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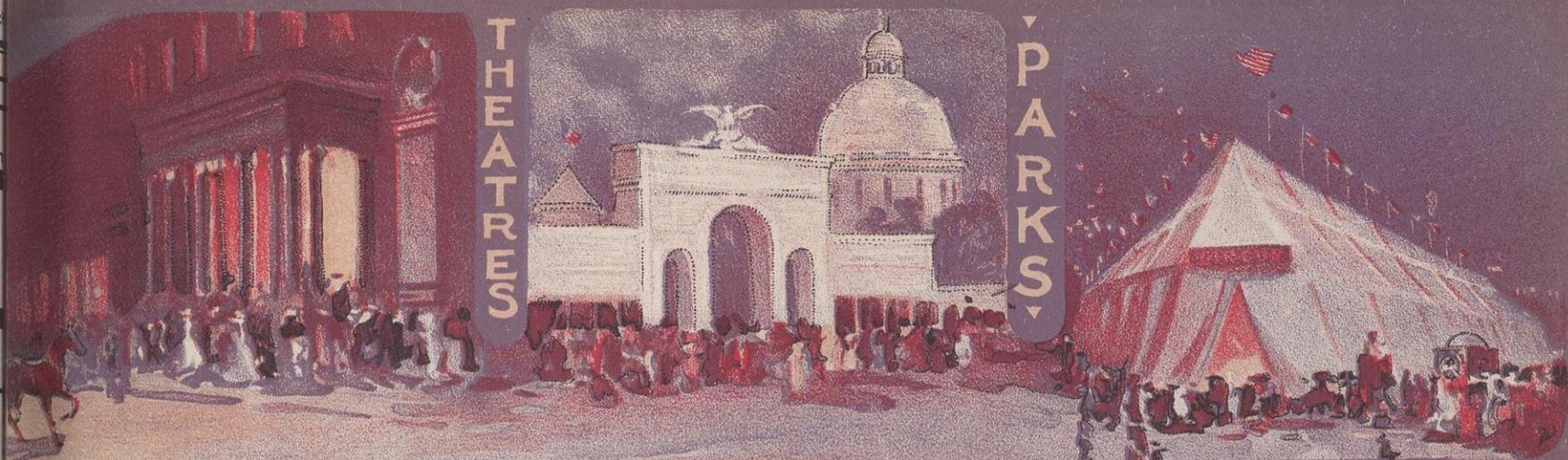
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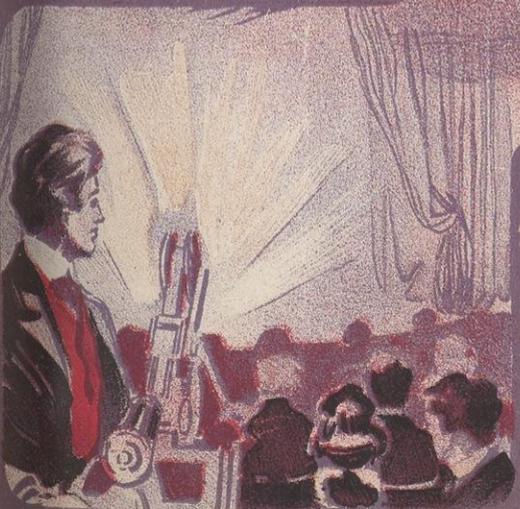
# THE SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR

MOVING PICTURES

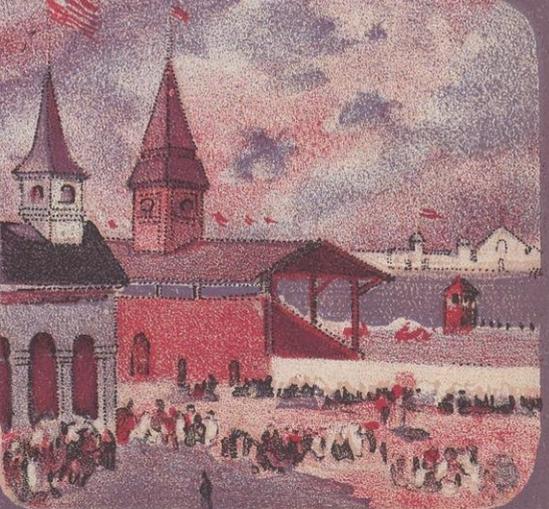
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# THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

Entered as Second-Class Matter  
June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

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Volume II—No. 13.

CHICAGO

March 21, 1908

## MISSION OF THE AMUSEMENT PARK

BY JOHN CALVIN BROWN.

Managing Director of White City, Manchester, England

I HAVE watched with great interest the growth and development of the amusement park since its first demonstration, and I find in it the same lesson one may learn by a careful study of any other individual industry.

It originates from the fantastical brain of a dreamer, is decided and demonstrated through a shrewd promoter by a hard, cold blooded financier, and if the results are exceptionally profitable it is promptly accepted as an advisable financial enterprise, and therefore is as promptly overdone at the expense of the permanent welfare of an otherwise profitable undertaking.

It has probably occurred to most amusement men who witnessed the Midway at the Columbian Exposition in 1893 that it was likely the segregation of amusements in population centers would be profitable even without the drawing capacity of the main and expensive exposition, and this impression after being verified in New York by the first season's operation of Luna Park, caused the major portion of the amusement promoting world to turn its attention to the application of this discovery to every population center in the United States. The result has been that every progressive and optimistic promoter has not only called most of the cities of 50,000 inhabitants population centers, but has, in his optimism, permitted himself to advise the construction of a superfluous number of amusement parks in each actual population center, until today most large cities contain almost half as many amusement parks as theaters, and yet an amusement park, to be profitable to its owners, requires a patronage many times as large as does a theater.

### Result of Over-Construction.

The result of this over-construction of amusement parks in the States has caused the amusement business generally to suffer two great blows—the almost entire summer closing of theaters, and the over-production of amusement-parks, which has fast destroyed the value of the amusement park investment. This severe hardship does not rest as heavily upon the public nor upon the holder of amusement park securities as it does upon the showman genius who seeks reward for the creation and operation of his clever amusement devices and productions. The press departments of all amusement resorts exert their greatest energy in a clamour for attendance by their otherwise opponents' patrons; this divides the attendance to such an extent that an otherwise profitable device located in a sensible park becomes an investment which may or may not pay its backers an encouraging profit.

Ultimately the law of supply and demand which is now being shown will regulate the number of amusement parks, but only after the investing public have received their necessary education. The cheerful promoter has made this great commercial line possible, and as rapidly as he can he is proceeding for personal profit to destroy the value of his original structure, and in many cases without permanent profit to himself.

### Concerted Action Lacking.

In no other line is there such permanent absence of concerted action noticeable as in the operation of these amusement parks. The education in this line of the public has led to a demand by them for only such productions for their amusement as are excessively expensive in construction. These expensive devices and shows are usually popular so long as they are novelties, and under existing methods are usually then offered for sale at breaking-up price by their owners, or relegated to the scrap heap; proper co-operation in the business would give them practically an unlimited life, if, like the profitable theatrical productions, they were removed at the expiration of their period of prosperity from their location to another novelty position.

In looking over the herds of American amusement parks, and in examining their methods it seems almost hopeless to create a proper condition without the actual ownership of a proper circuit of parks, combined with a monarchical control of these devices by the owners of this same string of parks. Time will probably cure these existing conditions in the States, but why wait? This is the thought which occurred to me first on my arrival in England nearly two years ago. I found that although the languages and habits of the people in England and on the continent were widely different from those in the States, there was the same dominant desire to be amused and the same willingness to pay for it. I was more than impressed with the possibilities in this business on this side of the great Divide.

### Attention Called to Manchester.

My attention was first called to Manchester, a great crush of well employed human beings, the greatest manufacturing center

in England, which, together with its environs, has a population of nearly 8,000,000, well employed and well paid people, and I was almost shocked to find that no attempt had ever been made to furnish them an

parks, each in an unquestionable population center, and each under my own supervision, in order that I might make interlocking contracts.

This brought to my attention Liverpool,



PAUL GOUDRON.

The popular booking representative of Sullivan & Considine in Chicago is Paul Goudron. He entered the show business twelve years ago, beginning with "props" and rising to the dignity of manager of five theaters on the Pacific coast. He was located at Seattle for five years and established the Goldsmith Northwestern Vaudeville Association with Mose Goldsmith. He has been associated with Sullivan & Considine for fourteen months and his popularity among vaudevillians is unbounded.

American amusement park. I proceeded last year to originate and construct the White City within two miles of the center of this great throng, and the financial results of this enterprise have proven to myself and my associates that in no city in the States have the public so generously rewarded an amusement park, and owing to the total absence of any competition whatever there is no place, in my estimation, which promises greater profit to the meritorious American show operator. Recognizing, as few park men do, that the permanent success of an amusement park depends upon the positive success of all concessionaires, I naturally cast about for a plan which would correct the dangers to the expensive concessionaire which exists in the States, and concluded that it would be necessary to offer him not only a profitable run in the White City Manchester during such time as his production would appeal to the public, but he must be furnished with another profitable location for his show after such time. Thus I was forced into recognizing the necessity of having under one control a circuit of amusement

undoubtedly the greatest port in the United Kingdom, and after months of negotiating I secured the managerial control for a term of years of the New Brighton Tower and grounds containing thirty-two acres, and located in the very middle of nearly three million people without a single inch of ground devoted to summer amusements.

### Ideal Locations in London.

I have since turned my attention to London and Paris, and have secured most ideal locations for future parks in both of these places. I propose to forbid, as far as possible, the over-production of amusement parks in any of these places. This can only be done by either the actual ownership of the devices which go to make up a successful park, or from absolute control, and having secured from the leading device men of the world the actual European control of their productions I think I can predict for the showmen in our parks on this side an ideal future, equal if not superior to his prospects had he a location in a New York park if all other New York parks were out of existence.

With the present financial depression in

the States, which will likely retard the aggressive promoter, and with the present period of unequalled prosperity in England, I am more than satisfied that he should transfer his operations as regards shows and devices at least to this side, and to such owners and promoters I am very glad to offer my personal assistance. Last year it was with the greatest difficulty that we were able to secure any American shows; this year we have already signed many important American productions. I hope that the business in the States will soon assume a more practically profitable countenance, at least I predict that the money will be made by the showmen on this side, and that next year's park news in THE SHOW WORLD will have items of interest concerning American parks abroad.

### SHOW WORLD AT STOCKHOLM.

Regarded in Sweden as Leading American Amusement Journal.

STOCKHOLM, Sweden, March 6.—THE SHOW WORLD has attracted considerable attention in Stockholm, and is regarded as the leading American theatrical journal.

Stockholm is one of the most up-to-date cities in Europe, with about 375,000 inhabitants. It has 14 theaters, including one grand opera playing nightly, three playing comic opera, eight dramatic and two vaudeville houses. The latter employ only foreign acts, German, American and English artists being preferred. These artists are engaged for from three weeks to two months, but the jumps are too long. I think it would pay to open a booking agency, as there are many cities to be had.

Miss Magnolia Hurst has been here for a month at the Svea theater. She is called The Diabolo Girl, and has made quite a hit. She sang "Love Me and the World Is Mine" in German, which has taken the town.

The Six Rocking Girls, a swinging chair novelty, have been favorites for the past month. Brodie and Brodie, colored singers and dancers at The Mosebacke, pleased the audience. Collin-Clarions company, formerly with Ringing Bros., a German importation, hand-swinging dancers, playing popular American ragtime, are popular.—M. CAHN.

### Rose Coghlan Has New Sketch.

Rose Coghlan produced a new one act comedy by Frank A. Ferguson, of Chicago, at Harrisburg, Pa., recently. The playlet will be seen at a Chicago theater soon. It is entitled Bess, the Headliner, and Miss Coghlan appears as a slangy, good natured concert hall star. Mr. Ferguson has completed the book and lyrics of a comic opera, the scene being laid in Spain, and Alfred G. Wathall, who wrote the score for The Sultan of Sulu, is at work on the music.

### Begin Theater Construction April 1.

The new musical comedy house in which John Cort is supposed to be interested that is projected for the alley corner on Dearborn, just back of the Grand Opera house, Chicago, is to be commenced on April 1.

### Tennessee Valley Fair Dates.

The directors of the Tennessee Valley Fair association at Huntsville, Tenn., have fixed on Oct. 3 to 10, inclusive, as the dates for the next annual fair. The selection of these dates was made without reference to the southern fair circuit, which proposed to furnish the racing feature and arbitrarily fix the date for their fair. The directors elected W. F. Garth, president; Clarendon Davis, vice-president; Ed L. Pulley, secretary; R. M. Rhett, treasurer, and O. K. Stegall, general superintendent.

### Park Officers Elected.

At a meeting of the stockholders of the Adams Amusement company, owners of Avon park, Youngstown, O.; E. A. Landenbach, president of the Kenton Manufacturing company, was elected president, C. A. Gifford, of the Youngstown Glass & Paint company, secretary and treasurer, and James Vaughan, of the Girard Hardware company, vice-president. These officers with Attorney Emery Lynn and Stanley Hartzell were chosen as the board of directors.

### Discovers New Playwright.

Lena Ashwell has discovered another new playwright in Miss Cicely Hamilton, whose comedy, Fort Diana of Dobsons, recently was produced at the King's Way theater, London, and which seems likely to be as successful as Irene Wycherly, Miss Ashwell's previous discovery. The new play is a realistic study of the life of the shop girl in a big drapery establishment.

### Harry Bulger a Dairymaid.

Charles Frohman has further strengthened the east of the Dairymaids by adding Harry Bulger to the company.

# FILM MAGNATES IN CHICAGO CONFERENCE; EDISON CO. ISSUES IMPORTANT STATEMENT

Leading Motion View Men Discuss Great Moving Picture Controversy—Strong Views Expressed by Frank L. Dyer, General Counsel for the Edison Manufacturing Co. and J. A. Berst, American Manager for Pathe Freres of Paris.

**A**N important conference was held at the Auditorium Annex, Chicago, by representatives of the Edison Manufacturing company and manufacturers who are operating under the Edison licenses, last week.

Among those who participated in the deliberations were William E. Gilmore, vice-president and general manager of the Edison Manufacturing Co., of Orange, N. J.; J. A. Berst, American manager of Pathe Freres, Paris; W. N. Sellig, president of the Selig Polyscope Co., Chicago; George K. Spoor, president of the Essanay Co., Chicago, and resident members of the Film Service Association.

Frank L. Dyer, of New York, general counsel for the Edison Manufacturing Co., issued the following statement regarding the controversy over the patent situation in the moving picture business:

"As is well known, licenses under the Edison Patents have been taken out by the principal manufacturers of this country. The patents have been recognized by these manufacturers as dominating the art and royalties under them are being paid. The claim has been advanced by the Biograph company that they can operate independently of the Edison patents because the Court of Appeals in New York decided that an early form of camera in which unevenly spaced pictures were taken, was not an infringement of one of those patents. The suit against the Biograph company did not involve the Edison film patent which covers all modern moving pictures, and in my opinion is infringed by all pictures manufactured in this country or imported from abroad. The American manufacturers who have signified their willingness to pay royalties under the Edison film patent would certainly not do so if they had not believed that the Edison patents were valid and had to be recognized.

#### Suits for Infringement Filed.

"Suits have already been brought in Chicago against George Kleine and the Kleine Optical company for infringements of the Edison film patent. The infringing films against which these suits are directed are imported motion pictures made by Gaumont and others and American pictures manufactured by the Biograph company. These suits will be pressed with the greatest vigor and brought on to hearing at the earliest possible moment. I confidently expect that injunctions will be secured by which further unlawful importation of these pictures will be prevented, as well as further manufacture of infringing films by the Biograph company.

#### Will Sue Film Exchanges.

"Of course, should such injunctions be granted, there would necessarily be a very large claim for profits and damages. We also purpose to bring suit against all the film exchanges in Chicago and elsewhere who may now be handling or may in the past have handled these infringing films, both foreign and otherwise; as well as against all exhibitors who may use them. Evidence is now being secured as to these infringing exchanges and exhibitors, and upon my return to New York I intend to promptly commence additional suits against them. I have been amused to note in the public advertisements that both Mr. Kleine and Biograph company have agreed to protect all exhibitors or film exchanges handling their films under the 'Biograph patents,' I am perfectly familiar with all the patents which have been granted to the Biograph company, but I do not know of any patent under which any protection whatever could be given. If there is to be such protection, I suggest that any exchanges or exhibitors who may decide to continue the infringing business might be protected more effectively in other ways than by mere newspaper statements.

#### Ament the Latham Patent.

"Some talk has been indulged in as to the so-called Latham patent on which the Edison company was recently sued in Trenton by the Biograph company. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibitors as may use Edison projecting machines, will be fully protected by my company which will undertake the defence of all suits that may be brought against them for the use of such machines and will pay all damages that may be recovered, provided, of course, the Edison company is given control of such suits.

#### Regards Latham Patent a Joke.

"I do not look upon the Latham patent as a serious thing, and in fact it is nothing but a joke in the business. Ever since its issue in 1902, my company has been imported to purchase it, but I have always regarded it as so unimportant as not to warrant serious consideration.

"Two things, however, may be taken seriously by the public: First: The Edison company proposes to the utmost of its ability to assert its right to the Edison patents and to prosecute all infringers, wherever they may be located.

Second: The Edison company stands behind all its licensees and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees."

#### Mr. Dyer Discusses Situation.

In an interview with a SHOW WORLD representative, Mr. Dyer said: "I feel sure that the situation will turn out satisfactorily to the Edison patents, and that they will be recognized by every one very soon. The patents have been recog-

nized by the eight largest manufacturers in this country, who have agreed to pay royalties to the Edison Manufacturing company, under them, and those manufacturers comprise substantially the entire output. We have, therefore, only to deal with imported films.

"The important Edison patent covers the film itself, so that anyone either making films in this country or importing those films from abroad, or selling them, or using them in this country, infringes that patent.

"Suits have been brought against Mr. George Kleine and the Kleine Optical company, and the subpoena in the suit was served on Friday or Saturday of last week. Those suits are to be pushed as rapidly as possible, and I expect that injunctions will be granted. Of course the suits involve the usual prayers for damages and accounting, which I imagine will be considerable.

#### Will Prosecute Infringements.

"Every film exchange not recognizing the Edison patents, and every exhibitor who exhibits infringing films infringes the Edison patents just as effectively as the man who makes films in this country, or the man who imports them, and suits can be brought just as effectively against them as against the manufacturer or importer. Evidence is now being secured against the exhibitors in this city who use infringing films, and upon my return to New York I expect to start suits against them. Those suits, in turn, will be pressed vigorously. In fact, we propose to sue everybody who infringes those patents. We intend to have them recognized so that the patents will occupy the position that we think they are entitled to occupy. They stand at the very foundation of the business.

"We have retained in this city the well known law firm of Ofield, Towle & Linthicum, who stand among the leaders of the patent bar of the country. Everything possible will be done to expedite the case. In the meantime exhibitors using infringing films are simply piling up trouble for themselves, because there has to be an accounting at the end for every cent they make. We are entitled to every cent of the profits that they make, and have made, within the limits of the statute of limitations, which extends back about six years, and to this end we intend to bring suits against certain exhibitors.

"It is the indicated policy of the Edison company that in the case of all exchanges and exhibitors who become licensees under the Edison patents, and who agree to use licensed films exclusively from now on, that all past damages and profits will be waived, and to those people the Edison company is willing to forego any claim it has against them.

#### Patentees May Grant Licenses.

"I do not know whether anything has been said in Chicago about the so-called 'trust' features, but if it has been there is not the slightest doubt about the position of the Edison company. The Supreme Court of the United States, and, particularly, the Circuit Court of Appeals in Chicago, have recognized that it is a perfectly proper thing for a patentee to grant licenses under his patents, and to insist in those licenses that the patented article shall be sold at a fixed price—which is one of the conditions of our license.

"Some people have said in the papers that we organized an enormous moving picture trust in violation of the Sherman anti-trust act. In fact, I saw some reference to the possibility of referring an investigation of this matter to the federal authorities.

"The courts have uniformly sustained agreements of this sort. Of course, where two or more competing manufacturers combine to control the price of an article of ordinary commerce, or of one of the necessities of life, such a combination would be in restraint of trade, and if that article would be a combination in restraint of trade, under the Sherman act. But in the case of a patented article the patent is a monopoly granted by the government and recognized by the Constitution, and if the patentee has the right to absolutely control and restrict the sale of the article himself he obviously has the right to say to a licensee, 'I will give you a license on this patent with the understanding that you must sell the patented article at so much a piece,' or 'You must sell it only in the City of Chicago, or subject to any other reasonable condition.' That is all we have done here, and that principle has been recognized for the last fifty years. Recently the courts have had occasion to pass upon that phase of the case in connection with the anti-trust legislation, and it has been held that an arrangement of that sort is not in restraint or violation of the Sherman act.

#### Edison Patent is Sweeping.

"The Edison company owns a patent which covers every motion picture film that is made in this country, or imported from abroad.

"The Biograph company, so far as I know, has no patent that covers a film at all, but their patents are limited solely to little, trivial details in the machines for taking pictures, or machines for exhibiting pictures, and those details are not used at the present time, so that their claim that they are granting licenses under their patents amounts to nothing at all. They have no patents under which they could grant licenses which would be of value to the exhibitor or exchange."

#### J. A. Berst Gives His Views.

J. A. Berst, American manager for Pathe Freres, of Paris, was asked by a representative of THE SHOW WORLD his reason for accepting a license from the Edison Manu-

facturing company, and why he recognized the validity of the Edison claims.

"That was a very important matter for us to decide," said Mr. Berst, "and there is a very good reason for our affiliation with the Edison interests rather than on the other side.

"Before the patent on the camera was sustained by the courts our position in this country was about the same as others. We felt that we were free to sell pictures. When the patent was sustained it changed the entire situation, because we wanted to print and make films in this country, and we started a very important plant in New Jersey, which is now working.

#### Cannot Use the Biograph Camera.

"At the same time the court decided on that patent, it also held that the Biograph Co. camera was not an infringement. Apparently things seemed equal, but not to us, for we knew perfectly well that we could not make a good film with the Biograph camera. It would have been impossible to make a certain special trick film with their camera. We had to employ our camera, and it was an infringement of the Edison patent.

"Another reason was the fact that we were involved in litigation with the Edison company on the film patent, and that suit has not yet been terminated. We were represented by Kerr, Page & Cooper, who were the attorneys for the Biograph company, and were informed by these lawyers that if the Edison company was inclined to push this suit very hard against us it could obtain a judgment in the higher courts within a year.

"The Edison company had already demonstrated the strength of their patents in the Court of Appeals which sustained the camera patent, and we were afraid to contest the validity of their film patent, for if it was sustained it would have barred us from America, as the Edison company would no doubt have exacted such heavy royalties that we could not afford to fight them.

#### Loop Patent Not Important.

"A third reason was the claim of the Biograph company on the loop. We never thought much of this patent because it is dated 1896, and before that time we were

making machines, and selling and using them, and all had the loop. Furthermore, during the past two years we have been using machines equipped with a little device which obviates the loop, and permits of any length film being run. It would cost about a dollar to apply the device to all projecting machines used in this country and if the Biograph patent on the Latham loop were sustained it would not trouble us longer than the time it would take to supply every exhibitor with this special device. We have used it for two years, and it works just as good as a sprocket with a loop.

"The next reason was that, after looking carefully into the matter, we found arranged on the side of Edison all the manufacturers in this country furnishing films on which the renter and exhibitor could rely—the Essanay Co., Vitagraph Co., Kalem Co., George Melies, S. Lubin, and the Selig Polyscope Co., who were practically the only ones furnishing films in this country. On the other side there was practically none known outside of Gaumont and Urban, and even among them were French concerns of whom we had never heard, notwithstanding the fact that I have been in the business for seven years. They probably are new concerns, and if you will look back you will find that the big concerns are the very oldest. The new companies do not amount to much.

#### In Touch With Customers.

"Furthermore, we were in constant touch with our customers, who informed us that they did not want English films. What is wanted are good films, such as Pathe, Edison, Vitagraph, Selig, Essanay, etc. For this reason we saw that if we adhered to Edison we would have everything on our side, including patent rights and good films, and on the other side would be nothing.

"Our sales for the past two months have exceeded the same period since we have been in business, and from present indications the year's business will be phenomenal.

"Under our arrangements the manufacturers will make more money, the renters will make more, and the exhibitor will make more than share in the prosperity, as he will receive better films which will increase his patronage enormously."

## CHURCH AND STAGE

BY ELLEN M. SANDERS.

(Secretary Chicago Chapter, Actors Church Alliance)

**A**S we turn over the pages of the past, we cannot help but be impressed with the close ties which bound the Church and the Stage in the early career of the drama. We cannot help but notice the links and bonds that were evident in exemplifying the symbolism of the one, through the powers of the other.

To retrospect a little, we can trace the gradual changes of their evolution and discover them drifting apart here, forgotten there, and again using one in aiding and vivifying the truths of the other. Various forms and reformations finally bring us down to the prevailing conditions of the present day—and what do we find? The church and stage today seem as far asunder to some, as they are closely allied to others. And to still others, the very thought or embodiment of any parallel between the two, seems like a gross incongruity!

In spite of all these differences, there are a great many evidences of union, and following the modern tendency of establishing a working basis, going even so far as organization. One, known as the Actors' Church Alliance, has done much to promote a harmonious relationship between the members of the theatrical profession and the church. In many instances it has been a growth. In others, it has been developed out of natural bonds of kinship. Occasionally awakened interest, prompted by a sincere acknowledgment of the values of each, has been the cause.

Do not the struggles, pursuits and scope of each, interpreted in radically different spheres of activity, and employing different mediums, solve themselves in the same ultimate ends? Is it so strange, then, that the best efforts of each should be recognized as striving to uplift and to portray the real lessons of life's problems?

#### Alliance Makes Great Strides.

The Actors' Church Alliance has taken great strides in the public eye, by advancing the real thoughts that have gradually been gaining foothold among the laity. And this expression of earnest effort has promulgated the co-existence of sublime endeavor both for the preacher and actor.

Boston has gone so far as to establish a home for the Alliance, making it an ideal rendezvous to welcome the actor on a significant plane of social intercourse. A place where the actor can cut asunder from the ever-palling atmosphere of the theater, and converse with persons of other professions, thereby widening his interests and making him more capable and valuable for his own profession. A place, also, where he can come in contact with the prevailing literature relating to his own and other professions. And where the less fortunate can be recommended to private homes, with good influences and surroundings.

Other cities are rapidly following this commendable example, and it is not too much to expect that all public spirited citi-

zens will be convinced of the genuineness of the motive and aid in the enterprise. Persons in other walks of life are assisted vitally in the advancement of their particular line. Why not the actor? Is there any institution of modern civilization that is more a part of the public than the theater? Why not give the actor every opportunity of fulfilling the demands of his art? Place him amid the best of ideals and surely the results would tell.

#### Criticism of the Stage.

Much of the criticism of the stage and the present day unstable conditions could be obviated, were it made possible through a change of environment. And all the nonsense about the isolation and clannishness of the profession would disappear if they could be sure of a welcome. Can this be done better than to have the church take the initiative? Of course not for any selfish interest, purpose of gain, or conversion, but a free-hearted co-operation.

This thought is not confined to America alone, but has gained foothold in England and in France where the government lends a hand in diffusing the good of the drama. Now that we can consider what has been done and what is being accomplished, it is only filling its proper niche in modern progressiveness to place it where it rightfully belongs and help the exponents of the cause in the mighty struggle.

Unfolding and interpreting the thoughts of others is the heart of effort for the actor, so should the art of doing it be properly embraced by the public who cherish it. Can we do better than to meet them half way and signify that willingness in sheer gratitude? Should it make one look askance at the real semblance of the purpose, appreciating the essentials to both and proclaiming the genuine significance of life's earnestness?

