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PROFESSION OF ENTERTAINMENT

SHOW WORLD

WARREN A. PATRICK

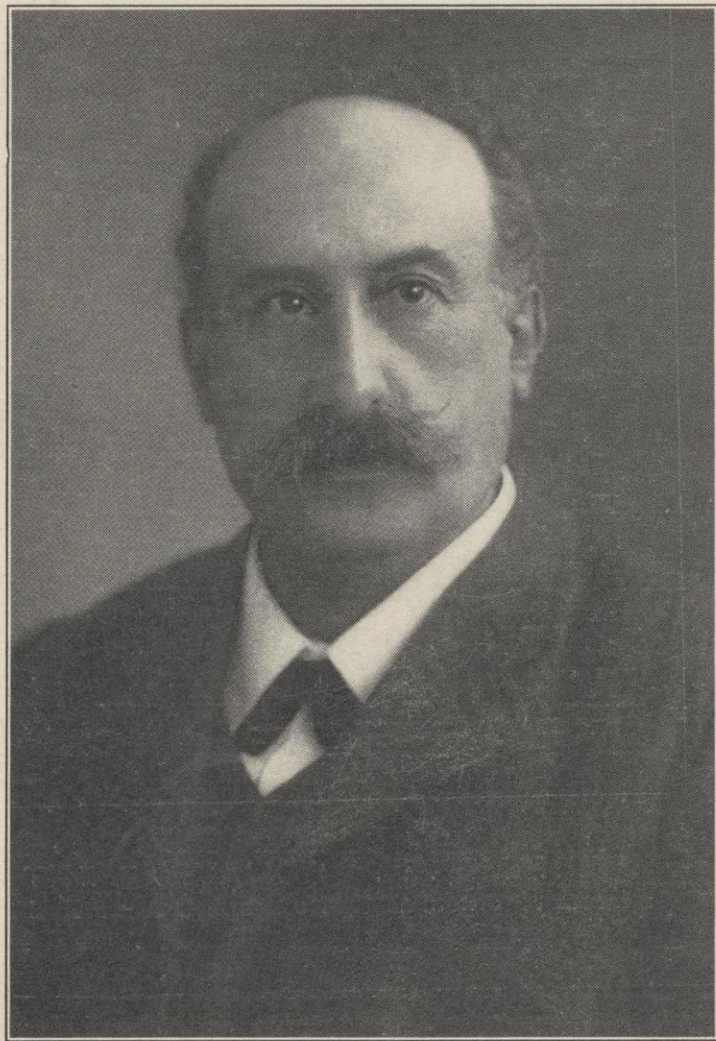
GENERAL DIRECTOR.

THIS WEEK'S NEWS THIS WEEK

Vol. IV No. 14

CHICAGO

March 27, 1909



THE CHEVALIER N. B. EMANUEL
Director of Chicago's Philharmonic Orchestra

Z-A-HENDRICK

TREMENDOUS ENTHUSIASM!

ATTENDED THE FIRST RELEASE OF OUR FILMS THIS WEEK
EXHIBITORS UNIVERSALLY PRAISE QUALITY OF OUR PRODUCT

Exchanges, almost without exception, wired increasing their original orders when they were notified last Saturday that the shipments of our first release had been made. The majority of them have increased their orders for the second release, March 29th. Twice as many exchanges will handle our second week's release as closed contracts for our first week's output.

The International Is a Lusty Infant and Is Thriving on the Cream of Success.

All legitimate exchanges are invited to negotiate with us.

We Have No Agents And No Exclusive Exchanges

Exchange men palming off second class, shoddy material on exhibitors claiming it to be our product will have to change their methods to continue getting International service.

THE EXHIBITOR MUST GET WHAT HE PAYS FOR

We have no objection as to whose films you rent but

**Do not place the International Projecting and Producing Company in a
False Position as it Savors too much of a Trick of the Trust**

Independent Moving Picture Exhibitors are urgently requested to keep us fully informed as to the subjects furnished them by their exchanges represented as International films.

Exhibitors do not be intimidated by the Trust, it is no longer necessary to sign any of its agreements, or go out of Business.

Exchanges handling our product can supply you with all the films you need. The finest moving pictures in the world.

Film exchanges should close contracts and place orders with us at once.

All communications strictly confidential

INTERNATIONAL PROJECTING AND PRODUCING COMPANY

Temporary Offices 1006 Ashland Block, Chicago

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

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June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

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under the Act of Congress of March 3, 1879.

Volume IV—No. 14

CHICAGO

March 27, 1909

STOCK HOUSES COMBINE FOR MUTUAL BENEFIT

Percy G. Williams Heads New York Corporation, and W. W. Wittig
Fathers Western Enterprise.

Albany, N. Y., March 22.

A theatrical association which may have a wide influence upon amusement enterprises in the United States, has been incorporated in the office of the secretary of state and is known as the "Stock Producing Managers' Association." The objects set forth in the articles of incorporation present the facts that the organization is to promote social intercourse and to further business interests for the general welfare of those affiliated with the enterprise.

The directors are Percy G. Williams, 140 West 69th street, New York city; Charles Emerson Cook, 385 Central Park West; Sherman Brown, Milwaukee; Thomas D. Long, Denver; Charles Lovenberg, Providence, R. I.; Newton E. Hoffman, Cleveland, and John Craig, 1951 Beacon street, Brookline, Mass.

The association will hold yearly meetings in March, and the territory to be affected by its operations includes the entire United States. The principal office is in New York city.—CARDOZE.

New York, March 24.

The Stock Producing Managers' Association, recently incorporated with Percy G. Williams as president, has opened offices in the new Long Acre building in Long Acre Square, and will be ready for business on Thursday.

The object of the association is to secure attractions independently of the various booking concerns. Will H. Gregory is to be the general secretary in charge of the New York headquarters.—WALTER.

The Western Combination.

An organization of stock theater managers was effected last Thursday night at a meeting held at the Stratford hotel in this city, which was attended by some of the leading stock theater managers of the middle west.

The entire scheme is credited to W. W. Wittig of the Lyric at Minneapolis, who is said to have conceived the idea of organization and conducted a strenuous campaign to bring the managers together.

One of the most enthusiastic members is Edwin Thanhouser of the Bush Temple, who was elected temporary secretary, while Wittig was made temporary president.

A permanent organization will be effected at a meeting to be held here April 22.

As was exclusively announced in these columns last week, the idea of the organization is to better conditions, generally, in the stock field. It is proposed to establish a central bureau to handle manuscripts, and probably costumes and printing.

The association will be incorporated under the laws of Illinois.

MACK WRITES PLAY FOR JAMES J. CORBETT.

Salt Lake City, March 22.

Willard Mack, the popular stock actor, has received from H. H. Frazee, manager of James J. Corbett, notification of acceptance of a new play Mr. Mack has written for him. It will be known as Harley of Harvard, and Mr. Mack will stage the play in Chicago in August. These men have been intimate friends for a number of years, and Mr. Mack thinks he has learned in his close association with Corbett just about what is best fitted to display the latter's histrionic ability to advantage. A former play by the same author called Sagebrush will be staged this season at the Bungalow.

Keith Exchange at Cleveland.

Cleveland, O., March 23.

The United Booking Offices of America, the organization that routes a large percentage of vaudeville acts, has established a sub-agency here under the title of "The Keith Vaudeville Exchange."

Offices of the new agency have been opened in Keith's Hippodrome under the

supervision of Manager Daniels. The chief work of the new venture will be to furnish professional entertainment for lodge and other society entertainments in Cleveland and vicinity.—YOUNG.

Paderewski Cancels Tour.

Minneapolis, March 22.

Paderewski was suddenly stricken with rheumatism in his right hand a few hours before his concert here at the Auditorium Friday, but by an effort managed to play his program through. Immediately after the concert he left on his private car Pilgrim for New York to place himself in the care of a specialist, canceling three western engagements.—BARNES.

SULLIVAN & CONSIDINE GET MORE THEATERS

To Provide Vaudeville for United Amusement Company Which Acquires
Thirty Stair and Havlin Houses.

The United Amusement Company, organized recently at Toledo is to take over a number of the Stair and Havlin theaters and will offer vaudeville and pictures. The vaudeville will be provided by Sullivan and Considine.

The arrangement by which Sullivan and Considine secure the bookings of this important chain of theaters was effected by Paul Goudron and is a great feather in his cap, as the number of theaters will be thirty, according to present reckonings.

The theaters will include Heuck's in Cincinnati, The Avenue in Louisville, possibly Havlin's in St. Louis and other well known houses.

Paul Goudron left Chicago last Friday. In a week he consummated this deal, another of almost equal importance, besides securing the bookings of a number of parks.

The second deal is one by which Sullivan and Considine secure the bookings of a chain of opera houses in Ohio, Indiana and Michigan, which are to be devoted to vaudeville after April 1. The organization effected is known as the Tri-State Vaudeville Association and the managers who are members will offer two shows each day in their houses. Albert C. Pegg, of Flint, who has made a notable success with vaudeville at the Stone opera house, is prominent in the new organization.

This has been a busy week at the S. & C. offices. The bookings of the Majestic in South Bend Ind., the Lillian theater in Detroit, Minn., Springbrook park in South Bend and Minerva park in Peru, Ill., have been arranged also since the week began.

Press Performance.

A press performance of the Barnum & Bailey circus will be given at the Coliseum in Chicago next Wednesday afternoon.

John Considine Coming.

John Considine, general manager of the Sullivan and Considine circuit, will be in Chicago next Monday.

Ends the Season.—The Cowbov and the Squaw will close Saturday night at the Alhambra.

Buys Out Wright Huntington.—Jack Nicholson has purchased Wright Huntington's interest in Our Own stock company with headquarters at Fort Wayne, Ind.

Hickman-Bessey Here.—Guy Hickman and Jack Bessey are in the city. Hickman will take a repertoire show south and Bessey will have stock companies at Davenport, Iowa, and Rock Island, Ill.

Last Week of Melodrama.—This is the last week of melodrama at the Criterion. On Sunday night Harry Carey's Montana plays a benefit for Ben Giroux and George W. Irish, two performances, and next week the work of remodeling the theater will commence.

Herbert Ingraham at Saranac Lake.—Herbert Ingraham is at Saranac Lake, N. J., where he is waging a battle with consumption. He is the author of Because I'm Married Now, and They Say He Went to College, and a new song which is featured by Emma Carus at the American Music Hall this week. He is well known in Chicago and his friends hope he will be completely restored to health.

The Franklin stock company began an extended engagement at the Grand opera house in Wheeling, W. Va., this week.

The Cat and The Fiddle will end the season April 4 at Joliet, Ill. The show opens again early in August, according to W. E. Raynor, the business manager.

The members of the old stock company who were retained by Manager Rice of the Majestic at Fort Wayne, Ind., are: Frank Jones, John T. Nicholson, H. F. Brickert, Harry Hayden, Louise Dunbar, Helen Gillingwater and Flora Dorset. The new members of the company are: John Preston, who will be stage director, William Knorr and Lydia Dickson.



AUGUSTA GLOSE

The Louisville Times of March 15, 1909, says of Miss Glose's work: "In the best sense of that often misapplied word, Miss Augusta Glose at the Mary Anderson theater this week, is charming. Her expressive face and piquant manners and all she does and says with a charming naturalness, comes, as it were, steeped in a personality so charged with distinction that it arrests the attention of the most

miscellaneous audience. Aside from this there is something else as well—some indescribable individuality and this, combined with her beauty, together with something strangely elusive about her personality, makes her captivating to any audience. This is amply demonstrated when one hears the half-breathed wail of admiration which runs through the house when this pretty little artiste makes her entrance.—Alice Wilson."

AL. WALTZ OPPOSES ROLLER RINK RACING.

Professional Skater Believes That Speed Events Do Great Harm—Advocates Attractions.

Prof. Albert C. Waltz rested in Chicago for two days this week, before continuing to Milwaukee, where he is booked at the Riverview rink.

In speaking of the present trend of skating affairs, he said: "The chief fault to be found with most rink managers is that they insist upon running races in their rinks instead of playing good attractions.

"Mr. Price, manager of the Hot Springs rink, never has races, carnivals, nor other alleged drawing cards. He plays straight attractions and wants the best.

"You will find that the great majority of the wise managers—men who desire the rinks to become permanent institutions—are booking attractions and letting the little fly by night fellow gobble up his day's earnings and get out."

PERSONAL MENTIONS FROM OGDEN, UTAH.

Ogden, Utah, March 22.

S. H. Bradbury, proprietor of the Rex theater at Provo, has sold out his interests in that city and has purchased George H. Wilson's interest in the Isis moving picture house.

Fred Littlefield, an expert trap drummer, has been engaged at the Globe. His fine kettle drums and orchestra bells add much to the program.

Sam Higgenbotham has abandoned the Odeon, on 24th street. The house has not been a paying proposition for some time.

W. Fred Bossner has resigned as local representative of the Salt Lake Herald and has opened a picture house in Boise, Idaho, cleverly named "The Boz."

George Tubbs, after a vain effort to bolster up the business of the Electric, closed down March 14. Cutting the price to five cents did not turn the trick as expected.

Manager Normandy of the Globe entertained the Woodmen of the World from Logan last week; also the children from the deaf and blind school. The Isis gladdened the hearts of 300 "old folks" week of March 14, with a complimentary entertainment.

Fred Tout, formerly of the Dreamland theater, returned from his Colorado trip this week, having been unable to secure a location for a picture house. He will purchase a saloon in Brigham City shortly and embark in that business.

Harry Simms has installed the illustrated lecture feature at his new Orpheum theater. Miss Ballenger will continue as vocalist.

The Frederick Moore stock company at the Utahna played to capacity houses last week in "To Save Her Honor." Mr. Moore has substituted the distribution of prizes, temporarily, for bill-board advertising, and is apparently making good with it.

Lorene Farley and Al Grosh have been engaged for the Dreamland vocal work. Miss Farley is well known locally, while Mr. Grosh hails from California.—HADLEY.

Fortune Hunter Produced.

Atlantic City, N. J., March 18.

The Fortune Hunter, a new comedy by Winchell Smith, with Thomas W. Ross in the title role, had its premiere at Nixon's Apollo theater March 15th. It scored a big hit with local and visiting theatergoers. The play was produced under the direction of Messrs. Cohan & Harris.

Odette Valery will give some startling dances at the Fifth Avenue theater in New York next month. A portrait of her is attracting much attention in the theater lobby.

ERLANGER INSISTS IT IS A GOOD SEASON

Excerpts From Interviews Given at Various Places by Various People.

Lew Fields: "My next production will be a departure, though I don't mean to imply that I am going to attempt a drama. My next piece will have a very sensible, plausible story, and the songs will be a part of the story, not an interpolation.

A. L. Erlanger (in a London interview): "We have had a big season in America and I believe the theatrical interests generally weathered the panic last year better than any other branch of business. The years of compact organization which began with the formation of our syndicate in 1896 had evidently equipped managers to weather a little financial storm and we had fewer failures in proportion than in any other line of investment."

William A. Brady: "The modern actor doesn't want to play Shakespeare, no matter how much you are willing to pay him. It is impossible to get an ideal cast for a Shakespearean play. Some time ago I offered an actor \$250 a week to play Polonius. 'What do I want to play that d—d rot for?' he asked. 'What can I get out of it?' The other day I asked McKee Rankin to play Polonius, and he nearly dropped dead."

Eva Tanguay: "I licked a girl. Nobody had ever heard of Eva Tanguay up to that time. That was about ten years ago. The moment I got out in front the chorus girls would spoil my chance of making good by attracting the attention of the audience. I stood things as long as I could, and then I grabbed Jessie Jordan and choked her until her tongue hung out as far as that. She was unconscious for three hours. I at once gained a reputation as an awful fiend. Everybody said, 'Don't go near her; she's crazy.' The papers were full of me, my part was rewritten, my salary went up, and the place was jammed every night. I was a great success, just because I had given a chorus girl what she deserved."

Tyrone Power: "I am so convinced that playgoers are hungry for Shakespeare that I am now capitalizing my company to start out with a classical repertoire. The stage is a noble thing, and the actor should be an ennobling influence. He should gather about him the noblest minds of the day. That is what I want to do. That is what is stamping the New theater in New York with such a crown of glory to the art of America. I am not now indulging in mere talk. I think the scent for the finer and higher things in dramatic literature and in acting is in the air. I am going to run my own drug store and find out, and it won't all be a run on the gas in the soda fountain, either."



ANOTHER DAZEY PLAY PRODUCED IN PITTSBURG.

A Son of the South Given Its Premier at the Duquesne Theater by James K. Hackett and Company.

Pittsburg, Pa., March 25. James K. Hackett produced his new play by T. C. Dazey, A Son of the South, at the Duquesne theater tonight, its first production on any stage. The play reflects conditions in the South as they are today, the dramatic contest between the new ideas and the old. The hot-headed, impulsive, arrogant young fellow who believes in the "old regime" is pitted against a Southerner of another type who learned in the hard school of experience the value of broader and more democratic views.

Pittsburg witnessed the first regular production of another play by the same author, which has since proven one of the most enduring successes known on the American stage. In Old Kentucky was brought out by Jacob Litt in the month of August, 1893, at the Bijou theater in Pittsburg. Its success was immediate and unquestioned. Although the heat was great and a serious panic was in progress, attended by industrial strikes and other disturbances, in Old Kentucky played to very large receipts during its first week. Soon after it went to the Academy of Music, New York, where it had a long run. From that day to this, both in this country and in England, it has been constantly popular, and still ranks as one of the leading attractions of its class.

Act Worked One Show.

Minneapolis, March 20. On account of a disagreement regarding scenery the Haywards-Pistel company, presenting Harry P. Hayward's comedy act The King of Blackwell's Island, booked for the Princess last week, did not go on after the first performance Monday, being replaced by another number.—BARNES.

ARE YOU MARRIED OR IS IT AFFINITIES?

Item Going the Rounds of the Press Is Calculated to Cause Gossip Concerning the Relations of Chandler and Miss Larue.

Byron D. Chandler and Grace Larue, who disgusted the respectable patrons of well known restaurants during the stay of Nearly a Hero in Chicago, came into disgrace again at Boston last week when this report went the rounds of the press:

Byron D. Chandler of Boston, Manchester, N. H., and New York, and Grace Larue, the actress, are registered at a hotel in Auburndale as "D. Chandler and wife." Chandler refuses to say whether or not they are married. They reached Auburndale several days ago and Chandler says they expect to remain several weeks. They came from Chicago, where, some time ago, it was reported they were married. Miss Larue was with Chandler at Buffalo when divorce papers were served on him by his wife.

Friends of Chandler and Miss Larue must be surprised at their actions. If they are married they could easily end the gossip by saying so. If they are not married, common decency would suggest that they no longer flaunt their wickedness in the faces of respectable people.

The affinity game has been overworked in the case of Byron D. Chandler and Grace Larue.

It will be recalled that THE SHOW WORLD printed an account of the marriage of this couple during the run of Nearly a Hero at the Garrick. Since that time it has been intimated that there has been no ceremony performed.

Awaiting News of Morris.

San Francisco, March 20. Many real estate men are looking anxiously for the return here of William Morris, the independent vaudeville agent. When he was here a few weeks ago he stated that he was about to establish an independent house here, together with a number along the Pacific Coast and between here and Chicago. No site has so far been selected for the proposed independent house and some definite news is anxiously awaited.—MALLABAR.

FILM MANUFACTURE IN ITS INFANCY

Ingvald C. Oes, New York Representative of the Great Northern Co., Sees Great Future for Industry.

New York, March 24. "Cinematography is here to stay," said Ingvald C. Oes, the New York representative of the Great Northern Film company of Copenhagen, when asked as to whether he believed that after the present film fight had arrived at a peaceful settlement, there would still be a public interest in the subject of moving pictures.

"Nor are the wonderful possibilities of invention anywhere near their ultimate. The years to come will develop many new fields of exploitation for pictures as well as many new inventions in the manner of their manufacture and projection. I do not believe that we have by any means reached the highest point of perfection. I believe that future generations will look back upon the work we are doing now as the crudest sort of an experiment, but meanwhile, my company, at least, is using every possible advantage to obtain the highest degree of perfection known to modern times, and it is to this that I concede the great measure of success we have achieved."

MRS. LEON WACHSNER WILL ASSUME CONTROL.

German Drama Will be Continued at Milwaukee and at the Powers in Chicago on Sunday Nights.

German drama will be continued not only in Milwaukee but in Chicago as well. Any uneasiness on this score was set to rest by a recent announcement that Mrs. Leon Wachser will personally assume the management and that the policies of her husband will prevail.

Just before his death Mr. Wachser renewed his lease of the Powers theater in this city and now Mrs. Wachser states that the German plays will be presented here each Sunday night as in the past.

R. W. Vizay will be the personal representative of Mrs. Wachser. Both the theater and the German stock company at Milwaukee will be under her supervision.

The New Theater for Albany.

Albany, N. Y., March 24. The new Clinton theater, which is to be erected in the spring in this city, is to be a model building in every respect. It is to consist of reinforced concrete, stone and steel beams. The first and second balconies will be built on the cantilever principle, which will mean that the posts will be obviated. The entrance to the theater will be of ivory-tinted enameled terra cotta with color effects to harmonize with the body color. There will be a copper and glass canopy over the entrance and drops of art glass behind. The windows in the center of the front elevation will also be of art glass; at either side of the front of the theater there will be two large flaming arcs and a great electric sign.

Manager Jacobs has arranged for many exits. There will be seven leading from the parquet, six from the balcony and five from the second balcony. The capacity of the theater will be 700 for the lower floor, 550 for the first balcony and 550 for the second balcony. The general decorations will be of the L'art Nouveau character of design. The stage will be equipped for the largest New York attraction.—CARDOZE.

Eugene Walters in New Role.

Atlantic City, N. J., March 24. Eugene Walters, the playwright, is a guest at Young's hotel. Mr. Walters with Mrs. Walters are here for an indefinite stay. One of Mr. Walters daily stunts while he is here is to take a seven mile jaunt along the famous boardwalk.—GOODMAN.

Archie Selwyn at Sea Shore.

Atlantic City, N. J., March 23. Archie Selwyn, well known in the dramatic world, is a visitor here with his young wife. Mr. Selwyn having been married recently. Mrs. Selwyn is a most charming young woman and both she and her husband are very popular in this city. They are registered at Young's hotel for an indefinite stay.—GOODMAN.

Englebreth Building Theater.

Cincinnati, March 24. Geo. W. Englebreth, amusement and booking manager of Coney Island park, this city, is building a new steel park theater that will seat nearly 3,000 persons. It is planned to be opened in May. The park itself is the oldest and largest in Ohio, and contains more than 170 acres.

Charity Performance

Cleveland, Ohio, March 18. All the principals in the DeWolf Hopper company, giving Pied Piper at the Opera House, and many other members of the cast, gave a special performance at the Jewish orphan asylum on Woodland avenue, S. E., on March 16th. The children were entertained with music and dancing and parts of the comedy. Mr. Hopper was the star of the informal performance.—YOUNG.

THE STOCK COMPANIES.

The stock company at Galesburg, Ill., is reported to be doing a nice business.

Florence Smythe succeeds Rebecca Warren as leading woman of the Cook stock players at Hartford, Conn.

Mildred Holland is to present a new dramatization of David Copperfield. She will portray the waif, Little Emily.

Herman Heller has resumed the direction of the orchestra at the Valencia in San Francisco after a week's visit to his father at Portland, Ore.

Ramsey Wallace is now leading man of the Cook stock players at Hartford, Conn., having promoted himself by his excellent work.

Libbie Brittain, who has been ill for several weeks, reappeared with the Elite stock company at Davenport, Iowa, this week and was accorded an enthusiastic reception.

The Klimt Players, holding forth at the Bijou in Chicago, will present Dora Thorne next week. Lena Rivers has been well liked this week.

Robert Grandi, who has been operating a stock company at Palestine, Texas, arrived in New York early in the week. On his way there he stopped off at Findlay, Ohio, for a visit to his parents.

Percy G. Williams has purchased the scenery and properties belonging to the estate of Richard Mansfield for the use of the Williams stock company at the Crescent theater in Brooklyn.

An innovation in things theatrical will be made by the management of the Valencia theater at San Francisco, which will be closed on Holy Thursday, Good Friday and Holy Saturday. This condition prevails in England.

Mrs. Leslie Carter will play a four weeks' engagement at a new theater being erected at Delmar Garden in St. Louis. The Heart of Maryland will be the bill the opening week. Zaza, DuBarry and La Tosca will follow.

The Woodward stock company at the Auditorium at Kansas City, Mo., is offering The Gates of Eden, the comedy drama by Rev. Dr. Wm. Danforth, a Chicago minister, who went there to assist in staging the production.

Coming productions by the Lyric stock company at Minneapolis, include: The Cowboy and the Lady, The Road to Yesterday, Leah Kleschna, Charley's Aunt, and The House of a Thousand Candles.

The Catherine Countess company, which plays a spring and summer engagement at the Majestic in Grand Rapids, Mich., will present such plays as Clothes, Salomy Jane, The Girl of the Golden West, His House in Order, Merely Mary Ann, and The Prince Chap.

Next week the Thanouser company at the Bush temple, Chicago, will be seen in The Pillars of Society. The Boys of Company B is being presented this week.

The House of a Thousand Candles is the offering at the Columbus in Chicago this week and When Knighthood Was in Flower is in rehearsal for next week.

On Sunday night, May 2, the Marlowe theater in Chicago will close its stock season, which is said to have been one of the most successful in the history of the house. On Monday night, May 3, Manager Marvin will offer for a two weeks' engagement the National Opera Company in a series of comic and light operas.

J. W. Gillingwater rehearsed a stock company at Springfield, Ill., which will play the various houses on the Chatterton circuit. Jessie Arnold is leading woman, and Brigham Royce leading man. There are 17 members of the company, and the opening bill was A Gilded Fool. It opened at Springfield last Sunday night. The company will play Springfield, Danville, Decatur, Bloomington, Urbana and Lincoln.

Charles Emerson Cook, for many years one of the first lieutenants of David Belasco, has telegraphed the trustees of the new theater in the Newsboys' building at Toledo, asking for terms for a long time lease of the theater, for the purpose of installing a high class stock company there, similar to the one he is now managing in Hartford, Conn. The rental committee of the trustees decided, however, that it is not advisable to enter into such an arrangement at this time, and so notified Mr. Cook.

James Neil's Plans.

St. Paul, March 20. James Neil and his wife, Edith Chapman, were in St. Paul last week closing up their season for summer stock at the Metropolitan. The Neils played in stock at Baltimore the early part of this season and recently been touring the Northwest. Their local season begins June 1. In the meantime they will play the Orpheum circuit, opening at Butte.—BARNES.

Glaser at Cleveland.

Cleveland, Ohio, March 20. Vaughan Glaser, Cleveland's most popular matinee idol is playing a two weeks engagement at the Lyceum theater. This week's offering is The House of a Thousand Candles, while Merely Mary Ann will be produced next week. S. R. O. is the order of the day at each performance whenever Glaser strikes Cleveland.—YOUNG.

Held Over Another Week.

Salt Lake City, March 20. The Willard Mack stock company is presenting The Rose of the Rancho again this week. Mary Hall has succeeded Blanche Douglas as leading lady of the company. The company is appearing at the Colonial while the Bungalow is undergoing extensive alterations.—JOHNSON.

A FOOL THERE WAS IS LIKED IN GOTHAM

Porter Emerson Browne's New Play Is Given Metropolitan Production at Liberty Theater.

New York, March 24.

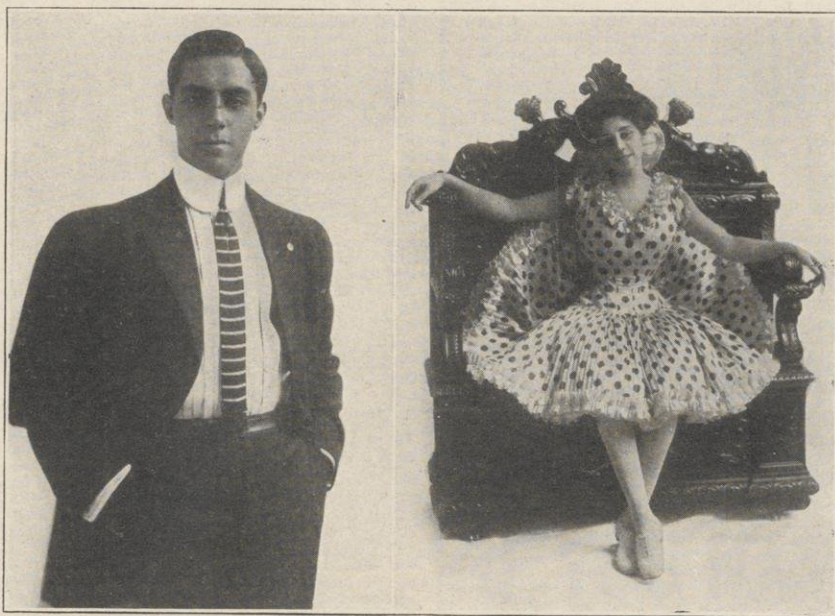
A Fool There Was, a new play by Porter Emerson Brown, was given its premier metropolitan production here tonight with a strong cast headed by Robert Hilliard. The play was in three acts and was given its premier at Albany last Wednesday. The Liberty theater was nearly filled by a keenly appreciative audience.

