOLEDO, OHIO.

C. M. CHRISTENSEN
MGR. CLEVELAND, OHIO BRANCH, CLEVELAND, OHIO.

nance, the smaller cities and their authorities are very apt to enforce them literally, rendering it almost an impossibility to conduct a moving picture business in its present popular forms.

"The question was brought up whether the use of variety acts in connection with the ordinary moving picture show did not tend to degrade it, not because a variety act is in itself any way objectionable, but because the acts that are being put on in connection with moving pictures are almost invariably of a low character, and have a tendency to be vulgar, without being indecent or improper.

"The use of illustrated song slides was considered to be in the same class with the moving pictures and not offensive in any way.

Variety Acts Criticized.

"Reference was made to the character of some of the variety acts, as well as plays, shown in the houses devoted to melodrama and burlesque, which contain scenes much more offensive than anything that has been shown in this country in moving pictures. The Lieutenant answered to the effect that there was a large percentage of immature minds in the ordinary nickelodions (which he said numbered about 130 in Chicago alone), and that the influence for evil is much more potent in these places than in the larger theaters.

"The discussion showed that there was no prohibition of any sort against the admission of children into these objectionable houses of a more pretentious class, and one of the manufacturers stated that he could see no objection against the rule which is now being enforced in New York, that no children under 16 years of age be admitted without parents or guardians. The Lieutenant was of the opinion that such a rule in Chicago would compel a number of the nickelodions to close their doors for lack of patronage. There is no doubt that this is open to argument, and should be given ample thought."

Will Co-operate with Authorities.

Mr. Klein emphasized the fact that the film manufacturers respect the opinions of well meaning people upon the question; that there is no controversy with any good citizen who wishes to protect not only his own children, but those of his neighbors against evil influence. So far from being in opposition to this element of the community it is the earnest desire of the manufacturers to co-operate with the authorities in suppressing attempted evils. On the other hand, they must rely upon the broad-minded characteristics of not only the officials of any city, but of the public at large, whose sentiments prompts these officials to action.

At the end of the conference Lieutenant McDonald invited the manufacturers to formulate their views, and submit them to him, to be taken up with Chief Shippy and the council committee. He did not think it practical to repeal the entire ordinance, but did not see any obstacles in the way of proper amendment, to meet the approval of the city council.

The method of carrying out the terms of the ordinance for the present which will be probably adopted by the police department will be to select a central place to which the manufacturers will send their first samples for inspection. This place will be open at a fixed hour daily in order to facilitate the work. The manufacturers have offered to equip such an exhibition room, and to co-operate with them in every possible way.

ACTOR FAVORS SUNDAY CLOSING.

Cyril Scott Believes in a Day of Rest for the Profession.

Cyril Scott, the star in the Prince Chap company is one actor who is strenuously opposed to Sunday theaters.

"I think the Sunday theater is a barbarism," declared he, in referring to the Sunday theater closing move which is at Kansas City, Topeka and other cities.

"I don't think it is the right sort of thing, but it is not the actor's right to assert himself on such questions.

"From my years of experience in theatrical work, I have played few Sunday nights. My managers have found it unprofitable. I have yet to find a city's representative audience at the theater on a Sunday night.

"The Christian standpoint is not to go to theaters on Sunday. A really first class attraction, one that is instructive and wholesome, does not play on that night with few exceptions.

"The people who go to the theater for education and the artistic side of acting go with few exceptions on week nights. I know of many managers who tried their attractions in Chicago, New York and even wide open San Francisco on a Sunday night, but who closed them because they didn't draw a paying house."

Advertisement for Standard Film Exchange, 'ON THE SQUARE', 'The High C of Film Service Perfection'. Includes text: 'All our customers are boosters for us because they are all satisfied. That is why we have grown so fast. WRITE US TODAY.' and address: '79 Dearborn Street, CHICAGO, ILLINOIS'.

Advertisement for Raymond's Weekly Budget, 'PROFESSIONAL NEWS AND COMMENT BY EDWARD RAYMOND.' Includes a portrait of Edward Raymond.

TOLD you so. Told you what? That the Christmas number of THE SHOW WORLD would be a stunner.

If you bought it (and I bet you did) you found it to be larger than the holiday edition of any other theatrical paper.

Going some for an amusement weekly only six months old? Well, rather! Say now, confidentially, you did make a mistake if you failed to have a professional card in it, didn't you? That's right, 'fess up.

Well, it's never too late to mend and it's never too late to send—an order for an "ad."

Every issue is going to be a mighty fine number and it will be finer if your name is somewhere in the big type. Put some of your money every week into the bank of publicity. The interest on your investment will be big. Write to me—I'm the banker.

Last week in Madison, Wis. Ben Hastings, the tumbler, slipped on an icy sidewalk. I suppose Ben wanted to give the people who couldn't come to the theater a specimen of his ability.

Ruth Chandler received as a Christmas gift a handsome watch which is very unique and original in design. She drifted into THE SHOW WORLD office looking for mail and incidentally displayed the time-piece, which I examined.

"All the other watches I've ever seen, have been different from this gift," I said admiringly. "You're right, Ed," she replied, "there's no time like the present."

Sara B. Egan, that popular accompanist, is just as kind and polite after business hours as she is while obliging the artists who wander into Will Rossiter's rooms. This fact was revealed to me one evening last week when I happened to be walking directly behind Miss Egan, who, with several copies of "Wait for Me by the Mulberry Tree" in her hand, left the Grand Opera House building and was evidently headed for a home-bound car. As she was crossing the street she dropped a sheet of the music and before she could recover it a muddy wagon was driven directly over it. The driver, seeing what he had done, stopped his horse and looked back.

"Excuse me, Miss," he said, "I didn't see the music in time to stop. I'm sorry I ran over it." "Oh, don't apologise," answered Miss Egan sweetly, "I do the same thing myself every day."

The kiddies in the business are about as quick with the ready reply as their elders. A member of the Georgia Home Company, who had been given two weeks' notice, stumbled over Master Wesley on the stage during a rehearsal and being in an ill humor said: "Oh, it's you, is it? you little 'shrimp!'"

"Much obliged to you, you big lobster," remarked the youngster calmly. "Hugh, you're pretty fresh," was the actor's sneering comment.

"Well," said Master Wesley, walking away, "I haven't been 'canned' yet."

Kelly and Violette have acquired valuable mining property down in Mexico which will claim their undivided attention. They announce that they are now miners and will leave the stage. Wonder if the Gerry Society influenced them any?

In the association office recently I saw Dave and Percie Martin conversing with a young woman who, it seemed to me, bore something of a resemblance to Mrs. Martin. Later Dave sauntered over to where I stood. "Isn't that lady a sister of your wife's?" I asked.

"No," answered Martin, "no relation at all." "Is that so," I remarked, glancing at

the two women again. "Well, she certainly is a dead ringer for Mrs. Martin." "Oh, that's easily explained," said Dave carelessly, "she's Belle Tohler, a dancer."

A certain manager of the "old time" type, much given to complain about present day artists, was recently unloading his views for the benefit of George Evers.

"There aren't any real performers anymore," said the manager, "why I've scoured the country looking for turns, and—"

"Well, cut out the scouring," interrupted Evers, "and there won't be so many shine acts."

Frank Weisberg, Variety's enterprising Chicago representative, is to be congratulated on the splendid representation he had in its Christmas number. The publication was both breezy and interesting and the entire staff of Variety acquitted themselves with honor, placing before the variety world a publication to be proud of.

The Tambo Duo, after playing Eastern time, is now on the Hodkin's circuit. The team is booked for fifteen weeks and meeting with success. The members have in preparation an electrical novelty which promises to be one of the most original acts ever offered in this line. New and elaborate wardrobe will also be used. This act is booked for the season.

Lillian Hart with her new skit, The Phonetic Spelling Judge, is proving a success with her audiences. This eastern girl is offering a real novelty which the natives approve of. Lillian, by the way, is introducing three characters in a manner which stamps her as a character woman of versatility.

CHICAGO BURLESQUE

Robie's Knickerbockers, an aggregation of burlesque talent which comprises some handsome, shapely girls and up-to-date comedians, was the offering at Sid J. Euson's theater last week.

Jack Reid, a comedian out of the ordinary, was seen to good advantage in the two burlettas. He was given excellent support by Clyde Darrow, Flo Elliott, Ben Neff, Geo. Caulfield, Jack Jennings and Bob Jewell.

A difficult routine of toe dancing was executed gracefully and with skill by Louise Willis.

A singing and talking turn which pleased was offered by Darrow and Elliott. The German comedians, Jennings and Jewell, presented their twisted English to good advantage. These two boys were also well in evidence in both of the burlesques.

A juggling act with a number of novel features was the contribution of the Great Christy. Christy's work with the hats was very fine. Singing, talking and dancing as indulged in by Elliott and Neff struck those in front about right. Their novelty finish was good for three bows and that's going some.

John Hanson, Dave Conroy and Joe Elmer, kept the comedy at boiling point at the Folly last week with the Avenue Girls company. Tom, Dick and Harry was the vehicle used which showed the chorus to good advantage. Special mention should be given to the two ponies, who should be given an opportunity to display their talents in the olio. Libbie Blondell and her four Johnnies, Mlle. Lorraine, the bronze statue, and a film of the Toreador's love completed the olio.

Frank Finney and the Trocadero Burlesquers returned to Chicago and held the stage at the Trocadero theater last week. A review of this attraction appeared in these columns two weeks ago. The Three Alverettas joined the show two weeks ago at Milwaukee, Wis. It is rumored that a few more changes will be made in the near future.

L. Gaumont Paris

We shall place upon the United States and Canadian market, during the week of December 30th, three excellent GAUMONT subjects.

All Comedies

"A TIGHT FIX"

Length, about 447 feet.

An amusing subject, depicting the predicament of a boy captain, who, during a skirmish, has his helmet forced down over his ears. In the efforts to remove the honorary headgear much excitement ensues as mother and boy rush from place to place in their quest for aid, and finally it is necessary for the police to give aid in subduing the excitement, as well as assisting the unfortunate lad.

"FALSE START"

Length, about 417 feet.

A party of tourists start out on a journey and experience many misadventures en route to the depot in the transportation of themselves and luggage. Reaching the depot too late for their train they vent their displeasure upon the unfortunate railroad official. Bound to create much merriment.

"COOK'S FIANCE"

Length, about 550 feet.

A comic subject dramatically presented. The cook's fiance calls and leaves his boots which are placed behind the kitchen range. The odor, which arises, is soon perceptible over the entire house, to the consternation of a dinner party, but of which the cook remains in blissful ignorance.

PRICE, 12 CENTS PER FOOT.

ALL GAUMONT films prove instant successes for their histrionic and photographic qualities, natural wit, superb acting, snappiness and moral cleanliness.

EVERY SUBJECT USABLE EVERYWHERE.

Kleine Optical Co.

CHICAGO 52 State Street MONTREAL, CAN. La Patrie Bldg. NEW YORK 662 Sixth Avenue

HOW MOVING PICTURES ARE MADE

READERS of THE SHOW WORLD are, by this time, familiar with the moving picture business, at least, in a general way. It will not be amiss, therefore, to say something about one of the largest motion picture manufacturing concerns in the United States, The Vitagraph Company of America. This company was organized for the manufacture of pictures in 1895, and con-

Interesting Description of Plant of Vitagraph Company of America in Brooklyn, N. Y.

organization is as complete as that of any first class theater back of the footlights. **Plots From Various Sources.** In making a motion picture, the first thing

John McCullough, the tragedian, with Margaret Mather, and Rose Coghlan, not to mention various other engagements of less

a theatrical production the actor has the use of his voice to emphasize and explain his actions. Before the camera, making a motion picture action, facial expression and gesture must explain everything and all must be performed within the range of the camera's vision. The eloquent pauses of David Warfield, that bring tears to the eyes of his audiences, would be lost because there is not



PRESIDENT W. T. ROCK.

sists of W. T. Rock, president, J. F. Blackton, secretary, and A. E. Smith, vice-president and treasurer. The executive offices of the company are at 116 Nassau street, New

York City; the studio and factory at East 15th street, Brooklyn, N. Y. The studio building, here illustrated, was the first erected in America and designed solely for the



TREASURER A. E. SMITH.

to be obtained is the plot. Plots come from various sources. There are sketch writers who make a business of furnishing plots for motion pictures, receiving from \$25 to \$50 for

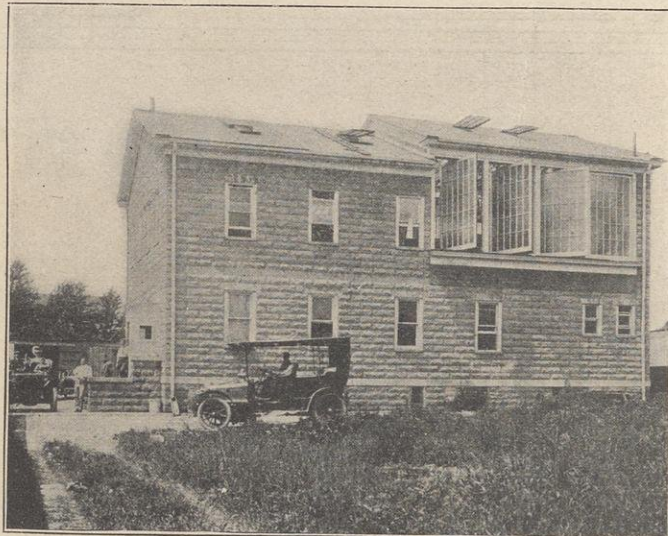
importance. Another member of the staff was with Rossi, the Italian tragedian, and with Charles Hanford. Still another was with the original Florodora company and with Denman Thompson in The Old Homestead. Indeed, there are few stock companies that

excels the staff of actors engaged in posing for motion pictures in the Vitagraph studio. The principals of this little stock company have been with The Vitagraph Company for some time, preferring to act their parts

sufficient action. Acting for a motion picture is really pantomime and so expert do the actors become in the art that the pictures seem almost to speak. One of the illustrations accompanying this story shows a group of actor posing before the camera.



SECRETARY J. F. BLACKTON.



STUDIO AT GREENFIELD, L. I.

While much the same talent is required to act out the theme of a motion picture that is required for a regular theatrical production, there is a wide difference between them. In

This is not intended to be a technical article on the making of a motion picture. The readers of THE SHOW WORLD know that a film is produced by a succession of rapidly taken snap shots on a continuous negative



POSING A PICTURE IN VITAGRAPH STUDIO.

peculiar needs of the moving picture business. In this building is a fully equipped stage with scenery, dressing rooms for the actors, a great array of "properties" needed in the production of a picture, with a regular property man to look after them; costume department with a wardrobe woman to keep the numerous costumes in proper condition for use; scene makers and painters to provide new scenery when needed. In fact, the

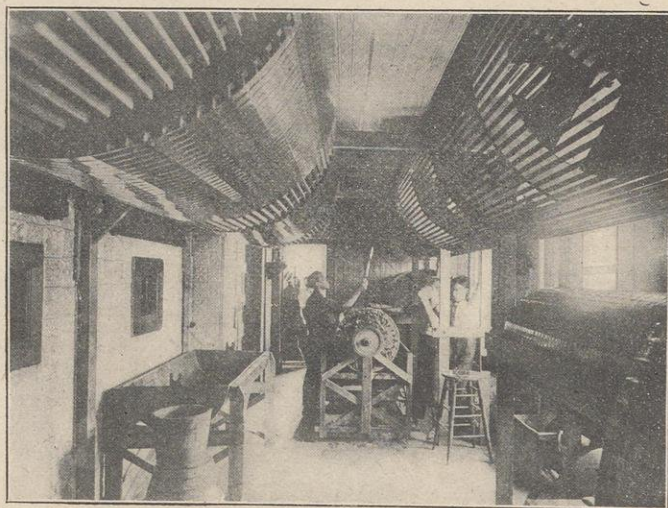
The work of posing a moving picture requires the services of real actors. The Vitagraph staff is organized on the same lines as any theatrical stock company and numbers among its members several actors who have won distinction on the legitimate stage. W. V. Ranous, the stage manager, and the man who poses all the Vitagraph pictures, was one of the leading actors with the younger Salvini for three seasons. He was also with

before the mute camera with a certainty that the "ghost" will walk every Saturday and a permanent abiding place, to the applause of the multitudes.

Theme Is Acted Out.

film, then developed as any ordinary photographic negative and printed on a continuous positive film. It is this positive film that, when passed rapidly through the projecting machine, produces the picture.

Special processes are, of course, necessary for the developing of a negative film and the rapid printing and drying of a positive film. One of the accompanying illustrations shows



FILM DRYING ROOM.

ADVICE TO OPERATORS OF MOVING PICTURES

BY GEORGE J. GILMORE.

THE SHOW WORLD is desirous of co-operating with every branch of the moving picture industry. In the projection of animated pictures, the operator is an important factor, and deferring to the many requests received from this branch of industry this publication will open a department for the exchange of views and discussions of questions bearing on the work, the trials, and the opportunities for the operator to improve himself. This department will be edited by Mr. George J. Gilmore, the well-known expert, whose likeness is reproduced on this page.

Now, then, the amount of water, or weight, in the tank, represents voltage; the escape through one or more holes amperage, and the resistance offered by the miner's plugs represents Ohm's laws of resistance. The consumption in a



GEORGE J. GILMORE.

given period would be so many kilowatts. The fuses are a composition connected in on a circuit, which act as an automatic shut-off valve in case the amount of amperage is increased. The additional load, or strain, would generate a heat in excess of the carrying capacity of these fuses, with the result that they would melt, thereby breaking the circuit, or shutting off the pressure.

How Electricity Is Produced.

Electricity is produced in numerous ways, by the action of chemicals and minerals and by friction, but of dynamic currents alone will we speak.

The different voltages for commercial purposes range from 50 to 220 volts, and it is possible to harness 550 and sometimes over 1,000 volts under certain conditions. There is no fixed amount of amperage to operate a hand feed arc lamp, it all depending on the distance you are projecting, the voltage and the nature of the current. We have found from experience that first class results can be attained without any resistance on a circuit of 50 volts, which is the carrying capacity of most hand feed lamps. Where this current is to be used 100 ampere fuses should be connected in on the line.

At 110 volts we have more than double the pressure, and like the miner with his reservoir we are obliged to harness the excess. This is done by means of the rheostat or resistance coil, which checks the flow of current, as would the miner's system of plugs.

From the above it will be seen that as the voltage or pressure is lowered the obstruction in its way should be lessened in order to supply the demand. Electric currents, like the pressure and weight of water in the tank, is stopped in its force by resistance, or plugs.

Point to Remember.

The point, therefore, is, be sure your rheostat is composed of current and sufficient resistance. This is the first step in the right direction to secure a steady and bright light.

Now, suppose, like the miner, you find your pressure weak. The thought may occur to you to cut out part of your rheostat, or resistance, thereby sacrificing what is left in on the current to the fury of the voltage; or, returning to the tank of water, cut the hole larger because the pressure had decreased. The simplest and most practical way out of this difficulty would be to give the current another path, as the miner did when his pressure in the tank was low.

Your rheostat should be so constructed that at will you can send the current one or more ways through the coil. The principle of multiple resistance is no doubt the only way.

Instead of cutting out resistance, add it in.

How to Determine Current.

There are numerous ways of determining the different kinds of current. On a direct current, by connecting up in the usual way, one line from switch to resistance and from resistance to lamp, and the other line from the switch to lamp, you will find after operating the lamp a few moments that the upper carbon shows more plainly the action of heat, which is a sure indication that you are connected up right, as the positive, or live side, should go to the upper carbon.

On alternating currents there is no such rule laid down, and it does not matter which side goes to the lamp. Be sure at all times connections are tight. The current passing from the service switch on good, heavy mains, or wires, travels

(Continued on Page 9).

the reels upon which the film is dried at The Vitagraph Company's Studio.

Vitagraph Company Successful.

The Vitagraph Company has been more than commonly successful in the production of motion pictures. Its comedy subjects have been especially good, finding great favor in foreign markets, where comedy is particularly desired.

One interesting operation in the production of a motion picture film is that of "editing," as it is termed, or, in other words, eliminating the superfluous portions of the picture. In getting a negative in the first instance a great many feet of film are taken that are not necessary, the retention of which would make the subject slow of action and consequently uninteresting. All this must be cut out so that frequently a negative that is originally 2,000 feet long is reduced to less than a thousand feet. It requires considerable experience to be an "editor" of motion picture negatives, for the nicest judgment and discrimination must be exercised in the cutting out process.

A Tale of the Sea.

One of the latest subjects produced by The Vitagraph Company is entitled, "A Tale of the Sea," and is singularly full of action and interest. A young man, out of work, finds employment as a sailor. The mate dislikes him and the two get into a fight over a phonograph with which the new sailor is amusing the rest of the crew. As a result he is put in irons and thrown into the hold of the ship. A cabinboy releases the prisoner and the two escape in a row boat, only to land half starved on an island and to be captured by cannibals, who are about to make a meal of them. Fortunately the sailor has brought his phonograph with him and upon being permitted by the cannibals to operate it, he is hailed as a supernatural being and proclaimed king. He is loaded down with jewels and diamonds galore, as becomes a king. The idea is not to his liking and with the boy an escape is planned. Leaving his subjects asleep the "king" and the boy make their way to the shore and succeed in attracting a passing steamer, which sends a boat for them and takes them off the island just as the cannibal are about to capture them again. The final scene shows the sailor's return home.

The photographic excellence of this film is the first thing that attracts the attention of a critic; it is most beautifully done and there is not a dull moment throughout the 750 feet, which is the length of the film.

LOUIS J. JONES.

Manager of Moving Picture Theater Who Has Made Chicago Success.

Louis J. Jones, who is a brother of Aaron J. Jones, president of the Orpheum theater company, was born in 1874. At different times he has been in Milwaukee, Minneapolis and St. Paul as manager of Hale's Tours of the World. Mr. Jones was also the manager of a five-cent theater at 172 State Street, Chicago, whose box-office receipts are said to have exceeded those of any five cent theater in the country. At present Mr. Jones is the manager of the Lyric which is one of the finest moving picture theaters in Chicago. He is a man of executive ability, has his finger on the pulse of the



LOUIS J. JONES.

amusement loving public, and is an able assistant of his brother, the Napoleon of Chicago amusements. In his efforts to give the public a laughable, clean entertainment Mr. Jones has been signally successful.

BEN HUR FILM A MARVEL.

Kalem Company of New York Offer a Remarkable Moving Picture.

By far the most pretentious thing that has been attempted in the way of film production in America in many a day is the "Ben Hur" film just put out by the Kalem Company of New York. The subject is one that presents many possibilities; the story is replete with dramatic situations susceptible of reproduction on a moving picture film, and Messrs. Marion and Long, of the Kalem Company, have been able to select and put together in logical sequence a series of comprehensive pictures that tell the story.

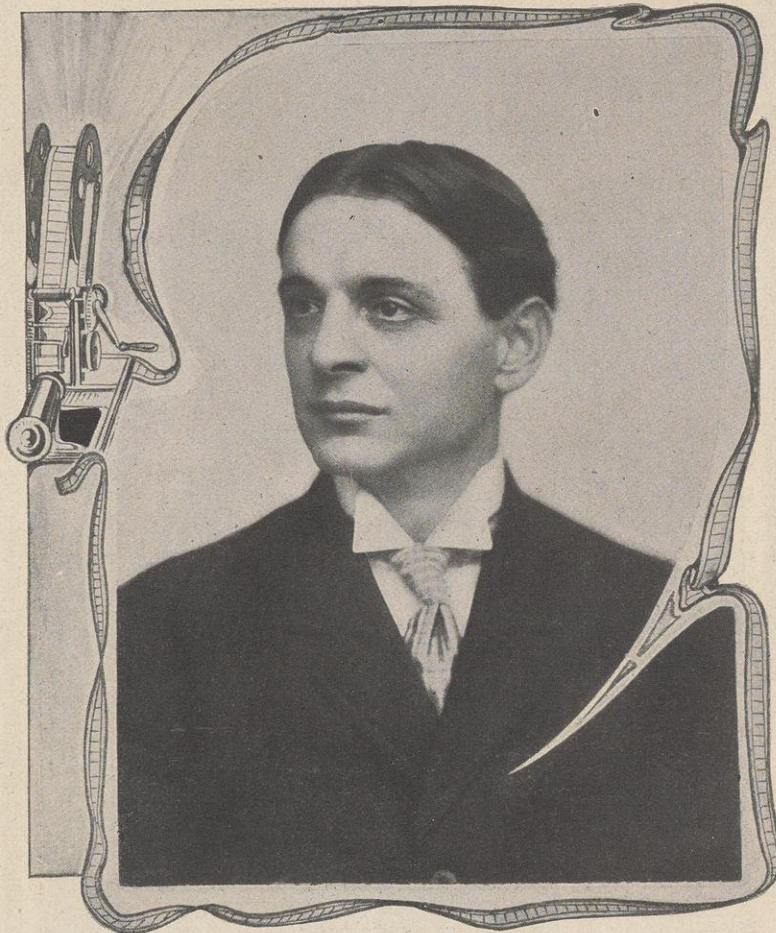
Technically, the "Ben Hur" film is a wonderful composition, dramatically staged and beautifully photographed; a most expensive and elaborate production. The length is 1,200 feet, conveniently subdivided into sixteen scenes, depicting the various periods in the life of the hero of the story up to the famous chariot race in which he defeats his rival and the oppressor of his family. The chariot race is especially well worked out, and is an interesting finale. While the Kalem Company have displayed commendable enterprise and skill in past performances this latest effort surpasses anything ever before attempted, and entitles the company to especial credit.

EDISON CHRISTMAS FILM.

Little Girl Who Did Not Believe in Santa Claus is Finally Convinced.

The picture shows a cold winter's day in the park. A rich little boy, with his governess, finds a poor little ragged girl crying in the snow. He stops to comfort her much against the wishes of his governess. The poor little girl is almost freezing. The rich little boy gives her his warm fur overcoat and insists upon taking her home with him. They talk of Santa Claus. The poor little girl does not believe in Santa Claus: "He never brought me anything."

The night before Christmas. Midnight. The rich boy dreams of the poor little



EUGENE CLINE.

Sykes, Photo, Chicago.

In the moving picture world there are few names better known than that of Eugene Cline, of Chicago. Mr. Cline has been identified with the industry for some six years and he is proprietor of a score of film renting concerns in Chicago, St. Louis, Kansas City, Salt Lake City, Minneapolis, Cleveland, Atlanta, etc. He is a power in his field and his geniality has endeared him to a host of friends and admirers.

girl; he creeps with lasso and revolver to capture Santa Claus. The little boy holds up Santa and off they go to the little girl's home. The girl sleeps on while Santa and the little boy fill the room with toys and then away they go back home again, having done a good night's work.

The little girl wakes up; joy at finding all the beautiful toys and things; never again will she doubt that there is a Santa Claus.

The recent offerings of the Vitagraph company include The Despatch Bearer, 725 feet; A Tale of the Sea, 750 feet; Clown's Love Story, 300 feet; and for a special Christmas offering A Night in Dreamland, 500 feet.

One of the latest comedy offerings is from the studio of the American Mutoscope & Biograph Co., and is entitled The Elopement. It is brought right up to date with automobiles and motor boats.

The manager who does not accompany his moving pictures with the sound effects is losing a good chance to make chance customers "repeaters." The Electric theater at Havana worked this method extremely well, giving every sound possible, and found the public willing to pay ten cents for the added enjoyment. A friendly orchestra leader or property man in a neighboring theater can give good suggestions as how to get the proper effects.

No film will ever prove the drawing card that the hand-colored Passion Play has, the religious pictures still bringing wonderful crowds.

be availed of by every operator of moving picture machines.

We find from experience that the most important feature of a moving picture machine is light. The best machine and the best film will present but a sorry picture unless the light is good. In touching on this subject I shall refrain as much as possible from indulging in technical electrical terms, which are incomprehensible to the layman.

A volt is a unit, measuring the pressure of a generator or dynamo.

An ampere is a unit measuring the amount of current passing a certain point. A kilowatt is a unit measuring the amount of consumption in a given time.

An ohm is a unit measuring the resistance offered electric currents.

Illustration of Terms.

As an illustration of the application of these terms I will cite the instance of a miner during the gold fever of '49, who was placer mining in California, where water was scarce. He made a tank, or reservoir, and would go up into the mountains for water with a number of burros, on whose backs were strapped immense bags, in this manner carrying the water for miles in order to fill the reservoir, he bored a number of small holes which were stopped by plugs. When the tank was full he would pull out one plug, and the weight of the water would force itself with great pressure through the aperture. As the water became lower in the tank the pressure was, of course, lessened, but by pulling out a second, and a third plug the miner managed to secure a uniform amount of water for his purposes.

GREAT FILM SERVICE ASSOCIATION

I HAVE given this matter serious thought and have talked it over with some of my customers. Opinions seem to differ greatly. Many have asked the question uppermost in their minds:

What is this thing going to be?

I will say frankly, I have no adequate answer for that. I told them the object of this association as I understood it is to uplift the moving picture business in all its branches; to protect the industry; to put it on a healthier, on a better, on a lasting basis. And they came back at me with these questions:

"Uplift what? The prices?"

"To protect the industry from what? The consumer?"

I don't intend this as a grandstand play, but I do think that the questions thus asked are not out of place. I believe that the film renters should have first and uppermost in their minds the welfare of the exhibitor, the man who makes our business possible; the theater owner; the manager; the 5c theater man; the vaudeville manager.

I was told the other day, by a customer, that down in a certain Kentucky town of 25,000 population, not more than six months ago, there were six five-cent theaters. Today, in the same town, there is but one—"Junk" put the other five out of business.

Must Discard "Junk."

There are, I venture to say, dozens and dozens of towns in this country today where a similar story can be told. I recollect that last spring there was not a day that I did not receive letters from different parties all over the country, asking for good locations in which to open a five-cent theater. Today I don't receive any such letters. You can plainly see why. If we want this business to be permanent—to be healthy—to be respected—we must all put our shoulders to the wheel and give the exhibitors good, clean, nice, decent pictures which we know will please them as well as the audiences. We must, once and for all time, discard junk, even at the risk of losing a few thousand dollars. We must do away with the six and seven changes a week business. (Four changes ought to be enough for the most enterprising manager.) We must get the idea out of our heads that the moving picture business should be worked to death with a view of getting all we can out of it in a few months. But, on the contrary, we must decide that the five-cent theater has come to stay and that it is just as legitimate an enterprise as any other form of amusement. And with this view in mind, we must conduct the business so that even our better people—the well-to-do class—will delight in attending. In a word, we must make it a family theater, so to speak.

While I don't belong to the inner circle of the association, i. e., while I am not an officer, and know nothing of what is going to be done, yet I believe that the great majority of exhibitors—those who intend to remain in business and those who see a future in it will gladly pay a more reasonable price for their pictures if they have the absolute assurance that they will get value received.

Managers Pay Fair Price.

The managers and proprietors on my list today DO pay my price, and it is a fair price, based on a "live and let live" plan. These men are successful—they get the cream of the trade—their places are permanent features of the towns and their patronage is as regular as clockwork.

Now I own two five-cent theaters myself. I recollect the time before I was in the moving picture business that I gladly paid any old price to get the goods. I am satisfied that 90 per cent of our five-cent theater owners will agree with me in the assertion that if they can only get A-1 quality pictures they will experience no difficulty in filling their houses, and therefore can afford to pay a fair rental.

If you buy a suit of clothes today you are not going to a place where you know beforehand that they sell "shoddy." Why in the world, then, should you expect to have the public go to a moving picture theater where they show "shoddy" pictures?

Just to give you an idea of how the business is becoming demoralized, I want to cite what happened to me a few days ago:

I have a customer who pays me \$25 per week for three changes. In walks the famous "junk" merchant, offering the same man, in conjunction with two others in nearby towns, on a circuit, seven changes a week for \$15. My customer was almost ready to desert me, but after I spent an hour or so in explaining and going over the situation thoroughly with him, he came to the conclusion finally that he could not afford to take chances on perhaps driving away the little business he has built up by hard work.

Now, there you are. Shall such conditions continue? I say, a thousand times, NO! And so will the man who is honest with himself and who really believes the moving picture industry is a permanent institution.

Sub-Renting a Nuisance.

Another thing that I advocate strongly is the abolishment of the "sub-renting" or "circuit" business. It is a nuisance. It is a great detriment to the moving picture business at large, and I sincerely hope that the association will put a stop to it forever.

I am in favor of keeping close tabs on the films sent out for rental purposes and think the renters should watch closely and see that the film comes back on time. There are numberless rascals in the business today who will sub-rent without the knowledge of the man they are dealing with. The sooner these fellows are driven out of the business the better it will be for all concerned.

Now, perhaps I could mention other shortcomings of the business today, but I really feel that I have taken up considerable space in the columns of THE SHOW WORLD. Before concluding, however, I wish to say:

That I sincerely hope the manufacturers will aid this association in putting the busi-

ness on a higher level. Let them get out the pictures the people want. Let them cut out anything that smacks of suggestiveness. Let the manufacturers be an aid to us in squeezing in slowly, but surely, pictures which are educational and elevating. I realize that this cannot be done in a minute. But I also realize that in order to make moving pictures an everlasting amusement enterprise we will have to go a little to the practical side of it, by making the show not only a "Trouble Banisher," but also a place where one can seek knowledge. During my sojourn in Europe last summer, I had occasion to visit moving picture theaters in England, France, Germany, Italy and Switz-

association do all it can to benefit the LITTLE FELLOW, who, after all, is the bulwark and back bone of the moving picture business of today.

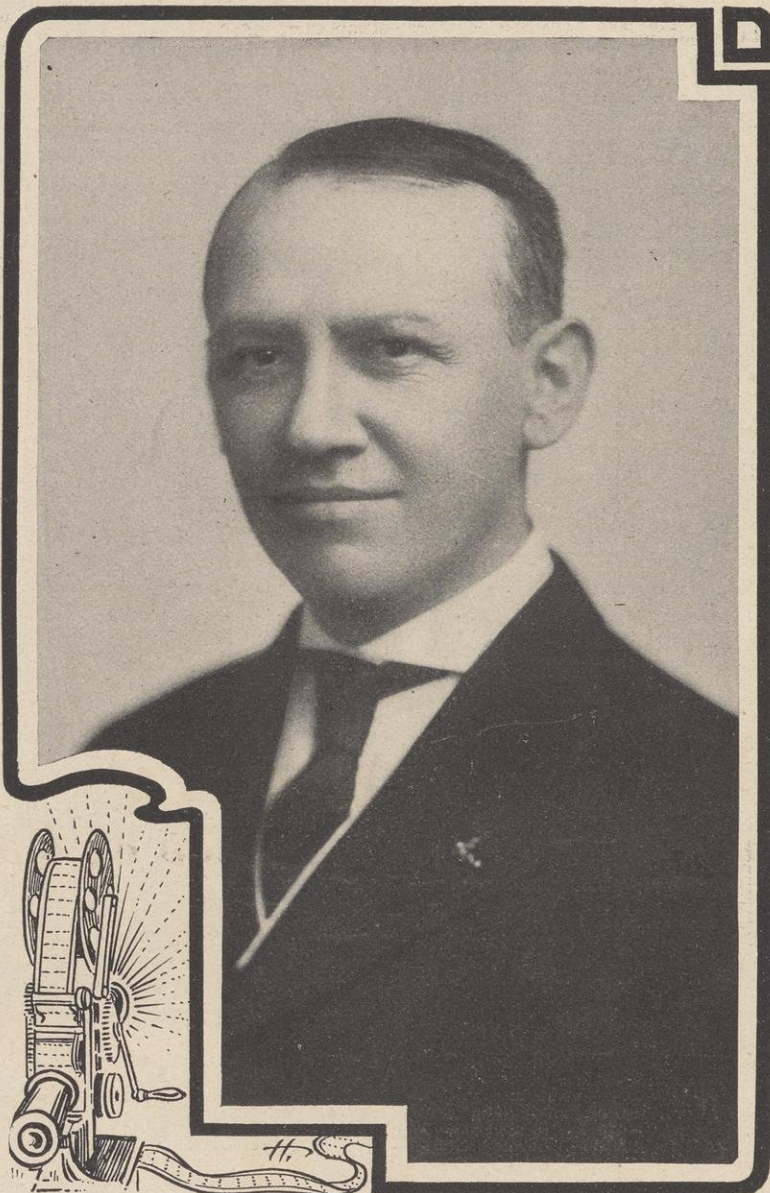
AL G. FIELD, MINSTREL MAN.

Remarkable Success of the Talented Manager and Originator of Big Company.

The Al G. Field Greater Minstrel show has enjoyed unexampled prosperity this season. The Field show opened for its twenty-second consecutive year at Ma-

Will It Prove to Be a "Boom" or a "Boomerang" to Moving Picture Men Throughout the Country?

BY CARL LAEMMLE.



CARL LAEMMLE.

Sykes Photo, Chicago.

Carl Laemmle, a leading dealer in moving pictures and president of the Laemmle Film Service, Chicago, is a representative man in this important branch of public amusements. Mr. Laemmle is a careful observer, a good writer and an expert in his line.

erland, and I must say I was agreeably surprised to find that the theaters over there cater considerably more to the educational side than we do over here. The exhibitors on the other side evidently appreciate the importance of making their theaters not a one-sided affair, but they believe in appealing to the good common sense of the people at large as well as to those who are deeply interested in education.

German Theaters Are Refined.

I find the theaters, especially those in Germany, on a much higher and more refined plane than those in this country. There, you see a uniformed ticket taker, and, by the way, his appearance is immaculate. You see uniformed ushers. You will get a neatly printed program. Drinking water is passed around during the show. You never see a moving picture without a title and you get as an introduction a "singing picture" by some noted vaudeville artist. The only thing lacking is the illustrated song and the flashy front, which are so much in evidence in this country. In most other things they have beaten us to it.

Before I close, I wish to say that the association should take good care of the LITTLE FELLOW, as he is undoubtedly the one who wants and needs the best service, and the best of films, to keep him in business. He is struggling as it is; he hasn't a flashy front and he hasn't a large seating capacity. He needs good pictures to keep him going. I would like to see the

tion, O., Aug. 12, and it is a remarkable fact that this was the town where he first started his show. Mr. Field made a short tour from Marion as far east as Buffalo and playing towns on the Lake shore opened his Southern tour at Louisville, Sept. 2, at the Macauley Opera house. From Louisville to New Orleans the route lay through the Mississippi valley, thence to Galveston and through Texas, emerging from the south at Texarkana, Nov. 13. Nearly sixty-odd cities were visited and in all greater prosperity was met with than in any year of Mr. Field's twenty-second odd years of sole management of the organization which bears his name. It was a continuous triumph.

Mr. Field enjoyed the hunting season, having on board his car his famous pair of pointers, Court and Dollar, besides his celebrated pair of white horses, Belle and Sultan. Mr. Field scarcely missed a day when the weather was propitious and he kept the car well supplied with game. From New Orleans to De Soto, Mrs. and Miss Field accompanied the minstrel magnate.

The company this year includes Doc Quigley, Billy Clark, Harry Van Fossen, Bun Granville, comedians; John C. Dickens, Geo. T. Martin, Walter Sherwood, Solon De Miller, Harry Lloyd, H.

F. Stanhope, Norman Stanley, Earl Flynn, Harry Woods, Bert Rayton, Billy Walters, balladists; and Boardman S. Carnes, interlocutor. The band is under the direction of Ned Brill, while Paul LaLonde is vocal director and Kensel Pearce is orchestra leader. Press and public have been unanimous in the praise bestowed on this year's production, which is far away ahead of anything ever attempted before in minstrelsy. Doc Quigley is manager and Joseph R. Rieder, treasurer of Mr. Field's show this year.

THE SHOW WORLD; THAT'S ALL!

By Sam E. Smyth.