#### Church and the Stage.

The word "Church" is used in the broadest possible sense. Members of every denomination, sect, or creed meet on the mutual grounds of cosmopolitanism and greet the actor on a cheerful, helpful threshold of hearty good fellowship. The real essence of such an appeal is a culminated purpose on the part of the church to fulfill a desire without regard for the worthiest purposes of every individual. It symbolizes the honest impressions of a clear horizon. And after all, it is only a broad open manner of encompassing the basic principles on the ground each is founded and radiating the candid influences which arise out of a vivid contact with the real beliefs of each.

Be this as it may, this modern method will do much to break down the barriers that have long prevailed in rather crystallized forms. Belief will be in one another. And the time is not far distant when the realization of the larger scope of each will be accepted, and the mere mention of the "alliance" will not be encountered with a smile.

# PLAYS AND PLAYERS

BY JOHN PIERRE ROCHE.

**A** Feminine Play-Goer, touched by disrespectful reference to "the boy Hamlet," writes of Walker Whiteside's debut as Richard III: "Whiteside was then advertised as eighteen years of age. He couldn't have been much more. He was very boyish in look and build. And the performance! It was the most thrilling event I have ever beheld in a theater. In all the eighteen years since, in which I have seen everything of consequence in America and a great deal in London and Paris, I have never witnessed again so wonderful an hour. He carried us by storm. The entire house rose to him. Hundreds of people waved their handkerchiefs and shouted ringing bravos. It wasn't the play so much, nor the way it was played, though it was intelligently done and stirring. It was the romance of this courageous boy with the luck and genius to move hundreds which made it a great moment for us as well as him. I am grateful to Whiteside for that moment. He had the genius in his boyhood to stir the imagination and heart as Master Betty did or the marvelous Chatterton. If the precocious genius of his boyhood burned itself out and only the ashes should be recalled with respect. For he is saying a terrible price with his dead soul and the burned-out ashes!"

**A. L. Erlanger** speaking on Art: "Art? Art? What is it? You slave forty years and then get a benefit. Nix."

**Bill Josey**, good actor, left Chicago a moon since to join a resident company at Omaha. He bid good-bye to the dramatic coterie at Wildman's with a Margaret-Anglin catch in his voice and a Charlotte-Walker tear on his cheek—he would write soon and often. Time passed; but Bill wrote not. The hat was passed and a message sent, solicitous to a point, even offering to send flowers if the occasion warranted. The answer came: "Not dead, but sleeping. Love to the gang. Letter follows." And once more, the dove of contentment hovers over the Wildman Exchange.

**The Belle of Manila** opened at Robinson, Ill., last week. A group of Rialto notables, eye-witnesses of the initial presentation, are authority for stating that the production has been made on a scale of grandeur rivaled only by the mural decorations at the Revere House.

**Fay Wallace**, playing the winsome, witch-like youngster in *The New Mrs. Loring*, Henrietta Crossman's new play, is the wife of Louis Bishop Hall, stage manager of the Chicago company of *The Witching Hour*. Mr. Hall, when asked recently what his fad was, answered: "My wife."

**Ned Wayburn**, garbed in grey sweater and bicycle cap, was rehearsing *The Honeymoon* Trail chorus at the La Salle theater, Chicago. The playhouse was blanketed with the proverbial gloom. On the stage the chorus people, in nondescript and negligee costumes, were rehearsing a broom number. The dust rolled up in clouds. Wayburn stood his ground, a Shorty McCabe general under fire. "Now right oblique—one, two, three—don't talk about the dust—I said oblique, Miss Gordon—now give a kick, a kick—that's better—one, two, three." The praise agent came over to where we were sitting. "Wonder, isn't he?" he asked. We nodded in assent.

**Fadette's Boston Orchestra** plays Victor Herbert's *American Fantasia* at every performance. In writing the piece Herbert wisely interpolated Dixie to considerable lengths.

"Goes great, doesn't it?" one of the young women was asked.

"Sure, especially in North Dakota," she responded wearily.

**Robert T. Haines** visited Chicago recently in search of a site for a new theater. Mr. Haines has the confidence in his new enterprise lent by \$30,000 backing. He will form the Haines Amusement company to present a high-class stock company in a loop-theater. Prominent among the assets are two plays by his wife, Genevieve Haines, one of which rejoices in the entitlement of *His Artistic Temperament*.

**Guy Bates Post** is to be starred shortly by Harrison Grey Fiske in *The Bridge*, a comedy drama based on the labor question by Rupert Hughes. Mr. Hughes is known as an authority on musical subjects and author of *The Triangle* which last season enjoyed a New York run of seven nights. Mr. Post, the memorable Steve of *The Virginian*, was Mrs. Fiske's leading support during her southern tour.

**Florence Coleman**, a Chicago girl of prettiness, has abandoned the legitimate to appear in vaudeville in twenty minutes of entertainment entitled *She Wouldn't Because*, supported Craig Miner and Gale Satterlee. The sketch from present indications has caught on successfully.

**Maud Neal**, formerly a member of Tim Murphy's company, is at present working on the Chicago Inter-Ocean. Miss Neal's stunts, which appear labeled "By a Girl Reporter," make her transfer of endeavor cause for congratulation.

**Bert Levy** on Art in America and England: "With a bundle of sketches under my arm I went into the office of the London Punch. A somewhat officious gentleman with Dundreary whiskers took my card and disappeared with it. In twenty minutes he returned. The editor will see you Tuesday week." Arriving in New York, I went up to the Herald office. An office-boy guarded the gate of the local room, devouring the while a large apple. "What yuh got, drawin's?" See the guy over there." The "guy" ran me an order on the cashier, selected one, and gave in ten minutes. It was all over in ten minutes. It just shows the difference between two countries."

**Rida Johnstone Young**, the playwright, was in Chicago last week—visiting her husband, James Young, a member of *The Three Twins* company. Mrs. Young has just signed a contract with that guardian of "the great

American drama," Henry Miller, for a new play and is putting the finishing touches upon a New England rural play called *Pe-nobscot*, which she will produce herself, thus becoming allied with Paul Armstrong as an "independent producer."

**Scandal**. Olive Wyndham once purloined stamps from the family exchequer to purchase dill pickles; Will T. Hodge didn't always smoke twenty-five-cent cigars, and George U. Stevenson nearly wrote a play.

**Will Rossiter** has been made a member of the Forty Club of Chicago, an organization where it is always fair weather with a good song ringing free. Aside from his renown as an excellent vocalist, Mr. Rossiter is rapidly acquiring fame by his clever imitation of Albert Chevalier singing costermonger ballads.

**Sporting item**. F. Worthington Butts, of the Morgan Lithographing company, contemplates buying a touring machine. He already has the gloves and goggles.

**Maude Radford Warren**, wife of Professor Warren of the University of Chicago, has written a series of Irish plays, one of which has been accepted by Chauncey Olcott for production next season. It is still unnamed. An eastern writer of the stage suggests *The Kitchen's Delight*.

**Jungle item**. Constance Crawley, the English actress appearing in vaudeville in a condensed version of *La Tosca*, has adopted as a pet a common or palm tree variety of simian which she carries about with her in lieu of a Pinky Panky Poo.

**Margaret Anglin** is negotiating with Frances Hodgson Burnett for a dramatization of *The Shuttle*, which Mrs. Burnett will do herself. Miss Anglin has announced to friends that she will never use a play written by a man while it is possible to secure plays written by women. She might revive *The Strength of the Weak*.

**Meal-ticket item**. Anna Marble, Channing Pollock's wife, after announcing that she had left the press agent profession for good and aye, is out ahead of Mme. Nazimova. Channing Pollock will be remembered as the author of *The Secret Orchard*, killed by the frost of neglect.

**Lillian Woodward**, an elocutionist and dramatic teacher of Chicago, is about to enter the continuous with a sketch, *A Red, Red Rose*. Her decision is the result of the gratifying reception accorded the piece at the benefit for the Emergency Hospital fund at the Illinois theater recently.

**Critical item**. James Emmet Royce is writing the play reviews for the *Daily Dakota Herald*, Yankton, S. D.

**O. Henry** (Sydney Porter), author of *The Trimmed Lamp*, *The Four Million* and other splendid collections of short stories, has commenced work upon a play which Liebeler & Co. will produce next season. It will probably deal of life in the East Side of New York.

**Alan Dale** anent Ethel Levey's performance in *Nearly a Hero*: "The busiest thing on the stage was Miss Ethel Levey. She worked hard and overtime. She sang and she danced, she talked and she eyed the audience. She changed her clothes so often that she must have worn out her skin. From all this nothing much emerged but the dancing. She is a graceful and a charming dancer. I should like to see her do nothing but dance, and heavily veiled."

**Elsie Herbert** is playing *Tillie Day* in the road company of *A Knight For a Day*. According to the pictures in the country press, Miss Herbert's resemblance to Mabel Hite is of twin-like fidelity.

**Billie Burke** on how it feels to be made love to by John Drew: "O, it is heavenly—it is the loveliest thing that ever happened."

**David Graham Phillips**, author of a terrible mistake entitled *The Worth of a Woman*, is said to enjoy considerable success with the opposite sex. Recently Mr. Phillips, on being introduced to his partner at dinner, began:

"Am I expected to flirt with you?"

"Oh no. Just talk—talk about something interesting."

"Then suppose we talk about my books."

The best part of this anecdote is the ring of authenticity it possesses.

**Maude Lambert**, at present being featured in *Lonesome Town* and singing *When the Moon Plays Peek-a-Bo*, will probably be starred in a musical comedy next season by a prominent manager.

**Rena Vivienne**, prima donna, anent Mme. Butterfly: "Madame Butterfly is to good opera what Juliet is to the drama. The character is one of the greatest in operatic literature. No lover of music, no thoughtful theater-goer, can listen to the opera without spellbound attention. He may not know a two-step from a fugue, but he will be fascinated with the melody of Madame Butterfly. I admire it above all the grand opera roles I have ever sung."

**Archaeological item**. George Bickel, starring in *The Hollies of 1907*, once was featured with a Kickapoo medicine troupe, an electric belt artisan, and a cure for man and beast combination. His salary was nearly \$8 a week.

**Beatrice Tricey** last week joined the Streator stock company, appearing in a leading revival of *Charley's Aunt*. The theater-goers of that city granted cleverness its due by according Miss Tricey a heart-felt reception.

**A Three Twins' chorister** was being interviewed on the "masher" problem. "What," she wailed sadly, "What kin a poor gell do? I've tried everything from eatin' onions to usin' hat-pins, and still they come."

**Harry Tucker**, of the Richmond, Va., Playgoer, remarks editorially: "We have just learned that the collection of antiques is the big fad just now. We are glad of it, for most of the things in our little hall-room savor of the antique, and therefore we are in style."

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GLEANINGS FROM THE CHICAGO RIALTO GOSSIP OF PLAYS AND PLAYERS

SEVERAL frothy musical entertainments and a serious play of purpose arrived at Chicago theaters last week. Arnold Daly brought *The Regeneration* to the Studebaker; Richard Carle gambled into the Illinois with *Mary's Lamb*; *The Honeymooners* was seen for the first time in Chicago at the Great Northern; *The Time, The Place and the Girl* returned to the La Salle, and *Three Twins*, an electric light and chorister piece, was produced at the Whitney Opera house. The resident companies were seen in good revivals; the melodrama theaters offered popular bills, and contentment reigned among the patrons of vaudeville.

**The Honeymooners Make Merry.**

Running for Office, one of the best musical farces George M. Cohan ever wrote, turned up at the Great Northern last week labeled *The Honeymooners*. It pleased the audiences at the Quincy Street playhouse immensely. There were pretty songs, and dances, and girls and light effects; and the whole was pervaded by the usual Cohan rush and hurry. The principals were sufficiently clever and the supporting company numerous and capable. Altogether it was a happy week for the Great Northern clientele.

**At the Stock Houses.**

By Anne Rutledge.

Charley's Aunt, presented by the Patrons' stock company at the College theater last week, was heartily relished by large crowds. Notwithstanding the few usual first night hitches and pauses, the play was presented under very favorable conditions. James Durkin, appearing as Charley's Aunt, was excellent and his portrayal of this ludicrous character the top notch of perfection. In his partial disrobing scene in the second act he convulsed the audience. Through some mistake, Guy Coombs as Jack Chesney, was not mentioned on the program. Although to his many admirers he was well known, this oversight was to be regretted. His work as one of the undergraduates at St. Olde College was full of life and spirit. Worley Birch, as Charley Wyckham, another undergraduate, was up to his usual high standard. Colin Campbell as Stephen Spettigue made a splendid old man. His character parts are far above the average and his appearance every week, instead of occasionally, would be highly appreciated. Smith Davies was another genial character and Edw. McGillan as G. Brassette contributed toward the success of the play. Beryl Hope was given a part which afforded her limited opportunities, but she appeared well as Ela Delahay. Belle Gaffney, as the real aunt, made the most of her lines, and Ann Bronaugh and Grace Rauworth helped make the comedy run smoothly and lightly.

Adelaide Keim and the Bush Temple players appeared last week in *Secret Service*. The production, under the direction of Harry Long, was thoroughly satisfactory and the melodramatic situations the Gillette play afforded were revealed in by the company. Edward Haas was a handsome and manly Captain Thome, Robert Lowe contributed the best acting in the performance as Brigadier General Randolph, Adelaide Keim made a charming Edith Varney, and the other members of the company appeared to advantage in variant roles.

The Jucklins, Opie Reid's tranquil play, was revived at the Marlowe. Crowded houses liked the play and applauded the players throughout the week.

At the People's The Two Orphans held the boards. Maurice Briere, Jr., Marie Nelson and Paul Jones were most prominently concerned. The production was handsomely mounted and the supporting company assisted intelligently.

**Where Hisses Are Heard.**

Bunco in Arizona was the attraction at the Academy last week, proving one of the most popular offerings of the season; Montana, another pistol play, held the boards at the Alhambra. Several sensations were disclosed during the course of the drama. *The Boy With the Boodle* attempted to rid himself of his wealth at the Bijou; Lew Welch in *The Shoemaker* offered mingled pathos and fun for the delectation of the patrons of the Columbus, and *Lost in New York* was found at the Criterion.

**With the Pekin Companies.**

The colored stock at the Columbia last week appeared in *Two-Dollar Bill*, a two-act musical comedy by Otis Colburn, Chicago representative of the New York Dramatic Mirror. The lyrics and libretto were of a mirth-provoking order; the music was lilting, and the quiet foology of Harrison Stewart and others put *Two-Dollar Bill* on the list of good shows. This week a one-act travesty of *The Merry Widow* entitled *The Merry Widower and My Nephew's Wife*, by J. Ed. Green, are offered. At the Pekin the clever company is appearing in *The Merry Widower and Two African Princes*, a two-act musical comedy by J. Ed. Green.

**Nat Goodwin Comes to Powers.**

Nat Goodwin, supported by Edna Goodrich, came to Powers' Monday evening in *The Easterner*, a new play by George Broadhurst. *The Man of the Hour* returned to Chicago at McVicker's Sunday, and George Primrose brought his minstrels to the Great Northern. *The Follies of 1907* is in its last week at the Auditorium; Tom Jones will also depart from the Grand Saturday night, and *The Witching Hour* will soon vacate the Garrick. *The Merry Widow* at the Colonial, and *The Man From Home* at the Chicago Opera house, remain Giblartars of entertainment.

**Fine Bill at the Majestic.**

Constance Crawley, a devotee of exotic dramas, was the headliner at the Majestic last week. She was assisted by Arthur Maude in a condensation of *La Tosca*. The version used is the work of Mr. Maude and as presented at the Majestic resolved itself into an unsatisfactory twenty-minute trag-

edy. Both Miss Crawley and Mr. Maude were excellent in their character portrayals.

*The Ten Pianophiends*, a novel musical act, employing a number of pianos, pleased the auditors with a repertoire including semi-classical, rag-time and popular melodies. Singing, dancing, and striking costumes helped the act to score.

Charles Wayne and Gertrude DesRoche appeared in their noisy sketch, which was nearly the laughing hit of the bill. Wayne is a capable farceur and acts a "drunk" with less offence than most comedians. Miss Des Roche was a pretty and capable assistant.

Collins & Hart, the two best burlesquers in vaudeville, offered their "wire" act which is immensely funny. The audience liked Collins & Hart, as all vaudeville audiences do.

Dan Burke and Girls appeared to advantage in song and dance; Reed & St. John offered pleasing musical specialties, and Buckley's dogs pleased the children. Other clever acts on the bill were: Kelly & Rose, Moody & Elliott, the Georgettys, Herbert Mitchell, Robert Daly and Sadie Sherman.

**At the Haymarket and Olympic.**

The good bill at the Olympic last week included: Julius Steger & Co., Eva Mudge, DeWitt, Burns & Torrance, Valazzi, Fritz, the Yodler; the Fortunes, Douglas & Douglas, Warren & Blanchard, Bootblack Quartette, Pauline Hall, Raschetta Bros., the Malcoms, Bert & Bertha Grant, and the kinodrome.

At the Haymarket a splendid bill was offered. The program included: Master Gabriel & Co., Three Meers, Swor Brothers, the Holdsworths, Amy Gottlob & Co. Lorraine & Mitchell, the kinodrome, Silvers & Siegrist, Jas. & Sadie Leonard Co., Charles Sharp, Evans & Evans, Lindstrom & Anderson, Warren & Howard, Stanton Duo.

The program offered by Manager Carmody at the Star was the means of attracting large audiences to that pretty playhouse. The bill included: Robert, Hayes & Roberts, Jeanette Adler & Picks, Noblette & Marshall, Namba Japs, Antrim & Peters, Joe Edmonds and Daly the Madman.

**Around the Burlesque Theaters.**

Bob Manchester's Famous Cracker-Jacks were the attraction at the Star and Garter last week. Bob Van Osten led the company in a one-act musical satire entitled *The Saratoga Belles*. A splendid olio was offered consisting of the Okito Family of Chinese magicians in revelations of magic; Vardon, Perry & Wilbur in a musical novelty of merit, and the Three Madcaps in a dancing divertissement. Millard Brothers gave an exhibition of derring on bicycles and the Eight Vassar Girls, one of the best and most novel acts in vaudeville, provided twenty minutes of sound enjoyment. Nature in Marble Hall was the closing burlette. This week Fred Irwin's Majestics are pleasing the patrons of the house.

The Behman Show, a glittering collection of talent, was at the Trocadero last week. The show was accorded the same enthusiastic reception that it won at the other theaters. This week, Al Reeves Beauty Show is holding forth.

Al Reeves Big Beauty Show was offered at Sid Euson's last week. A fine olio and clever burlettas pleased the crowds that attended the theater.

PLAY REVIEWS

BY CHARLES KENMORE.

**T**HE *Regeneration*, written by Walter Hackett, a former newspaper man of Chicago, in collaboration with Owen Kildare, was given its first metropolitan production at the Studebaker theater, Chicago, last week and its reception was so flattering that it requires no Hindoo soothsayer to predict for it a long and successful life. It gives Arnold Daly the best opportunity of his career and if he fails to avail himself of it—well, he is too brainy an actor to let the chance slip out of his grasp.

This is one of the strongest plays of its kind I have seen for many a season. It is a melodrama pure and simple, and in the hands of a less capable company might well be appreciated by a west side audience, to whom the Studebaker is a myth. But the highclass audiences now nightly crowding that playhouse don't care a whoop in Jericho whether *The Regeneration* is a melodrama or not, for under Hackett's magic touch the play has risen to the dignity of a classic of the under world, strong, potent, true and absorbing.

The story hinges upon the regeneration of a Bowery tough by a charming and conscientious settlement worker. As might be expected, the process of regeneration not only awakens in the soul of the man love for the unselfish woman who has reclaimed him, but it brings to the surface the latent manly qualities which slumber in the heart of most men however debased because of their environment. These are the elements of the story of *The Regeneration*, and they appeal with signal power to the emotions. When a play affects a base theatergoer to tears and laughter by turns, when it confronts him with a philosophy that searches the depths of his heart and convinces him of its appealing reality and dignifies repulsive surroundings with the halo of good cheer and hope, then that play preaches a vital sermon whose effect cannot fail to be of the most ennobling and uplifting character.

The character drawings in *The Regeneration* are strong and faithful. In using Owen Kildare's story of My Mamie Rose as the groundwork of the play, Mr. Hackett has chosen well, but without his intimate knowledge of the people he so charmingly pre-

sents, the story itself would lack dramatic charm. I cannot affirm that in his depiction of Owen Conway, the Bowery tough, Mr. Daly was at all times above criticism, for it is a far cry between the flippant philosophy of Shaw and the honest travail of a soul creeping out of the darkness into the light. In his portrayal of the Bowery tough in the first act, Mr. Daly was not altogether convincing because it lacked finish. Later, however, in the scene where he saves Skinny from arrest for murder and tells a lie to the woman who had befriended him risking his happiness thereby, nothing was wanting to lift the characterization to sublime heights.

While nothing but praise is due Chrystal Herne for her charming portrayal of Marie Deering, the artistic work of Helen Ware in the part of Nellie, a slum girl, is to my mind, deserving of premier consideration. Her scene with Conway, when she pleads with him not to desert her, was unusually pathetic and powerful and had this character been developed more by the author, it must have robbed Marie Deering of the leading honors. Both roles were admirably sustained.

The company generally was excellent. Holbrook Blinn, as Arthur Ames, was dignified and manly, while Janet Beecher as Ollie Parsons furnished relishable comedy. The bit supplied by George Farren as Douglass, a construction foreman, was artistic. The play was admirably staged, the mountain scene in the last act being especially excellent from the viewpoint of the artist.

**Three Twins at the Whitney.**

Herr Gus Sohlke, stage manager extraordinary, did not write the music for *Three Twins*, the new production at the Whitney, nor is his name on the program as author of the libretto; but it is to Sohlke that credit must be given for making that entertainment as enjoyable as it now is. *The Three Twins* is Incoq, warmed over and served with musical interruptions. Song cues have interfered with the consistency of the piece; show girls have run away with the plot, and the electrician is more important than the author. But that will not keep *Three Twins* from becoming a Whitney long-runner when rehearsals and a pruning knife have brought order out of the chaos that reigned at the opening performances. The material is there—it only needs whipping into shape. Manager Gerson and his assistants are adepts in that line.

The music is all tuneful to a degree and in the case of *Lovely Mine* and *The Yama-Yama Man* every reason is granted for pursuing the lips and breaking into a whistle. Both of these numbers are staged with the feverish ingenuity that Sohlke radiates. Electric lights are used continually; sometimes to good advantage, sometimes not. The first act finale, an electric aerial swing, is one of the prettiest pictures I have ever seen in a musical comedy. At that it is florid, but the Sohlke inventiveness carries you off your feet and doesn't give you time to ponder on that.

Just now the Whitney management may congratulate itself upon having the best company it has ever assembled. Bessie McCoy, Victor Morley, Alice Yorke, Frances Kennedy, Madge Voe, James Young, Joseph Allen and Jack Henderson constitute a formidable aggregation. Bessie McCoy moved through the performance like a langorous combination of an Asti and a Nell Brinkley. She danced in wonderful fashion and sang her solos in fetching fashion. Morley proved that he is an excellent farceur; Frances Kennedy is seen to better advantage than she has been in any Chicago production, and Alice Yorke looked and sang prettily. A lively and pert coterie of choristers frolicked through the piece as though it was the greatest fun on earth to wind in and out of the difficult evolutions Herr Sohlke has devised. The Whitney chorus would save any show. It will carry *Three Twins* to permanent success.

**Richard Carle in Clever Farce.**

*Mary's Lamb*, a merry musical farce adapted from a French and mayhap naughty source, was presented by Richard Carle at the Illinois last week. Eighteen musical numbers and an allotment of pretty coryphees that send description over the hills to the poorhouse, caused the piece to create considerable stir among Chicago followers of light entertainment. Jeanette Lowrie is Mr. Carle's principal assistant, while Carle is his own laughable and inimitable self. His company render able treatment of variant roles. *Mary's Lamb* is booked for a month's engagement at the Illinois. It is safe to wager that the playhouse will be filled during that period.

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CINCINNATI, OHIO

Things Theatrical in Empire City

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

NEW YORK, Mar. 14.—It's Lent; and all the high-browed dramatic editors have written a column or so speculating on what the theatrical manager will do until he gets it back.

The Lenten season is on and will have to shoulder the blame for any theatrical calamities that may occur during that period. As a matter of fact the occurrence of Lent has made no appreciable difference in the matter of theatrical attendance in New York for several seasons. So far the theater crowds on Broadway are just as large and none of the managers seem to have put on sackcloth and ashes.

The Thief, at the Liberty theater, continues to do a capacity business. Miss Hook of Holland has proved an immense success and will remain at the Criterion theater for the remainder of the season. The Merry Widow at the New Amsterdam, and The Soul Kiss at the New York, have established records in the matter of box office receipts. David Warfield, playing The Music Master and A Grand Army Man, at the Stuyvesant theater, is crowding the house at every performance. The Warrens of Virginia at the Belasco theater continues to do a good business. John Mason in The Witching Hour is crowding the Hackett theater to capacity. Dear little Polly of the Circus, sandwiched between The Witching Hour and The Merry Widow, at the Liberty theater, is giving them all a close run for box office records; indeed, it is stated that Polly does hold the highest record among dramatic attractions for a week's business—something over \$15,000.

At the Astor theater Eugene Walters' Paid In Full has proved a remarkable success and is selling out nightly with sales announced twelve weeks in advance. At the Broadway theater, The Waltz Dream is doing a big business and will remain for the rest of the season. Victor Moore in The Talk of New York at the Knickerbocker theater has finished his fifteenth week in the popular Cohan show and will continue undisturbed. Lew Fields and his Girl Behind the Counter is still drawing capacity business at Herald Square theater. This attraction opened October 1 and has done an enormous business ever since. John Slavin and company in A Knight For a Day came to Wallack's theater Dec. 15 and is still doing a big business.

Among the later productions, William H. Crane in Father and The Boys at the Empire theater, has made a pronounced hit. Will M. Cressy and Blanche Dayne in The Village Lawyer at the Garden theater, are enjoying fair business. Otis Skinner in The Honor of the Family at the Hudson theater has scored his greatest success. Sam Bernard in Nearly a Hero is doing fine at the Casino.

Up at the New Circle theater Kolb & Dill and their Lonesome Town continue to attract and interest large crowds. They will remain till the end of the season. Williams & Walker's Bandanna Land is still a center of attraction and big business is coming their way.

Down at Joe Weber's The Merry Widow Burlesque is crowding the house regularly. Lulu Glaser returned to the cast last week after an absence caused by the grip.

Changes in Sight.

The Easterner, Nat Goodwin's play at the Garrick theater, closed Mar. 14. It did not seem to have the necessary staying qualities. Toddes, Charles Frohman's new farce, follows Mar. 16. Twenty Days in the Shade at the Savoy closed March 14 and Bluffs will follow next Monday.

The Bijou theater is dark this week owing to the failure of The Rector's Garden to produce the required vegetable nutriment. On March 16, Margaret Merrington's three-act comedy, Until We Meet Again, will be given its first metropolitan presentation. In the cast are Josephine Victor, who made her first Broadway appearance in The Secret Orchard; Eugene Ormonde, Seymour Rose, Rogers Lytton, Verne Armstrong, Russell Bassett, Mabel Carruthers, Charlotte Lambert, Dick DeLaro and Mildred Hutchison. The piece was given its try-out at Plainfield, N. J., March 9.

At the Week Stands.

Eddie Foy was this week's attraction at the Academy of Music; it was the concluding week of his engagement and the last appearance of The Orchid in New York. William Faversham opens March 16 in The Squaw Man. Other bills are: American, From Sing Sing to Liberty; Grand Opera House, The Right of Way; Metropolis, David Garrick; New Star, A Fighting Chance; Thalia, Young Buffalo, King of the Wild West; West End, The Flower of the Ranch; Yorkville, Lena Rivers; Fourteenth Street, Tony, the Bootblack.