While the play is the old story of two men and one woman, the triangle is given a fresh impetus, particularly from the fact that the usual triangle play is the problem of two women and one man.

The Hon. John Schuyler is a big man in New York life; a big man financially, socially and diplomatically. He has been ordered to Europe on an important diplomatic mission, and the opening of the play has its scene in his country home with his wife, his seven year old daughter, Muriel, a bosom friend, Tom, and his wife's sister, Jean. The second scene of the first act shows the deck of an ocean liner about to sail. Just before John Schuyler arrives, and before his wife and daughter come to see him off, a young man—Parmalee by name—shoots himself

the servants have left because of Schuyler's violent disposition, his valet has gone and his secretary is about to leave. Schuyler is a broken, weakened drunkard; a man who is trying his best to forget, but who cannot. In this scene the wife and daughter are introduced. They have come to get the husband and father. With the help of the friend, they have installed enough confidence into his weakened mentality to make him agree to leave this shattered house and make a final attempt to pull himself up to what he had been. He packs his valise and is about to leave, when the woman—the Vampire—enters for the last time. She tells him that she loathes him—he tells her that he hates her, despises her. He pictures to what depths of degradation he has sunk because of her; her only reply is "Kiss me, my fool," and the last moment of the act sees him struggling between his desire to do what is right and his lust for this creature.

From Kipling's poem Mr. Brown obtains the title of his play, the suggestion of much of his action as well as of his philosophy.



THE CEBALLOS, ROSALIA AND HILARION.

Rosalia and Hilarion Ceballos, who have made a remarkable hit on the vaudeville circuits for the past several years, first made a name for themselves in the circus world, where they were associated with the Barnum and Bailey show; in fact, Rosalia was born while her mother was with that famous tented enterprise, and both of the team spent the greater portion of their earlier life with the white tops. The Phantastic Phantoms opened at Hammerstein's and made a big impression at the start, the wonderful black and white effect proving a striking novelty and the work of the players proving a rare display of talent. They were later featured as headliners on the Pacific coast. They are now booked on the Orpheum and Keith and Proctor Circuits for the next two years.

The Cast.

The Husband, Robert Hilliard; the Wife, Nanette Comstock; the Child, Emily Wurster; the Sister, Edna Conroy; the Friend, William Courtleigh; the Secretary, S. K. Walker; the Butler, George Clare; the Ship's Captain, Edwin Barbour; the Ship's Doctor, R. J. Barker; Deck Steward, Fred Nicolls; the First Passenger, Arthur Row; the Second Passenger, C. Coleman; the Messenger, R. L. Johnson; Young Parmalee, Howard Hull; the Woman, Katherine Kaelred; the Voice, George Spelvin.

The production is under the personal direction of Frederic Thompson.

Posters Offend Comstock.

New York, March 22. Anthony Comstock got busy Saturday because some poster offended his esthetic taste. They had been posted on the wall of the old East River Bank building at Duane and Center streets, which is being torn down to make way for the new Brooklyn bridge approach. He put a special agent, Charles J. Bamberger, in charge of the work. A large force of workmen spent the afternoon covering up the objectionable posters with new posters while Bamberger watched them.

While men with new posters were busily at work the men employed in demolishing the old bank building poked fun at them. They shouted to the bill posters to hurry with the work, as the posters annoyed them. Bamberger, at the end of the job ordered by Comstock, expressed himself as well satisfied, and went away smiling, prepared to make a report to his chief that the orders were carried out to the letter.

Western Men on Committee.

Minneapolis, March 22. William C. Edgar of this city and C. A. Severance, of St. Paul, are on the committee who will have charge of the memorial to Richard Mansfield, a bronze bust to be placed in the foyer of the New theater, New York.—BARNES.

REPERTOIRE NOTES

The Hickman-Bessey company closed the season March 20 at Rock Island, Ill. Myna Ketchum is in her second season with the Latimore & Leigh stock company.

The Cutter stock company is at Kalamazoo, Mich., this week. The Monday night bill was For Home and Honor.

Robert Sherman's company made prices ten cents all over the house at Kewanee, Ill., last week in a vain attempt to attract the crowds.

The McNavin-Nash stock company is playing the wane theater at Peru, Ind., this week. The opening bill was The Ways of the Wicked.

Frankie Carpenter and her company appeared at the Soldiers Home theater near Augusta, Me., on Monday and Tuesday nights of this week.

The Don C. Hall company will play Hornet, N. Y., next week, Weisville, April 3-10, Ocean April 12-14, Salamanca April 19-24 and Corry, Pa., April 26-May 1.

C. E. Kavenrott, who is at Mishawaka, Ind., is organizing a repertoire company and has the cast selected. He will go on the road soon.

Latimore & Leigh divide this week between Rockford, Ill., and Beloit, Wis. The company goes into stock at the kind houses at Davenport, Rock Island and Moline for the summer.

William A. Conway, who is manager of the Coliseum at Danville, Ill., was in Chicago Monday looking for repertoire companies to play the house, which has a stage 41x53 and a seating capacity of 4,000.

The Alton-Berger stock company went to pieces at Garney, S. C. Several members of the company went to Spartanburg where they complained that salaries were not paid in full. Archie Maddux, a member of the company, has signed with a park in Columbia, S. C.

Business with the repertoire organizations paying the towns near Chicago is good and bad. Early in the season repertoire organizations were doing exceptionally well in this territory, but the majority of them are now having some bad weeks mixed in with the good.

THE MANAGERS

Percy Williams will be entertained by the Friars on April 25.

Corse Patyon led the grand march at the White Hats' second annual ball.

M. M. Thiese will manage the Madison Square roof garden in New York the coming summer.

A. H. Wood arranged a professional matinee of The Girl from Ketchikan to take place in New York March 20.

William A. Brady will produce The Dollar mark next season. A successor of The Man of the Hour is anticipated.

George C. Tyler has gone abroad and will tour Spain, France and Italy. He expects to return about the middle of July.

Thomas W. Ryley is arranging to give vacations to the chorus girls of The Queen of the Moulin Rouge. The vacations begin on May 1.

Marc Kiaw is reported to have sworn out a complaint against the New York Press for criminal libel in addition to the civil suit asking \$100,000 damages.

Barton & Wiswell will present a new musical review, The Bunkens, during the early summer in a Broadway theater, according to an announcement which reaches this office. The book has been furnished by Thomas K. Henry, who has placed the scene of action on an imaginary planet during the reign of rival kings who have evolved from graven images. The characters are of many kinds and shapes, and the scope for scenic display and costuming is unlimited and lavish.

Harrison Grey Fiske has engaged Katherine De Barry to originate the role of Mama de Branscombe in The Gay Life. When Roy L. McCardsell's Chorus Girl stories first made their appearance in print Miss De Barry wrote the humorist from Baltimore, asking him if he would make them the basis of a vaudeville sketch, as the character of Mama de Branscombe particularly appealed to her. Mr. McCardsell thanked Miss De Barry for her interest, but stated that inasmuch as he was then contemplating placing these characters in a comedy, he could not, of course, acquiesce in her request. Miss De Barry says it seems positively uncanny that out of a whole world of actresses Mr. Fiske should accidentally meet and select her for the part, and the only way she can explain the strange coincidence is that she has been wishing for this so long that she just naturally wished herself on to Mr. Fiske.

Minneapolis Undecided.

Minneapolis, March 22. Local managers are in an undecided state as yet regarding moving pictures. Only a few have signed the agreement. The majority have refused to do so, but are still being furnished films. Of the local moving picture houses all but two or three are controlled by one of the exchanges here, which is under the trust banner.

The independent managers and the theater managers are pleased to see an independent exchange started here, and is believed the Mullin Film Service will do well as soon as things shape up in running order.—BARNES.

SWANSON TALKS OF TRUST TO EXHIBITORS

Through the courtesy of William H. Swanson, the exhibitors and operators of Chicago were given a rare treat at the Sherman House last Monday afternoon, when a demonstration of foreign films was given, and was followed by a luncheon in the College Inn, at which Mr. Swanson was the host to nearly three hundred local film men.

The exhibition of films, which was given in one of the second floor dining rooms of the hotel, gave the guests an opportunity to prove their appreciation of the imported film product, and they were unstinted in their acknowledgement of the merits of the output of the dozen or more European manufacturers which was shown them.

Engraved invitations for the "feast" had been sent out by Mr. Swanson some days in advance, and, although the view of the pictures and the "spread" which followed may have been enjoyed by those present, there is not the least doubt that the most intense moments of the afternoon were experienced during the period when Mr. Swanson addressed the assemblage and gave them many further facts in regard to his withdrawal from the Motion Picture Patents Company. He was interrupted many times by the applause of the crowd. He said in part:

"Ladies and gentlemen, I assure you it affords me much pleasure to think that the managers and operators present who are accustomed to seeing film daily see enough merit in the productions presented to applaud them.

"I will start out with a few words about the formation of the trust.

"I will say to you truthfully, gentlemen, as I can prove later, that in cancelling me the Trust merely anticipated my action by a few days. I had been an Independent for two or three weeks prior to that time. The Motion Picture Patents Company formed what they thought to be a "Royal Flush." However, as I just heard a gentleman in the back of the room remark, it does not seem possible that they could have been so senile as to have overlooked gathering up attractions such as you have just observed. It was ridiculous for them not to have safe-guarded their retreat and protected themselves against that competition.

"In forming the Motion Picture Patents Company, let us take up one by one their ideas. Let us go back to the formation of the Film Service Association.

Why the Trust Was Formed.

"The formation of the Trust was for various purposes. They have laid out a great many plans and held out rosy promises, which they have not kept. We will take up their first plan for discussion.

"The first object they had was to dictate as to what film exchanges would be considered by them. Bear in mind, gentlemen, that I can prove by affidavits and by living witnesses that less than a year ago two film manufacturers in Chicago remarked to numbers of parties not to go into the film renting business for the reason that in a year's time there would be no film exchanges, but that the manufacturers would control the business themselves. The object of the Patents company was to dictate who should and who should not rent film, and who they would license and who would be given the opportunity to surrender their entire business and sign a bill of sale to that business. Each Trust film exchange is dictated to as to what customers they shall take on. You know as well as I do that no trust film exchange today can take on an account without first submitting the name or at least, without first asking that customer if he has a license issued by the Patents company.

"There is a gentleman in this room at the present time from Greencastle, Ind., who, when he sent in the money for his license, did so with the specification added that while he was willing to pay the money, he wanted to pay the money in the form of a fee and not a royalty. I believe you will readily see the distinction between the words 'fee' and 'royalty.' When you pay a royalty you acknowledge a man's claim to something and are paying for the privilege or license of using it. If you pay a man a fee, that is a reimbursement and you are merely paying for some service rendered. They did not answer his letter directly, but he received a letter from the film exchange with whom he was doing business, saying that they would have to cut him off, simply because he made a distinction between paying a royalty and a fee.

"It was the intention of the Patents company to gain control of the film exchanges. They were going to increase the output of film to suit themselves. They were going to set a schedule for film rental. That is an old story, as you know there has been a schedule. You also know the consequences of that schedule. On top of that what was to prevent them, when they had cut the number of film exchanges down to thirty-five, as they said in New York they were going to do, to step into a film exchange and say, Mr. Jones, Mr. Smith or Mr. Brown, which ever the case might be, 'We want 50% of your business.'

Believes in Liberty.

"Gentlemen, I am not a socialist, nor an anarchist, but I believe every man should have a perfect right to do as he pleases within legal boundaries. I do not believe in doing an injustice to anyone, but I certainly must protest against the objects of this combination of men banded together for the purpose of gain for their own benefit solely.

Well Known Film Man Entertains Large Gathering of Chicago Managers at College Inn.

"The first thing they did was to look around for some one to hold up as an example and make a goat of. Yours truly. I will say that I had been practically independent for weeks before I was cancelled. The only reason I had not announced it was the fact that I did not wish to be cancelled before the Independent film was released.

"Since the formation of the Film Service Association, it has been the talk of manufacturers that there were too many film exchanges in existence and the number must be reduced. Since the formation of the Patents company, it is said that there are too many theaters in America. What would they do to reduce them? If they could put the small, cheap theaters in the small towns on the outskirts of the larger cities out of business, they could in this way kill the small film exchanges, and they want to get the small film renter out of the way. They are going to foster and build up the larger and more pretentious places. Possibly that might be a good idea. I will not criticize this or say whether it would or would not, but what right have they to put a man out of business just because he has not ten thousand dollars to build a theater and build one for a thousand dollars? That thousand dollars is just as much to him as the ten thousand dollars is to the other man, and perhaps more. He has his investment in there. It never occurs to them that the man possibly has a family to support and that they are taking away his only means of gaining a livelihood. They do not stop to think of the hundreds of operators they will put out of work. They never give that a thought. That is why I have been a staunch advocate of the unionism of operators. When the local union was formed in Chicago, a committee waited on me and asked my opinion. I told them I was heartily in favor of it and I put the first men to work at an advanced salary.

Urges Organization.

"Suppose it were possible to reduce the number of Chicago theaters one-third. That would mean that more than a hundred operators would be out of work. They must all make a living in the best way they can. If they cannot get work as an operator they must turn to something else and put some other man out of work. The union operators have protection through the fact that they have organization.

"You exhibitors would find your strength in organization. It does not make any difference to me whether you are organized to use Independent or Trust film. Use any film you want to, but get together. You have a business that must be looked after. You have an organization here in Chicago but I do not believe it is of much consequence. Strengthen your organization and it will not be long before it will be national in its character for the same reason that the operators' organization has grown to its present proportions.

"Again referring to the matter of the injustice of the Patents company. If they can regulate the number of exchanges, and if they can regulate the number of shows, I have pointed out the possibility of coming into an exchange and demanding 50% of the business. In turn, what would prevent them from going into a theater and demanding 50% of its business, if it is to continue to operate? You know, that in Switzerland or in France you cannot buy or rent a certain film. You must give a prominent French firm 50% to get it. What is to prevent them from doing this here?

"Again I say to you gentlemen—get together. It does not make any difference whether you use Trust or Independent film. We do not care. The Independents are bound to get at least 25% of the business. If there are four theaters in a locality, three of which are using the Trust output, the fourth must secure different film in order to avoid repetitions. Consequently the Independents will get 25% of the business. That is enough. In order to prevent the designs of the Patents company on your business, you must give at least your moral support to the Independents in order to hold your business. You will readily understand that. The Patents company have stated what they are going to do. What is it they are going to do? Do they not say, gentlemen, that it will be necessary to secure their consent to build a theater? A man who had never heard of this might go ahead and build his theater. When he has completed his building he calls on a film exchange for his machine, film service, etc. The first question they ask is 'Have you a license?' What a fine chance that would be for the Patents company to say to some one in their favor, 'We won't give that fellow a license.' You can go in and buy that theater for about fifteen dollars."

Cannot Enforce Rules.

"They have not laid down one single rule that they have been able to enforce. I am going to relate some startling facts to you, gentlemen, before I get through.

"They started out by saying that you must pay ten dollars. They started out by promising me, along with five other gentlemen, that they would collect that money themselves. I protested against the film exchanges having anything to do with the collection of that money. I

wanted the odium to rest where it belonged. If there was to be a stench and bad smell, I wanted it to come from them and not the Film Service Association or any film exchange. They promised a committee that they would collect that money and the film exchanges would have absolutely nothing to do with getting it any more than advising their customers to pay it. We had not been back from New York more than ten days when they got busy, saying, 'Collect that money for us. If an exhibitor has not paid up by the 13th of February, cut him off and do it quick. The exhibitors won't have any place to go to get their films, and they will have to come back to you. If you lose some of your customers you will get some others fellow's, so it will equalize itself.' What a splendid opportunity for a film exchange to cut off 95% of its business! Out of the 156 customers we have in the Chicago office, only seven signed their agreement! I did my best to try to get them to sign up with the Patents company. I wanted them to stick. I needed the money. I couldn't see any escapement or any way out of it. It didn't look as if there was any possible chance to get away.

"That was their plan number one. "Plan number two, was that they would cut off every film exchange that violated their agreements in one single iota. They wanted an example and they grabbed me. I was quite willing to be grabbed. They then took one of the offices of the Pittsburg Calcium Light & Film Company, in Pittsburg, called the Pennsylvania Film Exchange. The next was the Wonderland Film Exchange, also of Pittsburg. Next in line was the Star, of Chicago, formerly the Cut-Rate. After that, Eugene Cline was cancelled. I want to ask you, gentlemen, does this appeal to your common sense? All of you in this room know whether I am right or wrong. If every film exchange in America, working under the license of the Trust, had been cut off for violating their agreements, especially in the matter of cutting off exhibitors for not paying the two dollar royalty, how many film exchanges would be working under their license at the present moment?

A Local Instance.

"They sent a representative on from New York. He telegraphed that he was coming, and gave the office boys of the Patents company notice to come over and see him. It wasn't worth while and the exchanges were not of sufficient consideration for him to go around and see them. The essence of his cry was, 'Have your exhibitors paid?' 'No! Only a few.' 'Well, we will let you pay it. You must either pay it now or cut them off tonight.' Every exchange man in Chicago that afternoon had instructions to cut off every customer who had not paid the two dollar a week royalty. I will say to you gentlemen, that it is absolutely silly for you to pay that money. You don't have to. Your film exchange will pay it for you and be glad to do it. They don't want you to get away.

"A prominent Chicago theater using about 400 feet of film a week, which is supplied by a Patents company licensee who is looked upon as one of the favored few, sent a representative to me for service and I quoted him a price of \$7.50 a week. He said, 'No, I will give you what I am paying now, \$4.00 a week.' The film doesn't have to be new. Anything will do, but you are to pay the license. I said, 'Oh, no. I can't do that.' He replied, 'Our exchange is doing it now.' Just imagine getting four dollars a week for service and giving two dollars of that to the Patents company! I want to say that I can prove what I have just said.

"How many film exchanges do you suppose are reporting every customer? They are obliged to send in a daily report on a long printed legal form to the Patents company. I wonder if they are reporting every one they take on? I also wonder how many of them knocked off their customers? I have been carrying a full page ad. in THE SHOW WORLD and other papers for three weeks, and I haven't had to take on any extra clerks to take care of the customers knocked off by the Trust film exchanges. I haven't seen anyone breaking their necks to get in.

"After cutting off the five film exchanges I mentioned, they had a meeting in New York last week and took some of them back. The Independents had gotten too much of a hold to suit them. They have taken back the Star and the Wonderland and the Pennsylvania, and I was approached as to how I would feel if an invitation was extended to me to come back. Owing to the fact that there are ladies present, I can hardly tell you the answer I gave that fellow. I don't want to go back. They couldn't give me their film for half price and induce me to come back, and, gentlemen, I want to go on record as saying that. I don't want a finger pointed at me in the future, saying, 'He said he wouldn't, but he did.' Not me. They can break me. I will go as far as I can and I can't go farther than that.

How Trust Uses Law.

"Now, then, I want you to point out a single thing they said they would do that they did.

"In New York and Chicago they have in

several instances replevined film during the course of an entertainment, at night after the courts were closed, and when it was too late to get a bond and continue on with the performance. It is very possible that they fixed it up with some exhibitor to stand for it so they could say it had been done.

"They grabbed a couple of reels of film from a certain Chicago film exchange and afterwards they came back to the exchange man and said they didn't want it. Neither did he. They did not know that the film had been purchased without restrictions in Canada and Mexico. They would have been mighty glad to hand it back,—but they still have it.

"I do not believe, gentlemen, that any film exchange, whether Trust or Independent, should use the other men's goods. The moment he does he shows weakness. It shows that he cannot stand on his own feet. I would not accept as a gift a reel of Trust film. I don't want it. If I cannot get along satisfactorily with the people I am doing business with on the Independent film, I don't want your business. I would not allow myself to lose my self-respect or admit to myself that I couldn't get along with other film.

"I want to say how that any man running Independent film in his theater, who uses Trust film in connection with the Independent, will not be able to get Independent film.

"We have tried in every way possible and cannot get an answer or receive an acknowledgement from the Trust. They will not say anything for fear of overstepping themselves. They have never yet signed a letter or sent anything through the mails over a signature. They have never sent out anything but printed circulars and business has been transacted by telegraph.

"As to the supply of Independent films. I want to say that I have already seen enough film to release twenty reels a week for five weeks that is placed in the different store rooms of the International company.

Releasing of Film.

"As regards the securing of film from the various exchanges, I am, naturally, in the dark. It will be along the same lines as has been customary, with this exception. I pointed out, fully, to the manufacturers while a member of the association, the fallacy of releasing film on particular days and of sending advance notices to customers. No film exchange will pay more money for film than they take in. They buy their one, two or three releases, and if every customer they had asked for a certain film, they wouldn't but it for them. There is no trust film exchange, or, I might say, any film exchange, that is not buying up to the limit and sometimes more film than their gross receipts amount to. The Independent film will be released all in one day. You will not have to bother about what the fellow across the street is running and try to avoid it. You will have plenty of time and choice with Independent film.

"Some eleven or twelve years ago Armat & Jenkins, two young machinists in Washington, worked out an improvement on a projecting machine and built a machine. Mr. Armat had not money enough to protect his patent. Mr. Jenkins went to work for the Columbia Phonograph Company. The Columbia Phonograph Company bought from Mr. Jenkins his right to the Armat-Jenkins patent. If two, three, four or more men are interested in a patent it is just the same as a partnership. One owns the thing just as much as the other. The Edison company got a shop right, no patent right, but a shop right from Mr. Armat, on his patent. The Columbia Phonograph Company purchased the patent right of Jenkins, and just last week Mr. Murdock of the International Projecting & Producing Company arranged for it from the Columbia Phonograph Company. The Patents company has not a single solitary thing that the International does not possess. Not one thing, gentlemen.

"Some years ago the American Mutoscope & Biograph Company sold their foreign rights to all their patents in Paris and the International Projecting & Producing Company has arranged for these European patent rights. Therefore the International has the same rights to identically the same patents claimed by the Trust.

"If that is not whipping a dog, I don't know what is. They haven't a leg left to stand on and it has only taken four weeks to whip them. Every patent claim they have we also have.

Where does that leave them?

"In the future there will be at least twenty-seven reels of Independent film released each week. They will consist of subjects that have been selected by the exchange men. Not by Mr. Murdock or his employees. There will be a day set aside each week and the exchange men in and surrounding Chicago will go to the 7th floor of the Schiller theater building, where the International Projecting & Producing Company has its offices, and make their selection and decide as to what will be released. You can readily understand the value of that. There will be no 'lemons' or 'Klondikes,' or anything of that sort.

"Gentlemen, there is no use for me to take up any more of your time. We have provided some refreshment and I think a little stein will go pretty well after getting out of this hot room."

PATENT RIGHTS & OTHER THINGS

By J. J. MURDOCK



In view of the tremendous interest aroused by the statement printed in the metropolitan dailies last Saturday that J. J. Murdock had arranged with the Columbia Phonograph Company for the rights for the Armat-Jenkins patents, controlled by them through their original

purchase of Jenkins' rights years ago, Mr. Murdock was approached by a representative of THE SHOW WORLD at the offices of the International Projecting and Producing Company and was asked to furnish some information regarding the matter.

"Yes, it is true that the International Projecting and Producing Company has the same right to the Armat-Jenkins patent as are claimed by our competitors.

"When I inaugurated the independent campaign, one of the first things we did was to arrange for one of the best patent attorneys in Washington to make a research through the archives of the patents office for a record of every patent issued for moving picture apparatus and the names of the inventors and all data as to the present holders of the patents. And to our surprise, the record showed that the Columbia Phonograph Company were the owners of the Jenkins' interests in the Armat-Jenkins patent. The International Company then immediately entered into negotiations with the Columbia Company to secure rights for the use of this patent. Last Friday night, after weeks of negotiation, papers were signed in Chicago which give the International Projecting and Producing Company the same right to the Armat-Jenkins patent which our competitors have."

Importance of Patents.

"What bearing will this transaction have on the future operations of your company?" was asked Mr. Murdock.

"While I have always questioned the validity of the patents claimed by our competitors, yet to lend further confidence to exhibitors and exchanges, I thought it just as well that we avail ourselves of this same sacred patent right which has been held over the trade as the magic talisman and has given the greatest excuse for their threatened legal procedure.

"The Armat-Jenkins patent right, together with the patents which the Biograph Company sold in France some years ago, but which patents the foreigner did not deem important enough to use, gives the International Projecting and Producing Company's imported films the same stamp that the so-called licensed films have."

"What is to be your method of releasing films now that your first release has been made?"

"The entire weekly shipment of films will be made to the exchanges each week in time for release on Mondays. And in this connection it has been just brought to my attention that a few of the exchanges who secured our first week's release mixed these films in with other foreign films of a shoddy type, and are leading the exhibitor to believe that all of their output this week is from the International vaults. It matters not to us where they secure their films, but it does concern us, vitally, when we are placed in a false light through an exchange representing an inferior quality of goods when the exhibitor has asked for, presumes, and is paying for, the International service."

Fraudulent Service.

"I wish through the columns of your valuable paper, that you would ask every independent exhibitor who is under the impression that he is getting International film, to write our office, giving us the title of the subjects furnished him daily, and we will immediately advise him whether they are International subjects or otherwise. We have tried to play fair with the exchange man but we must insist that he play fair with the exhibitor, for the International Projecting and Producing Company is going to treat the exhibitor as one of its family, and will always foster their enterprises. Furthermore, while I stated some weeks ago that we intended to invite, from time to time, the exchange men to a conference with us for the betterment of the moving picture industry we are going a step further, and ask the exhibitor to hold a conference with us and I am now arranging to visit every city of prominence and invite the exhibitor from the surrounding towns to meet and discuss his needs and receive advice from him as to how we can improve his condition. It is only through co-operation that we can hope to gain success. And the interest of each exhibitor, no matter how small apparently his theater may be, is our interest. And it is along these lines that the International Company intends to build up one of the strongest organizations for the general good of the moving picture industry, placing it upon a plane second to no other amusement interest in the world.

And we further want the exhibitor to understand that every complaint is important enough and every suggestion will be welcomed. And furthermore, in our desire to acquaint the exhibitor with the superiority of our films, in those cities where exchanges have not already been established, we are giving public exhibitions and will establish exchanges there, if we must do so ourselves, in order to supply the demand. Exhibitions are now being given on the Pacific coast, others in Michigan and still others in the southern states. And this reminds me that we need a number of good capable men of experience who thoroughly understand the exchange branch of the business as we are desirous of starting such men up in business in those cities where exchanges have not been established. Of course you can understand that we will require men of high calibre and they can readily appreciate the opportunity to build up with the moving picture industry of the future."

May Open Exchanges.

"May we infer, then, that the International Company is to open independent film exchanges on its own account?"

"Not generally but only in those cities now controlled by the trust and in those cases we intend to give backing to the enterprising men whom we select on account of their ability and experience. It is not our intention to interfere with the legitimate exchange man, but it is our intention to exploit our goods in every city, large or small in the United States.

"The independent campaign can now be said to be in full swing; no pains nor expense will be spared in our co-operation with the exchanges and the exhibitors. We have the best films, as is evidenced by our first week's release, which has awakened a tremendous demand for the second. We have carried out every promise and obligation to the letter, and, as I have stated before, our interest and success should be the interest of every moving picture exhibitor and exchange, no matter what their affiliations may be. As it is through our success that he will attain independence and enable him to throw off the trust shackles that threaten to enmesh him.

"One of the greatest jokes in the trust's comedy of errors was the announcement during the past week that the licensed exchange man who had been kicked out, irrespective of what happened to his business or the loss of money invested therein, could return to the trust fold by paying a nominal fine. How fatherly the heads of the trust are to their children turned out in the cold and just at the point of entering the open door to the cozy hearthside of the independents! Lo, and behold, this kindhearted trust reaches out its clammy hand and says 'come back and let us kick you out again as one of our members did not see us do it.'"

No Exclusive Agencies.

"It would appear from the number of letters which we have received from moving picture men that the idea is still prevalent that you have exclusive agencies."

"This question seems absurd to me now as week after week we have been advertising through the columns of the papers, stating that we have no agent nor exclusive exchanges. Then if these parties who are writing you, understand plain English, why under the sun do they not write to our offices here and get the desired information at first hand and not be guided by rumor. There is one price, one condition, for each and every exchange and every man with clean hands, and the price, can get our service. We want the exhibitor to understand that no one exchange has any greater favors or rights than another. This is the policy of the International Company. We have no 'big-three' combinations or any other pets. The independent movement is designed to benefit all legitimate moving picture men with special favors towards none. Now that we have eliminated the patent 'bug-aboo' in securing the patent rights and have at our command the finest legal force, both in the east and in the west, that was ever organized, and with the best films in the world, what greater protection can the exhibitor demand?"