It's
Doff!
Hats off!
To THE SHOW WORLD:
A paper
Full of favor
To amusements unfurled,
Without fear,
Without peer,
Seven days doth it labor,
To interest all,
From clown to sage,
From tent to stage,
To those who answer the call
Of the dear
Public here
Of the U. S. A., et al.
Every page
Is a gauge,
The high standard that the
Sterling worth,
Dramatic girth
Of a journal should be.
By gosh, by hec,
We say it yet,
Just
Peruse
Its news
And you will agree
With "We
Us and Companeey,"
It's
A medium of rights
For public and "Lights"
Ever
On the right of way track,
For
The folks in front,
The folks in back
The vaudeville stunt,
And the old knife rack;
And the old "legit"
"In us they trust,"
For tears and wit,
And circus sawdust.
For the manager great,
And the actor small,
For companies' dates,
It's ahead of 'em all.
For this,
For that
For any old thing
Connected with stage
Or sawdust ring,
A
Respector of persons,
Yet
A kneeler to none,
A news journal wise
To the way
That one should be run.
Progress
Is spelt,
And dwelt
On
In every issue
Not a tissue
Of stagnation; the cares
Of the men
Behind the pen
Show no crawfish in theirs.
And
That's so,
For you know
THE SHOW
WORLD
Has the truth unfurled,
Free as air,
And now that you
Know we,
And we
Know you,
Here's the goods you get for a dime:
Just use common cents
On stage or in tents:
"Love us
And THE SHOW WORLD is thine."

SPOKANE A THEATRICAL CENTER.

Western City Noted as One of the Best Amusement Centers on Coast.

To the readers of THE SHOW WORLD it may be of interest to know that Spokane, Wash., is one of the best theatrical cities in the coast states. When I arrived here five years ago, there were but two theaters—the Auditorium and the Spokane—the latter having been built about a year, and two concert halls.

We now have five first-class theaters, one scenic and three concert halls, and one of the finest scenic theaters on the coast is now being constructed and will be opened shortly.

The Washington, Columbia, and Pantages have been built in the last two years.

The Auditorium is the oldest theater, where the Jessie Shirley stock company is now playing, and holds the record of any stock company on the coast. It is now in its 140th week, and has five of the original cast who opened here.

The Spokane plays the first-class attractions, the Washington and Pantages, vaudeville, Columbia, the Curtiss stock company.—E. AXELSON.

YULETIDE OFFERINGS IN CHICAGO

CHRISTMAS finds offerings of the better sort obtaining at both dramatic and vaudeville playhouses in Chicago. Despite reports of tightening purse strings and the opposition presented by the department stores the results are in most cases gratifying and, in at least two instances, notably prosperous.

Vaudeville acts of merit and novelty were offered at all the Kohl & Castle houses last week. Houdini and Hermann were two resplendent stars heading the bill at the Majestic and the programs offered at the other theaters were well balanced and appreciated.

Fine Bill at the Majestic.

Hermann, the celebrated, and his pretty assistant, Marie Hermann, offered an extremely interesting exhibition of the arts of necromancy at the Majestic which was well liked by the audience. Besides being a master of legerdemain, Hermann is an accomplished showman and every feat he performed was embellished by his skillful hand.

Two other features, although different in theme, were Inez McCauley and company in 'The Unexpected,' a sketch by Edmund Day, and Mlle. Toona with a beautifully illustrated traveltogue. The playlet, eminently sketchy, was made more enjoyable by the good acting of Miss McCauley and her assistant. Mlle. Toona's lecture, accompanied by exquisitely colored slides, held the attention of the audience from the first and may be classed with the best acts seen at the Majestic this season.

'Ye Colonial Septette, one of B. A. Rolfe's novelties; Eleanor Falke, an extremely graceful singer; and Marzello's Cockatoos, wonderful instances of ornithological intelligence, proved to be to the audience's liking. The Sunny South, an act seen here earlier in the year, demonstrated the ability of colored folks as entertainers. Josh Dreano, an acrobatic comedian of merit, also found favor.

Other acts which appeared and pleased were Clark & Temple in a sketch; Watson & Morrissey in a singing and dancing sketch, and the Comedy Duo. Houdini astonished the seat-holders as he has done for a fortnight past, and George K. Spoor's Kinodrome closed the bill.

At the Chicago Opera House.

Clayton White and Marie Stuart were the headliners at the Chicago Opera house, playing Cherrie in their inimitable fashion. Ned Wayburn's Sideshow proved a disappointing conglomeration, redeemed only by the good dancing of the principal comedian. The O Hana San company offered their highly colored scenes of life in old Japan; the Glimserettis gave their splendid acrobatic act, and Jeanette Adler and her "picks" were seen in a singing and dancing sketch. The last act is new and consequently possessed rough edges which ex-

Business at all Playhouses Satisfactory, and Fine Vaudeville and Dramatic Bills are Shown.

BY CHARLES KENMORE.

perience should wear smooth. The act is prettily mounted and costumed; Miss Adler makes a good appearance and is vocally adequate, and two of the little colored people are clever dancers.

Press Eldrige in a monologue, part of it new; the Reiff Brothers, gifted in a dancing way, and the Quinn Trio were appreciated and applauded. Other appreciated acts were the Musical Stipps, Joe Marsh, and the Kinodrome.

Good Bill at the Olympic.

The Futurity Winner, Jos. Hart's attempt to crowd all the thrills of a three-act Blaney piece into twenty-five minutes, was the feature at the Olympic. Mosher, Houghton & Mosher, a fine bicycle act, with a really funny comedian; Loney Haskell, "that rascal," and Fred Ray in his travesty upon life in ancient Rome, were the most heavily applauded features. Murphy & Francis and Fiddler & Shelton proved the ability of colored performers as good entertainers. Other acts offered were Mlle. Czinka Panna, Howard & Esher, Renfrew & Jansen, Grace Hoopes, and George K. Spoor's Kinodrome.

The acts which composed the bill offered at the Haymarket last week have been previously reviewed in these columns. The bill included: Harry Bulger, Edwin Stevens and Co., Six Musical Cuttys, Olympia Desval & Co., Kelly & Violette, Valzzi, Dave & Percie Martin, Callan & Smith, Kathleen De Voie, Cluxton, Richmond & Co., and the Kinodrome.

Dramatic Offerings of the Week.

Just Out of College, George Ade's comedy which failed to please audiences in the higher priced houses, came to the Great Northern last week and won signal favor with the clientele of the boulevard playhouse. A capable company of farceurs, and several musical numbers, of varying worth, helped the piece to popularity. This week, Han Ward in Not Yet But Soon.

Woman Against Woman allowed the finely balanced company at the College theater opportunity last week to show what they could do with a play bordering upon melodrama. The various roles were interpreted with intelligence and discretion by the company which includes James Durkin, Beryl Hope, Worley Birch, Morris McHugh, and Anne Bronaugh.

Leah, the Forsaken, was substituted for Lena Rivers at the eleventh hour last week at the Bush Temple because the management inadvertently stumbled upon that ogre

of the show business—a play pirate. Miss Keim was familiar with the role from past performances and the remaining members of the company did extremely well considering the brevity of their preparation. The Bush Temple is fortunate in the possession of Will Corbett, a notably good actor.

Sapho served as a vehicle at both the People's and the Marlowe theaters last week. Box-office results evidenced that the pristine "shocker" still has drawing power of magnitude. Marie Nelson was the Fanny Le Grand of the production at the People's with Maurice Briere, Jr., as Jean. Doris Mitchell was the heroine of the Daudet drama at the Marlowe.

At the Homes of Melodrama.

The Ninety and Nine, Ramsay Morris' famous thrill-causer, was the popular offering at the Academy last week. Large and satisfied audiences were the rule throughout the week. This week, Broadway After Dark.

Panhandle Pete, the cartoon comedy made from George MacManus' caricatures, held the boards at the Alhambra last week. James Francis Sullivan, premier eccentric comedian, was seen in the title role. A pretty chorus and specialties of merit were factors in the success of the piece. This week, Convict 999, one of Al. H. Woods' curse-you-Jack-Dalton pieces, is the offering.

The Lost Trail, built along lines calculated to please, made a strong appeal to the patrons of the Columbus last week. The company was good and the scenery of the variety which praise agents term "a metropolitan production." This week, Josie, the Little Madcap.

The Millionaire Tramp, one of the best of the dramas dealing with the vicissitudes of the unshorn peregrinators, was the attraction at the Bijou. The piece was fully up to the standard and found little trouble in pleasing the followers of the Weary Willie school of the drama.

In Old Kentucky Returns.

In Old Kentucky, which bobs up serenely each year about this time at McVicker's, arrives Sunday night. The production and company are said to be up to the standard. The Man from Home moves over from the Studebaker to the Chicago Opera house, where the advance seat sale for the Will T. Hodge piece has been heavy.

A Knight for a Day continues to keep the treasurers at the Whitney Opera house

employed, and The Girl Question is doing likewise at the LaSalle theater.

Panama, a new three-act musical comedy, was produced with great success last week at the Pekin theater. Harrison Stewart and Abbie Mitchell are the featured members of the clever company. Tuneful music and a sensible libretto combined with the staging of J. Ed. Green make the piece worth seeing.

NEW WHITE CITY AMUSEMENTS.

Comical County Fair and a Fire Act to Entertain Visitors.

Beautiful White City park, Chicago, will reopen next season much improved in many respects. Two exclusive new shows will be added which are now being installed. One of them will be called the County Fair, and will succeed the Burning of the Robert E. Lee. This is a radical departure from anything ever given before as it makes the show out of numerous bally-hoos, and its comedy features will be unique. The line-up shows the rear entrance to a county fair grounds, a large tent housing the congress of freaks, the agricultural hall, the greatest show on earth, Georgia minstrels, Little Egypt, baby rack, snake pit, cane rack and the cow and sheep exhibit.

In front of the greatest show on earth at every performance is given the balloon ascension of Mrs. Murphy, the monkey aeronaut, and a sensational wire act. The rest of the show consists of the different bally-hoos and comedy, the audience viewing them from the grand stand. The performance is ended by a man in the second or third floor of the agricultural building lighting a cigar and throwing the burning match on the floor. There is an immediate explosion, and the building is soon in flames. This brings in the fire department, with pompier work, rescues, leaping into nets, etc.

The other exclusive attraction will be the Social Whirl. This is a large car, circular in shape, in which the people sit in a circle facing each other. The car is pulled up an incline similar to a coaster and comes down through dips, etc., winding up with a great spiral ride to the ground. This will be the only feature of its kind in the west, as it bears no resemblance to the Tickler, and should not be confused therewith.

Fred Duprez, the parodist and comedian, has been working on the Sullivan-Considine circuit since last July.

Georgena Leary, who has been appearing with Murphy and Nichols in their skit From Zaza to Uncle Tom, is the daughter of Thos. C. Leary, a one-time famous comedian of the Tivoli Opera company in San Francisco. Miss Leary's success in the small role she has been playing has prompted a prominent manager to pick her out to create an important role in a new piece which will be produced some time during January.

No 18. Vaudeville Week of Dec. 16-07.

At the Majestic Theater Chicago, as seen by Cartoonist Hendrick.

WISHING ALL A HAPPY AND PROSPEROUS NEW YEAR.

LADY BIRD WILL WIN! I PREDICT IT

THE JEWISH FLAG

THE BALL WILL NOW TELL US HOW MANY SWEET HEARTS THE YOUNG LADY HAS

WILL SOME GENTLEMAN PLEASE LOAN ME A WATCH?

HERRMANN THE GREAT IS GREAT! IN HIS UNIQUE AND INIMITABLE PALACE OF ENCHANTMENTS.

INEZ McCAULEY PRESENTING 'THE UNEXPECTED' A RACE AT SHEEPSHEAD BAY, N.Y.

TWO OF MARZELLO'S TRAINED COCKATOOS.

HARRY HOUDINI THE ORIGINAL JAIL BREAKER AND HANDCUFF KING OF THE WORLD

THAT'S WHAT MAKES A MAN FEEL LIKE A FOOL.

THE BALZER'S IN A GOOD ACROBATIC ACT

THE NEXT PICTURE I WILL SHOW YOU IS ONE NO ARTIST CAN PAINT ETC.

BABY BABY HOW I LOVE YOU

HELLO HELLO HELLO

CLARK AND TEMPLE PRESENTING A COMEDY SKETCH.

JOSH DREANO. THE ACROBATIC COMEDIAN AND DANCER.

MY MARIUTCH AT CONEY ISLE.

A MEMBER OF THE B.A. ROLFE CO'S. PRODUCTION OF 'YE COLONIAL SEPTETTE'

FRED WATSON AND ONE OF THE MORRISSEY SISTERS VAUDEVILLE IDEALS

ELEANOR FALKE DAINTY SINGING COMEDIENNE.

Mlle. TOONA SHOWING BEAUTIFUL PICTURES OF SCENES AND PEOPLE IN THE GREAT WEST WITH A DESCRIPTIVE TALK

Z. A. HENDRICK - SHOW WORLD.

EXPERT TALKS OF MOTION VIEWS

Will G. Barker, of London, England, Gives Valuable Counsel to Film Men—An Exclusive Interview.

In a recent issue of THE SHOW WORLD was published an interview with Will G. Barker, head of the Warwick Trading Co., Ltd., London, England. The matters set forth by Mr. Barker brought forth many inquiries not only from all parts of America but also from Europe. In deference to these inquiries and requests for a reproduction of the article, we republish herewith excerpts from the same.

Mr. Barker is one of the foremost exponents of cinematography in the world. He came to Chicago as the guest of George Kleine of the Kleine Optical company, and prior to his return to London submitted to an exclusive interview with THE SHOW WORLD upon the subject of cinematography which will be of deep interest to all concerned with the moving picture industry.

Mr. Barker is an undisputed authority upon the subjects referred to by him and in the appended interview his remarks upon the trend of the business in this country and its uplift, are most timely.

Object of Visit to this Country.

"Mr. Barker, what is the primary object of your visit to the United States?" was asked.

"The object of my visit to the United States of America and Canada," he replied, "was to see for myself the possibilities of the cinematograph trade in the two countries. I landed in New York; from there I went to Buffalo; thence across to Toronto, Montreal, Ottawa and Quebec. I then doubled back to Toronto and went to Winnipeg, and from Winnipeg to Saskatoon and Regina, and thence to Edmonton.

"I came down to Chicago, and here I find the moving picture theater at its very highest. I am given to understand there are about 200 such places of entertainment in Chicago, and I do not know of any other city in the world that can boast of so many."

Inspects Moving Picture Theaters.

"Have you made a personal inspection of the various moving picture theaters in the country?"

"I wanted to see for myself exactly the way in which they are conducted.

"On taking my seat in a certain motion picture theater—a big one, in the heart of Chicago—I found in the next seats to me a woman with her little girl. The picture on the screen was very good comedy, an American production picture—really good comedy. But right in the midst of one of the most comical scenes, which, by the way, was the interior of a room, the little girl passed the following remark to her mama: 'What a pity it was raining all the time, mama!'"

"This expression is more significant than we would think it on the surface, and means a lot. We have a phrase in England 'That there are only two people who tell the truth, viz., children and drunken men.' And if a high comedy picture should lose all its comedy in the mind of a child, and the child's real attention is drawn to the 'rain' which is running down the screen, there must be something radically wrong in the way in which a picture show is run on the American continent.

"The knock-about comedy naturally is the first thing that a child is pleased with, enjoys, and is carried away with. A child hardly sees petty details, and if in the mind of the child the rain is the most attractive thing in the picture, what about the grown-up person, and the educated man and woman?"

Criticises Use of Old Films.

"Have you any criticism to make of moving pictures in Chicago?"

"A fault which I have to find in Chicago and practically throughout Canada and the United States is that the films seem to be used when their useful life is finished. The projecting machine of today has been made as perfect as human ingenuity can make a machine, and it is—I think I may say absolutely—doing no injury whatsoever to films. The injury to the films comes through the continuous winding and re-winding when passing through a machine at the rate of a foot a second, and forming static electricity. As soon as the film is run through, that attractive power evaporates out of the celluloid, and leaves the dust and dirt free. In pulling the film up tight on the reel that dust scratches, hence the 'rain.'"

Too Much Successive Comedy.

"Did you observe any other direction in which you might suggest room for improvement?"

"Well, one point which I noticed was the succession of comedy subjects following comedy. The merest tyro in vaudeville management knows that he dare not put three comedians following one another. It is asking of human nature a little too much to sit laughing all the time. A vaudeville manager puts on a comedy, a dumb show turn, then a pathetic creation, then again a comedy, by which means the second comedy man gets a better laugh as a setoff against the pathetic previous number on the bill.

"To further illustrate what I mean, if Uncle Tom's Cabin or East Lynne were shown from start to finish without a comedy relief, it would indeed be a very dull show. That very comedy relief draws the tears more copiously from the eyes of the audience when you come to the pathetic scene, and so in the inverse, the pathetic sets off the comedy. The more serious the educational and scenic the better the comedy picture goes. Life is made up of contrasts. If we had all business throughout our life, and no play, Jack would indeed be a dull boy, and, on the other hand, if we went about our business all day long in a hilarious spirit I am afraid business would soon fall down. We must be serious sometimes.

Educational Features.

"I would venture to suggest that if the exhibitor would make his show to savor just a little of the educational as well as the amusing, he would have a magnificent

answer to any criticism which was passed upon his show. The public will not stand for one moment paying to go into a show to be educated, if you tell them that they are to be educated. But they will pay to go into a show to be interested and amused, and yet educated without their knowing that they are being educated. Call your show an educational medium, and I am afraid you will play to empty seats. Call your place an amusement, but put on some educational subjects, and you will have success, and the general uplift will be given to the people as well as to the tone of your own show."

"What is the difference in the form of entertainment provided the American public with, for instance, London, in the character of the pictures?"

"In England we try to make them an animated newspaper, and show the stay-at-home Englishman the wonders of the world. We are endeavoring to make cinematography take its proper place in the world, namely, to convey truthfully, without any garnishing, the true state of things and manners and customs, etc.

King Edward in Moving Pictures.

"As an illustration of what I mean: King Edward visited a place in Westminster called the Horticultural Hall, in connection with a South African exhibition. After declaring the exhibition open he called Peter Pan forward and thereupon knighted him. Accompanied by another operator, I was

ing or evening, which he can lay his hand to, and see whether there is not a fund—I might say almost inexhaustible—of subjects ready and waiting to be depicted in moving picture photography.

"Incidents, such as your President going down the Mississippi river with that wonderful flotilla of steamers, accompanied by a coterie of the most prominent statesmen and business men giving an added importance to the value of the picture, would indeed have made a very fine and attractive series of pictures with that educational influence which I am trying to impress upon your public. Furthermore, you have the value of such a picture as an undying record of a great historical happening, and when the Panama Canal has been opened and the great waterway route shall be traversed by the ships of the world, with what pride would posterity look upon that living picture of the really first great step toward the realization of that great American dream which has become an established certainty. Such a picture would no doubt fill a most important niche in the archives of the world's history.

"In passing, I might say that already the French government is forming a library of film subjects which are to tell the history of the country in moving pictures. I am also given to understand that your own government here is producing such a set to show the advancement of the navy.

"To come right down to something which

of the business here in the States that I have determined to open a branch of my business in New York. Also, I am putting the interest of my Canadian business in the hands of Mr. George Kleine, of the Kleine Optical company, whom I consider the Napoleon of the moving picture industry of the American continent.

"The American public are our masters in this business, as they are in all businesses which cater to amusement. We must always remember we are in a business which can be done without, and it is only by having our business on the solid foundation of clean, wholesome, interesting and educational amusement that we can get that solidity which we are all seeking."

General Trend Upward.

"Mr. Barker, what, in your opinion, is the general trend of the industry?"

"The general trend of amusements is upward, and the moving picture industry must keep pace with that trend, if not set an example to the whole amusement world. Every individual exhibitor has it in his power to aid in this movement by seeing that he puts on the screen nothing he would have the least qualm about showing to his wife, his children, or his sweetheart, his sister or his mother.

"Edison, with his wonderful invention, put it into the power of the human race to see with its own eyes all the glories of this wonderful world that we live in, just as he put into our hands the power of recording forever the actual voices of the departed great. So that really the moving picture man has a mission, and we must see that we do not abuse that mission. The moving picture should be as much a necessity of our lives as is the daily newspaper, and even more.

"Natural events, or as we call them, actualities, are far more graphically described in pictures than in cold print. It is the trend of the educational age today to teach rather through the eye, the first sense, than through the ear. A lesson taught through the eye is calculated by teachers to have far more lasting properties than that which is taught through the ear. And so we find that in the art of healing—I refer to that great body of men studying at the university to be physicians and surgeons—these are being largely taught operations, etc., by the aid of the cinematograph.

"One operation which is brought to my mind very vividly, as I had the honor of turning the handle, was a case of trepanning, one of the most delicate operations which a surgeon can perform today. This art is being taught in many medical colleges by the aid of the cinematograph, in deference to the views of anti-vivisectionists, and it is held by some of the most learned professors in the world that such operations can be as correctly and as vividly taught by the aid of moving pictures as they can be by subjecting poor, harmless monkeys and dogs to such an ordeal.

Production of New Subjects.

"We have received innumerable inquiries from interested parties as to the future supply of new subjects. What is your opinion on this point?"

"I think the production of subjects is illimitable. I have only to point out one or two businesses which depend upon novelty to show you that the moving picture manufacturer should have no difficulty in supplying the demand. I refer to wall-paper manufacturers; the cartoonist,—and here I might say that the cartoonist gets the bulk of his inspiration from the matter of the moment. Again, the artist for the colored supplements of metropolitan newspapers. The song writers, and story writers in the magazines. Here are a few instances of that illimitable supply which the human brain is capable of evolving. Then, as regards actualities, or natural subjects, or scenic subjects, or whatever you call them here, the earth has only yet been scratched.

"Here is one idea which one would think very stupid of a picture man to risk his money and the life of his operator in securing. On Dec. 26, of this year, one of our operators, O. J. Roseman, sets out from Hammerfest, Northern Norway, on absolutely untrodden ground, with Harry De Windt, the eminent explorer, and William LeQueux, the great novelist. The combination is a happy one. You have the moving picture man to depict for the eye, the lecturer to tell the story by word of mouth and the novelist to paint the word pictures for posterity.

March Three Months in Darkness.

"They are setting forth across Lapland, and will come out at Archangel in Russia, given good luck, about the end of May next. For the first three months they walk in total absolute darkness. Of course no possible use could be made of the camera. Then kind Nature begins to give a little sunlight to those northern regions, and the camera is unpacked, the tripod and machine brought forth, and the camera man sets to work on that vast waste of land known as Lapland.

"The unthinking will say, but why go in the winter time? Why not, when there is light? My answer to that is that it is impossible for man or beast to walk in the summertime across Lapland. The perpetual snow is sloppy, and they would sink. It is only possible in the winter time when the snow is frozen hard to give them a foothold for themselves and their reindeer pulling their sleighs.

"St. Nicholas, returning from having ministered to the joys of mankind the day after Christmas, will look upon this brave little band, who are giving up their holiday pleasures, and for what? For the amusement of the public and the instruction of the world.

Hardships of Camera Man.

"Without regard to the tremendous cost of such an expedition, think of the hardships which a camera man has to endure. Think of his boundless ambition, his courage. Money is a great incentive in causing these men to undergo such hardships, but the prevailing influence is the glorious reception accorded them on their return, and



WILL G. BARKER.

Sykes Photo, Chicago.

Among the best known men in the moving picture world is Will G. Barker, head of the Warwick Trading Co., Ltd., of London, an exclusive interview with whom appears in this issue of THE SHOW WORLD. He is a pioneer in the moving picture industry and has encircled the globe in the pursuit of new and educational film subjects.

stationed up in the gallery, and cinematographed the whole of the proceedings. His Majesty then came down off the platform and walked around the exhibition. In the meantime my operator had got into an automobile outside and flown off to the dark rooms. Development was at once proceeded with, and almost simultaneously with a return of the King to Buckingham Palace, we were showing to the public at the Palace theater that afternoon the whole event on the screen. This was within two hours and twenty minutes of the happening.

"Another instance: One of our battle-ships H. M. S. Montagu went into the Shutter Rocks off the west coast of England. We got the information on the ticker in our office, and immediately sent an operator to the scene. The sea was running very high indeed, but he chartered a tug and went off to the scene of the wreck. That same afternoon he returned to London, having traveled a matter of about 600 miles, and in the evening the wreck of the Montagu was being shown on the screen in London.

"The American exhibitor has yet to realize the drawing power of such a picture. It will induce a person to put down his money to see that incident, which is the topic of the moment. Therefore, the topical picture deserves serious thought.

Inexhaustible Mine for Pictures.

"In broaching this sphere of moving pictures to several of the biggest concerns in the amusement business of America, I have been met with the reply that all the happenings are in Europe, and very few in America. This is indeed news, and very strange to me. We in Europe always have envied the newspaper man of America for the wonderful and marvelous happenings which you get on this vast continent. I ask anyone in the moving picture business to pick up the first newspaper, either morn-

Chicago has a direct interest in, that is, the wonderful, fearless attempt of Walter Wellman to plant the American flag on the North Pole. Here is a man thousands of miles away from civilization, with just a few faithful followers, and with all the difficulties of handling one of the largest airships in the whole world. Last July a storm blowing at the rate of 80 miles an hour fetched down some of the steel work upon which they had spent two laborious years in setting up. Here were difficulties unheard and unthought of. How entertaining to everyone throughout the wide world to see the efforts of Walter Wellman and his lieutenant, Major Hersey, struggling against nature's forces to do something which has never before been accomplished. It is only by moving pictures, and moving pictures only, that such scenes can be depicted and brought home to your very door, at the cost of a nickel, or thereabouts.

"A moving picture man today accompanies all such expeditions. We have just sent out a moving picture camera to the South Pole. A moving picture camera has just been taken right through that fever infected place, the Belgian Congo. Our operator, as is already known to the world, stood in the trenches at Casablanca, when France was fighting the Moors on behalf of civilization. In that picture we see something which we can only read about, viz., the new French field gun at work, which, by an ingenious construction, utilizes the gases formed to counteract the recoil. A still photograph or drawing, or description, could not convey an adequate idea of the workings of this wonderful instrument of warfare.

On Verge of Big Possibilities.

"Do you think that the present prosperity now prevailing will continue?" asked THE SHOW WORLD man.

"So impressed am I with the possibilities

the craving to see the realization of their dream on the screen.

"But the future supply of moving picture subjects depends largely upon the encouragement which those who exhibit them to the public give to the manufacturer. As a business proposition Lapland sounds somewhat absurd. But if you encourage us manufacturers to go on with such exploitation we will go to the furthest ends of the earth to meet your wants. No expedition is too big, too hazardous, or too costly to undertake, if the manufacturer feels that he has the whole of the trade at his back, and will duly support him on the return of the expedition.

Condemns Film Duplication.

"While on this subject of the support which the exhibitor can give the manufacturer, there crosses my mind one great ban in the moving picture industry, and that is duplicating the product of a man's work, brains and money, i. e., making spurious prints from an original. This is a very serious phase of the business. Let me put it to you in cold dollars and cents. A manufacturer starts an expedition off with some thousands of dollars in their pocket. They must have cash because checks are useless, and there is no credit. He spends his money, the expedition returns, and he puts the results of that expedition on the market.

"It is possible for a man devoid of all commercial morality to unscrupulously take one of the prints and make copies therefrom. He floods the market with such duplicate copies, and thereby robs the manufacturer of the profit which he must have to enable him to make these expeditions possible.

"Apart from the robbery, and the injustice to the originator of such expedition, you have bad photography, which will not do credit to your show, and hence you are offending the artistic taste of your audiences.

"If every exhibitor would make a careful study and avoid, as he would loathsome disease, any pirated or duplicated copies, regardless of the monetary difference, he will find that he is building up a business for the future, and not one upon the sands of unfair and unscrupulous business competition.

All Depend Upon One Another.

"In this business we all depend upon one another. The public depends upon the exhibitor; the exhibitor depends upon the film exchange man, and the film exchange man depends upon the manufacturer, and it is the duty of all of us to see that we get that which we pay for, or to use an old worn-out phrase, 'Beware of spurious imitations.'

"While the trend of my thoughts is in this direction, might I venture to suggest that there is another grievance which we manufacturers have against some other manufacturers. Perhaps I ought not to mention this, as it is rather a matter of manufacturer to manufacturer than of general interest to the renter and the exhibitor, but I cannot allow this opportunity to pass without giving you, or saying to you in the strongest possible terms which are at my disposal, how I abhor, and what a miserable business proceeding it is for one manufacturer to restage another manufacturer's ideas.

"Perhaps, after all it does somewhat affect the renter and exhibitor, insofar as the exchange man has to buy, and the exhibitor has to put before his public very often an absolutely similar subject photographed scene for scene, action for action, in exact replica of that which he had handled a month previously. Here again I appeal to the exhibitor and the exchange men to put their foot on such proceedings. Remember that once you take the impetus of initiative away from the manufacturer by any means, whether it is by giving bad shows or duplicating or by re-staging, so sure will the days of the moving picture industry be numbered."

MAKING PICTURES FOR SONGS.

Work of Selecting the Subjects Is Exact-ing and Difficult.

There are thousands of people in the United States who frequently have at various times attended the different places of amusement where illustrated songs are given as a part of the entertainment, yet it is safe to say that there are but a few of them who have given the matter of the composition of the slides much thought. In the past few years this art, for well may it be called an art, has become a lucrative one, not only for the companies who supply these slides for the songs, but for the people who pose for the pictures from which the slides are made. If one should take particular notice of the slides for the different songs, he or she would soon come to know the faces of the persons who do the posing for the pictures.

In response to an advertisement recently printed calling for "handsome young men to pose for pictures" there appeared young men to the number of five at a New York studio. Of these, two could not have been, by any stretch of the imagination, considered handsome. The other three were well dressed and, generally speaking, slightly appearing young men, though one of them was far enough from handsome to put him out of consideration, while of the other two neither was really handsome, though what with their other favoring qualifications both would answer for the purposes required. And so out of a bunch of five young men there were found just two who, though not coming up to the highest standard, would do.

Pose for Lantern Slides.

What they were wanted for was to pose for pictures to be reproduced on lantern slides to be used on the stage with illustrated songs. For an illustrated song there are usually required seventeen slides. As to its words, the song is likely to consist of two verses, with a chorus repeated after each verse,

thus giving the song as sung four sections. One of the lantern slides used with the song shows a reproduction of the title page of its sheet music, and this picture is first thrown on the screen; and then as the singer sings it the pictures in illustration of the words are shown.

Most of the illustrated songs are love songs, and so of the men required for the illustration of such songs the greater number must be young. It is easy to say what would be the ideal requirements of a man who would make a completely satisfactory picture of a lover.

He must be of good stature, anyway, and then he would need to be of good figure and bearing, a fine, manly, courageous young man, and withal handsome. As such a combination is tolerably hard to find in one young man, the lantern slide people have more or less difficulty in finding really suitable subjects. In search of them they advertise in the newspapers, and have recourse to theatrical agencies, where they may find actors engaged in minor parts or other young men who meet the requirements and are willing to pose.

Correct Scenery Needed.

Occasionally, from one or another of these sources, they get precisely what they want; more often, as happens in so many other pursuits, they must be satisfied to get as near to it as they can, for an illustrated song may be taken to

new pictures be made but different figures must be posed for every song.

The lantern slide makers keep a catalogue of all the subjects that have posed for them, and in this catalogue are jotted down not only names and addresses, but such personal characteristics as might serve as a guide in the selection of subjects to be called upon to pose in the future as occasion might require, but commonly to avoid repetition in the pictures, once in say six months would be as often as subjects would be called upon, and so posing for pictures for illustrated songs is an occasional employment only.

Women are posed for pictures for illustrated songs as well as men, and, of course, handsome women are far more numerous than handsome men; but still it is not so easy as it might seem it would be to find handsome young women exactly suited to the requirements of this work. The young women required are found among artists' models, and sometimes, as in the case of young men, through theatrical agencies.

One might think that among the artists' models a sufficient number of subjects might be found without trouble, but among these one might be especially admirable and in demand among artists because of her beautiful eyes, and another because of her beautiful mouth, but for song pictures the subject must fill a sort of all around requirement.

Still it is easier to find handsome young women for song pictures than it

the contest always brings a big ticket sale, one vote being given with each admission. Every effort must be made to assure the public that everything is fairly conducted and reliable judges must be chosen to make this plan a success.

Dreamland has been re-opened on South Sixth street, Springfield, Ill., with a lengthened program and a ten-cent admission.

The proprietors of a Pana, Ill., electric theater announced that for two weeks they would give with each paid admission a chance on "a real live baby." When the holder of the lucky number presented his ticket he was presented with an active, squealing infant pig. A Granite City show house started the same plan, but before its advertising had been out two days a woman's club took up the matter and enlisted the efforts of the local humane society to prevent the disposal of "human life." Needless to say, the free newspaper advertising received was beneficial to the attendance.

If you are located in a small city of 4,000 or 5,000 do not be stingy with passes. Moving picture patrons are like sheep and follow the crowds. Every man who carries a season pass is a booster, and experience has shown that over seventy-five per cent of the men who carry a card "Admit John Smith" always pay their way but are always speaking a good word for the place.

A Springfield, Ill., operator has his time for next summer almost filled at some of the leading chautauqua assemblies in the central west.

DAVE MARTIN GETS "HANDS."

Joke Advertisement for "Harvest Time" Brings Earnest Farmers to Theater.

Dave and Percie Martin tell a funny story that really happened in one of the near-by cities: They were playing their act, Harvest Time, and the management had got out some heralds reading: "Wanted, a thousand hands to work in Harvest Time, apply at theater at 3 p. m.," and at the bottom was printed in small letters: "For applauding purposes only."

As Dave was going to the matinee he noticed a man of about 45 and a boy of 18 years standing near the stage entrance, and as he was about to enter the door the older man approached him asking if he were Mr. Martin. Dave replied that he was. Whereupon the old man pulled one of the heralds out of his pocket, remarking: "I see you want'n hands to work in harvest time."

Dave laughed and said: "Well, if they don't loosen up this afternoon better than they did last night, we'll die an awful death."

The old fellow looked as if he thought Dave was crazy, but at that he was determined, so he explained that he and the boy were looking for a job and that they could do more work than any three men out near Sugar Hill. It took Martin fully half an hour to explain the mysteries of advertising to the couple, who finally accepted his offer of tickets to see the show. It was their first show and Dave says they enjoyed it immensely.

Eddie Foy's road manager—or is it press representative—says that after Jan. 1 Foy will no longer be Foy but Edward Foy Fitzgerald, Fitzgerald being his patronymic.

ADVICE TO OPERATORS

(Continued from Page 5)

along on one side to the rheostat binding posts, which should have the carrying capacity of the feed wires. The current is safely gauged through your resistance coil, passes on to binding posts, on lamp, where they must be securely connected, travels through the arms of the lamp (which should be heavily constructed of copper, the clamps holding carbons having long grooves) giving a firm and true contact.

By observing and following the above the danger of loose or arcing connections and heating terminals, causing loss of current, will be surely eliminated.

Danger from Fire and Panic.

The danger of fire and panic is too obvious for us to enter into here, for I believe every competent operator has this first in his mind. I believe, however, that one ounce of common sense and cool headedness on the part of the operator is worth a ton of sheet iron and magazines.

In articles to follow I shall deal with every phase which the moving picture operator is confronted with, and in the meantime will be pleased to answer through the columns of THE SHOW WORLD any queries.

GEORGE J. GILMORE.

An expert electrician and inventor of the rheostat and electric heater bearing his name is George J. Gilmore. Mr. Gilmore is one of the oldest moving picture operators in Chicago, and has been identified with the world of entertainment practically all his life, having traveled with the C. W. Parker Carnival Co., Baldwin Carnival Co., Morris Berger Carnival Co., burlesque companies and tent shows, in every instance in connection with motion pictures. He enjoys a wide acquaintance, and is considered an authority in his line. Mr. Gilmore is the proprietor of an electrical and machine repairing business, and with Harry Bower owns a number of moving picture theaters.



WILLIAM H. SWANSON.

Sykes, Photo, Chicago.

Regarded as an expert in moving picture matters, William H. Swanson, head of William H. Swanson & Co., 77-79 South Clark street, Chicago, is one of the most widely known men connected with that great industry in this country. He was active in forming the United Film Service Protective Association two weeks ago and was the first presiding officer of that body.

be photographed a little distance into the country or perhaps to a seashore, there to be posed and pictured, for many of these song pictures are shown with a nature background, and it is sought to make this true to the song. If a city background were required the subject would be posed and photographed in city streets.

For this work of posing for illustrated song pictures the pay is \$4 a day, which may not seem like very large pay, but it isn't so bad when it is considered that the hours are short and the work easy; and really it is likely to be so much velvet for those who can fill the requirements and who have the time for it.

Many New Faces Wanted.

Frequently there may be required for one series of pictures more than one day's sittings, perhaps a day and a half, or it might be two days, making the work at the price paid fairly remunerative. It cannot, however, be followed as an occupation, but only as occasional work.

For if there were shown in the pictures displayed with illustrated songs always the same figures and faces the eye would quickly discover the illusion; the pictures must be made for and belong to one song only, and so not only must

is to find handsome young men, and in this work the young women may find somewhat more frequent employment, for their pictures may be used on the title pages of sheet music, and young women may be rather oftener pictured than young men in song pictures because of the greater variety that may be imparted to such pictures by woman's more varied attire.

F. M. Broome and F. W. Harris have secured a five year lease on the Phelan Opera House at Lincoln, Neb., and are having the same thoroughly renovated and remodeled.

Providing a popular subscription of \$10,000 can be secured, the Johnson Realty & Construction Co. of St. Louis will build an opera house at Kankakee, Ill., seating 1,000.

Increased revenues seem to be the principal reason for the existence of an attendance promoting plan advanced by Rockport, Ind., managers. Infants under two years are entered, while their dotting parents and relatives are the active competitors in casting the most votes for the "cutest" baby. The pictures of all candidates are thrown on the screen at each performance, and, as the prizes are really worth while, the nearing of the end of

INDORSES NEW FILM ORGANIZATION

THE eyes of the entire motographic world were turned upon Chicago, Dec. 14, when the representatives of the moving picture industry assembled in convention at the Grand Pacific Hotel. A permanent organization was perfected, the following officers being elected: President, J. B. Clark, of the Pittsburg Calcium Light & Film Co.; vice-president, F. C. Aiken, of the Theater Film Service Co. and Amusement Supply Co.; treasurer, Percy Waters, of the Kinetograph Co.; executive committee, C. H. Peckham, of the Cleveland Film Exchange, and F. J. Howard, of Boston.

The need of such an organization was obvious. In an industry which has assumed such a magnitude as the moving picture industry it was but natural that certain elements should have become attracted whose influence was detrimental to the healthy growth of the business. To cope with these evils by individual effort was impossible, but united action will eradicate all undesirable features.

The moving picture industry, with its vast possibilities to educate and entertain the public can attain unlimited power as a civilizing factor. It should be as carefully nurtured as a beautiful garden, and it is to be hoped that the association will, in fact, be as a vigilant gardener, who will ever be busy in eradicating the foul weeds and destructive creatures who menace the very life of the business.

This meeting, primarily, afforded an opportunity to those interested in exchanging views. Many warm friendships were established, and the feeling of rivalry was supplanted by one of brotherhood.

It has been frequently remarked that the growth of the moving picture business has been magical. A glance at the body of men in this convention would have shown that there is nothing marvelous in the success attained. They constituted an array of vigorous, clean-cut and intelligent men.

Opinion of J. B. Clark.

There was general rejoicing at the results accomplished. J. B. Clark, president of the association, said:

"I feel that the United Film Service Protective Association will prove to be the best step those interested in the moving picture business in all its branches could possibly take for the general welfare of the business. The widespread interest in the movement was shown by the large attendance at the Chicago meeting. Almost every film-renting, jobbing and manufacturing concern in the United States was represented, which in itself shows how well all branches of the business realize the urgent necessity for some action toward the general uplifting of the moving picture industry. I believe the forming of this association marks the beginning of the end of the various forms of abuse to which this great industry has been subjected, and the abolishment of these evils means the beginning of the most prosperous era the manufacturers, renters and exhibitors have ever known.

Incentive for Better Pictures.