In the burlesque houses the bills are: Dewey, Colonial Belles; Gotham, Yankee Doodle Girls; Hurtig & Seamon's, World Beaters; Murray Hill, Robie's Knickerbockers.

Keith & Proctor's stock company at the Harlem Opera house gave The Girl From the Golden West, and the Spooner stock company at Blaney's Lincoln Square theater presented in the Bishop's Carriage.

New Plays This Week.

E. H. Sothern and company presented for the first time in New York at the Lyric theater this week Laurence Irving's The Fool Hath Said in His Heart, There Is No God. Mr. Sothern's work was passively received by the critics who did not like the play at all.

Mme. Vera Komisarzhewsky's company at Daly's presented three plays this week—Sudermann's The Battle of the Butterflies, Ostrovsky's A Child of Nature, and Gorky's The Children of the Sun. Next week will conclude the engagement of the Russian company, it having been decided not to carry out the original plan which extended over a period of five weeks. The fact that the

company plays entirely in Russian places them at a great disadvantage here where there are so few who can understand the least word spoken. Could there be anything more deadly dull than Ibsen and Sudermann in pantomime?

At the Vaudeville Houses.

The plans of William Morris and his associates in the proposed new vaudeville circuit are quietly and steadily developing. At the Morris booking offices contracts are being made with a few headline acts for twenty-five weeks' engagement, but this time is not being offered generally. William Morris declares that when the season opens he will be booking for forty houses. Some of these are already in existence, others are to be built. New York, Chicago and Philadelphia are to have two houses each. In New York it will be the Circle and, in all probability, the Broadway. In Philadelphia Felix Isman, who is one of Mr. Morris' associates, announces that the new William Penn theater will be used; the other is not yet named, but it will be ready by September. The two houses that are to form part of the circuit in Chicago are not yet named. In Cincinnati a new house is to be built, also in Washington. The Orpheum of Boston, the Princess of Montreal, the Royal Alexandra of Toronto, the Hippodrome of Cleveland are on the list, leaving Detroit and Providence of the cities named still to be provided for.

While in Europe Mr. Morris booked twelve foreign acts to appear on the new circuit. One of these is Harry Lauder, whose appearance here, it is claimed, will be disputed by Klaw & Erlanger on the ground of a previous contract.

Moving Picture Vogue.

Moving pictures have the call these days. Theater managers were a long time getting wise to the popularity of the picture, but they seem now to be making up for lost time. Keith & Proctor started it with the transforming of their Twenty-third Street and Union Square houses into continuous picture shows. Now the Sunday show at the Harlem Opera house is pictures; Blaney's Lincoln Square gives pictures on Sunday; likewise the Majestic, a Shubert house; the Fourteenth Street theater, the New Star, not to mention several hundred regular picture show houses. Those who have been studying the situation declare that the picture exhibition business is really in its infancy and that, within the next few years great developments will be seen in the style and character of the houses in which motion pictures are shown.

The Kalem company issued another of their feature films this week—Washington at Valley Forge. When this picture was put on at the Unique on Fourteenth street for the first time the audience rose up and cheered wildly. It was the greatest reception ever given a moving picture. The next big feature subject to be issued by Kalem is The Scarlet Letter, which will be followed by Robin Hood.

Cleveland Gets More Houses.

W. S. Cleveland is now booking acts for Sheedy's houses at New London, Conn., Fall River and Brockton, Mass., and expects to have houses in Lynn and Providence as soon as Mr. Sheedy can make the proper connections. M. R. Sheedy was originally in the Morris camp, but went over to the United Booking Offices with Williams and Hammerstein. Recently the United refused to book his Fall River house, which freed him from any further obligation to that combination, and he transferred his patronage to Mr. Cleveland.

The growth of Cleveland's booking business has been one of the unusual kind. It was just about this time last year that he started in and today he has the largest independent business outside the United Booking Offices in New York. Cleveland made a good impression last season by the manner in which he handled his summer contracts and his was the only one of several agencies making a specialty of park and fair booking who came out with a clean record. The others became hopelessly involved through having more acts than they could dispose of and by reason of the sharp competition for the park business.

Tomasso Back in Carnival Field.

After a year's absence from the carnival field, George W. Tomasso has decided to once more return to that popular form of summer amusement. He has already secured a number of good events for the season, including county fairs, firemen's conventions, centennials and old home weeks, that look promising. Among others he will show at the great Queens County Fair, of which he is president and general manager, and at the Firemen's Convention at Ossining, N. Y., which will be held in June. Mr. Tomasso is negotiating for some big attractions including Francis Ferari's animal shows. Mr. Ferari was in New York Tuesday, March 10, to discuss the matter with Mr. Tomasso.

BIG SHOW IN NEW QUARTERS.

Barnum & Bailey Circus Now at Madison Square Garden, New York.

Moving down from the winter quarters at Bridgeport, Conn., March 13, the great caravan of circus attractions and impedimenta of the Barnum & Bailey Shows took formal possession of Madison Square Garden, New York's mammoth auditorium, and the big show is now filling its annual engagement, which opened March 19, under the direction of Ringling Brothers.

At this writing the official program has not been completed, but the following is a list of the attractions composing the big three ring entertainment and composing 18 distinct displays:

A grand entry opens the program. It is Egyptian in color and costuming, intro-

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ducing gorgeously caparisoned horses, elephants and led animals with riders. The big act is a new automobile thriller, named Austos That Pass in the Air. Two automobiles waiting upon a platform high up in the dome start at a mechanical signal down an almost perpendicular incline. Near the bottom of the run-way the leading auto curves gracefully upward, making a complete somersault in mid-air; the second auto flashes underneath the aerial car, landing upon a platform, closely followed, on the same platform, by the somersaulting car. Two young French women drive the cars.

Walton, the equine aeronaut, is a beautiful horse ridden by Madam Valkyrie, ascends to the dome of building in the basket attachment of a huge balloon; Mary and Petrof, European pony, dog and donkey circus; Three Menstins, European clowns and clown dogs and monkeys; Prof. Wormwood, trained bears, dogs and other animals; Miss Stickney, ponies and dogs; Robt. Dohn, Hercules, who lifts a touring auto filled with people by his teeth.

Fredianis, European acrobatic equestrians, two men and a boy; the LeVans, comedy bar act; the Ten Viennese, big aerial act; Pachecos Troupe, an acrobatic Risley act by two men and three women; Reno and Begar, double trapeze; Robert Stickney, Jr., equestrian; Miss Stickney, equestrienne; the Meers Sisters, equestriennes; Miss Julia Shipp, equestrienne; Orin and Victoria Davenport, carrying act; Wm. Melrose and Fred Derrick, acrobatic equestrians; Fredaris, trio of somersaulting equestrians.

The Newsons, equilibrist; Fassias, European equilibrist, walking on a staircase while head balancing; Alex. Brisson, European contortionist; Hardig Brothers, comedy juggling; A. G. Lowando, novel rope act; Mis Lowando, rolling globes; Adair and Dohn, balancing trapeze and wire act; Vuermom Sisters (four), sensational globe act; the Yamakata Troupe of Japanese entertainers; Florenz Troupe of Five, acrobats; Sylo, contortionist; Joseph La Rex, Aerial Center; Dollar Family of Six, acrobatic novelty; Nettie Carroll, silver wire act.

Three Urme Sisters, triple aerial trapeze; Alberta, contortionist; Les Jardys, acrobatic equilibrist; Four Navarros, wire novelty, and a strong contingent of clowns.

The following are the superintendents in charge of the different departments: George Conklin, zoological collection; H. J. Mooney, performing elephants; "Doctor" Elliott, ring stock; John McLaughlin, train master; John H. Snellen, canvas; Thomas Lynch, draft and baggage horses; John Eberlee, Flying Squadron; Dave Taylor, master mechanic; Arnold Graus, properties; Albert Wallace, wardrobe; Edward Schaffer, sleeping car.

Gossip of Men and Things.

J. R. Pratt, president of the National Amusement Park Association, and the busy secretary, C. H. Oberheide, were visitors at the New York office last week. Mr. Pratt is deeply interested in the success of the association and came over from Baltimore to inspect the new offices in the Knickerbocker theater building.

FILM CONTROVERSY IS SHAKING BIG INDUSTRY

BY GEORGE KLEINE.

(President of the Kleine Optical Co., Chicago)

WITH the passing of the days the film controversy is becoming more active and in fact riotous. Circumstances have forced me into the position of assuming the aggressive for the Independents as against the Edison licensees. The arrival of Mr. Gilmore, vice-president of the Edison Manufacturing company; Mr. Berst, manager in the United States for Pathé Freres, and Mr. Dyer, general counsel in Chicago, several days ago, brought on cyclonic conditions that made this city a sort of center of the film universe.

Before their arrival the expected suits for alleged infringements against myself and my company were filed in the United States Circuit Court of this district; the appearance to be made April 6 next, being the first day of this term of Court. This is a formal proceeding and is merely the opening of the legal action.

To this extent I consider that honors between the Edison group of manufacturers and the associated exchanges on the one hand and the Independents on the other are even, taking into consideration the suit which was brought against Edison by the Biograph company for infringement of the Latham patent several weeks ago. Are honors also even upon an examination of the merits of the two suits?

Latham Patent Without Prejudice.

The Latham patent has never been before the courts, but met with the most active interference at the patent office before it was issued, and had withstood very severe attacks when the patent was granted. Its validity will have to be established in the forthcoming suit and its status today is without prejudice because of any previous unfavorable action or decision.

The merits of the Edison claim covering films have been passed upon in the lower and the higher courts, and as I have repeatedly pointed out, an exhaustive analysis was made and a decision rendered on Mar. 10, 1902, in which the United States Circuit Court of Appeals declared that the claim was without virtue and invalid. With this shadow upon it a reissue was granted at Washington and suit was brought against the Biograph company for infringement of the film claim. Before this matter was settled by the courts Edison withdrew the suit, then again went to Washington and obtained a second re-issue, making the

third attempt to obtain a patent that would stand in law. Since that day nothing of importance has happened in the way of adjudication of the claim. If my knowledge as to this point is insufficient I shall be pleased to be set right by Mr. Dyer.

Nowhere have I been able to observe in the Edison pronouncements during the present controversy any statement of fact which shows that the courts have formed a conclusion as to the film claim and in the absence of such adjudication the original decision of the Circuit Court of Appeals has an all important bearing in assisting us to form a conclusion as to the probable outcome of the suits against us for handling alleged infringing goods.

Deprecates Use of Term "Trust."

Although the Chicago papers in the various articles published during the current week have referred to the two opposing sides as "Trust" and "Independent," I personally deprecate the use of these labels at the present time because they merely serve to further embitter the situation which is at sufficiently high tension without it.

When we analyze the statement issued several weeks ago by the Edison Manufacturing company, eliminating claims which are made for publication and looking for evidence to give any foundation for their threats of injunctions, etc., I can find absolutely nothing of value to themselves. The following paragraph will show the weakness of the Edison position:

"WE ARE ADVISED that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined."

Advised by whom? We presume by the learned attorneys for the Edison Manufacturing company.

We also are advised by several attorneys presumably equally learned, that the Edison film patents have not a leg to stand upon. The positive films which we sell and rent are not the product of the Edison camera nor any other camera.

All threats, suits for infringement, loud noises and twentieth century trains must fall away from the main question like gossamer before a cyclone, when we get down to the vital question, "Was Edison the inventor of moving picture films in the eyes of the United States law?"



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BY W. A. LA DUQUE

OWING to the excess of snow, the big Holland ice surface at Butte, Mont., has been abandoned and Manager Byrne is devoting his entire time to its twin, the roller rink. Occasional carnivals and basketball games tend to increase interest in the pavilion. The floor has been resurfaced, the immense structure is heated by steam, and a band is in attendance to dispense sweet strains. The formal opening occurred March 3.

Manager Graves, of the Tacoma, Wash., rink announces that an exciting fire race, two novelty races and a fancy carnival will be held in the near future at his rink. The rink is comfortably filled nightly.

Manager Phillips of the Armory rink, Scranton, Pa., announces that the masque carnival held at that rink Mar. 4 was the biggest success of the season.

The Washington skating rink at Indianapolis, Ind., is making a specialty of professional roller skaters. Nearly every evening some "crack" performs for the delectation of the spectators. Last week a one-mile race was staged between Roy Mann of that city and Jack Woodward of Pittsburg.

At the Casino rink, Minneapolis, there was a special attraction last week in the nature of a six-day walking contest. The following were the entries: Miss Shaw, Cincinnati; Miss Lamont, Montreal; Miss Baldwin, Detroit; Miss Eddee, Chicago; Miss McClellan, Ireland.

Edward Rexo, the novelty skating artist, announces that he will work alone during the remainder of the present season on account of the ill-health of Mrs. Rexo. Mr. Rexo will continue to offer his novel contortion features, hoop-rolling and unicycle stunts.

One of the most successful of the smaller rinks tributary to Chicago is at Elkhorn, Wis. It is operated by three of the city's young business men who are enthusiastic rollerists. While their chief object is to provide a high-class place of amusement rather than to enrich their own coffers, the financial end has not suffered. The rink is open every Wednesday evening, and music is furnished by the city band. A number of special attractions are being offered this winter, comprising fancy skaters, races, a masquerade and a hard times party. The Elkhorn rink is under the management of W. E. Flack, F. H. Eames and N. E. Carter. This is their second season.

For the first time since the Exposition roller rink at Pittsburg was opened to the public it was found necessary last week to cancel an event regularly scheduled and advertised. There was to have been a contest between couples, but when some of those entered demanded that the floor be chalked before the race started Manager Bell took a hand. "We have a large crowd of patrons here," said he, "and I do not propose to spoil their enjoyment by making the floor unfit for skating after the race. People who come here for pleasure cannot enjoy themselves on a skating surface over

which has been spread a coating of chalk." Then the race was called off, and the crowd, after learning the reason, gave Manager Bell a hearty cheer.

The skating rink at Port Townsend, Wash., was opened recently with a throng of amusement seekers in attendance. Thursday evenings are set aside for ladies and their escorts only. Since the opening night the business done has been gratifyingly heavy.

Manager O'Mara of the Auditorium roller rink, Salt Lake City, announced recently that the work of making the rink into a big theater would start early next month. Articles of incorporation for the Auditorium theater company have already been filed. The rink will not be closed for roller skating until the automobile show, scheduled for Mar. 31. During the last week a number of society parties have been given.

Henry Siegert won the second preliminary race for the Illinois state professional roller skating championship at the Riverview rink, Chicago, Mar. 8. The distance, two miles, was covered in 5:42.

Roy Burford, Trinidad's champion roller skater, writes Manager Gallagher of the Coliseum, at Denver, Colo., that he will come to Denver for a race with Harry Neiswonger and make a side bet that will make it worth Neiswonger's while to return from Salt Lake City. The Trinidad lad shows that he is there with the confidence in his ability to show class by offering to pay half of his own expenses if the rink management will pay the other half and will only ask besides that a suitable medal prize be offered for the match.

Gallagher's reply to Burford is that he will do more than the latter asks if the Trinidad man comes here and shows himself worthy a contest with Neiswonger by beating the next best skater in the city.

The last twelve-hour endurance race held at the Waverly rink, Chicago, Ill., proved so successful that they are holding another, and judging from the number of contestants entered it will be fast and furious from start to finish.

Rink managers, take notice that there is an act being misrepresented, booking dates through Indiana and Illinois. Two people are mentioned, and after securing a contract only one man appears, with an excuse for the absence of his partner. You can shield yourself by including in your contract a clause that two people must skate, or only one-half of the amount will be paid for one skater.

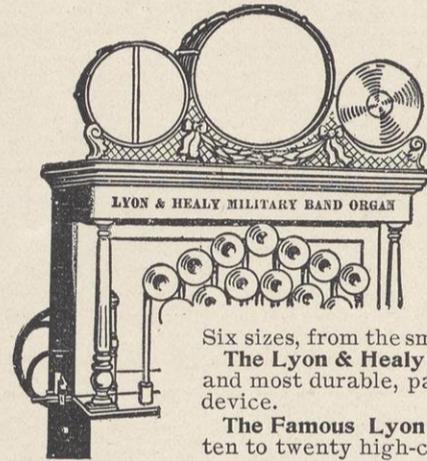
Jennie Houghton stopped at the Auditorium two weeks ago with her maid, and after attending to some business left Chicago to fill engagements. Jennie is of the old school of skaters, and her ability and grace is remarkable.

At the kind invitation of Manager Beel, of the Anna Held company, I witnessed the great skating scene in the last act. Over thirty members of the chorus take part, besides Miss Held and several principals, all

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in gorgeous costumes, with effective scenery showing a French skating rink. At the rise of the curtain a snow-storm is seen, with skaters gliding in all directions, waltzing and two-stepping, displaying grace and art in their work that is interesting even to the professional.

The management should be commended upon closing the show with this act, as it leaves an impression on the audience not soon forgotten.

Information on correct dancing steps which are performed on the little rollers, can be had through these columns on writing me direct.

W. C. Hunter, manager of the Metropolitan and Clearmont rinks, New York City, is active in promoting sports of all kinds, and has done much to develop the rink business in his city.

Prof. G. S. Monohan has made an offer of \$500 to any one to skate on a special barrel. Say, Monohan, haven't you designed a step-ladder that you can skate up and down on? It might prove all right if you use a hy-Spede. Let me congratulate you on your recent success, and may it continue.

If Jimmie Ray will kindly send in his challenge to this office I may secure a competitor for him.

Arthur Weinburg, winner of the first 72-hour roller race held at the Rollaway rink, St. Louis, Mo., in 1906, trained at the Coliseum rink, Chicago, for the six-day race held at Wonderland rink, Indianapolis, Ind., by the Western Skating Association.

Earl Reynolds, of the Anna Held company now playing at the Illinois theater, Chicago, was a caller at one of the big rinks last week, and during a conversation with friends the subject of skating contests came up. Some one said that Rexo would like to skate Reynolds a contest for points and an open display of fancy figure and trick skating. Reynolds immediately said he would skate Rexo for \$200, the contest to take place in some large rink mutually agreed

upon by both. Rexo was wired at once and accepted the offer, stating that he would deposit \$200 with THE SHOW WORLD at once if Reynolds would cover the money.

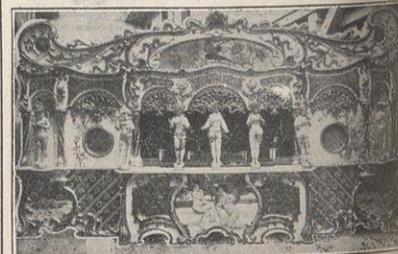
Come, get together boys; it will be the best ever.

I visited the new Madison Gardens rink on West Madison street, Chicago, last week, and was delighted to find that Mr. Harry McCormick, proprietor, had spared no expense in making his rink one of the best equipped in the country. He has taken the former Madison street car barns and vir-

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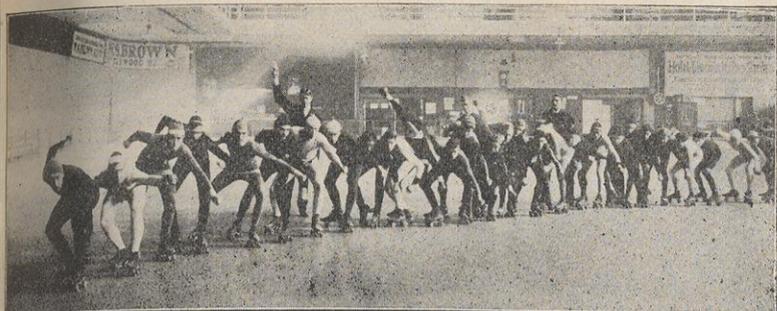
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ually turned them into a palace for roller skating. The building is nearly 300 feet long by about 150 feet wide, with a 25-foot balcony the full length of the building. The roof is arched about 75 feet high, making the interior a grand sight, with handsome decorations on the supports. Credit is also due Mr. Frank E. Weeks, general manager, for his generous ideas in the roller skating business, and who will undoubtedly make the rink one of the foremost in America. He has purchased 1,500

new skates from the Chicago Skate company. The rink opened two weeks ago. Mr. Weeks intends to book attractions, including games, races and sports of all kinds. The success of Mr. English, of the Pennsylvania Roller Rink Association, in getting the managers of that state together, is notable from the fact that it is nearly complete. Mr. English is working hard to keep roller skating up to the highest possible standard, and such men as he should be given hearty co-operation.

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**RAYMOND'S WEEKLY BUDGET**  
 PROFESSIONAL NEWS AND COMMENT BY EDWARD RAYMOND.

A FEW days ago I saw the following recommendation on Jake Sternad's desk. When he wasn't looking I copied it for the Budget:  
 "To all agents, actors, Elks, managers of theaters, aquariums, circuses, sideshows, lotteries, land companies, grafts of any character and the public at large, also to the qualified voters of Chicago, Cook county, Ill., and to whom it may concern:  
 "This is to certify that J. A. Sternad of said city, county and state of the United States, is a man of great versatility whose immaculate character, superb judgment and thorough reliability, is fully insured and bonded and insured against loss by fire, wind, earthquake and religious reaction.  
 "It is known to the undersigned 'vie' Hugo of Cedar Rapids, Linn county, Iowa, and of the United States aforesaid, that the foregoing J. A. Sternad is a bum violinist of the first magnitude, Cherry Sisters Constellation in the firmament of theatrical stars (whatever that means), and that he has performed before such crowned heads as the Queen of Hearts and King of Spades, by special command of their majesties. That the maximum sentence imposed was a fine of twenty-three cents and six weeks in the Cook County Conservatory of Music department.  
 "Be it further known that the said J. A. Sternad is a pedestrian of no mean attainment and that he is thoroughly gaited, going in the Weston free-for-all, cross country hurdle event from Milwaukee to Chicago.  
 "He is especially good as a German comedian with a rich Bohemian brogue, Scandinavian delivery and cosmopolitan features, he introduces jokes that figured at the Court of Rameses I, and renewing with telling effect the wit and humor of the Chaldean kings.  
 "As an orator in making curtain speeches, he has all other barkers for cages of vipers and spellers for snake shows pushed off the boards. Excelled only by Herr Von Seigfried of Decatur, Ill. Eloquent as Ingersoll, witty as Twain, dramatic as Kean, a word painter of peculiar power and who has been known to melt an audience of 'Gill' managers and actors to tears every Tuesday.  
 "As a chauffeur, J. A. Sternad has won distinction, rescuing Tim Sullivan's auto from the vehicle veterinary stable and operating it with signal success at an expense not to exceed \$34 per mile.  
 "He is especially recommended for any position where there is nothing to do, as he is graceful in repose and charming when he draws his salary. Signed: Vic Hugo."  
 "Subscribed and sworn to before me by the said Vic Hugo this 31st day of January, 1908. A. E. Nugent, notary public."

front of the house, told the manager that one of the singers was trying to guy him. The latter returned to the orchestra pit with the excited German, but it was some time before the matter was explained to him, and even then he didn't have the grace to apologize.

The Terre Haute (Ind.) Star recently published the following:  
 Curiosity as to how things are done got the better of Joe Werker, a property man at the Lyric theater, yesterday, and as a consequence, it is said, he was imprisoned in the magic trunk of Great Caesar for a period of six hours. The lid of the trunk is said to have fallen on the curious fellow at 8 o'clock in the morning and he was not liberated until shortly before the matinee in the afternoon.  
 Werker boasted to other employes of the theater that he expected to find out the secret of the magic box. He is said to have transported the trunk to the center of the stage and opening the lid crawled inside. The latches caught and the "prop" man was a prisoner.  
 After repeated efforts to break the fastenings, Werker lay down in the trunk and took his position like a stoic. Small apertures in the lid supplied him with oxygen. He suffered no physical injury.

Miss Rose Royal and her statue horse, Chesterfield, have just completed a circuit which has taken in Dubuque, Ia., Lincoln, Neb., Topeka, Kan., Joplin, Mo., and opened at the Crystal theater at Milwaukee, Wis., last Monday. The act has received the highest praise from managers and press as well as public wherever it has played and Chesterfield has been pronounced the greatest performing horse ever seen on the vaudeville stage.

Oscar Wasson, manager of Wasson's theater, Joplin, Mo., has arranged to take the management of Lakeside park, which is located between Joplin and Carthage, on the electric line. Mr. Wasson will manage the park on liberal lines the coming summer, and has arranged to book a series of big outdoor attractions.

Kohler and Marion, musical artists, have dissolved partnership. Otto Kohler will work alone hereafter and will be billed as a musical comedian, high class music interspersed with comedy.

This soul kiss business is getting serious. At a recent performance at the Alhambra, New York, Percy Williams gave Marie Lloyd a loving cup, because she was soon to go away from there, and Marie up and kissed him before the entire audience, including his wife. Ted Marks heard of it and induced Marie to appear at his Sunday concert next day. She consented, with the permission of Percy Williams. After Miss Lloyd had done her bit, Ted Marks dragged her out on the stage and handed her a valuable bracelet along with a line of hot air. Not knowing what else to do, Marie fell on his neck and gave him one of those sisterly caresses near the right ear. Before she could make a getaway, Ted grabbed her and planted a good smack where it belonged and was reaching for more when Marie ducked and ran for dear life, leaving the impressario to take the applause.

Mollie Williams, the dainty soubrette who is giving an imitation of Anna Held, with the Behman Show, and Frank D. Bryan's Congress of American Girls, is the good counterpart of the petite French comedienne. When the role of Anna Held was assigned to Miss Williams she wrote the original, telling her of the part, and asking for a few details regarding her make-up. To Miss Williams' intense surprise, the star replied by inviting her double to her dressing room, to watch the make-up process for the night's performance, so that the mimic might take advantage of every trick. Considering the fact that Miss Held is constantly deluged with letters from imitators, requesting that same privilege, Miss Williams is congratulating herself on her luck.

The Rialto is giggling over a story told of Herbert C. Duce, manager of the Garrick theater, who sometimes is absentminded as was the elder Sothorn. The other day, according to the story, a grand opera enthusiast who had attended a performance at the International theater, began a discussion of opera with Duce and incidentally asked: "Do you know the Barber of Seville?"  
 "No," replied Duce, as he watched the crowds pouring into the theater to see The Witching Hour, "I always shave myself."  
 Miss Cora Williams, the pretty little blonde singer, who is making such a success with the new song, Just to Remind You, tells a funny little story in connection with the song.  
 Miss Williams played one of the vaudeville houses on the smaller circuits recently, and on Monday morning was confronted at rehearsal by a German orchestra leader who did not understand English very well. As she came down to the footlights in her turn to explain her music, he asked in a surly voice:  
 "Do you sing vunce alretty, ves?"  
 "Yes, I sing Just to Remind You." Miss Williams sweetly replied.  
 "I don't vant to be reminded!" he yelled, "nor kiddet either; I vant to know vat your song iss about!"  
 "Just to Remind You," the singer replied, by this time becoming angry.  
 At this juncture the Herr professor threw down his violin and rushing wildly to the

# Selig Subjects are Sure Successes

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WATCH FOR THE HOLY CITY

The Selig Polyscope Co. 43-45 PECK COURT, CHICAGO.

**INFRINGEMENT CLAIMED.**

**Klaw & Erlanger Sue the Kalem Co. on the Ben Hur Picture.**

Harper and Brothers, owners of the copyright of Ben Hur; Klaw & Erlanger, who have the exclusive privilege of producing the dramatization of the book, and Henry L. Wallace, son of the author and administrator of the estate of his mother, Susan E. Wallace, deceased, have brought suit in the United States Circuit Court against the Kalem Company and Kleine Optical Company.

The complaint alleges that the defendants, without authority or permission, are producing the play in cheap theaters in New York by means of machines belonging to the Kleine Optical Company.