"I have spoken before on the matter of duping. I hardly expect our company to escape, and you may expect to hear from me very forcibly on this matter later.

"Readers of THE SHOW WORLD will be interested to know that on next Monday the International Company will move into its permanent offices, on the seventh floor of the Schiller building, which have been completely equipped with all modern conveniences and with a bijou theater, where two operators will always be in attendance to project our films for visiting exhibitors and exchange men."

New Song Slides.

The Brayton Manufacturing Company has just completed three new song slide sets, for the Holy City, Palms, and From the Garden to the Cross. The demand for these from theaters is said to be greatly on the increase, and the company is working overtime filling orders.

Inspector Condemns Films.

Fifteen films were condemned in this city by Inspector Joseph L. Tischart this week, as being unfit for exhibition to the public. Among them are said to be The Wrong Bottle, Vengeance of Larvin, Train Robbery, Tracked by a Dog, The Rag Picker's Daughter, and The Exploits of a Detective.

FILM MEN WANTED

We are in a position to offer exceptional opportunities to

First Class Film Men of High Calibre

with Experience in the

Exchange Branch of the Business

IF YOU HAVE THE BRAINS

We Have The Films and Money

Applicants Will be Required to Furnish Gilt Edged References as to Character and Ability

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International Projecting and Producing Company

1006 Ashland Block, Chicago

TWO THOUSAND AT CINCINNATI MEETING

The meeting held in Cincinnati by the International Projecting & Producing Company at the Lyric theater on Thursday, March 18th, was attended by nearly 2,000 film men and their families. The boxes were occupied by leading society women and city officials. H. J. Streyckmans, secretary of the company, addressed the audience and explained to them the film situation. Every picture was applauded, and when "The Last Days of Pompei" was thrown upon the screen, the hand-clapping continued for many minutes. While the reels were being



JEROME M. JACKSON.

changed, the Cincinnati Film Exchange, who will handle the product of the International Company in Cincinnati, threw upon the curtain various slides regarding the trust which were greeted with applause.

After the wonderful creation in motography, "The Last Days of Pompeii," had been run off and the demonstration of the audience had subsided, Mr. Streyckmans stepped out upon the stage and called attention to the detail in the picture, and said: "After seeing such product, is it any wonder that the trust is making such strenuous efforts to have the duty raised on foreign film? It is a well-known fact that various manufacturers take their pictures upon the roofs of their factories. You will realize how impossible it is to take a picture like this on a roof."

Exchange Men Enthusiastic.

Jerome M. Jackson and J. W. McMahan, of the Cincinnati Film Exchange, began taking on new customers immediately after the meeting. J. W. McMahan said to a representative of THE SHOW WORLD: "We are very enthusiastic indeed over the independent film handled by the International Projecting & Producing Company. We feel sure that with such product at our command we can satisfy the needs of the most exacting exhibitor. To tell the truth, I myself was surprised at the quality of the goods, even though I had expected to see some good film."

Jerome M. Jackson said: "The audience who witnessed these films was composed of film men and their wives, society people and city officials. They certainly came here to criticize, and their judgment was shown by the tremendous applause which greeted every picture. In all my experience in the film business, I have never seen moving pictures which aroused so much enthusiasm as those exhibited at the Lyric theater by the International Projecting & Producing Company."

Description of Films.

The films exhibited were the product of Ambrosio, Lux, Raleigh & Roberts, Itala, Warwick Trading Company, and Hepworth. The titles of the subjects were as follows:

Phantom Games—A magical subject in which various games are mysteriously played without any apparent human aid. For example, a game of checkers is shown in which the checkers move about, jump each other, and play by themselves. In a game of cards, the pack shuffles itself, deals itself, and the various hands play the cards by themselves. The same is also done in a game of dominos, and after it is over, a box mysteriously appears and the dominos jump into it and a cover is placed thereon.

Master and Servant—This is an interesting subject of a nobleman who is attacked by his servant and thrown over a cliff. The servan impersonates his master and is about to marry a beautiful girl when the master appears and exposes his plot.

The Lost Head.

Who Has Seen My Head?—This is a laughable comedy showing a policeman who is assaulted and has his head knocked off. The head goes through various hands, horrifying the finders, who endeavor to dispose of it. In the meantime the policeman is hot on the trail. The head finally reaches police headquarters and is dispatched to the man's wife. The policeman is explaining to his horrified better half how he came to lose his head when it is returned to him and they dance in glee.

Film Enthusiasts Out in Force to Witness Exhibition of International Company's Importation.

Countess Valeria Von Issogna—A story of feudal times in which a beautiful countess is sent to a convent to separate her from her lover. He effects her escape, is followed and overtaken, and a terrific sword combat follows. He is taken by the minister, who marries the couple and upbraids the soldiers who arrive and would do the couple harm.

Moonlight on the Nile—A beautiful scenic subject showing the Nile river by moonlight, the rippling waters, magnificent scenery, and the various craft sailing down the river.

A Stormy Sea—This is a pictorial reproduction of a storm showing the mountainous billows dashing against the rocks, scattering clouds of spray, and presenting a beautiful sight of the angry sea, which should prove popular with lovers of beautiful scenes.

The Regimental Barber—The regimen-

The Days of the Northman—A story of the days when the semi-civilized Northmen created terror in Europe. They attack a castle and after a fierce conflict overpower the guards and kidnap a beautiful girl. Her lover has performed a service to a witch and she has given him a magic horn which calls to his aid various Genii. He blows this horn and with his magical aid he starts in pursuit. After many exciting incidents he recovers his beloved and brings her back.

Of Interest to Children.

Baby's Chum—This picture shows the wonderful intelligence of a canine. The baby is put to sleep, and the dog is locked in an adjoining room. Burglars effect an entrance and kidnap the baby. The dog hears the intruders and makes frantic efforts to burst the door. Finally in desperation he actually gnaws his



R. G. BACHMAN.

President of the Twentieth Century Optiscope Company, which now flies the independent banner.

tal barber has an appointment with his sweetheart, and in order to meet her he shaves the entire regiment in short notice, placing them in line and going through some startling maneuvers in effecting the purpose regardless of the pain and inconvenience inflicted upon hapless victims. This picture must be seen to be appreciated.

A Fairy Story.

The Fairy Sword—A pleasing fairy story in which the daughter of a king has been stolen by an ogre. The prince starts out to rescue her and is assisted by numerous fairies who fly through the air with white wings and guide him. They provide him with an enormous sword with which he overcomes the hideous ogre, releases the princess and restores her to her father amidst great rejoicing. As a reward, he receives the princess in marriage and one-half of the kingdom.

Last Days of Pompeii—This is a subject in which the pantomimic of the actors brings out vividly Bulwer Lytton's celebrated novel of that title. The light and tone of the picture are studies in the photographic art. The final ending with the allegorical scene of the blind girl Nydia surrounded by flowers thrown on the bosom of the ocean is a gem of motion photography. The story holds interest throughout, and the depiction of the amphitheater, the eruption of Mt. Vesuvius, the destruction of Pompeii, the maddened populace, the falling walls and columns, the flames, and the flow of lava present a spectacular drama which cannot be praised too highly.

way through the panels and attacks the burglars. One escapes with the child, while the other battles with the dog, but is finally overcome. The dog then takes up the pursuit of the other burglar, catches up with him and overpowers him. The last picture shows the baby with the dog feeding him cakes.

The Royalist's Wife—This story of olden times is replete with sword playing and startling incidents. The climax of the subject is when the Royalist's wife, who has disguised herself as a soldier, fights a duel with an officer in pursuit of her husband. The woman taking this part is considered to be the most expert swordswoman in Europe.

Foolshead King of Policemen—A laughable comedy in which Foolshead takes the part of a detective without success in effecting the capture of the parties he seeks, but getting into all kinds of trouble in their pursuit. He finally lands in jail owing to the numerous disturbances he has created.

Tylda and Her Lions—Tylda is seen in a cage playing with three enormous lions. She has neither whip nor gun, and handles the ferocious beasts like kittens. They romp with her and lick her face. Tylda is forced to marry a rich man whom she hates. She has a last meeting with her lover and at the wedding feast poisons herself. Making her way to the lions' den she dies in their midst, the moonlight streaming down and making a beautiful and awe inspiring effect. The last picture shows Tylda with her three lions standing guard over her.

LIBERTY FOR MINE SAYS R. G. BACHMAN

The fact that R. G. Bachman, president of the Twentieth Century Optiscope Company, had wired his resignation as a licensee of the Motion Picture Patents Company created considerable comment in film circles following the exclusive publication of the story in last week's issue of THE SHOW WORLD.

Mr. Bachman is one of the best known and most popular film exchange men in the middle west, and controls an enviable trade. The fact that he was the first to throw down the gauntlet to the Patents Company will probably give courage to others. Heretofore the Patents Company has ruled things with a high hand, and has always taken the initiative in "cutting off" exchanges.

When asked his reasons for his actions, Mr. Bachman said: "Our firm had been thrown overboard, practically, by the outrageous demands the Trust made upon our clients. We were in a drowning condition and had to take quick, incisive action to save ourselves. We saw nothing but failure ahead of us as long as we continued as a licensee of the Trust, while on the other hand we saw liberty, independence and prosperity by becoming affiliated with the men on the 'outside.' So, we loosened up on the octopus, and cancelled our connections, by giving the requisite fourteen days' notice.

Trust Was Surprised.

"I am informed that the Trust was greatly surprised at my action. The thought that an exchange would have the dignity and courage to withdraw, had probably never occurred to it.

"But, whereas I gave the required fourteen days' notice of discontinuance, the Trust held a meeting and decided to cut off my supply immediately. I had, however, prepared for just such an emergency and had arranged to have the pick of twenty-seven independent reels ready to supply our trade. Probably the Trust figured that if they shut us off immediately, it would cripple our trade, but thanks to the sterling independence of our clients, that plan was frustrated.

"Notices were mailed to all our patrons, one day in advance of our wire of cancellation with the Trust. Telegrams and letters began pouring in from all parts of the United States in less than twenty-four hours, congratulating us for our bold stand, and assuring us of support. Thus far, we have not lost a single account.

"The charges they have made thus far are slight in comparison to what is contemplated. It would appear that their object is to catch us with a six months' supply of stock on hand and then demand the return of their leased films, and thus, all there would be left for us to do would be to walk out and quit business.

Exhibitor Gets Worst of It.

"The poor exhibitor seems to be getting the worst of the whole deal. He is forced to pay higher prices for Trust



J. W. McMAHAN.

film, and the additional outrageous royalty for machines he has already paid for in full, when he purchased them outright, years ago, long before anyone dreamed of framing a hold-up game.

"We bought film outright about a year ago at eight cents a foot. Now we are charged eleven cents a foot with the raw material cheaper than it was at the beginning.

"Any person with an ounce of sense must see that this is nothing short of a cold-blooded holdup; that the Trust is trying to squeeze every cent out of the business. And I want to warn exhibitors to be prepared for the time when the Trust will claim absolute ownership of the projecting machines.

"I have been in the business since 1896 and have a fair knowledge of what is right and what is wrong, and you may believe that I would not have taken my present stand without a thorough consideration of all the points in the case."

UNGRATEFUL JOCKEY TOUCHES HIS FRIEND.

Old Story of the Ingrate Who Robs His Friend When the Wrinkles Get Out of His Stomach.

New Orleans, March 20. Garvan Gilman, who lectures at the Shubert theater in connection with the moving picture displays, reported to the police today that his room had been ransacked by a man whom he had befriended, who took a watch valued at \$500 together with \$20 in cash and a suitcase.

Attached to the watch, which is an heirloom, having been left Mr. Gilman by his father, was an old fashioned solid gold chain, also an heirloom and very valuable.

Mr. Gilman charges James Dixon, alias Jimmie Cross, formerly a jockey, with having robbed him. The two had been friends for several days, and Dixon being in need of money had made several "touches." He at last gained access to the room, and the theft followed. The actor offered a reward for the return of the timepiece.

ETHEL MAY'S BIG HIT AT COLUMBUS, OHIO.

Columbus, Ohio, March 23. Ethel May, the mystery girl, drew the crowds to the High Street theater last week, and remains there this week, having cancelled her engagement at Richmond, Va. She goes to Dayton the week of March 29.—GRAF.

Panic Averted.

Sunbury, Pa., March 22. During the moving picture show at Bous's theater in Northumberland on Saturday night a fire broke out in a building some blocks away from the theater. The flames were seen by some in the audience and the cry of fire raised. Several women fainted and for a short time it looked as if there would be a panic. Cooler heads prevailed and the frightened audience kept their seats although clothes were torn in the scrimmage.—McCREARY.

JAKE WELLS PLANS 'DOING OWN BOOKING'

Will Have Principal Office in Atlanta--Opens Albert in Chattanooga Under Name of Lyric

Chattanooga, Tenn., March 22. After remaining closed for nearly a year, the old Albert opera house opened last Monday, rechristened the Lyric, and broke all records for attendance, being crowded at every one of its four daily performances. The Lyric, as the opera house, has a history pretty nearly as old as the theatrical history of the city. It has been in continuous operation for over a quarter of a century, during which time all of the principal American and many of the English great actors and actresses have trod its stage. During its run of over 25 years it had but one manager, Paul R. Albert, at present manager of the Shubert theater here. Something over a year ago, Jake Wells, acting for the Bijou Theater company, secured a lease on this house, at the same time getting control of the Shubert, then just completed. Up to this time the opera house had been the home of the high-priced attractions and until the opening of the Bijou—two years previous—had been the only theater in Chattanooga. Jake Wells and Paul R. Albert perfected an arrangement whereby Mr. Albert was placed in the Shubert as manager, and since then the opera house has been closed, except for a few weeks last summer when Mr. Wells opened it and placed the Cameraphone on exhibition.

From now on it is the intention of Mr. Wells to devote the Lyric to vaudeville. He has secured the services of John P. Church as house manager, and Henry E. Smith, as assistant manager, while O. A. Neal, manager of the Bijou, will be the personal representative of the Bijou company. Mr. Church has had vast experience in the amusement business and has started out with a business-getting policy which has already caused

the pessimists to look on askance. Henry Smith was business manager of the Murray and Mack company for a short time and left that organization here a few weeks ago to assume his present duties.

At present the booking for the house is being done by an agency located at Mobile, Ala., but it is understood to be the intention of Mr. Wells to do his own booking as soon as he can perfect plans for the agency. So far as outlined, Mr. Wells will have his principal booking office at Atlanta. Acts for the circuit of Wells' vaudeville houses will have their try-out at Atlanta and if they "make good" will then be catalogued and sent out. It is probable that in connection with the Atlanta booking office, Mr. Wells will establish a general press bureau or department and as each act is tried out it will be given an advance press notice that will be sent to each of the houses comprising the Wells vaudeville circuit. In this manner each one of the houses will have the benefit of a press agent without the expense which would otherwise be incurred.

The circuit, when completed as outlined at present, will consist of 15 or more houses. They will be located in Norfolk, Richmond, Lynchburg, Knoxville, Chattanooga, Greensboro, N. C., Nashville, Montgomery, Evansville, Atlanta, Birmingham, Portsmouth and Augusta. Houses are now in operation in Chattanooga, Atlanta, Nashville, Evansville, Augusta, Montgomery, Richmond, Norfolk and Portsmouth.—TURLEY.

Walter Whiteside in The Melting Pot will open the theater which Liebler & Co. will build in New York this year. The house will be ready by fall, it is announced.

CAN POLICE CLOSE SHOWS ON SUNDAY?

Amusement Men at Buffalo Kept Moving Picture Shows Open Last Sunday in Effort to Test the Matter.

Buffalo, N. Y., March 22. In Buffalo yesterday managers of some of the moving picture shows began a concerted movement to test the power of the police here to keep the shows closed on Sunday. The showmen opened their establishments and then tried to have the police arrest them in order that the issue might be aired in the courts. Only two of the theatrical men succeeded in getting into a police station and the efforts of the others to successfully run their shows were blocked by the police. Those who were arrested were simply charged with disorderly conduct and that because they got into an argument with a policeman who instructed them to close their shows. The theaters where unsuccessful attempts were made to run Sunday shows were the Grand and the Theater Comique. The cases will be tried in the local courts.—McGUIRE.

BUYING OUT A SHOW BEATS CHURCH FAIRS.

Urbana, Ill., March 22. Kathryn Osterman played to a \$1,561 house St. Patrick's night and the house manager kept \$1,061 of the amount. For that night the manager was Rev. Father J. H. Cannon of St. Patrick's church, and instead of the worn out church fair he buys out an attraction one night each year for the benefit of his church, thus helping a worthy profession and saving the members of his congregation much work. Father Cannon is a Chicago boy.—BROWN.

Lynch Comes to Chicago. Spokane, Wash., March 23. W. A. Bates, who has been assistant treasurer at the Orpheum theater in Seattle, has been appointed treasurer of the Orpheum in Spokane. He has taken the place of James Lynch, who has accepted a position in Chicago.—SMITH.

NEW THEATERS AND NEW CORPORATIONS

NEW THEATERS.

Devil's Lake, N. Dak.—Mr. V. Gramm will erect an opera house on Fifth street.

This is the second theater project perfected this year for a site in The Bronx.

Great Bend, Kans.—A. B. Ritchie is planning to erect an opera house here, at a cost of about \$20,000.

Mohall, N. Dak.—The Woodmen have decided to erect a \$5,000 opera house here.

Ellis, Kans.—Messrs. Frank D. Phillips, E. C. Waldo, and L. C. Cross have decided to erect an opera house here, at a cost of about \$30,000.

Marysville, Ky.—A new theater is to be built here by Mr. Nolan, proprietor of the Pastime theater of Cincinnati, within the next 30 days.—RUNEY.

Cincinnati, Ohio.—The New Colonial theater, built at an expense of \$25,000 opened to the public last Saturday. It is one of the prettiest theaters in the city.—RUNEY.

The Henry Morgenthau Company has lent \$165,000 to the buyers of the property, to be used in erecting the theater. The playhouse is expected to be opened next fall.

Knoxville, Tenn.—J. L. Manning and Frank Kerns have purchased the Coliseum rink in this city and will convert it into a modern theater. The new theater will be fitted up with a commodious stage and ample facilities for the thespian art.

Mansfield, Ohio.—Plans are being prepared by Architect Shively of Sandusky, for a new Masonic temple and theater soon to be erected at Chicago Junction by the Ohio Temple company at an estimated cost of \$40,000. The new building is to be complete in every detail. The theater will seat 800 persons.

New York, N. Y.—A theater with a seating capacity of not less than 1,600 is to be erected by the estate of Henry C. Miner, incorporated, and Martin Maas, on the westerly side of Brook avenue, 40 feet south of 156th street. It will have a 20-foot entrance from Third avenue. The site fronts 176 feet on Brook avenue.

Lawrenceburg, Tenn.—Lawrenceburg is to have an up-to-date opera house in the near future, as Joe P. Kidd, who purchased the Ellers property, just north of the Public Square, some time ago, will begin in a short time the erection of a brick building on the north part of the lot. The building will be a two-story, 60x100 feet.

Des Moines, Iowa.—Plans for Des Moines' new theater on Walnut street are being prepared. An immense glass dome covers the whole theater and there are to be no balconies or steps. There will be but one large room in the theater. Rear exits lead into a concrete subway. The building throughout is to contain many new features.—TUCKER.

Sunbury, Pa.—The new theater will be built by the Sunbury and Selings Grove Electric Railway Co., at Rolling Green

NEW CORPORATIONS.

New York. The New York Marine Band, Brooklyn, N. Y., has been incorporated; capital, \$500. Directors: Frank L. Callahan, Stanley Murphy and Ren Shields.

Carnival Amusement Company, Brooklyn, N. Y.; capital, \$3,000. Directors: D. F. Chesterton, Harry A. Davis, F. E. Polard.

Charles A. Burt Southern Theater Circuit, New York; capital, \$500. Directors: Charles A. Burt, Jennie S. Burt and Roscoe Roberts, North Fork, W. Va.

Empire Film Company, of Brooklyn, capital, stock, \$5,000. Directors: Adam Kessel and Katherine Kessel, 867 Jefferson avenue, and Frank Dunham, 942 Bedford avenue, Brooklyn.

The Alpha Amusement Company, of Brooklyn, to operate theaters, concert halls and moving picture shows. Capital stock, \$5,000. Directors: Ernest A. Reinhardt, Philip F. Reinhart, Thomas E. Willard.—CARDOZE.

Centaur Film Company, of New York city; capital stock, \$5,000. Directors: Ludwig G. B. Erb and Emma Erb, 41 East 131st street, New York city, and David Horsley, 900 Broadway, Bayonne, N. J.

Liberty Sunday League, to secure legislation to promote Sunday amusements in New York city. Directors: Herman J. Rubenstein, 549 East 39 th street, Louis Cohen, 43 First street, and William Smith, 399 Willis avenue.

New York Grand Opera Company, New York, musical and theatrical productions; capital, \$100,000. Incorporators: Giuseppe Pinski, No. 920 Broadway; Ludvig M. Ruben, No. 34 West 33d street; Henry L. Schaefer, No. 71 Nassau street, all of New York.

Frank Danies, of Rye, Westchester county; William De Wolf Hopper, Mason Peters, William W. Walters and William Harris, of New York, are directors of the Daniels-Hopper Realty Company, of New York, which was incorporated today with a capital of \$55,500.

Standard Theater Company, of New York, Brooklyn; theatricals; capital, \$2,000. Incorporators: Cornelius Cornelson, No. 188 Howard avenue; Robert J. Rudd, No. 1367 Broadway, both of Brooklyn; Frederick H. Koster, Huntington, L. I.

The Gem Amusement Company, Cincinnati, \$10,000; by H. B. Smitz and others.

The Cuyahoga Amusement Company, Cleveland, \$10,000; by L. M. Henders and others.

The Lake Erie Park and Casino Asso-

NEW CORPORATIONS.

ciation, Toledo, \$10,000; by Charles Medson and others.—GRAF.

Kentucky. Articles of incorporation of the Automobile Scenic Road Company were filed yesterday by Attorney Herbert Jackson, in the county court at Covington, Ky., and the incorporators are: Manager Jerome J. Weaver, of the Ludlow Lagoon; William R. Purcell, of Ludlow, and Asa G. Neville, of Wellsburg, W. Va. The company will construct and operate automobile scenic roads, automobile coasters and merry-go-rounds, and build the machines for amusement purposes. A track will be built at the Lagoon and will be in operation when the season opens the last of May. The capital stock is \$40,000. Business began on March 15, on which day work on the track at the Lagoon commenced.—RUNEY.

Delaware. Jesse Egbert Amusement Company, Wilmington. Capital, \$100,000. Incorporators: J. G. Egbert, H. A. Pihl, Philadelphia, Pa.; E. L. Squire, Wilmington.

New Jersey. Hippodrome Vaudeville Company; objects to conduct places of amusement; capital, \$2,000. Incorporators: M. W. Taylor, Solomon F. Glenn, John Davidson.

Minnesota. The Mississippi River Amusement Company, with authorized capital of \$60,000, has been incorporated here. Their business as stated in the articles will be "the transportation of freight and passengers by water, and the hiring, leasing, managing, promoting and conducting of circuses, carnivals and all kinds of outdoor amusements, entertainments and attractions, and the hiring of individuals and companies for such entertainments or shows." L. M. Gray, R. L. Smith and J. E. Tappan, of Minneapolis, are the incorporators.—BARNES.

Illinois. J. Allen Whipple, M. D., D. D. S., Chicago; name changed to Consolidated Theaters company; increase \$1,000 to \$2,500.

Indiana. Teaser Sign Company, Indianapolis; capital stock, \$20,000. Directors: Cass Connaway, Frank Lory and Thomas A. Adams.

The Royal Theater Company, Muncie; capital stock, \$2,000. Directors: Lee Shaw, Warren A. Jackson and R. H. Canan.

Acme Company Incorporates. Albany, N. Y., March 24. The Acme Theater Company of New York city was incorporated today with a capital stock of \$100,000. The directors are H. Clay Miner, Thomas W. Miner, Martin Maas, Edward D. Miner and George H. Miner. The company will engage in a general theatrical business and will conduct traveling stock companies.—CARDOZE.

Ohio. The Gem Amusement Company, Cincinnati, \$10,000; by H. B. Smitz and others.

The Cuyahoga Amusement Company, Cleveland, \$10,000; by L. M. Henders and others.

The Lake Erie Park and Casino Asso-

COLONIAL VIOLATING THE CHILD LABOR LAW?

Oh No, It Is Simply Master Gabriel Who Appears to Be a Kid to Those Unfamiliar With His Work.

Little Nemo is one of those massive entertainments which cannot be described; it must be seen to be appreciated.

The elaborate scenery, the dazzling effects, the beautiful costumes, the graceful girls and funny comedians make up an evening's enjoyment that has not been equaled since Klaw & Erlanger presented their last production of this nature.

Little Nemo appeals to the showman from the standpoint of expense. Money is evidently no consideration when an attraction of this nature is being organized by Klaw & Erlanger, and as they are in a position to secure the choicest time and remain as long at a theater as the business warrants, it is plain to be seen that they have an advantage over other producers who are less fortunate in bookings and who perhaps have not such a liberal bank account on which to draw.

There are four comedians with Little Nemo, any of which would carry an ordinary show to success, and when credit is given for making the cartoon play a pleasing fairy spectacle it is difficult to select a favorite. Master Gabriel has the title role, and being smaller than the rest will be first mentioned in this review, as a matter of courtesy, if not because he deserves the distinction.

Gabriel is an admirable Nemo. Those who are unfamiliar with his work find it difficult to believe that he is a man, and not the child he seems. Such a person was in the audience Sunday night and his companion was forced to provide proof from other members of the theater party before he could be convinced that the Colonial was not violating the law in regard to children appearing on the stage.

Joseph Cawthorne was never better than in his present role. He has been guilty of being a little tiresome in one or two plays in which he has figured in recent years, but no such charge can be made in regard to his Dr. Pill in Little Nemo.

Harry Kelley resembles the Harry Kelley who made His Honor the Mayor such a hit, yet he contributes more to the comedy of the production at the Colonial and is probably doing the best work in his career.

Billy B. Van, as Flip, smokes a long cigar and has the audience laughing from the first puff. His role is that of a near-villain, but the comedy predominates sufficiently to make the audience his friends.

The comedy provided for this quartette of comedians is commendable. It is really refreshing; a remark which does not describe too much of the material provided for principal comedians in musical comedy. The zouave scene is a clever idea and Cawthorne, Kelley and Van get a great deal out of it. The high finance methods introduced in the weather room of Flip's uncle will no doubt live in burlesque and in the musical comedies playing the dollar houses for seasons to come. The stories of hunting prove a great improvement on similar gags which have been offered comedy seekers and the trio are so evenly balanced from a standpoint of producing fun that it is impossible to name a favorite.

Louis Hart and Sim Collins, a well known variety team, do a wrestling match in the Olympian games which is wonderful in itself, but the "largeness" of the production makes it forgotten with the confusion of fun and music.

Dave Abrams represents a cat, a squirrel

and a bear in different scenes, and each offering is an evidence of his wonderful ability in this line.

The girls of Little Nemo are an important adjunct to the performance, but no role stands out prominently enough to be worthy of extended notice. Aimee Erlich as the little Princess is attractive. Elphye Snowden dances cleverly and secures her share of applause. Katherine Bell is much in evidence but always welcome. Mabel Berra sings well and appeals to the beauty lover, while Rose Beaumont proves a rather careless although attentive mother to Little Nemo.

The Colonial was crowded Sunday night and there is no reason why the same state of affairs should not prevail until the engagement is concluded.—E. E. M.

H. H. FRAZEE APPEARS IN A DIFFERENT ROLE.

The Theatrical Manager Bobs Up as Manager of a Prize Fighter Who Would Contest with Champion.

H. H. Frazee, manager of half a dozen successful musical comedies, bobbed up in a new light last week when James J. Corbett announced that he would like to meet Jack Johnson, for the newspapers now refer to Frazee as Corbett's manager.

Frazee undertook more than he thought when he became the manager of James J. Corbett. He is not undaunted by the widening of the scope of his activities, however, and it is said he is rather anxious for the match, although Corbett has been a money maker when appearing in the play, Facing the Music. Business has not been exceptionally good this season in certain parts of the country and it is remarkable that Facing the Music did not have a single losing night during a month spent where other attractions have found business very bad.

Frazee left last week for Indianapolis to have a consultation with Corbett. The Chicago American stated that Frazee went to Indianapolis after \$1,000 forfeit money and would hurry right back with it. There is no question but that Frazee's time is too valuable to run down to the Indiana city and back just to get a thousand dollars. It is certain he had other reasons for the journey.