"The film manufacturers will, I believe, in the near future make film subjects such as we have never before dreamed of, as they will have the assurance of the members of this association to properly handle and rent their productions at a price in keeping with their value, and they will feel that they can put more time, money and thought into their productions than if this association were not in existence. What incentive has the manufacturer at the present time to get out a splendid film production, and have some film exchange send it out the first day to an exhibitor who runs six or seven reels per week, in a city of, say, 50,000 inhabitants, have him run it one day and return it when probably only one or two thousand people in the town have seen it, and no other exhibitor in the town will ever show it again? In this manner a beautiful production is killed forever in such a city, when not one-tenth of its inhabitants have ever seen it. Does it not seem a shame that a manufacturer will spend possibly thousands of dollars and months of valuable time getting up a great picture, only to be discarded after running one day? It is enough to discourage manufacturers trying to produce, you might say, 'works of art,' when they are treated in this manner. I have been advised and believe that a certain subject ran 500 consecutive nights in Paris; in the United States it lasts one day.

"The exhibitors are themselves to blame mostly for the poor films they may have shown, because the demand for new subjects is so great that the makers do not have the time to turn out subjects they would otherwise receive.

Aid to the Exhibitor.

"I hope the exhibitor does not feel that this association is going to hurt him. It is exactly the reverse, as the public should be the first consideration, and the exhibitor the next, for on them we all depend and the exhibitor certainly does not presume that we are going to choke off the source of our existence. I believe that with the films that are going to be produced and each succeeding one better than the one before, and the elimination of the old, scratched and worn films, the patronage of the five-cent theaters will steadily increase and the exhibitor will again be back on the same money-making basis he once was.

"Personally, I advocate the discontinuance of the use of old, scratched or worn films, also the abolishment of six or seven changes of subjects a week, and the stopping of the production of films depicting crime or suggestiveness.

"If the manufacturers will confine their energies to producing comedies, comedy dramas, fairy tales and clean dramas, I believe the present agitation against the moving picture shows in some cities will soon cease.

Exhibitor's Support Expected.

"Now that this association has been started by the election of officers, I ask the

President J. B. Clark of United Film Service Protective Association Says It Will Vastly Benefit the Craft.

members and also the exhibitors throughout the country to give these officers their support in every way, and by the combined efforts of all persons interested in any way in this great industry, we will be able to lift it from the depths into which it has fallen and put it on a basis which will not only make it profitable, but educational and instructive, as well as amusing, and by so doing, perpetuate a business which at the present time is fast coming to an untimely end.

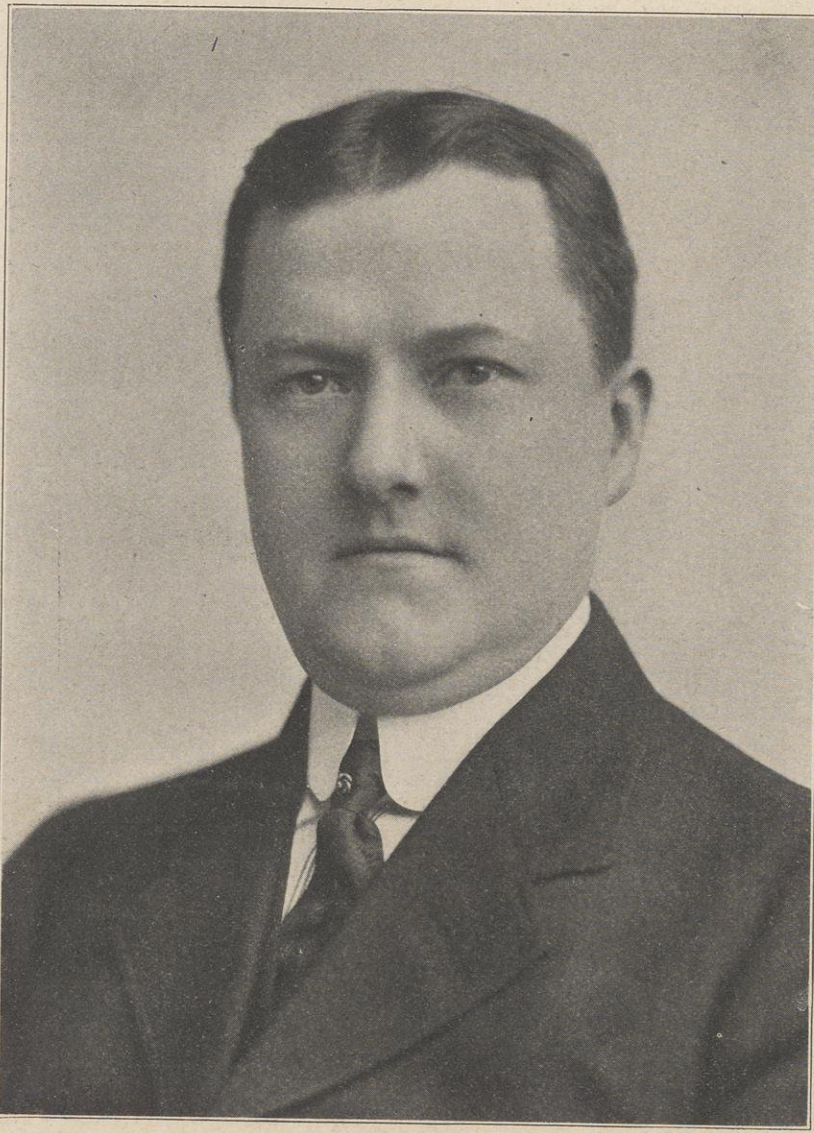
"Let the exhibitor make his place bright, cozy and inviting, and cater to the best element of his town, and not have it passed by as a place not fit for ladies or children. Let all the bitter competition and efforts to put the other fellow out of business cease, and let us all work together as one, for the betterment of the most popular priced amusement the world has ever seen, which should be on a par with the highest class theater, and which deserves better treatment than it has been accorded.

"I congratulate the association upon the personnel of the officers and executive committee, which is composed of men of high character and ability, and I feel confident that the welfare of the association is in excellent hands.

"Speaking for myself as an importer, I feel that the lines laid down by the association will be broad, safe and sane.

"In my opinion, the proper course for the association to pursue is to concentrate authority in the hands of the executive committee. This will facilitate the work of the association, as a committee of five members drawn from different sections of the country will undoubtedly give expression to the sentiment of the entire body, and at the same time will perform its work quickly and efficiently because of the limited number of its members.

"In conclusion, we look forward to Buffalo in January with expectations of completing the work that has been so well begun. Whatever diversities of opinion may have



J. B. CLARK.

Sykes Photo, Chicago.

A conspicuous figure in the moving picture world and an authority on all subjects pertaining to the motion view industry is J. B. Clark, president of the newly organized United Film Service Protective Association. Mr. Clark is a principal of the firm of the Pittsburg Calcium Light & Film Co., of Pittsburg, Pa. His views upon the aims of the organization, of which he is the chief, are given herewith.

"Art, from the world's beginning, has found its pedestal in time, so it will be with animated photography.

"In conclusion, I hope the enthusiasm which is now being displayed will not be allowed to abate, and that the meeting to be held in Buffalo, Jan. 11, 1908, will see the business placed on a foundation so solid that it will prosper as never before."

George Kleine Gratified.

George Kleine, president of the Kleine Optical Company, who has been called "the Napoleon of the Moving Picture Business in America," was gratified at the perfection of the association, and said to THE SHOW WORLD reporter:

"While a number of our association members have been impatient at what appeared to be the slow progress we are making, to my mind we have accomplished a great deal. First, we got together almost the entire trade, including all of the rental exchanges that are in active business—an undertaking that would have been considered impossible two months ago. It is a matter of congratulation that all the members of the association are working practically as a unit toward the accomplishment of certain main objects. While there are minor differences of opinion as to details, they are all united in believing it to be necessary that we join in the regulation of the business and establishing certain rules to prevent the exhibition of objectionable pictures.

existed between members of the association before the election, it was quite evident afterward that the officers elected had the unanimous support of every member. There is no question in my mind after the Buffalo convention closes that we will have completed a movement which has not only the sympathy, but the active co-operation of every rental exchange in good standing in America.

"My best wishes and such assistance as I can give, looking toward a successful termination, go with the movement."

Members of Association.

The Association is composed of the following film renting agencies:

Boston—Howard Moving Picture Co., by F. J. Howard; Miles Bros., Hub Theater Bldg., Herbert L. Miles.

Birmingham—The Bailey Service, C. F. Bailey; Southern Film Exchange, Abernathy; Theater Film Supply Co., A. R. Boone.

Buffalo—Powers Machine & Film Co., J. A. Schuchert.

Chicago—Chicago Film Exchange, Max Lewis; Inter Ocean Film Exchange, Temple Film Exchange, U. S. Film Exchange, Eugene Cline; Globe Film Service Co., J. Schuchat; Laemmle Film Service, Carl Laemmle; W. H. Swanson & Co., W. H. Swanson; Standard Film Exchange, Joseph Hopp; Union Motion Picture Service Co., Selig; Theater Film Service Co., F. C. Aiken; National Film Rental Co., Geo. K. Spoor;

Kleine Optical Co., Geo. Kleine; Geo. K. Spoor & Co., Geo. K. Spoor; 20th Century Optics Co., R. G. Bachman; Royal Film Service, Robert Miller; American Film Service, Van Runkel; Edison Display Co.

Cincinnati—Southern Film Exchange, Thomas A. Reilly.

Cleveland—Cleveland Film Renting Exchange, C. H. Peckham; Lake Shore Film Exchange, C. Mandelbaum and Eugene E. Cline.

Columbus—Ohio Film Exchange—J. W. Melchior.

Dallas—Southern Talking Machine Co., J. D. Whalen and C. B. Harris.

Denver—Kleine Optical Co., Geo. Kleine; Little & Pratt, Pratt and Max Lewis.

Des Moines—Pittsburg Calcium Light & Film Co., James D. Clark; Kleine Optical Co., Geo. Kleine.

Detroit—National Film Co., Phil. Gleichman; Michigan Film & Supply Co., Chas. J. Strong; Detroit Film Exchange, W. H. Goodfellow.

El Paso—O. T. Crawford.

Evansville—Laemmle Film Service, Carl Laemmle.

Grand Rapids—A. J. Gilligham, Gilligham.

Harrisburg—Keystone Film & Supply Co., P. Morgan.

Indianapolis—Indianapolis Calcium Light & Film Ex. Co., W. M. Swain, Robert Lieber; Luther Day Service Co., Luther Day.

Kansas City—Yale Film Renting Co., A. D. Flinton; Chas. M. Stebbins, Chas. M. Stebbins, Eugene E. Cline; Twentieth Century Optics Co., R. G. Bachman.

Los Angeles—Talley Film Exchange, W. H. Clune.

Memphis—American Film Service, Carl Laemmle, Van Runkel.

Milwaukee—Western Film Exchange, H. E. Aitken.

Minneapolis—Kleine Optical Co., Geo. Kleine; Twin City Calcium & Stereopticon Co., C. E. Van Duzee, Eugene E. Cline; Northwestern Film Co.

Montreal—Ouimetoscope Film Exchange, L. E. Ouimet.

New Orleans—W. H. Swanson & Co., W. H. Swanson.

New York—Kinetograph Co., Percy Waters; Miles Bros., Herbert L. Miles; Alfred Weiss Film Exchange, Alfred Weiss; Consolidated Film Co. of New York, L. W. Ullman; Vitagraph Co., Mr. Rock; Kleine Optical Co., Geo. Klein; Greater New York Film Rental Co., Fox & Brill; People's Film Exchange, Marcus Loew; Imperial Film Exchange, W. F. Steiner; The Electrograph, Beck & Gunby; Empire Co., F. Graf; Actograph Co., N. H. Mosher; Improved Film Supply Co., J. Weinberg; Hartson & Co., A. L. Harstn.

Norfolk—Virginia Film Co., Warner.

Omaha—Carl Laemmle.

Oneida—Max Lewis.

Philadelphia—S. Lubin, S. W. Singh, Electric Theater Supply Co., Henry Schwable; Lewis M. Swaab, Lewis M. Swaab; Kohl Film Rental Co., Chas. W. Kohl; C. A. Cahuff, Chas. A. Cahuff; Miles Bros., Herbert L. Miles.

Pittsburg—Pittsburg Calcium Light & Film Co., James B. Clark; Pennsylvania Film Co., Paul Qualtrough; Duquesne Amusement Supply Co., H. M. Warner; Fort Pitt Film Supply Co., Dave Margoff; American Film Exchange, J. L. Reilly; Columbia Film Exchange, A. S. Davis; Wonderland Film Exchange, H. A. Lande.

Portland—Miles Bros., Herbert L. Miles.

Salt Lake City—Eugene E. Cline.

San Francisco—Miles Bros., Herbert L. Miles; Novelty Moving Picture.

Seattle—Kleine Optical Co., Geo. Kleine, Max Lewis; Edison Display Co., Morgan.

St. Louis—O. T. Crawford Film Exchange, O. T. Crawford; W. H. Swanson; St. Louis Film Co., W. H. Swanson; Miles Bros., Herbert L. Miles; Eugene Cline & Co., Eugene E. Cline.

Toledo—Toledo Film Exchange, L. M. Salsbery; Kent Film Service, Toledo Film Supply Co., Richard.

Troy—Imperial Moving Picture, Steiner.

Watertown, N. Y.—Mullin Film Service.

Film Men at Banquet.

At the banquet given on the evening of Dec. 14, in addition to the members of the association, the following film manufacturers were represented:

Edison Mfg. Co., by Alex. T. Moore, of New York and John Hardin, of Chicago;

Essanay Film Mfg. Co., Geo. K. Spoor and G. M. Anderson; Kalem Co., Mr. Marvin;

Vitagraph Co., of America, W. T. Rock, J. Stuart Blackton and Mr. Smith, of New York, and John Rook of Chicago; Pathe Freres, J. A. Berst of New York and E. H. Montagu of Chicago; G. Melies, Geo. Melies of New York; Gaumont and Urban-Eclipse Co., George Kleine and Edward Davis of the Kleine Optical Co., Chicago, and H. Blache, personal representative of Mr. Gaumont; S. Lubin, S. Lubin and F. W. Singhai, of Philadelphia; Goodfellow Film Mfg. Co., W. H. Goodfellow; Italian Cines, Geo. Bauerdorf, of New York.

Other guests were:

Mr. Kent, Kent Film Exchange, Toledo, O.

Will C. Bettis (Exhibitor), Sunbeam theater, Toledo, O.

H. C. Smith, The Toledo Film Exchange, Toledo, O.

H. J. Cohen, American Film Service, Chicago.

S. Green, Lake Shore Film & Supply Co., Cleveland, O.

MacDonald, Miles Bros., New York.

Sam Schiller, Schiller Film Exchange, Kansas City, Mo.

Ellis Cohen, of Views and Films Index.

L. J. Rubinstein, of Views and Films Index.

J. P. Chalmers, Moving Picture World.

A. S. Saunders, Moving Picture World.

D. B. Baker, Gt. Western Film Mfg. Co., Chicago.

W. H. Havill, Chicago.

Fred A. Keller, O. T. Crawford Film Exchange, St. Louis, Mo.

A. S. Kane, O. T. Crawford Film Exchange, St. Louis, Mo.

A. Kessel, Jr., Empire Film Co., New York.

MOVING PICTURE MEN AT BANQUET

Representative Film Manufacturers and Renters Respond to Toasts.

- S. S. Hutchinson, Theater Film Service Co., Chicago.
- F. Lincoln, Edison Display Co., Seattle, Wash.
- Jas. A. McCaffrey, Electric Theater Supply Co., Philadelphia Pa.
- J. R. Freuler, Western Film Exchange, Milwaukee, Wis.
- Max Gluck, Laemmle Film Service, Chicago.
- Philip Lewis, Chicago Film Exchange.
- Harry Lewis, Chicago Film Exchange.
- H. A. Springer, Chicago Film Exchange.
- C. M. Christensen, Eugene Cline, Cleveland, O.
- Edward Kohl, Nat'l Moving Picture Sup. Co., Cleveland, O.
- T. B. Jordan, Northwest Film Exchange, Minneapolis, Minn.
- D. E. Boswell, Boswell Mfg. Co., Chicago.
- Benj. Jacobson, Detroit Film Exchange, Detroit, Mich.
- Warren A. Patrick, THE SHOW WORLD, Chicago.
- H. J. Streyckmans, THE SHOW WORLD, Chicago.
- P. Mazaro, Keystone Film & Sup. Co., Harrisburg, Pa.
- R. A. Rowland, Pittsburg Calcium Light & Film Co.
- Thomas A. Reilly, Southern Film Exchange, Cincinnati, O.

in the industry, and if the cut prices and all the evils that have crept into the business in the last six months are not eliminated we will certainly suffer. I believe that this can be done by working with the manufacturers, meeting them on equal ground, all putting our shoulders to the wheel and doing everything that we can to bring about satisfactory results. For my part, I would like to see the regular organization in action as soon as possible."

Kane Makes Humorous Address.

Arthur S. Kane, of the O. T. Crawford Film Exchange, St. Louis, delivered a humorous address on "Giving Rain Checks with Rain Storms," having reference to the use of scratched films. He advocated the elimination of "these dead soldiers of the shelves," which would greatly benefit the industry in general. Mr. Kane stated that, like James Russell Lowell, there were eleven good points to his speeches, one of them being that they were short, and the others were not necessary to relate.

This struck George Kleine as very much unlike the garrulous lady who passed away and had the following epitaph on her tombstone:

Beneath this tomb,
A lump of clay,
Lies Arabella Young,
Who on the 24th of May
Held her tongue.

Robert Lieber, of the H. Lieber Co., Indianapolis, followed on "The Newcomer." He said he felt as Senator Davis should have felt when he violated the traditions of the staid old senate by making a speech at the first meeting he attended.

"Now, when I went into the film business, which was exactly two months ago," said Mr. Lieber. "I was aware of the fact that I knew nothing about it, and that I had a great deal to learn, but since I came here today and heard from others of you who have been in the film business for a long time, and learned the effect of the bad points which have crept into the industry, you will readily understand that I found out that I knew a great deal less than I thought. I actually thought two months ago that I was going to walk in and turn a thousand reels of film into gold the same day. I now realize that if anything is to be done it must be done by organization. While I cannot talk to you about the film business, I do really believe that I can say something about organization, because I have been identified with organizations in some of the other lines of my business, and I think that the danger of an organization of this sort, if I may offer any advice on this occasion at all, is of over-expectation on the part of different members. You should not expect your worthy president, whom you have elected today, to right all the evils that have existed in this business tomorrow.

"This convention has brought together the members on common ground, has softened the lines of bitter rivalry by friendship and esteem, with the uplift of the industry in view. My advice is to give your organ-

izers a chance to do something for you, and do not get impatient."

"The Old and the New," was a subject which brought forth from J. S. Blackton, of the Vitagraph Co. of America, interesting reminiscences and humorous situations.

"The old times to me and my partners mean the days when we made our pictures up on the roof of the Morton Building, a thirteen-story structure. On very windy days the scenery would sometimes blow over and down to the street, and there would be no pictures that day. If by good luck the scenery withstood the elements, we would call in our friends, the office boy and the janitor, and take a picture. We had on our dark room staff a boy whose name was Ernest. That was the only thing about him that was earnest, and I remember him with a great deal of joy. He was a boy to whom you could tell anything and he would actually believe it. Some one told him that if he would rub developer on his arms it would develop his muscle. I found him carrying the idea in effect, and suggested that he might rub some of it on his head and develop his brain.

"In those days we did not punch our films—we punched the boy and let Wayman punch the film for us. This boy used to print our films for us by hand, by turning the crank. The only unfortunate part of it was that the boy used to fall asleep in the little dark cupboard, and when we expected a big supply of about three fifty foot films in the morning we would not have any. The boy was asleep. So we decided that Ernest was to whistle all the time he was printing, and we outside attending to the fortunes of the business would listen. If he whistled Yankee Doodle all well and good, but when he began to whistle Nearer My God to Thee we would rap on the door.

"One day he fell into the hypo tank and that fixed him.

"It may interest you to know how we made our first film. The subject was Tearing Down the Spanish Flag. We bought two flags about 18 inches long and a foot wide, paying 25 cents apiece, one Spanish and the other American. The picture showed the Spanish flag up on a flagstaff blowing in the wind, and then a hand reached up and tore the Spanish flag ruthlessly down and unfurled the American flag. This was during the Spanish-American war, and it caused an instantaneous hit. We sold an enormous number of them, 12 or 13.

"That picture cost us exactly \$4.50 to make, fifty cents for the flags and \$4.00 for the negatives. I mention it merely to draw a parallel with the production of today. The leading manufacturers of today spend a good deal of money for each negative made, as they must have factories and studios in some place devoted entirely to moving pictures, a large staff of actors, scene painters, property men and others whom they employ for no other purpose than the making of pictures, and which you gentlemen so graciously buy from us.

"To me the making of moving pictures is of absorbing interest. I would rather do it

than anything I know of, and would rather engage in it than any other line of business. I actually dream pictures, and I verily believe that if I should die and I was being prepared for the long white shroud, I would rise up and say, 'Hold up the obsequies for a moment, gentlemen; I have a moving picture idea!'

"I think no one has yet thanked the renters, and I have the honor to be the first manufacturer to speak. I will, in the name of the manufacturers, thank the renters, and the new renters' association, for their gracious entertainment of us manufacturers tonight, and the committee that prepared this very enjoyable dinner. I will now give you a toast, gentlemen: 'Here's to the Renters' Association, and here's to its officers new. May their luck be plenty.

And may their course be true. May good fellowship make good business. And may the business cause none of us any dizziness.

"I drink to your health, Mr. President, Vice-President, Treasurer and the Executive Committee."

Anecdotes of Thomas A. Edison.

Alex T. Moore, of the Edison Mfg. Co., followed with anecdotes of Thomas A. Edison. Among the stories told was one which denoted the democratic character of the wizard of the twentieth century. On Mr. Edison's sixtieth birthday a beef-steak dinner was given in his honor. After it was over he turned to Mr. Moore and said:

"Now, let us go around the corner and get a sandwich and glass of beer and finish it."

Chas. Hopp, of the Standard Film Exchange, on What Do We Owe Our Customers, declared that the matter was one requiring much thought, as the responsibility of such a subject was not to be underestimated. He said:

"I appreciate my inability to cover the subject with any credit to myself, and surely with any credit to the members of the association. I will say that we owe our customers courteous treatment. We owe our customers consideration, so far as lines of equity could possibly be considered, for the welfare of the business.

"We should teach our customers the true objects of this association, and teach them not to harbor beliefs that we know some of them do. I think sometimes that we owe our customers enough consideration not to compete with them as an exhibitor.

What is Owing to Customer.

"I believe we owe it to our customers to teach them to realize that when the manufacturers at great expense to themselves, and a great outlay for stagings and settings, etc., bring out a feature film, that they should not be averse possibly a year hence to having that same picture reproduced, thereby giving the manufacturer a chance to make a profit and realize on the expense he has been put to.

"We should encourage on the part of the manufacturer, so far as possible, the giving of posters, to be charged of course, with films.

"We owe it to our customers to teach them to feel towards their fellow exhibitor the same way that we are learning to feel towards each other. I further believe that we owe it to our customers to tell

(Continued on Page 13).



PHOTO BY GEO. R. LAWRENCE CO. FOR THE SHOW WORLD.

BANQUET OF MEMBERS OF THE UNITED FILM SERVICE PROTECTIVE ASSOCIATION IN CHICAGO, SATURDAY, DECEMBER 14, 1907.

December 28
Geo. Kleine, C
K. Spoor, Rob
Ed. A. McCaffrey
Edison Display
Wash.
Jas. A. McCaffrey, Electric Theater Supp
ly Co., Philadelphia Pa.
J. R. Freuler, Western Film Exchange,
Milwaukee, Wis.
Max Gluck, Laemmle Film Service, Chi-
cago.
Philip Lewis, Chicago Film Exchange.
Harry Lewis, Chicago Film Exchange.
H. A. Springer, Chicago Film Exchange.
C. M. Christensen, Eugene Cline, Cleve-
land, O.
Edward Kohl, Nat'l Moving Picture Sup.
Co., Cleveland, O.
T. B. Jordan, Northwest Film Exchange,
Minneapolis, Minn.
D. E. Boswell, Boswell Mfg. Co., Chicago.
Benj. Jacobson, Detroit Film Exchange,
Detroit, Mich.
Warren A. Patrick, THE SHOW WORLD,
Chicago.
H. J. Streyckmans, THE SHOW WORLD,
Chicago.
P. Mazaro, Keystone Film & Sup. Co.,
Harrisburg, Pa.
R. A. Rowland, Pittsburg Calcium Light
& Film Co.
Thomas A. Reilly, Southern Film Ex-
change, Cincinnati, O.
The entertainment committee was com-
posed of George Kleine, chairman, of Kleine
Optical Co.; W. N. Selig, Selig Polyscope
Co.; Eugene Cline, Eugene Cline & Co.; Carl
Laemmle, Laemmle Film Service; Geo. K.
Spoor, National Film Renting Co.; Chas.
Hopp, Standard Film Exchange, and War-
ren A. Patrick, THE SHOW WORLD.
Kleine Good Toastmaster.
George Kleine proved an admirable toast
master. He called upon A. D. Flintom, of
the Yale Amusement Co., Kansas City, for
a few words on "What We are Here For."
"We are all here for one common pur-
pose," said Mr. Flintom. "I think it is
the desire of every film renter and every film
manufacturer that the organization which
has been made permanent here result in
much good and benefit to us all. I am
speaking without any preparation, and did
not know the subject was going to be as-
signed to me, and I feel that inasmuch as
you have a meeting ahead of you tonight it
is not for me to take up any of your time.
If any one had asked me during the day
what we were here for I could not have
answered, and it looked as if the meeting
was going to be in vain. I am therefore
very happy at the conclusion. I think we
have elected some very good men to office,
and I believe they are men the manufactur-
ers will work with and assist in every
possible way. I feel that at last we have
succeeded in putting into permanent form
an organization that will result in good to
us all. For my part I am here for protection.
I feel that something must be done
to further the interests of the film renters
and the film manufacturers. I know that if
the business is conducted in its present lines
it will only be a matter of time until we
have got a lot of film on our hands with-
out any demands for the same. Now that
the film renters have met the manufactur-
ers half way I think that the manufactur-
ers will grant some concessions themselves
in return, and do everything in their power
to prolong the life of the motion picture
business. We have all invested our money



Things Theatrical in Empire City

By J. L. Hoff.
New York Manager, Show World.

New York Bureau of THE SHOW WORLD, Suite 535-536 Knickerbocker Theater Bldg., 1402 Broadway. J. L. Hoff, Manager.

By a vote of 47 to 18 the Board of Aldermen adopted the Doull ordinance relating to the opening of the theaters on Sunday last Tuesday, Dec. 17, and the matter is now up to the mayor for his signature. If the mayor signs the measure New York's "blue Sundays" will be at an end.

The matter came up Tuesday on the report of the committee which offered a resolution making it unlawful for anything in the way of a vaudeville entertainment to be offered in any theater, but allowing Y. M. C. A. entertainments, concerts and other amusements of a strictly "sacred" nature. This precipitated a lively discussion and the minority report of the committee submitted the original Doull ordinance, the important paragraphs of which read as follows:

Section 1. It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public, in any building, garden, grounds, concert room or other room or place within the city of New York, the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contests, trial of strength or any part or parts therein, or any circus, equestrian or dramatic performances or exercises, or any performance or exercise of jugglers, acrobats, club performances or rope dancers. Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above-mentioned entertainments shall be given in such a manner as not to disturb the public peace, or amount to a serious interruption of the repose and religious liberty of the community.

This report was adopted, as before stated. Whether this action of the aldermen settles the question remains to be seen. Threats have been made by the Sunday observance people that they would take the matter to the courts and thus nullify the action of the aldermen.

The Season Flourishes.

Despite the holiday season and considerable inclement weather, there is still a good attendance at houses offering satisfactory plays. The list of good offerings seems to increase rather than decrease. One of the really good plays that was overlooked in our previous reviews is *The Top o' the World* at the Majestic. The Shuberts report this as their best bet of the season. Lew Fields is still turning them away at Herald Square; *The Witching Hour* is an undeniable favorite at the Hackett; Mme. Nazimova is attracting her usual good audiences at the Bijou. The Hippodrome spectacle is undergoing numerous changes and will soon be in excellent shape.

Margaret Illington has recovered from her recent illness and is back in *The Thief* at the Lyceum. Her return brought the announcement that Charles Frohman had signed with her to continue in her present role for the next two seasons.

Victor Moore, in *Talk of the Town*, is steadily gaining favor. Interest in the *Merry Widow* shows no abatement and the Tom Jones comic opera, with its splendid cast, is at least an artistic success.

The Round Up has yet two weeks to run at Broadway theater, after which it will go to the Academy of Music. It has been a winner from the start.

New Plays Are Offered.

Plays new to New York offered this past week are *The Secret Orchard* at the Lyric and *A Knight for a Day* at Wallack's. Next week we will have *Polly of the Circus*, by Margaret Mayo, at the Liberty, opening Dec. 23. This is Fred Thompson's production and his wife, Mabel Taliferro, in the title role. The play had its premiere at Washington recently and was well received.

Maxine Elliott will come to the Garrick with her London success, *Under the Greenwood Tree*, on Dec. 23. Other changes in sight are Maude Adams in *Peter Pan*, who follows John Drew at the Empire, opening Dec. 24. Miss Adams will continue in this play until Jan. 15, when she will present her new play, *The Jesters*.

Miss Hook, of the Holland, will follow the *Morals of Marcus* at the Criterion Dec. 30. Ethel Barrymore succeeds Rose Stahl at the Hudson with her new play, *Her Sisters*, Dec. 25. May Robson will open Madison Square theater in *The Rejuvenation of Aunt Mary*, Dec. 23. At the Academy of Music the *Rose of the Rancho*, with Francis Starr, will open Dec. 30.

The Aborn Opera Co. signalized their last week at Blaney's Lincoln Square theater with a production of *The Chimes of Normandy*, in which Milton Aborn assumed his old role of Gaspard with much success. On Dec. 23 Charles E. Blaney will offer his new Christmas show, *The Bad Boy and His Teddy Bears*, an extravaganza with 60 people in the cast.

The Secret Orchard Interests.

With the novel of the same title to provide a theme Channing Pollock has provided in *The Secret Orchard* a drama of great strength and absorbing interest. Its first metropolitan hearing, had at the Lyric theater Monday evening, Dec. 16, was the chief event of the week, and few, if any,

"first nights" this season have brought out a more fashionable and distinguished audience than was present on that occasion.

The great difficulty experienced by dramatists in turning a book story into a stage story is in getting sufficient continuity to bind together the drama events or climaxes. Most book stories prove to be a series of stage pictures when "dramatized." Channing Pollock has succeeded in overcoming this difficulty in his stage version of Agnes and Edgerton Castle's *The Secret Orchard*. The theme is developed and the events follow in close relation and a lucid manner, telling the story in an intelligible way. The climax is never forced for the purpose of crowding an act with tense situations, but is approached with a delicacy and niceness that reveals the master hand of the dramatist.

As told by the play, the story concerns the Duke of Cluny, a paragon of virtue in the eyes of his wife, who confesses to his friend, Jacques Favereau, what he considers his one serious lapse from marital rectitude—the seduction of a girl; and for which he professes great remorse. It trans-

and intensely interesting drama. From the time that the Duke discovers the identity of the girl who is to be as his own daughter there is not a dull moment in the play.

The stage settings of each act are works of art in which detail is nicely worked out. The first act opens upon the terrace of the Cluny chateau. Seated on a bench asleep is the clerical figure of the Canon of St. Magdalen, impersonated by that fine old veteran of the stage, Frank C. Bangs, forming a pretty picture. The second and third acts take place in library of the chateau, and the fourth in the morning room, each beautiful examples of the scene painter's art.

Work of Players Excellent.

The work of the players left little chance for the fault-finding critic. Josephine Victor proved herself to be an emotional actress of no mean ability. Hers was a difficult role. As Joy, the convent-bred girl, she was expected to be timid and hysterical. If her timidity or hysteria seemed overdrawn at times it should be remembered that her position was one of the most try-



JOSEPHINE VICTOR.

Giving a delightful performance of the role of Joy in *The Secret Orchard*, Miss Josephine Victor scored a decided victory in the production of that play at the Lyric theater, New York, last week. She bids fair to win recognition as one of the most talented emotional actresses on the American stage.

pires that the duchess, consumed with a desire to do good, has taken for adoption the convent bred daughter of an old friend. The girl arrives at the home of Cluny's and is recognized by the Duke as the girl he wronged.

Obviously, a difficult situation must be quickly met, and two courses lie open to the Duke. He may confess all to his wife, or he may brazen it out, trusting to the girl's discretion or his ability to persuade her that she has mistaken him for some one else. He chooses the latter course, and, except for the natural collapse of the girl, which might be explained on many grounds other than the real one, there is no apparent reason for the wife to suspect what the exact conditions are.

A complication results, however, when the wife's brother, having fallen in love with the newcomer, desires to marry her. The Duke reluctantly consents, but the girl, asserting her unworthiness, refers her suitor to the Duke. When it is apparent that everyone except his wife has guessed the exact conditions, he makes a tardy confession. In the meantime the young girl is again sought by her lover, who asserts that he will persevere in his suit until her consent is won.

From this brief resume it will be seen that the task of the dramatist was a delicate one. Mr. Pollock has succeeded not only in dealing frankly with a delicate subject, but has done so without giving offense. Not that anything has been glossed over or concealed, but he has overshadowed that which is evil with a preponderance of that which is good. The result is a wholesome

ing character; anything less would have been studied. Her broken-hearted grief, when the true realization of her position is forced upon her in the second act, could not be better depicted. Again in the fourth act, when the thought of being driven to marry the Duke's cousin, Lieutenant Dodd, drives Joy to a wild denunciation of the man who wrought her ruin, she is true to the girlish character of her role and only seems to attain the perception of a maturer woman in her realization of the disaster she would cause by speaking her betrayer's name.

It did not take long for the audience to discover in Miss Victor the strongest character in the cast and repeated curtain calls testified to the hearty approval given her.

As the Duke of Cluny, William Courtney gave the finished actor that he is, Edward R. Mawson, as Jacques Favereau, took well the dual character of guardian angel of the Duchess and the nemesis of the Duke. There could be no mistake about his interest in the Duchess when he told the Duke of his love for her sacrifice to buy her happiness. Adelaide Prince was charming as the Duchess of Cluny and her light-hearted manner was the bright relief amid the tense scenes about her, of which she is ignorant. Finally when the awful truth of her husband's crime is made plain to the Duchess, Miss Prince gives a display of intense, but subdued, grief and outraged feelings that is in perfect harmony with her role.

As Madam Rodriguez, Olive May injects some wholesome comedy into the play and

gets a frequent laugh. Doctor Lebel is a grouch and is well put by Frank E. Lamb. Burke Clarke, as Lieut. George Dodd, makes a good impression when he announces that he loves Joy and doesn't give a "damn" for anything that has happened when his love is at stake.

Other minor parts are acceptably taken by Henrietta Vaders, F. Newton Lindo, Ida Lewis and Harry McAuliffe.

Repeated calls for the author at the close of the third act failed to produce Mr. Pollock, who is timid and had concealed himself in a downtown playhouse.

A Knight for a Day.

After a successful engagement in Chicago, *A Knight for a Day* with sprightly John Slavin and May Valkes received a hearty welcome at Wallack's theater Dec. 16.

This tuneful musical farce caught on at once. Especially pleasing were the "See-Saw" song by Sallie Fisher and "Hurrah, Hurrah and Hurroo for That," by Slavin. There is a large chorus and all the girls are pretty.

Vaudeville Bills.

Keith & Proctors 23d Street—Marie Lloyd, Kennedy & Rooney, Martin Bros., Belleclair & Kramer, Fanny Rice, Ruth Allen & Co.

58th Street—"Polly Pickle's Pets," Mme. Hermann, Three Leightons, Eckhoff & Gordon, Chas. Kenna, Nettie Vesta, Raymond & Vaeerly, Pichianna Troupe.

125th Street—Pullman Porter Maids, Will Rogers and Horse, Delmore & Lee; Macart's Monkeys, Wolpert Trio, Alsace & Loraine, Billy Clifford, Harry Sorson, Clarke & Co.

Union Square—"Caruso's Isle," Heras Family, Patsy Doyle, Agnes Mahr & Co., Lambert, Katherine Dahl, William Dillon, Cameron & Flanagan.

New York Theater—Josephine Cohan & Co. in *The Girl of the Times*, Johnny Johns, Jay W. Winton, Louis Mann in *All on Account of Eliza*, Walthour Troupe, Okabe Family, Cottrell-Powell Troupe, Fred Niblo, America's favorite humorist.

Percy Williams' Theaters—Colonial—Robert Hilliard & Co., Romany Opera Co., Stuart Barnes, Kitabanzai Troupe, The Standwinas, Collins & Brown, Waterbury Bros. & Tenney, Empire City Quartet. Alhambra—Hetty King, the famous London impersonator; Novello's Circus, Bert Levy, Meredith Sisters, Basque Quartet, Cook & Sylvia, The Goltz Trio, Searl & Violet Allen Co., William Hawtrey & Co.

Hammerstein's—Valeska Suratt & Wm. Gould, Wm. Courtleigh & Co., Six English Rocking Chair Girls, Corrine, Lily Lena, Les Trombettas, Dill & Ward, Frederick Bros. & Burns, Damm Bros.

Tony Pastor's—Katherine Miley, Potter & Harris, "Three Nightingales," Mr. & Mrs. Harry Thone Co., *The Two Macks*, as a special feature; Gilbert & Katen, Hebrew comedy, *Shut Up*, and many other big acts, and as an extra attraction Fiske & McDonough, in *Denny's Dilemma*.

Notes.

The recent benefit given for Mrs. McKee Rankin at the Broadway theater netted something more than \$7,000—a very generous testimonial.

The old Manhattan theater, which has for some time been operated as a moving picture show by Archie L. Shepard, will be devoted to vaudeville. Change takes place next week. Felix Isman, Jack Welsh, Wm. Gane and Archie L. Shepard are represented as the backers. Pictures will continue to be given between vaudeville acts. The house will be a part of the Sullivan & Conside Circuit.

Edward A. Shafer, for some time representative for M. M. Theise, has accepted the position of general manager for Alf. G. Harrington, owner of the Star theater, Scranton, Pa., and a number of traveling attractions.

Will R. Sill has become press agent for Joe Weber. He says he got tired doing nothing and wanted a job where he would have to work.

Keith & Proctor will institute amateur nights at their houses—125th Street, 58th Street and 23d Street.

John Philip Sousa, who was taken ill several weeks ago in Chicago, is rapidly recovering at his home in this city.

Henrietta Crossman is recovering from her recent illness, but is still confined to her rooms at the Hotel Wellington.

Peter F. Daily, for years a member of the old Weber & Fields Co., will join Mr. Weber in the forthcoming burlesque of *The Merry Widow*.

Farewell dinner to Geo. M. Cohan, held at the Hotel Knickerbocker last Friday evening, was a great success. The guests did not break away until broad daylight. Max Hoffmann, the well-known composer, and his wife, Gertrude Hoffmann, who has made a great success with her imitations, sailed last Tuesday on the *Oceanic* for a short tour in Europe. The trip was taken on account of Mrs. Hoffmann's health, who has suffered from the strain of her arduous performances.

W. H. Barnes and his educated "Princess Trixie" have made a successful appearance in Percy Williams' houses here.

A. L. Cross returned Monday, Dec. 16, from a four weeks' trip through the west. He reports conditions anything but pleasant for the majority of traveling attractions, of which he has three on his hands. Mr. Cross is best known as the manager of Mr. Walker Whiteside.

Cristy McDonald has been engaged by Chas. Frohman for the title role in his next musical offering, *Miss Hook* of Holland, which will be given for the first time at the Criterion theater, Dec. 30.

The 2,300th performance of *The Chorus Lady* happened at the Hudson theater, Dec. 16. Suitable souvenirs were distributed.

Louis Mann made his appearance in vaudeville at New York theater Monday night in a condensed version of All On Account of Eliza. Other well known characters on the bill were Fred Niblo in his monologue, and his wife, Josephine Cohan, & Co., in her sketch, A Girl of the Times. All were enthusiastically received.

Henry F. Willard, former manager of repertoire companies, died in this city Monday, Dec. 16, of consumption. The burial will be made at London, Ont.