These productions, the complaint states are advertised as a Roman spectacle, the picture being adapted from Gen. Wallace's book.

The New York representative of THE SHOW WORLD called on Frank Marion, at the Kalem Company, who did not seem to be much worried over the action. He said that if the case is ever brought to trial the outcome will be of great interest to the moving picture trade, for it involves the right of the film manufacturers to reproduce well known plays in abbreviated motion picture form. Mr. Marion through his intimate knowledge of the Biograph-Edison copyright case, is probably as well informed as anyone in the business. He believes that Klaw & Erlanger have about as much chance of stopping the use of the Ben Hur film as the music publishers have of stopping phonograph manufacturers from reproducing popular copyrighted songs under existing laws.

"As a matter of fact," said Mr. Marion, "the action has been brought for infringement of the book copyrights by Harper Brothers; and the dramatic copyrights by Messrs. Klaw and Erlanger. It must be clear to anyone who is familiar with past litigation that moving picture film is neither a book nor a drama, but is a photograph; coming clearly under the provisions of the copyright law which provides for the protection of photographs. We have placed our case in the hands of Messrs. Kerr, Page and Cooper, who are without question the leading attorneys in America on copyright law, and we are confident that there will be but one issue in the action and that in our favor."

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All White Musicians and Cowboy Bands, address Geo. Attebery, 711 E. 12th St., Kansas City, Mo.

Lithographers and Billposters, address George T. Kiley, Pardue Hotel, Chicago, Ill.

Workingmen address C. R. Hutchinson, 207 E. 29th St., New York City.

Cowboys and Cowgirls address W. W. Dillingham, Chief of the Cowboys, Windsor-Clifton Hotel, Chicago.

All others address Col. Frederick T. Cummins, Windsor-Clifton Hotel, Chicago, Ill., until April 8th; after this date, Green's Hotel, Philadelphia, Pa.

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Col. Frederick T. Cummins, Chief of the Cummins Wild West and Indian Congress

COL. F. T. CUMMINS WILL MAKE TOUR OF EUROPE

Veteran Showman Engaging Talent—Tells of American Attractions in England.

COL. FREDERICK T. CUMMINS arrived in Chicago Tuesday, March 10, on his tour of the American continent in search of novelties and extraordinary features for White City, Manchester, and the new Brighton Tower Park, Liverpool, Eng. The Colonel enjoys an international reputation as the producer of the Cummins Wild West and Indian Congress at various exhibitions, including the Trans-Mississippi in 1898, Greater American in 1899, Pan-American at Buffalo in 1901, Madison Square Garden, New York, in 1903, World's Fair, St. Louis, in 1904, White City, Chicago, in 1905, and touring New England states in 1906-7 and intermediate years. Col. Cummins will engage talent, and a working staff for the Cummins Wild West and Indian Congress, which is to be a leading feature at the English amusement resorts during 1908 and succeeding years, to be followed by a tour of southern France on rails at the conclusion of the summer park season, next fall. The Colonel left Chicago for St. Louis Saturday evening, March 14, and during the five days of his stay in Chicago the foyer of the Windsor-Clifton hotel, where he made his headquarters, was thronged with showmen seeking a conference regarding the English enterprises. The Colonel was accompanied by a private secretary from London. Represents John Calvin Brown. On this trip the Colonel is acting not only as general director of the Cummins Wild West and Indian Congress, but as the personal representative of John Calvin Brown, under whose direction White City, Manchester, and new Brighton Tower Park, Liverpool, have come into existence, and whose American methods have astounded Englishmen. The success of White City, Manchester, last year, under Mr. Brown's direction, was phenomenal, and he has won the admiration and confidence of his associates by fulfilling every prophecy he made regarding the enterprises he has exploited. Within a radius of twenty-four miles of Liverpool and Manchester there are more than 7,400,000 people. Notwithstanding that Manchester had an unusually wet season last year, having practically but fifteen bright days; they were compelled to hang out signs refusing further admissions nearly every day. This park contains sixteen acres and cost more

than \$1,000,000. Every concessionaire made money. New Brighton Beach at Liverpool cost \$2,500,000. The tower alone, 621 feet high, cost \$450,000. This park is one of the world's show places, and is a great weekend resort for all England. It contains 32 acres, a beautiful promenade and a race track. American shows are a novelty to the patrons of these resorts, and the success of White City, Manchester, forty miles away, has created interest in New Brighton Tower which will insure success. Will Exploit Cummins' Wild West. The English syndicate has set aside \$150,000 for the exploitation of the Cummins Wild West and Indian Congress, and the Colonel carries with him letters of credit to the amount of \$50,000. In addition to this the cost of transporting the show by steamship to the English shore was \$25,000. "It is my aim to present to the English and French public a realistic wild west, along the lines laid down by Col. W. F. Cody ('Buffalo Bill'), who enjoys a great vogue on the other side. Upon my return to Europe in April, I will be accompanied by 200 people for the wild west show. The workmen, however, will be secured on the other side. "The show will be fully equipped for the road, and at the conclusion of the summer park season the Cummins Wild West and Indian Congress will tour southern France and the continent. All preliminary arrangements for this tour have been completed. Long-Horned Cattle a Feature. "One of the features of the wild west will be the highland long-horned cattle secured in the northern part of Scotland. They have never been seen in the States. I will take 110 head of horses from the States. The baggage stock for the tour of the continent will not be bought till September. "From Chicago I go to St. Louis, Kansas City and Cincinnati, and then to the Indian reservations of South Dakota to arrange for the Indians. I will have twelve tribes represented, viz.: Sioux, Cheyenne, Omaha, Arapahoe, Crow, Blackfeet, Sac, Fox, Comanche, Apache, Winnebago, and a lacrosse team from the famous old Iroquois tribe. Among the features will be the ghost dance, war dance, corn dance, Omaha dance and the great sacred ceremony of the dog feast. "I feel honored in being constituted the personal representative of John Calvin

Brown, whose extraordinary accomplishments in building the first American parks on European soil have attracted international attention, and placed him in the front rank as a promoter of world's amusements. I have his personal assurance that American showmen who become identified with his English parks will be granted the fullest co-operation in every possible manner. Yankee Showmen Interested. "I find that the Yankee showmen are ready to consider money making amusements, and are interested in the Brown exploitations. I have already contracted for a number of very fine American shows, and before my departure for Europe in April I have no doubt but that I shall have arranged for all our needs for both White City, Manchester, and New Brighton Tower. "While, of course, my interests for a number of years to come will compel my residence on foreign shores, I am still a loyal American, and it affords me a great deal of pleasure to know the marked progress being made by THE SHOW WORLD in England. In London and the provinces the familiar illuminated cover of THE SHOW WORLD looms up on the news stands on every hand. It speaks volumes for the enterprise of the publishers of this virile American paper. It shall be my pleasure during the months to come to entertain its readers with exhaustive matter from time to time covering the operations of American showmen on the other side. "It is remarkable, considering the short time John Calvin Brown has been in England, the impression he has made upon the staid Englishmen, who repose the utmost confidence in his judgment. Small Head of Publicity Department. "While in New York I engaged, among others, Frank A. Small, who for a number of years has been Major Burke's right-hand man with the Buffalo Bill show. He will assume charge of the staff of the department of publicity for both White City, Manchester, and New Brighton Tower, Liverpool. Incidentally he will have charge of the Cummins Wild West publicity, on the road. "I also purchased in New York the famous old overland stage coach of Dolly Madison, wife of the president, which is in splendid condition at the present time, and its historical connections make it an object of much interest. I have also secured the overland coach that ran between Deadwood and Cheyenne in 1876." Among the equipment secured by Colonel Cummins are the costumes for his cowboy band of twenty-five, purchased from the Shipley Saddle Co., of New York. The contract calls for Angola 'chaps,' blouse jacket with 'Cummins' Cowboy Band' on the breast; buckskin jacket, fringed with 'Cummins' Cowboy Band' on breast-plate; special make Stetson hat, with rattlesnake band with 'Cummins' thereon; hand-carved belt and holster, with a Colt 45-calibre, pearl-handled, silver-mounted, revolver. The costumes, complete, cost \$1,800.

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# SHOW WORLD

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



SATURDAY, MARCH 21, 1908.

### CORRESPONDENTS WANTED.

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this Journal. We want energetic, wide-awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable news of amusement happenings in their locality. Excellent opportunity. Liberal commissions. For particulars address Correspondence Editor, THE SHOW WORLD, Chicago.

### NEWSPAPER MEN AS DRAMATISTS.

It is a remarkable fact that most of the plays which have been successfully produced within the past five years and which still hold the affection of the public, have been written by newspaper men. On the other hand, the plays which have failed within the same period were the work of writers in other but no less respectable fields of literary endeavor.

This circumstance appears to indicate that the practical training of the newspaper man qualifies him to write the most human, therefore the most successful, plays. It is upon the faithfulness of its character drawings that much of the lasting success of a play depends and what class of men engaged in literary pursuits are more capable of depicting characters than the newspaper man? This faculty is developed by daily observation of men and women in all walks of life and it is the intimacy with his subjects which the newspaperman-playwright displays that gives life and impetus to his plays.

The superficial portrayal of characters in plays does the drama absolute harm. Fancy a woman writing a western play whose knowledge of life is confined to a humdrum village in New England. Fancy an Esquimaux assuming the crown of the King of Dahomey. Fancy a play like The Regeneration being written by a woman whose ideas of life were imbibed at pink teas and col-

lions. To be able to write well is one thing, but to faithfully portray characters in walks with which the writer is totally unfamiliar, is another, and leads only to wasted effort. Theatergoers demand faithful portrayures and if the average newspaper man has the faculty of writing virile dialogue, his experience will supply the rest. —C. U.

### AMUSEMENT PARKS POPULAR.

The park season will soon be at hand and indications point to a highly successful year with those places of amusement, not only in Chicago, but in all parts of the country. Extensive preparations for the coming season have been made by the park managers and thousands of dollars invested.

It is generally safe for capital to bank upon the fondness of the public for wholesome entertainment at moderate cost. The amusement park system is one that appeals to the general public in every way. The modern park is a gigantic affair which offers superior inducements to people seeking recreation. It is a place where the children may be taken from time to time with the certainty that their visits will be marked as delightful epochs in their youthful careers. Any enterprise that can accomplish this result is eminently worthy of patronage and it is because the modern amusement park does this, and more, that it has become so dominating a factor in the world of amusements. The difficulties attending the successful exploitation of park enterprises so conspicuous in the larger cities in the past, are being removed by the intelligent co-operation of the park managers of the country who now have formed a national association. Not only will this co-operation result in increasing transportation to and from the parks and supply other benefits to the public, but they will enhance the profits of the promoters. Any park which provides recreation for the masses and affords opportunity for the breathing of pure air in the gladsome sunshine will be appreciated by the people at large. Let the managers of the parks keep faith with their clientele and the public will do the rest. That the managers are doing their share to popularize the amusement parks is evidenced by the success with which all well conducted parks have met. That they are destined to still greater achievements in the future seems a certainty. —C. U.

### DISHONEST PRESS AGENTS.

Chicago had another glaring sample last week of the methods adopted by some dishonest press agents when one of the fraternity caused to be published a story to the effect that twenty actresses at a secret meeting had adopted resolutions protesting against the appearance of Mrs. Harry K. Thaw on the stage. Of course, it was a fake and the only wonder is that several of the big Chicago dailies printed it in good faith merely to discover that they had been deceived.

These deceptions practiced upon the press by faking press agents are a serious handicap upon the honest agents who, when they really have a story worth printing, will now find it more than ever difficult to obtain a hearing in the Chicago editorial sanctums, because of the shortcomings of their more unscrupulous fellows. A newspaper which once has fallen into the wily snare of a faking press agent, cannot be blamed if it becomes wary thereafter and refuses to print matter which under other circumstances it would gladly do. This means that the honest agents must hustle harder and accomplish less for their employers than ever before.

It is time that the managers employing press agents should consider the dishonest agent as a factor to exterminate rather than to encourage. The work of one of this gentry can nullify the efforts of a score of honest ones and we think the dignity of the profession demands summary action to prevent a recurrence of such exploitation as was perpetrated in the case alluded to. The agents themselves should organize for their own protection and hurl offenders out of their ranks. Exaggeration by press agents may be forgiven, but rank faking, never. The sooner the press agents appreciate this fact and profit thereby, the better for all concerned. —C. U.

## STAGELAND

STORIES OF THE PAST AND PRESENT

BY CHARLES KENMORE

THE first American tragedy was Gustavus Vasa, written by Benjamin Coleman while he was studying at Harvard College in colonial days. It was produced at a Harvard commencement, but appears not to have made a pronounced impression. Coleman became a doctor of divinity and furnished the biographies of many illustrious men of the colonies besides publishing more than one hundred sermons. He settled at Boston, and history as far as known does not record that he followed up his first tragedy with another.

The first English tragedy was Ferrex and Porrex, the work of Sackville, Lord Buckhurst, the first Earl of Dorset and his coadjutor, Thomas Norton. The tragedy was presented before the queen in 1561 by the gentlemen of the Inner Temple, and here, for the first time on the stage, blank verse was recited. Each act was preceded by a dumb show, prefiguring the incidents of the acts, and the scenic investiture was of the simplest description.

### Voltaire and His Tragedy Merope.

When Voltaire was writing his tragedy Merope, which he did piecemeal at all hours of the day and night, he awoke his servant at one o'clock in the morning and directed him to convey several verses he had just completed, to Sieur Panlin, the actor who was to perform the role of the tyrant in the tragedy.

"Tut, tut," replied Voltaire. "Lose no time, but go. Tyrants never sleep."

### Origin of Hissing and Encores.

Hissing in playhouses had its origin in Paris in 1680 on the occasion of the presentation of Fontenelle's tragedy, Aspar. Prior to that time, suffering audiences went to yawn audibly and fall asleep when the apathy of the actors and performances justified that course. But on this occasion the indignant audience, driven to desperation by the platitudes of Aspar, voiced their anger by hisses which drove the actors into temporary retirement, according to the testimony of the poet Roi, who alludes to the incident in his Brevet de la Calotte. Hissing thereafter became fashionable.

The first encore noted in the annals of the stage was accorded to Livius Andronicus, a Roman actor. He was popular with the masses and was called back so often to repeat his speeches that he, in self-defense, brought a boy to declaim for him, while he himself applied the gestures. While encores became the rage in subsequent ages, it is known that Andronicus' plan of halting an understudy before him before the audience to share his honors, has not generally been adopted by thespians.

### Reynolds and His Doctor.

Reynolds, the dramatist, was an indefatigable worker and one day he suffered a nervous breakdown due to overwork. He called in Dr. Baillie, the celebrated physician who was noted not only for his skill as a doctor, but for his wit and strong, common sense method of displaying it. He responded to the call to find the playwright in an anxious frame of mind. "Doctor," he inquired, "do not you think I write too many plays for my health?" "No," responded Dr. Baillie, after a careful examination of his patient, "but you do for your reputation."

### First Regulation of Plays.

It was Edward III of England who first regulated theatrical performances when he ordained that a company of men, known as vagrants, should be whipped out of London, because they represented scandalous, foolish things called plays, in alehouses and other places where people were wont to congregate. This edict forced the players to contrive religious representations and so powerful a force did they become in this field that the clergy and scholars of St. Paul petitioned Richard II "to prohibit a company of unexpert people from representing the history of the Old Testament, to the prejudice of said clergy, who have been at great charge and expense in order to represent it publicly at Christmas."

### Davenant and His Godfather.

Sir William Davenant who, according to rumor, was a natural son of Shakespeare, rather than godson of the great dramatist, was sent one day by his mother with a message to Shakespeare. While on the road to Oxford, he was accosted by a college professor whose acquaintance with the affairs of Mrs. Davenant, keeper of the Crown Inn at Oxford, was unusually extensive. He asked young Davenant whether he was going in such haste.

"To my godfather Shakespeare," replied the lad, proudly.

"Fie, my boy," replied the collegian, "why are you so superfluous? Have you not learned yet that you should not use the name of God in vain?"

### Euripides and Alcestis.

Euripides was a painstaking worker and he wrote his tragedies very slowly. The poet Alcestis wrote with the readiness of a modern melodramatic author. The two met one day in the forum, and Euripides complained that he had finished only four verses in three days.

"Sluggard," quoth Alcestis, proudly, "I have composed a hundred within the same time."

"Perhaps so," replied Euripides, "but your verses will live for three days, while mine will live forever."

### Sheridan and Lord Kenyon.

On the occasion of the production of Sheridan's play of Pizarro, Lord Kenyon, the jurist, who was in the audience, fell asleep. And this, too, in the midst of Rolla's tremendous speech to the Peruvian soldiers, which provoked wild applause throughout which, however, the wearied jurist slept like a child. A friend alluded to the circumstance to the dramatist, who laughingly replied:

"Let the poor man sleep; he thinks he is on the bench."

### Segur's Yellow Cabriolet.

Mon. Segur, the French dramatist, wrote many successes in his time. His play, The Yellow Cabriolet, was a dismal failure, but he received the popular verdict with a smile. A few weeks later a fellow playwright complained of the failure of his own play upon which he had founded his most ardent hopes.

"Come, come, friend," said Segur jovially, "don't be cast down; you may ride with me, for I will give you a seat in my Yellow Cabriolet."

### Emoluments of Dramatists.

Gay, author of The Beggar's Opera, received \$2,000 for the first work of that name, and \$5,500 for the second. He was negligent and a bad manager. The Duke of Queensbury took charge of his money and doled it out to him according to his needs so that he never came to know want. Ben Johnson, after writing numerous brilliant and successful plays, was reduced to the direst want. He lived in an alley and a short time before his death, the king, James I, sent him \$50 to relieve his necessities.

darkness. He died in the greatest poverty and the record of his interment recited merely, "March 20, 1639-40, buried Phillip Massinger, a stranger."

# THE DRAMA

R. J. KINDER, better known as "Capt.," who has been identified for years with wild west shows and was in charge of the Indian village of the Millers Brothers' 101 Ranch during the first season of that aggregation, has signed for the coming season as advance representative for W. F. Mann's As Told in the Hills company.

Ed Anderson is putting out a big scenic production of The Farmer's Daughter. He will also have The Midnight Flyer on the road.

C. T. Taylor will have a summer stock company at the Capitol theater, Little Rock, Kan.

B. E. Russell will have a stock company at the Imperial theater, St. Louis, next summer.

Dorothy Quincy left Chicago recently to join the Brown of Harvard company.

A Heart of the Rockies company was organized in Chicago recently. It is now touring the western states.

Herbert E. Sears, who closed recently with Walker Whiteside, is now appearing in support of Hortense Neilson, playing A Doll's House.

The Kilroy-Britton attractions for next season will include an elaborate production of Sure-Shot Sam. The locale of the piece is Kentucky and an exceptional cast has been engaged. The firm has also in preparation Cast Aside, a heart-interest drama.

The Howard & Doyle Exchange are busily engaged nowadays supplying managers of summer stock companies with competent people.

The Elite theater at Moline, Ill., has been given over to stock. Laura Alberts heads the company. She is ably assisted by Sadie Cragan, Myra Collins, Mabel Blevin, Albert West, Edwin Scribner, Myron Leffingwell, Alvin Wycoff, N. R. Cregan, Donald Church-ill.

The stock company at the Stonehill Opera house, Bedford, Ind., includes: Pearl Lewis, Byron Barley, Frances Meek, Vyda Earl, W. P. Richmond, T. J. Moore, E. W. Lewis and Paul Gatche. The company opened Mar. 16.

The Howard stock company at Joliet, Ill., produced The Bondman last week to enormous business.

George Conway, manager of Ben Hendrick's Ole Olsson company, is recovering from a broken bone in his right shoulder, caused by falling on a slippery pavement in Racine, Wis., several weeks ago. Mrs. Conway is with him this season, playing a character part in the Swedish piece.

At the close of the performance of A Millionaire's Revenge at Newark, N. J., last Wednesday night, the police arrested George W. Jacobs, manager of the theater; John T. Pearson, manager of the Mittenhall Brothers' Amusement company; Harold Vosburgh, Gay Rhea and Louis C. Miller, members of the company. They were charged with producing an immoral play, founded on the Thaw-White tragedy.

Fred R. Henniman, "heavy" with C. S. Primrose's A Prince of Sweden company, and Nana De Land, leading woman of that company, were united in marriage at Oskaloosa, Ia., recently at the Presbyterian church in that city.

Ben Craner's musical farce comedy, The Widow McCarthy, is playing to fair business through Ohio and Indiana. The show carries twelve people, its own orchestra, and what is said to be one of the most sprightly and alert choruses on the road. Mr. Craner announces that he will close July 4 to open in September with a better show. The roster is: Ben Craner, Russell Craner, Fred Janks, Joseph Heintzman, W. C. McKnight, Mayme McParlan, Nellie Whalen, Clara Robertson, Carrie Helm, Belle Mitchell, Clara Markowsky, and Maxine Estelle Craner.

Lost Twenty-four Hours, a society comedy, was presented last week by the Keith & Proctor Harlem Opera house stock company. Louise Randolph, John Craig, William Norton, Emile Melville and William C. Carr were most prominently concerned in the production.

Milton and Sargent Aborn of New York are busily engaged signing the people needed for fifteen stock opera companies they contemplate putting out this summer.

The Theater Managers' Amusement company, recently organized among theater managers in Pennsylvania and New York to book and present musical and dramatic productions in the one-night stands, received hearty endorsement and financial support at the hands of Ohio managers at a meeting held at the Neil House at Columbus, O., last week.

The new circuit only includes houses which are not associated with present circuits and is said to be in no sense antagonistic or competitive. Messrs. Aarons and Whitney, two leading theatrical promoters, are associated with the theater managers in this new project to place the better attractions in smaller cities of the country. Two booking offices will be established, one in New York and the other in Chicago. Forty-one Ohio towns from links in the chain at the present time.



# NELLIE REVELL

THE GIRL WHO SAYS THINGS

YOU REMEMBER ME, DON'T YOU?

CHICAGO, Mar. 12.—Margaret Newton arrived in town last week from a tour of the "cactus" circuit, otherwise known as the "I. O. U." circuit, and when Margaret gets through unfolding her hard-luck stories all of the other tales of woe look like waves of prosperity. I was always a good audience for her, but her description of conditions existing on the road at present was interesting, to say nothing of the humor attached to them.

Margie has her own inimitable way of relating an anecdote, which accentuates the interest. We all know of her clever imitation of a Swedish girl singing Bedella. She used it in Princeton, Ind., a few weeks ago, and the manager came back behind the curtain and said, "Now, Miss Newton, you are all right, your work is all right, but get a new song. We heard that Bedella fifteen years ago." Then Fred Lewis, of Lewis & Chapin, dropped into a barber-shop owned by a Swede, and the barber told him that he knew the woman who sang Swede over at the theater, and added, "Shay bane Swense girl. Her husband bane vest maker over Urbana." That was too much for Margie. When we all know her husband is in grand opera and was at that time singing Tannhauser till he nearly burst his appendix, then to have somebody tell that he was a Swede vest maker down at Urbana. I don't blame you, Margaret. When we spend the best years of our lives, and all our money, trying to get the man we want, we don't want him mistaken for some one else, do we?

Margaret was on the bill with the Vivians, the sharpshooters; also Howley & Leslie. One morning a frousy-haired table clerk, while serving Margie's breakfast, told her she had seen their troupe. "Oh, did you?" Margie ventured, "how did you like it?" "Oh," she said, "I don't care so much about shootin' shows" (meaning the Vivians). (I don't care so much about shooting waiters, either, but there are times when I would enjoy it.)

"The girl in white was all right" (Miss Leslie); "too bad she's tongue-tied. But the pictures weren't so bad." Well, Margie kept still after that, thanking her stars it was her last week among the cactus, as all the rest of her contracts were for real towns, when along comes a telegram C. O. D. canceling the six weeks she had depended on.

Eugene Oliver, formerly with the Big Four Quartet, has joined the Orpheum Quartet.

Homer Howard, well known in musical circles, has opened an office in the Grand Opera house block and will represent Helf &

Hager. He will be assisted in his efforts by Al Butler and John Meek, both well known in the profession, and I join their many friends in wishing them unbounded success.

Godfrey & Henderson, having just finished twenty weeks on the Sullivan & Considine circuit, stopped in Chicago on their way east, but fell heir to a bunch of contracts on the Interstate circuit, and opened in Mobile last Monday.

I met Phyllis Allen and Lizzie Allen on the Chicago Rialto last week, who have just completed a tour of the western states. Both look fair, fat and—fine.

The many friends of Carrie Scott, the original Bowery girl, will be glad to know she has again entered the vaudeville ranks, and is meeting with marvelous success in the east. I received a letter from her yesterday, and she sends her love to "all de gang."

I had the pleasure of a visit from Hardie Langdon last week. She also has just returned from the coast, after having absented herself twenty weeks. No wonder things were so lonesome around here, when Hardie Langdon, Phyllis Allen, Lizzie Wilson and Margie Newton were adorning the western states. We were all mighty glad to see your smiling faces. Hardie is a great press agent of mine, also a loyal friend to THE SHOW WORLD.

Tod Browning and Roy Jones have joined hands and will do a singing and talking act, and have time on the Interstate circuit.

My dear old pal, Ike Swift, author of Sketches of Gotham, Tales of a Drummer, etc., has written a new story, and—whisper—it is all about me. Any one who knows me and reads that story would recognize me in it. Thanks, Ike, for the honor.

Charles O. Seamon has joined the Malcoms in a big act to be known as the Tin Gate Trio.

Jack Wilson, of the Tourist Trio, is resting in his beautiful home on the south side, and I am going out there some night next week to get something good to eat.

There's no one cares if you are good or not, as long as you look good.

It matters not what position we get on the bill as long as we get the right place on the payroll.

What is all this fighting for supremacy for, anyhow. We are headlined today and open the show tomorrow.

## VAUDEVILLE NOTES

THE rumor that Patsy Barrett had died in Chicago recently has been widely circulated during the last month. At present Mr. Barrett is recovering from a long and severe illness at the Richmond hotel, Chicago.

Tim Healy, popular Irish comedian, headed the Brigadier Burlesquers last week at the Empire theater, Chicago, entertaining the patrons of the West Side playhouse in his inimitable fashion.

Douglas & Douglas, comedy acrobats, inaugurated their Chicago engagement at the Olympic last week, where their act met with signal favor at the hands of the auditors. The duo have replaced "Blutch," their trick dog, in the act with two other clever canines.

Margaret King joined the Behman show in Chicago last week. She will impersonate Fritz Scheff in the resplendent passing review which is the feature of that entertainment.

The team of Campbell & Cully have dissolved partnership. Charles T. Campbell will take his own name, Charles T. Bell, and work alone. He will offer his original black-face singing and dancing act.

Vaudeville performers are flocking to the Sherman House, Chicago, to greet Ben Bornstein, manager of the band, orchestra and slide department of the Harry VonTilzer Music company. Mr. Bornstein will remain at the Sherman House a month longer to introduce the firm's latest melodies.

Ethel Robinson, of the Western Vaudeville Managers' Association, went to Des Moines last week to attend a meeting of the directors of the Iowa State fair.

Louis Hart, proprietor and manager of the Hart circuit, which extends throughout the northwest, was in Chicago last week. He placed the bookings of his time with the Sullivan-Considine circuit. Messrs. Hart and Luger have put out an elaborate scenic and electric production of Faust, in which Frank B. Channing is featured.

The D'Arville Sisters, Jeanette and Irene, were re-engaged for last week by Manager Oldhouser of the Temple theater, Youngstown, O., in response to public demand.

Bessie Wynn, whose grace, prettiness and vocal ability make her one of the best acts in vaudeville, is singing Some Day, Sweetheart, Some Day, a Gus Edwards' song hit.

During her recent engagement at St. Paul, Anna Eva Fay ventured two political predictions that are being watched anxiously by local political prophets for verification. According to her foresight, President Roosevelt

will be re-elected and Governor Johnson of Minnesota will not be a presidential nominee but will be re-elected governor.