Frazee began as a lithographer in a theater in a central Illinois city. He ventured on the road as advance agent for Uncle Joseph Spruceby and later became the partner of Dave Levis. A few years ago he ventured into the managerial game on his own hook. He has been remarkably successful and will have a theater in Chicago next season if present plans materialize. Mr. Frazee is closely connected with John Cort in a business way.

New Theatrical for Chicago.

Jones, Linnick & Shaefer Company will build a handsome new theater at 379 and 381 North avenue, just east of Sedgwick street, for which they have just acquired a site on a long term lease. The building will cost \$100,000. They have leased from Ludwig Schindler the land at that place, 61x214 feet, for twenty-five years from the time when the building shall have been completed, about October 1. The aggregate rental for the term is \$130,000, being at the rate of \$5,200 annually. The lease requires that the building cost not less than \$60,000.

MANTELL IN NEW YORK AHEAD OF E. H. SOTHERN

Appearance of the Two Stars Leads to Comment on the "Painful Incompetence" of Some of Former's Associates.

Robert Mantell is now appearing in New York, rushed there, it is intimated in some quarters, by the syndicate, that he might surfeit Broadway with Shakespeare before E. H. Sothern, who plays the Shubert circuit, arrived. The syndicate had possibly learned that Mr. Sothern was to open at Daly's March 29.

The Mantell engagement does not appear to have been a wonderful success in spite of the fact that special prices were fixed for those who would represent that they were connected with certain schools by which two dollar seats were obtainable at greatly reduced prices.

Mantell's plays were presented with the elaborate scenic adornment displayed in Chicago earlier in the season and when King John was offered many critics found fault with the players who surround the William A. Brady star. This aroused the anger of William A. Winter, who insists that the performance can be enjoyed notwithstanding the painful incompetence of several of Mr. Mantell's associates.

Some one in New York was led to remark that even so great an actor as Edwin Booth made a practice of traveling with an inferior support, and this led Mr. Winter to say that Booth had very little voice in the selection of his support; that was attended to by his managers, and, later, by Lawrence Barrett. Edwin Booth, as Mr. Winter says, had no fear of others, and he acted with Davison, Janauschek, Charlotte Cushman, Modjeska, Salvini and Irving and Terry. In this respect he resembled Richard Mansfield, who often was accustomed to say to his people: "Act with all the power that is in you. Don't mind me. If you can take the scene from me, do it. I shall not say a word."

Mr. Winter does not relish some of the criticisms made upon Mr. Mantell's acting, but says "youth must be served," the youthful critics of New York, never having seen any really good tragic acting, are scarcely in a position to judge. Mr. Mantell, on the other hand, is an actor of long experience and has played every line of business, and is the one conspicuous actor on the American stage who is carrying the standard of acting, presenting great characters in great plays, in spite of obstacles. There are, indeed, defects in his performances. Mr. Winter concedes, but there are also "five distinct spots on the sun."

The controversy is rather amusing, especially as it is pointed out that William Winter edited the plays used by Mr. Mantell and naturally is somewhat favorably prejudiced.

That Mr. Mantell is a great actor it is foolish for any one to deny. That the honor of being the great American actor lies between him and E. H. Sothern is not so generally admitted, but is a statement worth thinking about.

It is rather peculiar to find that the manager of Robert Mantell, exponent of all that is best in the theater, is also the manager who is offering the moving pictures of the Johnson-Burns fight at the Auditorium in Chicago this week.

JURY DISAGREES WHEN CLEO WAS ARRAIGNED.

The jury that heard the testimony in Municipal Judge Cottrell's court in the case in which L. M. Weingarten, manager of the Trocadero theater, was charged with producing an improper performance in the dance by Cleo Corlette, "the Original Girl in Red," failed to reach an

agreement after eight hours' discussion and was discharged. The jury reported to Judge Cottrell that it stood six to six "Cleo" was twice arraigned in the same court on a similar charge and in each instance the jury disagreed.

To Join a Stock Company.

Youngstown, Ohio, March 18. Ben Greenfield and Lida Hall, who had been with The Fighting Parson, left here for Washington, D. C., to join a stock company.

Clara Morris' Benefit.

New York, March 18. A benefit was given for Clara Morris March 16, at the Maxine Elliott theater.

KNIGHTS OF COLUMBUS PLAN TWO BIG CONCERTS.

Society Prepares Rare Musical Program for Sunday Afternoon and Evening May 2.

The Knights of Columbus, which is undoubtedly one of the strongest organizations of its kind in America, has arranged to hold two grand concerts at the Coliseum in Chicago, Sunday afternoon and evening, May 2. According to the plans of the promoters, these concerts will be the greatest musical treats this city has had in many years. The program includes the St. Louis Knights of Columbus and their Choral Club and Gregorian Choir, which comprises twenty male quartets, which will be under the direction of Rev. Leo Manzetti. In searching about for the greatest string musical organization in the country, the committee finally selected the Chevalier Emanuel and the Philharmonic Orchestra of ninety members. Emanuel is widely recognized as the foremost European maestro. The concert will be given for the benefit of the Convent of the Good Shepherd, St. Mary's Training School, the Ephraim School for the Deaf and St. Vincent De Paul's Society of Chicago.

The committee consists of the Most Rev. James E. Quigley, D. D., honorary chairman, and the following: James Maher, state deputy; D. J. Normoyle, chapter president; John A. McCormick, treasurer.

Honorary Vice-Chairmen: Rt. Rev. Paul Rhode, D. D., Rt. Rev. A. J. McGavick, D. D., William A. Amberg, Capt. A. J. Borgmeier, Wm. J. Brinkman, D. F. Bremner, Chas. F. Buehrle, Judge E. O. Brown, John E. Burns, Thomas H. Cannon, John V. Clarke, Judge R. W. Clifford, Dr. T. J. Conley, Judge Frank Crowe, John Cudahy, William Dillon, Daniel Donohue, Herbert C. Duce, Paul Drzymalski, Gabriel Franchere, Judge John Gibbons, Judge Michael F. Girten, Andrew J. Graham, John Garibaldi, Richard C. Gannon, Dr. W. A. Gorny, Edward Hines, Thomas S. Hogan, Adam Jaeger, Judge Marcus Karanagh, Dr. A. Lagorio, Prof. John P. Lauth, Dr. M. E. Lorenz, John A. Lynch, George C. Mages, Frank Moody, Christopher Murphy, Dr. John B. Murphy, John A. McGarry, Louis J. Niehoff, Joseph Niemiec, Patrick H. O'Donnell, William J. Onahan, N. L. Piotrowski, Chas. A. Phomondon, Napoleon Picard, Harry J. Powers, Anthony Pregler, Theodore Proulx, Anthony Prominski, Wm. Rauhen, M. J. Seifert, John A. Schmidt, John M. Smyth, Leon Szopinski, Edmund Szajkowski, Dr. Charles Venn, Julius Weske.

ABOUT PEOPLE WHO ARE NOW IN CHICAGO

Charles Riggs is recovering from a ten days' siege with la grippe.

Joe Brennan, who is presenting his Irish turn in the vaudeville houses, is stopping at the Richmond.

Jenning & Jewell, whose Dutch act has been a big hit in vaudeville this season, are laying off in Chicago.

Elsie Crescy is back in Chicago, owing to the closing of Joe Tinker in A Home Run at Cincinnati last week.

Leroy Young was down in Illinois recently making four towns for Bob Simons Big Burlesquers.

Bernard Riggs is in Chicago, after a tempestuous season of 32 weeks with The College Boy.

Mason & Mason will play a stock engagement at San Francisco the coming summer.

Tom Morrow is in Chicago in advance of Selma Herman in The Bad Man's Wife which plays the Alhambra next week.

L. I. Montague, advertising agent of the Marlowe, is planning to take out a summer stock company.

Sidney Herbert, with The Thief at Powers, is the author of a one-act play, The Rat.

Charles Greiner is with the Calumet

stock company in South Chicago this week, being especially engaged for a part in Out of the Fold.

Karl Hewitt, formerly with The Rocky Mountain Express, is ill at the Richmond Hotel. He is threatened with pneumonia.

Will Kilroy, who has been looking over The Cow Boy Girl, arrived in Chicago early in the week. His attraction, The Candy Kid, is now at the Academy.

Harry Dull, manager of The Flower of the Ranch, is in Chicago for the first time since the company opened thirty weeks ago.

Sidney Toler, who has many friends in Chicago, has a part in The Head of the House, in which Ada Lewis is being seen as a star at the Grand.

Albert S. Howson's portrayal of Buddicombe in Lord Dundreary at the Garrick is being highly praised as a gem of comedy.

W. J. Blunkall, formerly connected with stock companies at Oakland and San Jose, Cal., is here on business connected with two vaudeville acts which he controls.

Irene August, a society woman, has joined the Thanouser stock company at the Bush Temple. She resides with her

mother at the Kenwood Hotel on the South Side.

Lella Shaw will have the part of Ray Mac Chesney in The Three of Us at the Marlowe next week and as it is one of the most exacting parts ever written, she is hard at work this week.

Joseph F. Sheehan and his company, who appeared for a fortnight at the American Music Hall, are laying off here this week before beginning the tour of eastern vaudeville houses.

George Harris had the cartoon which appeared in The Missouri Breeze a short time ago, enlarged and presented the drawing to William Roche, who was pictured as one of the mourners at the decease of melodrama.

Harry Von Tilzer arrived in Chicago last Thursday, accompanied by Al Doyle, his pianist, and spent a few days in visiting before he opened at the Sherman House.

Eddie Hume and Francis Cossar, who are with The Flower of the Ranch, reside in this city and are spending the week at their home. Mr. Hume has the principal comedy role in the musical comedy which is proving a great drawing card at the National this week.

Dick Carroll is a very busy man. He

has rewritten The Alaskan, will be principal comedian of the musical comedy and will stage it at the Great Northern. He was busy Monday engaging chorus girls and on Tuesday the rehearsals began.

Laura Rolfe, formerly of Flemen & Rolfe, is now doing a single act under the management of Edward Marsh of the Independent Booking Office. He is negotiating with the management of a successful musical comedy for the mezzo soprano part for Miss Rolfe.

Celia Mavis, leading woman in Reality, which was produced at the Star theater last week, slipped on the sidewalk at Clark street and Chicago avenue and broke her right arm in two places. Miss Mavis, who is 27 years old, has been in this country only a month, coming from Sidney, Australia. She resides at 233 North Clark.

Fred Burns is appearing at the American Music Hall this week and when a typographical error in the Sunday Examiner made the name read Fred Barnes, it was concluded that a well known booking agent was to make his debut in vaudeville. Two young ladies went to the Monday matinee with large bouquets and were much disappointed when their favorite did not appear.

MOVING PICTURE NEWS BRIEFLY TOLD

Elgin, Ill.—The Temple Five-Cent theater was damaged by fire.

Hartford City, Ind.—J. Carpenter has purchased the Arcade theater.

Pekin, Ill.—F. F. Pitts has purchased the Unique theater from Edds Brothers.

Rutland, Vt.—J. H. Lincoln will soon open the Colonial moving picture theater.

Pontiac, Ill.—John P. Bradford is contemplating erecting a modern opera house and armory combined at Pontiac.

Leavenworth, Kan.—Ed. Lampson is making arrangements to build a new summer theater on Shawnee street.

Nevada, Mo.—Chas. Howard has purchased the rink theater here, and took possession.

Conway, Ark.—Messrs. J. H. Pence and Roy Rogers have opened a new moving picture theater here.

Pontiac, Ill.—Verne Atkins has purchased of Edward James the Scenic theater, located in West Madison street.

Normal, Ill.—J. W. Coup has sold the Nickelette to Wm. Edwards of Bloomington.

Winfield, Kans.—A. J. Pettit is making arrangements to establish a summer theater here.

Baltimore, Md.—William Fernandis will erect a nickel theater at the corner of North avenue and Ninth street.

La Harpe, Kans.—W. Plew and H. M. Gline are making arrangements to open a moving picture theater here.

Worcester, Mass.—Aguste P. Thibault is making arrangements to open a moving picture theater in Main street.

Dover, Maine.—Ralph H. Vaughan, Norman Fowler and Ralph C. Jack will open a moving picture theater here.

Chandlerville, Ill.—George Rolls, of Springfield, Ill., has opened a new moving picture theater here.

Dowagiac, Mich.—Frank Ritchie of Three Rivers, will open a new moving picture theater here.

Sioux City, Iowa.—F. L. Wirick has purchased the Kluff theater and has taken possession.

Bradner, Ohio.—A. A. Stiger will establish a new theaterium in the DeForest building.

Baltimore, Md.—A. Freedman will erect a new moving picture theater at 928 West Baltimore street. Cost about \$12,000.

Telluride, Colo.—J. E. Jarvis is making arrangements to open a new nickel theater here.

Milwaukee, Wis.—S. R. Flynn, of New York, has opened a new moving picture theater at 545 Mitchell street.

Merrill, Wis.—Charles Staehle of Appleton is making arrangements to establish a moving picture theater here.

Grand Island, Neb.—W. E. Hauseman of Chicago has purchased the Lyric theater here and took possession.

Baltimore, Md.—The Gilmor Amusement Company will construct a moving picture theater at 314 North Gilmor street.

Downing, Mo.—D. T. Millikin of Memphis, will open a new moving picture theater in the Fraker building.

Urbana, Ill.—W. E. Gavin of Pontiac is planning to establish a moving picture theater here.

Toluca, Ill.—John Pasini has sold his interest in the moving picture show to his partner, L. Roberts.

Devils Lake, N. Dak.—Messrs. W. K. Nimmon and M. J. Cowley are making arrangements to open a new vaudeville theater here.

Foxcroft, Maine.—Messrs. Norman Fowler and Ralph C. Jack will open a new moving picture theater in the Foxcroft opera house.

Ft. Madison, Iowa.—Young Brothers have opened a new moving picture theater at the corner of Market and Second streets.

of Michigan and Wayne streets. It will be known as the National.

Mineral, Kans.—Messrs. Gurbin & Mulyneaux of Parsons are making arrangements to open a new nickel theater in the Burke building.

Syracuse, N. Y.—Cahill Brothers have decided to expend \$6,000 in remodeling the building at 136 East Genesee street into a moving picture theater.

Iowa City, Iowa.—Thos. A. Brown is considering the opening up of a new motion picture theater in the Dey building on Washington street.

Champaign, Ill.—The Varsity Amusement Company has leased the Matheny building here on Main street for theater purposes.

Aurora, Ill.—John Lackner has leased the building formerly occupied by J. W. Kendall & Son as a hardware store, and

Baltimore, Md.—A large modern moving picture theater is to be erected here by the Lubin circuit. Edward C. Earle is resident manager.

Quincy, Ill.—The Orpheum and the Nickelette, the two moving picture houses here, have been drawing well during the past week.—SCHOENEMAN.

Pueblo, Colo.—Henry Lubelski, proprietor of the Fairyland theater at Colorado Springs, has purchased a new theater here, and will operate it as a moving picture and vaudeville house.

Buffalo, N. Y.—W. Bielanski, is having plans prepared by Architect Joseph A. Brown for a moving picture theater to be located on Fillmore avenue. Estimated cost, \$12,000.

Baltimore, Md.—The Baltimore Amusement Company will erect a moving picture theater on Seventh street, Highlandtown. It will be known as the Eastern theater.

Cohoes, N. Y.—Messrs. John Maynard and Frank Spreiter are making arrangements to open a new moving picture theater at the corner of Factory and Remsen streets.

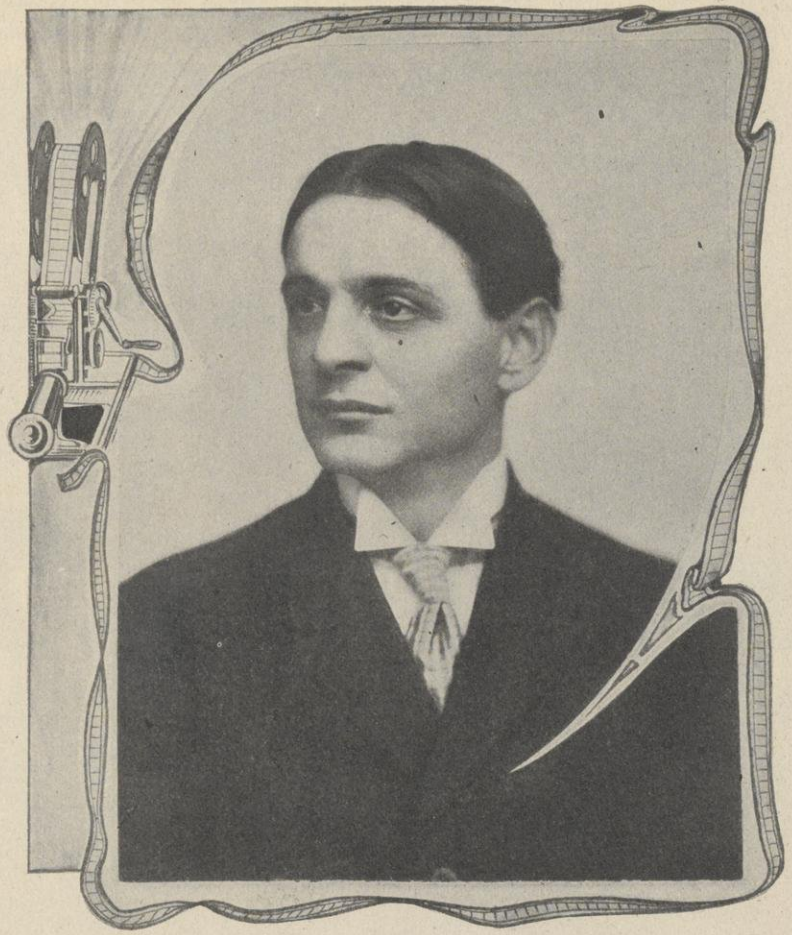
Martinsville, Ind.—Chas. P. Blackston, present owner of the Mystic theater picture house, is going to build another new house at once, adding vaudeville as a special feature.—LYONS.

Washington, D. C.—Architects Averill, Hall & Adams are preparing plans for a large amusement resort to be erected at the corner of the old Fourteenth street car barns by the Arcade Amusement Company.

San Jose, Cal.—Two moving picture houses will shortly be opened, one on North First street and the other on North Second. The former will be under the control of the Kingston company, a local company, the articles of incorporation of which were filed in the superior court yesterday. The company has a capital stock of \$50,000. Besides the picture house it will conduct other forms of amusement. There are now four picture houses in the city.—MAPLES.

New Westminster, B. C.—Two Seattle men who have had considerable experience in management of vaudeville and moving picture shows, have taken Benson and Ayling's old fish and fruit store on Columbia street and will operate it at an early date with an up-to-date vaudeville company. They are James Harding and J. M. Compton. Work on the reconstruction of the store has already begun. This will make the second moving picture house in New Westminster.—LUCE.

Fort Dodge, Iowa.—The Dreamland motion picture house, which has been conducted in the city for a few weeks in the building vacated by the Empire, following its retirement after a period of poor business, has now gone the way of many of the theaters which have been opened by men of small means and in a territory already well supplied. Monday the paraphernalia of the theater was attached to satisfy creditors, and the same evening L. G. Ritchie petitioned the city council for a refund of his license, signifying his intention of removing from the local field. The Dreamland was opened as a five-cent theater, but the patronage was small and later the price was advanced to ten cents. The Magic theater and the Delight are both enjoying a good patronage and seem to be able to care for the local demands.—WILSON.



EUGENE CLINE.

One of America's pioneer film renters who has joined the independent movement.

Tomah, Wis.—Messrs. Cheney & Bronson of Sparta have purchased the Majestic vaudeville theater here from Messrs. Meyers, Smith & Robinson.

South Bend, Ind.—A new moving picture theater is to be opened at the corner

will convert it into a moving picture theater.

Utica, N. Y.—A new moving picture theater is soon to be opened at 31-33 Lafayette street; it will be known as the New Hippodrome.

PICTURE ORDINANCE PASSED IN FRISCO

Rigid Regulation of Theatroriums Finds Objectors Among the Board of Supervisors and the Exhibitors.

San Francisco, March 18. A new ordinance, which was passed by the board of supervisors this week, provides many stringent rules for the regulation of local theatroriums, and it was objected to by Supervisors Hocks and Murdoch on the grounds that it was too rigid, while Attorney F. V. Meyers, who claimed to represent sixty nickelodeons, which consisted of a combined capitalization of \$1,000,000, put in a strenuous objection to the penal clause, providing that a fine of not less than \$100 and the judgment option of an imprisonment be imposed for violation of the ordinance, but the only change to which the board consented was one providing that the law take effect thirty days after its passage, and the law was passed to print with an amendment so providing.

The ordinance provides that all nickelodeons seating 400 or more people shall be governed by "theater law," and must be housed in class A fireproof buildings. Establishments of a lesser capacity, if within the fire limits, must be of class A, class B or class C construction. At least five exits are required for every nickelodeon, no matter where located or how

small its seating capacity, and there are also strict requirements as to aisles. The law is effective April 22.—MALLABAR.

Will Manage Picture House.
Sunburg, Pa., March 18. Charles Randolph, formerly a stage carpenter with Henrietta Crossman, will take charge of a new moving picture and vaudeville theater to be opened in the Kane theater at Renova by L. C. Jones of Lock Haven, who is at present successfully operating three moving picture theaters.—MCCREARY.

New Film Exchange for Chicago.
D. R. McDonald, well known in Chicago film circles, J. D. Wells and T. W. Tilt, have incorporated the Continental Film Exchange Company and will open for business at 225 Dearborn street. They will handle independent films.

Strong People Again.
The Pickpockets, later named The Strong People, will be produced in London under a different title.

MOVING PICTURES ARE STAGE PRODUCTIONS

Far Reaching Decision Handed Down by the U. S. Circuit Court of Appeals Against The Kalem Company.

The United States Circuit Court of Appeals has handed down a decision which will seriously affect the production of moving pictures, in that it has determined that moving pictures are to be classed as "stage productions" and are within the full legal meaning of that term and are therefore amenable to the penalties provided by the copyright laws against infringement.

This is to say that moving picture manufacturers may no longer "lift" scenes from copyrighted plays, whether bodily or in part and that their productions in future must be absolutely original.

Professional picture producers as well as play producers will tell you that it is next to impossible to be absolutely original, in that every drama which has ever been written is based upon certain identical elements, and that the variation of these is limited in quantity.

The decision was handed down in the case of Harper and Brothers and Klaw and Erlanger against the Kalem company, to enjoin the latter from producing "Ben Hur" in films. This is said to be one of the finest films ever produced by the Kalem company, and its cost is rumored

to have been well up in the thousands. The defence put in by the manufacturers was that the scenes had been taken from Lew Wallace's book, and that the representation was only "an exhibition of pictures" and not a dramatic performance within the meaning of the copyright law.

New Ordinance for Dubuque.
Dubuque, Ia., March 23. The Dubuque city council has decided to regulate the moving pictures of that city. Two ordinances have been passed looking to that end. One provides for the licensing of operators and the other relates to the safety of machines. It provides that they must be equipped with automatic take-ups and adjustable rolls, and that the fire shut-off shall also be automatic. Rheostats must also be 12 inches from the floor or other combustible material, and the whole is to be subject to regular inspection by the city electrician.—GEO. C. TUCKER.

Paid In Full Abroad.
Paid in Full is to be produced in Paris and Vienna.

CANADA MAY LICENSE MOVING PICTURE SHOWS

A. J. Matheson's Bill Provides that the Permit May Be Cancelled, too, if Shows Do Not Observe Regulations.

Toronto, Ont., March 22. Hon. A. J. Matheson's bill to regulate moving picture shows provides that the operating cabinet must occupy a position which does not interfere with the passageway and must be lined with asbestos paper and equipped with automatic cut-off.

No one under the age of eighteen will be permitted to operate a machine, and violation of the regulations will be followed by suspension for five years.

Proper exits and fire extinguishers must be provided, and no picture depicting crime, violence, or immorality will be allowed.

All shows must pay a license of \$10, and violation of the regulations may be followed by suspension of the license.—WALMSLEY.

Greeted by Old Friends.

New Orleans, La., March 23. Albert O. Brown, who two years ago was a member of the Brown-Baker stock

LOCAL MUSIC LOVERS HAIL NEW ORCHESTRA

Advent of Philharmonic Organization, Under Leadership of Chevalier Emanuel, A Highly Important Event.

The appearance of a new grand orchestra of 100 pieces, numbering among its members four score of the best known musicians in Chicago, is an event of the first importance in the city's artistic and social life, more especially when the conductor is the Chevalier Emanuel, a most profound musical scholar and one of the foremost of living orchestra directors.

The organization's initial bow to the Chicago public was made at the Auditorium, where it appeared at the Actors' Benefit performance in response to the request of Daniel Frohman, strongly urged by him.

At the conclusion of the orchestral number on the program, Mr. Frohman was enthusiastic in his praise, and thanked the Chevalier and his men warmly. That his judgment of good music is first-class

Violins—Herbert Butler, L. R. Blackman, P. Woelfel, M. Goldblatt, W. Felbinger, W. Lefingwell, G. Du Moulin, M. Gordon, M. Miraglia, Max Amsterdam, Alfred Kraus, G. Natri, L. Rischer, W. Dosh, E. Goldstein; 2nd Violins—E. Kopp, Jr., Edw. Kopp, J. Bramhall, E. Perrigo, J. Thatcher, M. Schelner, M. Kersten, M. Kirmer, M. Niemkoosky, T. Kostka; Violas—A. Wathall, H. Amsterdam, H. Schwartzstein, C. B. Evans, F. Chimer, J. Corht, F. Daniels, W. Boettcher; Cellos—M. Amsterdam, P. Du Moulin, E. Woollett, E. A. Kline, W. Jensen, G. E. Yenn, M. Radicke, E. Tunk; Basses—W. J. Creckmer, W. Smith, J. Schwartzstein, A. C. Brown, C. Wilken, J. F. Graf; Harp—A. Cortese, Jos. Vito; Flutes—D. Gilson, A. Linden, M. Rothfleisch, E. Rischer; Oboes—F. Napolillo, P. Standke;

WILL BUILD THEATER IF HE IS ENCOURAGED.

Leopold Levy, of New Orleans, has Desire to Erect Another Playhouse in the Louisiana Metropolis.

New Orleans, La., March 22. New Orleans will soon have another new theater—a \$200,000 structure—if Leopold Levy, banker, capitalist and real estate dealer can interest the theatrical syndicate to come here and lease the new house. He says he will build the house if he can get someone to lease it.

The site in mind is 100 feet front by 150 feet deep, and will make a good location for a theater, provided the right shows are produced in it. Mr. Levy says he will begin at once if he can make the arrangements, as he believes New Orleans can support another playhouse.

It is understood that Mr. Levy is in communication with several persons regarding the construction of his new theater. He has recently assumed control of the Victor theater, a moving picture house, also showing vaudeville acts. Mrs. Levy, his son, will act as manager.—MILLER.

Heuck's New Policy.

Cincinnati, Ohio, March 22. Heuck's has at last yielded to the de-



CHICAGO'S NEW GRAND ORCHESTRA.
First photograph of Chicago's New Grand Orchestra under the leadership of the Chevalier N. B. Emanuel.

company, appearing at the Lyric theater before it went under the control of Chas. E. Blaney, was here last week, appearing as "Jimsey" in Paid in Full. Mr. Brown, who was accompanied by his wife and little boy, have many friends in New Orleans, who were glad to see them back in town. Mr. and Mrs. Brown, together with Sarah Perry, who plays the part of the wife, and Mrs. Matt Snyder, also in the cast, were entertained at dinner Friday night by Mr. and Mrs. Bernard C. Shields. The limits of the Shields' acquaintance in the theatrical world seems almost limitless, and many stars, as well as vaudeville performers, hotel-ridden, have been glad to accept an invitation that would admit them within the hospitable precincts of "Bohemia."—MILLER.

Adelaide Nowak Injured.

Columbus, Ohio, March 22. Adelaide Nowak, a member of Olga Nethersole's company, was badly injured here Sunday morning by being thrown from a cab while en route to the union station. She insisted on continuing her trip to Cincinnati after the accident, and on her arrival in that city was taken to a hospital where she was given medical attention. It was found that her shoulder was fractured and her neck and back bruised. Her part will be taken by her understudy, Florence Hackett, until she is able to resume.—GRAF.

Faith Healer Produced.

St. Louis, Mo., March 17. Henry Miller presented The Faith Healer, the latest play from the pen of William Vaughn Moody, at the Century theater Monday night for first time on any stage. Dramatically, the play was a success in many ways, but as far as the box office is concerned it is feared it will fail.

no one will gainsay, and that the musical critics were equally well pleased is evidenced by their comments. Here are a few quotations:

"The Philharmonic Orchestra scored an instantaneous and deserved success. There was a surprising finish to its work, which speaks volumes for the efficiency of its leader, Chevalier Emanuel. There are many good musicians in its ranks, and its leader is a musician of distinction, authority and long experience."—E. M. Latimer in the Chicago Journal.