The recent visit of Wallace Munro, Louis James, manager, is explained in the announcement that Mr. James has purchased from the estate of Richard Mansfield all the effects and right of the play Peer Gynt. Mr. James will offer this play for his next season's tour.

Signor Antonio Maori has secured the lease of the Third Avenue theater for a term of years and will devote it to Italian plays. The first presentation was made Saturday, Dec. 21. Othello being given by Maori and his own company.

Hawks at the Hip.

Wells Hawks, formerly at the head of Chas. Frohman's literary bureau, is now at his new post as press agent for the Hippodrome. Hawks gave his opening performance Monday evening, Dec. 16. A few admiring friends took the occasion to present him with souvenirs in the way of toy animals in cages, performing clowns, etc.

FILM MEN AT BANQUET

(Continued from Page 11)

them to conform to any reasonable legislation that may be enacted in the various municipalities. I have said reasonable; I, of course, do not mean obnoxious.

"And so I could go on and enumerate numberless things. I want to say just one thing before it gets away from me, and that shall be the last of the limited time I will consume. I believe, and I say this conscientiously, eliminating any selfish motives of interest, but because I honestly believe it, that we should endeavor to cultivate within our customers a feeling that when they are using old, worn-out films they are not fooling the public but only fooling themselves. I believe that we should endeavor to awaken within the minds of the exhibitor a desire to co-operate with the association members, so far as practicable, in a general tendency towards uplift."

Address of Wm. H. Swanson.

William H. Swanson was then called upon by Mr. Kleine for an address on "Under the Black Tent." Mr. Swanson declined, as he had not had time to make preparation.

"The work that Mr. Swanson has done within the past three weeks will form a very large part of the history of the association," said Mr. Kleine, "and I shall insist that Mr. Swanson favor us." Insistent applause finally prevailed, and Mr. Swanson, much affected, arose.

"From the uttermost depths of my heart I thank you for this demonstration of your friendship," said Mr. Swanson. "The thought has occurred to me, while listening to the speakers who have preceded me that perhaps enough thought is not given to the pioneers in the moving picture business."

He then related the trials and difficulties which were met with by the early exhibitors, and the ludicrous mistakes which were sometimes made, as, for example, the exhibition of The Passion Play with the Midway Dance as the bally-hoo. The history of the black tent proved intensely interesting and amusing, as told in Mr. Swanson's own inimitable way.

Hits on a Black Tent.

"I can well remember, gentlemen, in the year, I think, 1897, I went to Mr. Murray, over on Canal street at that time, and told him I would like to have him build me a tent. This was after I had lain awake several nights studying as to how I could get up a moving picture show to exhibit in the day time. I had thought of tar paper and various other things. However, I hit on a black tent. I told Mr. Murray I wanted the tent of black cloth. He said there was no such thing as a black tent. I said, dye it black. He asked me what I wanted it for, and I said for moving pictures in the day time. Mr. Murray possessed a very luxuriant and beautiful beard. After stroking this appendage thoughtfully for a while he burst out: 'You're a damn fool!' Shortly after that I thought the same myself. Mr. Murray agreed, after a good deal of persuasion, to make the tent for me, and send it on to Cleveland to have it dyed. They put the canvas in the dyeing vats for three months, and when I received the tent it was a black tent, and it remained black for about two weeks, at which time a rain storm occurred and I had the most beautiful white tent you ever saw."

He contended that a good deal of commendation was due the pioneers who went out and educated the masses to the possibilities of moving pictures. In conclusion he gave an imitation of an announcer at one of these nomadic exhibitions which brought forth roars of laughter and applause.

J. B. Clark Expresses Thanks.

J. B. Clark, president of the association, made a short speech of thanks. "I wish to thank you," said Mr. Clark, "for the honors you have heaped upon me today, and when I say that you have conferred honors, you have also laid upon me heavy responsibilities. I want every person in this association to work with me and help me, and I ask everyone of them to bend their energies, with me, in making this association a grand success."

F. C. Aiken, the vice-president, also expressed his appreciation of the honor of being elected to an executive office, and assured the members that he would do everything in his power for the interests of the association. Mr. Aiken invited all members who have any ideas to communicate with him, as he was desirous of doing everything possible to promote the welfare of the association.

W. T. Rock Says "Keep Together."

W. T. Rock, president of the Vitagraph Company of America, said, "I feel happy that we have gotten through the business done today, and I only hope we will keep

together as we have started, and will enjoy ourselves as we did in Pittsburg, and as we have in Chicago, and that at the next convention we will feel joyful and thankful for everything that has been done. I hope that we will all make money, and all get rich with moving pictures."

"I think that we all feel that we have accomplished a great deal," said George Kleine, "and I really believe when we wake up in the morning we will feel that we have accomplished much, and that the ship is sailing in clear waters. There may be a few rocks ahead, but the pilots will avoid them." He then introduced J. A. Berst, general manager in America of Pathe Freres, as "a friend who is very close to me, and very dear to me, and I shall call upon him for a few remarks."

The reason for Pathe Freres entering into the rental business and withdrawing their films from the market was explained by Mr. Berst. "The moving picture business was beginning to deteriorate," said Mr. Berst, "owing to the worn-out films kept in use. We asked all our customers to stop showing poor films, as we never could make a success of the business with them. Not meeting with any support we decided that if they would not show better films we would do it ourselves."

"For this reason I am glad to see the association formed, as it will obviate the necessity of the manufacturers taking a

ceded in bagging three deer and twenty-three ducks.

R. R. Hanch is writing the music for Ray Aarseth's new sketch which will be put on at the big T. M. A. Benefit in April.

Roy Langvay has just returned from a business trip out west and reports the show business prospering.

Earnest Fisher and Joe Lawlis have left Minneapolis with the At Cripple Creek Company (western) and are now touring British Columbia.

Joe Brennan and William Lemke, of the Dewey theater, have invented a new stage brace and will apply for a patent in January, 1908.

The first death in this lodge since it was organized occurred Nov. 29, when Brother George F. Porter passed away at Omaha, Neb. The remains were brought back to Minneapolis for interment, the funeral taking place Dec. 2.

Minneapolis is working hard for the new proposed T. M. A. National Home. Dr. Caryl Storrs of the Minneapolis Tribune and Jim Quinn of the Metropolitan theater constitute the committee, who have the matter in charge.

The results of the last election in this lodge were as follows: President, W. L.



MAX LEWIS.

Sykes Photo, Chicago.

The vice-president and treasurer of the Chicago Film Exchange is Max Lewis. He predicts that the moving pictures are destined to become popular parlor entertainments and that their use by families will become as general as that of the phonograph. He is popular with his large and growing clientele.

like step in this country, and I wish abundant success to the association."

After a few pertinent remarks by George Kleine, deprecating the use of worn-out films, the meeting adjourned.

The next meeting will be held in Buffalo, N. Y., Jan. 11, 1908, at which time all members will present their views, regarding various questions which have arisen for discussion, and the constitution and by-laws will be adopted.

THEATRICAL MECHANICS.

Notes of the T. M. A. and Its Doings in World of Amusement.

The following notes of the happenings in the Minneapolis and Peoria lodges of the Theatrical Mechanics' association have been forwarded to THE SHOW WORLD. Items of interest and gossip pertaining to the members of this association are certain of finding their way in these columns when forwarded. Address all contributions to the T. M. A. Editor, care of THE SHOW WORLD, Chicago.

Notes from No. 50, Minneapolis.

Lam Hays, W. B. Murphy and John Dunn have just returned from a ten days' hunt in northern Minnesota. They suc-

ceeded in bagging three deer and twenty-three ducks. Landon; recording secretary, R. R. Hanch; financial secretary, Ed. Geesman; assistant financial secretary, L. Rubens; marshal, Zack Luckens; sergeant-at-arms, Joe Kline; vice-president, John Elliott; treasurer, trustees, Messrs. Hodgman, Quinn and Sherman.

A pleasant surprise party was tendered to W. J. McDonald at his home Nov. 26. A Dutch luncheon was served.

M. Edwards and John Hogue have returned home after a successful season with the Ringling shows.

Notes from No. 40, Peoria.

Peoria Lodge No. 40, T. M. A., had the pleasure of having Brother Fantus with us last week and the boys were glad to see him. He was with a Knight for a Day Company.

Milton R. Ashley, Harry F. Willard and Robert Fay, of Stetson's Uncle Tom's Cabin, Ernie Huffman, of The Irish Pawnbrokers, and George J. Buhl, of The Black Crook, Jr., were made members of this lodge recently.

James Lampton has been elected secretary and will now look after the affairs in his usual business-like way.

Private club rooms are in contemplation for the near future.

Just Three Things

are necessary for the success of your business

- Good Films
Prompt Service
Wise Management

If you will take care of the managing end, we will vouch for the rest of it working out to your satisfaction

Simple, Isn't It?

Give us a trial and let us show you what we can do

The Results Will Surprise You

Write or call on us at any time. We are always at home—always ready to serve you with the best in the market

Cleveland Film Renting Exchange

510 A—510—512—514 Citizens Building

CLEVELAND, OHIO



THE UPS AND DOWNS OF 45 YEARS OF SHOW LIFE

BY
CHARLES ADDRESS.
COPYRIGHT 1907 - BY WARREN A. PATRICK.

I N order to keep the chronological events of this story in correct order, I wish to state that it was not my intention in the first chapter of this story to convey the impression that during my association with Capt. Thomas we walked from town to town. As a matter of fact, we traveled by stage and steamboat, and the only walking we did was when we hired teams and walked up the hills. The walking referred to in the previous chapter occurred some time later.

I would also state that the fore part of my show life was spent in halls, school houses and theaters, and not, as a casual reader might be led to believe, exclusively in the circus business.

CHAPTER II.

I parted with Capt. Thomas in Pontiac, Mich., with regret, as he and his motherly wife had become much endeared to me. He left me with a fervent "God bless you," and good advice. This was about the middle of October, and I secured employment in the Pontiac Hotel. Shortly afterwards I formed the acquaintance of Zeke Millman, a minstrel performer, nearly 50 years old. Old Zeke, as he was familiarly called, was an accomplished banjo player, and made a special feature of doing a song and dance, meanwhile playing his own accompaniment. He finished his performance with a back somersault, which was considered a remarkable feat at that time in view of his years.

Zeke and I became fast friends, and as my violin playing had greatly improved we formed a combination, and for the next two months we furnished the music for dances and incidentally gave little shows. He was the proud possessor of a gray mare, 23 years old, and totally blind, of which he was very fond, and I was greatly elated at the opportunity afforded me of traveling with him. No doubt I would have remained with him for a long time, but the death of his father left him a considerable estate to look after which would occupy his time for at least a year.

Organizes His First Show.

This was a sad blow to me, as may be imagined. The landlord (whose name was Seeley, if my memory serves me correctly) and his wife encouraged me in every possible way, and I proceeded to organize my first show. Mr. Seeley sewed up some white and blue cambric curtains, which when stretched across a hall or school-house would form a screen about 30 or 40 feet wide, and high enough to allow me to stand behind them and not be seen by the audience in front. My paraphernalia consisted of this screen, a few sleight-of-hand tricks, three small marionette figures and a small ventrioloquist figure. This latter was unlike those used by modern ventrioloquists, being just a head with the lower jaw on a hinge similar to a Punch and Judy figure, which I would hold over the top of my curtain and make it appear to address the audience. A supply of 500 hangers (eighth sheets) and the fiddle, completed the outfit. My cash capital consisted of thirty-five cents in coin of the realm, which was presented to me by the kindly landlady, and after bidding my friends good-bye I started on my walk to Otisville. I do not recall the exact distance, but I do remember that I was very tired. A farmer overtook me and allowed me to ride on his wagon, and declared himself well repaid for his kindness by my rendition of a solo on the violin. He left me three miles from town, and I reached Otisville about four o'clock in the afternoon, and immediately looked around for a suitable place to perform.



The only hall in town available was that over the hotel, which was about forty feet long and thirty feet wide. I negotiated with the landlord for the rental of this room, and made arrangements to secure the use of the hall for \$2, including four lamps, which at that time were considered a luxury, as coal oil for illuminating purposes was just coming into use instead of candles.

Gets Out His "Ads."

I carried up some beer kegs and boards to form the back rows of seats, using the dining room chairs in front for reserved seats, which occupied the first three rows. When I had disposed of a reserved seat I would write the purchaser's name with chalk on the floor beneath the chair assigned. This was on a Monday, and I advertised the performance for the coming Wednesday.

The hangers that I carried displayed the following:

SOIREE MAGIQUE
ADDRESS THE BOY VENTRILOQUIST
& MAGICIAN
AT
ON

I would then fill in with lead pencil the blank spaces with the place of my performance and the date, and my boyish chirography and unique spelling no doubt was the cause of much hilarity. To me they were too valuable to scatter promiscuously, and after a performance I would gather them up and erase my pencil marks, when they

would be ready for my next announcement. In course of time I naturally rubbed through the sheet, and I then pasted white paper on the bill. At the bottom of the bill I stated that there was positively no one admitted who did not attend. After the show I would remove the seats and would play for the dance which followed.

My first attempt was perhaps the most hazardous experienced in all my show life, and was marked with more apprehension and the expenditure of useless energy than anything I have since undertaken. On that memorable evening I had the little hall well lit up, my curtains arranged across the hall, and had fitted a dry goods box with a shelf and draped it with a little curtain to be utilized as a center for my magic.

When the time arrived I opened the doors, and standing at the top of the stairs collected the admission fee of 25 cents from each person. My house was composed of the noisiest, toughest and most un-south individuals he has ever been my lot to meet. Not even in my travels through Texas and the frontier have I since beheld a rougher collection. Their boisterous conduct struck terror in my heart, and I trembled like an aspen leaf. My experience in Mexico in later years when I was held up at the point of a revolver was a blissful incident compared to my feelings as I gazed upon my first audience.

When I had taken in \$12.75 the hall was filled to capacity. There were four ladies in the reserved seats, but the noise became so general, and the atmosphere so laden with the odors of tobacco smoke and liquor, that they were compelled to leave. As they passed me at the door they said: "We will go down and send the landlord up here. Have him raise up the windows and see if he can restore order, and we will then come back." The pitying look of farewell which they turned upon me, however, did not inspire me with any hope of seeing them again.

Escapes by Rear Window.

Shortly after they had departed the landlord came up to relieve me at the door. I started to give him the money I had taken in, but on second thought decided to keep it myself. As I walked in front of this crowd they became more demonstrative than ever, shouting, "Go on with your show or we'll throw you out of the window," commingled with curses and a shower of cigar ends and tobacco cuds. I was by this time thoroughly excited, but exerting all my will power I managed to control myself, and walking behind the curtains turned down the lamp light on the box, took up my violin and played a quadrille. This seemed to soothe the crowd, but the instant I ceased playing pandemonium reigned again. I turned the light lower, put the fiddle in the box, wrapped up all my little articles and threw them out of the back window. I then hung down from the window sill as far as I could and dropped to the ground, picked up my paraphernalia and started off in the dark, with their cries of "Go on with your show!" "Hey, what's the matter?" "Hurry up, there!"

Fear lent wings to my flight, and I plunged forward without thought or knowledge to which point of the compass I was going. I walked on and on, till the shrill crowing of the roosters announced the coming break of day. I was so weary that I crept into a farmer's shed, and curling up on a carriage seat was soon fast asleep. At sunrise the hired men moving about in the performance of their duties awakened me, and I was assailed with the fear that I might be taken for a thief, but I mustered up enough courage to approach the farmer and tell him I was on my way to Marysville, a little town about five miles distant, and asked him if he could provide me with breakfast, which he did. After a pleasant chat I played a tune for them on my fiddle, and went on my way.

I reached Marysville shortly before noon, and found conditions practically the same as in Otisville, viz., a little tavern with a small dance hall above, which, however, the landlord was engaged in dividing up into sleeping rooms. I made inquiries for a school-house and was told there was none, and the prospects were anything but promising. Thoroughly discouraged and on the verge of tears I went to the landlord and related to him my experience in Otisville, and after a few questions on his part he was soon in possession of my history. He and his wife took a sympathetic interest in me and promised to lend their assistance toward giving my performance in the dining room.

Gives a Good Performance.

That evening I gave a private exhibition to the landlord, his wife and some invited guests. This was really the first show I had ever given by myself, and I was naturally inclined to be nervous, but after the performance was over they all congratulated me and the landlord said, "Put out your bills for tomorrow night, my boy, and I will see that you have a good house and you will not be disturbed." So I advertised with the bills, and much elated returned to the hotel. When I arrived there my high spirits were dashed to the ground by the sight of the Otisville landlord standing at the bar, and was far from reassured when

he turned to my host and said, "There's the little rascal that jumped out the window in the night and ran away from Otisville, and if he treats you the same as he did us he ought to be put in jail." My champion ably defended me, however, explaining that I had given a private exhibition which was very good, and that I would give a public performance on the following night, and inviting the Otisville landlord to witness it.

KALEM FILMS

(THE NEW LINE)

BACK TO THE FARM

BACK TO THE FARM. 570 feet
MILLIONAIRES' PETS. 375 feet

A well-balanced reel made up of a clever comedy and a catchy novelty. Ready December 28.

BACK TO THE FARM is a new version of the prodigal son. Zeke goes to New York to make his fortune and comes back a dead game sport, too strong for such light work as splitting wood or washing the wagons. He makes himself generally obnoxious, but when he tries to win away his brother's best girl, that is the limit, and Zeke again leaves the farm, this time propelled by the toe of one of the old man's hob-nailed boots.

MILLIONAIRES' PETS is a dog story. It shows a collection of fancy canines worth in the aggregate many thousands of dollars. In most cases the dogs are posed by pretty women of high society. Beautiful photography adds greatly to the attractions of the film.

By this time you all know the tremendous success of the magnificent Kalem spectacle adapted from "Ben Hur." We are pleased to announce that Hennegan & Co., of Cincinnati, have prepared a splendid line of paper for this film, running from heralds up to six sheets. We are not handling this paper direct, but the makers tell us they are prepared to make instant delivery and we know of a number of cases where the paper has already been used to big advantage.



IN PREPARATION!! We will announce a film next week that will make everyone sit up and take notice. When you know what it is you will wonder why no one thought of it sooner. And it will be the biggest crowd-drawer of the year.

KALEM FILMS HAVE CARTOON TITLES

KALEM CO., Inc.

131 W. 24th St., NEW YORK CITY

SELLING AGENT :: KLEINE OPTICAL CO. 52 State St. Chicago, Ill.

BRANCH OFFICES
NEW YORK CITY, 662 Sixth Avenue
SEATTLE, Wash., 309 Melhorn Bldg.
DENVER, Col., 302 Boston Bldg.
DES MOINES, Ia., 229 Commercial Bldg.
INDIANAPOLIS, Ind., 214 Traction Bldg.

The next evening I took in about \$10 and my audience expressed its satisfaction. A dance was held after the show, and I sat up on the dining room table and furnished the music with my violin.

My Otisville landlord, who by this time was familiar with my story, had become my friend, and insisted that I go back to Otisville with him. Much against my desires I reluctantly consented. The reader may wonder at my action, but it must not be forgotten that I was but a very small chip adrift on the sea of life, and was carried away by the overwhelming wave of this big man's personality. Before leaving Marysville the two landlords got together and wrote my mother a long letter, enclosing \$15 of my money.

Protected by a Friend.
As we approached Otisville in the landlord's buggy I was recognized by the lumbermen who had been my boisterous patrons, and I was greeted with cries of "Kill him! Hang him!" and similar pleasant remarks. My friend pulled up his horse, and holding up his hand to command attention, addressed the crowd: "Boys, I'm running the show this time, and I'll be responsible to you; but none of you are going to abuse this boy. You must all come up to-night and bring your girls, and be decent and respectable. I know this boy can give a nice show because I saw him do it last night in Marysville."

So the crude bills were again put out, the landlord going with me for fear of personal violence, and at every place he would laud my abilities. My second attempt in Otisville was a great success. The same man who had originally made such violent demonstrations now appeared in presentable condition, and the three front rows of chairs were filled with ladies. At the end of the performance I played for the dance, called the first set of quadrilles, and then they all assisted in calling. After about two hours I pleaded weariness, and they allowed me to retire. The next morning the landlord hitched his horse to the buckboard and sent me on to the next town.

Thus ended my first two performances, and in all my varied life which followed I have never felt the cares of responsibility bear so heavily as they did on my debut into the show world.
(To be continued.)

Subscribe for THE SHOW WORLD

ALL JOIN IN PRAISE OF CHRISTMAS ISSUE OF THE SHOW WORLD

THAT the Christmas number of THE SHOW WORLD was accepted as the representative amusement journal of the world; the Twentieth Century paper for the profession of entertainment, and the most advanced of the whole army of theatrical publications in this or any other country, is amply evidenced by the flood of encomiums that has reached the office. The following are taken at random from the mass of correspondence received:

Fred A. Busse, Mayor of Chicago.—A civic pride.

W. S. Butterfield, General Manager Bijou Theater Enterprise Co.—One of the best Christmas numbers I have ever seen put out by any dramatic paper. You should be proud.

E. F. Carruthers, General Manager Interstate Amusement Co.—The twenty-sixth issue or Christmas number of THE SHOW WORLD in my opinion, covers the news of the theatrical world in a most complete and up-to-the-hour style, both in reading and illustrating. This issue is as far ahead of others I have seen as the practical use of the airship is to this generation.

Henry & Lizel.—Great! The best thing ever happened.

Ethel Robinson, Manager Fair Department Western Vaudeville Managers' Association.—My Dear Pat: Your Christmas edition is superb. More power to you.

W. L. Keefe, Western Vaudeville Managers' Association.—Another late at the post. The flag is surely up for some publications. Editorially, typographically, and

our friends are satisfied, and you should be more than satisfied, for you have done yourself proud. More power to you, and a merry Christmas and a prosperous New Year.

Charles B. Fredericks, General Manager of Royal In-Door Circus.—My Dear Pat: The Christmas number of THE SHOW WORLD is by far the most pretentious effort of its character ever placed on the news stands of America. It will establish THE SHOW WORLD in the estimation of show people throughout the world.

Harry Sheldon, Wildman's Theatrical Exchange.—Allow me to congratulate you upon the Christmas issue of THE SHOW WORLD, a superb combination of quality and quantity. For genuine worth it is unexcelled and it stands as a number you may well be proud of.

Fred Wildman, Wildman's Theatrical Exchange.—The Christmas issue of THE SHOW WORLD fittingly demonstrates the rapid growth and true merit of your publication. It is easily discernible that there is another Richmond in the field.

The Chicago Examiner.—The Christmas number of THE SHOW WORLD, of which Warren A. Patrick is general director and Charles Ulrich editor, makes its appearance today. The issue contains 140 pages and is replete with Yuletide matter of high class and illustrations galore, all of interest not only to professionals, but to the average reader. The number is one of especial beauty in every way and a credit to its publishers. Special articles have been provided by well-known writers and, as usual, all



NOW

Here's something more *worth* talking about than the Ordinary *Frazel Film* talk.

We supplied the same unsurpassed service four years ago that we do today. That's why we are the leaders with all the *New Wrinkles*.

How many of these wonderful expert film agencies, with their superabundance of lip salve taffy can slip you this record today?

When once our customer we know you'll stick.

Since our fire we have the swellest line of films you ever saw.

DON'T overlook this. WRITE TODAY. Send for list.

We sell every make of MOVING PICTURE MACHINE AND SUPPLIES!

20th Century Optiscope Co.

91 Dearborn Street, Chicago, Ill.

WRITE OUR BRANCH NEAREST YOU

- Kansas City, Mo., - Shukert Bldg.
- Ogden, Utah, - Eccles Bldg.
- Dallas, Texas, - Juanita Bldg.

Quality Our Motto

GREAT MOVING PICTURE INDUSTRY

BY WARREN A. PATRICK.

THE recent formation in Chicago of the United Film Service Protective Association by representative film manufacturers and renters of the United States will, under the capable management that seems assured, be of inestimable value to all connected with the moving picture industry in this country. It will remove crying evils which unchecked hitherto, have militated against the material advancement of the industry and once these canker-sores are removed by the scalpel of intelligent and well directed effort, the industry will win universal favor and become what it of right should be, the dominating popular amusement factor of the twentieth century.

The public is in full sympathy with the efforts of the leaders in the moving picture enterprises to uplift their industry to the highest planes of usefulness, and it will not withhold its support at any stage of the game provided its desires are not ignored. The public demands film subjects which will not only amuse and instruct, but which will be free from coarseness and broad suggestiveness. The film makers appear to be a unit in giving the public what popular sentiment demands in this regard and with this hearty co-operation of interdependent interests, the complete success of the moving picture uplift movement is assured.

THE SHOW WORLD believes that the moving picture industry is as yet merely in its infancy and it foresees that its future, if properly directed, is destined to be most brilliant. Animated photography is limitless in its scope and its usefulness educationally and from the standpoint of popular amusement, cannot be measured according to any known standard. In arraying itself on the side of the uplifters and aiding their movement in every possible way, THE SHOW WORLD is convinced that it is serving the general public as well as those engaged in the industry and to that end it will aid and foster to the fullest extent any project or movement that is designed to benefit the one and advance the material interests of the other.

in every way the best exclusive publication and it begins to look as though Chicago is really on the theatrical map.

Kerry Meagher, Western Vaudeville Managers' Association.—Veni, vidi vici!

A. M. Gallos, Manager Majestic theater, Muscatine, Ia.—The fattest and prettiest six-months-old baby I ever saw. It is outgrowing its clothes.

Olive Helene Greatrex, LaGrange, Ill.—A work of art, perfection typographically, and will grace any library table.

E. C. Burroughs, General Manager Dan Churchill Circuit.—We think the Christmas number of THE SHOW WORLD pretty good.

Henry Weil, 92 LaSalle street, Chicago.—Best I have ever seen. Read every line in it—ads and all.

Edward Hayman, Western Vaudeville Managers' Association.—The biggest yet. Two a day and booked for life.

Jennie Houghton, Champion lady skater of the United States.—Your Christmas number went beyond all my expectations. Keep up the good work. Simply fine!

Charles Andress, retired circus man, for many years legal adjuster for Barnum & Bailey and Ringling Brothers Shows.—My Dear Patrick: The Christmas number of THE SHOW WORLD in my estimation is the finest publication thus far gotten out, and you and your efficient corps are certainly deserving of much credit. It marks an epoch in amusement journalism.

F. Worthington Butts, Western Manager the Morgan Lithograph Co.—How in the world did you do it? I had of course expected great things of your Christmas number, but when I saw it, it nearly took my breath away. Honestly, Pat, it's a wonder, and to think that a six-month-old "baby" could make old-timers look like a bunch of "also rans" is more of a wonder. It is an artistic triumph in every respect. Every page is a work of art, be it half-tone reproductions or an "ad," and I want to take this opportunity of congratulating you most heartily. You are a wonder—your "baby" is a wonder.

Dave and Percie Martin.—What do we think of the Christmas number of THE SHOW WORLD. The best Christmas number we ever saw, bar none. We are satisfied.

matters of interest to show people are exhaustively treated.

H. L. ("Buck") Massie, General Contracting Agent for Sells-Floto Shows, 1907.—It exceeded my highest expectations. Its effect was more pleasing in view of the fact that you are a new publication.

J. E. Hennessy, Press Agent for Sells-Floto Shows, 1907.—It is the finest thing I have ever seen. It is highly thought of throughout the west. It speaks for itself.

Henry A. Guthrie, executive department Fred Conrad's attractions.—The Christmas issue of THE SHOW WORLD not only makes the quotation of Shakespeare permissible but necessary—"If I should live a thousand years I never would forget it."

FILM EXHIBITORS ORGANIZE.

Chicago Moving Picture Men Form Permanent Association.

The Association of Moving Picture Exhibitors was made a permanent organization at a meeting held at the Sherman House, Chicago, Dec. 17. The officers elected are: President, J. H. Brown; treasurer, W. R. Cozart; secretary, F. Fischrupp. The organization is desirous of co-operating with the United Film Service Protective Association in uplifting and improving the industry, and of securing legislation which will be adequate to protect the public without being arbitrary and obnoxious. A resolution of commendation was tendered THE SHOW WORLD for the interest it has taken in the moving picture industry in devoting space in its reading columns to matters of interest to those identified with the business, and the members were advised to keep informed of late movements and developments by reading this publication regularly. The secretary's address is 2451 Wentworth Ave., Chicago, and all prospective members are referred to him for any information they may desire.

TWO NOVELTIES IN PHILADELPHIA

Philadelphia Bureau of
THE SHOW WORLD,
2138 Arch Street,
Phone, Locust 1878A.
Walt Makee, Representative.

E. H. Sothern and Mabel Taliaferro Win Praise of Critics—
Theatrical News and Comment.

BY WALT MAKEE.

PHILADELPHIA, Dec. 21.—Only two novelties were offered local playgoers this week, and both have been well patronized and highly praised by the press. E. H. Sothern scored heavily in the initial play of his repertoire, which was presented here for the first times on Monday and Friday nights, while Polly of the Circus, with Mabel Taliaferro, in the titular role, bids fair to be one of the season's big successes. Staff reports indicate a slight falling off in the patronage of a majority of the playhouses since Monday—the usual anticipated holiday slump. The main thoroughfares are thronged with Christmas shoppers, who have no time to be amused theatrically, although the arcades and moving picture places, together with the various catch-penny shows located in Market, Chestnut and Eighth streets are being heavily patronized, indicating a plentiful supply of smaller change in the crowds. The rinks are all doing well.

Of the holdovers, Puccini's Madame Butterfly continues to do a splendid business, now in its second week.

E. H. Sothern Scores Heavily.

In The Fool Hath Said There is No God, a play in five acts, founded upon Dostoevski's novel, Crime and Punishment, and penned into play form by Laurence Irving, E. H. Sothern has found a vehicle well adapted to the exploitation of his talents. As presented at the Lyric theater on Monday and Friday nights, the play proved to be a most unusual combination of fact and fancy, poetry and prose; at one moment winning admiration by reason of its realism and in the next appealing to the finer sensibilities of the psychologist. Briefly, the story relates that Rodion Raskolnikoff, an atheist and dreamer, murders a cruel landlord in the cause of a poor girl's family. But his theories regarding the justifiability of the act do not sustain him after its commission. Two workmen have been accused of the deed, and just as Rodion is about forced to final confession, one of these workmen in the hope of saving his fellow, pleads guilty and leaves Rodion triumphant. The title of the play is drawn from its last act, where Rodion, once atheist, confesses his crime, is sentenced to a light punishment and is spiritually redeemed. The dramatic possibilities of the play are evident even in so short an outline as here given and of these Mr. Sothern took admirable advantage, and although his support was invariably good, special mention should be given to the splendid characterizations of Adolph Lestina, Virginia Hammond and Gladys Hanson. Although all the characters of the play,—and there are many,—are Russian, the five acts are laid in Paris. It may be recalled that the late Richard Mansfield used a version of this play, called Rodion, the Student, which met with an indifferent success.

Church and Circus Unite in Mayo Play.

Someone has suggested that Margaret Mayo intended to emphasize the nearness of extremes when she wrote Polly of the Circus, but then extremes always meet, unite or clash in all good dramas, and Polly of the Circus is unquestionably a good drama, a drama that should not be missed by either church or circusmen. The savor of soulful things and sawdust is equally divided. It may well be believed that many of the ideas of the play were suggested by Frederick Thompson. Polly, a circus performer (Mabel Taliaferro) is injured while the show is playing and is carried to the home of a minister (Malcolm Williams), which is close by. During the days of her convalescence she learns of the Bible, and he learns of love. His narrow parishioners, however, privately warn Polly that her presence in the minister's house is causing gossip. She leaves and rejoins a circus playing upon an adjacent lot. The minister comes to reclaim her,—and does. The circus moves on Picture. But this is not the only picture displayed during the action, comprising three acts and six scenes. The activity of the circus ring is constantly contrasted with the quiet of the ministerial home. Unfortunately, Polly and the Rev. John Douglass are the only two players in the play, the other members of the company contributing a few speeches apiece. Next week, John Drew, My Wife.

At the Vaudeville Houses.

At Keith's an excellent array of acts are exhibited, although but one act of the number is new to the city. Kitty Traney made her first appearance here with a combination of juggling and trained animal act, decidedly Parisian in flavor and quite finished as to detail. A trained pony and several trained dogs are used to good effect. Miss Traney is well robed for the first portion of her work in a magnificent French gown. She later disrobes juggling with her hat parasol and dress, a la Salvini. The act went very well.—Edwards, Davis & Co., in that near-fantasy, The Unmasking, was a return booking quite worth while. The skit is most artistically staged and well acted by a capable company.—One of the brightest spots on the bill was that occupied by Walter C. Kelly with his Virginia Judge monologue. As usual, this Philadelphia favorite won big honors.—Clarence Wilbur and company offered a condensed version of Patsy Bolivar to good results. The school room idea is by no means new to vaudeville, but it seems to catch, anew, no matter by whom exhibited.—It is doubtful whether there is a better manikin show on the road than Holden's. At least this city has not seen a better one in many seasons. It won a highly deserved success.—The Pelots were well received in their Fun in a Hotel Office skit.—The Country Choir was recalled several times.—The Elite Musical Four did excellent work on brass.—Lowell B. Drew gave several clear-cut imitations of noted stars,

in make-up. If Mr. Drew can overcome a rather confidential tone in delivery, there is no reason why his act should not advance to the top notch in the varieties.—Very special mention should be made of the work of Brown and Navarro, a colored team, whose characterizations and songs in the costumes of several nations are well worthy of being featured. The act came close to being the real hit of the bill, earning a close second place to the headliner in point of applause.—Josephine Sabel did not appear Monday night.—The Nohrens offered a good double trapeze act that passed the post in good form.—Ellis-Nowlin Troupe were liked, as were also the Dancing Belles and Dudley and Cheslyn. A film showing the cod fisheries of Sicily made a hit.

At the Forrest there are many returners this week, most of them being well established favorites. George Fuller Golden with his lecture upon affixities was a laugh from start to finish.—Liane D'Eye made her initial bow to the city with a costume changing and singing act and was liked.—George Evans returns after a short absence and his act went well as usual.—Ida Fuller, with her fire dances, pleased the audiences immensely.—Cinquavalli seems to have added no new tricks to his act since last seen here. Perhaps there is no room for the injection of novelty in so finished a performance.—Hill & Sylvani repeated their former hit.—Frosini, master of the accordion, made a most pronounced impression with a choice selection of popular and classical numbers.—Riccoboni's horses deserve to be ranked among the very best of indoor animals acts.

Ninth and Arch Museum.

Reviewed by Barry Gray.

The bill for the week of the 16th is a well balanced one, although offered nothing sensational. The attendance on Monday showed a marked improvement over the same day of the previous week. In the Curio Hall, LaMott Lewis holds the feature position in a handcuff act, similar to that offered by Houdini and others, with the odds probably in favor of this man by reason of his dexterity. In the fifteen minutes allotted him, he performed some clever work and completely mystified his audience. It is an act that will make good on any stage.—Others in this department were Tom Voce, a ventriloquist, much above the average. Burkhardt, one of the best magicians now exhibiting; Maxev, giving an interesting needle-eating act; Roberts, whose sword-swallowing was an interesting focusing number, for those who relish that sort of thing; Sam Cohen, human balloon, another thriller, and Bal Broma, fire king. In the theater an excellent bill headed by Tom and Gerie Grimes, whose act went big, pleased the big audiences. Shayne & King were well liked. Phil Victor offered a good straight musical act. Edw. Rosser, baritone, was appreciated. Epps & Lorette, a colored team, opened quietly but finished big. Lubin films closed the bill.

Musical Comedy Offerings.

Simple Simon Simple returns to the Park for this week and next and thus far seems to have lost none of its drawing power. Many of the former favorites remain in the cast, including Franklin Farnum, Margaret Baxer and others. Shorty Edwards is playing Mose to good effect. Some excellent changes are noticeable in scenic equipment and musical numbers.

At the Grand, in New York Town began what promises to be a profitable week's engagement. It drew well when seen here last season, and will likely repeat that success. Costumes and scenery are of the best. The company includes Jennie and Clara Austin, Ben Wilson, James Lichter, Walter Paschal and Corinne La Monde. Next, The Wixard of Oz.

At the Garrick, Hattie Williams returns with her last season's success, The Little Cherub, and opened well. Among the changes to be noted are the addition of a number of musical numbers, including a pot-pourri of popular melodies sung by Miss Williams; a burlesque upon The Merry Widow by James Blakeslee and Miss Williams; imitations by Winona Winter and a love song, "Under the Linden Tree." Next, Grace George in Divorcements.

At the Adelphi, Eddie Foy continues with The Orchid. It is said that the company is soon to disband and that Mr. Foy will probably take a flyer in vaudeville. Beginning Christmas night, Julia Marlowe in Gloria.

Dramatic Bookings.

At the Girard, Langdon McCormick's The Convict and the Girl drew excellent business at the first performances. Next, The Walls of Jericho.

At the People's, The Cowboy and the Squaw opened well. Next, Mayor of Laughland.

At Blaney's, Katherine Purnell offered Sapho to good opening business.

At the National, The Shoo Fly Regiment is drawing well. Next, Card King of the Coast.

At the Walnut, Mrs. Wiggs remains. Next week, Chauncey Olcott.

Resident Companies.

Reviewed by F. B. Makee.

The return of William Ingersoll to the cast of the Orpheum company at the Chestnut, after a three weeks' rest, was made the occasion of an appreciative celebration by the large patronage. His performance of Jones, in What Happened to Jones, is undoubtedly the most effective, deliciously enjoyable characterization that Mr. Ingersoll has yet done since joining the company and as an evidence of his versatility, will long be remembered by those who wit-

nessed it. He was ably abetted in the fun-making by the excellent humor of Lillian Lawrence as Cissy. The other members were congenially cast. Next week, Trilby.

A revival of The Bells by the Middleton-Barber company at Forepaugh's is another evidence of the desire of the management

work of the members of the cast. The olio included Welsh & Maitland, grotesque comedy; Hennings, Lewis & Hennings, The Automobile Agents; J. R. Waters, Jewish parodist; Morgan & Chester, and the Wangdoodle Four, comedy singers. Next, Cracker Jacks.

Bijou—Two jolly burlesques and an olio pleased a good sized audience at the opening performances of The New Century Girls. The curtain rises on The Hotel Thesbian and closes on A Thief in the Night. Both are good lively skits, well staged and costumed. An olio of average quality consisted of Louis Pritzkow, yodler; Barrett & Bell, Only a Volunteer; Levin & Hurd, comedy slack wire, and Bohannon and Co-rely, illustrated songs. Next, Jolly Grass Widows.



R. G. BACHMAN.

Sykes Photo, Chicago.

In Chicago moving picture circles, R. G. Bachman, president of the Twentieth Century Optiscope Company, is a conspicuous figure. He has a large clientele with whom he is most popular.

to give the patrons what they want. The Irving version of the play is used and while the performance rests in the hands of but half dozen players, it is none the less effective. Mr. Barbier was particularly fine as Matthias, especially so in the dream scene, which merited him great applause. Mr. Middleton's Walter was a capital piece of character work, while the Hans of Jack Carroll is perhaps the best work he has done this season, readily demonstrating a rare talent in the portrayal of old men. Grace Campbell made a sweetly effective Annette; Harry Coleman a dashing, romantic Christian. Next, The Power Behind the Throne.

The Smugglers is revived by the Standard stock company this week and its thrills have pleased the patrons very much. Throughout the five acts there is a happy commingling of wit and pathos, the fun being mostly in the hands of C. J. Harris, who offers a most laughable German in Gelsmeyer, and Harry Jenkins, whose O'Rourke won plenty of laughter. The more serious work was in the hands of Miss Choate whose trials the audience followed with keen sympathy. The heavy of A. C. Henderson was clear cut, incisive and far more finished than is generally expected in stock productions. He conveys his earnestness and sincerity to his audience with no difficulty. Eleanor Caines delighted her audience with a part in which she seemed much at home. Next, A Desperate Chance.

At the Empire business continues most satisfactory.

At the German the same condition prevails.

At Dumont's the patronage rarely varies.

Burlesque Bills.