Henry Pincus will have a musical comedy on the Madison Square Garden roof this summer, if present plans obtain.

Since the rumor has gone abroad that Fanny Rice intended clowning with the Ringling show this summer, three thousand chorus girls are said to have applied for similar positions with other circuses.

H. F. Poocock, of Cedar Rapids, Ia., has opened a vaudeville theater at Iowa City. The house, which is the only theater in that city devoted to vaudeville, is the fourth amusement place opened there within a year.

During their vacation from lyceum and chautauqua dates, the Six Musical Ortons are furnishing the music for the Capitol Hill Church at Des Moines, Ia.

Howard Kyle, who once toured the west in Nathan Hale, recently produced his new act, The Joke, at Sioux City, Ia. Ina Everett is Mr. Kyle's support in the tabloid playlet.

T. Nelson Dows has sold his Bijou theater at Marshalltown, Ia., and will return to the continuous. W. M. Pyle purchased the house. He will continue to offer vaudeville.

Harry Williams and Harry Weston joined the T. M. A.'s at Kenosha, Wis., recently. After the election the pair were tendered a banquet on the stage of the Bijou theater in that city. The duo are playing the Wisconsin-Michigan time for the Western Vaudeville Managers' Association. They are booked solid until June with the Orpheum circuit to follow.

Rogers, "the man who sings to make you laugh," is in his fifteenth week at Savannah, Ga., and writes that he has more time to follow. He has joined hands with Ed Gerken, "the whistling coon." The act will be known hereafter as Rogers and Gerken.

Roger and Evans write: "We wish to report the success of our own and original conception of, She Was a Grand Old Lady, used to open our act."

Billy Court, a protege of Frank Tannehill, Jr., appeared at Pastor's, New York, Monday afternoon in a Scotch monologue, in which he sang several Scotch songs, as well as giving an imitation of Harry Lauder, which, it is said, is one of the best on the stage.

Eva Tanguay and Vesta Victoria were the features of the bill offered at Hammerstein's last week. Miss Tanguay followed the English comedienne and again scored over her in signal fashion.

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**First Prize \$100**      **Second Prize \$50**  
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If you want any questions answered, tell me what they are and I'll answer them in my advertisements.

Carl Laemmle, President

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INDIANAPOLIS, IND.	Terminal Building.	In charge of Mr. Fred Lines.	MONTREAL, CAN.	In charge of Mr. J. Albert Dagenais.
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**QUAKER CITY THEATRICALS**

PHILADELPHIA BUREAU OF THE SHOW WORLD, 2138 ARCH ST. PHONE, LOCUST 1878 A.

BY WALT MAKEE.

**PHILADELPHIA, Mar. 14.**—A well assorted menu is offered local playgoers this week. Five playthings, new to this city, were presented: Toddles drew large audiences to the Broad; The Time, the Place and the Girl came to the Walnut for its initial bow to this city, bringing with it, among others, Arthur Deagon. Violet McMillen, Harriet Burt and Georgie Drew Mendum lead the support. It is predicted that the play is destined for a long run.

The Land of Nod came to the Grand and a large audience voted it a most tuneful and picturesque song show. Mrs. Warren's Profession was the magnet used by Eugenie Blair and the Forepaugh stock, and proved a wise selection from a financial as well as artistic standpoint.

Among the lesser novelties may be noted the return of Anna Held in The Parisian Model, at the Chestnut Street Opera house; Robert Mantell in his second week of Shakespearean repertoire at the Garrick. The first local stock presentation of The Road to Yesterday, by Jessie Bonstelle and company, at the Girard. The opening of the fifth week of The Round Up at the Forrest, where capacity houses continue to rule, establishes a new record for the season. The Top of the World continues at the Lyric to good results. Madame Kalich began her second and last week in Marta of the Lowlands at the Adelphi. Thos. E. Shea repeated his Soldier of the Cross at the Park.

Girls, which was tried out in Washington this week, will be the strong attraction at the Adelphi beginning Monday. The Morals of Marcus comes to the Broad for the first time here. The Strength of the Weak will receive its initial stock production here at Forepaugh's. The Royal Mounted will come to the Garrick. Otherwise holdovers and return dates will be played.

**Comedy Bill at Keith's.**

For the current week, Dr. Keith prescribes a blue cure for his patrons, in an endeavor, no doubt to ameliorate the worry subsequent to the financial depression. A multitude took the dose this week and were better for it. It is homeopathic, as it tends to induce an ache of the jaw muscles in place of a pain in the purse strings. The hit of the bill was A Case of Divorce, as presented by Richard Golden & Co., the latter including Marcus Moriarty, Minnie Milne and Ruth Hayes. The skit is a rare combination of legitimate laughter and tears. Save that it is a few minutes too long and that it would be benefited by an application of blue pencil in the ofstart. The four parts were extremely well played. It is quite unusual to record a "sister" act "in one" as the second applause winner in a Keith bill.

The Murray Sisters have lifted their act far out of the common category of song and dance turns by reason of a refinement of presentation. The two girls are young, beautiful and graceful. Their voices give evidence of careful cultivation. Their several changes of costume betray an acquaintance with the most delicate harmonies of the ultramode. Their dancing was evidently developed in fashionable drawing rooms.

An act which seemed misplaced in the "supper show" was that of Myers and Rosa, offering a lariat throwing and plate juggling number of superior qualities. Not only is this act effectively costumed, but a special drop, exquisitely painted, lends an atmosphere of the woolly west. Alcide Capitaine offered a most skilful trapeze act which was very well received. Charles Leonard Fletcher's impersonations won him many recalls. The Dillon Brothers were accorded a sort of "welcome to our city" reception. Binns, Binns and Binns were uproariously received. Lew Sully returned with new songs, quite as good, if not better than his former compositions. He was in great demand. Pat Rooney and Marion Bent in The Busy Bell Boy afforded much laughter. Murphy, Nichols and company presented their screaming burlesque, From Zaza to Uncle Tom. Keene & Adams, an English team, delighted with the songs, dances and wit. Francis & Rogers were liked.

**Majestic Announces Stock.**

Although the bills have invariably been meritorious, vaudeville has not drawn as well as was anticipated by the management of the Majestic. It is contended that the day of popular priced vaudeville in the Tenderloin section is over. Less than two decades ago Keith built the Bijou, a half block away from the Majestic and was phenomenally successful. Today, Eighth street, between Race and Vine, is an almost unbroken row of amusement houses. The Majestic, Forepaugh's, the Gayety and Bijou are separated by moving picture palaces, shooting galleries, side show schemes and catch-penny amusements. Most of these places are successful, but their clientele is more or less permanent. The newcomer has but small chance of big gain, particularly as has been proved in the Majestic case—with vaudeville. Undaunted by the result of their experiment, however, the Majestic theater company have determined to try stock and a company headed by Edwin Middleton, George Barbier, Adra Ainslee and Harry Coleman has been engaged for the coming week, to produce Notre Dame. It is believed that this venture may win.

**Ninth and Arch Museum.**

By Barry Gray.

The attractions at the Museum for the week of March 9 include: Turtle George, as the feature in the Curio Hall. This freak is an old-timer and one of the best as an entertainer. Mulford & Merrill, lady boxers, succeed in awakening great interest. It ranks as one of the best female sparring bouts ever seen here. Hewes, the white Yogi; Prof. Horman, magic; Lionnet, paper king; Vito Basile, vegetable artist, and Carroll, steel skin man, round out a good bill in this department. In the theater, Davis

Brothers, musical duo; Hattie Dixie, songs-tress; Earle and Bartlett, comedy sketch; Ben Reinholt, monologue; Bob and Bertha Hyde, rural comedy and moving pictures. Usual good business prevails.

**Morris Invades Philadelphia.**

Felix Isman states that the client for whom he purchased the William Penn theater in West Philadelphia is none other than William Morris, of vaudeville fame. Mr. Isman is financially interested in the new vaudeville company, and insists that Morris will shortly have two vaudeville houses in operation in this city, with a strong possibility of obtaining the Broadway, in Camden. Just where the centrally located house will be has not been divulged. While Mr. Isman denies any intention of entering into open warfare with the Keith interests, he states that the very best acts will be booked and that prices will range from ten to thirty cents, with box seats at fifty. The William Penn seats about 4,200, and Mr. Isman desires a house of equal or larger capacity in the heart of the city. There is no theater now built seating more than twenty-five hundred, with the exception of the Academy of Music, and it is again hinted that Mr. Isman will try again for that house. The William Penn cannot be finished this season.

**Resident Companies.**

By F. B. Makee.

**Chestnut.**—Lost Twenty-four Hours, a happy commingling of comedy and pathos, was the Orpheum offering this week. The juvenile lead of Dick Swift was cleverly played by Charles Balsar. Leah Winslow presented a most delightfully dashing Mrs. Dacre. J. Hammond Dalley gave a consistent sketch of David. Hugh Cameron's Goldstein contained much keen sympathy and fineness. Elizabeth H. VanSall made a winsome Milly Swift. Susan was effectively played by Lottie Briscoe. Two clever bits were in the capable hands of Helen Reimer and Mary Desmond.

**Forepaugh's.**—George Bernard Shaw's daring play, Mrs. Warren's Profession, beautifully staged and in the hands of such a capable company, held a large and enthusiastic audience spell-bound—fearing to applaud much, lest they lose a point in that wonderful mental conflict between the mother and daughter. The speed with which the applause followed the few climaxes Shaw presents, proved Philadelphia's sympathy with the theme. Eugenie Blair, tensely yet sympathetically made her plea to her daughter Vivie—a character artistically presented by Lyda Powell. The charming audacity of Frank Gardner was given with great finesse by Frankling Munnell. Harry Brown played Sir George with much force. Jack Carroll ably presented the Rev. Gardner.

**Standard.**—Mid trials and tribulations, thrills and climaxes arriving, finally, at a happy end, \$10,000 Reward proved to be a happy choice this week, and large and enthusiastic audiences appreciated it. Orrin C. Burke made a most earnest Jack Fearless. While the Derrick Wayne of A. C. Henderson was cool and determined. One of the best pieces of work done this season by Chas. J. Harris is that of Omar Kahn, the Indian priest. Others who deserve mention are Miss Choate, Miss Barber, Mr. Brooke and Mr. Retagliato.

**Burlesque Bills.**

By Frank B. Walter.

**Bijou (Empire).**—In The Belle of Avenue A, the Strolling Players have a rattling good musical farce, a chorus that looks and sings well, and scenic equipment and costumes which are effective. The olio was intermingled in the two acts. The Church City Four were numerous encores and Andy Rice with Jewish parodies was liked.

**Gayety (Columbia).**—The Casino Girls Extravaganza company. On the whole, the show is much better than before, but there is still room for improvement. Graham and Randall were the newcomers in the olio.

**Trocadero (Empire).**—Miss New York Jr., which scored so well earlier in the season, is establishing even greater records for itself this week. Except in minor details, the show remains unchanged.

**Casino (Columbia).**—Blue Ribbon Girls. New scenery and some handsome costumes have been added and a number of new faces. The olio has undergone changes; the newcomers being Armstrong and Ashton in songs and dances. Ward and Raymond in talk, songs and dances, have also been added.

**Pickups.**

Drew Morton, of the Kaufman-Miller forces, has been the busiest stage director in the city for the past four weeks. He has staged The Love Route, The Three of Us, Mistress Nell and The Road to Yesterday, for Jessie Bonstelle's four weeks' engagement at the Girard, and simultaneously directed The Straight Road, Kreutzer Sonata, Magda and Mrs. Warren's Profession for Eugenie Blair, who is supported by the Forepaugh stock. Nearly all of the scenery used in these plays has been built by the management.

Owing to a supposed injustice, the stage carpenter at the Gayety quit last Saturday night and the other members of the stage crew walked out after shipping the show. The stage employees' union did not sustain the strikers and in consequence Manager Shane had a fresh crew of union men in the house by Monday noon. Moral: Never pick the pippin till it's ripe.

Harry McRae Webster has fully recovered from his recent illness and returned to his post at the Chestnut last Saturday.

The film and slide bureau of Charles A. Cahuff is elaborately recovering from the recent fire. The repairs will be finished within ten days. Many improvements are being made in the various departments.

Add Ringler insists that he has retired from the show business and intends to settle down to private life. He and his charming wife have obtained a house in this city and

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There is probably no stage manager in Philadelphia who takes greater interest or who works harder to make the amateur nights a success than does Harry Spillman of the Casino. Last week no less than thirteen numbers were tried out; many of them being highly meritorious, and all furnishing amusement for a big audience. have gathered many comforts about them.

Mike Hollins, organizer of the National theater stage employees' baseball club, which last season made a great record for itself, announces that he has materially strengthened his batteries for the coming summer, and that he believes he now has the strongest nine of its kind in this city. He invites challenges from factory, newspaper and theater nines and may be addressed at the National theater, Philadelphia.

NEW FILM SUBJECTS.

Interesting Selig Output Attracts Widespread Attention.

The Selig Polyscope company recently issued several highly attractive films, including Dr. Jekyll and Mr. Hyde, The Squaw Man's Daughter and The French Spy.

Dr. Jekyll and Mr. Hyde.

A description of the dramatic film of Dr. Jekyll and Mr. Hyde follows: Act 1. Stage view of theater. Curtain rises and discloses a garden scene and view of the vicarage and church. Vicar and choir enter the church for evening prayer and song, during which time the love of Dr. Jekyll for Alice, the Vicar's daughter, is presented in a pathetic manner. Then comes the transformation of the moral and physical character of Dr. Jekyll, from the admirable gentleman and scholar to the ferocious brute of a maniac known as Mr. Hyde. He is irresistibly addicted to a drink of his own mixture, one of his medical discoveries. It sets him wild and his other self reigns supreme. This change is remarkably characterized and displayed with a dramatic ability almost beyond conception. He attacks his sweetheart. Her father, the Vicar of the Church, approaches and intercedes. With fiendish glee and demon strength, Hyde kills the vicar, disappears and the next moment is seen as Dr. Jekyll.

Act 2. In the office of Mr. Utterson, a lawyer in Chancery Lane. Although counsel for Dr. Jekyll, Utterson's suspicions are aroused as to his guilt. Dr. Jekyll visits the lawyer's office. When left alone becomes remorseful and has a vision of the gallows with a noose around his neck. This important feature is shown in a most realistic manner, then the scene changes to introduce just enough comedy to bring emotion to the sentimental sort.

Act 3. Includes a scene in the office of Dr. Lanyon, a friend of Dr. Jekyll. At midnight Dr. Lanyon sees a crouching figure on the portico of the building. It is Hyde, who, when he enters, changes to Dr. Jekyll by taking a single draught. Dr. Lanyon is overcome and prostrated with astonishment.

Act 4. Reveals the mystery of the double existence lived by Dr. Jekyll. Scene two shows Dr. Jekyll's laboratory and his last struggle for supremacy of his real being. Here he is visited by Alice, still unknowing this man to be the murderer of her father. This thought, together with his intense love for the girl, drives him to despair. She leaves, expecting to see him again tomorrow—on tomorrow which never comes. He drinks again the awful drug and when changed to Mr. Hyde poisons himself to kill the Dr. Jekyll whom he hated.

The Squaw Man's Daughter.

This impressive selection presents backgrounds in several instances of prairie that reaches as far as the eye can see. It opens with a scene in the Squawman's hut, near the mountains. The squawman signs a contract to sell his beautiful daughter to a villainous desperado, heedless of the remonstrant Indian mother. The daughter enters and the villain attempts to seize her, but the Indian woman interferes and tells her daughter of the base transaction.

The girl hurriedly sends a note to tell her cowboy sweetheart. He meets her by appointment, but is trailed by the scoundrel who would buy the girl. The girl and cowboy go to her home and rebuke the father. The villain rushes in and they encounter him and the father in a desperate struggle. The girl proves a heroine in assisting her sweetheart. They conquer their enemies and force them to depart. Later they return with the sheriff and take the cowboy by surprise while he is being entertained by the girl and friendly Indian woman. Her sweetheart is bound and driven away, but the girl escapes to the cowboy camp and tells the news.

Cowboys led by the girl go to the rescue and capture the villains after a thrilling chase. Every moment is of intense excitement, even to the capture of the last man, who is lashed by one of the cowboys after both men had exhausted their ammunition.

One year later—This section includes a baby in a most happy scene.

The French Spy.

The French Spy, a late production of the Selig Polyscope company, abounds with interesting scenes. The plot is interesting and impressive, and it bids fair to surpass the popularity of Monte Cristo, recently put out by Selig. A synopsis of the scenes is as follows:

Scene 1. The initial scene pictures the French General DeMerci with his wife and two children, a grown daughter and little boy, in a handsomely set drawing room of their home in Turkey. The general receives documents delivered by a private (who one year later is Colonel Bernelle and at all times the sweetheart of Mathilde, the general's daughter). The private departs with a message from the general and Mathilde obtains her mother's consent to accompany him to the gate. The general has concealed an intense discomfiture. He turns to his wife and reads the papers. She is horror-stricken and the child seeing his mother's fears hides in the folds of her skirts. Mohammed, a ferocious Turk, accompanied by four Moors armed with scimiters, enters and demands the documents. The general resents. Mohammed makes a movement to seize them. The general grapples with him in a fierce struggle, terminating in his death. Wife and child attempt to escape, but are seized by Moors and choked to death. Mohammed secures the papers, orders the Moors to leave him and with malignant triumph lingers to gloat over his despicable deeds. He soon departs and Mathilde unsuspectingly returns. When she discovers the horrible tragedy, she kneels and vows to heaven to avenge the murder of her family.

The French Army Camp.

Scene 2. French army camp. Colonel Bernelle sends for Sergeant Dubourg and questions him. He points to the Cross of the Legion of Honor which Dubourg wears; given him by the Emperor Napoleon. Sergeant kneels and kisses the cross, and soldiers doff their hats in respect. Sentry halts a stranger, who, when allowed to enter camp, proves to be Mathilde, the murdered general's daughter, dressed as a

French lancer. She recognizes Bernelle and starts with surprise but recovers and salutes. When questioned, she indicates that she is dumb but writes a note saying she would give her life for France. She impersonates a man in this undertaking. Secretly Dubourg lets her know he recognizes her. Soldiers bring forth Mohammed, a captive, who struggles free. When forced to face his foemen he spits in Dubourg's face. Dubourg would slay him but Bernelle restrains with a word of command. Bernelle turns to consult Dubourg. Mohammed draws a pistol from the folds of his tunic and quickly aims it at Bernelle, but Mathilde has watched every move and as the pistol explodes knocks the weapon from his hand with her sword. (This exciting incident is marvelously executed and thrills the onlooker with intense realism.) Soldiers seize Mohammed and drag him off. The officers converse and the result is they send Mathilde as a spy to the Palace of Achmet Bey, the enemy's ruler. She leaves on horseback as wild Arab boy, Mohammed escapes. Dubourg shoots and wounds him, but he gets away.

Palace of Achmet Bey.

Scene 3. Identifying A. B. seated on ottoman smoking hookah, Turkish soldiers, sword fighters, musicians, dancers, servants, etc. Mathilde arrives and causes much excitement, dances wild sort of Arabian dance, entreats A. B.'s protection and conveys she is dumb, insane and sees visions and gifted with prophecy; all of which pleases A. B. This picture shows how Mathilde obtains a valuable order written by A. B. and given to a soldier. He drops it from his sash. Mathilde hurriedly picks it up and quickly substitutes same with another paper before the soldier could turn around; also the capture of Bernelle, whose life is again saved by the forethought of his unrecognized sweetheart.

Dubourg is Captured.

Scene 4. Dubourg is captured and imprisoned with Bernelle. Mathilde steals over prison walls to see them and sends alarm to French camp by saturating a cloth with brandy, lighting same, tying it with a message to an arrow and shooting it over the walls. Mohammed enters and attempts to shoot Bernelle through the prison bars. Mathilde draws sword and attacks him, and the most realistic sword combat ever exhibited with a woman participant ensues. She bests the giant Mohammed and is about to run him through when the Moors come to his rescue. Mathilde is made captive, and in the scuffle her blouse is torn and reveals her sex. Bernelle and Dubourg have helplessly watched the brave girl through the prison bars, and Dubourg confirms Bernelle's suspicion that the supposed Arab boy is Mathilde, his sweetheart.

Scenes 5 and 6. Prison walls, beheading block, etc. Procession, headed by Mohammed, with soldiers guarding Col. Bernelle and Serg. Dubourg, who are sentenced to death. Mathilde steals Mohammed's pistol and secretly gives it to Dubourg. Bernelle is forced on the block and the executioner stands with uplifted sword awaiting for the signal. As the order is given the executioner is shot by Dubourg. Mohammed rushes at Dubourg, and is killed by him. French soldiers arrive, scale the wall and fire on their enemy. Dubourg grabs the executioner's sword and severs the bonds of Bernelle. A terrific battle ensues, many of the Turks being killed and wounded. Bernelle clasps Mathilde in his arms amid great cheering of victory and restoration beneath the French flag.

New Biograph Film.

A recent Biograph film is an archaeological comedy entitled The Princess in the Vase. The length of the film is 938 feet.

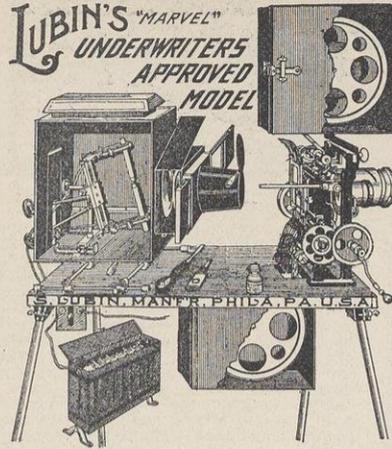
The opening scenes of this production are laid in Egypt five hundred years before Herodotus. Three thousand years ago there dwelt in Egyptian Memphis a wealthy prince, whose wife in beauty was likened to Athor, the Egyptian Venus, but with heart as cold as Egyptian marble. The prince, worried and suspicious, seeks the Royal Seer, who tells him the princess has a lover, and in a vision shows him the princess in the arms of that lover, a Theban warrior. Instant death is the punishment meted out to the guilty pair. The princess is placed on a bier and carried out in front of the temple. Here the High Priest, with a flambeau sets fire to the pyre, and her body is burned.

Alongside the pyre is placed a vase decorated with hieroglyphics, which is to be the sarcophagus of that ethereal of the unfortunate princess. The vase is then sealed and the cavalcade proceeds with it to the tomb, where it is deposited and the door of the tomb closed, it was thought, forever. Three thousand years later there came to the "Land of Ruins" a Boston professor who unearthed the vase and took it to his home in Boston. While sitting in his study he falls to sleep, and in this psychological condition imagines the maid, while dusting, knocks the vase from the tabouret, on which it stands. Bursting into bits, it emits a dense vapor from which the reincarnate princess appears. Here is trouble. Our friend, the professor, is a married man, whose better-half is a buxom, unethereal person. She, of course, wants an explanation, which the nervous professor is unable to give, so he bolts and runs hatless out of the house, followed by the princess, both followed by Mrs. Professor. Into a restaurant he rushes, with the princess at his heels. At the restaurant as they sit enjoying a repast, the reincarnate Theban lover appears and claims the princess. This the old professor resents and is run through by the Egyptian just as the wife enters. Mortally wounded, he falls to the floor—from the sofa, for the scene changes and we find the professor awakening from a horrible dream; the pain of the sword thrust being induced by a severe attack of indigestion.

Moving Pictures at the Garrick.

The Garrick theater, St. Louis, Mo., is now devoted to the exhibition of moving pictures. A number of singers and a Hawaiian orchestra are features. The admission is 10 and 20 cents, and they are playing to big business. The Garrick is one of the finest theaters in the west.

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W. D. COXEY RESIGNS.

Publicity Agent Severs Connection with Barnum & Bailey Show.

Willard D. Coxe tendered his resignation as a member of the press department of the Barnum & Bailey shows on Tuesday, March 10, and terminated his connection with circus publicity and promotion in which he has been engaged for the past 18 years. While this rather unexpected move on Mr. Coxe's part is susceptible of different interpretations, it is declared by both Mr. Coxe and Mr. Alf T. Ringling, chief of the Ringling Brothers' press department, that there is no ill-feeling on either side, but merely a difference of opinion as to the policy to be pursued in which both believed themselves to be right, and that Mr. Coxe preferred to resign rather than work under conditions which he did not personally approve. While recognizing Mr. Coxe's ability and regretting his step, no condemnation of his action is offered by the Ringlings, and personal relations are as friendly as ever.

Mr. Coxe announces his intention of going to Europe for an extended summer vacation, after which he expects to engage in theatrical work in New York.

Notes From Peru, Ind.

Madam Theo, the snake enchantress, is at Peru, visiting her recently acquired husband, James Orson Orr. She will leave shortly for California to join the Sells-Fioto show, while Mr. Orr will again cast his lot with Mr. Wallace, whom he cannot desert.

Bernie Wallace, treasurer of the Hagenbeck-Wallace circus and manager of the Wallace theater at Peru, has been laid up for several weeks with grippe, but is convalescing.

Fred Wagner, the Beau Brummel of Peru, will shortly start his regular season as contracting agent of the Hagenbeck-Wallace shows, to the sorrow of the feminine contingent of the village.

Harry Sells, the boss propertyman of the Hagenbeck-Wallace show, will shortly leave his home at Logan, O., to take up his duties at the winter quarters of the show.

FAMOUS ELLERY BAND.

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years, was in Chicago last week arranging bookings for his company.

The Ellery band will open the season at Olen Tangey park, Columbus, O., May 3, for six weeks, to be followed by eight weeks at Bismarck Garden, Chicago, after which it will appear at Chicago's new summer amusement resort, Forest Park, for two weeks. Taddeo di Girolamo continues as musical director of the organization, which consists of fifty pieces.

Arrangements are now being made by Mr. Ellery for the appearance of his organization at the World's Fair to be held in Tokio, Japan, in 1910. It is likely that following

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Experienced Mgr. For Large Moving Picture Show; must have knowledge of quality of Films and Slides.

**M. BIEFELD,**  
White City, CHICAGO.

the Forest Park engagement of the Ellery band, this organization may appear at a number of the leading state fairs.

### Haller in Chicago.

Sam C. Haller arrived in Chicago from Florida last week, and is making his headquarters at the Sherman House.

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This department is designed for the benefit of managers seeking help and members of the profession seeking employment. To the latter we extend our classified columns at a rate so low as to barely cover the cost of type composition. Under the caption SITUATIONS WANTED the rate is FIVE CENTS A LINE, averaging seven words to each line. Under the caption HELP WANTED the rate is TEN CENTS A LINE. These rates are for single insertions, and no discount will be allowed. Cash or money order must accompany copy in each instance. Advertisements for insertion in the classified department other than HELP WANTED or SITUATIONS WANTED will be charged at the regular rate, FIFTEEN CENTS A LINE, subject to regular discounts for long time contracts.

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# CORRESPONDENCE

## BALTIMORE.

By Victor Bonaparte.

**BALTIMORE, Mar. 14.**—Madame Nazimova is the dramatic sensation of the week at the Academy. She is appearing in Ibsen morbidity and The Comet. Next week, Elsie Janis.

Lou Ditrichstein's new farce, Bluffs, is the bill at Ford's. Robert Mantell will appear next week in Shakespearean repertoire.

Janice Meredith is engaging the attention of the George Fawcett company at Albaugh's. The Christian is underlined.

Kate Barton's Temptation is at the Holiday street. The Four Huntingtons are offering The Fool House at the Auditorium, and Happy Hooligan's Trip Around the World is depicted at Blaney's.

Ella Snyder and her singing boys and the Rain Dears are the feature acts at the Maryland this week. The bill includes Felix Barry, Ben Welch, Ray Cox, Steely & Edwards and the Three Abdallah Brothers.