"The newly organized Philharmonic Orchestra had its first public hearing yesterday afternoon at the Actors' Fund Benefit, and created a very favorable impression. Although the orchestra has been in rehearsal under the Chevalier N. B. Emanuel's able baton only two months, it presented Liszt's difficult symphonic poem, Les Preludes, with admirable precision in all entrances, nicely judged manipulation of dynamic contrasts and well balanced tonal volume. There should be a place in the musical life of Chicago for such an organization as the Philharmonic Orchestra, and there is every reason to wish it well."—Charles W. Collins, in the Chicago Inter-Ocean.

"The music was superb. The new Philharmonic Orchestra, under the direction of Chevalier Emanuel, proved a surprise and a glory, notwithstanding its costly and eloquent promises. It waved a magic wand over everything and its symphonic selections, overtures and dignified assistance gave backbone and fiber to the entertainment most august and enchanting."—Amy Leslie, in the Chicago Daily News.

Mr. W. E. Fuller, widely known in professional circles, is the business manager for the orchestra. Herbert Butler, concert master, and in their roster is found the following well known names:
Herbert Butler, concert master. 1st

Clarinet—E. E. Harder, C. Yonge; Bassoons—H. Schaub, V. Pezzi; French Horns—F. Kryl, J. Kolatza, F. Chapek, F. G. C. Babbe; Trumpets—J. B. Hoffman, A. F. Ziehm, E. J. Williams, C. A. Cook; Trombones—A. E. Clark, D. M. Snyder, C. Braun; Tuba—Geo. Hamburg; Timpani—W. Ludwig; Drums, etc.—T. Ludwig, A. Hiltmeier, A. Layfield, J. Libonati.

A Real Live Baby.

Cincinnati, Ohio, March 22. A good program of vaudeville and pictures is being presented this week at the Lyceum. On Wednesday evening the management will give away a live baby to the person holding the lucky coupon. The conditions will be that the person winning the child must show that he will adopt it, give it a good home and support it. This will be the first of the "Novelty Nights," which will be given every Wednesday evening. Amateurs will have their night as usual on Friday. The vaudeville bill, commencing with the matinee today, has among its features Gardner, West and Sunshine, novelty sketch artists; Mack and Dugals and company in the scenic novelty, Grit's Thanksgiving, M. Samayoa, the European gymnast. New illustrated songs and new motion pictures will complete the program. Bookings by the Gus Sun Circuit.—CLARENCE E. RUNEY.

Genee's Sweetheart on Hand.

Columbus, Ohio, March 24. Frank S. N. Isitt, of London, England, fiancee of Mlle. Genee, the dancer, has engaged apartments at the Hartman hotel, and he will be in this city while Mlle. Genee is at the Southern in The Soul Kiss, March 25, 26 and 27. It is said they will be married in June, 1910.—GRAF.

mand for moving pictures and cheaper vaudeville. After March 23 melodrama will be abandoned and the theater will be kept open all summer in competition with the other houses which have been given up to the new form of entertainment.—CLARENCE E. RUNEY.

Sold Out When Doors Opened.

Quincy, Ill., March 22. This city has had what might be termed a sensational run of business at the Empire. After four weeks of repertoire, at which time there was sufficient business to worry the chief of the fire department and keep him in that vicinity, The Three Twins came in and when the doors opened the house was sold out. A little later The Mimic World, with Gertrude Hoffman, did the same thing.—SCHOENEMAN.

Still Billing Grace Cameron.

Marion, Ill., March 19. On St. Patrick's night at the Marion opera house C. H. Kerr presented Little Dollie Dimples, with a woman billed as Grace Cameron in the leading role. The entire show, as well as some nice specialties was well received by a good sized house.—JENKINS.

Mrs. Patrick Miles Dead.

Logansport, Ind., March 24. Mrs. Patrick Miles, aged 53, known as "Evelyn, the Water Queen," who has been traveling with the circuses for years, died suddenly at her home at Mt. Summit, Ind.—WARD.

New Theaterium Ready.

Toronto, Can., March 22. Mr. L. Jones is opening a new moving picture theater; it will be of high-class vaudeville, and will have a seating capacity of 400.—WALMSLEY.

Olympic Music Hall

Week of March 22nd 1909.

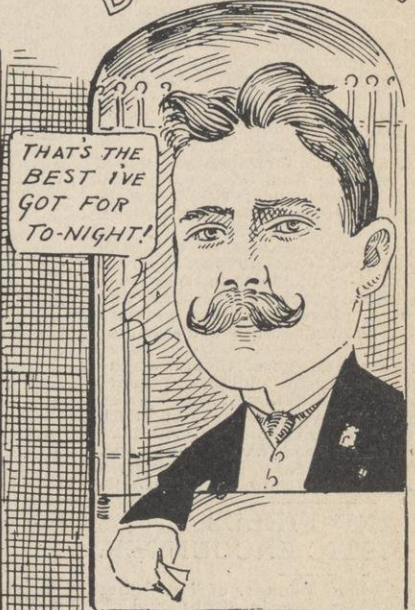
PEN AND INK SNAP-SHOTS BY CARTOONIST HENDRICK OF THE SHOW WORLD CHICAGO.



AN EXCELLENT BILL!!



BOX OFFICE



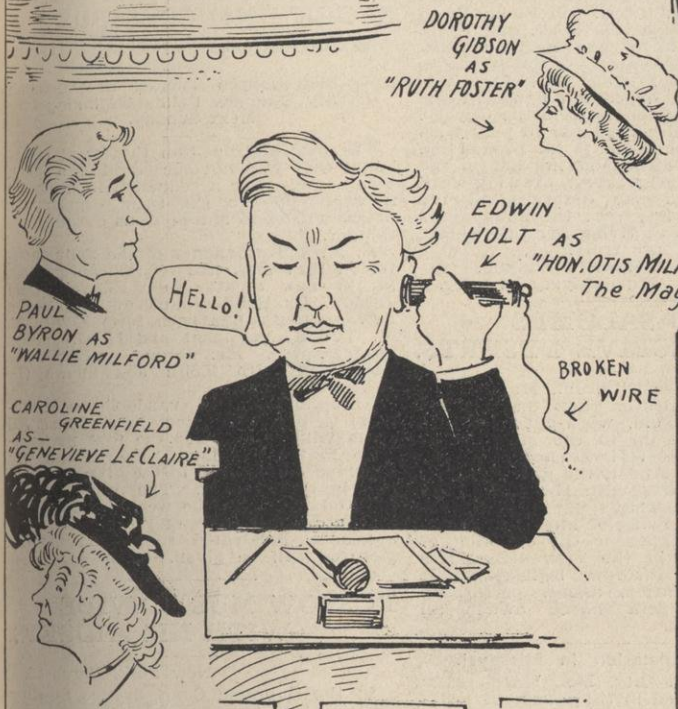
THAT'S THE BEST I'VE GOT FOR TO-NIGHT!

E. J. McGUIRE
TREASURER
OLYMPIC MUSIC HALL



SAY, ARE YOU LOOKIN FER TROUBLE ITS A PLEASURE FO' ME TO MINGLE!!

"ON GUARD"
McIntyre and Heath



DOROTHY GIBSON AS "RUTH FOSTER"

EDWIN HOLT AS "HON. OTIS MILFORD" The Mayor.

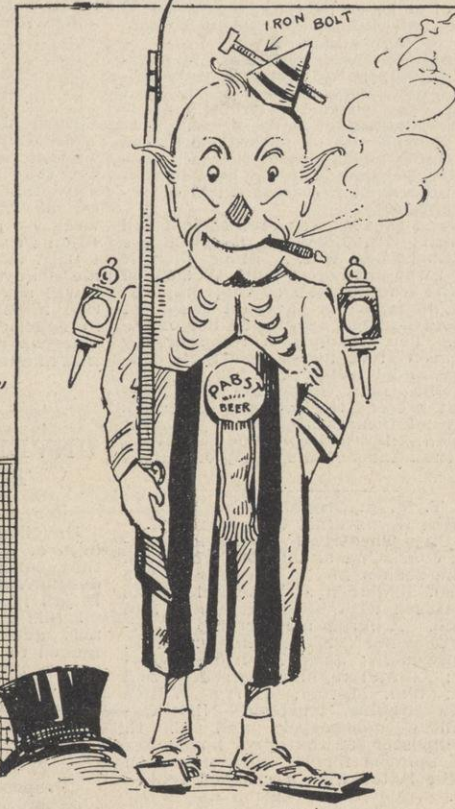
PAUL BYRON AS "WALLIE MILFORD"

CAROLINE GREENFIELD AS "GENEVIEVE LECLAIRE"

HELLO!

BROKEN WIRE

EDWIN HOLT AND HIS COMPANY
PLAYING "The Mayor and the Manicure"



"GENERAL" EDWARD LAVINE
THE HANDY HANDLER OF EVERYTHING
IN THE CANTEEN—

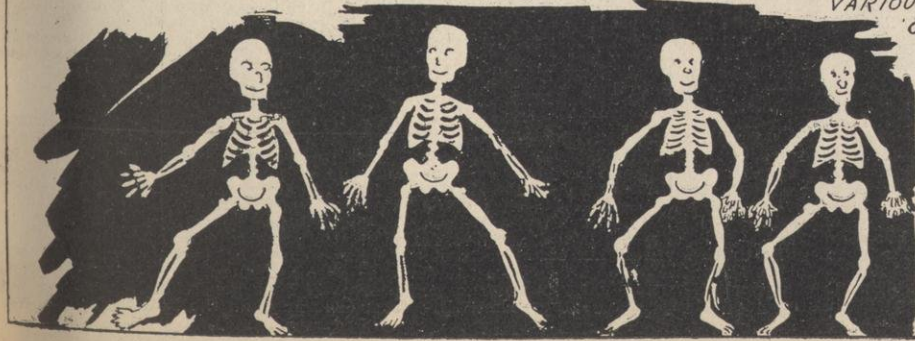


A LESSON IN FLIRTATION

AUGUSTA GLOSE

PIANOLOGUIST.
(CLEVER)

HILARION AND ROSALIA CEBALLOS
AND THEIR PHANTASTIC PHANTOMS



LIZZIE DALY IN
VARIOUS STYLES OF DANCING—
OF THE PAST AND PRESENT.



VONTELLO AND NINA



CARROT

GEORGE FREDO
A GOOD GERMAN—
COMEDIAN—

Z. HENDRICK
CHI.

THE CHILD LABOR LAW A NUISANCE TO STAGE.

Instance of Salvation Nell Quoted to Prove Demerit of Existing Legislation.

That the average law does not know where it will strike—an example, in fact, of the absolute blindness of justice—the case of Mrs. Fiske and her production of Salvation Nell in Chicago may be cited as an instance.

Mrs. Fiske, until she came into the state of Illinois, had employed a child of—well, it may have been ten or twelve, but it was playing the part of a seven-year-old. When the actress entered this state, however, she was compelled to substitute a child of sixteen, thus avoiding the penalty of the Illinois child labor law but at the same time ruining the story of the play, wherein the child of seven was vital to the plot. Regarding this point Mrs. Fiske said:

"In the event of the non-amendment of the child labor law, as that law relates to the appearance of children upon the stage, it may be well to consider what this prohibition will mean to the Chicago theater as an institution.

"It will mean for one thing that many of the plays of Shakespeare, Ibsen, Hauptmann, Maeterlinck, Sudermann, d'Annunzio, Pinero and Barrie will be banished from the local stage.

"It is impossible to believe that the thinking public of Chicago will tolerate such a belittlement of ideals as they concern the nobler dramatic literature. The banishment of plays by these masters surely would not reflect the art spirit of Chicago.

"That there are forms of theatrical entertainment in which children should have no place all intelligent men and women will heartily agree. That there are theatrical organizations utterly pernicious and demoralizing we are all aware. Children should certainly be protected from association with these organizations.

FLACK AND FIELDS IN FISTIC ENCOUNTER.

Manager and Stage Manager of The Babes in Toyland Engage in Fight and Ed Redway Leaves the Show.

With an audience of chorus girls and stage hands spurring them on to battle, Manager W. E. Flack and his stage manager, George Fields, had a fist fight during a rehearsal of Babes in Toyland at the Clunie theater in Sacramento, Cal.

Flack stepped forward to give some directions while the rehearsal was in progress and the stage manager, believing himself to be in absolute charge, told Flack to get out. Flack replied with a swing on the nose. The blow did not cause Field much injury but served to make him quite indignant. Flack then apologized, it is reported, and it was agreed that it would be best to prevent future troubles by making some changes. So Fields left the show, and the comedian, Ed Redway, who was the origin of some ill feeling, was let go at the same time. Redway returned to New York.

Babes in Toyland has not had a pleasant journey this winter. There has been discord all season. Chorus girls who left Chicago to join the show often came back in remarkably short time and no one seemed to regret leaving the organization.

Brooks Goes to Pittsburg.

New Castle, Pa., March 24.

Franklin A. Brooks, who has been manager of the Cascade theater, South Mill street, will go to Pittsburg, where he will assume charge of the offices of the Interstate Vaudeville company. He states that theaters in McKeesport, Rochester, Greensburg and Latrobe have been added to the circuit.—ARMOR.

DREW AND CAMPBELL NOW CONTROL WINNIPEG.

Stock House to Turn to Legitimate, Dominion May Book Big Vaudeville and the Grand Is to Play Burlesque.

Winnipeg, Can., March 19. The further details regarding the acquirement of the Winnipeg, Dominion and Grand theaters here have just come to light. Although the entire deal was consummated in the greatest secrecy it leaked out earlier last week that Messrs. Drew & Campbell were contemplating the control of these theaters. W. T. Campbell has been in this city for a week or more, and, although he is still reticent regarding the plans of his firm it is conceded that it is their intention to turn the Winnipeg, which is now a stock house, into legitimate drama, while the Dominion, where popular priced vaudeville now prevails, will probably be included in one of the larger vaudeville circuits of the east, while the Grand will be given over to melodrama or burlesque, and whichever is decided upon, will meet a high standard.

The Dominion theater has been in operation in Winnipeg for approximately five years and now ranks as one of the best houses on the Orpheum circuit. It is under the management at the present time of G. A. Kobold and on several occasions since it commenced operation improvements have been made in the bills so that now it ranks most favorably with metropolitan centers.

The Grand theater was erected last fall and opened with Belasco's Rose of the Rancho Christmas week. Since then it has had three managers and Wedgwood Nowell, the leading man of the company, has been manager for the past couple of months and had put on a good list of attractions. The members of the company have all been given notice that their contracts are to be terminated.

A. Melville, Chas. Gates and W. P. Alsip are at present the principal directors of the Grand theater and under the new arrangement they will continue to have a voice in the affairs of the newly organized merger.

T. M. A. Organization.

San Bernardino, Cal., March 20.

A Tri-City Theatrical Mechanical Association, consisting of the men who work behind the scenes in the theaters of San Bernardino, Redlands and Riverside, has been organized with headquarters in San Bernardino. A large membership is enrolled. Following are the officers: E. B. Fickes, president; Jack Baldrige, vice-president; L. McLaughlin, secretary and treasurer; Wm. Mather, Harry Wilms and Hugh Higgins, trustees. Nick Cordori, gallery doorkeeper, and E. B. Fickes, billposter for the opera house, are both laid up, the former with a broken leg and the latter with a crushed foot.—E. L. W.

Actress Accused of Spoiling a Home.

Denver, Colo., March 24.

Josephine Wheeler, who says she is 22 years of age and an actress, is incarcerated in the House of the Good Shepherd here, charged with breaking up a home, although it is possible that the only change which will be made against her will be that of vagrancy in the attempt of the state to have her placed in jail for thirty days. She is said to have inveigled Mrs. Esther Williams, aged 17, into leaving her husband.

Gillette Plays Hartford.

Hartford, Conn., March 19.

To a crowded house, William Gillette played Samson at Warson's theater to-night, for the first time in this city. So great was the applause after the second act that eleven curtain calls were registered by the star. The actor positively refused to step away from his character and thereby disappointed many who looked forward to a few words from their "home-actor."—HARRIS.

THE GIRL IN BLUE PRODUCES NEW DANCE.

Manager of the Opposition House, a Half Block Away, Agrees It is a Big Hit.

The two letters printed below came to this office and they tell an unusual story. The manager of an opposition theater actually has good words for the extra feature at the competitive house. But read them:

Philadelphia, Pa., March 20.

Editor, SHOW WORLD: Millie De Leon, the Girl in Blue, took Philadelphia by storm this past week with her new dance called "Live Wire." The Bijou theater never saw such crowds since the house has been built, and I cheerfully say Miss De Leon is one of the greatest drawing cards in America.

If Miss De Leon was not all booked up I would keep her here for a run, and I know that she could have packed the house for a month at least.

Yours truly, Sam Dawson, Mgr. Bijou Theater.

Philadelphia, Pa., March 19.

Editor, SHOW WORLD: Millie De Leon, the Girl in Blue, played against my theater this week, and I will say that there never has been an extra attraction that has hurt the Gayety theater as the Girl in Blue has done this week by playing opposition house at the Bijou theater, two doors from the Gayety. I tried to get Miss De Leon to play with me next week, but she is all booked up. I will say that I take off my hat to the Girl in Blue, the greatest drawing card in America, and she deserves all the newspaper notoriety that the newspapers in Philadelphia are giving her this week.

Yours truly, Edward Shayne, Mgr. Gayety Theater.

UNVEILED SALOMES TO RECEIVE DESERTS.

Webster City, Ia., March 25.

Unveiled Salomes or kicks that are too high or a really old, worn-out bum joke that can't come up to the standard of decency, are to cost \$1,000 each or a year in jail in Iowa. And if the girl who does all this gets fussy with the judge, she may get both. That's the penalty attached to the showing of immodest maids before the footlights or the cracking of improper jokes, in the Dowell-Saunders bill presented to the Iowa legislature. It makes the producer, agent, performer, manager and opera house owner all liable.—TUCKER.

Proposed Legislation in Missouri.

Jefferson City, Mo., March 24.

A bill introduced in the House of Delegates prohibits any owner, lessee, manager or agent of a theater from discriminating against reputable plays, operas, shows or other productions. Any one violating the act or who charges extortionate rental to bar an amusement enterprise from a playhouse or public hall is liable under the bill to a fine of not less than \$100 nor more than \$500 for each offense, one-half of which reverts to the plaintiff. The bill requires all theater managers to display upon request their bookings.

Merry Widow Breaks Records.

Washington, D. C., March 17.

The two weeks' engagement of The Merry Widow broke the fortnight record of the western company at St. Louis. The company got \$41,073, against \$40,228, for the western company at St. Louis. Last Saturday night the gross was \$3,110. The gross never netted quite \$3,000 for a performance during the New York performance.

W. S. BUTTERFIELD MAY BUILD AT SOUTH BEND.

Looking Over the Field with View of Extension of His Vaudeville Circuit.—South Bend Notes.

South Bend, Ind., March 24. Walter S. Butterfield, of Battle Creek, Mich., who controls a number of vaudeville theaters in that state was in South Bend and has negotiations under way for the erection of a vaudeville theater here. Mr. Butterfield has looked over the field carefully and has come to the conclusion that there is an opening here for a first-class house of that kind and will begin definite operations as soon as possible.

Harry G. Sommers, of New York, was here looking over his theatrical properties in this vicinity and arranging for the remodeling of the Oliver opera house. This will be done after the close of the present season. Olga Nethersoie did not draw heavily in The Writing on the Wall, 15, but Robert Edeson did better the following night with The Call of the North. The McLean stock company continues to do nice business at the Indiana and the five downtown picture houses are apparently doing well.—DUNKLE.

STOCK UNSUCCESSFUL; WILL PLAY VAUDEVILLE.

New Metropolitan Theater at Oklahoma City Changes Policy Beginning Next Sunday.

The new Metropolitan theater at Oklahoma City was not successful as a stock house, and after a reduction in prices in a vain hope to get them coming the house will open March 28 as a vaudeville theater.

E. M. Tull, manager of the Folly theater in that city, has secured an interest in the new theater from Ellsworth and Jordan, its builders and owners, and a new company has been formed with E. M. Tull as president and H. G. Jordan as treasurer. Mr. Jordan was formerly associated with Keith and knows the vaudeville game.

An innovation in vaudeville management will be installed when reserved seats will be sold for the first performance in the evening. Three shows will be given daily. One in the afternoon and two in the evening. The prices will be 10c and 20c, with the week-day matinees 10 cents to all parts of the house. Four big acts, illustrated songs and moving pictures will be given.

ROSSOW MUST DIVIDE WITH HIS MIDGETS.

New York, March 23.

In the Supreme Court Justice Dowling directed that the sum of \$14,000, for which Carl and Franz Achternoir, better known as the Rossow Midgets, sued Herman Rossow, be divided between Rossow and the midgets, Rossow to receive one-half and the two brothers the other.

Rossow had discovered the midgets in Germany, and beside a stipulated sum he was to pay to their parents and to the midgets, he agreed to hold out a part of their earnings, which was to come to them after his death. This was deposited in several banks and when the midgets broke their contract with Rossow he attempted to draw the money. The midgets had levied upon it. The suit followed.

Big Business at Poli's.

Hartford, Conn., March 20.

Judging by the size of crowds which are being attracted to Poli's theater here, the city is going vaudeville mad. Manager Hanscourt attributes the patronage to the high quality of the bills.—HARRIS.

VARIOUS VAGARIES OF VAUDEVILLE VOGUE

Knute Erickson has made a big hit in at the Waldorf.

Eddie Leonard opens his vaudeville season at Syracuse, N. Y., April 5.

The second annual ball of the White Rats of America was a great success.

Al Fields and Dave Lewis are together again in a new act.

Matthews and Harris open at the Fulton in Brooklyn next week.

Three of Ella Wheeler Wilcox's sketches will be produced in vaudeville shortly.

Edward Blondell is preparing a single act.

Ray Raymond is assisted in his vaudeville act by Flossie Bayne.

Al Sutherland is assisted in The Patriot by Helena Frederick and six others.

The real names of the De Voy Brothers are Martin E. Getz and James Banks.

Jack Johnson appears at Hammerstein's in New York next week.

Rome & Ferguson were on the bill at the Majestic, a ten cent house in Baltimore, recently.

Kathryn Kidder may take a flyer in vaudeville. She is willing to do so if the managers acquiesce.

Helen Redmond will appear in vaudeville again and will probably open at Young's pier at Atlantic City, April 12.

Carrie Nation, vaudeville's most eccentric star, is home from England, arriving in New York last Sunday.

George Fuller Golden, who is suffering from lung trouble, will go away from New York in search of health.

The American theater roof garden in New York will be opened again this summer by William Morris.

Harry Morse will appear in a new sketch shortly. It will be called The Taxidermist.

Thomas and Hamilton are now in their sixth week on the time booked by the Empire exchange at Atlanta, Ga.

W. H. McEwen is representing Gus Sun at his new office in the Lyric theater in Cincinnati.

Alice Lloyd had to abandon her tour at Montreal owing to illness. It is feared she has pneumonia.

Harry Lauder tells them in London that he likes this country, but would not want to live here "for good."

Perkins D. Fisher is producing a new sketch. Jane Babcock appears in the leading role.

Beginning April 5 the Lyric in Birmingham, N. Y., will have a mid-week change of bill.

Selma Braatz is doing her juggling act at the new Temple theater in Grand Rapids, Mich., this week.

John Rice and Sally Cohen will try a new sketch at the Savoy at Atlantic City shortly.

William Guard will be press agent of Hammerstein's roof garden the coming summer.

Eva Tanguay was a prominent figure at the White Rats' ball in New York, March 19.

Adeline Dunlap, of Dunlap and McCormack, is recovering from a severe attack of the scarlet fever.

Fifteen acts now comprise the bill at Blaney's Lincoln Square theater in New York.

Eva Tanguay is appearing at Syracuse this week and will not return to New York until May 3, when she plays the Percy Williams' theaters.

Dave Jones and Harry Mayo imitate Richard Carle, Junie McCree, Harry Lauder, Ralph Hertz, Sam Bernard and Montgomery and Stone.

Favorite players to be seen soon at the Orpheum in Minneapolis include Eva Tanguay, Frank Fogarty, Nance O'Neill and Co., and the Lula Beeson Trio.

Ruth Anderson, a well known Minneapolis violinist, has joined the Fadette Orchestra, which is now on the Orpheum circuit.

The Orpheum Road Show played to big business at St. Paul last week; the Orpheum being sold out at several performances.

Dave Lubin & Co. left Chicago Sunday night for Oshkosh, Wis., after laying off a week in Chicago. The company includes Clark Brothers and Carl Barnett.

Jake Wells may open a booking office at Atlanta, Ga., to care for ten-cent houses. He is also talking about having a studio there for building stage settings.

Robert Tippel, who was with Lew Dockstader's Minstrels early in the season, has rejoined his former partner, Emil Kli-

ment, and the team has just completed the Sullivan & Considine time. The boys laid off in Chicago last week.

The Five Haywards and the Mack Sisters are the principal features at Matt Kusell's theater at Champaign, Ill., this week.

Lynn Darcy, vaudeville actress, has challenged Annette Kellerman to a long distance swim from the Battery in New York to Coney Island, to take place as soon as the weather will permit.

Motion pictures will not replace vaudeville at Keith & Proctor's 125th St. theater in New York until May. It is possible that the change will not be made then.

Tom Waters is sending out a card: "Died in Chicago, March 6, Coming Thro the Rye; waked in vaudeville, March 15, Tom Waters, by M. S. Bentham, opening at St. Louis." The announcement was in the form of a mourning card.

William Burke, manager of Charles Kenna, will present a thirty-minute condensation of Uncle Tom's Cabin at Hammerstein's in New York. A condensed version of Oliver Twist is also to be seen in vaudeville shortly.

Hal Goodwin, manager of the North-western Booking Association at Minneapolis, has had so many calls from western managers for acts booked by him that he has opened a branch office in Omaha with Mr. Wortman in charge. The new office will book houses in Nebraska, Kansas, Colorado and the Black Hills district.

AMONG THE PLAYERS.

Rose Stahl is playing her farewell week in America for The Chorus Lady.

George Foster Platt is the new director at the Valencia in San Francisco.

Chauncey Olcott is playing golf at Palm Beach, Florida.

Mrs. Leslie Carter will begin her road tour in Kansas on April 12.

Joe Welch is at work on another new monologue.

Herbert Fortier has been engaged for Harrison Grey Fiske's The Gay Life.

W. G. Warren has joined the Woodward stock company at Kansas City.

Olga Verne White is down in Tennessee with her Faust company.

William H. Crane is playing Father and the Boys in New England one-night stand cities.

Robert Buchanan will be with the stock company at the Davidson theater in Milwaukee the coming summer.

Louise Dresser has been engaged for The Candy Shop, which opens at Atlantic City on April 11.

Amy Lee will not go to London with The Chorus Lady. She does not care to leave America.

Nicholas Judels will be a member of the company which is to present The Girl from Rector's in Chicago.

Leona Peers has almost recovered from her recent illness and will soon return to John Drew's company.

Vesta Tilley is on her way to New York, having sailed from London, March 26.

Alice Dovey is having a three quarters length portrait painted by Isabel Halstead.

Edith Shavne has been engaged for Delamater and Norris' production of Graustark.

Tom Lewis, of the Yankee Prince, was entertained by the Beefsteak Club while appearing at Hartford, Conn.

Ed Redway, who is playing Alan in The Babes of Toyland, is well spoken of by Pacific coast critics.

Malcolm Williams had to retire from Amelia Bingham's company in vaudeville, as he was suffering from larangitis. Brandon Hurst is playing his part.

Romaine Fielding will be stage director of The Conflict, which opens at the Garden theater in New York next Monday night.

Madiyn Jane Summers, a dancer in Miss Innocence, celebrated her birthday last week and her age was printed in the papers. She was twenty-one.

Virginia Drew Trescott is the author of A Man of the People, in which Melbourne McDowell and her are appearing in vaudeville.

Fiske O'Hara delivered an address to 700 of Ireland's American friends at the Hotel Astor in New York on St. Patrick's day.

Mary Garden is engaged to marry Prince Mazzordatz of Russia. At the close of the opera season in the United States next month the famous songbird will sail for that country.

Jim Calvin, a comedy juggler, who has been forced to lay off since the first of last October, owing to an attack of locomotor ataxia, is again on his feet, and hopes to be in position to resume work in about a month.

Maxine Elliott sailed last week on the Mauretania for England. She is going abroad to appear as co-star with Lewis Waller in a new drama entitled 1801, which will be produced at the Lyric in London.

Cole & Coleman, who were appearing at the Grand in Joliet, Ill., last week, received a telegram last Thursday that their baby was dying in Bay City, Mich. The pair passed through Chicago last Thursday night on their way to the bedside.

Harry Williams and Ethelyn Mayer, who had been laying off in Chicago for a month, left Saturday for Mandan, N. D., where they opened Sunday for a fifteen weeks' tour of the George H. Webster time in North and South Dakota.