Reviewed by F. B. Walter.

Gayety.—That a good reputation is a valuable asset was shown by the large audience which greeted Bob Manchester's Vanity Fair company Monday night. The show is fully up to its own high standard of past seasons. In both On and Off the Stage and A Southern Belle, there is plenty of laughter and numerous singing numbers of pleasing quality. Add to this a good-looking chorus, attractive stage equipment and costuming and you have a part of the explanation of the show's success. The rest of the explanation is to be found in the excellent

Casino—Fred Irwin's Big show is really of two dollar quality, one of the biggest and best of the season's offerings, having few, if any equals on the burlesque stage. In comedy, costuming, equipment, but particularly in singing, it is really a magnificent production and is being amply rewarded by large patronage. Next, The Boston Belles.

Signs for the Superstitious.

A well known first nighter stopped a SHOW WORLD correspondent in Philadelphia, recently, to observe: "Did I ever tell you that I am a great believer in signs? It's a fact. I'm superstitious. I shudder at the sight of 13 and 23, and that's one reason why I am not surprised at the withdrawal of Klaw & Erlanger from the vaudeville field in this city. Perhaps, according to the final agreement, those managers came out with a handsome profit. I hope so. But if signs count for anything, their vaudeville expedition was hoodooed from the first. The very title, 'K. and E. Advanced Vaudeville,' contains twenty-three letters. 'K. and E. Vaudeville' contain thirteen. The firm title, 'Klaw & Erlanger,' also contain thirteen, and the great success of the firm in other fields is a mere violation of the rule to prove it. Advanced vaudeville began its career in this city at the Chestnut Street Opera house, April 22, last, and thus stood one ahead of the twenty-three. But a glance at the April calendar shows that the dates of the first four Mondays of that month total a double 23 (46). Advanced Vaudeville opened at the People's Aug. 19, dodging the fatal combination by four days—but 19 and 4 make 23. It lasted one more than 13 weeks, as if in defiance of the hoodoo. It closed there Nov. 23, being succeeded the following week by a combination show with the ominous title of 'It's Never Too Late to Mend.' Advanced Vaudeville was transferred from the Opera house to the New Forrest (13), upon Sept. 2; its first two dates at that house being 2 and 3. On Oct. 23, the first big display advertisements of the vaudeville festivals began to appear in the daily papers. And here, to cap the climax, Advanced Vaudeville begins its last week at the Forrest, Dec. 23, and The Follies of 1907 succeeds it there as the first road show of the season.

Julia Marlowe will not begin her public performances of Gloria at the Adelphi until

Christmas night. Rehearsals will be held from this date until then.—Mr. Sothorn's repertoire consists of *The Fool Hath Said There is No God, Lord Dundreary, If I Were King, and Hamlet*.—Big alterations are under way at the old Lyceum theater. The house is being practically rebuilt. When completed it will have an entrance from Eighth street as well as Vine; it will be called the New Palace; will play family vaudeville at 10-15-25, and will be under the management of Lillian Tyson.—Five thousand toys will be presented to the juvenile patrons of the museum on Christmas day.—Ed. J. LeSaint is about to leave the Standard stock and will probably play his last performance at that house next Saturday night. It is said that his wife (Eleanor Caines) will remain in the company.—Robert Edeson will be the Christmas attraction at the Chestnut Street Opera house, offering *Classmates*.—The Cushman Club gave a benefit for professional women at the Broad Street theater, Thursday afternoon, which was a success.—The W. W. Sparks scenic studio is said to be one of the busiest in America. It is now running night and day and is said to be refusing orders. Mr. Sparks has been identified with the foremost studios of New York, Chicago and Philadelphia, but his success here has astonished him.—The magnificent Christmas number of THE SHOW WORLD has been one of the chief topics here this week. It was a great big happy surprise even for its most sanguine friends and well wishers. Literally, artistically and mechanically it is declared to be a masterpiece and without doubt has firmly established this paper as the foremost journal of its kind in the field.—Amateur nights are to be a new feature at the Standard.—Harmon McGregor and Frederick Sumner have left the cast of the Orpheum company.—The Card King of the Coast is to be the Christmas offering at the National.—Lubin is running attractive vaudeville bills in conjunction with his moving pictures at all his theaters in this city.—Van Horn and Son are about to open a large branch store in Walnut street near Twelfth.

NEW VAUDEVILLE AGENCY OPENS.

The John J. Iris Co. will do a General Book- ing Business Here.

The opening of the theatrical offices of the John J. Iris Co. at 125 South Clark street occurred the week of Dec. 4. Iris should do well in this city. For the past five years he has conducted one of the best known agencies in America in New York City. He really was responsible for the "legitimate"

Sullivan, Burr Malntosh after his return from Santiago with the American Army in Cuba, Chas. Frohman's production of "Dang- erfeld 95, and others too numerous to men- tion.

Realizing the opportunities this city pre- sented he came to the conclusion that this town was ripe for a good live hustler. And here he will find his chance.

He particularly wants it understood that all managers can do business with him on one basis, and that is, five per cent commis- sion. There is no booking fees, no extra, no anything else, just plain five per cent.

SOUTH WELCOMES GOOD PLAYS.

People Eager to Spend Their Money for Worthy Amusements.

BY CHANDOS BRENON.

Many and long drawn are the sighs coming up from the southwest breathing of bad business. To many managers the southwest spells disaster. And in all cases do the managers of the repertoire companies attribute it to the money stringency or to the bad times in this section of the country. As a matter of fact, the southwest is as prosperous as ever and and the blame lies entirely with the com- panies. It is the companies that are not in such good shape. The day when a poor company could rush into a town that had been billed for a circus, give a poor show and then jump out, leaving a badly-fooled public, is over.

The public has become very wise late- ly. It sizes up the paper used by a com- pany, they look over the advertising mat- ter and they can tell the good from the bad. Their standard has improved, they are looking for good shows now and will not stand for some of the rubbish that is and has been so often foisted upon them. Some of the leading printing houses in the country say that they have not had such a poor business for years, that company upon company is coming in, having fallen by the wayside. It is truly a survival of the fittest. The old estab- lished show that has for years been giv- ing the public a good run for the money are the ones that are today reaping the harvest of their good work.

I have not heard the name mentioned of one good old time reputable company that has reported a bad season. The wails have been coming from the small



FILMS FOR RENT

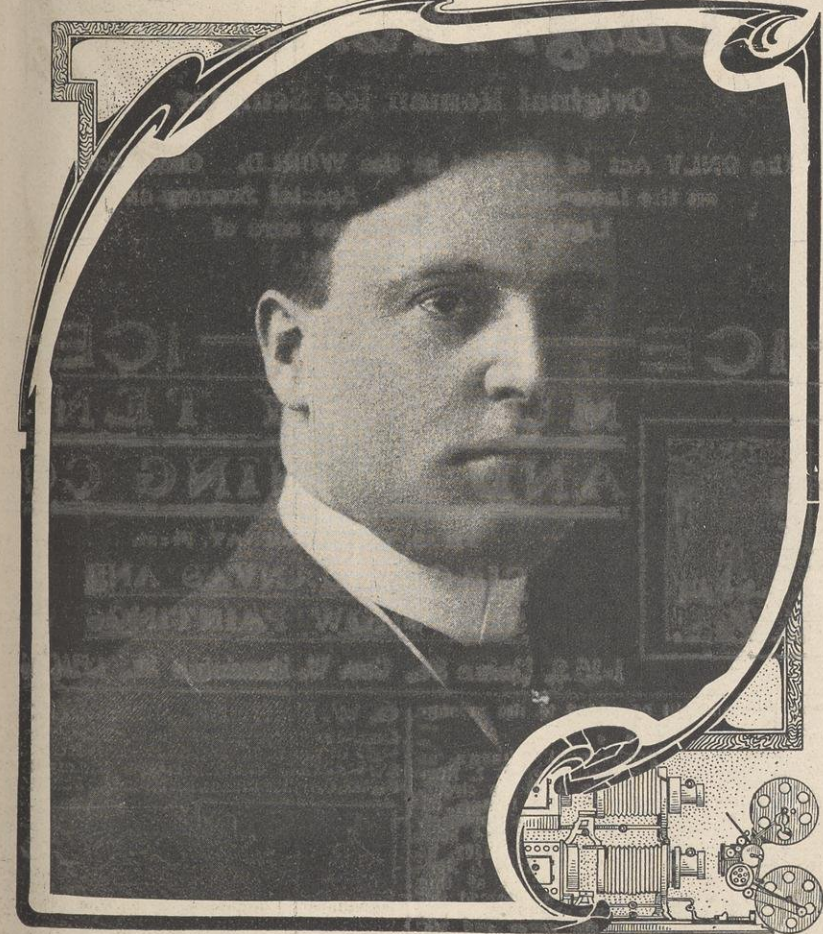
Write for our advance lists. Thousands of different subjects. Prices to compete with anybody.

Quick Service Nuf Sed

WM. H. SWANSON & CO., INC.

Main Office: 77-79 S. Clark St. CHICAGO, ILL.

ST. LOUIS, MO. NEW ORLEANS, LA.



GEORGE K. SPOOR. Sykes Photo, Chicago.

A leading figure in the moving picture world of Chicago is George K. Spoor, the Kinodrome manufacturer. Although a young man, Mr. Spoor is a pioneer in his field and he is generally recognized as an authority on all matters pertaining to the motion view industry. He is president of the National Film Renting Co., head of George K. Spoor & Co., and associate owner of the Essanay Co., all of Chicago.

headliner's debut in vaudeville. To mention the "stars" he has booked for their original opening, would be to mention most of the big headliners who ever were in vaudeville. Among a few of them may be mentioned August Van Biene, Rose Coghlan, Minnie Seligman, Edwin Milton Royle & Selina Fetter, Camille D'Arville, Sadie Martinot, Mad- am Adelaide Herrman, Digby Bell, May Yohe, Louise Thorndyke Boucicault, Harry Woodruff, Minnie Dupree, Jas. J. Corbett, Geo. W. Lederer's production of Sally in Our Alley, which was really the very first of the condensed versions of any of the lat- ter day "big girl acts," Chas. Frohman's \$5,000 production of the well known curtain raiser Chums, the very first and only original and English Pony Ballet, Sam Bernard, Gil- more & Leonard after their successful star- ring tour in Hogan's Alley, Augustus Thom- as's production of Holly Tree Inn, John L.

fry, the companies backed by a few dol- lars, rushed out, to the deterioration of the good ones, who expect to fool the public into giving them enough of the almighty dollar to carry them along through the season. House managers have begun to realize this and will not book anything but the reliable ones. They are offering first money or 80-20 and even better as an inducement to get the good ones in.

Nine out of every ten persons is a the- ater-goer in this part of the world, be- cause they have nothing to do after their day's work. They are hungry for shows and any manager whose show is a good one and plays two nights in a town will tell you how he fills his house the second night. Let all the managers who are

kicking raise the standard of their shows, give the public something for their money, and this continual cry of bad times will soon cease.

NEW THEATER AT ROSELAND.

I. E. Berkson and Others Build a Pretty Amusement Place in Suburb.

Chicago suburban amusements have been reinforced by the erection of the Roseland vaudeville theater, 113th street and Michigan avenue, at a cost of \$30,000. The theater is 35 feet wide and 140 feet deep, with a seating capacity of 500. The large foyer is finished in white and gold and the decorations in the auditorium are French gray and rose.

The proprietors and executive officers are I. E. Berkson, president; L. A. Boen- ing, vice-president, and Gus Berkson, treasurer and resident manager. I. E. Berkson has been assistant manager of the Sherman House for a number of years and with L. A. Boening is interested in a string of moving picture theaters. Gus Berkson has a wide acquaintance in the vicinity of the theater.

The three men named enjoy a well es- tablished reputation for ability and in- tegrity, and the combination would indi- cate a large degree of success for the new venture. The booking for the house is to be looked after by Sam Duvrees, Chicago representative of Sullivan & Con- sidine. The structure is thoroughly mod- ern in every respect. The plans were prepared and the building constructed under the supervision of David Robertson, architect. The interior consists of one floor with a ceiling twenty feet high. The

stage and scenery has been installed by Eugene Cox, and the acoustic properties are perfect. The theater opened Dec. 16. Prices of admission 10, 20 and 30 cents. Loge seats 50 cents.

PAPINTA IS GREATLY MOURNED.

Famous Dancer's Sudden Death Causes Much Sorrow in Profession.

The entire profession of entertainment, and the people of two continents, at least, will mourn the loss of Papinta, the ori- ginator of the Fire Dance, who passed away at Dusseldorf, Germany, Nov. 21. The remains were taken to Concord, Cal., where she was the owner of a large ranch, for interment.

Her brother, George W. Hipple, was with her at the time of her death, and took charge of the remains. While en route to California he called at the exe- cutive offices of THE SHOW WORLD, and informed this publication that Papin- ta opened August 10 in the Winter Gar- den, Berlin, and played Stetten and Leip- sig, in Germany. She then went to the Circus Carre, at Amsterdam, and from thence to Dusseldorf, where she played six nights. She went on the stage at 9:29 and finished at 9:39, and when her broth- er escorted her to her dressing room she chatted with him about the music and ex- pressed her pleasure at the ovation she had received. He had left her but a few moments when her maid called him back, saying Papinta had been taken suddenly ill. He entered her dressing room and found her lying on the floor, and at 9:45 she had breathed her last.

Are you looking for cheap films at exorbitant prices, or

Good Films and Service at Reasonable Prices

We have the latter, which consists of the very LATEST AND BEST FILMS. WRITE FOR THEM. Start on the right road for the new year.

A Good Combination: Brand New Films—Long Practical Experience

SAM'L SCHILLER, President

Schiller Film Exchange

Sixth Floor Schiller Bldg. CHICAGO, ILL.



CHAS. H. KEHL, President, Residence Phone, Austin 2644
 WALTER F. DRIVER, Vice-President
 F. WM. BISCHOFF, Secy.-Treas.

In Order to Reach Us Without Injurious or Vexatious Delays, be sure Your Letter Reads Like This:

THE MURRAY COMPANY

Telephone, Main 3494

59-61 West Washington St. CHICAGO, ILLINOIS

CIRCUS AND SHOW TENTS

NOW BUILDING THE HAGENBECK-WALLACE MAMMOTH OUTFIT COMPLETE FOR 1908

This is the one and only address of the old established Circus and Show Tent House so long and favorably known for the quality and distinction of its product and the reliability of its service. Quality, Distinction and Reliability, due to years of experience, a thorough knowledge of the business, and the disposition to serve you better than ever before

GOOD SERVICE. PROMPT DELIVERIES GUARANTEED.

WITH THE

WHITE TOPS

NEWS OF THE TENT SHOWS

WANTED — For Summer and Winter Season for the GREAT

Norris & Rowe Shows

Side Show Attractions, Freaks, Curiosities and Novelties. No Act too Good—No Salary too High

HIGH CLASS ATTRACTIONS WANTED

Opens at Coliseum Building, SAN FRANCISCO, CAL., Jan. 11, '08

COLORED MINSTREL PERFORMERS WANTED

Write to J. E. ADAMS, 105 North 13th St., ST. LOUIS, MO. All others write

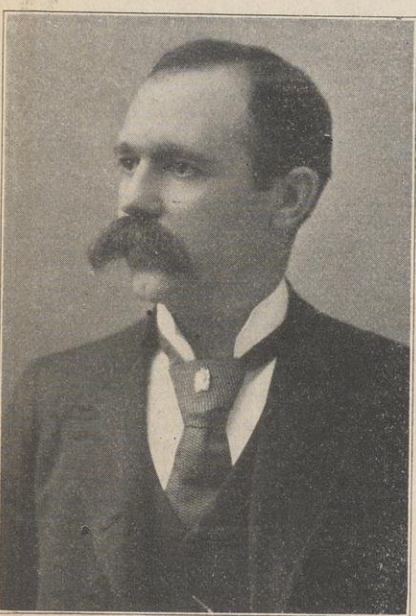
W. A. SHANNON, NEWBURG, N. Y.

Until January 1st. After that date to Coliseum, San Francisco

THE death of August G. Ringling, on Dec. 18, will be mourned by a host of friends. The deceased was 52 years old, and although not a member of the co-partnership of the five Ringling brothers, he was intimately associated with them in the show business. For a number of years he acted as manager of the No. 1 advance advertising car for the Ringling Brothers World's Greatest Shows, and upon the purchase of the Forepaugh and Sells Brothers

In-Door Circus Mr. Royal is to be identified with the Sells-Floto Shows as equestrian director, which bespeaks for the ardent entertainment of that organization a character both high-class and distinctively individual.

ROSE ROYAL'S NEW ACT.
 Equestrian Performance with Trained Horse Chesterfield Wins in Vaudeville.



THE LATE AUGUST C. RINGLING

TERRE HAUTE, Ind., Dec. 16.—The following new act was placed on the stage at the Varieties theater last week for the first time in vaudeville: Rose Royal and Statue Horse, "Chesterfield," Menage Act, fourteen minutes; full stage, Varieties theater. The stage is prettily draped in green silk velour and a black cabinet placed well up stage throws the posings into sharp relief. The work is all done on a dais and famous bits of sculpture are reproduced. The horse is pure white unrelieved by a single touch of color. Miss Royal accentuates the startling whiteness of the group by her make-up of bismuth. Twenty-four poses are shown, the animal being at all times in perfect control. None of the familiar high school tricks are given, the act having a novel routine, including a few bits of curious contortion by the horse.

J. C. O'Brien, manager of sideshows and adjuster for Campbell Brothers, visited the executive offices of THE SHOW WORLD last week, upon his return from West Baden where he was recuperating after a hard season's work. Mr. O'Brien will remain in Chicago for the present making preparations for next season's tour. He states that the side shows will be re-arranged, and many new features added.

Fred J. Warrell, adjuster of the Gollmar Brothers Shows, was a caller at the general offices of this publication. Mr. Warrell says that the show will go out larger than ever next season. Plans for 1908 will be announced shortly in the columns of THE SHOW WORLD. Mr. Warrell will winter at South Bend, Ind., where he has a beautiful home.

Some months ago Norris & Rowe entered into an arrangement with Varney & Green, the advertising firm and theater owners of the Pacific coast, for the erection of a big hippodrome in San Francisco. This building is now completed and is 400x200 feet in size, by seventy feet in height. It is the finest and largest edifice devoted exclusively to amusements west of Chicago. The opening date is set for Saturday, Jan. 11, and it is the intention of Norris & Rowe to present the biggest and best acts to be found in the world. In conjunction with a three ring circus, they will present ballets, water carnivals, a congress of nations, and other big spectacular productions. This undertaking is the most pretentious ever attempted by these progressive showmen, and the success of the venture will be watched with interest by showmen everywhere. The programs will be changed from time to time as occasions and business demand, and many novel features will be in readiness for production at all times. This venture will in no way interfere with the regular circus season of Norris & Rowe which will be inaugurated in March, as usual. Scores of blacksmiths, woodworkers, painters and other machinics are busily engaged at the splendid winter quarters of the show at Santa Cruz, and the circus will go out larger and better than ever before.

shows by the Ringling Brothers, he became the general agent for that organization. Mr. Ringling had been indisposed for several months at his home at Baraboo, Wis. He was en route to Southern California, when he was overcome at New Orleans, and was removed to a local sanitarium, where he died. The remains were brought to Baraboo for interment, the funeral being held on Saturday, December 21. Mr. Ringling was a man of sterling integrity, broad-minded, generous and just. He leaves a widow and three daughters.

Rhoda Royal in Chicago.
 Rhoda Royal, familiarly known to the profession of entertainment as the prince of horse trainers, was a caller at the office of THE SHOW WORLD last week while in Chicago to confer with his general manager, Charles B. Fredericks, in reference to matters pertaining to the Royal In-Door Circus, now appearing with signal success in a number of the larger cities, under the auspices of fraternal organizations. As previously announced in these columns, at the conclusion of the winter tour of the Royal

—ICE—ICE—ICE—

Luigi Marabini

Original Roman Ice Sculptor

The ONLY Act of its kind in the WORLD. Great Success on the Inter-State Circuit. Special Scenery and Light Effects. Address care of The Show World.

—ICE—ICE—ICE—

MURRAY TENT AND AWNING CO.

THOS. W. B. MURRAY, Pres.

CIRCUS CANVAS AND SIDE-SHOW PAINTINGS

1-15 S. Union St., Cor. W. Randolph St., CHICAGO



Many animals will be added to the menagerie.

Andrew Cozad, professionally known as Andrew Norris, and a brother of C. L. Norris, of the Greater Norris & Rowe circus, took his life while temporarily insane, on Friday, Dec. 6, at the home of his brother, in Santa Cruz, Calif. Mr. Cozad had been in poor health for some years. In 1902, he with William Sells started the Sells & Norris circus. After the termination of this partnership, with his brother he started the Norris Bros.' dog and pony show which was very successful. About six years ago Mr. H. S. Rowe purchased his interest in the business, and Mr. Cozad retired from active work. The funeral was conducted by the Elks and the Eagles, he being a life member of the latter lodge. Mr. Cozad had thousands of friends throughout the country, who will be grieved to learn of his sad demise.

C. W. PARKER, Abilene, Kan.
 Largest exclusive manufacturer of Amusement Levees in the U. S. MERRY-GO-ROUNDS SHOOTING GALLERIES, Military Band Organs, Cylinder Pianos, Nickle-in-Slot Pianos, etc.

Patd. Oct. 11, 1895

The Zanettos, juggling comedians, are finding favor with their act on the Keith and Proctor circuit.

EDW. P. NEUMANN, JR., Pres. JOHN C. McCAFFERY, Treas. EDW. R. LITZINGER, Sec'y

United States Tent and Awning Company

Randolph and Union Streets CHICAGO, ILL.

Long Distance Telephone } Monroe 1628 } We can be reached }
 } Yards 7712 } day or night
 } 4773 }

Circus and Carnival Tents—Side Show Paintings

New Second-Hand Price List Mailed Upon Request. We Paraffine Tents

Now Under Construction—Cole Bros. Shows Entire New Equipment. Largest Ever Placed

STANTON TUCKER and WM. T. LEE Celebrated Painters of Side Show Banner Fronts, have entire charge of this department

BLACK TENTS A SPECIALTY

NATIONAL ALLIANCE BILL POSTERS AND BILLERS OF AMERICA

WITH Christmas upon them, maybe many miles from home, the notes this week from their respective locals will probably prove more interesting than usual to the members of the National Alliance. To all the traveling members, as well as to those fortunate enough to be with the members of their family during the Yuletide season, THE SHOW WORLD wishes a right merry Christmas and more than happy New Year.

Notes From No. 2, New York.

The delegates who were in Chicago arrived home after a long and tiresome journey and all the members of the local were highly elated over the election of Bro. W. J. Murray as financial secretary of the National Alliance again, and the delegates received congratulations on every hand for their efforts in re-electing Bro. Murray.

National Treasurer Jones came through to New York and stopped over a few days with the boys of No. 2 before leaving for Philadelphia.

The delegates who were in Chicago again wish to thank Local No. 1 and its members for their kindness and hospitality during their stay in that city.

Bro. George Collier, Local 17, Boston, is in our city. He has charge of the Sportsman Show and has placed quite a few of the boys of Local 2 to work on it.

Bro. Wm. Simmons, a charter member of Local No. 2, died after a long illness recently. His funeral was largely attended by the members of the local.

Bro. Chas. Mangel, "the big noise," is still at his old stand on Forty-first street, Broadway. He is meeting all comers night after night. They cannot come too fast for Charlie. 'Nough said.—WM. McCARTHY, Secretary.

Notes from Local 17, Boston.

Congratulations to Chas. Aitkens, of Brooklyn, N. Y., National president-elect. He has all the qualifications to make good and we hope he will.

Vice-president Joseph Vokes, who has been ill for several days at his home in Roxbury, is convalescent.

A typical Yankee supper was enjoyed by several of the members at the home of Bro. Al. Scott, advertising agent of the Tremont theater. The supper included all the popular dishes of a New England meal. The menu included Rhode Island turkey, baked beans, red apples, pumpkin pie, popcorn, hickory nuts, cider served from the barrel and old New England doughnuts.

Dennis D. Driscoll, the labor leader who was shot in Governor Gull's office by the maniac, John Steele, is steadily improving. An oyster chowder party will be given at

the home of Bro. Wm. Watson Jan. 1 in honor of his birthday anniversary.

Fred Beckman and Bro. Fred ("Bones") Stevens, of the Brooklyn local, are in town booming their attraction, Dockstader's Minstrels.

Notes from No. 14, Kansas City.

Sunday, Dec. 15, was regular meeting day and the attendance was heavy, as it was a very important meeting. The following officers were elected to serve the 1908 term: President, J. T. Hyre; vice-president, W. B. Fishback; recording and financial secretary, R. B. Springer; business agent, Fred Winters; treasurer, Ed. L. Hyre; sergeant-at-arms, Harry Bonnell; guide, Joe Cors; two members to serve on executive board, C. A. Parks and Harry Mosler.

Our first annual ball will be given in January or early in February. A committee has full charge that should make it a successful affair.

I would be pleased to hear from road members at all times. If Bro. Funk, of No. 6, will correspond with me, I have something of importance to communicate to him.—R. B. SPRINGER, Secretary.

Notes from Local No. 33, Brooklyn.

At our regular meeting today we had the election of officers and the coming year, and the following members were elected: President, C. W. Aitkin; vice-president, Wm. McCarthy; treasurer, J. C. McCormack; financial secretary, Leo A. Burns; recording and corresponding secretary, B. D. Simmons; business agent, Leo Solomon; assistant business agent, Max Peters; sergeant-at-arms, Alfred Augustus Pfeifer; assistant, Sol. Cantor. Board of trustees includes J. Fitzgerald, M. J. Goodman and Hugh Larkins. Ex-member, L. Stroble. Delegates to the C. L. U. E. Schwalback, M. Peters and B. Roden. Grievance committee, E. Eubanks, J. F. McCormack and Leo Solomon.

This local will give another grand ball on Monday evening, March 9, at Arion hall in the eastern district as quite a few of our members work over there. The committee of arrangements for the coming International convention, to be held at Brooklyn, December, 1908, are as follows: J. C. McCormack, L. Stroble, L. Solomon, Wm. McCarthy, B. D. Simmons, J. F. McCormack, H. Larkins, C. W. Aiken, J. Ryan and Leo A. Burnes.

F. C. Turner and B. D. Simmons are billing Brooklyn for the Sportsman's Show at the Grand Central Palace, New York, beginning Dec. 23.

The members of this local were very much pleased in having Bro. C. W. Aitken made the president of the International Alliance and in having the convention take place here.—B. D. SIMMONS, Secretary.

BEWARE!

Of the junk film exchanges recently started in this and other cities, who offer you first run films at prices that are ridiculous.

Moving picture theatre proprietors by this time have become intelligent enough on film rental to know it cannot be done.

The "Destroyers" of the moving picture industry know they cannot give you the service they tell you, and prove it by the list they send you, as the newest film on which is six months old.

They do not buy new films, but gather all the cast off junk of other exchanges, and offer them for \$10.00 per week six changes. All they expect and get is one week's film rental from you in advance, as they know they can only fool you for the money you advanced them.

Remember: Everything finds its worth, and so it does in the film business. Don't be hoodwinked by these "Fakirs" any longer, but get your service from some reliable house (as there are plenty of them), whom you know will not deceive you.

The old saying, that the best is the cheapest, is proven more in this business than in any other known of.

Remember: If you look for something you will be "stung".

PITTSBURG Calcium Light & Film Co.

Pittsburg, Pa. Des Moines, Ia.

RUNEY POSTER PRINT

FREE New Line of SKATING RINK POSTERS TO MANAGERS OF SKATING

RINKS

FREE A NEW LINE OF MOVING PICTURE POSTERS TO SHOW MANAGERS OF

MOVING PICTURES

FREE 250 Page Copyrighted Poster Book, 1-M Illustrations, 20-M Quotations; postage 16c

BETTER THAN COPPER. ZINC HALF TONES ETCHED DEEP.

8 x 10 and under 10c, per sq. in. 10 x 12 to 18 x 22 7/2 c. per sq. in.

1-4 SHEETS ENGRAVED, INCLUDING 4 HALF TONES,
2 colors, 1000 \$19.25. 2500 \$29.50.

1-2 SHEETS ENGRAVED, INCLUDING 8x10 HALF TONE
2 colors, 1000 \$26.75. 2500 \$41.75.

1000 including 12 x 16 BUST PORTRAIT, HALF TONE, \$39.15.

TYPE	1 col. 100	\$4 00	500	\$6 00	1000	\$8 00	2000	\$14 00
1-2 SHEETS	2 col. 100	5 50	500	8 00	1000	10 00	2000	18 00

ONE SHEETS.	1 col. 100	4 00	500	8 00	1000	12 00	3000	30 00
	2 col. 100	6 00	500	10 00	1000	15 00	3000	37 50

3 SHEETS	1 col. 100	8 00	200	14 00	300	20 00	500	30 00
8 SHEETS	1 col. 100	\$20.00	2 col. \$25 00.	Eng, 1 col. \$40 00	2 col. \$64 00			

THE CLARENCE E. RUNEY POSTER PRINTING CO. CINCINNATI, OHIO.

THE SHOW WORLD

PUBLISHED EVERY WEEK BY
The Show World Publishing Co.

WARREN A. PATRICK,
General Director

CHARLES ULRICH, Editor AUGUST FROEBEL, Business Mgr.

61-65 Grand Opera House Building
87 South Clark Street
CHICAGO, U. S. A.

LONG DISTANCE TELEPHONE CENTRAL 1577
CABLE ADDRESS (REGISTERED) "SHOWORLD"

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

SUBSCRIPTION:

Payable in Advance.
Year\$4.00
Six Months..... 2.00
Three Months..... 1.00
Foreign subscriptions \$1.00 extra per year.
Trade supplied by the WESTERN NEWS COMPANY, General Offices, Chicago.

ADVERTISING RATES:

Fifteen cents per line agate measure. Whole page, \$106; half page \$52.50; quarter page, \$26.25.
Rates for professional cards submitted on application.

THE SHOW WORLD is issued Tuesday of each week and dated Saturday.

All remittances to THE SHOW WORLD should be made by Postoffice or Express money order or registered letter addressed or made payable to THE SHOW WORLD PUBLISHING COMPANY.

The Editor will not be responsible for the return of unsolicited manuscripts, but if stamps are inclosed they will be returned to correspondents if found unavailable.

All communications to the Editorial or Business departments should be addressed to THE SHOW WORLD PUBLISHING CO.



SATURDAY, DECEMBER 28, 1907.

What This Publication Stands For.

THE SHOW WORLD stands for progress in all things bearing upon the profession of polite amusements. It stands for the uplift of every branch of the business of entertainment. It consistently voices the rights of the performers of every degree as well as those of the managers themselves. It stands for the support of no class in amusement affairs, nor does it represent any interest which may be even remotely allied to a system that fattens one at the expense of the other. It stands for fair play in all things, equal distribution of privileges and favors when that course is just or possible, the privilege of the artists to assert themselves when in the right without arbitrary deprivation of employment, the right of the managers to considerate treatment at all times from those in their employ and from whom they are entitled to expect loyal service, and the right to all alike to enjoy the benign results that attend unanimity of thought and harmony of action by inter-dependent interests.

Its policy is to foster amicable relations between these vital interests in the amusement field; to accentuate the manifold benefits accruing from the policy of absolute fraternity, and to refrain from advocating measures which might have a tendency to array one side against the other. THE SHOW WORLD is the mouthpiece of no class or individual in the amusement world, but it believes in D'Artagnan's immortal maxim, "One for all, all for one." The judgment of merit must be voiced by the public at large, and by its verdict the artist and manager must abide. All are coworkers to the same end and they should share equal benefits. These emoluments cannot be enlarged by antagonism of interests, nor can the profession of entertainment be advanced to its highest stage of fruition by disloyal adherence to principles that are fundamentally opposed to progress or success.

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 amusement happenings in their locality. Excellent opportunity. Liberal commissions. For particulars address Correspondence Editor, THE SHOW WORLD, Chicago.



PAT-CHATS

PERTINENT PARAGRAPHS
PERSONAL AND PROFESSIONAL
BY

WARREN A. PATRICK.

THE resplendent Christmas number of THE SHOW WORLD issued last week, has passed into history, but I venture to say that it will be many a day before the general public and my professional friends cease discussing the legitimate cause of one of the greatest Yuletide literary furores ever created by any amusement journal in this country.

The Christmas issue of this journal was THE ACME OF PERFECTION according to the popular verdict and my promise that it would MARK AN EPOCH IN MODERN JOURNALISM has been religiously kept. It did more than that—IT CREATED A STANDARD WHICH NONE OF THE SHOW WORLD'S CONTEMPORARIES EVER CAN HOPE TO SURPASS, IF INDEED, EQUAL.

With its wealth of excellent offerings apropos to the Yuletide period, and all of its 140 pages bearing the evidences of the twentieth century IDEAS OF PROGRESS AND ENTERPRISE, the Christmas number of this journal proved a revelation to the average professional and as amazing as it was instructive. The people of the show world at last realized that they had an organ worthy of them and that my predictions that it would be superior to anything ever heretofore published were based upon something more substantial than hot air.

What is the inevitable result of the appearance of this mammoth Christmas number and what does it indicate? Simply that it has convinced members of the

SHOW WORLD LEADS ALL OTHERS FOLLOW

profession of entertainment and the general reading public THAT IT IS POSSIBLE TO ELEVATE AMUSEMENT JOURNALISM TO HIGHER PLANES OF EXCELLENCE AND POWER THAN IT HITHERTO HAS REACHED AND THAT THE SHOW WORLD BY KEEPING ITS PROMISES WITHOUT REGARD TO EXPENSE HAS DEMONSTRATED ITS LEADERSHIP OF ALL JOURNALS OF ITS CLASS AFTER AN EXISTENCE OF ONLY TWENTY-SIX WEEKS.

As on the occasion of the appearance of the premier number of THE SHOW WORLD on June 29, 1907, I desire to voice my heartfelt thanks to my friends for their hearty manifestations of approval of the Christmas issue of this journal.

That the issue would create a sensation I confidently expected, but I confess that I had not anticipated the commotion its appearance on the news stands last Tuesday would provoke. IT WAS THE SENSATION OF THE HOUR. The edition, tremendous as it was, proved to be wholly inadequate to satisfy the popular demand. WITHIN LESS THAN TEN HOURS AFTER THE CHRISTMAS ISSUE WAS DISPLAYED ON THE NEWS STANDS, THE EDITION WAS EXHAUSTED AND THOUSANDS IN CHICAGO AND ELSEWHERE CLAMORED FOR MORE COPIES IN VAIN.

Telegraphic advices received from my correspondents during the past week indicated a surprising demand for the Christmas issue in all of the larger cities. In New York the supply was exhausted within a few hours after the papers were placed on sale on Broadway and heavy premiums were offered in vain for additional copies. In Philadelphia, Pittsburg, Boston, St. Louis, Cincinnati, New Orleans, Minneapolis, Baltimore, Newark, Brooklyn and lesser towns, the complaints of inadequate supply were vehemently voiced. I had anticipated and prepared for a tremendous sale of the issue, but I did not dream that the conditions would be as surprising as my advices indicate. IT WAS A MARVELOUS POPULAR RECOGNITION OF SUPERIORITY AND EXCELLENCE WHICH OTHER AND MUCH OLDER AMUSEMENT JOURNALS HAVE FAILED TO SECURE, BUT WHICH IN THE CASE OF THE SHOW WORLD HAS BEEN WON AFTER AN EXISTENCE OF LITTLE MORE THAN SIX MONTHS.

The career of THE SHOW WORLD amply illustrates the value of superior service and the moral effect of KEEPING FAITH WITH THE PUBLIC. I flatter myself that I never yet have made a promise in these columns which I did not perform. Honesty, truth and fidelity are qualities which all alike admire and when they are found to be planks of the platform upon which a journal of the class of THE SHOW WORLD stands, POPULAR SUPPORT IS AN ABSOLUTE CERTAINTY. This support has not been withheld from this journal and it is because of this that THE SHOW WORLD has assumed THE LEADING PLACE AMONG HIGH CLASS AMUSEMENT JOURNALS OF THE WORLD

EFFECT OF KEEPING FAITH WITH PUBLIC

In voicing my acknowledgments to my friends and advertising clients for their cordial manifestations of admiration and good will, I were ungrateful did I not accord the meed of credit to the superior editorial and business staff which so ably seconded my efforts in the preparation of the mammoth Christmas issue. Every detail of the herculean task which confronted my staff at the outset of the Yuletide campaign was carefully attended to with the result which I have explained in the foregoing. If any branch of entertainment was neglected in the Christmas issue I yet have to hear of it and if called to my attention, I will cheerfully apologize for my delinquency.

I wish to express my sincere acknowledgments to the professionals who displayed their confidence in the efficiency of THE SHOW WORLD as an advertising medium by placing their display cards in its columns. Scores of these came unsolicited and I regret that some arrived while the last forms were on the press and thus were barred from appearing in the issue. That the returns will be adequate I am convinced.

To all my advertising clients of every degree and notably those affiliated with the tremendous moving picture industry who recognize in THE SHOW WORLD the organ which carefully fosters their enterprises in the belief that that course WILL MATERIALLY ASSIST IN THE UPLIFT OF THE MASSES TO WHOM CHEAP AND WHOLESOME ENTERTAINMENT IS A DESIDERATUM OF NO LITTLE IMPORTANCE, I extend my heartiest thanks for their unswerving support. The far-reaching power of this industry cannot be over-estimated and to the end that the proceedings of the recent convention of film men held in Chicago may secure the fullest publicity, I have designated this issue as the moving picture number and all affiliated with this branch of entertainment will find in these columns this week an ample supply of matter to rouse their interest.

To all who contributed to the slightest degree in making the Christmas issue of THE SHOW WORLD the work of art it proved to be I extend the assurances of my hearty appreciation. That they assisted in the accomplishment of a distinct achievement hitherto undreamed of in amusement journalism in this country, a glance at the testimonials of popular appreciation published on another page, will prove.

Within a few weeks copies of the Christmas number of THE SHOW WORLD will be as rare as the fabled egg of the Roc and they will be found only in the collections of those who appreciate the best and daintiest things in class literature and preserve them with religious care. While rejoicing with my friends in the proud accomplishments of the past, I venture the assurances of even greater things to come. Meanwhile, I extend to all readers of THE SHOW WORLD my earnest hope that they may enjoy a happy and prosperous New Year.

FRIEND OF MOVING PICTURE INDUSTRY

Within a few weeks copies of the Christmas number of THE SHOW WORLD will be as rare as the fabled egg of the Roc and they will be found only in the collections of those who appreciate the best and daintiest things in class literature and preserve them with religious care. While rejoicing with my friends in the proud accomplishments of the past, I venture the assurances of even greater things to come. Meanwhile, I extend to all readers of THE SHOW WORLD my earnest hope that they may enjoy a happy and prosperous New Year.

ADVANCED VAUDEVILLE NEARS END

OFFICIAL announcement of the close of Chicago's "advanced vaudeville" was promulgated last Thursday, although the Auditorium, the home of the Klaw & Erlanger interests, will continue to offer vaudeville programs until Jan. 20. It is said, however, that the arrangements under which the Klaw & Erlanger branch of "advanced vaudeville" is to withdraw from the field were completed in New York more than a month ago.

George W. Lederer issued the official announcement of withdrawal in a 1,000 word statement mailed to the Chicago press. As a reason for terminating the season Mr. Lederer advanced the following: "The paucity of big things, the scarcity of the mightier novelties in vaudeville, the sparseness of the startlingly tremendous, had a great deal to do with the move." The statement further set forth that the Auditorium will be used to house the San Carlo opera company, beginning Jan. 20, for a short season. The theater, after that time, will be given over to pantomimes, extravaganzas and productions of similar character.

Manager Glover's Views.

The only comment made by Kohl & Castle upon the retirement of the exponents of "advanced vaudeville" from the field was made by Lyman B. Glover, who said: "Ninety per cent of the acts on the Klaw & Erlanger bills, from the time they started until now, have been played at our houses in the past. Their venture has not caused any changes in our programs. We merely continued to give the best obtainable and that standard will be maintained. I understand that the Klaw & Erlanger people decided to withdraw six weeks ago, but were unable to do so at once on account of contracts. We have taken over some of their contracts."