The Rialto Rounders are at the New Monumental, and the Boston Belles are ringing at the Gayety.

## BOSTON.

By Tom Fitzgerald.

**BOSTON, Mar. 14.**—The Gay White Way at the Majestic, Elsie Janis in The Hoyden at the Park, and The Rogers Brothers in Panama at the Hollis Street are the popular musical offerings of the week.

Edward Abeles and company in Brewster's Millions are playing their last week at the Colonial. Olga Nethersole in repertoire will succeed.

Broadway After Dark is the bill at the Grand Opera house; Neil Burgess is presenting The County Fair at the Globe, and The Climbers is filling the Castle Square nightly. Next week, Temperance Town will be revived.

Nat M. Willis is the feature of the bill at Keith's. The list of good acts includes Eva Williams and Jac Tucker, W. C. Fields, Military Octette, Three Renards, Pandur Brothers, Le Roy & Woodward, Lillian Tyce and others.

The Village Postmaster is pleasing the patrons of the Boston, and The Man of the Hour continues its sensational run at the Tremont.

## BROOKLYN, N. Y.

By Wm. Sidney Hillyer.

**BROOKLYN, Mar. 14.**—Majestic (W. C. Fridley, mgr.).—The Vanderbilt Cup did excellent business all week. Next week, David Higgins in His Last Dollar.

Payton's (Joseph Payton, mgr.).—Held by The Enemy. Next week, An Enemy to the King.

Orpheum (Frank Kilholz, mgr.).—The Futurity Winner, Roslie Lloyd, Frank Bush, Felix and Caire, McMahon & Chapelle's Pullman Porter Maids, Wynn & Lewis, Caesar Bros., Carter and Bluford, and Ferreros and dog.

Keeney's (George Sloane, mgr.).—Arthur Dunn and Marie Glazier, Piccolo Midgots, Aurie Dagwell, the Kemps, Peerless Ameta, Mr. and Mrs. George Thatcher, Fred and Bess Lucier, and Brockman and Ford.

Park (J. R. Gillfillan, mgr.).—The Oriental Cozy Corner Girls this week.

Folly (N. Kurtzman, mgr.).—The Four Mortens. Next week, The Vanderbilt Cup.

Columbia (Chas. H. Wuerz, mgr.).—Uncle Tom's Cabin.

Montauk (Edward Trail, mgr.).—Marie Doro in The Morals of Marcus. Next week, Ethel Barrymore.

Broadway (Leo. C. Teller, mgr.).—Fifty Miles From Boston. Next week, William Collier.

Novelty (Benedict Blatt, mgr.).—Mr. and Mrs. Gene Hughes, assisted by Wm. A. Dillon, Charles Mack & Co., Mark Sullivan, Princess Chinquilla and Newell and Carroll and Baker.

Gotham (E. F. Girard, mgr.).—Chas. B. Ward, Kathryn Clare & Co., Mr. and Mrs. Allison, the Rigolettos, Lola Cotton, Avon and Dorothy, Banks and Newton, Mozarto and Emet Subers.

Gayety (James Clark, mgr.).—Mardi Gras Beauties.

Grand Opera (Wm. S. Grover, mgr.).—Aborn Opera company in Rigoletto, Phillips Lyceum (Louis Phillips, mgr.).—Wife For Wife, by stock company.

Edward C. O'Neill, formerly of Percy G. Williams' Colonial theater, Manhattan, recently became treasurer of Mr. Williams' Orpheum theater, Brooklyn. Mr. O'Neill is a very capable box-office man and has become very popular with the Brooklyn clientele.

Al. Schonberg, who managed Pain's Fireworks at Manhattan Beach, Coney Island, last summer, was lately appointed treasurer of Hyde & Behman's Bijou theater. Mr. Schonberg has filled many positions in the theatrical field and is as genial as he is efficient.

## BUTTE.

By Wilbur A. Billings.

**BUTTE, Mont., Mar. 11.**—The theaters have already felt the resumption of our copper mines and in another fortnight they ought to be doing a normal business, which in Butte means crowded houses for good attractions.

Broadway (J. K. Heslet, mgr.).—Bernard Daly in Kerry Gow, 1-2, fair business; Cheridah Simpson in Red Feather, 5-6; to half a house; Forty-Five Minutes From Broadway, with Scott Welsh and Frances Gordon, 7-8, to crowded houses.

Lulu (Dick P. Sutton, mgr.).—The Sultan's Daughter sent everyone home well pleased all week; played to the average business.

Grand (Geo. W. Donahue, mgr.).—This week: Robert Demont Duo, Musical Love, Whitman and Davis, Mile. Andrietta, Richard Buhler & Co., and Kitty Brady.

Family (Geo. W. Donahue, mgr.).—This week: The Ladorras, B. F. Seymour, Jen-

kins and Stockman, the Bimbos, Alice Rooney, and Mme. Marakoff.

## CINCINNATI.

By Clarence E. Roney.

**CINCINNATI, Mar. 14.**—Grand.—A feature of Francis Wilson's When Knights Were Bold was the Cincinnati debut of his daughter, Miss Adelaide Wilson. The play scored. Next week, The Red Mill.

Lyceum.—The Way of the Transgressor. Next week, The Curse of Drink.

Columbia.—The entire bill this week was satisfactory to the big audiences.

Walnut.—The Wizard of Oz delighted big houses. Next week, Checkers.

Standard.—The Dainty Duchess this week to good business. Next week, Harry Bryant.

Olympic.—The First Violin to fine business. Next week, Robert Emmet.

People's.—The Avenue Girls company. Next week, The Devere Show.

Heuck's.—Dora Thorne. Next week, Edna, the Pretty Typewriter.

Lyric.—The Three of Us to good houses. Next week, The Rose of the Rancho.

## CLEVELAND.

By Edward Frye.

**CLEVELAND, Mar. 14.**—Viola Allen in Irene Wycherley is the attraction at the opera house this week.

The opening and closing spectacles at the Hippodrome are Wonderland and Night Attack. Ed Bondell and his players are headliners. Maude Durbank and her horse Dynamo made a hit. Carlin and Otto, Dan Sherman, and Mabel De Forest & Co., make up a good bill.

The headline attraction at Keith's this week is The Star Bout. Harry Gilfoil, Carleton Macy and Maude Hall Macy, Berzac's Circus, Almont and Dumont, Emma Partridge, Kartell and Dave Lewis are features.

The attraction at the Colonial this week is Raffles. Frank Camp, Ben Graham, James Hester, Miss Courtney, Miss Blanche, Miss D'Arcy and Miss Cantwell did good work.

Rose Melville in Sis Hopkins is at the Lyceum this week. A Texas Steer is at the Majestic. Mile. Mazie is headliner at the Empire. Other features are Woods and Greene and Ben Pierce.

Frank B. Carr's Thoroughbreds are at the Star. The headliners are Harry Le Clair and Mile. La Tosca.

## DENVER.

By S. Beaumont.

**DENVER, Mar. 14.**—Wilton Lackaye is appearing in Hall Caine's melodrama, The Bondman, at the Broadway this week. Next week Denverites will witness Cohan's Forty-Five Minutes From Broadway.

Creston Clarke is playing The Power That Governs at the Tabor Grand. Al. G. Fields' Minstrels are underlined.

Gus Edwards' School Boys and Girls head the Orpheum program. Other acts are Dalsy Harcourt, Foster & Foster, Inman's Wonders, the Four Parros, Adolph Zink and Brown & Navarro.

Trilby is the offering at the Baker this week. Next week, Miss Hobbs.

Onetti Sisters are the feature of the bill at the Majestic. The list of entertainers includes: Anna Plum's Girls, Kathleen Devoy, Nelson & Milledge, De Van Brothers, Jacklin & Lang, and Jack King.

## DETROIT.

By August Beauvais.

**DETROIT, Mar. 14.**—Fritz Scheff is offering the best American comic opera, Mile. Modiste, at the Detroit, this week. The house is packed at every performance. Next week, Viola Allen in Irene Wycherly.

Fallen by the Wayside is the bill at the Whitney. Next week, another tear-causer—Since Nellie Went Away.

Under Two Flags is the popular bill at the Lafayette. East Lynne will undergo a revival next week.

Houdini heads the bill at the Temple, which includes A Night On a Houseboat, Hymack, Lew Hawkins, Carson & Willard, Marenga & Navarro, and Leon Rogee.

The Tiger Lilies at the Avenue, and Chas. Robinson's Night Owls at the Gayety, are the burlesque offerings of the week.

## DES MOINES.

By Charles E. Byrne.

**DES MOINES, Mar. 14.**—Thorns & Orange Blossoms held the boards the first part of the week at the Grand. Lawrence Everts is rounding out the week at that playhouse in We Are King.

Al Fields' Minstrels gave a fine performance at Foster's Monday evening.

Chas. E. Evans & Co. are the heavy-typed ones at the Majestic this week. Other acts are Cliff Gordon, Cole & Rags, Dorothy Kenton, Gardner & Revere, Caron & Farnum, and the Musical Goolams.

Reilly & Woods' Famous Burlesquers are the attraction at the New Empire. Six beaming vaudeville stunts are offered in the olio.

## GRAND RAPIDS.

By Harry E. Billings.

**GRAND RAPIDS, Mar. 14.**—Power's theater (Orin Stair, mgr.).—Peter Pan, with Vivian Martin as the star, drew well, 5-7; Miss Martin, who was at one time a resident here, was tendered a reception after Saturday matinee and presented with a diamond studded watch by her former schoolmates. The Italian Grand Opera company, 13.

Majestic theater (Orin Stair, mgr.).—Wrothe, Watson & Arlington in Me, Him and I, 9-11, to big business. Ralph Stuart in Strongheart, 12-14.

Grand Opera house (Davis-Churchill circuit, mgrs.).—This week Francelli & Lewis, Grace Armond, Four Fantastic LaDelles, Chas. Creynon, and Haines & Russell.

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P. S.—Mr. Association Exchange is welcome to this "scoop" if he wants it.

Several well known circus people are wintering here, among them being the Delnos, Ellets, Garnel & Doherty, Alvo & Copeland, and Lew Sunlin.

## INDIANAPOLIS.

By Lawrence Scooler.

**INDIANAPOLIS, Mar. 14.**—English's (Ad. F. Miller, mgr.).—Denman Thompson in The Old Homestead, 10-11, to good houses. Maxine Elliott in Myself—Betina, 12; Dairy-maids, including Edgar Atchinson, Ely Fletcher Norton, Mabel Hollins, Ruby Ray, Hazel Neason, Emily Francis, George Wharton, and a big chorus of girls, 13-14.

Park (Dickson & Talbot, mgrs.).—Cecil Spooner appeared this week in The Dancer and the King and The Girl Raffles to heavy business.

Majestic (W. E. Lawrence, mgr.).—Fore-paugh stock company all week in Soldiers of Fortune.

Grand (Shafer Zigler, mgr.).—The headliners this week are: Robinson Crusoe's Isle, Bert Levy, Ray L. Royce, Thorne A. Carleton, Hanavar & Lee, the Baggesens, Clinton & Jermon and Macarte's dogs and monkeys, and kinodrome.

Empire (Henry K. Burton, mgr.).—Cherry Blossoms Burlesquers, 9-11; return of Pat White's Gaiety Girls, 12-14.

B. V. Barton, who owns two moving picture shows in this city, has added to these places enough novelties to almost make them complete vaudeville theaters. This week he has the B. V. Barton Quartette and in addition he has a complete orchestra of five pieces at both houses.

## KANSAS CITY, MO.

By W. R. Draper.

**KANSAS CITY, Mar. 14.**—Minnie Maddern Fiske is appearing at the Shubert this week in Rosmersholm to large audiences. Her performances are well received. Next week the Shubert returns to stock, with the Barker stock company in charge. The opening play will be The Three of Us.

At the Willis Wood, Brown of Harvard is the bill.

The Auditorium is housing this week The Texas Ranger, interpreted by a good company. Barney Gilmore in The Irish Detective is at the Gilliss; Twentieth Century Maids at the Century; while Billy B. Van in Patsy in Politics is drawing crowds at the Grand every night.

There is very little excitement in the theatrical cases, the bonds having been reduced to \$50 each for each performer arrested. The case has not yet been reviewed by the Supreme Court.

Steve O'Grady, the press agent, who has been in New York all winter, was here a few days recently. Steve was called back to New York to sign up for next year.

## LITTLE ROCK.

By E. H. Stout.

**LITTLE ROCK, Ark., Mar. 14.**—Capitol theater (Chas. T. Taylor, mgr.).—Lion and the Mouse, 3-4, to good business; Ben Hur, 5-7, to record business. The Jeffersons in The Rivals, 9, to poor business.

Majestic theater (Saul S. Harris, mgr.).—

Larkin and Burns, John P. Reed, Miss Ethel Kirk, Graham and Keating, Cooke and Miss Rothert, Rome, Mayo and Juliet; headliners, the Gagnoux. The bill is exceptionally strong, and business good.

## LOS ANGELES.

C. Wm. Bachmann.

**LOS ANGELES, Mar. 11.**—Grace George in Divorcans this week.

The Belasco stock gave an excellent production of The Boys of Company B to big business.

The Burbank company presented What Happened to Jones to good houses.

The Ulrich stock company opened this week at the Grand for a season of thirty weeks. The opening bill is The Great Eastern World.

The bill at the Orpheum was an attractive one, the headliner being Wm. Hawtry and company. Balance of bill is Alice Norton's Rubies and Sapphires, Four Sisters Amatis, Violet Dale, Picchiani Troupe, the Clarkes, Czinka Panna, Fred Walton and Orpheum motion pictures.

Wm. Elleford will rest in Los Angeles for a month, when he will organize a comedy company for the summer season. His No. 2 company closed its season at Honolulu recently and has returned to the United States.

Florence Roberts in Sham played to rather light business at the Los Angeles theater. Gorton's Minstrels is the bill this week.

## MEMPHIS.

By Harry J. Boswell.

**MEMPHIS, Mar. 14.**—The bills offered at the various theaters this week pleased immensely. At the Orpheum was given advanced vaudeville, including the Three Sisters Macarte, Angela Deloris & Co., Stevens & Roattino, Girard & Gardner, Sidney Grant, Bertie Herron, Two Pucks.

As the Lyceum: Ben Hur, Monday, Tuesday, Wednesday night and matinee; Hattie Williams in The Little Cherub, Thursday night, and Chauncey Olcott in O'Neill of Derry, Friday and Saturday nights and Saturday afternoon.

The Bijou offers Murray and Mack in The Sunny Side of Broadway.

Next season two new playhouses will cater to the theater-loving crowds. One on Jefferson avenue, under the management of A. Bagley Morrison, former manager of the old Grand Opera house. The other will be situated just off N. Main street, east on Adams avenue. Work is now under rapid headway.

Hopkins' East End Park, under the management of A. B. Morrison, will throw open its gates this year about April 15. Manager Morrison has a large force of men at work and will continue them right through, day and night, in order to get all things in ship-shape by the opening date.

## MINNEAPOLIS.

By Robert Blum.

**MINNEAPOLIS, Mar. 14.**—At the Lyceum theater the Lyceum Players are offering To Be Buried Alive. Next week, Ibsen's The Wild Duck and Gernieschlausen.

At the Bijou, At Yale is drawing crowded

houses. William H. Turner in His Terrible Secret or The Man Monkey will be next week's offering.

The bill at the Unique theater this week includes the following: Arthur Beauvais & Co., Seven Samoos Arabs, The City of Yesterday, Appleton & Perry, Grace Darnley and Eugene White.

The olio at the Dewey in conjunction with finer's Americans includes the following: Mlle. Mezele, the Two Graces, the La Tour Sisters, Will H. Ward and Wilbur Dobbs.

At the Orpheum the bill this week is the Great Orpheum Road Show, including the following acts: Edward Connelly & Co., Rolina Casselli, La Gardena, Coram, Kelley & Kent, Tom Jack Trio and Rockway & Conway.

At the Metropolitan—Frank Daniels in The Tattooed Man was the offering, 8-11; The Man of the Hour, 12-14.

OMAHA.

By Sam E. Smyth.

OMAHA, Mar. 14.—Mrs. Patrick Campbell was with us two days, 9-10. The Second Mrs. Tanqueray and The Notorious Mrs. Ebbsmith were presented. Henry Woodruff in Brown of Harvard comes 19-21.

Too Much Johnson at the Burwood proved so much of a good thing to pass up this week. A feature of the week was "Johnson's Night," when more than one hundred persons of that name passed in free. Miss Lesing, leading lady, and Harry Ingram, leading man, have won the palm of Omaha's approval. Next week, Tennessee's Partner.

Orpheum bill this week includes the Empire City Quartet, James H. Cullen, Jules and Ella Garrison, Blocksom and Burns, Croneman Bros., Banks-Breazeale Duo, and Agnes Mahr.

It's Never Too Late to Mend was at the Krug, 8-12; A Prince of Sweden, 12-14.

PATERSON, N. J.

By Farnote.

PATERSON, Mar. 14.—Parted On Her Bridal Tour scored a hit at the Lyceum, 9-11; The Cowboy Girl followed for three days. Coming, Lena Rivers.

At the Folly, 9-11, The Washington Society Girls pleased good houses.

Manager Bruggemann, of the Empire, offered an excellent bill this week which included The Operator, Walter C. Kelly, Canille Trio, Gardner & Stoddard, Clifford & Burke, McCrear & Poole, and Henry & Fran-

PORTLAND, ORE.

By Larry Larrimore.

PORTLAND, Mar. 11.—Heilig theater.—Walls of Jericho, 1-4, to good business; The Virginian, 6-7, to fair business; Chas. B. Hanford in repertoire this week.

Marquam Grand.—Paul Gilmore in The Wheel of Love, drew big houses.

Baker theater.—Baker stock company, featuring Zette Jewell in Zaza.

Lyric theater.—The Allen stock company in By Right of Sword.

Empire.—No Mother to Guide Her, to fair business.

Star theater.—The R. E. French company presented Way Down East to fair business.

Grand theater.—Excellent vaudeville bill including Crimmings & Gore, Brown Bros. & Kealey, Mr. and Mrs. Danny Mann, DeWitt Young and sister, Ed and Rolla White, Hayden and Davis, and Ivanhoe. Excellent business all week.

Pantage's theater.—Delphino & Delmora, Stanton & Sandberg, Orville & Frank, Hays, Winchell & Russell, the Randalls, Rance Transon and Jean Wilson, to good crowds nightly.

RICHMOND, VA.

By Charles Kessnich.

RICHMOND, Mar. 14.—George Sidney and a delegation of fifty entertainers, including Carrie Weber, is the bill all this week at the Bijou. The song-play has proven very popular.

Professor Neuman, billed as the world's greatest mind-reader, magician and hand-cuff expert, is the feature at the Majestic this week. Murphy & Dunn and the latest motion pictures complete the program.

Bicknell Young of Chicago delivered a lecture on Christian Science at the Academy of Music, Monday evening. It was well attended.

SALT LAKE CITY.

By Rufus D. Johnson.

SALT LAKE CITY, Mar. 11.—The Toy-maker, with Tony Webb as chief funmaster, drew good houses at the Salt Lake, 2-4; Brewster's Millions, 6-7.

At the Grand, Buster Brown, with an excellent support, crowded the house nightly. Theodore Lorch and company have been engaged for a four week's sojourn at this house, and opened 8 with Capt. Herne, U. S. A. Mr. Lorch and his wife, Cecil Fay, are very popular here.

The headliners at the Orpheum last week were John C. Rice and Sally Cohen, Gus Edwards' School Boys and Girls, Four Pararas, Inman's trained dogs, Foster & Foster, and Jas. F. MacDonald.

Quincy Adams Sawyer, presented by the Utah stock company, pleased good audiences at the Lyric this week.

Crystal (J. H. Young, mgr.).—Prof. Andrae, Chas. Myers, Prof. Mollar, Prof. Guyon, and living pictures; business good.

The Empire (Chas. P. Minor, mgr.); and Majestic (Parley P. Jensen, mgr.) have cut out vaudeville for the present, and are running straight picture shows.

As the culmination of a rather romantic courtship, Ivy Pollard, of the Toymaker company, and Miles S. Gregory, a Los Angeles business man, were married at the close of a matinee last week. Mrs. Gregory will retire from the stage shortly.

SAN FRANCISCO.

By Irving M. Wilson.

SAN FRANCISCO, Mar. 11.—Mary Shaw closed a successful week's engagement at the Van Ness in repertoire consisting of Candida, Mrs. Warren's Profession, and Ghosts. Brewster's Millions this week.

The American has this week The Burgomaster.

The Alcazar comes to the front again with

a beautiful production of At Yale, which drew well this week.

At the Princess we have another new musical piece, San Toy, which is delighting the patrons of this popular house.

The Orpheum's program is as attractive as ever and includes Emmet De Voy & Co., Della Fox, Kara, and Armstrong & Verne.

At the Central, The Belle of Richmond, to good houses.

SPOKANE.

By E. Axelson.

SPOKANE, Wash., Mar. 13.—Spokane theater.—The Walls of Jericho, 6-7; Parsifal, 8-9; Mrs. Temple's Telegram, 10, to fair business; San Francisco Opera company comes 14.

Auditorium.—Jessie Shirley stock company presented The Captain of the Nonesuch this week to delighted audiences.

Columbia.—The Curtis Comedy company in The Master at Arms.

A good bill at the Washington includes the Doria Opera Trio, Leonard & West, Lopez & Lopez, Odell & Kinley, Regal Trio, and Cantor & Curtis.

The Pantages has an excellent bill with The Florenz Family as headliners; others are Mystieus, the Atlas Four, Owley & Randall, Feurt & Window, Herman & Rice, and Will Gilson.

M. Doria of the Doria Trio, staying at the Washington theater, was taken suddenly ill with appendicitis and has undergone an operation at St. Luke's hospital. It is reported that he is doing nicely.

Robert Durpee, superintendent at the Auditorium theater, and Hazel Waters, who has played in the stock companies here, were married Mar. 4.

ST. LOUIS.

By Dan Lord.

ST. LOUIS, Mar. 14.—James O'Neill, splendid actor, has appeared in three plays—Monte Cristo, Virginius, and Julius Caesar—at the Olympic this week. The Dairymaids arrive next week.

Robert Edeson has been playing Classmates all week at the Century. That's about all you can say for it George Washington Jr. is underlined.

The Isle of Spice is doing well at the Grand and will be followed by Denman Thompson in The Old Homestead. Through Death Valley is thrilling audiences at the Imperial. It gives place Sunday to Lew Welch in The Shoemaker.

Fadette's Orchestra is the big act at the Columbia. The bill includes Charlene & Charlene, Zeno, Jordan & Zeno, Simon & Gardner, Lew Wells, Stuart & Keeley, Lea & Opp and Fox & Fox.

Moore-Palmer company in a romantic playlet top the American program, which includes Bonnie Gaylord, the Three Westons, Mueller, Chunn & Miller, Belle Blanche, Minstrel Maids, Mullen & Corelli and Gillette's dogs.

The Gay Toreadors are holding forth at the Standard, and Fred Irwin's Big Show is amusing throngs at the Gayety.

TACOMA.

By F. Kirby Haskell.

TACOMA, Wash., Mar. 11.—Tacoma theater (Chas. H. Herald, mgr.).—Buster Brown, 3-8; Lillian Blauvelt, 3-11.

Savoy theater (Perry Girton, mgr.).—Neva West, new leading lady, has made good. This week, Have You Seen Brown.

Grand theater (Dean Worley, mgr.).—This week, May Rendelle and her Farm, Gilday and Fox, Maud Sutton & Co., Hendric Miles & Co., Hayes & Suits and Eddie Powers.

Star theater (Jack McCabe, mgr.).—Man of Her Choice by the Star stock company this week. Virginia Duncan is a new member of the company.

ALABAMA.

MONTGOMERY, Mar. 14.—Majestic (W. K. Couch, mgr.).—Hannah Bros., McConnell-Simpson, and Majestic Trio made up the best bill of the season. W. K. Couch has succeeded W. S. Stickey as manager.

Theatro (Rice & Whiting, mgrs.).—Charles Carroll, Demaristio Bros., and Niles & Hart drew big crowds.

Crescent (E. B. Hilliard, mgr.).—Addison & Livingston and the Oldfields played to good business.—R. L. HAAS.

CANADA.

OTTAWA, Mar. 14.—Russell (Peter Gorman, mgr.).—Charlie Grapevine in The Awakening of Mr. Pipp, 9-10, to good patronage; Marie Cahill in Marrying Mary, 12-13; The Girl Who Looks Like Me, 16-17.

Bennett's (Gus S. Greening, mgr.).—This week, Abels-Arden Co., Keno, Welsh & Melrose, Knight Bros. & Sawtelle, Harry Breen, Charles Leonard and Ethel Drake and Al-sace & Loraine.

Clarence Wilbur, who was one of the feature acts last week at Bennett's, was master of ceremonies at the Friday evening performance, it being amateur night. Mr. Wilbur is very popular here.

The Margaret Anglin individual prize for the best actresses taking part in the Governor-General's competition was won by Mrs. W. W. Edgar of this city. The two trophies, one for musical and one for dramatic companies, was also captured by Ottawa companies, Quebec and Toronto making a good struggle for the honors.—W. J. DAVIDSON, JR.

TORONTO, Mar. 14.—Royal Alexandra (L. Solmon, mgr.).—W. J. Robson, assistant mgr.—Week of 9, London Assurance to Big Audiences all week. Sweet Lavender, 16-21.

Princess (O. B. Sheppard, mgr.).—The Dairymaids, 9-11; Henrietta Crossman, balance of week, in The New Mrs. Loring, to fair houses. Fritz Scheff, 16-21.

Shea's (J. Shea, mgr.).—Emma Carus, the Novelles, Reiff Bros. Rialto Comedy Four, Morris and Morris, Agnes Scott and Horace and Wright, Chas. F. Semon.

Gaiety (Thos. R. Henry, mgr.).—The Jersey Lilies in The Graters, pleased bumper houses, 9-14; Rose Hill Folly Co., 16-21.

Star (F. W. Stair, mgr.).—Week of 9; The Jolly Grass Widows, to good business; Fay Foster Co., 16-21.—JOSEPHS.

COLORADO.

BOULDER, Mar. 14.—Curran Opera house (R. P. Penney, mgr.).—A Millionaire Tramp,

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Pacific Coast Amusement Company

good, to fair house, 2; vaudeville with Mrs. Tom Thumb, to three full houses, 4-5; University of Colorado Glee and Mandolin Club was enthusiastically received 6; Field's Minstrels, 14.—M. H. B.

DELAWARE.

WILMINGTON, Mar. 14.—Grand (J. Leonard Johnson, mgr.).—Ethel Barrymore, 6, pleased large house.

Garrick (W. L. Dockstader, mgr.).—This week, Kitty Trancy; Gus Williams; Sullivan-Pasquelena Co.; Trovillo; Farman, Mills & Ransley; Allen & Co.; Charlotte Parry and moving pictures.

Lyceum (Dan Humphries, mgr.).—The Smart Set, 5-7, to big business; The Girl of Eagle Ranch, 9-11; A Wife's Secret, 12-14.—M. H. JESTER.

FLORIDA.

PENSACOLA, Mar. 14.—Pensacola had one of the most successful carnivals ever witnessed, and there were about 5,000 strangers in the city.

Mr. Vucovich, manager of the Star theater, has leased the Pensacola Opera house for the summer months, and will run a vaudeville house giving four shows a day. Mr. Vucovich has his booking done by the International Theatrical company.

ILLINOIS.

ELGIN, Mar. 14.—Opera house (F. W. Jencks, mgr.).—Sullivan stock company, 2-9, to fair returns; Lady Minstrels, local talent, 12; Y. M. C. A. gymnastic entertainment 13, local talent.

Star theater (Del S. Smith, mgr.).—The Apollo Quartette (return engagement) headliner for this week; good business prevails.—W. A. ATKINS.