Grace Hazard had an interview with George E. Stoddart and Fred Berger, Jr., who think they have written a comic opera to suit her needs, last Sunday. Berger came down to New York from Utica, where he manages a theater. The title is The Moon Maiden.

Marshall P. Wilder, the humorist and world traveler, was the guest of the Chicago Newspaper Club at a reception and luncheon at the club rooms last Saturday evening. The club has inaugurated a custom of entertaining guests at weekly social gatherings.

Scott and Davis, with their musical act are now playing a thirty-three weeks' booking from Chris Brown, and their territory will embrace the Pacific coast. Georgia Davis is a dramatic soprano and J. Watson Scott accompanies her. The act has met with great favor wherever it has been seen.

Marie Dressler had to undergo the humiliation of having the salaries of her disbanded London company paid by a relief committee of English actors, including Messrs. Beerbohm Tree, George Alexander, Lewis Waller and Fred Terry. Her lawyers say that she sold all her jewelry and offered to mortgage 25 per cent of her future earnings until her debt of \$7,500 has been discharged.

JAMES YOUNG ROASTS BALTIMORE AUDIENCE

Shubert Attraction Fails to Draw Big Houses at a Stair & Havlin Theater and Actor Grows Petulant.

Is Baltimore a good "show town?" Everyone in Baltimore seems to think it is.

Some managers who have played their attractions there this season think it isn't.

Some managers who have played there in former years think it isn't.

James Young, seen there recently in Brown of Harvard, is certain it isn't.

All this is suggested by the fact that some visiting actors have become so disgruntled when playing Baltimore this season that they have scolded the audience from the stage.

Such an action is always in poor taste, but when the step is taken it is generally after the city has shown itself to be unappreciative either in attendance at the theater or in attention once that the patrons have filled the house.

James Young is the latest of the disgruntled thespians to break loose in criticism verging on invective. He appeared at the Auditorium week before last.

From the tenor of Mr. Young's remarks he seemed disappointed at not drawing capacity. Evidently he expected that when a Shubert company played a Stair & Havlin house under the new arrangement the amusement lovers would pack the theater to the doors.

The absence of the S. R. O. sign in Baltimore disappointed this idea, and Mr. Young was naturally disappointed.

Henry Woodruff, who is now at the Princess in Chicago, appeared in Baltimore last season in Brown of Harvard and had good business, according to Manager Maurice J. Lehmyer, of the Academy.

Such outbreaks of temper are ill-ad-

vised, even though James Young follows in the footsteps of leading stars in "roasting" Baltimore. The late Richard Mansfield let himself out on one occasion, and even gentle Ethel Barrymore has voiced her protest at what she styles Baltimore's "inattention." Chauncey Olcott recently complained that he was greeted with laughter when he had "tried to draw tears," and Pauline, the hypnotist, was led to say things which were so offensive that James L. Kernan had him pulled off the Maryland theater stage.

Fred Schanberger, of the Maryland theater, right hand man to James L. Kernan, said, when discussing these things: "Such outbreaks happen on the spur of the moment, and are invariably regretted by the actor or actress who makes the break. Of course, were the slightest intimation given that an actor intended to lecture his audience, no manager would permit it, and such outbreaks are always followed by warnings against a repetition."

Charles T. Ford, remarked: "To an unbiased mind, such outbreaks seem simply attributable to conditions. If an actor has a good house he is pleased and says things which he later regrets. It is only a case of temper and temperament."

Al H. Wilson lost admirers through the South earlier this season by roasting those who attended his performance because others were not there. One of the Larue Brothers found himself in a town without street cars this year and roasted it from the stage because the Larue Brothers Minstrels were not better patronized. If he derived any benefit from his action it has not yet been ascertained.

MRS. JACK HAVERLY ILL IN SMALL HOME.

Broken Down by Long Fight for Existence Since her Husband's Death, She is Now in Want.

After a seven years' struggle against poverty and starvation. Mrs. Jack Haverly, widow of the minstrel, has at last succumbed to the strain. For the past few weeks she has been very ill at No. 208 West Forty-second street, New York, where she lives with her daughter in two rooms. Her condition was made known by Milton Roblee, who has befriended her since her husband's death, and who promptly notified Sam Harris and other managers.

Since Jack Haverly's death in 1901 Mrs. Haverly has had an uphill fight. The former minstrel king left his widow penniless. He had sunk his fortune in mines, and a law suit and some valueless mining stock was his family's only inheritance.

For seven years Mrs. Haverly sold cold cream and cosmetics at the stage doors. The managers gave her a tardy recognition. Aside from extending the privilege of the stage entrance, their encouragement was not over-generous. The law suit her husband left her finally yielded \$2,000 a few months ago.

The struggle, however, had exhausted her. A collapse came after a number of warnings, and she has been under constant care since. The managers who erected a monument to her husband's memory in Philadelphia a few months ago have come to her assistance, and a plan is on foot to make her last years comfortable.

PROFESSIONALS LIKE THE AMERICAN HOTEL.

St. Louis Hostelry Modern in Every Respect and Exactly Suited to the Wants of the Performer.

The performers who play St. Louis generally stop at the American hotel and the merits of the hostelry are one of the chief topics of conversation when several of them gather together in Chicago for a little chat.

The New American Hotel in St. Louis adjoins the American theater and is said to be the most perfectly arranged hotel for professionals ever erected in the United States. There are 275 rooms with baths, 25 of them at \$1 a day, 100 rooms at \$1.50 per day, 75 rooms at \$2 per day, 50 rooms at \$2.50 per day.

The hotel is a modern one in every respect with double doors between each room, circulating ice water in every room, rapid elevator service, what is said to be the finest buffet west of New York, a richly appointed rathsheller, a ladies' reception room, a ladies tea room and a telephone in every room.

Cooks Are Confusing.

The Oscar F. Cook stock company terminated its engagement at the Lyceum March 13 and went to Lansing, Mich. Meanwhile the Carl W. Cook stock company will open an engagement at the Lyceum.—J. J. M.

THE RETURN OF EVE IS A QUEER NEW DRAMA.

Bertha Galland Appearing in New York with a Company Including Lester Lonergan and Other Favorites.

Bertha Galland produced The Return of Eve at the Herald Square theater in New York last week and the very unusualness of the plot and general theme makes the event an interesting one to the student of the drama. Lee Wilson Dodd is the author of the play, which is in three acts.

An eccentric millionaire, Eli Tupper, takes it into his head to rear a boy and girl, who are no relation, in a lonely spot, something like a wilderness, and he names the place Eden. The children are called Adam and Eve and grow up "close to nature."

Tupper leaves his fortune to the pair when death comes, and as Adam and Eve know nothing about money an agent it is the desire of Tupper that Eve see named Winters is made their guardian. New York and she is turned loose there with a million or so to spend. She is thrown into the whirl of society and when her money is gone she has obtained wisdom, and concludes that Eden is the place for her.

Adam awaits her in Eden. He has not ventured away in search of false gods.

Prominent in Miss Galland's support are Lester Lonergan, Frank Losee, Richard Buhler, Maude Turner Gordon, Falchon Campbell and Kate Rolla, formerly an operatic singer at the Metropolitan opera house in New York.

THE SHUBERT DEAL WAS NOT EVEN DISCUSSED.

Conference of Theatrical Men with Executor of the Estate of F. W. Chamberlain, But No Action Taken.

Quincy, Ill., March 22. Manager Busby, of the Empire, who is one of the directors and owners of Iowa-Illinois circuit, which the Shuberts were after, returned last week from Burlington, where, together with S. B. Harrington, of Peoria; Charles Kindt, of Davenport, and several others, held a consultation with F. E. Blake, executor of the estate of the late F. W. Chamberlain, who was the chief owner of the circuit. Manager Busby says the Shubert deal was not discussed, further than that the meeting was merely to discuss matters of interest to the Iowa-Illinois circuit.—SCHOENEMAN.

Crosby Is Manager.

Chatham, Ont., March 18. William Crosby, a black face comedian well known throughout Canada, has been appointed manager of Briscoe's Opera house here. The seating capacity is about 1,400, and has one of the finest stages for vaudeville in the country.

The vaudeville is booked by the Griffin Amusement Company of Toronto, Ont., which is the largest booking company in Canada.—WALMSLEY.

AMONG THE THEATERS.

The foundation has been commenced for the new theater at Springfield, Mo.

Moran's opera house at Lonaconing, Md., was destroyed by fire.

The Bijou at Grand Forks, N. D., was gutted by fire. The loss is \$6,000.

The Majestic at Atlanta, Ga., is playing to capacity at every performance.

There will be a new Majestic theater at Houston, Tex., by next fall.

The new opera house to be erected at Mantl, Utah, will cost \$20,000.

Sun & Murray are planning to build a new theater at Portsmouth, O.

The New Star at Marion, Ill., is doing a nice business under the management of J. L. MacFarland.

Charles Thrasher will build a new opera house at Green Lake, Wis., this summer.

Andrew Boardman is said to contemplate the erection of an opera house at Rockville, Ind.

A theater is planned for the west side of Evansville, Ind. It will play all classes of attractions, if erected.

The New Bearsley at Red Oak, Ia., opened to \$5,580. Thirty-nine seats sold for \$100 each.

E. W. Stair, owner of the Star in Toronto, is spending a six weeks' holiday in Europe.

Harry Beagle has leased the opera house at Montesano, Wash., and will convert it into a vaudeville theater.

The Northwestern Land company has come into possession of the opera house at Clarion, Ia.

The Princess theater at Toronto, Ont., was dark the first half of this week.

It is the first time this season that a Toronto theater has been dark.

James Pilling has opened the old Columbia theater in Oakland, Cal., as a vaudeville house. It is now known as Pilling's theater.

The New Grand at Sioux City, Ia., will be remodeled when the house comes into the possession of Maurice W. Jencks next August.

Dwellings are being removed in Alameda, Cal., to make room for the new playhouse which is to be erected this summer.

Fred Smutzer gave away candy at a Saturday afternoon performance at the Curtis theater in Denver. The announcement attracted a large number of the children.

L. M. Crawford now has control of the Novelty in Topeka, Kan., N. L. Miller retiring from the management. Crawford assumes Miller's lease, which has five years yet to run.

Ben's theater at Escanaba, Mich., which has been closed for several weeks, has reopened as a five-cent place. Flora DeVoss had a stock company there a short time ago.

Matt Kusell has discontinued stock companies at the Crescent in Champaign, Ill., and is offering vaudeville. Mabel McKinley was the headliner last week. Business was very good.

The Harnois theater at Missoula, Mont., draws from neighboring towns and a special train was run from Bitter Root Valley March 19 when A Stubborn Cinderella appeared there.

A committee has been named by the board of trade of Ludington, Mich., the duties of which are to investigate the cost and feasibility of a new opera house.

The Casino at Toledo may be devoted to light opera the coming summer. The managers would like to secure a company from the Singers if such a thing were possible.

The Crescent 10-cent theater in Nashville, Tenn., is doing a nice business and offers exceptionally good bills. Last week the entertainers included Wally Coark, Bigley & Reed, The Mildreds, The International Quartette, Frevoli and moving pictures.

The city council of Terre Haute, Ind., has passed an ordinance imposing a license fee of \$250 a year on theaters which charge more than \$1, \$150 on those charging from 25 cents to \$1, \$50 on those charging less than 25 cents, and \$150 for amusement parks.

Janesville to Have Sunday Shows.

Janesville, Wis., March 18. The first company to play the Myers theater on Sunday was Jeanie Fletcher Concert Company. This company played to a very large house, and looks like this city is well pleased with plays on Sunday.

Miss Fletcher was the headliner and much was expected of her, but, despite the large expectations, her work proved a keen realization of the anticipations. Miss Fletcher is known as "the world's greatest Scottish singer."

Her presentation of the well known Scottish ballads was most pleasing. The singer pays unusual attention to expression and to the sweetness and smoothness of tone, and it is to that rather than to the range and volume of her voice that she owes her success.

Miss Veronica Ferguson, the pleasing violinist was found to be exceptionally fine. She is an artist of the highest order, and her rendition of the several difficult instrumental numbers was most capable. The singing of Marius Libby was one of the most enjoyable features of the recital.—SMITH.

Home Talent Takes Road.

Carthage, Mo., March 18.

Under the Spell, by a home talent company, played to a good house at the Grand Saturday evening. The company will play the small cities of the mineral belt in the near future. The Morgan stock company are at the Grand this week.

THE SHOW WORLD

ISSUED EVERY FRIDAY
(DATED SATURDAY)

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Wednesday at Noon.

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SATURDAY, MARCH 27, 1909.

EDITORIAL.

We have coined a new adjective. It describes our policy, and, since our policy is our own, the descriptive must needs be of our own make.

We have been informed from time to time that "the trouble with you fellows is that no one ever knows whether you are going up or coming down."

That's what we mean by an elevatorial policy. We won't stay "put."

We are not in business to play favorites. The only true friendships we desire are those of our public. We refuse to permit individuals and amusement combinations to dictate what we shall or shall not print. They have tried it and they have failed. They may try it again. They will fail again. We do not want any faction to know whether we are going up or coming down—whether we are for or against their interest.

What we know, and what you know, is that there are dishonesties in many departments of the profession of entertainment. They have existed so long that most persons have come to accept them as unchangeable conditions.

We stand for the truth—for morality—for the uplift and progress of amusements. Whether we can accomplish much or little toward the righting of existing wrongs, does not matter to us. We know that we must accomplish something worth while, and to those who are on the right side of any question—to those who are conducting legitimate enterprises—to those who have more faith in principle than in petty personalities, there is no mystery in our methods.

To those who believe we should shield them in a nefarious livelihood; to those who would stoop beneath fair means in the making of money, and to those who are under the impression that our columns can be bought and sold like so much merchandise, our policy is now and ever will be elevatorial.

The Chevalier N. B. Emanuel.

The portrait on the first page of this week's issue of THE SHOW WORLD is that of the Chevalier Emanuel, one of the commanding figures among our masters of music, the director of Chicago's new Philharmonic Orchestra of one hundred members.

Chevalier Emanuel was born a subject of the Queen, at Birmingham, England, his parents moving to Germany while the future maestro was still of tender age. His genius manifested itself early and at the age of fifteen he entered the Leipsic Conservatory where his musical education was completed under Reinecke, Hauptman, Richter and the great Moscheles, perhaps the most famous and capable quartette of instructors this age has ever known. Upon his graduation he at once entered upon his career, conducting grand opera at Stockholm and Helsingfors. Called to Russia, where his fame had preceded him, after a concert tour of that country with Henri Wieniawski and Madame Artot Padella, he was appointed First Conductor of the Imperial Opera at Moscow, where he remained for fifteen years, his labors being of the most arduous character, instructing choral societies and symphony orchestras as well as conducting grand opera.

Deciding to travel and see the world he accepted an offer to tour Italy, Holland, France, Portugal and part of South America, and shortly before the termination of this engagement his services were secured by Henry W. Savage, of New York, whose well-known musical productions he directed for five years in the United States.

The Chevalier then accepted a proposition strongly urged upon him to organize and instruct the St. Paul Symphony Orchestra which he launched upon its highly successful artistic career. Coming to Chicago in the fall of 1908 to become identified with a movement towards grand opera here and the then proposed Philharmonic Orchestra.

Personally the Chevalier Emanuel is a charming character, social, affable, a gentleman of distinction and authority, speaking six languages and eloquent in all of them. His advent in Chicago is a matter of great interest in musical circles.

The new Philharmonic Orchestra will contain one hundred members.

Park Managers' Catalog.

The catalog issued by the National Park Managers' Association for the season of 1909, is a highly interesting booklet, full of live information regarding the coming park and fair months and profusely illustrated.

The N. P. M. A. was formed by men financially interested in amusement parks in the United States and Canada, the object of the organization being to serve its members and all owners of amusement parks in any capacity or in any emergency that may arise.

J. J. Weaver, 1402 Broadway, New York, is president, A. S. McSwigan, of Pittsburg, is vice president, and Glen E. Black, of Cincinnati, is secretary-treasurer.

The association numbers among its members and directors many of the leading park and fair men of North America.

Our San Francisco Correspondent.

William L. Mallabar of the San Francisco Chronicle staff has been appointed to succeed Irving J. Wilson as our representative in that city. Any attention shown him by managers and professionals will be highly appreciated. Mr. Mallabar is a thorough newspaper man, and will maintain the San Francisco news service at a high standard of excellence.

A. L. Erlanger is quoted as saying that things have been much better in the business since the formation of the Syndicate in 1896. Small town managers please write.

It is said that M. Meyerfield Jr. fathered the bill just passed in Frisco which practically puts a majority of the moving picture houses in that city out of business.

The habit which some actors have of "roasting" their audiences in certain speeches will reach a climax some of these days, when some audience will arise en masse and sizzle the star.

Married on Vaudeville Stage.

Cadillac, Mich., March 11, 1909. Editor THE SHOW WORLD.

In your edition of March 6, I see an account of a wedding taking place on the stage of the Arcade in Toledo, Ohio, claiming that it was the only bona fide wedding taken place on a vaudeville stage in America.

Let me contradict this, as I myself, was married to Miss Rhoda Eugena Skelchu on the stage of the Alnu theater in this city on the night of October 31, 1908, in view of the audience, which was a capacity house. Justice of the Peace Gustafson officiated. I hold the position of stage manager here in this house, and have been with Mr. Campbell a long time. The team of Devine and Palmer stood up with us at the wedding.

AL G. RICHARDSON, Alnu Theater.

Laura Jaffries and the English Rocking Chair Girls, are booked to play the Mozart theater at Braddock, Pa., next week.

Blamphin & Hehr are at the Palace in Philadelphia this week and play the Grand in Mt. Carmel, Pa., next week.

The Deike Sisters closed on the Mozart time at Braddock, Pa., and came to Chicago to join the Barnum show.

Mabel Carew and Lucian Kenney will dissolve partnership and work separately when they complete the Mozart time already contracted.

The Goyt Trio is at Elmira, N. Y., this week.

The Three Bohemians play Elmira, N. Y., next week and open on western time April 5.

MARRIAGES

Selwyn-Bernstein. — Archibald Selwyn and Viola Bernstein were united in marriage in Philadelphia March 13.

Hicks-Lytell.—Harry Hicks, of the Bijou stock company, and Pearl Lytell, of The Cowboy and the Squaw, were united in marriage in Chicago last Sunday. They are stopping at the Rosina Flats.

Gross-Grace.—Mrs. Nellie Grace, who was formerly a member of the Londale Theatrical Company, and who was recently divorced at Sioux Falls, has married William B. Gross, a traveling salesman for a St. Paul wholesale house. They will live in the Twin Cities.—FOSTER.

Finney-Lowry.—Hazel Lowry, of Jackson, Ohio, formerly understudy of Edna Wallace Hopper in Fifty Miles from Boston and who toured the country as leading lady in the same company the early part of this season, was quietly married March 15 to Emory Olin Finney, 2032 Michigan avenue, Chicago, Ill. The ceremony was performed at the Presbyterian Church at Jackson, Ohio, by the Rev. M. L. Tressler. Only members of the bride's immediate family were present. Mr. Finney is a son of Edwin Finney and wife of Chicago, and is engaged in the advertising business. The couple will reside in Chicago.

Huss-Wyland.—Forced to leave Lima, Ohio, last Sunday with his company, before the arrival from Bellefonte, Pa., of his intended bride, Calvin Huss, one of the end men in the Carlton Guy minstrels, went on to Springfield, Ohio, leaving word for the young woman, Mary Wyland, to follow him. She did so, but did not get here until afternoon. A marriage license was secured after the matinee at the New Sun theater, and they were married by Rev. Charles J. French just before the evening performance. Huss didn't have time to tell his fellows before the night show and they didn't find it out until a newspaper man came around to the theater the next day.—BRATTON.

OBITUARY

Thomas L. Sanford, formerly stage manager for Mrs. Fiske, died in New York March 18.

Amy Ellsworth, of the team of Charley and Amy Ellsworth, passed away March 21 at their residence, 95 E. 11th street, at St. Paul, Minn., aged 42 years. She was born in Berlin, Germany.

Paul Stanley, comedian and composer of the song Ta-Ra-Ra-Boom-De-A, is dead after a lingering illness in Denver. Stanley whose real name was Sonnenburg, had lived in that city with his wife since the San Francisco earthquake. He was reduced to straitened circumstances and his health was much impaired by the shock. He was 61 years old.

William A. Mahara, who has been identified with the minstrel business for more than a quarter of a century, died in Chicago March 15, as was briefly referred to in these columns last week. The news of his demise was a shock to all who knew him. He had been ailing for some time and an operation was advised by his physicians. It was while the operation was in progress that death came. William Mahara was born at Charles City, Iowa, forty-seven years ago. He started into the minstrel business at the age of 20. He began as agent and being young, ambitious and strictly reliable, he was soon advanced, and a few years later, organized his own attraction. He is survived by a wife, a son, John, and two brothers, Jack and Frank, who are also engaged in the minstrel business. The remains were taken to Charles City, Iowa, for interment. "Bill" Mahara, as the deceased was generally known, had a good word for everyone and had friends scattered from coast to coast. He has answered the last call and his next stand is "The Land of Peace and Rest."

INTERNATIONAL ITINERARY.

The campaigners for the International Projecting and Producing Company gave exhibitions at San Francisco last Wednesday, Thursday at Los Angeles, Saturday at Denver, and will continue with Monday at Kansas City, Tuesday at Little Rock, with New Orleans to follow.

SPIRIT OF THE PRESS.

Likes Chicago Productions.

(Pittsburg Dispatch.)
Another of those Chicago productions, this time Honeymoon Trail, was presented at the Alvin and "made good." It is difficult for anything with a Chicago brand to get "time" in the East, but Pittsburg has now had The Time, The Place and The Girl, The Flower of the Ranch and Honeymoon Trail, and we have been immensely pleased with each. If we had more of the wild and woolly products, with such players as Alma Youlin, the pretty prima donna, possibly the box office receipts would pick up.

An Honest Confession.

(Pittsburg Gazette-Times.)
Pittsburg does not want and will not support for its own sake really artistic and broadly interesting and intelligent stage entertainment, whether it be of serious or humorous trend.

A Tip to Actresses.

(Baltimore Sun.)
Actresses who have stockings that need repairing may possibly be accommodated by sending them to Margaret Illington, who is getting a divorce from Daniel Frohman because he won't let her "darn his socks."

Missouri Breeze

E. E. Meredith, Editor.

(Office under the editor's hat.)

(The object of The Breeze is to entertain without making its readers fighting mad.)

Chicago friends of Fred Barnes are wondering what he did with the change he received the other day at the Hungarian Inn, when dining with two beautiful young ladies. Some of the fellows around town even go so far as to speculate as to who paid for the meal.

After Nellie Revel had her Sunday showing in the newspapers and had the bill at the Olympic running smoothly she observed to C. E. Kohl that she was not feeling well and thought of taking a trip to the country for a few days. Mr. Kohl interrupted her by saying: "Yes, I have an invitation to the Ringling Brothers opening in New York myself, but I cannot see my way clear to attend."

Tunis F. Dean, manager of The Warrens of Virginia, is rather proud of his unique first name, and when a Toronto furrier addresses a circular to "Miss F. Dean" the manager of Frank Kennan was greatly annoyed. It is the custom of Toronto merchants to get the names of theatrical arrivals every Monday morning and the man sent out by this particular firm evidently interpreted "Tunis" as "Miss." Hereafter Mr. Dean will register in a more legible manner.

The New York Press can jump on Klaw & Erlanger all it likes, it can even roast William A. Brady, but when it prints this in its guide to amusements, Chicagoans are likely to take offense:

Broadway—Jack Barrymore and Sallie Fisher in A Stubborn Cinderella. "Ten cents judiciously spent on the moving picture shows will give you better enjoyment than this fizzle can yield."

A press sheet, with the title Words and Music, has a story concerning a manager who sent the song, "Don't Forget to Write Me every Day," to the press agent of one of his attractions, who was careless about sending reports to the New York office. Words and Music has it that the press agent misunderstood the manager and interpolated the song into the show. It was a peculiarly managed show, where the press agent, traveling a week or two ahead, had charge of the stage and interpolated songs into the play.

DO YOU REMEMBER

When "Sam" Dessaur had money?
When Charlie Altman was an actor?
When "Bill" Roche drove the ponies?
When May Howard was a chorus girl?
When Charlie Waldron was a bill poster?
When L. Lawrence Weber was a tea expert?
When A. L. Wilbur traveled for a drug house?
When "Sam" Dawson first left Lynchburg, Va.?
When Sam Scribner was ringmaster with a circus?
When "Jake" Lieberman was manager of a Sister act?
When Tom Lewis was with Stone & Murray's Circus?
When Hollis E. Cooley was the guardian of John Kernell?
When "Jim" Davis brought "Jumbo" to the United States?
When E. P. Simpson was agent for the Globe Ticket company?
When Edward Hume played a minor part in Dan's Tribulations?
When Tom Henry sold song books with the Rentz-Santley company?
When Ralph T. Kettering was treasurer at the La Salle theater?
When Sam P. Gerson was the city hall reporter for the Times-Herald?
When Davis & Keogh were "America's leading theatrical proprietors"?
When Charles E. Barton was manager of the Casino, New York City?
When Fred Nixon-Nirdlinger sold tickets at the Philadelphia ball park?
When Mrs. Fiske was Mrs. Le Grand White and plain Minnie Maddern?
When Stanley Lewis solicited advertisements with Welsh Brothers' circus?
When Ed Lavine appeared for a single performance with A Little Sister of the Rich?
When Bob Mack was general agent of Yankee Robinson and Ringling Brothers' Circus?
When Richard Carle played in The Storks in the old Dearborn, now the Garrick theater?
When Herbert C. Duce, manager of the Garrick theater, was an organizer in a church in Norfolk, Va.?
When Barret O'Hara, Sunday editor of the Examiner, was on the copy desk of the old Chicago Chronicle?
When Barry O'Neil, stage director at the Bush Temple theater, was stage manager for James K. Hackett?
When Asher Levy, treasurer of the Grand opera house in Syracuse?
When John A. Reidy, assistant treasurer of the Garrick theater, was a member of the company playing Parsifal for Martin and Emery?



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WHERE TO ADDRESS YOUR ACTOR FRIENDS.

The Gay Musician—Fort Worth, Texas March 29-30, Waco 31.
 The Banker's Child—Collinsville, Ill. 28.
 Faust (White's)—Fulton, Ky., March 30.
 Latimore-Leigh stock company—Janesville, Wis. March 29-April 3.
 The Ronud Up—Louisville, March 29-April 3.
 Ma's New Husband—Olney, Ill. March 29, Kimmundy 30, Shelbyville 31.
 Al. G. Field's Minstrels—Denver, Col. March 28-31.
 Mary Jane's Pa—Philadelphia March 29-April 10, Chicago 12-24.
 Yorke & Adams—Kansas City, Mo. March 28-April 3.
 Ben Hendricks—Port Huron, Mich. March 31, Mt. Clemens April 1, Akron, Ohio 5-7, Youngstown 8-10.
 The Girl Question—Victoria, B. C., March 29, Bellingham, Wash. 30, Everett 31.
 Beulah Poynter company—Syracuse, N. Y. March 29-April 3, Toronto, Canada April 5-10.
 Paul Gilmore—Wallace, Idaho, March 29, Missoula, Mont. 30, Great Falls 31, Anaconda April 1, Butte 2-3.
 The Virginian—Joliet, Ill. March 28, Aurora 29, Elkhart, Ind., 30, South Bend 31.
 Tempest and Sunshine (Central)—Bluffton, Ind. March 29, Decatur 30, Columbia City 31, Peru April 1, Wabash 2, Logansport 3, Columbus, Ohio 5-7.
 The Cow Puncher (Eastern)—Charleston, Mo. March 29, Mound City, Ill. 30, Anna 31, Cartersville, April 1, Benton 2, Marion 3, Harrisburg 4.
 The Cat and The Fiddle—Akron, Ohio, March 29, Mansfield 30, Lima 31, Van Wert April, Kendallville, Ind., 2, South Bend 3, Joliet, Ill. 4, where season ends.
 The Cow Puncher (Central)—Grand Island, Neb. March 29, Aurora 30, Central City 31, Stromsburg April 1, David City 2, Columbus 3, Fullerton 5.
 The Missouri Girl—(Western)—Bradentown, Fla. March 29, St. Petersburg 30, Tarpon Springs 31, Leesburg April 1, Ocala 2, Dunnellon 3.
 Facing the Music—Chicago March 28-April 3, Fore Wayne, Ind. 4, Cleveland, Ohio 5-10, Toledo 11-14, Ann Arbor, Mich. 15, Jackson 16, South Bend, Ind. 17, Hammond 18.
 Tempest and Sunshine (Eastern)—Farmville, Va. March 29, South Boston 30, Danville 31, Greensboro, N. C. April 1, Mount Airy 2, Winston-Salem 3, Rocky Mount 5, Christiansburg, Va. 6.
 The Merry Widow (Western)—Grand Rapids, Mich. April 1-3, Benton Harbor 4, Battle Creek 5, Jackson 6, Fort Wayne, Ind. 7-8, South Bend 9-10, Milwaukee 11-17, Minneapolis 18-24, St. Paul 25-May 1.
 The Royal Chef—York, Pa. April 1, Lancaster 2, Reading 3, Allentown 5, Easton 6, Pittston 7, Carbondale 8, Wilkes Barre 9, Scranton 10, Sunbury 12, Williamsport 13, Latrobe 14, Youngstown, Ohio 15-17.
 Meadowbrook Farm (Eastern)—Rocky

Mount, N. C. March 29, Lynchburg, Va. 30, East Radford 31, Bluefield, W. Va. April 1, Pocahontas, Va. 2, Williamson, W. Va. 3, North Fork, Va. 4, Pulaski 5.
 Tempest and Sunshine (Western)—Mena, Ark. March 29, Du Queen 30, Prescott 31, Camden April 1, Arkadelphia 2, Hot Springs 3, Little Rock 5, Pine Bluff 6.
 Isle of Spice—Macon, Mo. April 1, Brookfield 2, Keokuk, Iowa 3, Fort Madison 4, Macomb, Ill. 5, Quincy 6, Hannibal, Mo. 7, Mexico 8, Columbia 9, Jefferson City 10, East St. Louis 11.
 A Knight for a Day (Frazee's)—Bloomington, Ill. April 1, Princeton 2, Rockford 3, Hammond, Ind. 4, Michigan City 5, Waukegan, Ill. 6, Kenosha, Wis. 7, Janesville 8, Dekalb, Ill. 9, Aurora 10, Chicago 11-17.
 The Flower of the Ranch—Owosso, Mich. April 1, Pontiac 2, Port Huron 3, Saginaw 4, Ann Arbor 5, Coldwater 6, Jonesville 7, Toledo, Ohio 8-10, Youngstown 12-14, Wheeling, W. Va. 15-17, New Philadelphia, Ohio 19, Canton 20, Akron 21, Ashland 22, Tiffin 23.
 The Merry Widow (New York company)—Wheeling, W. Va. April 1, Parkersburg 2, Charleston 3, Huntington 5, Lexington, Ky. 6-7, Louisville 8-10, Cincinnati, Ohio 12-17, Columbus 19-21, Indianapolis 22-24, Chicago 25, indefinite.