The withdrawal of the Klaw & Erlanger firm means the close of the fight which has been the theatrical sensation of Chicago since last summer, inaugurated by them after weeks of feverishly worded advertisements in the daily press at the Auditorium Oct. 13. Before leaving the local field, however, George W. Lederer, manager for the Klaw & Erlanger interests, said that "Chicago's biggest handicap, highest hurdle and greatest drawback lay in the apathetic indolence of its own people and its own newspapers."

Mr. Lederer's Statement.

A part of the statement from Mr. Lederer follows: "When I first came to Chicago temporarily, then assuming a residence which has now become permanent, I told some truths about New York. "They dealt relatively with the advantages of Chicago over New York as a theatrical producing center. Now I am going to be just as truthful as to Chicago. "The comparison then was so largely in favor of Chicago as against the American metropolis that my friends on Broadway, and some of the newspapers, took umbrage at what they termed an odious parallel. "I maintained then, as I do now, that Chicago is the natural and geographical theatrical center of the American continent and that, in time, Chicago commercially, as well as theatrically, would become the central pivotal point on this hemisphere.

Much Money Spent Abroad.

"The man who makes his money in Chicago invests it here and spends his income on the Atlantic seaboard and in Europe. The matron, whom the social order of things ordains to be the widow of the departed one of millions, receives her income in foreign exchange to furnish her villa in the south of France and her London home in Mayfair. "The point I make is this: "Chicago is so great, so ponderous, so progressive and so all-powerful that she cannot be stayed in her upward and onward course, despite these hindrances. "The papers of Chicago, great in every sense save one, are of that same general ilk. They will pay telegraph and cable tolls and fanciful space rates for happenings on Broadway, on the Strand, on the Riviera and on the boulevards of Paris, and yet practically ignore the same things here at home.

"The public knows what it wants and generally manages to get it, as witness the case of our beautiful Auditorium here, which was thrown open to it Oct. 13 by Messrs. Klaw & Erlanger with an array of vaudeville talent such as has never been seen before on any one stage, and in my humble opinion will never be seen again. Messrs. Klaw & Erlanger have reluctantly concluded to withdraw vaudeville from the Auditorium on Saturday night, Jan. 18.

Grand Opera Season.

"On Monday, Jan. 20, Messrs. Klaw and Erlanger find pleasure in announcing, a short season of grand opera at popular prices will be inaugurated with the presentation of the San Carlo Opera company, headed by the famous song birds, Mme. Lillian Nordica, Alice Neilson and a tremendous company. This engagement will be followed by a series of massive productions, which will include the appearance of the famous Conreid New York Metropolitan Opera house company."

Chicago patrons of vaudeville will find after Jan. 18 the field still in the hands of Kohl & Castle with the Majestic, Haymarket and Chicago Opera house. The war which for a brief season gave them additional amusement then will pass into history. In addition to the remarks noted above, Manager Lyman B. Glover said, when asked what bearing he thought the withdrawal of Klaw & Erlanger would have on the local theatrical situation: "I do not believe," he said, "that the dropping out of the Auditorium will materially affect the theatrical field at all."

BIG MONEY IN THE ROLLER SKATING GAME



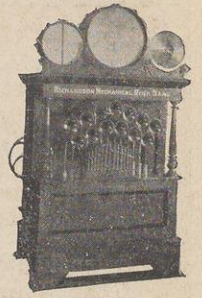
CONVERT your Opera House or Dance Hall into a Roller Rink and derive full benefit from the investment in your building. A roller rink can be successfully operated in any good size hall, and skating will not interfere with its use for other purposes.

Richardson Cushion Frame, Anti-Jar, Ball Bearing Roller Skates

should be your equipment; used exclusively in all of the largest and most successful rinks in America, and by all the leading skaters in the world.

MECHANICAL MILITARY BANDS. We carry the finest line of **Mechanical Instruments** on the market, constructed especially for Roller Skating. Save cost of instrument in 30 days and have music all the time. Every instrument fully guaranteed. Write for the most complete Roller Skate catalogue ever published. Tells how to open and operate Roller Rinks.

Richardson Ball Bearing Roller Skate Co. 501 WELLS STREET CHICAGO, ILLINOIS



THERE is an old axiom in the advertising world: If your business isn't worth advertising, then advertise it for sale! Advertising is essential in every phase of the amusement business. This was shown at a recent meeting of fair managers of this country and Canada where the exhibitions declared most successful were found to be the ones with the largest advertising appropriation. One of the best methods of publicity a ring manager can secure is a decorative poster. An attractive poster catches the eye, holds the attention while the printed matter advances your argument, and leaves an indelible impression upon the memory. The picture of a pretty girl and a graceful skater, neatly lithographed, will do much to put the advantages of your particular rink in the eyes of the skating public and increase your receipts. People first talk about a rink; then they patronize it. A decorative poster will prove, if given a trial, an excellent means of attracting the best patronage and setting the seal of success upon a skating rink.

may well be called the world's most marvelous skater. That was the verdict of every person in the large crowds yesterday afternoon and evening, the immense rink being packed on both occasions."

S. and P. N. Myhew are managing the rink at Pembroke, Ont., this season with success. Special features are offered from time to time and the attendance is correspondingly gratifying.

York, Neb., now has a skating rink. A new pavilion was recently opened in the Farmers' Exchange building.

Good business continues to prevail at the Coliseum rink, Elgin, Ill. Under the capable management of C. E. Aldrich the pavilion has become a delightful place of amusement.

The Washington rink at Indianapolis, Ind., offered last week as a special added attraction The Taylor Twin Sisters, the premier fancy skaters. This rink is new and up-to-date and has one of the largest floor spaces in the state. The management caters to first-class patronage only and offers attractive novelties each week.

A skating rink was opened last week at Galesville, Minn. A new floor and attractive music are the features offered by the management.

A roller rink, to be known as the Casino, was opened at Brainerd, Minn., last week. The new pavilion is located on Seventh St.

S. Craft, of Coldwater, Minn., has leased the McKensie hall at Sturgis, Mich., and will conduct a first-class rink at that city.

Prof. G. S. Monohan, who skates on the side of a barrel, was the feature at the Mammoth rink, Denver, Col., last week. He is meeting with fine success on his tour of the best rinks of the country.

The skating rink at Addeon, N. Y., has opened for the season. The rink is located in the old Baldwin Hall.

A number of prominent citizens recently met and pledged \$10,000 for the construction and equipment of a modern roller skating rink at American Falls, Ind. The rink promises to be one of the largest and best in the state.

The Palestra rink, Houghton, Mich., is being managed this season by Mr. Amoloch and is being well patronized.

The appended notice appeared in the columns of the Pittsburgh, Pa., Dispatch during the recent engagement of Nellie Donegan, the little queen of the rollers: "Nellie Donegan, who began a week's engagement at the Exposition rink yesterday afternoon,

RINK MANAGERS TRY VAUDEVILLE ACTS and get the business. We book for all Rinks. Vaudeville acts are all securing the results. Write for our plan. **E. BROWN, Booking Representative.** SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

Yankee Robinson Shows Largest Wagon Show In the World

WANTED people in all branches of the circus business, season of 1908. Big show acts, Performers doing two or three acts in big show. Must double in concert. Prefer people who have had wagon show experience. Band leader and musicians for No. 1 and No. 2 band. Side show freaks. Sensational acts of any kind. Orators. Lodging and breakfast in hotel, dinner and supper on lot.

WORKING PEOPLE, canvas men, property men, seat men, experienced stake and chain man, four and six horse drivers that are sober and reliable and have had wagon show experience. Want an old timer for vet and feed man around stables, animal men, cooks, flunkies. A good home for the right people with the Yankee Robinson Shows.

WANTED FOR ADVANCE ten good bill posters. Advance travels by rail, stop at hotel, best of treatment. Address all letters relative to advance to W. H. Quinnett, Wooster, Ohio. Address all other correspondence to Fred Buchanan, Majestic Theatre, Des Moines, Iowa.

Buchanan Amusement Enterprises Yankee Robinson Shows, Ingersol Park, Majestic Theatre, Bijou Theatre

THE GREAT Cole Bros. World-Toured Shows

Want for Museum and Vaudeville Annex, Season 1908

High class novelty acts of every description. Lady bag punchers, sword swallows, sister acts, sketch teams, serpentine dancers, musical acts, snake charmer with her own den of snakes and four dancing girls for Oriental theater.

Want also first class man for magic, punch and inside lecturing. Three good all day grinders and ticket sellers—and anything not mentioned above that is suitable for a first-class, up-to-date side show. All ladies must positively send photo.

The sleeping and dining accommodations will be of the very best, and a long, pleasant and profitable season can be assured those who are capable. Three weeks' silence, a polite negative.

JOHN E. OGDEN, Manager of Annex, 19 Waverly St., Norfolk, Va.

UNIFORMS OUR CATALOGUE IS YOURS FOR THE ASKING :: :: ::

If you want them correct in style, fit, workmanship and price, write us.

JAMES H. HIRSCH & CO., Chicago, Ill.

WINSLOW'S Skates

THE BEST ICE AND ROLLER SKATES

Winslow's Rink Skates for fifty years have been noted for speed, durability and beauty. Are popular with skaters because they wear longer and cost less for repairs. Ball bearing and plain. Our new illustrated catalogues are free. Write for a copy.

THE SAMUEL WINSLOW SKATE MFG. CO. WORCESTER, MASS., U. S. A.
84-86 Chambers St., N. Y. 8 Long Lane, E. C., London

HENLEY ROLLER SKATES

Durable, Practical, Economical, in est Action. Best Construction, Strongest. Metal, fibre or Boxwood Rollers. Easiest and Lightest Running.

THE LEADING ROLLER SKATE OF THE WORLD

Used in all Best Rinks Bright, Bronzed, Nickel Plated Finish.

Send for new catalogue and 5c in stamps for Official Polo Guide.

M. C. HENLEY RICHMOND, IND

\$5,000 Rink Attraction \$5,000—PROF. A. P. DEMERS

THE greatest Exhibition Skater of modern times—the King of all Kings, the star of all Stars, the Wizard of so-called Champions, and the Wonder of the Skating World, barring none—\$5,000 to any man who can do his equal. Not an acrobat, nor a racer; wardrobe is not skating; he delivers the goods, has for nearly thirty years in over 6,000 performances in all parts of the world. Not a member of any association, but a guaranteed attraction of the highest class—none better. Ask managers, not knockers. Care Show World, Chicago, Ill. or 519 Columbus Avenue, Boston, Mass.

SIMPLY STARS in the Roller Skating Firmament

Jennie Houghton ROLLER SKATER

Refined, Renowned, Artistic—Travels on honestly won laurels—is a star of high order. Pittsburg Herald says: A marvel of grace and skill. Permanent Address, The Show World, Chicago

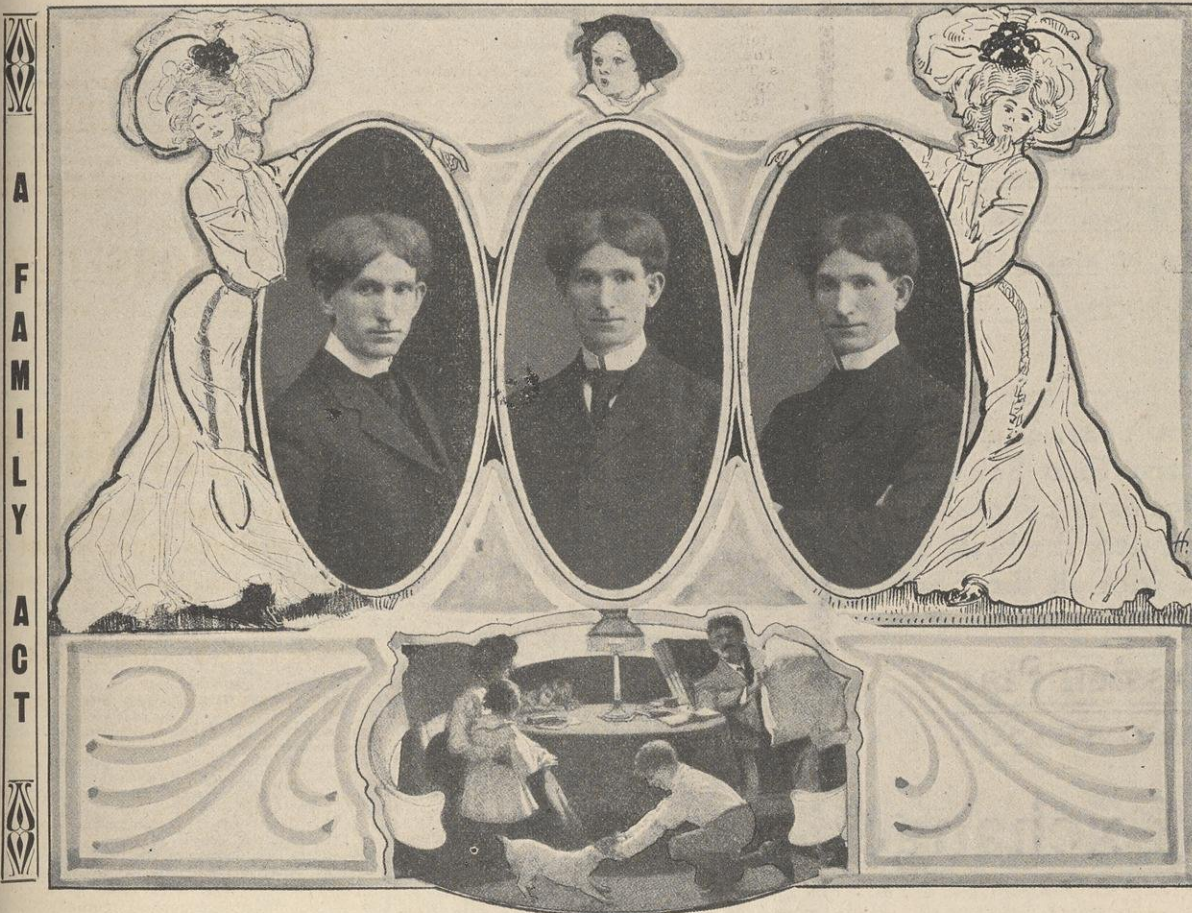
Prof. Chas. L. Franks and Baby Lillian (Age 8)

America's Celebrated Roller Skaters. Address 929 Chestnut Street, Philadelphia, Pa.

H. A. Simmons

Fancy Trick, Stilt and Burlesque Skater. A huge success all along the line. Booked and rebooked everywhere. January, western Pennsylvania and eastern Ohio. For Open Time, address 73 Broad Street, New York City.

HELLMAN, MAGICIAN



F
O
R
F
A
M
I
L
Y
P
E
O
P
L
E

The Biggest Money Getter In Vaudeville

THE PROOF OF MERIT

Played the following Theatres:

Kohl & Castle Theatres, twice.
 Keith & Proctor's, five times.
 Sullivan & Considine, twice.
 Hammerstein's twice, Pastor's
 New York City, etc. United
 Theatre Circuit, once.

Address:

185 Dearborn Ave.
 Phone 3195 White

Four Arconas, European acrobats; Ferreo, with his musical dog; Emile Subers, black face comedian; Al. Shean & Co., in a sketch; Daisy Dumont in songs, and the Kinodrome.

Empire (Harry Drury, mgr.)—Dec. 16-18, Sam Devere's show; this is considered the best show of its kind on the road. Ott, the comedian of original ideas, supported by Nettie Nelson, Al. Stedman, Teddy Simpsons, Dorothy Ward, Jacobs & West, All, Hunter & All, and Lavelle Sisters, 19-21. The Oriental Cozy Corner Girls, return engagement. Bruce & Dagneau, known as The Red Feather Girls; Smith & Arado, Belle Travers, Lafferty & Ward, Honan & Kearney, physical culture posing, and the funny comedian, Frank Riley.

Majestic (E. W. Lawrence, res. mgr.)—Commencing Dec. 23, this house opens under new management with Raffles, the Amateur Cracksman, by the Fourpaugh Stock Co. from Cincinnati, O. George Arvine will be the leading man and Lucille Spinney the leading lady assisted by a company of sterling ability. This stock company needs no comments as their past experience in Cincinnati has won them good audiences at all performances. Raffles will be produced with new costumes and special scenery and the advance sale will mean S. R. O. at the door for opening week.

LOS ANGELES

By C. WM. BACHMANN.

LOS ANGELES, Dec. 18.—The Girl Who Has Everything didn't have the large audiences the past week. Isabel Irving is a sweet, clever girl, but her play is not quite good enough for her, nor satisfactory to her audiences. Her company was all that was required. This week, Harry Woodruff in Brown of Harvard.

The Belasco stock company gave a good production of Julius Caesar the past week. Lewis Stone as the lean and hungry Casius was consistent and his reading of blank verse was perfect. Others in the long cast who stood out prominently were Harry Glazier as Marc Antony, Hobart Bosworth as Brutus, Jos. DeGrasse as Casca and Wm. Yerance as Julius Caesar. The next production will be Secret Service.

The Orpheum has Nance O'Neil in a reduced version of Leah, the Forsaken, as their headliner. Mayme Remington is next with her pickaninnies, Mary Dupont in Left at the Post, the Three Meers in expert wire walking and Tom Nawn in sketch. Others on the bill were the Bimm Bomm Birr musical team, and La Scala Sextette.

One of Dick Ferris' scenic productions held the boards at the Auditorium and incidentally got the money last week. It was The Sign of the Cross. Miss Stone as Mercia and Jos. Kilgour as Markus Superbus were good. This bill will run two weeks.

The Grand has been doing a good business with Hal Reid's Human Hearts, a fair company and a fairly good production. Murray & Mack will follow.

Manager Jno. Blackwood returned from New York this week. He brings confirmation of local rumors as to the changes in the Belasco Co.

The Unique had a good bill the past week. Robert and Fulton in a sketch, Sis in Service; the Mizuno Japanese Troupe of Acrobats; Mlle. Stanton, violinist, and the stock company in farce.

LOUISVILLE

By J. S. SHALLCROSS.

LOUISVILLE, Dec. 21.—Business at the various local houses has been very good, notwithstanding the money stringency. Macauley's theater, the first half of the week, was dark. The three last nights Joseph and William Jefferson in The Rivals. These artists are great favorites here. Next week, The Man of the Hour.

The popularity of Hopkin's theater never decreases. The current week's bill is up to the usual good standard, and includes such well known artists as George Snyder and Harry Buckley, Joe Willard, Harry Bond & Co., John W. World and Mindell Kingston, Harry Webb, the Teddy Trio, acrobats; Eldridge, the sand artist, and Willard Halsted, and the Kinodrome.

The County Chairman opened to good business at the Masonic theater, and the play and cast are good. Next week, Thos. E. Shea.

Satisfactory business is being done at the Mary Anderson theater. This week's bill is made up of some well known people, such as That Quartette, Bonsouquet, Sydney Grant, the Carmen Troupe, Newhall & Carroll, Prellas Bijou Circus, Cartmel & Harris and animated pictures.

The Bijou, Dreamland, Empire, Wonderland and Theatorium are getting their share of the business. Harry Hughes' Dream theater is doing very well with vaudeville and pictures.

MEMPHIS

By Harry J. Boswell.

MEMPHIS, Dec. 21.—Matters of a theatrical character are still in the ascendancy in the Bluff City, everything moving along as smoothly as could be expected, taking all matters into proper consideration. All houses here during last week had good attendance, and the attractions that are billed for the next six weeks are of such character as to warrant the assertion that this record will be steadfastly maintained.

The Orpheum (formerly the Grand Opera house), which was expected to open its doors Monday, Dec. 16, will not be in position to do so, due to delay of the decorators in finishing up their part of the extensive work being carried on in the house. Local Manager Max Fabish, in conversation with the correspondent of THE SHOW WORLD last week, stated that the house would open Dec. 23, come what may. All arrangements have been made for it, and nothing will be allowed to interfere with these plans.

The Bijou's attraction for the current week is The New Black Crook, Miller and Plohn's spectacle, that was seen here at the same theater last year, it filling the Christmas week engagement. Many improvements have been made in the company since its

last appearance in Memphis, and much is expected of it. The advance press reports are of a most flattering character and it is practically sure to make good.

MINNEAPOLIS.

By Robert Blum.

MINNEAPOLIS, Dec. 21.—We Are King is the offering at the Metropolitan theater this week, in which Lawrence Evart is appearing as star. This play was last presented here by Walker Whiteside and is a story on the order of the Prisoner of Zenda, combining comedy and love in an intricate and entertaining plot. The Flower of the Ranch, in which Joseph E. Howard and Mabel Barrison are the stars, is the attraction for the latter half of the week and is a musical play of Western life, containing fourteen musical numbers and many catchy airs from the pen of Mr. Howard. Miss Barrison has scored a great success in the piece. Near bookings at this theater are The Souaw Man, DeWolf Hopper in Happyland, Fritz Scheff in Mlle. Modiste, and W. H. Crane in Father and The Boys.

Orpheum: Eugenie Fougere, whose record as a French dancer is very high in the list of vaudeville stars, is the headliner. Her act is distinctly an imported one and well

worth seeing. Other numbers on the bill include Rose DeHaven, who heads a sextet, the Matweef-Hugoston troupe in Russian dances; Watson-Hutchins and Edwards and Co., George Wilson, the best of all minstrels; the Melani Trio, Italian street singers; Berry and Berry, in comedy and song; and moving pictures by the Kinodrome. Next week, Gabriel, Buster Brown, and his dog Tige, will be the head-line feature at the Orpheum, with a supporting bill of especially entertaining attractions.

NEW ORLEANS

By D. C. SILVE.

NEW ORLEANS, Dec. 21.—The stringency in the local money market does not seem to have any effect on the theatrical situation in New Orleans. All the amusement places are doing an excellent business and the present favorable conditions promise to continue.

M. M. Theise's extravaganza musicale—Wine, Women and Song—opened a week's engagement at the Shubert, Dec. 15, followed by two of Belasco's road productions—The Girl of the Golden West and The Rose of the Rancho. Good business ruled.

From the large and appreciative audiences that applauded the Winter Garden Op-

WE ARE STILL HOUSE CLEANING!

A bunch of our second-hand film was sold during the past week, but we have a bargain lot of very slightly-used subjects left that you can buy at your own price.

We Must Make Room for Our Immense Stock of NEW 1908 FILM

As a useful New Year's Souvenir, we will send you a bottle of our Special M. P. Oil, free, if you will write for our list of Films, Supplies, Rentals, etc. We will also tell you some interesting facts about the unexcelled film service of "THE HOUSE OF QUALITY"

THE ACTOGRAPH CO.

50 Union Square Telephone 3238 Stuyvesant NEW YORK

Ben Hur and all Holiday Films



That is the kind of Films
our Santa Claus will bring
to you this year and all of
next if you write and
request of him to bring
them to you

We will furnish any Christmas, New Year, or any of the other Latest Film Subjects to

those who wish to take advantage of this liberal offer.

You have tried the rest—now try the best. Any of our offices can supply you with all the Feature Films.

Write for our special offer of the **Passion Play**
FOR THE HOLIDAY SEASON

Chicago Film Exchange

Brandeis Building,
OMAHA, NEB.

120 E. Randolph Street
CHICAGO, ILL.

era company in their excellent production of Victor Herbert's romantic opera, The Fortune Teller, it is safe to say that the Winter Garden is the most popular show-shop in town. Jack and the Bean-Stalk, Dec. 22.

Interesting and animated is The Black Crook, this week's offering at the Crescent. Among the thirty or so who contribute to the success of the romance, Ed. Pierce and Bessie Browning stand out in bold relief. That the show has again caught on is evidenced by the big business done in the box office.

Robert Mantell in Shakespeare has been the magnet at the Tulane this week. His repertoire consists of Macbeth, Richard III, Othello, Shylock (in The Merchant of Venice), Richelieu, King Lear, Hamlet, The Time, the Place and the Girl, Dec. 22.

At the Greenwall, the Greater New York Stars were the attraction. The show as a whole is excellent. In the olio the Tyson Sisters are the stellar act, and assisted by their Ginger Girls bring down the house. The Buch Bros., in an acrobatic stunt, and the Bob White Quartette in song medley prove to be fun makers and laugh getters. Kelso & Groves, and Devine and Williams are the other features. Rose Hill Folly Co., Dec. 22.

The Orpheum road show holds the boards at Blaney's Lyric. Maurice Freeman in the Connelly & Co. in Marse Covington were well received. Keno & Darville in acrobatic dancing, excellent; Kelly & Kent, character sketch, have a new comedy skit that is immense; the Tom Jack Trio present a novel musical act, neat and clean and caught on; Coram, ventriloquist, gave an entertaining performance; La Gardenia and her troupes furnish an artistic treat.

The Blaney company in Uncle Tom's Cabin opened to a record-breaking audience at Blaney's Lyric. Maurice Freeman in the title role deserves special mention.

The best show of the season, was the verdict of everyone who witnessed the production of *Forgiven* at the Dauphine the past week. Three Musketeers, Dec. 22.

Maurice Freeman, the Lyric stock leading man, will become the leading man of the Dauphine stock Dec. 22.

J. Franke Burke, the Dauphine leading man, is retiring because of ill health. Miss Thais Magrane, leading woman at the Lyric, will return to St. Louis for a stay of two weeks, from where she and her husband, Jno. Prescott, will go to New York to accept an engagement in a permanent production.

Miss Jane Oaker, a popular stock actress, will succeed Miss Magrane as leading woman at the Lyric.

Born—To Mr. and Mrs. Lester Lonergan, a boy. Congratulations. Mrs. Lonergan (on the stage) is known as Alice Treat Hunt.

PITTSBURG

BY C. G. BOCHERT.

PITTSBURG, Dec. 21.—Christmas finds the local theaters flooded with musical offerings. At the Nixon we have Ziegfeld's Follies of 1907, even more beautiful than

the Anna Held production that dazzled the local theatergoers. The assemblage is merely a collection of beauty, gorgeous costumes and cleverness.

The Duquesne is offering the sensational Graft, Every Hapgood's splendid play based on American politics, and the house is enjoying unprecedented popularity.

At the Alvin Buster Brown, surrounded by a comely chorus, is cavouring to the delight of children and their elders. The Bijou has the noisy Williams & Walker production of Bandanna Land, probably one of the best presentations of negro comedy and melody they have ever made.

The Grand has an exceptionally strong bill with Hetty King as the top headliner, and the Blaney has the lone melodramatic offering in Young Buffalo.

The smaller houses are all feeling the effects of hard times more than ever, and attendance has dropped 50 per cent at some of them.

The Hippodrome has been acquired by a coterie of New York promoters headed by Henry Watterson and has been re-opened, after alterations on an elaborate scale, as a combination vaudeville house.

An indication of how the financial depression has affected the city's amusements is given in the fact that the Pittsburgh Orchestra has seen fit to reduce the price of admission to the splendid concerts of this organization.

The Gayety has The Great Behman show, and is doing a capacity business, as is also the Academy of Music, reminding the managers of former halcyon days.

SAN FRANCISCO

BY IRVING M. WILSON.

SAN FRANCISCO, Dec. 18.—Despite the stringency of the money-market, all the local playhouses continue to do as much business as formerly, and in many instances a great deal more. One would hardly believe there are hard times throughout the country.

Fritz Scheff had an unusual engagement in this city as to box office returns and the same is claimed by many of the other theaters as well.

Another winning theatrical week, opened last Monday evening with a change of bill at every theater in the city.

Ralph Stuart in De Mille's college play Strongheart, was the attraction at the Van Ness, and did big business. The play is interesting in its particular class, and Mr. Stuart and company do the best they can, with the vehicle entrusted to them. Strongheart is booked for another week and the Christmas attraction will be The Land of Nod.

A newcomer and one making her debut to San Franciscans is Marie Cahill at the Novelty theater where she is appearing in *Marrying Mary*. This is Miss Cahill's first visit to this city, and although we have heard of her success throughout the East, we never had the pleasure of enjoying the cleverness of this comedienne. She certainly is in a class by herself; and will always be welcomed to this city by playgoers

in general. Brown of Harvard is announced to follow.

The Orpheum is the playhouse deriving the biggest receipts. Packed houses day and night, and how can they help but crowd the house with such a wonderful program. Mlle. Zelle De Lus-an, the famous grand opera contralto, heads the bill, besides Edna Aug, the clever dancer and soubrette. Ben Welch, impersonator of Hebrew characters; the Okito Family, famous jugglers; Henri French; Viola Gillette, and George MacFarlane.

At the Princess, A Madcap Princess entered on its second week. The play continues to be a prominent attraction, and is doing its share of the business. The comic opera to follow will be *The Fencing Master*.

The Alcazar has another winner in Augustus Thomas's comedy *The Education of Mr. Pipp*. The play affords an excellent opportunity for the clever and always popular comedian of the stock company, John B. Maher, to display his talents, and the role of Mr. Pipp could not fit him better had it been originally written for him. The balance of the company are creditably cast, and the staging of the piece is all that could be desired, and complete in every detail. *Hearts Aflame* will be the next production.

At the American The Alaskan is doing a fairly good business. A good performance, played by an excellent company, including our old favorite Teddy Webb, who has an exceedingly good part.

The Central's melodrama was *Why He Divorced Her*, and is drawing crowded houses. The next one will be *The Cowboy's Girl*.

Society will be out in full blast to hear Calve at Dreamland Rink on her two appearances in this city during the week. The advance sale is large and a packed hall is anticipated.

SEATTLE

BY ROY L. COSSAR.

SEATTLE, Dec. 18.—At last this town has had its turn at Sunday theater closing, but the people here do not think well of the old blue law and accordingly the managers of the respective houses were found "not guilty" when tried by juries before Judge Gordon on the charge of keeping their places of business open on Sunday. Managers Carl I. Reed, Grand Opera house; D. G. Inverarity, Coliseum, and Alex Pantages of Pantages and the Lois, were acquitted and the trials of the other ten will come up within the next few days.

John Considine returned home from New York Dec. 9 in good health and spirits. He expects to put on the first Orpheum bill around New Year's and says nothing is too good for the northwest.

The new Moore theater is rapidly nearing completion and when finished will book the best of road shows.

The Eden Musée will open Dec. 16 with new vaudeville and curios with W. W. Ely as manager. The bills for the current week are:

Grand Opera house (C. D. Reed, mgr.).—Maude Fealy in *The Stronger Sex*, good show to full houses; week of Dec. 16, Fritz Scheff in Mlle. Modiste.

Seattle (Russell & Drew, mgrs.).—The Land of Nod, fine cast to capacity houses; 15, *Primrose Minstrels*.

Third Avenue theater (Chas. A. Taylor, mgr.).—Taylor stock company in Camille. Lois (Alex Pantages, mgr.).—Clay Clem-

Giles, Baroness Von Zieber, Herbert Chesley Co., Arthur Elwell, Three Azards, Dancing Davey, Billy Hall and Jennie Colborn, Pantagescope. Week Dec. 16, the Buckeye Quartette, Albertus & Altus, Dan Harrington, Jimmy Cowper, Arthur Elwell, Pantagescope.

Star (F. Donnellan, mgr.).—Lewis and Lake Comedy Co., in *The New Judge*. Olio: The Rosairus, Felix Adler, Lea Tyrone, Roy McBrean, motion pictures.

ST. LOUIS

BY DAN LORD.

ST. LOUIS, Dec. 12.—It is apparent from witnessing *Fifty Miles from Boston* that George Cohan's source of inspiration is not perpetual. Edna Wallace Hopper came to the Century theater Sunday evening with the piece and failed to excite much comment, although the dainty comedienne scored personally. Laurence Wheat, late of the late lamented Artie, is also a member of the cast, replacing the Yankee Doodle comedian who recently withdrew. The company, especially Emma Janvier, was clever, and the settings in good taste. Raymond Hitchcock is underlined to appear next week in *The Yankee Tourist*.

Richard Carle has been disappointing all week in *The Spring Chicken* at the Olympic. He is assisted by numerous fair choristers and some of the tunes are being whistled and played on pianolas. With those who like Carle's methods of foolery the piece has been quite successful. *The Lion and the Mouse*, the near-melodrama which made Charles Klein famous and rich, comes Sunday.

Charley Grapewin and *The Awakening of Mr. Pipp* are the divertissement offered at the Grand. Grapewin is a capable farceur and the company which assists is adequate. The farce itself is rather a hurly-burly, but the clientele of the Grand is not adverse to that sort of thing. Kellar and Thurston, exponents of magic, are underlined.

The Banker, the Thief and the Girl is the rather piquant title of the melodrama offered this week at Havlin's. It has done large business and will be succeeded by *Fallen by the Wayside*.

The bill at the Columbia this week includes: *The Crickets*, a Jos. Hart girl act; Barrows-Lancaster company in a good sketch; Harry Gilfoil in his *Baron Sands* act; Mr. & Mrs. Jimmy Barry; Chris Richards, an English monologist; the Montrose troupe, the Ernesto Sisters and the Kinodrome.

Grace Hazard is the headliner at the Garrick with her novel act. The bill offers Billy Van in a monologue; Barnold's excruciatingly funny dogs; Kitts & Windrum; Hanvarr & Lee; Quaker Quartette and Dankmar & Schiller.

The Washington Society Girls and *The Gay Morning Glories* at the Gayety are the burlesque offerings of the week.

The Milan Grand Opera company and the Harvard University glee club are the contrasted musical offerings of the week.

VICKSBURG

BY EDWIN B. BARNES.

VICKSBURG, Dec. 21.—When people will put into circulation old coins which evidently have been treasured for years as souvenirs and mementos of by-gone days, when

WE RENT FILMS, MACHINES AND SLIDES THE BEST AND NEWEST ALWAYS	CABLE ADDRESS: FILMERM	WE CARRY MOVING PICTURE MACHINES FILMS, SLIDES, LENSES, ETC.
TELEPHONE MAIN 4979	<p style="margin: 0;">196-198 LAKE STREET CHICAGO</p> <p style="margin: 0;">December 18th, 1907.</p>	
<p style="margin: 0;">Mr. Warren A. Patrick, General Director, The Show World, Chicago.</p> <p style="margin: 0;">My Dear Patrick:</p> <p style="margin: 0;">Did you ever get in that condition of enthusiasm where you felt as though you had to blow off steam through a megaphone, or ruin your safety valve?</p> <p style="margin: 0;">That's the way I feel about your Christmas Edition. I have been showing it to all my friends and have been saying to them, "This is gotten out by a fellow named Patrick --- he's a friend of mine."</p> <p style="margin: 0;">If it hadn't been a "hot stuff" edition I wouldn't have said anything about the "friend" business, but, you see, I am proud of you.</p> <p style="margin: 0;">I knew you had it in your system and I'm mighty glad you got it out.</p> <p style="margin: 0;">Yours Merry Christmasfully,</p> <div style="text-align: right; margin: 10px 0;"> <small>CARL LAEMMLE PRESIDENT</small> </div> <p style="margin: 0;">L/C</p> <p style="margin: 0; text-align: right;"><small>THE LAEMMLE FILM SERVICE.</small></p>		

A TESTIMONIAL FROM CARL LAEMMLE.

ent in *The New Dominion*, to capacity houses.

Coliseum (D. G. Inverarity, mgr.).—Fine vaudeville with the Eddy Family of acrobats as the headliners, followed by Ameer Abou Hamad Troupe, Three Keltons, Evans and Lloyd, Auria Plum and Girls; Jack Jacklin and Lang, Edward Roesch, Twentieth Century Motion Pictures, week of Dec. 16, Nan Ryan and company, Bob Stickney, Gray Graham, Evan Evans, Edward Roesch, Rinaldo, St. Onge Bros., the Biograph.

Pantages (Alex Pantages, mgr.).—Vaudeville to capacity houses; Harrigan and

they sacrifice sentiment, by so doing one may know that there is a scarcity of ready money, notwithstanding the optimistic stand taken by those who would have us believe otherwise.

Coins that have long since ceased to be minted by the government are circulating freely and exciting no comment. This is especially true regarding the moneys received at the box office windows of the various play houses of this city. I am told that scarcely a performance passes that tickets are not exchanged for coins of this character, all of which shows that the people demand and must have amusement and

WHY WORRY

Mr. Owner and Manager

SEND a letter to us and get that new BLUE BOOK. It is full of all the new ones. We are not "rain merchants," always "fair weather" on your curtain when you use our Films. Put down your umbrella and ask us about this INTER-OCEAN method now. We are ready to

Rent You Films

Inter Ocean Film Exchange

Randolph and Dearborn Sts., Chicago



ASK FOR LUBIN'S FILMS

THIS WEEK'S HEADLINERS:

THE PAY TRAIN ROBBERY

A Most Exciting Film with a Strong Moral. Length, 865 feet.

1907 "MARVEL" Cineograph with Stereopticon Combined, Including Electric Lamp, Calcium Lamp and Adjustable Rheostat **\$85**

The Making of a Modern Newspaper

A Most Beautiful and Highly Instructive Film, Full of Interest. Length, - - - 650 feet.

"OH ME! OH MY!" Intensely Funny. A Big Hit. Length, 310 feet.

A Breeze from the West A Beautiful Drama from the Indian Frontier. Length, 650 feet.

The Foundling A Beautiful, Pathetic Melodrama in 18 scenes. Length, 828 feet. Price, \$91.08.

An Indian's Friendship The Best Picture of Western Life Ever Made. Length, 785 ft. Price, \$86.35

The Parson of "Hungry Gulch"

An Impressive Story Graphically Told. A True Picture of Western Life. Length, 720 feet.

S. Lubin Largest Manufacturer of Life Motion Picture Machines and Films **Philadelphia** 27 South 8th St.

relaxation from business cares and worries, regardless of the cost.
At the Walnut Street theater (Henry Mayer, manager) we had the Holy City, Dec. 10, with fair returns; 12, Billy Ker-sand's Minstrels, company dark, house "dark," fair business; The DeArmond Musical Company, business good; 16, The Time the Place and the Girl; 18, Florence Davis; 21, The Dixie Minstrels.
Gus H. Fishback, of New York, the eastern representative of the Trans-Continental Amusement Company, has returned to New York, after opening a branch office in Vicksburg. His company will book some of the greatest sensational free acts for the summer parks the coming season, besides placing numerous large carnival companies on the road, and will also specialize the promotion of fairs throughout the country.
The New Majestic, after two disastrous weeks of advanced (?) vaudeville, has returned to moving pictures, using Southern Film Exchange Service of Birmingham, Ala. Jas. Toohy with illustrated songs has been retained by the new manager, John E. Ford.

WASHINGTON, D. C.

BY E. C. R. HUMPHRIES.

WASHINGTON, Dec. 21.—The offerings at the Washington theaters are not specially attractive, interesting nor strong this week. May Robson with a fairly good company is at the Columbia and Roger Brothers at the National but neither of these well-known entertainers have anything new.
May Robson is doing a clever character part in The Rejuvenation of Aunt Mary and she is doing it with that cleverness of conception of the part that has made her rendition of difficult roles so distinctive and refreshing. The rest of her company overdo their parts and rather detract from the entertainment than add to it.
Gus and Max Rogers, the fun-making Rogers Brothers who have made the civilized world laugh at their original fun, are at the National doing their musical comedy, Rogers Brothers in Panama. The two

stars appear as American Admirals and entertain the audience with some clever original talk but many think that the pair are not as brilliant nor entertaining as in the past. Marion Stanley, the leading woman of the comedy, is pretty, a good singer and dancer, and possesses all the qualifications of a good actress.
Chases, "the home of polite vaudeville," has an excellent show this week and as usual is enjoying full houses at every performance. Among the good features of the bill are Stella Mayhew and Billie Taylor; Gillett's animal pantomime; William Fitz Patrick; Lewis B. Madden and Joseph Hayden in The Turn of the Tide; The Rooney Sisters; Ziska and King; Murry K. Hill, Jim and Jennie Jee.
Behman's show and Frank D. Bryan's Congress of American Girls at the Gayety this week is one of the best combinations in burlesque that has come this way for a long time. That it is a good thing is evidenced by the patronage.
The Majestic is doing its usual good business. This week the bill is vaudeville—last week it was of the legitimate. Parker's Dog Show pleases. Tomlin's great illusion, a fire act in which the star is supposed to be cremated, is a strong card; Roberta Keene in songs; Shean and Williams, comedians; Clifford and Hall in monologue, and Eddie Collins in songs were among the features of the show.
The Academy of Music has for its attraction this week The End of The Trail. It is a fairly good show and is pleasing large audiences.
Christmas week there will be some good bills for the theater-going public to choose from. Among them will be William Faversham in The Squaw Man at the National; Mary Mannering at the Belasco in Glorious Betsy; Paul Ruben's musical comedy Miss Hook of Holland at the Columbia; with Flo Irwin & Co. in George Ade's new vaudeville success Carletta, the Cranes and the Three Leightons will be at Chases. The Empire Burlesquers will be at the New Lyceum. The Boy with the Boodle at the Majestic, and Edna, the Pretty Typewriter Girl, at the Academy.
Jack Reynolds, the popular advance agent

of Mary Mannering, with his wife, spent several days in the city. Mrs. Reynolds is a relative of Congressman John Dalzell, of Pennsylvania, the "defender of the tariff" and Republican leader of the house. They were entertained while here by the Dalzells.