ROCK ISLAND, Mar. 14.—Illinois theater (R. H. Taylor, mgr.).—Yon Yonson, 7, fair business; Al. C. Field's Minstrels, 8, excellent business. Madame Butterfly, 13.

Family theater (S. A. Lewinsohn, mgr.).—First half of week; Russell and Church; Ted Lenore; Geo. H. Wilson; Baader La-Velle Cyclist Trio; good business. Last half; Bates and Neville; Fielding and Fisher;

Mears and company; Baader La Velle Trio; excellent business.

Elite theater (N. Friedenwald, mgr.).—First half of week: Lawrence and Harrington; the Bensons; Bartlett and Colling; Herr Schmidt and company; good business. Last half: W. H. VanDorn, Herr Schmidt and company; Collins and Bartlett; the Carters; good business.—EDWARD BAUMBACH.

ALTON, Mar. 14.—Temple theater (W. M. Sauvage, mgr.).—Myrtle-Harder Co., 2-9, in repertoire, to good houses; The Girl Question, 8, to two big houses; the San Carlo Grand Opera Co., 11, in Faust; the French Maids Burlesque, 14. Week commencing Mar. 15, The Jewell Kelly stock company.

Lyric theater (W. M. Sauvage, mgr.).—The bill this week includes Mexieas and Mexieas, Dave Nowlin and Laura Roth, Caesar and Co., Miss Cheny and new pictures.—J. H. ISLEY.

SPRINGFIELD, Mar. 14.—Majestic (E. J. Karm, mgr.).—Through Death Valley, 5-7; business good. Miss Bob White, Mar. 8-9, to S. R. O. Elks Minstrels, 10-11, to S. R. O.

Chatterton Opera house (Geo. W. Chatterton, mgr.).—Harry Woodruff in Brown of Harvard, 6; small house. Nip & Tuck, 8, fair business; San Carlo Opera company, 10-11.

Gaiety (Burton & Smith, mgrs.).—A strong bill is offered this week. It includes the Four Masons, Sutherland & Curtis, Frank Tinney and La Toska; business good.

Empire (Jno. Connors, mgr.).—This week Wheeler & Rosey, La Page Sisters, the Southern Trio, Shannon & Straw, Francis Roberts, Anna McKenzie; business good.

Olympic theater (C. J. McCann, mgr.).—Romaine & Campbell, Dora Brown, Le Roy & Healey, Jackson & Sparks, Roy Vernon and Minnie Hess; business good.—CARL E. SPENCER.

INDIANA.

TERRE HAUTE, Mar. 14.—Grand (T. W. Barhydt, mgr.).—Edna, the Pretty Typewriter, 5-7, to fair business; Mary Emerson in On Parole, 8, to good business; Old Clothes

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Man, 9-11; The Old Homestead, 12; Human Hearts, 13-14.  
Lyric (Jack Hoefler, gen. mgr.)—The bill this week includes: Rawls & VanKaufman, Three Musical Millers, Caldera, and Boyd & Veola.  
Varieties (Jack Hoefler, gen. mgr.)—The bill this week is as follows: Eva Ray, Morris & Hemmingway, and Lewis & Chapin; kinodrome motion pictures.  
Coliseum (J. H. Barnes, mgr.)—Billy Kersands Minstrels, 5, to fair business; Pat White's Gayety Girls, 8, to good business.—ROSS GARVER.  
EVANSVILLE, Mar. 14.—Majestic theater (Frank B. Hooper, mgr.)—One of the strongest bills ever given in this city is presented this week. It included the Renne Family, Chas. Ledger, Claus and Radcliff, and Frank Markle.  
People's theater (Pedley & Burch, mgrs.)—The Star Show Girls, to fair business.  
Grand (Pedley & Burch, mgrs.)—The Sweetest Girl in Dixie, 6-7, to poor business; Fred J. Powers company in stock this week.  
Wells Bijou (Alex Jenkins, mgr.)—The Man of the Hour, 5-7, business good; Lottie Williams in My Tom Boy Girl, 8-10, to good business. Blanch Walsh in Kreutzer Sonata, 11; Mary Emerson in On Parole, 13; Al. H. Wilson in Metz in the Alps, 14.—S. O.

**IOWA.**

SIoux CITY, Mar. 14.—New Grand theater (H. H. Tallman, mgr.)—May Robson, good business; Wilton Lackaye, good business; The Man of the Hour, good business; The Girl and the Stampedo, 10; The Gingerbread Man, 13.  
Orpheum theater (David Beehler, mgr.)—Press Eldridge and Brown & Navarro are the hits of the bill this week. Howard Kyle in his new piece, The Joke, made a big hit. Bill next week includes: John Rice & Sally Cohan, Marie Florence, Cole & Rags, the Three Keatons, Banks, Brezeale Duo, and Chas. Marrelle.—AMBROSE O'BRIEN.  
WATERLOO, Mar. 14.—Waterloo theater (A. J. Busby, mgr.)—Madame Butterfly was accorded a hearty welcome by a large audience, 9; Adrift in New York, 10; Yon Yonson, 11, to good returns.  
The Waterloo (Frank Hurst, mgr.)—Kennedy's players on their opening night in the city, where they will remain all week, pleased a capacity house with The Girl from Iowa, 9; Heart of Maryland comes 16.  
Dreamland (Roy Nichols, mgr.)—Jewell (Sarah West, mgr.)—Moving pictures and illustrated songs.  
Nichols & Alford, proprietors of the Electric park, have let a contract for the erection of a roller coaster costing \$12,000, that will be the largest in any amusement park in Iowa.

**MICHIGAN.**

ANN ARBOR, Mar. 14.—Whitney (A. C. Abbott, mgr.)—Little Johnny Jones played to crowded house, 9; Stetson's Uncle Tom's Cabin, 13; Ralph Stuart in Strongheart, 20.  
Majestic (C. A. Sauer, prop.; Fred T. McOmber, mgr.)—Sironje, the Lady Raffles, is the headline this week. Others are Jules Held, Jean Cunningham, Petrie & Budd, and LeCompt.—WM. A. SCHUMACHER.

**MINNESOTA.**

WINONA, Mar. 14.—Winona Opera house (O. F. Burlingame, mgr.)—When the Bell Tolls, 1; George Washington Jr., 2, to fine house; The Heart of Maryland, 6, good house; opera house picture show, 8, good houses.  
Orpheum theater.—Moving pictures to good business.  
"Sheriff" Baird is shining up his buttons for the season of 1908 with Ringling Brothers Advertising Car No. 1. He spent the winter in Winona, with his folks.  
W. C. St. Clair and wife, who have been spending the winter with Mrs. St. Clair's parents, Mr. and Mrs. C. C. Miller of the Park hotel of this city, departed the latter part of the week for New York. Mr. St. Clair is route man for the Barnum & Bailey circus.  
The Society Circus, under the auspices of the local Y. M. C. A., was a great success, financially and otherwise. The profit was about \$200.—LEO RYAN.

ST. CLOUD, Mar. 14.—Davidson theater (E. T. Davidson, mgr.)—Frank Daniels in The Tattooed Man, 6, to capacity business. Return engagement of The Man From Home, 15; Ole Olson, 22.  
Fifth Avenue theater (E. T. Davidson and Charles Saunders, mgrs.)—Business continues good. The Passion Play film will be featured in the near future.—FRANK KINDLER.

**MISSOURI.**

SPRINGFIELD, Mar. 14.—Baldwin (Geo. H. Olendorf, mgr.)—Howe's moving pictures, 8-9; Gingerbread Man, 19; Richards & Prin-

gle's Minstrels, 20; Max Figman, 25.—C. B. COON.  
JEFFERSON CITY, Mar. 14.—Jefferson theater (Richard Asel, mgr.)—Jewel Kelly stock, 2-7, fair business, poor shows; Sunflower Minstrels, 11; A Texas Ranger, 13.—F. G. CHINN.

**NEBRASKA.**

LINCOLN, Mar. 14.—Oliver (F. C. Zehrung, mgr.)—The Man of the Hour with an excellent cast played to a good house, 6; May Robson in The Rejuvenation of Aunt Mary was received by a crowded house, 7.  
Majestic (F. C. Bradstreet, mgr.)—Mar. 2-7, Fulton stock company continues to play to crowded houses. This week, Jane, with Enid Jackson heading the bill, is provoking one continuous laugh.  
Lyric (L. M. Miller, mgr.)—Vaudeville is drawing crowded houses with a fine program.—ROHMANN.

**NEW YORK.**

ELMIRA, Mar. 14.—Lyceum theater (Lee Norton, mgr.)—Chester De Vonde, 9-14; Mrs. Leslie Carter in DuBarry, 16.  
Family theater (G. W. Middleton, mgr.)—Billy Link & Co., Al. Raynos' trained bulldogs, the Musical Buckley's, the Romanoffs, Luckie and Yost and Harry C. Brown. Strong bill, large houses.  
Rialto theater (F. W. McConnell, mgr.)—Gourlay and Keenan, John Mahoney, Three Cain Sisters, Coleman Sisters and Lottie Fayette; large houses.—MAXWELL BEERS.  
GLOVERSVILLE, Mar. 14.—Darling theater (W. E. Gaut, mgr.)—Fenberg stock company to good business week 2-7. Howe's moving pictures, 12; coming, Elvora Miller in Alice-Sit-By-the-Fire, 19; Strongheart, 24.  
Family theater (J. B. Morris, mgr.)—This week, Great Aerial Smiths, Clayton Golday & Co., Fred W. Morton, Marie Dumas & Co., and the Four Wang Doodles.—HARRY A. LOCHROW.

**OHIO.**

MARIETTA, Mar. 14.—Auditorium.—Partello stock company, good company, to poor business on account of bad local management.  
Orpheum (Mr. Hoffman, mgr.)—Samoya, Sam Harris, the Great Archie Royer, 2-4; Summers & Winters, Billy Fields, and Frank Katro, 6-7, to good business.  
Lyceum (Schooley & DeAngelo, mgrs.)—2-7, Ruth Harold, Hugh Valon, Bert Saunders, and Frank Grag, made up a good weeks' bill; business was fair.  
Miss Meta Morehead came from Chicago the latter part of the week to take the place of Schooley & DeAngelo, who made a bunch of friends while here.—HAROLD H. WAGNER.  
DAYTON, Mar. 14.—National (Gill Burrows, mgr.)—Fiske O'Hara in Dion O'Dare, 12-14; Cecil Spooner in The Dancer and the King, 16-18.  
Victoria (C. G. Miller, mgr.)—Maxine Elliott in Myself—Betina, 16; Ben Greet Players, 13; Checkers, 14.  
Lyric (Max Hurlig, mgr.)—This week: Billy Van, the Great Heras Family; Little Foreste and his dog; Elsie Harvey and the Field Boys; Foy and Clark; May Belfort; Bryon and Langdon; business good.—A. H. CALLAHAN.

**PENNSYLVANIA.**

HONESDALE, Mar. 14.—Opera house (B. H. Dittrick, mgr.)—The Gardner-Vincent stock company appeared last week to the largest houses ever played to in this city. Miss Claire Vincent and Frank H. Gardner were warmly received. Miss Vincent was the first actress to receive a bouquet of flowers over the footlights of the new theater at each performance. After the show Friday evening, Manager B. H. Dittrick opened the door of the dance hall and the company and public had a very social time.—GEO. LOERCHER.  
EASTON, Mar. 14.—Orpheum (J. Fred Osterstock, mgr.)—The bill this week is headed by the Six Musical Nosses. The balance includes Burns and Franklin, La Veola, Lewis and Green, Mr. and Mrs. Jimmie Barry & Co., A B C D Girls, and McPhee and Hill.

**WISCONSIN.**

APPLETON, Mar. 14.—Appleton theater (Chas. Takacs, mgr.)—Italian Opera Co., 10, to fair house; The Road to Yesterday, 12; A Knight For a Day, 13; East Lynne, 15.  
Bijou theater (Mrs. Jenkins, mgr.)—Excellent bill week of 8; business good.—F. A. ROSCH.  
MENASHA, Mar. 14.—Crystal theater (C. D. Obrecht, mgr.)—Excellent bill, including Fred Lasere, Chas. H. King and moving pictures; business good.  
Vaudeville theater (C. C. Stocking, mgr.)

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THE ICE-POND—Cynthia and her beau having a glorious time skating on the ice—He is an expert skater and shows her some fancy skating—Her father arrives—The young couple make for the shore with her father in pursuit.

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ALL Hunter & All: En route with Sam Devere Show.  
Amper: En route with Miss N. Y. Jr., Co.  
Adler, Lou: En route with the Isle of Spice.  
Anton and Houseworth: En route with the High School Girls Co.  
Ahearn, Chas.: En route with the Ahearn Trio.  
American Newsboy's Quartette: Crystal, St. Joseph, Mo., 16-28.  
Ardo & Eddo Troupe: O. H., So. Norwalk, Conn., 16-21.  
Art Adair: Family, Davenport, Ia., 16-21; Main St., Peoria, Ill., 23-28.  
Alorna-Zoeller Trio: Family, Mahanoy City, Pa., 16-21; Family, Chester, 23-28.  
Atkinson, Geo.: Theatrum, Massillon, O., 16-21; Princess, Cleveland, 23-28.  
Adams-Taylor: Empire, Pittsfield, Mass., 16-21; Proctor's, Albany, N. Y., 23-28.  
BARRETT & Belle: En route with the New Century Girls.  
Barrett, Geo. A.: En route with Rose Sydel's London Belles Co.  
Bohannon & Corey: En route with the New Century Girls.  
Brennan & Riggs: En route with the New Century Girls.  
Brooks & Vedder: Empire, San Francisco, indef.  
Blair & McNulty: Gem, Missoula, Mont., indef.  
Bergere, Valerie: Temple, Detroit, Mich., 16-21; Cook's, Rochester, N. Y., 23-28.  
Barry, Mr. and Mrs. Jimmie: Chase's, Washington, D. C., 16-21; Maryland, Baltimore, Md., 23-28.  
Banks & Newton: Novelty, Brooklyn, N. Y., 16-21; Trent, Trenton, N. J., 23-28.  
Bandy & Wilson: Haymarket, Chicago, Ill., 16-21.  
Barringtons, The: Star, New Kensington, Pa., 16-21; Princess, Youngstown, O., 23-28.  
Bowers, Walters & Crooker: Hathaway's, Lowell, Mass., 16-21; K. & P., 125th St., New York City, 23-28.  
Buckeye Trio: Majestic, Birmingham, Ala., 16-21; Majestic, Little Rock, Ark., 23-28.  
Burch, Mr. and Mrs.: Bijou, Dubuque, Ia., 16-21; Dominion, Winnipeg, Can., 23-28.  
Busch, Johnny Jr., & Co.: Attmeyer, McKeesport, Pa., 16-21; Bijou, Flint, Mich., 23-28.

Bryant & Saville: Bijou, Marinette, Wis., 16-21; Bijou, Rockford, Ill., 23-28.  
Bailey, Cromer & Walton: Majestic, Kalamazoo, Mich., 16-21; Bijou, Battle Creek, 23-28.  
Bowen Bros.: Unique, San Jose, Cal., 16-21; Novelty, Stockton, 23-28.  
CHANDLER, ANNA: En route with the City Sports Co.  
Cooper, Harry K.: En route with the Fay Foster Co.  
Curley, Pete: En route with the Behman Show.  
Camp, Sheppard: En route with the Kentucky Belles Co.  
Campbell, W. S.: En route with Rose Sydel Co.  
Christy, The Great: En route with the Knickerbockers Co.  
Callan & Smith: Bijou, Dubuque, Ia., 16-21; Dominion, Winnipeg, Can., 23-28.  
Cameron & Flanagan: Poli's, Waterbury, Conn., 16-21; Keiths, Providence, R. I., 23-28.  
Casey & Craney: Hathaway's, Brocton, Mass., 16-21; Hathaway's, Lowell, 23-28.  
Conn, Downey & Willard: Majestic, Little Rock, Ark., 16-21; Majestic, Fort Worth, Tex., 23-28.  
Chinquilla, Princess, & Newell: Gotham, Brooklyn, N. Y., 23-28.  
Chambers, Lester: Hammerstein's, New York, 16-21; Fifty-eighth St., New York City, 23-28.  
Clark, Marie: Bijou, Dubuque, Ia., 16-21.  
Connelly, Edw.: Orpheum, Minneapolis, Minn., 16-21.  
Clark & Duncan: Joplin, Joplin, Mo., 16-21.  
Cooper & Co., Leo: Coliseum, Seattle, Wash., 16-21; Orpheum, Vancouver, 23-28.  
Cook and Miss Rothert: Majestic, Ft. Worth, Tex., 16-21; Majestic, Dallas, 23-28.  
Cunningham & Smith: Orpheum, Ashland, Ky., 16-21; Orpheum, Charleston, W. Va., 23-28.  
DIAMOND JIM: En route with the Kentucky Belles Co.  
Dood, Marie Stewart: En route with American Burlesquers.  
Demarest's Equestrians: Hillside Park, Newark, N. J., indef.  
Davis, Roland: En route with Fay Foster Co.  
Davis & Davis: En route with Miss N. Y. Jr. Co.  
Darmody: En route with Bryant's Extravaganza Co.  
Daltons, The Three: En route with the Jolly Grass Widow.  
Dahlman Cowboy Quartette: Columbia, St. Louis, Mo., 16-21; Haymarket, Chicago, 23-28.

DeWitt, Burns & Torrance, Grand, Indianapolis, Ind., 16-21; Columbia, Cincinnati, O., 23-28.  
De Coe, Harry: Grand, Marion, Ind., 16-21; Gayety, Springfield, 23-28.  
Dean, Sydney, & Co.: Shea's, Toronto, Can., 16-21; Shea's, Buffalo, N. Y., 23-28.  
Douglas & Douglas: Majestic, Chicago, Ill., 16-22; Haymarket, Chicago, 23-28.  
Downey, Leslie, T.: Dreamland, Racine, Wis., 15-28.  
Donald, Carson: Allentown, Pa., 16-21; Harrisburg, 23-28.  
Dupreez: Empire, Salt Lake, Utah, 16-21.  
Dunedin Troupe: Orpheum, Omaha, Neb., 16-22; Orpheum, Salt Lake City, Utah, 23-29.  
Dolliver & Rogers: Gem, Minneapolis, Minn., 16-21.  
Evers, Geo. W.: Casino, Montreal, Can., 16-21; Orpheum, Watertown, N. Y., 23-28.  
Eldridge: Keith's, Binghamton, N. Y., 16-21.  
FIELDS, NAT: En route with the Girls From Happyland.  
Frevoll, Fred: En route with the Murray-Mackey Eastern Stock Co.  
Frey & Allen: En route with Williams' Ideals.  
Frosto, Chas.: En route with Pitman's Stock Co.  
Ferguson, Dave: En route with Miss N. Y. Jr. Co.  
Finney, Frank: En route with the Trocadero Burlesquers.  
Fields, Harry W.: Majestic, Topeka, Kan., 16-21; Wasson's, Joplin, Mo., 23-28.  
Fairchild, Mr. & Mrs. Frank: Star, Monessen, Pa., Star, New Kensington, 23-28.  
Fields & Hanson: Bijou, Kalamazoo, Mich., 16-21; Bijou, Battle Creek, 23-28.  
Fiddler & Shelton: G. O. H., Grand Rapids, Mich., 16-21; Bijou, Kalamazoo, 23-28.  
Frey Trio: Bijou, Dubuque, Ia., 16-21; Dominion, Winnipeg, Can., 23-28.  
Foster & Foster: Olympic, Chicago, Ill., 23-28.  
Frevoll, Fred: O. H., Troy, N. Y., 16-21.  
GRAY, BARRY: 8th Arch Museum, Philadelphia, Pa.  
Geiger & Walters: Poli's, Scranton, Pa., 16-21; Armory, Binghamton, N. Y., 23-28.  
Goss, John: Hippodrome, Lexington, Ky., 16-21; Cooper, Mt. Vernon, O., 23-28.  
Gordon & Marx: Lyric, Ottawa, Ill., 16-21; Elite, Moline, 23-29.  
HILTONS, The Marvelous: En route with Fay Foster Co.

Hart, John C., & Co.: En route with the Tiger Lillies Co.  
Harvey, Harry: En route with the Girls From Happyland.  
Howe & Decker: En route with the Fox Minstrels.  
Harris, Charlie: En route with Bryant's Extravaganza Co.  
Hughes, Florence: En route with Bryant's Extravaganza Co.  
Howe, Sam S.: En route with the Rialto Rounders Co.  
Hadermann, Jennie, Ladies' Orchestra, Muskogee, Okla., 15-21.  
Hebert & Rogers: Gaiety, Akron, O., 16-21; Princess, Youngstown, 23-28.  
Hinmans, Capt. Sidney: Star, New Kensington, Pa., 16-21.  
Hope, Marjorie: Star, Jeanette, Pa., 15-21; Star, Carnegie, 23-28.  
Howard & Esher: Main St., Peoria, Ill., 16-21; Gaiety, Springfield, 23-28.  
Holman, Harry: Family, Rock Island, Ill., 16-18; Clinton, Ia., 19-21; Bijou, Dubuque, 23-28.  
Horton & La Treska: Bell, Oakland, Cal., 16-21.  
Harrises, The: Bijou, West Duluth, Minn., 16-21.  
IMHOF & CORINNE: En route with the Empire Burlesquers.  
International Musical Trio: En route with the Night Owls.  
JOHNSON & BUCKLEY: En route with the Empire Burlesquers.  
Jules & Marzon: En route with Barton Minstrels.  
Jennings & Jewell: En route with Knickerbockers.  
Jennings, William: En route with White's Gaiety Girls.  
Judge Decoma Family: Bijou, Battle Creek, Mich., 16-22; Bijou, Jackson, 23-29.  
Johnson Bros. & Johnson: Savoy, Beaver Falls, Pa., 16-21; Abrams & Benders, Canton, O., 23-28.  
Johnson, Mark: Orpheum, Springfield, O., 16-21; Grand, Hamilton, Ind., 23-28.  
KENDAL, LEO: En route with The Burgomaster.  
Knetzger, The Great: En route with the Vogel Minstrels.  
Kelley, Sam & Ida: Family, Butte Mont., 16-21.  
LEVINE & HURD: En route with the New Century Girls.  
La Couver, Lena: En route with the Fay Foster Co.  
Lockhart Sisters: En route with Burgomaster Co.  
Lyons, John: En route with the Champagne Girls.  
La Maze Bros.: Hathaway's, Brockton, Mass., 16-21; Hathaway's, Malden, 23-28.

La Toska, Phil: Gaiety, Galesburg, Ill., 16-21; Main St., Peoria, 23-28.  
Leslie Bert: Orpheum, Brooklyn, N. Y., 16-21; Colonial, N. Y., 23-28.  
MCKINLEY, NEIL: En route with the Jersey Lillies Co.  
McCabe, Jack: En route with the New Century Girls.  
Marion & Lillian: En route with the Tiger Lillies.  
Miller & Russell: En route with the Al Reeves Show.  
Morris, Ed.: En route with Al Reeves Show.  
Mack, Wilbur, & Co.: Orpheum, Memphis, Tenn., 16-21; Orpheum, New Orleans, La., 23-28.  
Mathieu, Juggling: Orpheum, Mansfield, O., 16-21; Orpheum, Lima, 23-28.  
Martinez, The: G. O. H., Ashland, Wis., 16-21.  
Mankin: Bijou, Battle Creek, Mich., 16-21; Bijou, Jackson, 23-28.  
Mantell's Marintyes: Grand, Tacoma, Wash., 16-21; Grand, Portland, Ore., 23-28.  
Mavolio: O. H., Meriden, Conn., 16-21.  
Millman Trio: Central Stettin, Germany, 16-21.  
Minnie Middleton's Military Girls: Los Angeles, Cal., 16-21.  
Miller, Handcuff King: O. H., Ft. Dodge, Ia., 16-21; Wilson, Mason City, 23-28.  
Mueller & Mueller: Gaiety, Galesburg, Ill., 16-21; Bijou, Decatur, 23-28.  
Miet's Dogs: Wasson's, Joplin, Mo., 16-21.  
Muehlers, The: Arcade, Brownsville, Pa., 16-21; Star, New Kensington, 23-28.  
NEWCOMB, LAW H.: En route with the Fall of '64.  
Nolan, Fred: En route with the Boston Belles Co.  
Newell Sisters: En route with Jolly Girls.  
Nowlin & Roth: Main Street, Peoria, Ill., 16-21; Bijou, Decatur, 23-28.  
Norwoods, The: Manhattan, Kan., 16-21.  
OMEGA TRIO: En route with the Cat and the Mouse.  
Orloff, Olga: En route with Toredors.  
O'Rourke & Marie: En route with Merry Makers.  
O'Day, Ida: Travel, 15-21; Orpheum, San Francisco, Cal., 22-April 15.  
Orbasany, Irma: People's, Cedar Rapids, Ia., 16-21.  
PYSER & WHITE: En route with the Night Owls.

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Perry & White: En route with Miss New York Jr. Co.  
Pritzkow, Chas.: En route with the New Century Girls.  
Potter & Hartell: En route with the Champagne Girls.  
Perrin & Crosby: Bijou, Oshkosh, Wis., 16-21; Bijou, Racine, 23-29.  
Picaro, Luigi, Trio: Earl, Colorado Springs, Colo., 16-21.

**RACKETTS, THE TWO:** En route with the Bowery Burlesquers.  
Robinson, Chas.: En route with the Night Owls.  
Revere & Yuir: En route with the Champagne Girls.  
Ranzetta & Lyman: En route with the Trocadero Burlesquers.  
Remington, Mamie: Keith's, Jersey City, 16-21; Colonial, New York, 23-28.  
Rialto Comedy Quartette: Keith's, Cleveland, O., 16-21; Bennett's, Hamilton, Ont., 23-28.  
Rainbow Sisters: Princess, Columbus, O., 16-21; New Sun, Springfield, 23-28.  
Reed, John P.: Majestic, Ft. Worth, Tex., 16-21; Majestic, Dallas, 23-28.  
Rennee Family: O. H., Nashville, Tenn., 23-28.  
Rockway & Conway: Orpheum, St. Paul, Minn., 15-21; Orpheum, Salt Lake, 23-29.  
Rogers, Mr. & Mrs. Robert: Unique, Sheboygan, Wis., 16-21; Orpheum, Rockford, Ill., 23-29.  
Rome, Mayo & Juliet: Majestic, Ft. Worth, Tex., 16-21; Majestic, Dallas, 23-28.  
Ryan-Richfield Co.: Poll's, Worcester, Mass., 16-21; Keith's, Boston, 23-28.  
Richards & Grover: Majestic, Dallas, Tex., 16-21; Majestic, Houston, 23-28.

**SEITZ, CARRIE:** En route with the Girls From Happyland.  
Salvaggi, The Five: En route with the City Sports Co.  
Somers & Stork: En route with Williams' Ideals.  
Stuart & Raymond: En route with Manchester's Crackerjacks.  
Swain & Bombard: En route with Watson's Burlesquers.  
Semon, Chas. F.: Majestic, Chicago, Ill., 16-21; Columbia, St. Louis, Mo., 23-29.  
Smiths, Aerial: Armory, Birmingham, N. Y., 16-21; G. O. H., Syracuse, 23-28.  
Seymour, O. G., & Co.: Bijou, Lansing, Mich., G. O. H., Grand Rapids, 23-29.  
Six American Dancers: Shea's, Toronto, Ont., 16-21; Columbus, O., 23-28.  
Shrodes, Chas. & Alice: Olympic, Chicago, Ill., 16-21; Haymarket, Chicago, 23-29.  
Symonds, Jack: Pantage's, Victoria, B. C., 16-21; Pantage's, Seattle, Wash., 23-29.  
Stocktons: Bijou, Little Falls, Minn., 24-29.