Rodents Perform.

Minneapolis, March 22.
 Prof. Roberts' trained rats was a great drawing card at the Miles last week, playing to big business. Mr. Roberts claims to have the only act of the kind in vaudeville. The rodents perform many "stunts" not attempted by larger and supposedly much more intelligent animals.—BARNES.

Sailed for Midget City.

Mrs. Gen. Tom Thumb and her husband, the Count Magri, Baron Magri and Mr. and Mrs. George Lable sailed for Midget City in Paris March 19. Caspar Weis and Queen Mab, who are now in Philadelphia, will sail about the middle of April.

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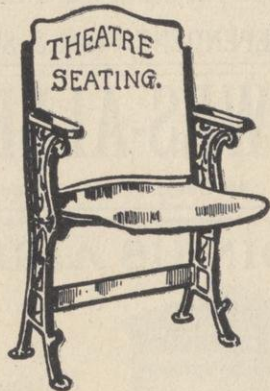
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CAMEO KIRBY LOOKS LIKE A BIG SUCCESS

The Critics Speak of Farnum's New Vehicle As Successor to The Man From Home

Cameo Kirby, which was unsuccessful when produced earlier in the season by Nat Goodwin, has been rewritten and is now offered at the Studebaker by a company including Dustin Farnum, James Lackaye, and Gordon Johnstone, Richard Pitman, James Seeley, John Harrington, George Deyo, Donald Gallaher, Matt. B. Snyder, May Buckley, Nora Shelby, Maud Hosford, Ruth Lloyd, James Kendrick.

The production is under the management of Liebler & Co., who favor Chicago frequently in the first presentation of their plays and who are now offering Ada Lewis in The Head of the House at the Grand.

O. L. Hall says in The Journal: "The new play is good entertainment, and seems sure to become vastly popular, because its story concerns interesting and well contracted characters, because it is set in a period when life in the country in which the scene is laid was richly toned and worth living. Its characters are of the story book, it is true, but they admirably serve all the purposes for which they are used. The play is populated by as great a variety of striking figures as is The Man from Home, and while the Mississippi river gambler probably never will hit the fancy of the public as hard as did the Kokomo lawyer, he will hit it hard enough to remain a welcome visitor for a long time."

Buried among a lot of adjectives, Amy Leslie manages to say in the News: "The characters are finely drawn, clear and in-gratiatingly picturesque and normal."

Constance Skinner says in the American: "In this piece it is evident that Liebler & Co., the managers, have a success—possibly as popular a play as The Man from Home, by the same authors."

NEW BOOKING AGENCY OPENED AT MILWAUKEE.

Milwaukee is quickly becoming a theatrical center. Its latest move in this line is the opening up of a booking agency under the name of the Northwestern Booking Agency, with offices in the New Star theater building for the sole purpose of catering to all lines in the amusement world. They have a circuit through the Northwest including Wisconsin, Michigan and Minnesota, which they are supplying with high class acts, offering them from five to fifteen weeks. This Agency is composed of John Schiappacasse, H. B. Atkinson and J. H. Yeo. These young men are well known in the theatrical business and are running the agency with a knowledge of all its branches. With the co-operation of managers in and around Milwaukee, it will be a great success.

RECENT ENGAGEMENTS BENNETT'S EXCHANGE.

Recent engagements through Bennett Dramatic Exchange are:

Thomas W. Keeney and wife, Lorraine Buchanan, R. E. Russell and Edmund Dupont and wife for a stock company at Danville, Ill.

Helaine Hart for the Hall McAllister vaudeville company.

Mabel Kreuder for the Harry Garrity company in vaudeville.

Julia Earle and Charles A. Lindholm for the Grace Reals company in vaudeville.

Mildred Johnson for Lee Kohlmar's company recently in vaudeville.

F. E. Barclay with Allen Foster in vaudeville.

Joseph Dailey for the MacLean stock company in South Bend, Ind.

John Osgood, Adele Davis, Eugene Bryant, Norma Yeager, Tedd Brackett, Fred Gibson and R. M. Hawes for the stock at Springfield, Ill.

Lilly Lorrell and A. C. Winne, jobbing at Columbus theater in Chicago.

Adele Davis, jobbing with Shubert theater stock in Milwaukee.

Elizabeth Brewer for In the Nick of Time.

Eugene Dautell for Mrs. Temple's Telegram.

Claudia White and A. H. Fox for the Winger Brothers' company.

Willis Hall and Bessie Hawthorne for Facing the Music.

Mr. and Mrs. R. Hutton, Franz Bernhard, and Archer & Garlow for the Frank H. Daniels stock company.

Robert C. Bell for the stock company at Rock Island, Ill.

Maude Mullery, Jack C. Horan and D. H. Lawrence for Texas.

G. Tomassi and Thomas E. Prickett with the Castle opera company.

Charles B. Hawkins, Helen H. Davenport, Helene Carroll, Francis Pierlot, Walter McCullough and Irving Southard for the Columbus stock in Chicago.

Alleta Servess for the Sanford Dodge dramatic company.

Hal Briggs for the Calumet stock at South Chicago.

Rosalind Verene for a stock at Sioux City, S. Dak.

John H. Hall for the Loren Sterling stock company.

Wilbur Martin for the Helen Aubrey stock company.

Virginia Lee Morise for the Shubert stock at Milwaukee.

A. M. Zinn and Mayzie Denney for The Royal Chef.

Dot Miller, M. E. Palmer and Anna Krause for The Runaways.

Elsa Williams for Two Married Men.

BOSTON NOTES.

A complimentary testimonial will be given Manager W. D. Andreas of the Park, Monday, March 29, the attraction being William H. Crane.

Nance O'Neil and company will be the star attraction at Keith's next week.

Minnie Maddern Fiske in Salvation Nell will open at the Majestic April 5.

The United Booking Offices, with B. F. Keith as president, have opened offices in Boston to take care of the New England territory.

Alice Lloyd, appearing at Keith's, is under contract with Klaw & Erlanger to appear in musical comedy.

Aimee Angeles after a long retirement just scored a hit in The Girls of Gottingen at the Colonial.

Mike Donlin, the National's crack batter, says he will stick to vaudeville.

James J. Jeffries opens at the Orpheum March 22 in a new novelty act.

Mr. and Mrs. John Craig (Mary Young), formerly of Augustine Daly stock company, now of the Castle Square company, celebrated the fifteenth anniversary of their marriage, March 17.

All the companies now playing at the different Boston theaters have volunteered for the benefit of the Boston Firemen's Monument Fund.

Ex-Gov. Guild last week wrote a red hot editorial in the Commercial Bulletin on the children of the stage and the theater syndicate.

An inventory of the estate of the late Eugene Tompkins, owner of the Boston theater, is set down as \$1,065,000.

The Point of Pines Amusement property at Revere Beach has been sold to A. A. Mills and C. F. Lancaster.

Loie Fuller will have charge of the ballet and lighting novelties at the New Back Bay opera house.

Georgiana McLaughlin, of the College of the Spoken Word, and one of the six successful candidates for the \$1,000 salary positions with Daniel Frohman, will shortly begin practice under Mr. Frohman's direction.

The St. Paul critics are "brainless idiots."

So Claimed Hilda Spong When They Roasted a Man and His Mate Which Played There Last Week.

St. Paul, March 24.

Hilda Spong, leading woman in A Man and His Mate at the Metropolitan last week, became very angry at the local newspaper critics and scored them as "brainless idiots" because they roasted her play. Miss Spong said she was sorry she had not ordered the curtain rung down when the gallery crowds laughed at her love scenes.

The play, A Man and His Mate, is taken from a story written by H. R. Durant, which recently appeared in the Popular Magazine. It has been out three months through the east and one night stands in the northwest. The play is not a strong one for an actress of Miss Spong's talents, as she is admittedly a great interpreter of emotional roles.—BARNES.

EARL BURGESS STOCK CLOSED SEASON SUNDAY

San Antonio, Texas, March 20.

Announcement was made that after the Sunday night performance the Earl Burgess company, which has been holding the boards at the Empire for 18 weeks, will close. It is understood that the management of the theater are negotiating with a musical comedy to open soon. The members of the Earl Burgess company will most likely scatter from here Monday, although it is said many will remain in San Antonio. Manager Fred Gillen will leave Monday for New York.—WILLEY.

Ohio Exhibitors to Meet.

Columbus, O., March 22.

The officers of the Ohio Film Exhibitors' Protective association will hold a meeting here March 24 to select a place for holding the next semi-annual meeting, on the second Wednesday in July. The choice will probably lie between Cleveland, Toledo or Sandusky.—GRAF.

Mary Mannering has been selected by the Shuberts for the leading role in The Truants, an English comedy which will be presented within a few weeks. Lena Ashwell had the chief part in London, where the play made a hit.

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BERNARD L. WALLACE GETS DIVORCE DECREE.

Sum of \$25,000 Was Originally Demanded But a Compromise Was Effected and \$50 Settled Claims.

Peru, Ind., March 24. The divorce suit of Madge I. Wallace vs. Bernard L. Wallace, which has been pending in the Circuit Court for the past few months, has been adjusted by a decree in favor of the defendant on his cross-complaint, filed a few days ago, and a compromise between the interested parties in relation to alimony.

The plaintiff in her complaint, which was filed by Attorneys Kistler & Kistler, of Logansport, demanded judgment from the defendant in the sum of \$25,000. She alleged some sensational charges against her husband and the case promised to be of much interest owing to the prominence of the parties. By the cross-complaint of the defendant he alleged cruel and inhuman treatment and abandonment.

Mrs. Wallace has been absent from Peru for several months, having gone to Logansport shortly before filing her proceedings for a separation. Her demand for alimony in the sum of \$25,000 was compromised at \$50. A few weeks ago it was stated in Logansport newspapers that a reconciliation had been effected between the parties and that they would go to housekeeping in a mansion in Ridgeway, this city. Mrs. Wallace is still residing at Logansport.

NO CIRCUS LICENSE HAS BEEN APPLIED FOR.

City of Cleveland Does Not Think It Will Be Passed Up, However, for Lot Has Been Leased.

Cleveland, Ohio, March 22.

No application has been made to date for a circus license, but Clevelanders are not uneasy about the shows passing them up, for the circus grounds at Scranton avenue and Fairfield are leased to the interests which control three of the big shows and can be used at their pleasure.

The municipal regulations in Cleveland are peculiar. A circus cannot stay longer than a day, giving two performances, and for this privilege a license of \$300 is charged.

It is believed that the Barnum & Bailey show will appear here later in the spring. Either that or the Ringling Brothers' circus will include Cleveland in crossing Ohio in July when going from New England to the Pacific coast.—YOUNG.

Ringling's New Rhinoceros.

Baraboo, Wis., March 24.

Ringling Brothers have acquired a magnificent specimen of the bi-corned African rhinoceros. It is expected to arrive in New York in time for the opening. Last fall the Sumatran rhino, owned by Ringling Brothers, died and that animal is to be replaced by a finer specimen of the species.

The rhinoceros does not cost a great deal in its native haunts, but its capture and transportation across the ocean entails great expense so that by the time the new rhino will have arrived it will be a most valuable addition to the menagerie.

Building New Mansion.

Ponca City, Okla., March 25.

The construction of a fine private residence to replace the structure destroyed by fire in January is under way at 101 Ranch and within 90 days the three Miller brothers and their mother will have a comfortable home, the beauty of which will be another wonder place of the twentieth century fairland—101 Ranch.

To Get Busy.

Cincinnati, Ohio, March 23.

Robert Stickney, Jr., and his wife Emily, who have been practicing at their ring barn in Walnut Hills, during the winter, left last week for New York, where they open with Ringling Brothers.

H. W. Dunlap Leaves for Denver.

H. W. Dunlap, who will be side show announcer with the Sells-Floto shows the coming season, passed through Chicago Friday of last week en route from Milwaukee to Denver. He has been at Milwaukee for several weeks at the bedside of his mother, who is very ill.

"BILLS LIKE A CIRCUS" NOW HAS NEW MEANING

Tented Enterprises No Longer Set the Pace in Advertising But Instead Incline Towards Economy.

"Bills like a circus" is an expression which should be allowed to lapse into desuetude.

Circuses do not use so much billing matter nowadays that they should be pointed out as the leaders among advertisers; the fact is that circus managers are growing more economical every year and the season of 1909 finds them more anxious to get out "light" in "paper bills" than to have the town and country decorated with gaudy posters.

The Ringling Brothers Show, a comparatively unknown quantity in New York, venturing into the east, where there is the least prejudice against western organizations, is said to have billed New York but two weeks before the opening and the newspaper work did not commence until such a late date that it was a matter of comment among press agents.

The Hagenbeck-Wallace Show played Brooklyn in June, 1907, and instead of billing New York City and making a national reputation for the show, the managers decided it was advisable to bill Brooklyn only. Not a mention of the show appeared in the New York newspapers nor did a bill appear in window or on the boards in the metropolis. The engagement was far from successful and it may have been an instance where economy was unwise.

The Barnum & Bailey show plays an engagement in Chicago beginning April 1 and the work of billing did not commence until Monday, March 22. Up to that time there had been three and one-half inches of reading matter (including heads) in the Post, Examiner, American and Tribune, less than two inches in the News, and one inch in the Record-Herald.

Instead of billing weeks in advance and having the newspapers filled with stories the management deemed it best to begin the billing less than two weeks in advance of the opening date and to be content with one Sunday's showing in the newspapers.

Circus managers think well of the new way of doing. They figure that hundreds of dollars have been wasted in the past in billing cities weeks ahead of the date and in playing up the show in the newspapers long before it was to come to the city. In the latter connection it is pointed out that it is possible to get up the enthusiasm too early and have it die out before the circus arrives.

The Sells-Floto show is starting out like it meant to break some records in the way of newspaper advertising. It is said that \$1,500 was spent with the Denver newspapers for the engagement which opens in that city next Monday. Other shows of the same size are inclined to contribute as little to the coffers of the publishers as can be done and keep the newspapers in a good humor.

Five years ago advertising was based on the way circuses displayed billing matter. When it was stated that a theatrical attraction billed like a circus no greater compliment could be paid to management and advance agents. Nowadays things have changed and the expression will have to be coined to the effect that an attraction is billed like Harry Lauder for he obtained more publicity in Chicago newspapers, and newspapers throughout the country, for his recent tour of the important cities, than a circus has secured since the days of P. T. Barnum.

CIRCUS NOTES

Warren B. Irons will be legal adjuster with the Robinson show.

J. W. Nedrow goes with the Cole Brothers advance this season.

Tene Moore, the wire walker, will be with Cole Brothers the coming season.

Al. W. Martin, who is wintering at Peru, was a recent visitor at Indianapolis.

Arthur Hoffman, who will have the Hagenbeck-Wallace side show, was a recent visitor in Peru.

The rehearsals for the Sells-Floto opening indicates that the performance will be meritorious, according to advices from Denver.

The Ringling Brothers' Show plays Trenton, N. J., May 18, and the Buffalo Bill Wild West and Pawnee Bill Far East, Combined, shows there June 8.

The Fowler Brothers came down from Ludington, Mich., early in the week to buy some stock for the Wild West, which has its winter quarters there.

Harry Parish, formerly trainmaster with Sells-Floto, will be with Jerry Mugavin's Van Amburg show the coming season.

The Murray-Mackey company, of Warren, Ohio, is planning to put out a tent show this summer which will play Ohio territory for a period of 12 weeks.

Fred J. Warrell, of the Sells-Floto business staff, left South Bend, Ind., last week for Denver, Colo., where the show opens the season next Monday.

Jesse Caldwell, John Trotter and Clarence Wright, all three from Wichita, Kan., are to be on the No. 1 car of the Ringling Brothers' Show.

Phil Castang will be superintendent of animals with the Hagenbeck-Wallace show again the coming season. He is one of the best known animal men in the circus world.

Jim Little, chief cow puncher of the Fowler Brothers Wild West, was in Chicago early in the week en route for Ludington, Mich., where rehearsals begin April 10. The show will open in Michigan.

Verne Crawford is in his fifth season with Norris & Rowe, and handles the pasteboards as rapidly as any ticket seller in the business. He has had seasons with the Sells-Floto and Campbell Brothers shows.

Paul Gore, who has been bandmaster with the Campbell Brothers for the last three seasons, will occupy the same position this summer. He is only 26 years of age and has the reputation of being the youngest bandmaster in the circus world.

Councilman Edward W. Karamer, of Greenville, Pa., has purchased an interest in the Loudon and Tuttle circus, which has winter quarters there, and will travel with the show. It is claimed that it will be the largest wagon show on the road this season.

Pheney Goes with Wallace.

Charles A. Pheney, former manager of the Salida Opera house at Salida, Colo., and more recently connected with the Curtis and Baker theaters at Denver, and now connected with the business management of Murray & Mack, in the Sunny Side of Broadway, has signed with Hagenbeck-Wallace advance for the coming season, as mentioned in these columns two weeks ago. His position will be that of advertising inspector.

Henry Gilbertson at Fairbury.

Fairbury, Neb. March 23. Henry Gilbertson, who will have the concessions with the Campbell Brothers and the Sells-Floto shows the coming season, stopped off here en route from Chicago to Denver.

\$100 CIRCUS LICENSE WITHOUT A SIDE SHOW.

If There Is a "Kid" Show the License is \$250 According to An Ordinance Passed by Terre Haute Council.

In circus parlance Terre Haute, Ind., is and always has been a "rat" town. Everything which could possibly contribute to making a day's stay there unpleasant may be expected when a circus bills Terre Haute, and yet the big shows make the city year after year, for there is fairly good money there and it lies on the main line of an important railroad.

The city officials in Terre Haute are generally a wise bunch. The men who go into politics there are in the majority men who are on to the "tricks" which make politics successful.

That the "ring" knows its business is proven by the fact that grafting shows seldom attempt to work in Terre Haute. They think the ring would want more money for its "bit" than it is possible for the show to get there.

All this comes to mind from a new ordinance which has just been passed by the city council. It provides that circuses with side shows shall pay \$250 a day license and circuses without sideshows \$100 a day.

A side show is not expected to "take" anywhere near the amount of money that the "big show" gets and why it should pay more license than the circus itself is hard to understand. It is likely that the "ring" in Terre Haute has studied out some new scheme for annoying tented enterprises.

THE CURZON SISTERS ARE BACK IN AMERICA.

Returned to New York Last Week After a Ten Months' Enjoyable Stay in England and on the Continent.

The Curzon Sisters arrived in New York on Tuesday night of last week after being abroad ten months. J. W. Curzon, their representative, accompanied them.

Their stay abroad was very pleasant, being marred only by legal difficulties. Mr. Curzon states that he was forced to bring suit in the courts of Berlin, also in Barcelona, Spain, and in turn was sued in Vienna, Austria, by the Marinelli Agency for commissions on engagements. The Curzon Sisters were not allowed to play. He says he has won in the lower courts, but the cases can yet be appealed by the defendants.

The Curzon Sisters are delighted to be back in America. Joe says it is the real country for show business as well as most everything else.

Echo of Trixie's Death.

Webster City, Ia., March 23.

W. H. Barnes, of Sioux City, Ia., owner and educator of the celebrated educated horse, Trixie, which was recently killed in a wreck in Delaware, has brought suit against the railroad company for \$100,000 damages. In resisting the claim the railroad company will base its claim for a smaller sum on the advanced age of the horse—21 years.—GEO. C. TUCKER.

Another Tented Enterprise Possible.

Webster City, Ia., March 24.

It is reported here that T. Nelson Downs (King of Koins) and E. H. Martin of this city, will be on the road next season with a tented attraction. Mr. Martin is in Texas and other southern states just now, so the report cannot be confirmed. It is known, however, that Martin has been looking up a tent.—GEO. C. TUCKER.

Miller at Hot Springs.

Hot Springs, Ark., March 24.

George L. Miller, of the 101 Ranch Wild West, joined his wife here last week. George Miller managed the show for a time last year during the absence of his two brothers and is rapidly developing into a showman.

Wallace Buys Stock.

Peru, Ind., March 22.

B. E. Wallace has returned from Lexington, Mo., where he purchased three carloads of draught horses.

Circus Cars and Equipment

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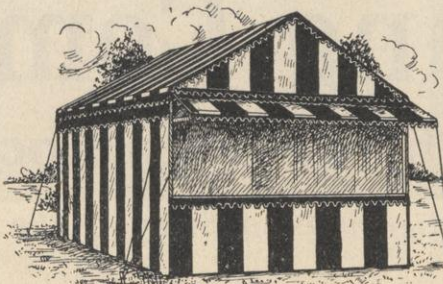
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**Now Arranging Bookings for Fall and Winter Season
1909-10**

A. P. Clayton, His Honor the Mayor of St. Joseph, Mo.
One of the best known and most popular Shriners in America, says:
"It is the best circus on the road and I know a good circus when I see it."

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61-65 Grand Opera House, CHICAGO

RINGLINGS SETTLE PERSONAL INJURY SUIT

Mrs. Clara Tarpenting, Who Brought Suit for \$20,000 Accepts \$1200 and Case Is Stricken From Docket.

Mrs. Clara Tarpenting, of Rockford, Ill., is said to have received \$1,200 from the Ringling Brothers' circus in a settlement of a personal injury suit for \$20,000 against the amusement company by the complainant for injuries received at the Aurora, Ill., Driving park on June 21, 1906.

The case was called before Judge Ben M. Smith in the Superior court in Chicago last week. Mrs. Tarpenting was represented by Attorney B. P. Alschuler, of Aurora, Ill., while E. Allen Frost was attorney for the Ringling Brothers. The settlement is said to be satisfactory to attorneys for both sides so the case will be stricken from the docket.

Mrs. Tarpenting was injured when a cyclone swept over the Driving park at Aurora during the afternoon performance of Ringling Brothers' circus. Two were killed at the circus grounds, one dropping dead from heart failure and the other being killed instantly when struck on the head by a swinging pole.

With a nursing babe in her arms Mrs. Tarpenting was caught between the seats and badly injured, according to her attorneys. She was hurried to the St. Charles hospital in an ambulance, where she was treated. According to her attorneys she has never fully recovered from the injuries and today is a nervous wreck.

The case settled last week is the only one that was brought against Ringling Brothers as a result of the tornado. As it is now too late for any others to start suit, the settlement is of no value as evidence to any others who were injured while at the circus.

HOW MCCREE STANDS IN HIS HOME TOWN.

Reno McCree, according to The Toledo Blade, "goes out with one or another of the three largest tented shows in the world and earns as much salary in a few months as the ordinary bank president earns in a whole year. Then, in the fall, Reno comes back to his home town, Toledo, and invests his earnings in real estate. He is a Toledoan, bred and born, and thinks there is not another settlement like it on the whole map, which he

has seen pretty much all of during his professional career. If he cared to retire right now he might live pretty comfortably the rest of his days on the income of his present investments, and the proceeds from the sale of his circus equipment, which includes two of the most valuable ring horses in the world and a trick riding dog that he refused a small fortune for recently in Detroit."

WAR POSTPONED A DAY AS CIRCUS WAS IN TOWN

Citizens of Acajutla Defer Out-of-Doors Burlesque in Favor of Tented Performance.

San Francisco, Cal., March 22.

The steamship Acapulco brings news that the war between Salvador and Nicaragua was postponed for one day in order that the citizens of Acajutla might enjoy a circus which was billed to play that town while the Acapulco was anchored in the harbor.

When the vessel first arrived martial law had been declared, and no one was permitted to land. But the circus came to town, and in less than an hour the martial law was declared off, so that the passengers might swell the attendance at the show.

Passengers on board the Acapulco report that the ships of the two warring states, reported to have been engaged in battle, have not been out of the harbors where they are stationed. They scout the idea that there will be any serious trouble in Central America.

The name of the circus now touring that section could not be learned.

Counties to Aid Fairs.

Carthage, Mo., March 17.

A bill has been introduced, and will more than likely be passed by the Missouri legislature, authorizing the county court in certain counties to appropriate \$1,000 to the premium fund of the county fair. This will apply to Jackson, Jasper and Buchanan counties for the present. —MACAULEY.

WANTED

First-class theater, or theater in summer park on guarantee. Company of selected artists direct from a forty-weeks season in Chicago.

Regular season ends May 2d. Address

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Marlowe Theatre, Chicago, Ill.

Dr. C. E. GOULDING

...DENTIST...

At 182 State Street, Chicago, caters to the Profession. Strictly high class services. Mention THE SHOW WORLD when you call and receive 50 per cent discount.

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But not with our customers.

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No statements made that are not adhered to.

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Keep away from The Trust.

Come to us we are not in the

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laugh! Think of paying a license

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DO IT—be a man, don't let

them bluff you. Stop Using

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Suitable for Prizes, Souvenirs, Premiums and favors for Skating Rinks, Games and 5c. Theatres. We have big variety * * * Send For FREE Catalogue.

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TELEGRAM

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Send the following message, without repeating, subject to the terms and conditions printed on the back hereof, which are hereby agreed to.

March 18, 1909.

Motion Picture Patents Co.,
80 Fifth Ave.,
New York City.

Advise all manufacturers stop our service on fourteen days notice. We have gone Independent.

20TH CENTURY OPTISCOPE CO.

PAID

MRS. VERNON'S FACE TORN BY BARNES' TIGER

Twenty-Two Stitches Taken in One of the Four Wounds, Yet Physicians Say She Will Be Little Scarred.

Portland, Ore., March 22. Mrs. Vernon, wife of Prof. Vernon, the ventriloquist, who was clawed by one of the royal Bengal tigers of the Barnes animal show while standing too near the cage at the Exposition grounds, was able to be removed to Denver last Thursday, where the husband appears this week. On the way she received medical attention at Billings, Mont.

Mrs. Vernon's face was terribly lacerated. She was placed on the operating table and, despite the fact that 22 stitches were taken in one of the four lacerated wounds, the attending physician expressed the opinion that she will be little scarred as the result of her harrowing experience.

Mr. and Mrs. Vernon, accompanied by the Sisters De Faye, who are also on the Orpheum bill, went to the winter quarters of the Barnes animal show at the Exposition grounds in the forenoon. While the party was visiting the menagerie, Mrs. Vernon stepped too near one of the cages in which tigers were housed. One of the brutes stretched its paw through a space between two bars and struck the woman on the face. While the animal may have intended it as a soft, affectionate stroke, the force of the "pet" tore and laid open the cheek of Mrs. Vernon the full length. She was taken to the Good Samaritan hospital, where she underwent treatment for her wounds and the shock accompanying the vicious attack of the giant cat.

Mrs. Vernon is a member of Altair Chapter, O. E. S., of New York city, and her husband is a member of a New York commandery. Learning of the unfortunate plight of their sister, the members of the Eastern Star in Portland showered her with flowers and toothsome dainties, and her room at the hospital resembled a combined horticultural exhibit and a flower show.—LARI-MORE.