ARKANSAS

LITTLE ROCK, Dec. 21.—Capitol (Chas. T. Taylor, mgr.).—This theater had only one attraction during the past week, namely, Geo. Washington, Jr., starring Carter De Haven and Miss Flora Parker. They are supported by a very capable company and put up a first-class show.

On account of the poor business shows have been having in the south, three cancelled their dates here last week and went into headquarters.

Majestic theater (Saul S. Harris, mgr.).—Melbourne MacDowell and Virginia Drew Treseott are playing a return engagement here in The Final Lesson, which was quite worth while. Seymour's comedy dogs, Geo. W. Stewart, Arthur Huston and company, Herbert Bert Lennen; the Five Columbias, presenting A Bit of Dresden China, complete the bill. Mr. Harris states that he has engaged an exceptionally strong bill for Christmas week.—E. H. STOUT.

CANADA

TORONTO, Dec. 21.—Royal Alexandra (L. Solman, mgr.; W. J. Robson, assistant mgr.).—Week of 16 crowded houses greeted the talented players in a splendid revival of Camille. Edith Evelyn was superb and Robert Conness scored strongly with his finished portrayal. All the Comforts of Home, 23-28.

Princess (O. B. Sheppard, mgr.).—A Yaukee Tourist, with Raymond Hitchcock, pleased fair audiences, 16-18; Fred Mace in The Circus Man, balance of week, to fair patronage. Anna Held, 23-28.

Grand (A. J. Small, mgr.).—Dec. 16 and week, The Fatal Flower drew medium attendance. His Last Dollar, 23-28.

Gayety (Thomas R. Henry, mgr.).—Bumper houses were the rule week of 16, when The Girls from Happyland with big extra features appeared. Runaway Girls, 23-28.

Star (F. W. Stair, mgr.).—Young Muldoon was a big drawing card with The Star Show Girls, and patronage was satisfactory. 16-21; The Toreadors, 23-28.

Majestic (A. J. Small, mgr.).—Al Martin's Uncle Tom's Cabin appeared week of 16 to good attendance. Cowboy Girl, 23-28.—JOSEPHS.

OTTAWA, Dec. 21.—Russell (Peter Gorman, mgr.).—Dec. 13-14, The Fatal Flower, fair business; 23-25, Henry Laidlaw in Shakespearean plays.

Bennett's (Gus S. Greening, mgr.).—Dec. 16 and week, the Jesse Lasky Quintette, Burns & Burns, the Kemps, Willie Hale & Buster, Laura Ordway, Leo Carrillo, Dolan & Len Harr, and Bennetograph. Dec. 13, the Ottawa Commercial Travelers' Night at this popular playhouse. The theater was tastefully decorated and handsome souvenirs were presented to each patron. S. R. O. Unique (W. Dyer, mgr.).—Arcade (T. Brierly, mgr.).—These two places are closed; management is making extensive improvements.

Nickle (E. MacQuarrie, mgr.).—Illustrated songs and moving pictures are attracting large crowds.

Bijou (W. A. Martin, mgr.).—High-class moving pictures to good business.

Wonderland (Geo. E. Talbot, mgr.).—Moving pictures are getting the business right along.

All the picture shows are doing well.—W. J. DAVIDSON, JR.

CALIFORNIA

FRESNO, Dec. 18.—Barton Opera house (Robert G. Barton, mgr.).—Dec. 8, Arizona, fair crowd for Sunday night; 12, Murray & Mack in The Sunny Side of Broadway; 15, and 16, The College Widow; 17, Isabelle

COLORADO

BOULDER, Dec. 21.—Curran Opera house (R. P. Penney, mgr.).—The Little Prospector, smallest house of season, good; 9; a minstrel show, given by Woman's Club, good house, performance fair, 10; Jas. T. Powers in The Blue Moon, great satisfaction, big business, 12; College Glee Club, small audience, good, 14; The Mayor of Tokio, 16; A Royal Slave, 21; Richard & Pringle's Minstrels, 25; The Devil's Auction, 28.—W. H. B.

INDIANA

TERRE HAUTE, Dec. 21.—Grand (T. W. Barhydt, mgr.).—Good business; Dec. 15, Little Johnny Jones; Dec. 20, Joe Stanley in Billy the Kid; Dec. 21, A Yankee Tourist. Coming attractions, Dec. 22-24, No Mother to Guide Her; Dec. 25, Singing Girl of Killarney; Dec. 26-28, Mamie Fleming in The Girl of Eagle Ranch; Dec. 29, Lena Rivers; Dec. 30, The Jeffersons in The Rivals; Dec. 31, Francis Macmillan, violinist; Jan. 1, The Time, The Place and The Girl; Jan. 2-3, Wine, Women and Song.

Lyric (Jack Hoeftler, mgr.).—Good business. Bill for week 16, inclusive: Five Musical Byrons, high-class musical act, great; Locke, Russell and Locke, very good dancing act; Clark & Duncan, refined travesty artists, very good; Hy Greenway, comedy juggler, fine; Kinodrome moving pictures.

Coliseum (J. H. Barnes, mgr.).—Good business; Dec. 15, The Cozy Corner Girls; Dec. 22, The Yankee Doodle Girls.

Nickelodeon, Electric theater and Dreamland doing excellent business.—ROSS GARVER.

WASHINGTON

SPOKANE, Dec. 18.—The outgoing year in theatricals in Spokane has been one of remarkable success, due to the fact that the attractions were the best seen here in years. All the theaters have enjoyed record breaking business. The Spokane has some excellent attractions booked for 1908, and the Orpheum, opening after the first of the year, with two new scenic theaters now under construction, we look for a banner season in spite of the financial flurry.

Spokane theater.—Are You Crazy, Dec. 8; Woodland, 10-12, large audiences; Royal Chef, 15-16; Fritz Schaff, 19; The Rollicking Girl, 20-21; Maude Fealy, 22-23; Man of the Hour, 25-26; Yon Yonson, 28; Blue Moon, 29-30.

The Jessie Shirley stock company gave a splendid performance at the Auditorium, 8-14. Miss Shirley and George McQuarrie did work above the average. Jack Amory's comedy work was good. business large; 15-21, A Runaway Match; 22-28, Zaza.

One of the best bills of the season was the verdict of all who attended the Washington this week. St. Onge Brothers headed the bill in a comedy cycling act; Joe Clark, as Rinaldo the wandering violinist; Gray and Graham, the musical bellboy and military maid; Evan Evans, blackface monologist; Winter and Wood, Nan Ryan & Co., Pete Dunsworth, illustrated songs, Stickney's equine and canine novelty, and the Biograph.

The Scenic is presenting one of its best bills with Myrtle Bartonne singing illustrated songs to big houses.

The Coeur d'Alene, with burlesque and moving pictures.

Pfister Palm Garden, Ladies' Orchestra and the Cox Family.—E. AXELSON.

MASSACHUSETTS.

LOWELL, Dec. 21.—Opera house (Julius Cahn, prop.).—The Knickerbocker stock company opened a five days' engagement

WINTER IN FLORIDA AND MAKE MONEY

There are a few more Concessions can be placed at

The Florida Midwinter International Exposition

JACKSONVILLE, FLORIDA

Open from January 15th to April 16th, 1908

Must Be First-Class Cash Propositions
Midway Show Room for Three Big Attractions

Already Placed: Bostock Arena, Infant Incubators, Beachey Air Ships, Roller Coaster, Chutes, Dentzel Carousal, Johnstown Flood, Captain Jack, Wild West Show, Paine Spectacles, Wild Rose, Captain Sorcho Show, Turner's Educated Fleas, Creme's, Living Statuary Groups, Streets of Seville and Cairo, Dog and Pony Show, Etc.

This is to be an exposition in reality. Low Excursion Rates, Florida County Exhibits, Motor Boat Races and Show, Live Stock and Horse Show, Concert Bands During Exposition Such as Ellery's, Phinney's, Sousa's, etc.

Big Special Days and Events. Largest Palace of Industry for exhibits in South. Grounds cover 28 acres next Dixieland Park with its shows and improvements. Three Minutes From Heart of Jacksonville by Three-Cent Ferry.

Twenty-five cent admission to exposition. Open 10 a. m. to 11 p. m. Five Big Free Acts Each Week. Can you afford to miss getting part of the cream?

Address: Exposition, Board of Trade Building.

The Hutchison-Lusby Co.

Presents in Vaudeville "THE GIRL UNTAMED,"
by Jack Burnett. A. E. Meyers, Exclusive Agent

LARGEST LEGITIMATE COSTUME HOUSE IN AMERICA

FROM THE WEST

WALTER CLARK BELLOWS STOCK COMPANY
ELITCHES GARDEN, DENVER, COL.




MR. VAN HORN:—The best dresses ever sent me by any costumer. Many thanks.

HENRY KOLKER.

VAN HORN & SON

PHILADELPHIA — — — PENNSYLVANIA

THE SHOW WORLD
 JUNIOR
 EDITED BY CARL LAEMMLE

Don't Let Anyone "Merry=Widow" You!

With a Song and Dance About Films!

Before you dance to another man's tune, see what his game is, and if you're sure you're right—then go ahead on high speed.

But listen just a minute to some film history.

(Sneaky Music).

Not much more than a year ago there was no such person as Carl Laemmle in the film business.

Carl Laemmle (meaning me) got the idea into his pate that the film-jobbing business was not run as it should be. He (meaning I) saw a chance to put it on a new basis and make money.

At that time the film jobbers advertised thrillingly in the following manner: "FILMS FOR RENT."

That's all they said. In other words, they said in effect: "If you want films, we've got them."

They said nothing about quality, nothing about service, nothing about anything but "FILMS TO RENT."

And their service was a parody—a burlesque. I know because I got stung time after time in the five-cent theaters I was then running.

So I started in the film-jobbing business.

My competitors guffawed. They called me such endearing names as "Short Skate" and "Dub" and "Rum-dum" and "Amateur."

Then I began to talk straight from the heart in my advertisements.

I named my concern "The Laemmle Film Service."

Service, in my opinion, was almost as important as films.

I made promises to all who would do business with me.

I've kept them, by the way.

I said:—"I've got what you want and I'll give it to you and see that you get it on time every time."

My competitors said:—"Heigh-ho!"

Then I plunged.

I bought all the Pathe films I could lay my hands on—and all the other good makes.

I gave a service that had never been heard of in the film business. It made a tremendous hit. An everlasting encore.

My competitors said:—"Um! Guess we'd better hand Mr. Laemmle a swat or two. He's getting troublesome."

So they wrote to some of my customers and OFFERED CUT PRICES AND "A SERVICE AS GOOD AS LAEMMLE GIVES YOU." Notice the quotation marks. I took this quotation from a letter received by one of my customers. He had got it from one of my competitors.

Some of my customers tried my com-

petitors' new proposition. They got the cut rate all right enough, BUT THEY GOT A CUT QUALITY ALSO. Most of them came back to me and they're with me yet.

Now, remember, this has all taken place within about a year.

A year ago I was a dub, a short skate, a rum-dum.

This minute I am running the biggest film renting agency in Chicago.

I am running completely equipped offices in Memphis, Tenn.; Omaha, Neb., and Evansville, Ind.

I've got a branch buying office in New York.

I've got buying representatives (on salary) in London, Berlin and Paris.

I honestly believe I'm the only one in the business (in Chicago at least) who has neither openly nor secretly cut prices.

AND STILL MY CUSTOMERS STICK TO ME!

Why is it?

If you don't know, find out. Cut out the "cheap-gag" man. Buy quality. Pay for it like a man, and you'll get the success you ought to have.

Meanwhile don't let anyone Merry-Widow you.

The Laemmle Film Service

CARL LAEMMLE, President

194 Lake Street, Chicago

78 South Front Street
MEMPHIS, TENN.

Sixth and Main Streets
EVANSVILLE, IND.

800 Brandeis Block
OMAHA, NEB.

Buying Offices, 407 Flatiron Bldg., New York; London, Paris, Berlin.

TICKETS!

TICKETS!

TICKETS!

THE LARGEST WHOLESALE AND RETAIL ESTABLISHMENT IN THE WORLD
 PROMPT SHIPMENTS—BEST QUALITY ALWAYS

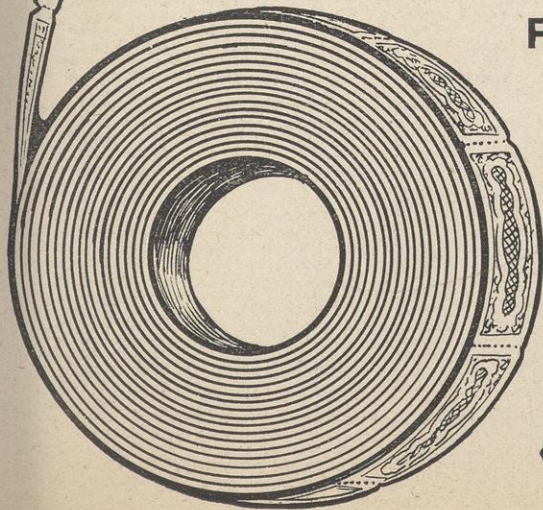
Prices

10,000 TICKETS .	\$2.00
20,000 TICKETS .	3.00
50,000 TICKETS .	7.00
100,000 TICKETS .	13.00
500,000 TICKETS .	60.00
1,000,000 TICKETS .	100.00

Theatorium Construction Co.

RANDOLPH AND DEARBORN STS.

CHICAGO



December 28, 1907

Trade Mark

Feet

BIOGRAPH HITS:

592 ft.

683 ft.

648 ft.

Apple Tree 378 ft.

805 ft.

670 ft.

792 ft.

's Dream 601 ft.

Ball 787 ft.

Revenge 1030 ft.

own 868 ft.

Like This 698 ft.

638 ft.

625 ft.

Miller, Fred.

er, Ralph.

ch, Geo.

Paul.

h, Will E.

man, Frank.

man, Warren E.

man, Jean P.

Heid, Fred.

urn, T. R.

John W.

ms, Chiese.

ny.

J. O.

ms, Chester.

Chas.

us.

na, Barney.

er, Ben F.

rn, Walter.

lyn.

Frank.

omas, Bear.

Minkey.

man, Willy.

es.

ia.

e, Marie.

de, Pauline.

d, Leah.

etra.

May.

ena.

Alia.

e, Bert.

Stella.

Pern.

Teresa.

Annie.

Salle.

Emmett.

el.

ily.

one F.

ly.

dym.

dey.

na.

Mrs. P. F.

Mabel.

abeth.

Stella.

ay.

es, Marie.

isters.

Katherine.

rbaca.

Julia.

Hiss.

Dra.

Margaret.

Sisters.

orebob.

Beatrice.

May.

lar.

ora.

etion.

the.

ra F.

o.

ga.

ka.

is.

Flodie.

llmore.

aria.

ante.

ty.

BOOKING TOGETHER

Western Vaudeville Managers' Association
Majestic Theatre Bldg.
CHICAGO, ILL.

United Booking Offices of America
St. James Building,
NEW YORK CITY

Booking in conjunction with more than three hundred of the first-class vaudeville theatres in the United States and Canada, and now giving good acts, routes for from one to three years. Moneys advanced to parties capable of producing first-class acts, when desired, or will purchase first-class novelties outright. It will be to the advantage of managers of Fairs, Parks, etc., to communicate with these Offices regarding their vaudeville attractions and bands. Address Eastern or Western Office, as may be most convenient.

Western Office,
Majestic Theatre Bldg., CHICAGO

Eastern Office,
St. James Building, NEW YORK

Demers, Prof. A. P.: Rink, Dodge City, Kan., 23-24; Rink, Salina, 26-28.
 Dierickx Bros.: Gran Circo Bell, Mexico City, Mex., June 10-Jan. 4, 1908.
 Doherty, Lillian: Scala, Copenhagen, Denmark, Dec. 1-31; Moulin Rouge, Paris, France, Jan. 15-Feb. 15.
 DeVan Bros.: Grand, Portland, Ore., 23-28.
 Deane, Sidney, & Co.: Orpheum, New Orleans, La., 23-28.
 Devlin & Elwood: Mohawk, Schenectady, N. Y., 23-28.
 Dunstan & Leslie: Orpheum, Portsmouth, O., 23-28.
 DeVanter Trio: Imperial, Fremont, O., 19-21.
 Doyle, Chas., & Jack Sidney: Empire, Pittsfield, Mass., 23-28.
 Donald, Peter, & Meta Carson: Hathaway's, Lowell, Mass., 23-28.
 D'Aliza, Flor: Bennett's, Ottawa, Ont., 23-28.
 Dixie Ladies' Orchestra: Peoria, Ill., 23-28.
 Dagwell, Aurie: Temple, Detroit, Mich., 23-28.
 DeCamo, Chas., & Dog: Majestic, Little Rock, Ark., 23-28.
 DeCoe, Harry: Orpheum, Minneapolis, Minn., 23-28.
 Darras Bros.: Shea's, Toronto, Ont., 23-28.
 DeVoie Trio: Poli's, Worcester, Mass., 23-28.
 DuBois, The Great, & Co.: National, Steubenville, O., 23-28.
 Dixon & Fields: Orpheum, Kansas City, Mo., 23-28.
 DeHollis & Valora: Lyceum, Elmira, N. Y., 23-28.
 Dainty Dancers, Four: Orpheum, New Orleans, La., 23-28.
 Dale, Violet: Orpheum, New Orleans, La., 23-28.
 Dale Violet: Orpheum, St. Paul, Minn., 23-28.
 Desvall, Olympia: O. H., Chicago, Ill., 23-28.
 DeComas, The Two: Garrick, Burlington, Ia., 23-28.
 Davis, Edwards: Orpheum, Reading, Pa., 23-28.
 Daly, Madman: Lyric, Danville, Ill., 23-28.
 DeWitt, Burns & Torrance: Keith's, Philadelphia, Pa., 23-28.
 Diamond & Smith: Family, Johnstown, Pa., 23-28.
 DeNette Sisters: Star, St. Paul, Minn., 23-28.
 Deming, Joe: Novelty, Brooklyn, N. Y., 23-28.
 Davis, Mark & Laura: Orpheum, Painesville, O., 23-28.
 Dunedin Troupe: Poli's, Springfield, Mass., 23-28.
 Dean, Geo. A.: Rowlesburg, W. Va., 19-21; Kingwood, 23-25.
 DeVoy & Dayton Sisters: Kansas City, Mo., 16-28.

ELLIOTT & FOWLER: En route with Al Reeves Show.
Estella Wills: En route with the Jolly Grass Widow.
Elliot, Belair & Elliott: En route with the Bryant Extravaganza Co.
Edwards, Margie & C. Elwyn: Hippodrome, Buffalo, N. Y., indef.
Everett, Ruth: En route with Williams' Ideals.
Esterbrooks, The: En route with Miss N. Y. Jr. Co.
Edwards, Lawrence & Co.: En route with the Night Owls.
Errol, Leon: En route with the Jersey Lillies Co.
Emilia Bartolita: En route with the City Sports Co.
Edwards, Jennie: En route with Bowery Burlesquers.
Edwards, Ralph: En route with Parisian Widows.
Elzer, Carrie: En route with Tiger Lillies.
Ellsworth, Four: En route with Tiger Lillies.
Evans, Billy: En route with Colonial Belles.
Evans, Ben: En route with Vogel's Minstrels.
Evans, Lizzie & Jefferson Lloyd: Seattle, Wash., indef.
Evelyn, Pearl: Bijou, Bay City, Mich., 23-28; Bijou, Flint, Mich., 30-4.
Ehrendall Bros.: Orpheum, Sioux City, Iowa, 23-28; Family, Lincoln, Neb., 30-4.
Eckel & Dupree: Family, Chester, Pa., 23-28.
Earle, Mr. & Mrs.: Vaudeville, Crookston, Minn., 23-28.
Evans & Evans: Majestic, Dallas, Tex., 23-28.
Ernie & Honegger: Majestic, Mobile, Ala., 23-28.
Esmeralda: Majestic, Little Rock, Ark., 23-28.
Edmunds, Agnes: Grand, Hammond, Ind., 23-28.
Edmonds, Joe: Family, Pittston, Pa., 23-28.
Edmonds, Mack, & Al. Monie: Hippodrome, Lexington, Ky., 23-28.
Edward's Blonde Typewriters: Keith's, Boston, Mass., 23-28.
Edwards & Glenwood: Family, Pittsburg, Pa., 23-28.
Emmett, Gracie: Hammerstein's, New York City, 23-28.

Frank, Chas. L. and Lillian: Young's Pier, Atlantic City, indef.
Ferguson, Dave: En route with Miss N. Y. Jr. Co.
Finney, Frank: En route with the Trocadero Burlesquers.
Falardo: En route with the Sam Scribner Big Show.
Fox, Harry: En route with the Miner's Dreamlands.
Flemen & Miller: En route with Kentucky Belles.
Flynn, Earl: En route with the Al G. Fields Minstrels.
Falke & Coe: En route with Jolly Grass Widows.
Fields & Wooley: En route with Parisian Widows.
Fisher, Robert: En route with Lady Birds.
Fisher & Berg: En route with Rantz-Santley.
Fitzgerald & Quinn: En route with Trans-Atlantics.
Fleming, May Agnes: En route with White's Gaiety Girls.
Flora, Mildred: En route with Night Owls.
Ferrest, Edythe: En route with Innocent Maids.
Fox, Mort: En route with Parisian Widows.
Fox, Will: En route with Lady Birds.
Frank, George: En route with Lady Birds.
Francis, Harry: En route with Jolly Girls.
Freleigh, Lizzie: En route with Trans-Atlantics.
Fields & Hanson: Family, Rock Island, Ill., 23-28.
Fisher & Berg: Standard, Cincinnati, O., 23-28; Gayety, Birmingham, Ala., 30-4.
Fentelle & Carr: Auditorium, Lynn, Mass., 23-30.
Famous French Fencing Girls: Canton, O., 23-28.
Fell, Cleone Pearl: Bijou, Quincy, Ill., 23-28; Lyric, Danville, Ill., 30-4.
Frogman, Mankin: Majestic, Evansville, Ind., 30-4.
Fox & Du Ball: Bijou, Battle Creek, Mich., 23-30.
Fiddler & Shelton: Galesburg, Ill., 23-30.
Fukins & Craki Troupe: Waterloo, Ia., 23-28.
Foster & Foster: Minneapolis, Minn., 23-28.
Fogerty, Frank: G. O. H., Pittsburg, Pa., 23-28.
Friedlander Bros.: Dempsey's, Peoria, Ill., 23-28.
Fletcher, Chas. Leonard: Shea's, Toronto, Can., 23-28.
Frevoll, "Magician": Opera house, Sharon, Pa., 23-28.
Fentelle & Carr: Auditorium, Lynn, Mass., 23-28.
Fougere, Eugenie: Orpheum, Denver, Colo., 23-28.
Fave, Elsie, Rissett & Miller: Paoli's, New Haven, Conn., 23-28.

Falke, Eleanor: Haymarket, Chicago, Ill., 23-28.
Foster & Foster: Orpheum, Minneapolis, Minn., 23-28.
Fletcher, Chas. Leonard: Shea's, Toronto, Ont., 23-28; Keith's, Syracuse, N. Y., 29-4.
Fadettes of Boston, The: Orpheum, Utica, N. Y., 23-28.
Fausler, Harry: Rowlesburg, W. Va., 19-21; Kingwood, 23-25.
Forber, Avenue, Duquesne, Pa.: 23-25; Star, Homestead, 26-28.
Fogarty, Frank: G. O. H., Pittsburg, Pa., 23-28.
Fords, Famous: Kingwood, W. Va., 23-25.
Foster, E., & Dog: Orpheum, Al-lentown, Pa., 23-28.
Felix & Barry: Victoria, New York City, 23-28; Colonial, N. Y., 30-4.
Fields & Hanson: Family, Rock Island, Ill., 23-28.
Fisher & Berg: Standard, Cincinnati, O., 23-28.
Franks, The Four: Pantage's, Portland, Ore., 23-28.
Fox & Fox: Orpheum, Chillicothe, O., 23-28.
Florde, Nellie: Colonial, New York City, 23-28.
Ferry, Human Frog: Temple, Alton, Ill., 23-28.
Futurity Winner: Lyric, Dayton, O., 23-28.
Ferrero & Dog: Columbia, Cincinnati, O., 23-28.
Farrell-Taylor & Co.: Olympic, Chicago, Ill., 23-28.
Friedlander Bros.: Dempsey's, Peoria, Ill., 23-28.
Forrest Family: Hopkin's, Louisville, Ky., 23-28.
Francis, Adeline: People's, Cedar Rapids, Ia., 23-28.
Frevoll, Fred: O. H., Sharon, Pa., 23-28.
Fitzhugh, Lee & Oneida: Star, Sistrerville, W. Va., 23-28.
Fentelle & Carr: Auditorium, Lynn, Mass., 23-28.

GRAY, BARRY: 9th Arch, Museum, Philadelphia, Pa.
Gregorys, Four: En route with American Burlesquers.
Gold Belle: En route with McIntyre & Heath.
Gotham City Quartette: En route with the City Sports Co.
Giondi, Art: Crystal Park, Joplin, Mo., indef.
Gruett & Gruett: En route with Williams Ideals.
Gross, Wm.: En route with The Matinee Girl.
Gay, the Great: En route with Emerson's Floating Palace.
Graces, The Two: En route with the Merry Maidens Co.
Glenroy, Tommy: En route with the Behman Show.
Ging, Frank: Family, Erie, Pa., indef.
Graham, Geo. W.: Scenic Temple, Providence, R. I., indef.

Gladstone & Howe: En route with the Rialto Rounders Co.
Gossems, Bobby: En route with the Vogel's Minstrels.
Garden & Sommers: En route with Sam Devere Show.
Goodwin & Goodwin: Empire, Springfield, Ill., indef.
Gassans, Bobby: En route with Vogel's Minstrels.
Gray, Frank: Star, Muncie, Ind., indef.
Griffin, Harry C.: Quincy, Ill., indef.
Groom Sisters: En route with the New Era Floating Palace.
Graham, Chas.: En route with Colonial Belles.
Gardner, Andy: En route with Bohemians.
Gilmore, Stella: En route with Jolly Girls.
Glocker, Chas. & Anna: En route with Rantz-Santley.
Gordon, Amy: En route with Rose Sydell.
Gaylor & Graff: Clubs, New York City, indef.
Gordon, Max: En route with Reeves Beauty Show.
Grant, Anna: En route with Pat White's Gaiety Girls.
Gray's Marionettes: 9th and Arch St. Museum, Philadelphia, Pa., indef.
Green, Sam: En route with White's Gaiety Girls.
Gregg, Frank: En route with Tiger Lillies.
Griffin, Harry C.: Quincy, Ill., indef.
Gifroy, Haynes & Montgomery: Majestic, La Salle, Ill., 23-28.
Galett's Monkeys: Keith's, Providence, R. I., 23-28.
Gilmore, Stella: Monumental, Baltimore, Md., 23-28.
Gardner, Dick and Revere, Anna: Columbia, St. Louis, Mo., 30-4.
Geiger & Walters: Orpheum, New Orleans, La., 23-28.
Goss, John: Arcade, Meyersdale, Pa., 23-30.
Godfrey & Henderson: Bell, Oakland, Cal., 23-28.
Golden & Fogard: Arcade, Brownsville, Ja., 23-28.
Gwynn, F. D.: Colonial, Galveston, Tex., 23-28.
Gilmore Sisters: Steubenville, O., 23-29.
Goolmans, The Musical: Majestic, Houston, Tex., 23-28.
Grannon, Ida: Malden, Malden, Mass., 23-28.
Getrella: Orpheum, Boston, Mass., 23-28.
Godfrey, Phil: Lyric, Dallas, Tex., 23-28.
Gordon & Chacon: Bijou, Oshkosh, Wis., 23-28.
Gilroy, Haynes & Montgomery: Majestic, LaSalle, Ill., 23-28.
Gaylor, The Great: Star, Latrobe, Pa., 23-25; Star, Scottsdale, 26-28.

Oldest in the Film Renting Business in America

Yet newest in methods and manner of meeting the present day demands of the moving picture exhibitor.

Such is the status of the National Film Renting Co. 62 N. Clark St., Chicago, Ill.

Could an association of this kind be otherwise than a benefit to you? Stop and Consider!

JUST A MOMENT, PLEASE!—THE 1907 BARNUM AND BAILEY ILLUSTRATED TOURS IS NOW READY FOR MAILING

WHAT DOES IT CONTAIN? A full and complete record of the season's happenings, carefully recorded day by day. All new illustrations, and last but not least FIVE YEARS' COMPLETE ROUTE

Giving the railroads, mileage, day dates, etc. A very valuable book for ready reference to all show people Mailed to any address in United States or foreign countries, on receipt of price, 75 cents. Remit by Postal or Express Money Order. No private checks.

I have a few Route Books of 1904-5-6; paper cover, \$1; in leather, \$2. The Big Composite Photograph of 1,200 Circus People which I have been assembling or three years, is now ready; 17x19, mounted on 20x24 cards, with key, making it convenient to find the different people. Write me for full information. By express, prepaid, \$2.

CHAS. ANDRESS, 434 Douglas Boulevard, Chicago, Ill., U. S. A

WANT A REALLY GOOD SKETCH?

High Class Work! Original Ideas! Plenty of Action! Roars of Laughter, or real heart interest. Nothing cheap or vulgar. That is my aim, and I seldom miss the mark.

SOME READY-READY TO WRITE MORE

Thirty Big Successes in London and America. Send me your measure. I can fit you. WALTER BROWNE, Knickerbocker Theatre Building, New York City

EDEN MUSEUM

WANTED FOR MUSEUM—Living Attractions of all kinds; six to eight weeks contract. Concession People write. Address, W. W. ELY, Manager, Seattle, Wash.

The Gus Sun Booking Exchange Co. Booking 100 first class Vaudeville Theatres in Ohio, Pa., Ind., W. Va., Md. and Ky. Our Month Short jumps —No loss of time. Always an opening for a good act. GUS SUN, Sole Agent

NEW SUN THEATRE, - SPRINGFIELD, OHIO

WANTED AN EXPERIENCED SPEILER. Must be of good appearance and of excellent habits. Also WANTED experienced moving picture operator. State last place employed with reference. Address, New 12th Street Vaudeville Theatre, 12th and Halsted Sts., Chicago

- Mason & Keeler: Cook's O. H., Rochester, N. Y., 23-28. McCauley, Inez, & Co.: Haymarket, Chicago, Ill., 23-28. Mack, Floyd: Cooper, Mt. Vernon, O., 23-28. ... NEWCOMB, LAW H.: En route with the Fall of 64. Nolan, Fred: En route with the Boston Belles Co. ...

- Neuwell & Niblo: Empire, Islington, London, Eng., 23-28; Empire, Corydon, London, 30-Jan. 4; Popular, London, 6-11; Shoreditch, London, 13-18. O'NEILL: En route with Mar- ... PYSER & WHITE: En route with the Night Owls. Perry & White: En route with ...

- Perry, Clayton: En route with Ideals. Pepper Twins, The: Augusta, Ga., 23-28. Pelot, Fred & Annie: Keith's, Providence, R. I., 23-28; Keith's, Boston, Mass., 30-4. Platte, The Violet Girl: Keith's, Pawtucket, R. I., 23-28. ... REARDON, DAN & ANNIE: Em- ... Roderick, Russell: Crystal, Logansport, Ind., indef. ...

- Russell, Fred: En route with the Rentz-Santley Co. Ritter, Frank E.: En route with Colonial Belles. Rentz, Ed.: En route with the Boston Belles Co. Rice, Tina: En route with the Boston Belles Co. ...

- Royce Bros.: Family, Millville, N. J., 23-28. Richards & Grover: Lyric, Dan- ... Ruffin's Monkeys: Empire, Pater- ... Risher & Co.: New Phillips, ...

I Can Please the most fastidious dresser. Individuality in dress my speciality. My clothes look just a little different than the other fellow's. I have more professional trade than any tailor west of New York. If particular about your attire see LOUIS NAMETY TAILOR 167 Dearborn St., Chicago, Ill.

GREATWESTERN PRINTING CO. SHOW PRINTERS, LITHOGRAPHERS, ENGRAVERS 513-15-17 ELM ST., ST. LOUIS, MO. STOCK LITHOGRAPHS AND POSTERS FOR DRAMATIC, MINSTREL, VAUDEVILLE, MAGIC, HYPNOTISM, MOVING PICTURES, REPERTOIRE, STOCK, CIRCUS, WILD WEST, FAIRS, CARNIVALS, AUTO RACES ROLLER SKATING, BASEBALL, PICNICS, RACES, ETC. SPECIAL PRINTING AND LITHOGRAPHING OF ALL KINDS. SEND FOR CATALOGUE.

BALDWIN'S "California Arrow" Was the first Airship, the one from which all the present Airships have sprung, and has made more successful flights than all the others put together. I guarantee all flights. Captain Thomas S. Baldwin, Box 78, Madison Square, N.Y. FOR SALE—Complete Captive Balloon Outfit

SONGS Send us your songs and instrumental pieces for inspection. We arrange, compose, revise, and Publish available manuscript. Write to-day, Victor Kremer Co., 210 Marine Bldg., Chicago, Ill.

W. S. DONALDSON THEATRICAL EXCHANGE 513 ELM ST., ST. LOUIS, MO. CAN PLACE COMPETENT PEOPLE IN ALL LINES. WE NOW HAVE A PERMANENT EXCHANGE IN ST. LOUIS. LIST YOUR WANTS IN OUR BULLETIN FREE. SEND FOR COPY OF BULLETIN.

Advertise in THE SHOW WORLD.

AGENTS AND MANAGERS
We are at the Olympic this week. LOOK US OVER.

EDNA CAMPBELL AND COMPANY SINGERS and DANCERS

PRESENTING HER OWN ORIGINAL CONCEIT

"MISS SAWDUST FROM DOLL LAND"—The One Novelty in Vaudeville.

CALEHUFF

Largest film and Slide Renting Bureau. Machines, Latest Slides and Supplies. Songs Illustrated. Catalogue free. Fourth and Green Sts., Philadelphia, Pa.



GEO. W. MIETT'S
Educated DOGS

Booked solid by Western Vaudeville Managers Association.

BLUMHARD

POSTER AND MAP MOUNTER
38 So. 6th Street, Philadelphia, Pa.

ARTHUR SANDERS

Dramatic Director
Address, LA SALLE THEATRE

Pacific Coast Amusement Company

WIGS, GREASE PAINTS, POWDERS, Etc. In fact everything needed by Professionals. Send 4c in Stamps for "S" Catalog and Art of Making Up. FRANK X. MICHL & CO., 915 Arch Street, PHILADELPHIA, PA.

MARGARET GRACE, "The Original Summer Boy"
In Vaudeville. A. E. Meyers, Agent

WE WANT TO FURNISH YOUR **FILM**

Service for 1908 and we are going to get it if the Best Films in America at the Right Prices will secure it. Everything identified with the moving picture business carried in stock ready for prompt shipment. Pathe's Life of Christ, Ben Hur and Parsifal rented reasonable.
O. T. CRAWFORD FILM EXCHANGE COMPANY, Gayety Theatre Bldg., St. Louis, Mo.

Owning and Operating 30 First-Class Vaudeville Theatres, East, Northwest and West.

WANTED at all times first-class acts of all kinds that can deliver the goods.

SOLE BOOKING AGENTS:
PAUL GOUDRON, 67 S. Clark St., Chicago
BROWN & BERNSTEIN, 1358 Broadway, Suite 8-9-10, New York City
ARCHIE LEVY, 1235 Golden Gate Ave., San Francisco, Cal.
CHARLES MCNIFFE, 208 Am. Bank Bldg., Seattle, Wash.

The tired come for Rest—the Sick to get well

There are three springs at **French Lick and West Baden Springs**

Each has different qualities—that is why these springs are world famous for the great variety of their cures. No finer hotel in the country; every comfort; splendid table.

ASK FOR BOOKLET.
B. E. TAYLOR, Gen'l Mgr., CHICAGO
Frank J. Reed, Gen'l Pass. Agt., CHICAGO



A. E. Meyers
167 Dearborn St., Chicago
If You Want the Good Time, See Me

"A Corker in Cork"
GEORGE ATKINSON

THE GREAT CHRISTY AND LOUISE WILLIS

THIRD SEASON WITH ROBIES KNICKERBOCKERS

JNO. A. WEST, "The Musical Brownie"
And His Singing Wolf, "Mike"
Per. Ad., 161 W. 66th St., Chicago. "C" Edw. C. Hayman

THE FUNNY LITTLE MAN HARRY NEWMAN ECCENTRIC ENGLISH COMEDIAN

LIVE CORRESPONDENTS WANTED AT ONCE

SUBSCRIBE FOR THE SHOW WORLD.

W. F. HENDERSON, Prop. and Mgr. CHAS. A. DOUTRICK, Asst. Mgr. F. Q. DOYLE, Rep.

HENDERSON'S CENTRAL THEATRICAL EXCHANGE

N. W. Cor La Salle and Washington Sts., CHICAGO
Entrances, 92 La Salle St., 151-153 Washington St., Phone 4836 Main
Representing First-Class Managers of Eastern and Western Vaudeville Theatres, Combinations, Resorts and Artists of Recognized Ability. High-Class Vaudeville Performers, Headliners, Novelties, Big Acts and everything in OPEN AIR ATTRACTIONS furnished for Theatres, Parks, Pleasure Resorts and Street Fairs.