**THOMPSON & CARTER:** En route with the City Sports Co. Taylor, Nell: La Salle, Chicago, Ill., Indef.  
The Four Hodges: En route with Big Show.  
Talcotts, The: Broadway, Middleton, O., 16-21; Hippodrome, Lexington, Ky., 23-28.  
Templeton, P. Francis: Orpheum, Seattle, Wash., 16-21.  
Turner, Bert: Gem, Minneapolis, Minn., 16-21.

Tom Jack Trio: Orpheum, Minneapolis, 16-21; Majestic, Chicago, 23-29.

**UNICYCLE HAY:** En route with Vogel's Minstrel.

**VIVIAN & WAYNE:** Forest Park, Boise, Ida., Indef.  
Van Cleve, Delton & Pete: En route with Cozy Corney Girls.  
Van Lee, James: En route with Yankee Doodle Girls.  
Vardon, Perry & Wilbur: En route with Cracker Jacks.  
Vardon, Perry & Wilbur: Galety, Milwaukee, Wis., 15-21; Euson's, Chicago, Ill., 23-28.  
Volker, Mr. & Mrs. Frederic: K. & P. Albany, 16-21; Cook's, Rochester, N. Y., 23-28.

**WESTON, HOD:** En route with the Flaming Arrow Co.  
Weber, Johnnie: En route with the Broadway Galety Girls.  
Wells, Billy: En route with Bryant's Extravaganza Co.  
Woodford's Animals: En route with Rose Sydel's London Belles Co.  
Wilson, Alf. & Mabel: En route with the Trocadero Burlesquers.  
Wilson, Grace: En route with the Show Girl Co.  
Ward, Will H.: En route with Miner's Americans.  
Ward & Raynor: En route with the Jersey Lilies Co.  
Washburn, Lillian: En route with the Casino Girls.

Woodford & Marlboro: Marion, Marion, O., 16-21; Orpheum, Mansfield, O., 23-28.  
Wiggin, Bert: Bijou, Jackson, Mich., 16-21; Bijou, Flint, 23-28.  
Walton, Fred, & Co.: Orpheum, Oakland, Cal., 15-28.  
Waterbury Bros. & Tenny: Orpheum, Harrisburg, Pa., 16-21; Poli's, Scranton, 23-28.  
Walker, Nella: Orpheum, Memphis, Tenn., 16-21; Orpheum, New Orleans, La., 23-28.  
Watson's Farm Yard: Proctor's 23rd St., New York City, 16-21.  
Wygand & Skidmore: Family, Mahony City, Pa., 16-21; Family, Pottsville, 23-28.  
Williams & Healy: Orpheum, Painesville, O., 16-21; Lyceum, Meadville, Pa., 23-28.  
World & Kingston: Hathaway's, Lowell, Mass., 16-21; Auditorium, Lynn, 23-28.  
Wilfred & Lottie: Bijou, Duluth, Duluth, Minn., 23-29.  
Wilson & Doyle: 12th St., Chicago, Ill., 16-21.  
Woodford, Ed & May: National, Steubenville, O., 16-21; Majestic, Massillon, O., 23-28.  
Williams, R. T.: Star, Monroe, La., 16-21.

**YOUNG, HARRY C.:** En route with Lady Birds.

#### DRAMATIC.

Arizona Company, David J. Ramage, mgr.: Atlanta, Ga., 16-23; Richmond, Va., 23-30.  
At the Old Cross Roads, Arthur C. Alston, mgr.: Louisville, Ky., 15-21; Cincinnati, O., 22-28.  
Bedford's Hope, Stair & Havlin, mgrs.: Jersey City, N. J., 16-21; Paterson, 23-25; Trenton, 26-28.  
Big Hearted Jim, Harry J. Jackson, mgr.: Lexington, Neb., 17; Kearney, 17; Grand Island, 18; Norfolk, 19; Lincoln, 20-21;

Council Bluffs, Ia., 22; Nebraska City, Neb., 23; Wymore, 24; Holton, Kan., 26.

Chappell-Winterhoff Stock Co., C. H. Eastman, mgr.: Stillwater, Okla., 16-21.

Carl W. Cook Stock Co., Hosea F. Moyer, mgr.: Ligonier, Ind., 16-23; Norwalk, O., 23-30.  
Cutter Stock Co., Wallace R. Cutter, mgr.: Saginaw, Mich., 15-22; Battle Creek, 22-29.  
Don C. Hall Co.: Centerburg, O., 16-18; Millersburg, 19-21; Danville, 23-25; Fredericksburg, 26-28.

Flaming Arrow (Eastern), Lincoln J. Carter's: Washington, D. C., 16-21; Baltimore, Md., 23-28.

Gilmore Co., Paul, Harry Hardy, mgr.: Seattle, Wash., 15-23; Walla Walla, 23; Colfax, 25; Pullman, 26; Spokane, 27-28.  
Girl and the Stampede Co., V. E. Lambert, mgr.: Humboldt, S. D., 16; White Lake, 17; Kimball, 18; Chamberlin, 19; Plankinton, 20; Mitchell, 21.

Human Hearts Co. (Western), Wm. Franklin Riley, mgr.: Aurora, Ill., 16; Elgin, 17; Danville, 18; Duquoin, 19; Nokomis, 20; Litchfield, 21; Springfield, 22; Decatur, 23; Brazil, 24; Lafayette, 25; Valparaiso, 26; LaPorte, 27; South Bend, 28.

Hickman-Bessey Co., W. Al. White, mgr.: Fond du Lac, Wis., 16-21; Oshkosh, 22-29.  
Jane Corcoran Co., Arthur C. Alston, mgr.: Lindsay, Ont., 16; Belleville, 17; Kingston, 18; Brockville, 19; Ottawa, 20-21.  
Lena Rivers Co.: New York City, 16-22; Hoboken, N. J., 23-25; Paterson, 26-28.

May Stewart, J. E. Cline, mgr.: Chickasha, Okla., 17; Lawton, 18; Accoriko, 19; Hobart, 20; Maxam & Sights Comedians, J. W. Sights, mgr.: Millbank, S. D., 16-21; Dawson, Minn., 23-28.

Monte Cristo Co., E. J. Timponi, treas.: Storm City, Ia., 16; Sac City, 17; Ida Grove, 18; Denison, 19; Vail, 20; Scranton, 21; State Center, 22; Nevada, 24; Tama, 25; Reinbeck, 26; Belle Plaine, 27; Iowa City, 28.

Nethersole Company, Olga, Louis Nethersole, mgr.: Boston, Mass., 16-23; Brooklyn, N. Y., 23-28.

Our New Minister, Jos. Coryers, mgr.: Ashland, O., 16; Mansfield 17; Wooster, 18; Newark, 19; Coshocton, 20; Cambridge 21.

Quincy Adams Sawyer Co., John G. Stewart, mgr.: Park City, Utah, 16; Provo, 17; Grand Junction, Colo., 19; Aspen, 20; Glenwood, 21.

Shadowed by Three, B. M. Garfield, mgr.: McKeesport, Pa., 16-18; Detroit, Mich., 22-28. Mangum, 21.

Thorns and Orange Blossoms (Western), Fred Walton, mgr.: Iowa City, Ia., 16; Cedar Rapids, 17; Burlington, 18; Springfield, Ill., 19-21.  
The County Chairman, Marx S. Nathan, mgr.: Newark, O., 16; Mansfield, 17.

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The Girl Who Looks Like Me, J. J. Rosenthal, mgr.: Ottawa, Ontario, 16-17; Gannogul, 18; Kingston, 19; Hamilton, 20-21; Peterboro, 23; Belleville, 24; Lindsay, 25; Orillia, 26; Berrie, 27; St. Catharines, 28.  
Thorns and Orange Blossoms (Eastern), Ed. Weyerson, mgr.: Chatham, Can., 16; Petrolia, 17; Sarnia, 18; Mt. Clemens, Mich., 19; Flint, 20; Port Huron, 21.  
The Missouri Girl (Eastern), Geo. B. Dee, mgr.: Greensburg, Pa., 16; Jeanette, 17; New Kensington, 18; Tarentum, 19; Leechburg, 20; Monessen, 21; Blairsville, 23; Indiana, 24; Vandergrift, 25; Latrobe, 26; Oresson, 27; Altoona, 28.  
The Missouri Girl (Western), M. H. Norton, mgr.: Carthage, Mo., 16; Pierce City, 17; Monett, 18; Aurora, 19; Mt. Vernon, 20; Webb City, 21; Roseland, Kan., 22; Lamar, Mo., 23; Windsor, 25; Clinton, 26; Ash Grove, 27; Springfield, 28.  
The Muehlners: Des Moines, Ia., 16-22; Valley Junction, 23-28.

Flower of the Ranch: Boston, Mass., 16-21; Pittsburg, 23-28.  
Murray & Mack Amusement Co.: Jackson, Tenn., 16; Corinth, Miss., 17; Sheffield, Ala., 18; Decatur, 19; Huntsville, 20; Columbia, Tenn., 21; Chattanooga, Tenn., 23-28.  
Simple Simon Simple: Kenosha, Wis., 15-22; Lincoln, Ill., 23; Urbana or Bloomington, 24; Danville, 25; Princeton, 26; Bluffton, 27; Muncie, 28.  
The Isle of Spice, H. H. Frazee, prop.: Louisville, Ky., 16-21; Terre Haute, Ind., 23.  
The Mayor of Laughland: Henderson, Ky., 16; Morganfield, 17; Madisonville, 18; Earlington, 19; Hopkinsville, 20; Paducah, 21; Cairo, Ill., 23; Anna, 24; Marion, 25; DuQuoin, 26; Centralia, 27; Peoria or Quincy, 28.  
The Merry Widow: New Amsterdam theater, New York; Colonial Chicago.  
The Prince of Pilsen: Olympia theater, Paris, France.  
The Royal Chef, H. H. Frazee, prop.: New Orleans, La., 15-21; Atlanta, 23-28.

#### BURLESQUE.

Americans, The: Lyric, Des Moines, Ia., 15-18; Lyceum, St. Joseph, Mo., 19-21; Century, Kansas City, Mo., 22-28.  
Behman Show, Jack Singer, mgr.: Gayety, Detroit, Mich., 15-21; Empire, Toledo, O., 22-28.  
Bohemian Burlesquers, Barney Gerard, mgr.: Milwaukee, Wis., 15-21; Star, St. Paul, Minn., 23-28.  
City Sports: Greenwald's, New Orleans, La., 15-21.  
Crackerjacks: Bob Manchester, mgr.: Chicago, Ill., 15-21.  
Fay Foster Co., Joe Oppenheimer, mgr.: Star, Toronto, Can., 15-21; Lafayette, Buffalo, N. Y., 23-28.  
Gay Masqueraders, Bob Manchester, mgr.: New York City, 15-21.  
Imperial Burlesquers: Jersey City, N. J., 16-21; Trocadero, Philadelphia, Pa., 23-28.  
Irwin's, Fred, Big Show: Eason's, Chicago, Ill., 15-21; Trocadero, Chicago, 22-28.  
Jersey Lilies: Rochester, N. Y., 15-21; Albany, 22-28.  
Jolly Grass Widows, Gus W. Hogan, mgr.: Buffalo, N. Y., 16-21; Avenue, Detroit, Mich., 23-28.

Kentucky Belles: Lyceum, Washington, D. C., 16-21; Monumental, Baltimore, Md., 23-28.  
Lady Birds: New York City, N. Y., 16-21.  
Morning Glories: Brooklyn, N. Y., 15-21; New York City, 22-28.  
Nightingales, The: Monumental, Baltimore, Md., 16-21; Bijou, Philadelphia, Pa., 23-28.  
New York Stars: Holyoke, Mass., 15-21; Boston, 22-28.  
Parisian Widows: Kansas City, Mo., 15-21; Gayety, St. Louis, 22-28.  
Parisian Belles, Chas. Taylor, mgr.: Philadelphia, Pa., 16-21; Wilkesbarre, 23-28.  
Strolling Players Co., Louis M. Granat, mgr.: Dewey, New York City, 16-21; Paterson, N. J., 23-28.  
Trocadero Burlesquers, Chas. Waldron, mgr.: Reading, Pa., 16-21; Newark, N. J., 23-28.  
Watson's Burlesquers: Wilkesbarre, Pa., 16-21; Scranton, 23-28.

#### MUSICAL COMEDY

A Knight For a Day, H. H. Frazee, mgr.: St. Paul, Minn., 16-18; Minneapolis, 19-21; Omaha, Neb., 22-24; Lincoln, 25; Kansas City, 26-28.  
Allen, Curtis, Musical Comedy Co., Allen Curtis, mgr.: Shreveport, La., 16-18; Marshall, Tex., 19-21.  
Buster Brown (Central): Spokane, Wash., 15-17; Wardner, Ida., 18; Wallace, 19; Missoula, Mont., 20; Big Timber, 21; Billings, 23; Miles City, 24; Glendive, 25; Dickinson, N. D., 26; Mandan, 27; Bismarck, 28.  
Buster Brown (Eastern): Anns-ton, Ala., 16; Cedartown, Ga., 17; Athens, 18; Atlanta, 19-21; Cordele, 23; Albany, 24; Bainbridge, 25; Thomasville, 26; Valdosta, 27; Jacksonville, Fla., 28.  
Buster Brown (Western): LaJunction, Colo., 16; Hutchinson, Kan., 17; Wichita, 18; Arkansas City, 19; Guthrie, Okla., 20; Oklahoma City, 21-22.

# England's Great Parks

## White City, Manchester . . . New Brighton Tower, Liverpool

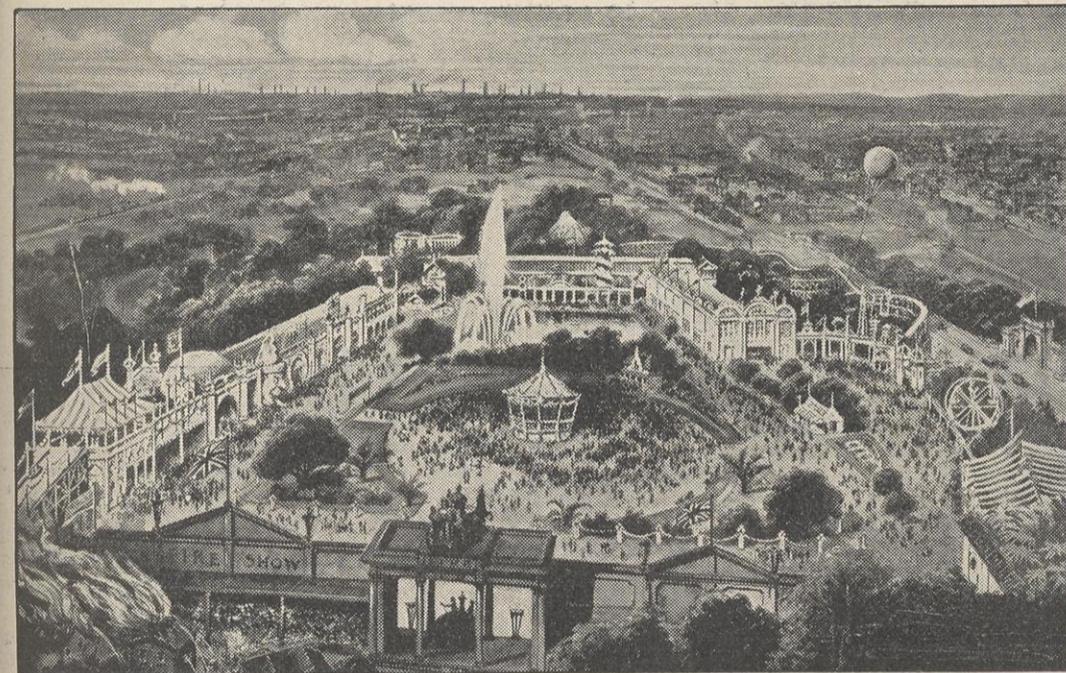
### Under the Direction of John Calvin Brown

The Park business is not overdone in England and your devices and shows that have lived their useful lives in the States will run profitably for years in England.

Don't you know that your old shows are novelties here? Don't scrap them. We want help—American Energy, Ability, Ideas and Shows.

It takes a week to come over, costs less than \$100. Freight is low and you won't be lonesome. We have already arranged for over 200 American Showmen this season.

No financial trouble over here. Everything booming.



### White City, Manchester

16 Acres. No other competing Parks.

Population over seven million.

Splendid train and street car service. Fare from the heart of the city, 3 cents.

This is the Park that hung out the first Full House sign last summer and had 16 acres full of people and turned thousands away.

Every concessionaire here made money last year.

Hales Tours and Fig. 8 broke all cash records.

We need two illusion shows and two spectacular shows.

This park cost over \$1,000,000, and is filled with beautiful trees, plants, palms, etc.

### A Signed Tip.

I came to England as the pioneer and have had the greatest of hardships proving that the people wanted a park and all you showmen watched for the result before you came.

My advice to you big ones is to come over at once and bring your show. The chances here never were equalled any place.

Cities of millions have never seen a modern park show, and the first Scenic Road and Fig. 8 were built in England less than a year ago. Next summer will likely be a hard one in the States, but times never were so good here. I will gladly look after your interests or furnish any advice you require.

JOHN CALVIN BROWN.

Col. Fred T. Cummins, our agent, will give all particulars if seen en route:

Green's Hotel, Philadelphia Feb. 29 to March 2 & April 8 to 28.

Windsor Clifton Hotel, Chicago, March 3 & 4; April 3 to 8.

Planters Hotel, St. Louis, March 5 to 14.

### New Brighton Tower, Liverpool

This park is in the midst of over 2,000,000 people, contains 32 acres and has already cost over two million dollars.

The highest structure in England (621 feet) adorns the center, and elevators run to its top, from which a splendid view of England, Wales and Ireland can be seen.

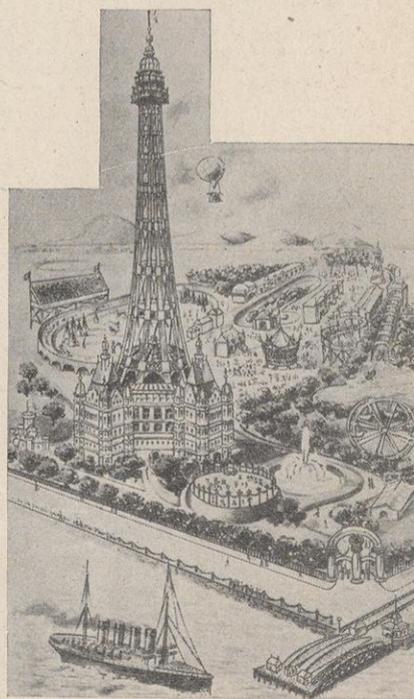
Gorgeous Ball Room and a Theatre with staging for a circus. This park is one of the world's show places.

Every ship entering Liverpool must pass within shouting distance. Beautiful Promenade, Bathing Beach, and a Racing and Athletic Track costing over \$175,000.

All American Park Shows are unknown here and will do very well.

Street car fare 2c; steamship ferry 4c; splendid train, ferry and car service.

Address all letters to **JOHN CALVIN BROWN**, White City, Manchester  
Cable Address, Exposition Manchester



Watch for Cummins' Wild West Call.

# BOOKING TOGETHER

**Western Vaudeville  
Managers'  
Association**  
Majestic Theatre Bldg.  
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**United Booking  
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of America**  
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NEW YORK CITY

Booking in conjunction with more than three hundred of the first-class vaudeville theatres in the United States and Canada, and now giving good acts, routes for from one to three years. Moneys advanced to parties capable of producing first-class acts, when desired, or will purchase first-class novelties outright. It will be to the advantage of managers of Fairs, Parks, etc., to communicate with these Offices regarding their vaudeville attractions and bands. Address Eastern or Western Office, as may be most convenient.

**Western Office,  
Majestic Theatre Bldg., CHICAGO**

**Eastern Office,  
St. James Building, NEW YORK**

## INTERNATIONAL ALLIANCE BILL POSTERS AND BILLERS OF AMERICA

### Notes From No. 4, Philadelphia.

Bro. Charles Walters, manager of the Gayety, surprised the boys with a call recently. He was heartily welcomed and congratulated upon recovering from his recent illness. Bro. Walters is president of the Social Club, just organized in the local, and it was sincerely regretted that illness caused his absence from the first smoker of the club, held a week ago.

Paul W. Harrell, honorary member of No. 3, Pittsburg, formerly car manager of Col. Cummin's Wild West Show, after spending the winter at his home in Eden-ton, N. C., is paying an extended visit here. He expects to be in advance of the Miller Bros. this coming season and some of the boys hope to join out with him. The boys all think very highly of Mr. Harrell.

Bro. James Gregg, of this local, who is working at the Majestic at Perth Amboy, visited the headquarters recently. He met with a painful accident, having been attacked with vertigo and falling down a flight of stairs.

Bro. Frank Harvey, agent of the Majestic, Perth Amboy, has been on the sick list for three weeks, suffering with la grippe.

Bro. Mike Hollins, of this local, an enthusiastic baseballer, has organized the National Theater Stage Hands baseball club for the coming 1908 season and expects to tack the elephant sign on every club he comes in contact with. He has been busy during the winter months and has strengthened his team by the acquisition of two new pitchers. Last season this team met and defeated some of the best teams in this city and vicinity. Bro. Hollins would like to hear from the theater, factory or newspaper teams for morning games. Address Mike Hollins, manager, National theater, Philadelphia.

Bro. Wm. M. Goodman, of No. 6, Denver, manager of Our Friend Fritz company, reports a very successful week at the National, here. He expects to play a return date at Hart's in about two weeks.—HARRY F. JONES, Secretary.

### Notes from Denver No. 6.

We were glad to see Bro. John Dague in our meeting room at the last meeting. He has been sick for the past five months.

Bro. Wm. Allison has taken over the distributing wagon of the Curran Company, and he will no doubt make good.

Bro. Chas. Curran has gone out on the Mountain Circuit again. We would like to hear from our old comrade and Bro. Ed. Norris, of St. Louis.

Bernard Ford was taken in the local as

an honorary member. Bro. Ford is one of the leading attorneys of the city.

Mr. Ganda, of the Stage Employees and T. M. A., was taken in as an honorary member. Mr. Ganda is stage manager of the Orpheum theater.

Bro. Hall is still picking up the high places and is the jovial Hall of old.

Bro. Bert Stanley has taken over the billing for the new Majestic theater and by the showing it would seem that he is making it a success.

The local attended the great mask ball of the stage employees' local at East Turner hall Feb. 22 in a body on special invitation of the stage employees' local.

All members should send in their dues to Bro. Ed. Hamblin, secretary, as you know the white tops will soon commence to move.

### Notes from No. 10 Minneapolis.

W. R. Erickson, advertising agent of the Dewey theater, was on a fishing trip recently and came back with one foot frozen as the result of too much standing on the ice.

Lloyd Cronkrite, advance agent of On the Streets of London company, walked home from Rochester, Minn. "Cronk" buys his shoes from Harry Lindon of Local No. 1, Chicago, who is running the L. & R. shoe store here.

J. J. Whitehead, advertising agent of the Bijou Opera house, is going to open a summer hotel at Lake Harriet in May (maybe). We would like to hear from W. R. Barnett, Rossman and Green.

Wm. Pottsgeiser, advertising agent of the Star theater of St. Paul and Val Boshell of the Grand Opera house, that city, have landed the billing for the Shriners' Circus.

John Hart of Local No. 5, St. Louis, is working in a St. Paul shop of which "Hurly" McCune is foreman.

Charles Breslauer and Johnnie Zimmerman are taking up a homestead in Northern Minnesota.

W. J. McDonald, John Hogue and Zach Luckensmeyer did the lithographing and card work for the big T. M. A. Benefit, Feb. 28.

Word comes from "Kid" Wheeler in Erie, Pa., that he will winter in Minneapolis from now on. We think it's a girl question.

Gus Jinkins is still singing No Wedding Bells For Me.—ZACH LUCKESMEYER, Treasurer.

### Notes from Local No. 17, Boston.

The local attended in a body Sunday, March 1, the funeral of councilman Edward Spellman, brother of our financial secretary, Dominick Spellman, and made a splendid

appearance. Councilman Spellman died at his home, 31 Tyler street, after a brief illness from typhoid-pneumonia.

Bro. Francis Lloyd, past international president, has been a familiar figure at the dog show held here recently. Bro. Lloyd is a dog fancier, and in his Sommerville kennel he has several blue-ribbon winners.

Bro. Dave Superior, of the Fifty Miles from Boston Co., is an active member "of the Friars," having joined the order in New York last week.

Bro. Al. Scott, agent of the Fremont theater, is an electrical and mechanical expert and spends his spare time at the Edison works next to his theater.

Bro. Ed. Le Favre, of the Manchester, N. H., local, spent two days in Boston last week. Bro. Le Favre is in charge of a large distributing agency.

Bro. John Ellis, agent of the opera house, and Bro. John Tracy, his assistant, are golf fiends whom even snow and rain and slush cannot deter.

Bro. Geo. Collier is a member of the new theatrical organization that has just been launched. It is called the "Pathfinders and Travelers" club, composed mostly of theatrical managers, agents and advance men.

The benefit dance in aid of blind Bro. Peter Trautvetter was a great success. The dance was under the supervision of Harry Peysner. John E. Lyons was floor director, and was assisted by Nicholas Panfilio. The reception committee was composed of Sandy Munro, James Gammon, George Collier, Joseph Volk, Oscar Klevenaar, Francis Lloyd, Daniel Casey, Richard Armstrong, John L. Ellis, Edward Horgan, Edward Curtin, Frank Donahue, E. A. Rich, James Hearne and William Himes.—HARRY PEYSNER, Secretary.

Bro. Dave Griffin, of the Sothern Co., spent a day with his mother in Lowell, Mass., recently.

### Notes from Local No. 30, Jersey City.

The meeting held March 1 was a great success and we had National Secretary Murray with us. He gave us a fine talk and congratulated the local on its fine showing in membership.

Bro. Wolf, agent of the Bon Ton, has two good billers in Walker and Greenberg.

Bro. Moran, "the dean of advertising agents in Jersey City, is keeping his boys hustling in advertising the Academy and Majestic.

Original advertising staff's ball was held on Feb. 25, and a grand success.

All members of Local No. 30 who are joining circuses will kindly send their names and the name of circus to Financial Secretary W. Hinckly, 17 1/2 Erie street, Jersey City.

Bro. Wm. Bury is still with The Road to Yesterday Co.

Bro. Rose was in town with the Imperial Burlesquers.

Bro. Gallagher is now agent at Blaney's, Yonkers, N. Y.

Will Brothers, James J. Stevens and J. O. Rennert, send their address to Wm. Hinckly, financial secretary, 17 1/2 Erie street, Jersey City, and hear something that will interest them?

**A. E. Meyers**

167 Dearborn St., Chicago  
If You Want the Good Time, See Me

**BLUMHARD**

POSTER AND MAP MOUNTER  
38 So. 6th Street, Philadelphia, Pa.

**Wanted Woman**

Good Teeth Worker on  
Twisting Rope; long season  
good salary

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Largest exclusive manufacturer of Amusement Devices in the U. S. **MERRY-GO-ROUNDS**  
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Managers wanting reliable people write  
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**P. J. RIDGE, Manager.**

NOTICE:—Vaudeville Acts, Sketches, etc., including Singing, Dancing, Dramatic Art, etc., Written, Coached and Rehearsed.

Wanted—Live correspondents, write today.

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Holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licensed by the Edison Manufacturing Co. to make and sell films:

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Siegmund Lubin

Pathe Freres

Kalem Company

George Melies

Selig Polyscope Company

Vitagraph Company of America

The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country, (who have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licensees represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

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Chicago Office, 304 Wabash Ave.

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George Breck, 550-554 Grove St., San Francisco, Cal.

Exhibitors are warned that the use of films other than those licensed by us will subject them to suits for injunction and damages, and for past and future profits.