QUERIES AND REPLIES CONCERNING THE CIRCUS.

This Will Not Be the First Appearance of the Barnum & Bailey Show in Chicago Under a Roof.

[Inquiries addressed to this department will receive attention if the circus editor can or cares to answer them. The complete name should accompany the inquiry as an evidence of good faith. The name or initials will not be printed, unless for some reason, the identity of the inquirer is considered particularly interesting.]

A Reader, writing from Chicago and dating his postal March 20, says:

"THE SHOW WORLD says the Barnum & Bailey Show never showed under cover or in a building in this city. Did they not close the season at the Coliseum building several years ago, under the management of James A. Bailey?"

They did. The circus editor was in error.

A query from Columbus, Ohio: "What circus will appear here this spring and when?"

Answer: The Barnum & Bailey Show on May 20.

Query: "Can the circus roster printed in the 'Spring Special' be depended upon?"

Answer: Your question would require a thorough investigation of several columns of uninteresting matter. Reference to the first circus in the list shows that no such an enterprise exists and that the man named as cook is really a well-

known West Virginia coal operator. There is no such a circus as the All American. Whether or not the remainder of the list contains the names of tented enterprises which do not exist could not be stated without a waste of time in investigation.

Query: "Who is the greatest circus press agent of modern times?"

Answer: This question cannot be answered without danger of hurting the feeling of James J. Brady.

Query: "How many cars has the Greater Norris & Rowe Show?"

Answer: From information at hand the show has four passenger, eleven flats and seven stock cars.

Query: "Is it true that the Cole Brothers' Show opened at Atlanta, Ga., as stated in Variety last week?"

Answer: No. Variety was badly mixed up. Jerry Mugavin owns the show which opened at Atlanta. Variety has confounded the Cole Brothers with the Van Amburg Show.

FIRST SUNDAY JUMP OF SEASON OF 1909.

Norris & Rowe, the First of the Larger Tented Enterprises, to Cover a Long Distance on the Day of Rest.

The first Sunday jump made by a circus of any considerable size during the season of 1909 was the run of the Norris & Rowe show from Monterey, Cal., to Ventura, March 14. The distance was 205 miles and the trip was made over the Southern Pacific, which has handled the show from the opening, with the exception of the jumps from Los Angeles to San Diego and San Diego to Santa Ana.

The season of 1909 opened at Santa Cruz, Cal., March 11, where the Elks contributed largely to making the performance such a wonderful success. The next day was Watsonville and the Saturday town Monterey. Sunday was the long jump and Monday the circus played Ventura. Long Beach was visited on Tuesday and the remainder of the week was spent at Los Angeles.

Monday and Tuesday of this week saw the show at San Diego and Wednesday it went to Santa Ana. The Thursday town was Riverside, and the Friday town San Bernardino. The circus is ending this week at Pasadena and goes to Bakersfield next Monday.

The show was organized in five weeks and H. S. Rowe, the manager, deserves a good word for the performance he has gotten together. The feature acts include: The Peerless Potters, the Baker Troupe of bicyclists, George Holland, Rose Dockrill and the Orton Troupe.

CAMPBELL BROTHERS TO SLIGHT FAIRBURY.

Fairbury, Neb., March 24. Campbell Brothers Circus will open at Kansas City on the 17th of April, giving one week's show. This is the first time in the history of this show that it has not given its opening play at Fairbury. Al Campbell, one of the Campbell Brothers, who has been at Excelsior Springs for some time for his health, arrived home this week.—DENNEY.

Ringling Brothers' Features.

The Ringling Brothers' advertisements in New York played up the Saxon Brothers, Albert Schuman's horses, the double auto somersault, and the Patty Brothers. The Saxon Brothers had the best place in the ads appearing in Sunday papers.

DAMON'S OPENING DATE IS FINALLY DECIDED

Col. M. H. Welsh Next to Owner in Command—Show Will Have Novel Advertising Schemes and Lady Press Agent.

Geneva, Ohio, March 24.

The opening date of the Howard Damon show has just been determined. It was not known till this week where and when the new tented enterprise would take the road. The first performance will be given at Geneva and the date will be April 24.

The work of preparing the circus for the road goes on rapidly and the entire direction of the show is being left to Col. M. H. Welsh, who is well qualified to assume the responsibility.

A number of young horses were bought recently, among them some thoroughbred Kentucky saddle horses from "Troupe A" of Cleveland. These horses are said to have been purchased in Kentucky especially for the inauguration and were sold at auction at the "Troupe A" Army at Cleveland.

Wes F. Pike, formerly treasurer with the Hargreaves show, and the Frank A. Robbins show, is here and will be secretary and treasurer for Howard Damon. Frank B. Miller will be equestrian director and he and his wife and daughter are now at winter quarters practicing some new riding stunts.

Doc Minthorn will handle the press back with the show and it is said that the plan is to have a lady press contractor, one who can turn out feature stories as rapidly as the editors may desire them.

Charles Bachtel will lead the big show band and will also furnish a lady band for the side show. The big band will have 20 pieces, it is said, and the lady band 12 pieces.

A miniature calliope will be used on the advance car, it is claimed. Another new feature will be a moving picture machine to entertain the folks who gather at the car. The films relating to circus life will be displayed and if this scheme is really used it ought to prove good advertising.

The show will have a troupe of elephants, it is announced, and also performing horses, ponies and dogs, along with the usual circus features.

Rube Hanley has arrived at winter quarters and will make fun for the folks who attend the show the coming season.

FEATURE ACTS WITH BARNUM & BAILEY.

Many European Performers Will Make Their First American Appearance at the Coliseum.

Rehearsals are being held at the Coliseum in Chicago preparatory to the opening of the Barnum & Bailey show on April 1. The performers began arriving early this week and the circus came in from Bridgeport, Conn., on Wednesday, and many old friendships were renewed among performers and many new ones are being formed, for there are a number of acts which are seen in America for the first time.

It is believed that the circus performance to be given at the Coliseum will outrank that now being offered in New York. It is but natural that circusmen should put their best foot forward in their home city, and Chicago is practically the home of the men who now control the Barnum & Bailey show.

The acts which are to appear show that a number of old features are retained and a number of new ones secured. The list comprises:

Jupiter, the balloon horse, which was seen with the Barnum & Bailey show at the New York engagement of last year. Jupiter is a milk white stallion

and goes up on a platform attached where the basket generally is on a balloon. The horse is ridden by Madame Raphael and the ascension carries her to the topmost part of the building where as a climax a battery of fireworks is discharged.

The musical elephants are being played up in the press notices. They play brass instruments. The act is similar to other elephant displays.

The autos which pass in the air is retained as a feature with the show this season and will be seen for the first time in Chicago.

Despardo will make his dare devil descent for the amusement of those who like excitement. He makes a 60 foot leap and lands on his chest on a plank platform.

Koynet's Riders and Horse Soldiers is a new feature from Europe. The circuses are bent on offering horse acts this year and Barnum & Bailey will probably have the best of the lot in this European display of equine training. Karoly's troupe of 16 black stallions is another European horse act and these are equine thespians, playing a pantomime. Cliff Berzac's comedy ponies and unriddable mules is another act which should be classed with the preceding. Still another pony act is the Court Titzze troupe of pony balloon polo players.

The Riders.

The list of riders includes: The Davenport, M. Victoria, Miss May, Fred Derrick, D. W. Winslow, Gustav Kraft, Julia Lowande, Mr. and Mrs. Robert Burton, Ella Bradna, and Miss Hullerman.

Among the acrobats are: Leamy Ladies, a new electric aerial act from Europe; Carroll Trio in high wire acrobatic feats; Troupe Paclacci, which comprises Italian novelty acrobats and gymnasts; Misses Revere, who offer novelty athletic feats; Five Les Perez, in a high wire balancing act; Hjalmar & Gustafson in feats of strength and balancing; Maitre & Theodora in an aerial novelty; The Leightons in an equilibristic and globe act; Three Sisters Meulin in feats of strength; Florence Troupe of acrobats; Sisters Sereste, who are acrobats and gymnasts; Nettie Carroll in a wire act; Siegrist-Silboni troupe of aerialists with 15 members instead of 10 as offered last year; The Flying La Mars (six of them); The Neapolitans in an aerial act; Les Kelka, in a balancing number, Troupe La Faille in heavy weight balancing; Kirston & Maretta in acrobatic balancing, and the Trio Fassi in head balancing.

MILLER BROTHERS TO CLASH WITH BARNUM.

Danville, Ill., Gets the Wild West on May 8 and the Big Circus Just Three Days Later.

There is likely to be some hot opposition at Danville, Ill., where the Miller Brothers 101 Ranch shows on May 8 and the Barnum & Bailey show on May 11.

The Miller Brothers' representatives were in Danville last week arranging for billing space and it is thought the ground will be more bitterly contested owing to the fact that Edward Arlington, now one of the owners of the 101 Ranch, was railroad contractor for the Barnum & Bailey show before it changed hands.

The 101 Ranch has the advantage, as it gets in first. Being the smaller enterprise, it would have a discouraging chance were it following the big show in within three days.

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INDEPENDENT

We Rent NEW Films.
Write for OUR SPECIAL PRICES
—All the Feature Productions in Stock for Shipment.—
CINCINNATI FILM EXCHANGE,
214 West Fifth Street. CINCINNATI, O.

CIRCUS NEWS NOTES

The John Robinson Show will open April 28 at Cincinnati.
Don McKenzie is the car manager of the Jerry Mugavin Show.
Mat King will be boss canvassman for the Howard Damon Show.
John H. Sparks will play the Seaboard Air Line, going as far up as Delaware.
Ringling Brothers play Gloversville, N. Y., on June 28.
San Bernardino Elks made up as clowns and paraded with the Norris & Rowe Circus March 26.
The Nelson Family and the Bartick troupe will be with Sells-Floto, which is now rehearsing at Denver.
Lon Moore will be principal clown with the Sells-Floto Shows and it is said he is evolving some clever comedy.
All is hustle around Yankee Robinson's winter quarters, as the show opens in Des Moines, Iowa, next Monday.
Jay Rial has been in Chicago for several days directing the press work for Barnum & Bailey's opening at the Coliseum.
R. M. Harvey and J. P. Fagan were recently at Peru, Ind., in conference with B. E. Wallace, who has decided to open the Hagenbeck-Wallace show on April 24.
The movement of the Ringling Brothers' Show from Baraboo, Wis., to Chicago cost \$750 and the run from Chicago to New York cost \$2,840, making a

total of \$3,590 for the run. The Barnum show paid \$2,728 for the run on the New York Central from Brewster, N. Y., to Chicago and \$672 for the movement from Bridgeport, Conn., to Brewster.
Three elephants were taken from Lake Charles, La., to Santa Cruz, Cal., for the opening of the Norris & Rowe show. They traveled in a 30-foot car and the jump cost \$280.
The pictures of Barnum & Bailey have disappeared from the corners of the lithographs, where it has been customary for such likenesses to appear. It makes the bills look a little strange to showmen.
"Governor" John F. Robinson and his bride are making a pleasure trip through the south. He is greatly relieved to have the care of the Robinson show taken from his shoulders.
James R. Peppercorn has leased the candy stands and lunch car privilege with the Howard Damon Show. He is now in Geneva and will be there until the season opens.
Among the performers engaged for the Howard Damon Show are: Le Roy & Hayes, aerialists; Ardinger & Rowland, rubes; Mr. and Mrs. Laporch, gymnasts; La Reve Brothers, acrobats; Tim Delaney, side show door tender and leader of parade; and Edward Gavin and Charles L. Grove, for the side show.

John Morgan Dead.
St. Louis, Mo., March 22.
John Buffink, aged 38, better known as John Morgan, died at St. Mary's Catholic hospital in St. Louis, March 21, at 9 p. m. He had been suffering for the past four months with stomach trouble which caused his death. He was born in Fort Wayne, Ind., and had been in the profession for 25 years. He had been connected with Rice Brothers for two years past. The people of the Rice Brothers' Show attended the funeral and contributed to floral decorations. He leaves a wife, mother, two sisters and a brother to mourn him. The remains were laid to rest at St. Louis, March 24.
George and Charley Buffink, acrobats, known as The Zaors, both of whom died in 1904, were brothers of the deceased.

Barnes Getting Ready.
Portland, Ore., March 22.
Al G. Barnes' trained animal show will soon be ready for the season to open. Work in all departments is proceeding rapidly. The opening will be at Portland the first week in April. The show expects to open under the auspices of the Shriners. There will be several new acts this season. A goat, monkey and dog will do a bareback riding act and lions, leopards, bears and dogs will work in conjunction in a new act.—LARIMORE

Features of Sun Show.
The feature acts of the Sun Brothers' Circus include: The La Pasque Troupe, triple bar performers; Avalon Troupe, high wire marvels; Linsey Trio, casting act; Francis Boyle & Company in a novelty act called Clubland; Harvey & Adams, Jack Murray, Eddie Vernello, E. Kirke Adams & Company, the Atlas Troupe, Clorine Wenzell, Josephine, Belle Young, the Kimball Sisters, Frederick Wright, Jack Young, Walter and Minnie Ashborn, Brothers Ortana, William O'Dale and Frank F. La Velle.

Old Time Clown Dead.
William H. Warner, formerly a well known circus clown, died at Kalamazoo, Mich., March 23, of heart disease. He was an inmate of the insane asylum at that place and had been there since 1885. He was harmless in his insanity and was well liked by those at the asylum who knew him. Years ago Warner was a well known clown.

Hatfield on the Ground.
Fairbury, Neb., March 20.
Fred Hatfield, of Campbell Brothers, started for Kansas City Friday to make arrangements for the opening there of Campbell Brothers' show.—DENNEY.

Barnum Plays York.
York, Pa., March 24.
The Barnum & Bailey show will exhibit here June 1 using the Bierman lot on Cleveland avenue.—PFLIEGER.

Opera House Managers

Increase the earning capacity of your house by putting on Motion Pictures and Illustrated Songs the nights it would otherwise be closed.

IT WILL COST YOU NOTHING
YOU TAKE NO RISK WHATEVER
WE FURNISH EVERYTHING

Write for particulars now
CHICAGO FILM EXCHANGE
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THE LATEST JOKES Are always found in THE HUB. Sample copy of the latest song hit 10c. THE HUB, Dorchester Center, Mass.

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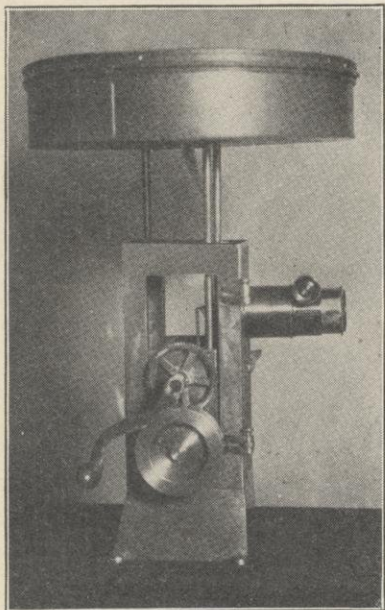
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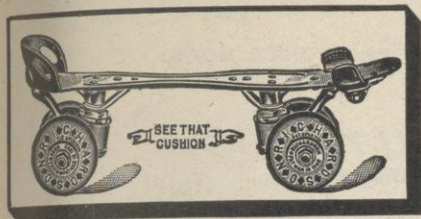
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SKATING NEWS

Webb City, Mo.—The Webb City skating rink was destroyed by fire. Loss \$5,000.

Navasota, Tex.—Arthur Risto opened a new rink here in the Yoms building.

Fairbury, Neb.—A new skating rink has been opened up here under the management of T. S. Dallas.—INGRAM.

Greensboro, N. C.—C. M. Folger, who took over the Auditorium rink, has improved it and reports good crowds in attendance.

Lynchburg, Va.—Oldus and Marsh made a big hit here with their exhibitions. Their feat of going down a 12-inch plank 50 feet long, created great excitement. Mr. Oldus executes this feat blindfolded.

Harrisburg, Pa.—Last week was one of features. The new management started the week with St. Patrick souvenirs on Tuesday evening, and on Wednesday a mask carnival, with moonlight electrical effects, was held.

Portsmouth, O.—Over at East Danville, Highland county, skating rinks have a novel way of attracting crowds. Prizes are offered for killing rats, which are turned loose on the rink floor six at a time.

Hutchinson, Kan.—Harry Manda, age 13 years, won the prize for fancy and trick skating here recently. Hazel Stitt won the girls' orange race held recently. Tyler and Berton were booked at the rink 15, 16, 17. Business has been good.

Anaconda, Mont.—C. H. Wiggins is suing S. W. Billings for \$423, said to be the balance due on a note given him when the two men were partners in the skating rinks here. The case will be decided this week.

On Friday ladies' night was celebrated, with all ladies being admitted free. On Saturday morning a special instruction school was run for school children. On and after Wednesday evening the charge for admission and skates was 25 cents. Ladies were admitted free.

Chicago, Ill.—In the mile handicap skating race held at Riverview recently, Nick Koch, starting from the 100 yard mark, won from Fred Tyrrell, who started from scratch. Charles Smith, with a forty yard handicap came in second and Frank Hennessey, who started from the sixty-five yard mark, was third.

Dayton, O.—George McWilliams, well known in this city and especially at the Lakeside rink as one of the fastest men in Dayton on skates, has entered in the racing tournament to be held at Indianapolis from March 16 to March 27. He will compete in the one-mile and three-mile events and in the finals, for which a prize of \$70 is offered the winner.

Chicago, Ill.—Mort Wolf, manager of Sans Souci, held one of his original one-hour go-as-you-please events last Friday, which was very well patronized. The event probably proved the best attraction this enterprising manager has offered this spring and he so framed up the teams as to give Melzer and Garner a race for their lives.

Paterson, N. J.—The Auditorium rink was thronged to its doors March 16 with an interested crowd of roller skating enthusiasts when Professors A. R. Davis

and Chuck Lyons gave an exhibition of fancy and trick skating. Both appeared in excellent form, their many stunts proving highly entertaining and it was with reluctance that they witnessed the last act of the exhibition.

Kansas City, Mo.—There will be a three weeks' roller racing event held at the Coliseum rink beginning March 29, and ending April 17, to decide the 1-2-3 mile distances, under W. S. A. sanction. The event promises to be the best ever held and it will be the first ever held in this part of the country. The entries include: Rodney Peters, Leo Jones, Terrel Peters, Clarence Hamilton, Midge Sherman, Jack Woodward, Roland Cioni, Frank Bacon, Frank Flanner and Joe Munch.

Kansas City, Mo.—Four teams finished in the six-day roller skating race here at the Hippodrome. Bradbury and Stewart won by two laps. The total distance was 457 miles 2 laps. They were leading one lap with the going started yesterday and gained another lap in the twenty-second mile when one of the skaters fell. Brennan and Cosley, the Hippodrome team, finished second; Pace and Murdock, third, and Smith and Hunter fourth. The other teams quit.

Milwaukee, Wis.—A meeting of the Western Skating Association will be held Friday night at the Plankinton house club-rooms. Officers for this body will be selected, and the Wisconsin Skating Association will pass out of existence. The Wisconsin organization will hold its last race Thursday night when the two-mile city event is pulled off. The new body will take hold of the one-hour endurance race which will be Saturday night at Riverview rink.

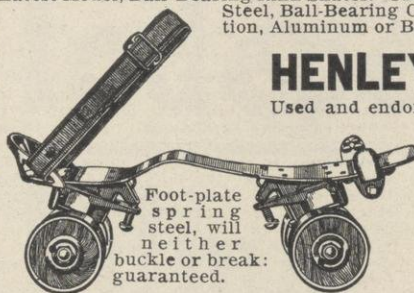
Marysville, O.—The first roller contest between Michael Hiliery, of Delaware, and Thomas Murray, of this place, took place last night. Murray was beaten in the mile and a half race by about eighteen inches. The time was 4 minutes and 20 seconds. During the contest Murray passed his opponent four times, but at the last was unable to maintain the lead. The pair will race again here on Thursday night.

Denver, Colo.—Roller skating contests have been the chief sporting events in Silverton during the winter. At the Ennis & Haas rink a series of two-mile races, running since early in January, closed Tuesday evening, March 9. Horace Henry, a Silverton boy, won the final in 10 minutes and 5 seconds. It took sixty-six laps to make the distance. Ennis and Haas, managers of the rink, challenge any skater of Colorado for \$100 a side to race Henry on the Silverton for a distance of two miles.

Cincinnati, O.—Frank Bacon, of Pittsburgh, and William Blackburn, of New York, both of whom claim the one-mile championship on roller skates, will meet in

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a series of contests on the floor of the new rink, Music Hall, on the nights of Marhe 25, 26, and 27. Bacon and Blackburn met in the same rink some weeks ago, at which time Blackburn held the record. Bacon broke it, and in a subsequent match race Blackburn defeated Bacon and later set a better mark for the mile.

Denver, Colo.—Great interest is being manifested in the six day skating contests at Mammoth rink. The endurance race is calculated to bring a lot of money to this city. The following teams lined up for the start:

No. 1—Waters, of Waters and Williams, Denver.

No. 2—Hudson, of Hudson and Barrett, Chicago.

No. 3—Linn, of Linn and McCafferty, Boston.

No. 4—Bert, of Bert and Kinselle, St. Louis.

No. 5—Moran, of Burke and Moran, Fall River, Mass.

No. 6—Scanlon, of Scanlon and Runyan, Salt Lake.

No. 7—Eisenhame, of Jones and Eisenhame, Idaho Springs.

Attractions Wanted.

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Slight Theater Fire.

Janesville, Wis., March 19.

Sparks flying out of the chimney of the Myers theater caused someone to telephone to the fire station and the department responded. The blaze was quickly extinguished without the audience, which was witnessing Lyman Howe's moving picture show, being aware that anything had happened.—SMITH.

Two New Picture Houses.

Spartanburg, S. C., March 20.

Two new moving picture shows will be opened up here in the next week. One will go under the name of the Lyric.

Edney Ridge of Greensboro, N. C., will be manager of one, and he has offered a prize of \$10 to the person giving the best name suitable for his place. He will have moving pictures, also first class vaudeville.—INGRAM.

New Musical Comedy.

Houston, Tex., March 25.

The Girl of the Hour, a new musical comedy, will open here April 4, under the proprietorship and management of C. Wendell Minnell, at the Alhambra theater.

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CHICAGO NOTES.

Bert Leigh to Build Air Dome.—Bert Leigh was in Chicago Monday en route to San Antonio, Texas, where he will build an air dome of his own.

Actress Breaks Leg.—Mrs. Carberry of Carberry & Stanton, had a fall and broke her leg in two places. She was brought to a Chicago hospital.

George Fawcett Coming.—The Great John Ganton will be the attraction at the Garrick next week with George Fawcett in the leading role. The play is a dramatization of Ganton & Co., and made a tour of the Shubert houses but was withdrawn for a time and changes made for the opening in Chicago.

George Gill in New Business.—George Gill has retired from the show business and has organized the Lookout Mountain Auto Club at Chattanooga, Tenn. He is reported to be doing very well. He has the best wishes of a host of Chicago friends.

Doc Gardner Visits His Home.—Doc Gardner, the capable agent of Kilroy & Britton's The Candy Kid, left Chicago early in the week for his home at West Union, Iowa. He stopped off there a few days before going to Des Moines and other points in the west. After a four weeks' tour of that territory The Candy Kid returns to Chicago and plays the National.

Home Run Back to Chicago.—A Home Run company closed at Cincinnati last Saturday night and the majority of the company came to Chicago. Harry Bryan, who was ahead, remained over a week and came in with the company. Elsie Crescy, Maude Cleveland, Mabel Moore, Bessie Gilbert, George Thompson, Charles Hart, and the veteran James Nelson were members of the organization.

A Dancer with Clothes.—Saharet, a dancer who wears clothes while she performs, will be the attraction at the American Music hall next week. She has been abroad for some time, where she was very well received. Saharet is a toe dancer and is said to be an exceptionally clever one.

C. H. Hunt in Chicago.—C. H. Hunt, advance agent for James J. Corbett in Facing the Music, is in Chicago. The attraction comes to the National theater next week.

Candy Kid Moves.—The Candy Kid has moved from the Criterion to the Academy where it had big crowds Sunday. It returns to Chicago in a few weeks and ends the season with a week at Edwin Clifford's National theater.

Big Burlesquers Open.—Bob Simons Big Burlesquers opened at Racine, Wis., last week. Frank Harcourt and Norma Stanley consented to go with the show for two weeks to help out, even though they were forced to cancel two weeks' time in vaudeville.

Zinn Will Have Stock Company.—A. M.

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"The Mystery Girl Is?"

Zinn, who is now musical director of The Royal Chef, will have the direction of the summer stock company at the Trocadero.

The Family Coming.—The Family, which is under the direction of Henry Miller, comes to Powers next week. The engagement of The Thief has been so successful that it is regretted that it can remain there but six weeks. Business Manager V. E. Godderis, of Powers, said it could easily remain at that theater for 16 weeks longer.

Ed Raymond Here.—Edward Raymond, manager of the Majestic at Evansville, Ind., was in Chicago, Tuesday, shaking hands with his many friends.

On His Way Home.—Aaron J. Jones sailed from Bremen, Germany, Tuesday, for America. He has been traveling abroad for several weeks.

Wood Returns to New Orleans.—W. F. Wood, who was for some time manager of the Fichenberg enterprises in New Or-

leans, has returned to that city to assume control of the New Alamo theater, a moving picture and vaudeville house. Mr. Wood was manager of the Alamo during the first three months of its existence and contributed largely to its success. While in Chicago Mr. Wood secured contracts from a number of singers and vaudeville performers who will appear during the next several months.

Author Will Be Here.—Arthur J. Eddy, author of Ganton & Co., will return to Chicago from New York in order to be at the premiere of the revised version of his book, which will be offered at the Garrick theater next Sunday evening.

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A "CUTE" SOUBRETTE IS FRANKIE DREW.



FRANKIE DREW.

Frankie Drew, who is playing Mabel Barrison's part in The Flower of the Ranch at the National this week, contributes much towards the general enjoyment of the play, and her work during the season has brought her into quite a great deal of prominence. The critics in the west were so taken with her portrayal of the title role of this musical comedy that Chicago managers were on the lookout for her. Those who have made the long trip to the National have been more than repaid, for she is at once funny and fascinating, the first quality being obtained without the aid of the usual fantastic makeup which comedy actresses in similar roles often depend upon. Miss Drew's personality and her stage presence are greatly aided by a voice far above the average in strength and quality.

Miss Drew can best be described as "cute." She has an ingenious way of winning the good will of an audience and her charm of manner provides that essential quality necessary in the establishing of popular stars.

Boosting Benefit.—The many friends of Ben Giroux and George W. Irish are boosting their benefit at the Criterion next Sunday night.

Cowboy and Thief Organized.—The Cowboy and The Thief, organized by Rowland & Clifford to fill next week at the Academy, includes in its cast: Frank Moore, J. Wendell Davis, Leroy Lewis, J. Irving Southard, George H. Howard, Ed Walton, Joe Burk, Jack Beach, Walter Fenner, Van Murrell, Katherine Crego and Georgiana Eddings.

McDonald Is Rich.—George E. McDonald, late of the Klimt & Gazzola forces, fell heir to \$10,000 left him by a rich uncle in Limerick, Ireland.

Bertha Julian Leaves City.—Bertha Julian left the city Tuesday to join The Cow Puncher.

Distributed Ladies' Tickets.—The strolling actors are talking about the distribution of ladies tickets for the Bijou by George McDonald and it is claimed that he was conscientious at all times. The improving business at the house is thought to be largely due to his efforts.

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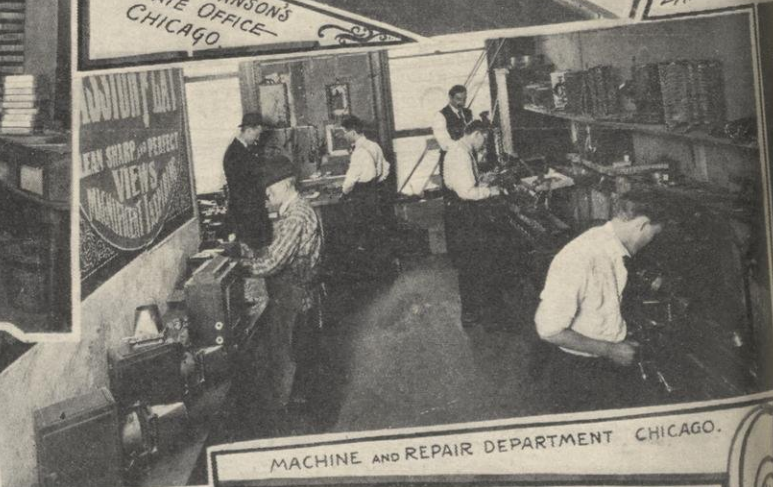
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