- | | | | | |
|--|--|--|--|---|
| <p>Little Cherub, with Hattie Williams, Chas. Frohman, mgr.: Brooklyn, N. Y., 23-28.
Lunatic and the Lady: Morganfield, Ky., 26.
Mayor of Laughland: Coatesville, Pa., 30; Lewistown, 31; Altoona, Jan. 3; Johnston, 2; Greensburg, 3; Uniontown, 4.
Merry Widow: Colonial, Chicago, Ill., indef.
Madam Butterfly: Richmond, Va., 23; Norfolk, 24; Roanoke, 25; Charlotte, N. C., 26; Columbia, S. C., 27; Augusta, S. C., 28.
Miss Bob White, Nixon & Zimmerman, mgrs.: Canton, O., 25; Akron, 26; Norwalk, 27; Youngstown, 28.
McFadden's Flats: Detroit, Mich., 23-28.
Marrying Mary, with Marie Cahill, Daniel V. Arthur, mgr.: San Jose, Cal., 26; Stockton, 27; Fresno, 28.
Mazuma Man, with George Sidney, A. W. Herman, mgr.: Omaha, Neb., 22-25; Lincoln, 26; St. Joseph, Mo., 27; Topeka, Kans., 28.
Ma's New Husband (Eastern), Harry Scott Co., mgrs.: Morganfield, Ky., 23; Owensboro, 25; Shelbyville, 26; Frankfort, 27; Somerset, 28.
Mlle. Modiste, with Fritz Scheff, Chas. B. Dillingham, mgr.: St. Paul, Minn., 23-25; Minneapolis, 26-28.
Mace, Fred: Hamilton, Ont., 23; London, 24; Bay City, Mich., 25; Jackson, 26; Battle Creek, 27; Benton Harbor, 28.
Mayor of Tokio, J. W. Gailes, mgr.: Mitchell, S. D., 26; Sioux Falls, 29.
Ma's New Husband (Western), Harry Scott Co., mgrs.: Orange, Tex., 24.
Prince of Pilsen: New Orleans, La., 22-28; Mobile, Ala., 30; Montgomery, 31.
Playing the Ponies, with Yorke & Adams, B. E. Forrester, mgr.: New York City, 23-28.
Pickings From Puck, Dubinsky Bros., mgrs.: Independence, Kans., 22; Joplin, Mo., 25.
Patsy in Politics, with Billy B. Van, P. H. Sullivan Amuse. Co., mgrs.: Columbus, O., 23-25; Dayton, 26-28.</p> | <p>Parisian Model, with Anna Held, Florenz Ziegfeld, Jr., mgr.: Toronto, Ont., 23-28.
Panhandle Pete, Abe Levy, mgr.: Bay City, 22-24; Buffalo, N. Y., 23-28.
Painting the Town, Chas. H. Yale, mgr.: Ft. Scott, Kans., 27.
Parsifal, Martin & Emery, mgrs.: Wichita, Kan., 23; Winfield, 24; Enid, Okla., 25; El Reno, 26; Chickasha, 27; Oklahoma City, 28.
Pirates of Penzance: Baltimore, Md., 23-28.
Rabbit's Foot, Pat Chappelle, mgr.: Monticello, Ga., 24.
Royal Chef, H. H. Frazee, prop.: Bozeman, 23; Livingston, 24; Billings, 25; Miles City, 26; Dickinson, N. D., 27; Bismarck, 28.
Rounds' Ladies' Orchestra and Specialty Co.: Owosso, Mich., 24-30.
Rich Mr. Hoggenheimer, with Sam Bernard, Chas. Frohman, mgr.: Brooklyn, N. Y., 23-28.
Red Mill (B), Chas. B. Dillingham, mgr.: Grand Rapids, 25-26; Muskegon, 27; Jackson, 28.
Smart Set, Gus Hill's: St. Louis, Mo., 16-21; Kansas City, 23-28.
Simple Simon Simple: Philadelphia, Pa., 23-28; Brooklyn, N. Y., 30-Jan. 4.
Sunny Side of Broadway, with Murray & Mack, Ollie Mack, mgr.: Los Angeles, Cal., 15-28.
Shoo-Fly Regiment, with Cole & Johnson, A. L. Wilbur, mgr.: Wheeling, W. Va., 23-25.
Spring Chicken, with Richard Carle, Charles Marx, mgr.: Detroit, Mich., 23-25; Jackson, 26; Grand Rapids, 27-28.
Simple Simon Simple, Nixon & Zimmerman, mgrs.: Philadelphia, Pa., 16-28.
San Francisco Opera Co.: Portland, Ore., 20-28.
Stewart Opera Co., George Chandler, mgr.: Baltimore, Md., Dec. 23-indef.
Time, The Place and The Girl (Eastern), Askin & Singer, mgrs.: Wilmington, Del., 24.
The Girl (Western), Askin & Singer, mgrs.: New Orleans, La., 22-28.</p> | <p>Toymakers: Ithaca, N. Y., 25.
Tattooed Man, with Frank Daniels, Chas. B. Dillingham, mgr.: Lincoln, Neb., 23; St. Joseph, Mo., 24; Kansas City, 25-28.
Trust Busters: Orange, Tex., 23.
Woodland: Seattle, Wash., 22-28; Bellingham, 30; Olympia, 31.
Wizard of Wall Street, Lew Virden, mgr.: Checotah, Okla., 23; Claremore, 24; Sapulpa, 25.
Woodland, Henry W. Savage, mgr.: Seattle, Wash., 22-28.
Wizard of Oz, Hurtig & Seaman, mgrs.: Philadelphia, Pa., 23-28.
Yankee Tourist: St. Louis, Mo., 23-28; Indianapolis, Ind., 29; Louisville, Ky., 31.</p> | <p>Gay Masqueraders, J. J. Rafferty, mgr.: Chicago, Ill., 23-28.
Greater New York Stars, Jacobs & Jermon, mgrs.: Kansas City, Mo., 23-28.
Gay Morning Glories, Weber & Rush, mgrs.: Indianapolis, Ind., 23-28.
Golden Crook, Jacobs & Jermon, mgrs.: Toledo, O., 23-28.
Irwin's Big Show, Fred Irwin, mgr.: Baltimore, Md., 23-26.
Knickerbockers, Louis Robie, mgr.: Milwaukee, Wis., 23-28.
Lid Lifters, H. S. Woodhull, mgr.: Brooklyn, N. Y., 23-28.
London Gaiety Girls: Huntington, W. Va., 23-24; Ashland, Ky., 25; Jackson, O., 26; Portsmouth, 27.
Merry Makers: Chicago, Ill., 23-28.
Majestics, Fred Irwin, mgr.: Scranton, Pa., 23-25; Reading, 26-28.
Nightingales, T. W. Dinkins, mgr.: Dewey, Minneapolis, Minn., 23-28.
Night Owls, Chas. Robinson, mgr.: Columbus O., 23-28.
Oriental Cozy Corner Girls, Sam Robinson, mgr.: Buckingham, Louisville, Ky., 23-28.
Parisian Belles, C. B. Taylor, mgr.: Cleveland, O., 23-28.
Parisian Widow, Weber & Rush, mgrs.: Brooklyn, 23-28.
Rialto Rounders, C. Franklin, mgr.: St. Joe, Mo., 24-28; Kansas City, 29-Jan. 4.
Rentz-Santley Co.: Cincinnati, O., 23-28; Birmingham, Ala., 29-Jan. 4.
Runaway Girls: Albany, N. Y.: 23-28; Boston, Mass., 29-Jan. 4.
Reeves' Beauty Show, Al Reeves, mgr.: Washington, D. C., 23-28.
Rose Hill English Folly Co., Rice & Barton, mgrs.: New Orleans, La., 23-28.
Rentz-Santley, Abe Leavitt, mgr.: Cincinnati, O., 23-28.
Rose Sydell's London Belles, W. S. Campbell, mgr.: Springfield, Mass., 23-25; Albany, N. Y., 26-28.</p> | <p>Rice & Bartons Big Gaiety Co.: Boston, Mass., 23-28.
Strolling Players Co.: L. M. Granat, mgr.: Kansas City, 23-28.
Scribner's, Sam, Show, Morris Wainstock, mgr.: St. Louis, 23-28.
Trans-Atlantic Burlesquers, Hurtig & Seaman, mgrs.: Newark, N. J., 23-28.
Trocadero, Chas. J. Waldron, mgr.: Detroit, Mich., 23-28.
Vanity Fair, G. H. Turner, mgr.: Reading, Pa., 23-28; Newark, N. J., 30-Jan. 4.
World Beaters, J. Herbert Mack, mgr.: Cleveland, O., 23-28.
Watson's Burlesquers, W. B. Watson, mgr.: Troy, N. Y., 23-25; Albany, 26-28.
Washington Society Girls, Lew Watson, mgr.: Evansville, Ind., 23-25.</p> |
|--|--|--|--|---|

ENGRAVING AND PRINTING
For Professional People. Firstclass work.
Prompt deliveries and satisfaction guaranteed.
Fort Dearborn Publicity Co., 917 Schiller Bldg., Chicago



Agreeable surprise at the Olympic Theatre, Chicago, week of Dec. 16. Fiddler and Shelton in "Suffocated with Delightedness."

BOOKED BY ED. HAYMAN

WESTERN VAUDEVILLE ASS'N, CHICAGO

ILLINOIS.

ALTON, Dec. 21.—Temple theater (W. M. Sauvage, mgr.).—The Girl Over There, Dec. 13, played a return date to good house. Show did not give as good satisfaction as first time. Dec. 14, Charley Grapewin in The Awakening of Mr. Pipp, pleased two good houses; Dec. 15, The Irish Pawn-brokers, good matinee house, night business fair, show did not please; Dec. 21, Jos. Santley in Billy the Kid; Dec. 22, Shadows on the Hearth; Dec. 23, Quincy Adams Sawyer.

Mr. Jack Curran, agent, Quincy Adams Sawyer Co., is laying off here the past week. The company lays off the week before Christmas.

Lyric theatre (W. M. Sauvage, mgr.).—Business very good at the Lyric. Bill last week was very pleasing. This week's bill includes Harrison Bros., Geo. Hillman, DeComas, and Carberry & Stanton.

Amateur nights are put on every Friday evening with big success.—J. H. ISLEY.

OHIO

FOSTORIA, Dec. 21.—Andes opera house (H. C. Campbell, mgr.).—Dec. 13, Lucia Moore in Alice Sit by the Fire, excellent performance to fair business; 12-14, The Isle of Nippon, good amateur production, good business; 18, The Lily and the Prince.—C. L. RUCH.

WANTED
ACROBATS TAKE NOTICE

I want a light tumbling pad, piano felt preferred

ADDRESS

HENRY SWART Revere House
CHICAGO

WIGS

Carnelian Grease Paint, Rouge, Cold Cream, Powders. Make-up Boxes filled, \$1.25, \$2.50, \$5.00. Theatrical wigs and Hair Goods of every description. Send 4 cents in stamps for catalogue B, illustrated and lessons in Art of Making Up. FRANK X. MICHL & CO., Mfrs. of Carnelian Supplies, 913 Arch, Philadelphia, Pa.



Advertise in THE SHOW WORLD.

The MOTIOGRAPH No. 1
Model 1908

Motion Picture Machine
The Latest—The Best

Flickerless Pictures—Steady Pictures—Brilliant Pictures

Designed, built and especially adapted for the heavy and exacting work of the

Five Cent Theatre

as well as the requirements of the traveling exhibitor.

The New Cone Shutter saves 30 to 45% of the non-exposure. Flicker eliminated.

Has New Quick Shift Rewind. The film is rewound in 2 minutes from the main crank without removal of reels or magazines.

The Automatic Safety Fire-proof Shutter is the only one that is safe and reliable.

Slide Carrier Swing saves one-third of the light, hence so much brighter pictures.

All Working Parts Enclosed saves care and wear and gives better results. Machine will last twice as long.

A Steadier Picture because accurately made.

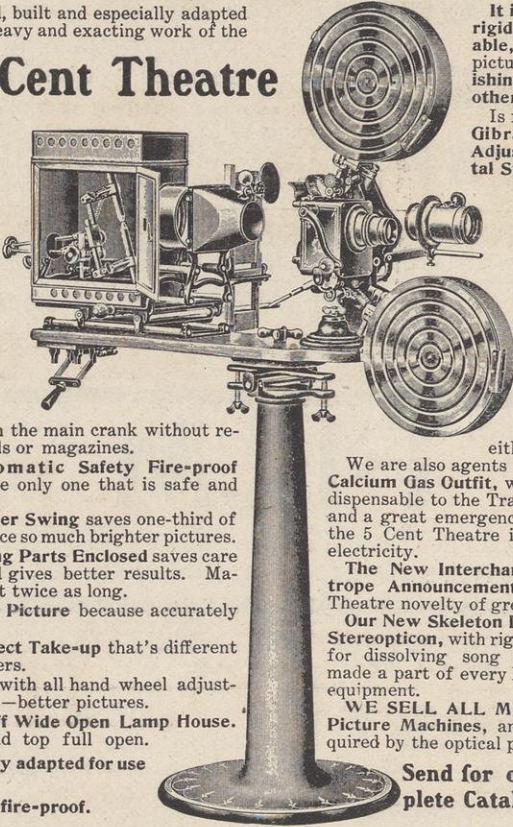
Has a perfect Take-up that's different from the others.

Arc Lamp with all hand wheel adjustments; result—better pictures.

Has Lid-Off Wide Open Lamp House. Both side and top full open.

Is especially adapted for use with Motor.

Is entirely fire-proof.



It is simple, strong, rigid, artistic and durable, and projects a picture that is astonishingly better than other machines.

Is furnished with the Gibraltar Swiveled Adjustable Iron Pedestal Stand. Solid as a rock—picture projected where you want it.

If you have a machine, throw it out and install the Motiograph. The investment is about 50 cents per day for one year. Equal to twelve new patrons or twelve present ones retained, figure it either or both ways.

We are also agents for the Model B Calcium Gas Outfit, which is almost indispensable to the Traveling Exhibitor, and a great emergency convenience to the 5 Cent Theatre in the absence of electricity.

The New Interchangeable Chromotrope Announcement is a Five Cent Theatre novelty of great value.

Our New Skeleton Double Dissolving Stereopticon, with right angle arc lamp for dissolving song slides should be made a part of every Five Cent Theatre equipment.

WE SELL ALL MAKES OF Motion Picture Machines, and everything required by the optical projectionist.

Send for our Big Complete Catalog. It's Free.

Amusement Supply Co. 489 Chemical Bank Bldg., Chicago

TOM NORTH'S
* GOSSIP *



WITHOUT consulting the bill of fare, only having a short time, I recently ordered buckwheat cakes and coffee at the lunch stand of the Denver Union station. A gentleman who had seated himself along side of me placed a sumptuous order of porterhouse steak, boiled eggs, French fried potatoes, and a pot of coffee. Evidently hungry and a lot of time. Hastily eating my cakes and drinking my coffee, I asked the waiter the amount of my bill. "Sixty cents," she replied without a blink.

Ugh! Sixty cents for cakes and coffee! A noise at my side attracted my attention. Hastily looking around I saw the man who had placed the sumptuous order fall in a dead faint! I'll bet he is in jail yet unless he had a Rockefeller income!

Prosperous New Year!

Provo, Utah, has a swell manager for the theater there. That is, he may be if you get to talk to him long enough. He wasted fifteen minutes with me during my twenty-four hour stay. I'll buy anybody a new hat that can advise me where he was the balance of the time. "Thursday always was my Jonah day."

Struck the country like a tornado! What? Why, THE SHOW WORLD Christmas issue. My, oh my, how they did sit up and take notice!

C. Jay Smith advises me that his A Pair of Country Kids and Fatty Felix companies are both doing nicely. Glad to hear it. Smith deserves a lot of credit for his hustling abilities. Can't help that, though. He comes from Michigan.

Geo. W. Malone, business manager Show Girl company, advises me that the elec-

tric light plant broke down during a performance of a certain company at Glendens, Mont., recently and the manager of the "certain company" immediately wrote a scolding call-down letter to his agent because of the accident. I don't doubt Malone, at all! No, sir! Not after hearing him sing in a beautiful false-set-o'-teeth voice that fearful endearing popular ballad, "Stung," in Salt Lake recently. He's an agent though all the way.

A Massachusetts man has just been granted a divorce because his wife went through his pockets and took all his money. Heavens! Don't see how she could have secured any great amount of cash in these times of scarce currency. Maybe, however, she took checks.

Sanford B. Ricaby is conducting the Wm. H. West Minstrels just as that prince of good fellows wanted him to do and so commanded him in his last will and testament. George Van, Billy Graham, James H. Stuart, James Everett, Will Darlington, Sam Fraser, George Brown, and James McGraevy form a strong battery of comedians, while Roswell J. Wright, Lloyd Balliet, William Renard, James Cantwell, Fred DeForest, Nick Voerg, Charles Monroe and Raymond Rand compose the array of songsters. Show is doing an excellent business.

Over in Ogden, Utah, when I arrived at the Grand theater recently I found Manager Grant hemmed in his box office, which also serves as his business office, with Louis Elliott and his second man representing Richard and Pringle's Minstrels; C. Ogle, agent Thorns and Orange Blossoms; W. Mayer, manager Florence Roberts; Chas. Coswell, agent Lieutenant and the Cowboy and the pretty little "Miss Treasurer" of the house.

Circuits were discussed, shows were talked about, good and bad, agents were

WE ARE THE ONLY
Exclusive
Jobbers

In Optical Projection Goods in the United States.

We manufacture and job the Motiograph and Optigraph Motion Picture Machines, Model "B" Calcium Gas Outfit, Enterprise Lanterns, Interchangeable Chromotropes for announcements, etc., Arc Lamps, Calcium Jets, Lantern Slides, Lecture Sets, and all other accessories.

We Are Exclusive Agents

for OXONE and OXYLITE Oxygen Gas Chemicals, Genre Transparency Company's and other song slides.

We Are Chicago Agents

for Song Slides made by the Elite Lantern Slide Company, of New York, and are

Chicago Distributors For
Motion Picture Films

We carry in stock all talking machine records and music available for Illustrated Songs. OUR SPECIALTY is High Grade Goods and Prompt Service. Write your dealer for particulars.

ENTERPRISE OPTICAL MFG. CO.
154 Lake St., Chicago.

talked about, bad and good, stories were told. Told straight, too, not only on account of "Miss Treasurer's" presence, but I don't think any of that crew knew an "off color" one.

Grant took the prize with the following: "There was a barber in Ogden, who having been out the night before had a shabby hand the next morning, and cut a patron's check four times. After each accident the barber said, 'Oh, dear me, how careless!' and laughed, letting it go at that. The patron took all those gashes in grave silence. But when the shave was over he filled a glass at the water cooler, took a mouthful of water, and with compressed lips proceeded to shake his head from side to side and to toss it up and down.

"What is the matter?" the barber asked. "You ain't got the toothache, have you?" "No," said the customer. "I only wanted to see if my mouth would still hold water without leaking. That was all."

Elliott was awarded second money on his oration. "What I am going to do to a certain circuit or with all their faults I am playing them but not still."

Somebody said—well, makes no difference what they said—and all left the office excepting of course "Miss Treasurer." She requested candy.

Mayor Busse of Chicago, upon the advice of the Clearing House Association, suppressed the vicious forms of burlesque currency that were being circulated in that city in imitation of the clearing house checks. A number of frauds had been perpetrated with the spurious checks. The headings of three checks selected at random were:

"National Cleaning House Association."

"Bankers' Dream Association."

"American Lemon House Association."

One style, printed in blue colors, closely resembled the true certificates with a square box at the left containing such phrases as:

"Free pass. Good at any depot to watch the trains pull out."

"In God we trust; In banks we bust."

Only four months more till baseball.

Am arranging a big special for these columns to be run shortly. Would be pleased greatly to mention YOU in same. Drop me a line care THE SHOW WORLD at once and get in on the special. It will benefit you greatly. All you have to do is write. Get busy NOW!

A Happy Prosperous New Year to all.

Fred Watson & Morrisey Sisters

VAUDEVILLE IDEALS—Week of December 23, Haymarket Theatre, Chicago

FILMS FOR RENT

EUGENE CLINE

Send Your Orders to Any of My Stores

—They are Located as Follows:—

59 DEARBORN STREET
CHICAGO, ILL.

SIXTH AND OLIVE STREETS
SAINT LOUIS, MO.

1021 GRAND AVENUE
KANSAS CITY, MO.

268 SOUTH STATE STREET
SALT LAKE CITY, UTAH

THIRD AND NICOLLET AVENUES
MINNEAPOLIS, MINN.

717 SUPERIOR AVE., N. E.
CLEVELAND, OHIO

22½ SOUTH BROAD STREET
ATLANTA, GA.

A Complete Stock of Machines, Films and Supplies may be had at any of the above stores

FRIARS DEFY HOODOO; BIG MEET IN NEW YORK

BY J. L. HOFF.

THE regular Friday night meeting of The Friars, held at The Hermitage, New York, on the evening of Dec. 13, was, despite the triple hoodoo, the largest and most interesting that has been held in many weeks. Fully one hundred Friars were present, among them Lew Fields, the comedian, a newly elected Friar, and Wallace Munro, one of the Friar Gouvernors, who has been on the road for several months, but had dropped into little old New York on some important business in behalf of his star, Louis James, now on tour.

Friar Dean Cook called the gathering to order and announced that the Friar Abbott, Wells Hawks, would not be present as his presence had been demanded at the farewell dinner to be given that evening to George Cohan, who would sail sometime the next morning on the good ship Philadelphia for a tour of Europe and Ireland.

Reports of committees being called for, Friar Emmett, of the room committee, reported that good progress was being made on the decorating and furnishing of the new club rooms, but that he feared they would not be ready for occupancy on January 2, 1908, as had been hoped. He said that the color scheme for the decorations suggested by Mr. Wilfred Buckland, of the Belasco forces, had been heartily approved by the Committee, and that a force of decorators under the direction of Mr. Buckland were at work carrying them into effect.

Friars Submit Reports.

Friar Goodfriend, of the Committee of Itinerant Friars reported on the work that was being done in the way of bringing agents on the road into the organization, and, incidentally, answered some criticisms that had been passed on that branch of activity.

Friar Anhalt reported for the committee on entertainment to the effect that he could assure the Friars of the presence of some one at each succeeding Friday night meeting who would help to make the proceedings more interesting. He regretted that the illness of his associate on the committee, Friar Er Lawshe, had prevented the committee from getting together on the subject, but said that he had accomplished something alone and knew that when the entire committee got to work good results would be produced.

At this juncture the Friar Dean introduced Friar Lew Fields, present at his first meeting. Friar Fields responded very modestly to the generous introduction, thanking the Friars in behalf of George Cohan, his father and mother and the rest of the family.

Friar Wallace Munro, the next speaker, told a very interesting story of the spreading of the Friar idea over the country. He said that meetings of The Friars were being held in Seattle, San Francisco, Los Angeles, St. Paul, New Orleans and that the greatest good feeling was being expressed everywhere in behalf of the organization and its objects. He counselled caution in the choice of persons for membership and the necessity of establishing the closest relationship with the producing managers. Membership in The Friars, he said, should be a sufficient guarantee of ability to satisfy any manager.

Friar Holmes Gives Imitations.

Taylor Holmes, one of the cast in Belasco's A Grand Army Man, was introduced and gave a clever imitation of the manner of the late Joseph Jefferson and of Sam Bernard. Later, in response to a demand for more, he told some capital stories.

Friar Eugene Havies of Dockstader's Minstrels, was called on and soon had the assembled Friars backed up against the wall with what looked like a proposition to put them all on soft drinks. It transpired that he was one of five Friars who met recently at Cedar Rapids, Ia., three of whom, he said were on the water wagon. Friar Havies announced that in all probability Friar Dockstader would be present at the next meeting.

Friars James Shesgreen, Er Lawshe and Will Semple also spoke and Friar Warner presented a gavel to the Friar Dean in behalf of John R. Hegeman, president of the Metropolitan Life Insurance Company. Friar Warner explained that Mr. Hegeman's pastime was working in brass and that the gavel had been turned for the Friars by him. The present was accepted and a vote of thanks to the donor duly recorded. The meeting adjourned at the usual hour.

Friar Fields remarked as he left the room that he was going to be present every Friday evening.

New Members Elected.

The following are members of the Friars whose election has not previously been announced:

ACTIVE.

Frank T. Kintzing, Room 229, 1402 Broadway, N. Y. City.

Al. W. Walle, Room 936, 1402 Broadway, N. Y. City.

Ed. G. Stone, (no address).

Arch MacGovern, care of Sweeney, Shipman & Co., 1402 Broadway, N. Y. City.

W. Dayton Wegeforth, Grand Opera House, Philadelphia, Pa.

Breese Stevens, 1718 Corcoran street, Washington, D. C.

Wm. Todd de Van, Lambs' Club, N. Y.

William Pottle, care of National Printing Co., Tribune Building, Chicago, Ill.

Frank J. Lea, care of Detroit Free Press, Detroit, Mich.

Charles Seymour, 8621 21st avenue, Brooklyn, N. Y.

Wilbur Harlan, care of Wm. A. Brady, 1520 Broadway, N. Y. City.

ASSOCIATE.

Frank G. Perry, National Theater, Rochester, N. Y.

Geo. M. Smith, Park Theater, Philadelphia.

Arthur A. Lotto, Los Angeles Theater, Los Angeles, Cal.

T. M. Dougherty, Park Theater, Philadelphia, Pa.

H. Parent, Business Manager, Detroit Opera House, Detroit, Mich.

A. Holbrook, Lambs' Club, N. Y. City.

F. C. Nash, Detroit Free Press, Detroit, Mich.

B. C. Whitney, Manager, Opera House, Detroit, Mich.

John C. Eckel, care of North American, Philadelphia, Pa.

G. N. Robinson, care of U. S. Lithograph Co., 1431 Broadway.

LAY.

L. M. Fields, Herald Square Theater, N. Y. City. (Elected November 29, 1907).

Henry Dazian, 142 West 44th street, N. Y. Taylor Green, 146 E. 34th street, N. Y.

Addresses of Friars Wanted.

Treasurer John W. Rumsey, Lyceum Theater, New York, will appreciate the receipt of information regarding the addresses of the following Friars: John B. Campbell, Albert Dorris, J. Fiske, H. W. Glickauf, Chas. Hemstreet, Emerson James, Geo. F. Kerr, Karl C. MacVitty, W. G. Shand, E. A. Schaefer, T. Smith, H. W. Taylor, W. W. Turner, Clarence Weiss, W. H. Walsh, Frank Young. Friar Governor W. M. Hull, who has been in advance of Sam Bernard for some time, is now ahead of John Drew and company presenting My Wife. This company is now playing a three weeks' engagement in Philadelphia and will make a tour of the country remaining out till late in June next.

SEES FILM IMPROVEMENT.

Vice-President Aiken Delighted at the Prospects in the Business.

F. C. Aiken, vice-president of the United Film Service Protective Association, president of the Amusement Supply Co., and vice-president of the Theater Film Service



F. C. AIKEN.

As president of the Amusement Supply Co. and vice-president of the Theater Film Service Co., F. C. Aiken is well known in the moving picture field. His recent article on motion views, published in THE SHOW WORLD, attracted general attention.

Co., Chicago, expressed himself as being much pleased at the perfecting of a permanent organization.

"I think it is the most important event that has ever occurred in the history of the moving picture industry," said Mr. Aiken. "In the first place it afforded the members an opportunity of getting acquainted. There has been in the past some little friction due to misapprehensions and misunderstandings, but I am now convinced that all are satisfied that everybody has but one object in view, viz., the improvement of the business, not only from the standpoint of the renter and the manufacturer, but the exhibitor and the public as well.

"As vice-president I want all the members of the association to feel that I am thoroughly interested in seeing nothing done detrimental to the interests of all concerned. For my part I may state that I am simply wrapped up in the business, my capital being invested therein and all my time and energy being devoted thereto, and it is needless to say that I shall do everything in my power to make it a huge success. I think the other members will feel as I do, that the time consumed and the money expended in attending these conventions was for a good purpose, and I want every member to feel that any views or expressions for the betterment of the business will be thankfully received and submitted to my fellow officers.

"I think that within the next six months, or one year at the most, we will have the co-operation of every municipal and state authority in America, and will have their explicit confidence. As soon as we have demonstrated to these officials that we are in earnest in our desires to uplift the industry and furnish adequate protection to

Urban=Eclipse

We will place upon the United States and Canadian market, during the week of December 30th, the following URBAN-ECLIPSE subjects:

"A RESTFUL RIDE"

Comedy. Length, about 374 feet.

Very vividly depicts the experience of a novice horseman. Owing to his indomitable desire to become an equestrian he has a very trying apprenticeship. His experiences are very amusing as they are unique and original.

"DEAF AND DUMB"

Pathetic. Length, about 640 feet.

A very pathetic subject depicting the sad experience of a deaf and dumb child, her subsequent good fortune and ultimate success rendered the heartbroken mother. Excellent photographic value.

"MR. SLEEPYHEAD"

Comedy. Length, about 287 feet.

This film depicts very truly the deportment of one who has acquired languid habits. He is a veritable joke to his associates in business and social companions and his custom brings him into very delicate positions from which he at best extricates himself with poor grace.

"CABMAN MYSTIFIED"

Comedy-Magic. Length, about 287 feet.

A very amusing film, depicting the consternation of a cabman, who incurred the displeasure of a conjuror and is made the subject of the art in which his fare is a master. The delivery is perfect and very interesting feats are accomplished.

"THE BLIND WOMAN'S CHILD"

Or "NINETTE, THE LITTLE MODEL"

Pathetic. Length, about 587 feet.

Conditions of squalor and depravity under which some human beings exist is vividly depicted in this subject. A happy sequel is furnished in Dame Fortune's providing for the blind but deserving mother and child, and meting out justice to the depraved father.

PRICE, 12 CENTS PER FOOT.

The above, as all Urban-Eclipse films, take front rank for their originality, clean comedy, composition of subject, finished acting and photographic steadiness.

EVERY SUBJECT USABLE EVERYWHERE.

Kleine Optical Co.

CHICAGO MONTREAL, CAN. NEW YORK
52 State Street La Patrie Bldg. 662 Sixth Avenue

BENNETT'S DRAMATIC EXCHANGE

Suite 405 Real Estate Board Bldg. Cor. Randolph and Dearborn Sts., Chicago, Ill.

A. MILO BENNETT, Mgr.

The pioneer agency of Chicago. Established 1891.

Best Plays. Best People. Best Managers. Best Connections. Best Treatment. Best of Everything. 5,000 people on our books.

Sole Agent for over 100 standard plays. Western Agent for over 500. Can get any play wanted, if on the market. Eastern Agent, SELWYN & CO. Let us hear from you.

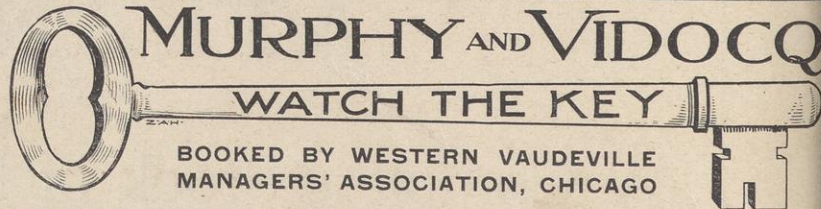
If in need of LILLIPUTIANS, MIDGETS or GIANTS, address CASPAR H. WEIS, General Manager and Director of the Famous Lilliputian Co., Lit Bldg, Market and Eighth Sts., Philadelphia, Pa.

ALWAYS WORKING

THANK YOU

DELMAR & DEXTER

Managers and producers, Archer Ave. Burlesque Theatre. Open time for good acts. Girls who have worked for us write; burlesque managers, who are looking for useful people for next season, drop in and look us over. Remember we put on anything from a two-people nigger act to a musical comedy.



BOOKED BY WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, CHICAGO

THE WORLD'S Smartest Comedy ACROBATIC ACT


HENRY & LIZEL

A POSITIVE HIT EVERYWHERE

Henry's comedy bumps a cyclone of laughter. Lizel and Her Whirlwind Dance. At Liberty in January. Address, 138 7th Avenue, Brooklyn, N. Y.

the public, not only physically but morally, they will accept our suggestions and co-operate with us in the drafting of legislation.

"The higher the plane to which the moving picture industry is brought the larger the success attained, and with united effort there can be no doubt as to the outcome."



HARRY L. WEBB
THE MAN WHO TALKS AND SINGS
 Care of Western Vaudeville Ass'n.

ARNOLD and **The Grazers** in Vaudeville—
 ETHYL Booked Solid

THAT DANCING ACT
Locke, Russell and Locke
 Permanent Address, The Show World, Chicago

Noblette & Marshall
 "HINTS IN SOLDIERY." GOING AHEAD

MILDRED WILLIAMS "THE GIRL WITH THE
 MYSTERIOUS VOICE"
 INTERNATIONAL THEATRICAL CO., Agents.

JOSH DREANO Open for Musical or Farce Com-
 edy or Burlesque. I do Irish,
 KING OF FOOLS AND Dutch and Black Face.
 FUNNY FALLS. Per Ad. The Show World

MAMIE HARNISH
 "SONGS AND STORIES"

NAT FIELDS Under the Direction of
 PRINCIPAL COMEDIAN Lew and Joe
 Hurlig
GIRLS FROM HAPPYLAND CO.

HIGGINS & PHELPS
 In "THE NEW VALET," in One Golden Crook Co.

MERRITT SISTERS
 Dancers and Singers. A. E. Meyers, Agent.

A Standard Attraction **Bilyck's Educated Musical Sea Lions** SIX in
 Number
 Permanent Address, THE SHOW WORLD and BILLBOARD

AL. G. **RAYMOND & HARPER** LUCILLE H.
 "SOME SINGING ACT." "A Word To The Wise."

Phonograph Valmore MUSICAL MIMIC. The
 Man Who Really Has the
 Imitations. An imitator somewhat different from the rest.
 Permanent Address, The Show World, Chicago

ADAMS BROS.
 HAVE SEVERED THEIR CONNECTIONS WITH WILLIAMS' IMPERIALS
 Now in Vaudeville. Permanent Address, The Show World, Chicago

LILLIAN HART & CO.
 "BUTTING INTO VAUDEVILLE"
 20 minutes of various types seen in stage realm, Perm. Address, The Show World, Chicago

JOHN E. HENSHAW
 OF HENSHAW & TEN BROECK
 An entertainer who confounds the foolish and
 delights the wise. NOW IN VAUDEVILLE.

LIPMAN & LEWIS
 Singing and Talking Comedians
 THE REAL NOISE In "A Bit of Stage Life"
 A. E. MEYERS, Agent

EMMA WESTON THAT'S
 ALL!
 Doing Well, Thank You. With Empire Burlesquers

AMERICAS' BIGGEST AND BEST AERIAL SENSATION.
THE FAMOUS BICKETT FAMILY
 GREATEST OF THEM ALL
 SOME OPEN TIME
 1204 YALGE AVE., CHICAGO, ILL.

FRANCES COSSAR
 Leading Lady with Mabel Barrison and Jos. E. Howard. Season 1907-8.

BILLIE GORDON
 AS FRITZIE IN "TOYLAND."

MABLE McCANE STARRING IN
 "The Girl Over There"

Billy McBreen and Brother Original Comedy
 Acrobatic Act
 "Scene in a Park." Booked solid until April 1908

EDWARD HUME PRINCIPAL
 COMEDIAN
 Supporting MABEL BARRISON & JOS. E. HOWARD
 SEASON 1907-8

LOOK WHO'S HERE!!! **Duncan & Hoffman**
 A SURE CURE FOR THE BLUES, MANAGERS. Booked Solid by the
 Western Vaudeville Ass'n. Booked exclusively by J. A. STERNAD.
 REGARDS TO FRIENDS Per Ad. THE SHOW WORLD

HERBERT & ROGERS
 Wooden Shoe Dancers

JEROME —NOT DISTRICT ATTORNEY.
 ELMER JEROME, Attorney
 General,
 MONOLOGIST OF CLASS AND MERIT. :: UNITED STATES OF MIRTH AND MELODY.

THE **FIVE FLYING NELSONS**
 Flying Return and Casting Act.
 Best and most pleasing of all Aerial Acts. Fourth season special feature
 with Gollmar Brothers Greatest of American Shows. Address,
 TOM R. NELSON, 219 West 2nd Street
 Re-engaged for season of 1908. NEW ALBANY, INDIANA



Geo. W. Evers
 "Pork Chops
 Am Meat
 on de
 Table."

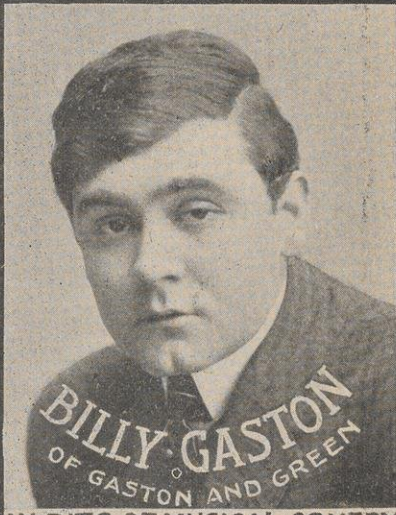
ASK ALF. T. WILTON, NEW YORK

ART ADAIR
 En Route,
 Hagenbeck-
 Wallace Shows
 Combined
 ECCENTRIC
 MUSICAL
 COMIQUE

KATHERYN MARTYN
 NOVELTY SINGING ACT
 ADVANCED BAG-PUNCHING

HARRY BURNS
 America's Society Bag-Puncher
 A Neat, Novel and Artistic Act

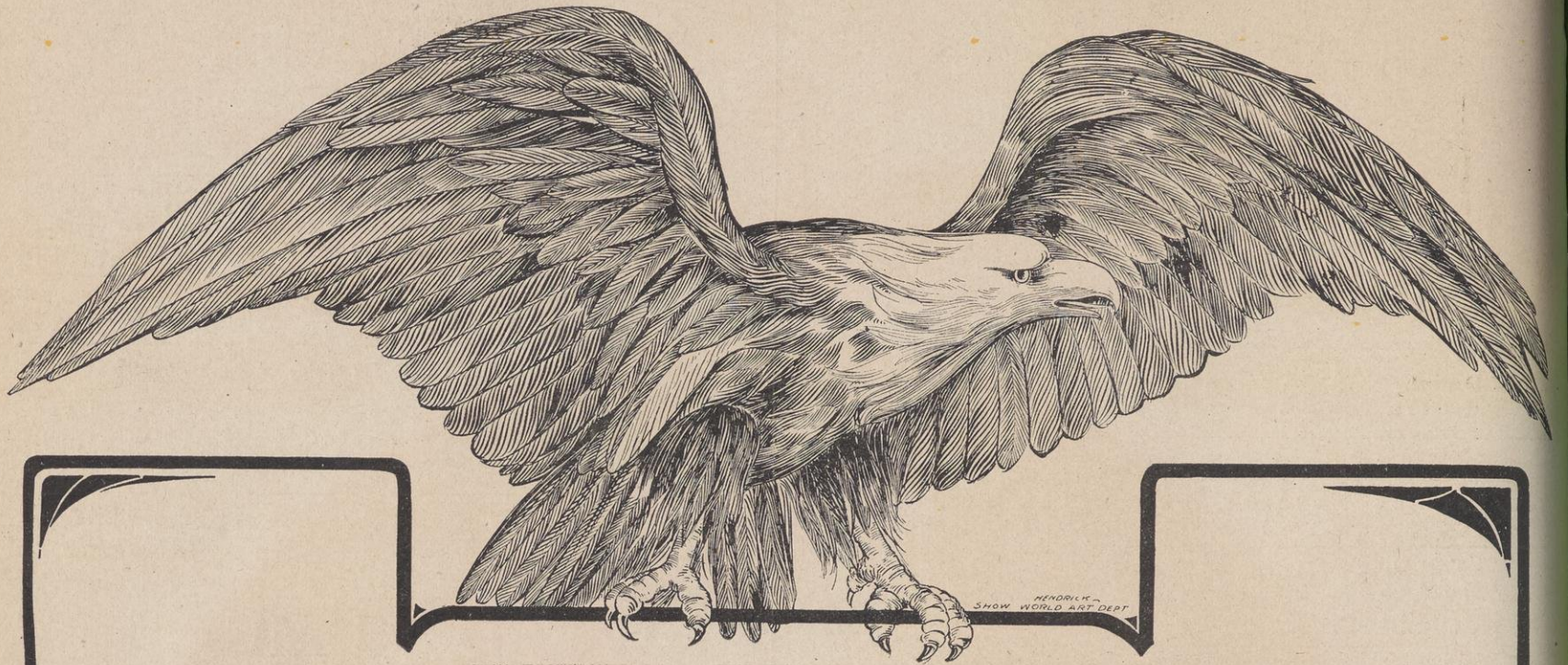
E.J. APPLEBY
 THAT BANJOIST
 Per. Address, The Show World, Chicago
 Advertise in THE SHOW WORLD.



BILLY GASTON
 OF GASTON AND GREEN
 IN BITS OF MUSICAL COMEDY

Send in your route without delay.
 THE GIRL OF MANY DIALECTS
GLADYS SEARS
 Introducing New and Original
 Songs and Stories
 18 MINUTES OF FUN IN ONE
 Direction of Chas. E. Taylor.

MILLER==COSTUMER
 136 N. Seventh St., Philadelphia
 COSTUMES AND WIGS TO HIRE.
 Write for Catalog and Estimate.



THE UNITED STATES
FILM EXCHANGE

BUSY ALL THE TIME
And we have the kind of

FILMS FOR RENT

THAT WILL KEEP YOUR TICKET SELLER BUSY ALL THE TIME

Write us to-day and we will send you our printed matter. Send us your name and you will be advised of the good things each week

The United States Film Exchange

Dearborn and Randolph Sts., CHICAGO, ILLINOIS