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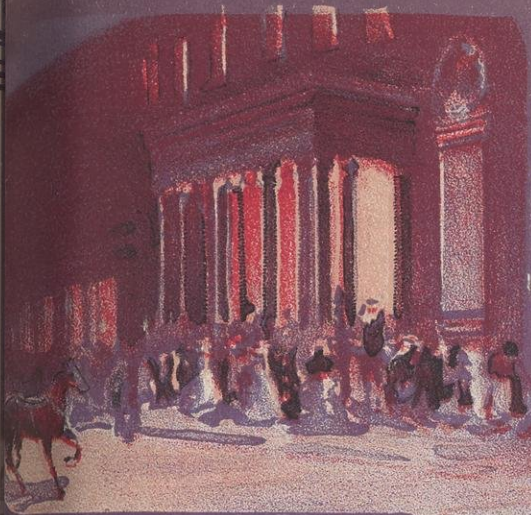
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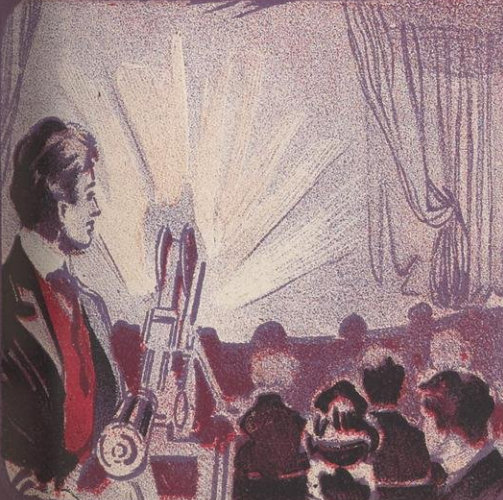
THE SHOW WORLD

WARREN A. PATRICK

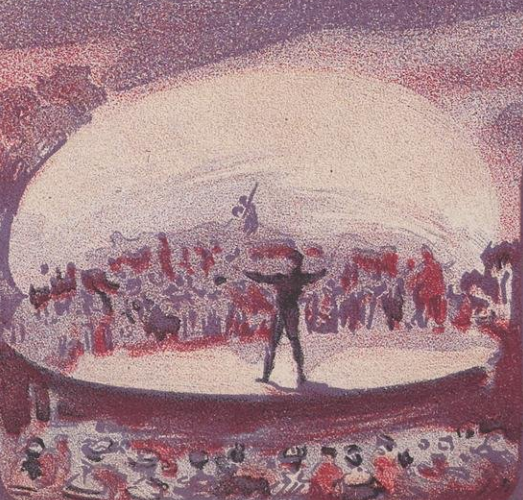
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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

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Volume II—No. 15.

CHICAGO

April 4, 1908

LIVE BITS OF SHOW WORLD NEWS

LEGAL RIGHTS OF PLAYS.

Obligations Arise Only from Time Copyright Is Entered.

An important decision was rendered last week by the Circuit Court of the United States, sitting at Chicago, in which it was held that notwithstanding the fact that a play has been in existence for a term of years exceeding the limitations of the copyright law, the legal obligations arise only from the time the play has been copyrighted.

In 1866 the play Shamus O'Brien was produced by a man named Meader, and an actor named Vernon and his wife, Katherine Walsh, filled the leading roles. After a number of years they purchased from Meader all rights to the play, and in 1899 Katherine Walsh secured a divorce from her husband and received in the community settlement a transfer of his rights.

The play was copyrighted by Katherine Walsh Dec. 23, 1903. On March 17, 1907, the Howard theater, Chicago, produced a play called Shamus O'Brien, changing a number of the characters and the synopsis on the program, but not the scenes, and without paying royalty to Katherine Walsh. She retained Attorney Adolph Marks, who brought suit against the Howard theater under that section of the statute which provides that a person producing a piece without permission of the proprietor shall pay a penalty of \$100 for the first performance and \$50 for every subsequent performance.

The suit came up before Judge Landis and a jury, and after four days evidence and argument a verdict was returned against the defendant for \$450.

Isman Secures Theater.

A theatrical venture in which Philadelphians are interested was closed in New York recently when the No. 1449 Broadway company took title to the property at the location from which it derives its name. The seller was Mrs. Margaret L. Zborowski, and the property in question is known as the Broadway theater, and is located at Forty-first street and Broadway. Simultaneously with the closing of the deal came the announcement that Felix Isman, of Philadelphia, has taken a lease on the property for sixteen years and seven months, at an annual rental of \$80,000.

Vaudeville for Philadelphia Y. M. C. A.

Vaudeville will supplant the Young Men's Christian Association in the building at Fifteenth and Chestnut streets, Philadelphia, after April 10, unless present plans miscarry. As yet the plans for the new theater are somewhat vague. It is known that Walter, Henry and Florian Pincus will be the lessees of the new amusement house. The owner of the property is George B. Wilson.

May Robson Seeks New Play.

May Robson has seen *The Man from Home* and wants Booth Tarkington to write her a play for her use when she puts aside *The Rejuvenation of Aunt Mary*.

Miss Wycherly Goes to Boston.

Margaret Wycherly has gone to Boston, where she will remain for a while, playing with the Castle Square Stock company in the capacity of leading woman.

Marie Doro to Play in London.

May is the month set by Charles Frohman for the arrival in London of Marie Doro, who will have then completed her tour in *The Morals of Marcus*.

Nowell Joins Baker Stock Company.

Wedgewood Nowell, recently a member of William Favensham's company, left New York last week for Portland, Ore., where he will assume the leading roles in the production of the Baker stock company.

Will Produce Classic Play.

The American Academy of Dramatic Arts made a fine production of the classic Greek drama of Aeschylus entitled *The Choephoroi*, or *The Libation Pourers*, March 26 at the Empire theater, New York.

Gilmore Company Prosperous.

Harry Hardy, manager of the Paul Gilmore company, writing to this publication from Denver, Colo., states that they are enjoying good business, and have not felt the effects of the financial flurry.

Stoltz Makes Important Invention.

Melville Stoltz, manager of the Duquesne theater, Pittsburg, Pa., after months of experimenting, has succeeded in inventing a most ingenious device for vending confectionery and like commodities from the backs of opera chairs, which will hold twelve

packages of candy. A company is being organized for exploiting the machine. This will fill a long felt want, as for a long time it has been the ambition of inventors to perfect a machine which would hold more than one package of confectionery, and yet

voted to vaudeville booked by the William Morris circuit, but owing to the strenuous opposition furnished by the opening of two first-class theaters last fall its operation for the past few months has been a losing venture.

VAUDEVILLE IN IOWA.

Victor Hugo of Cedar Rapids Talks of Amusements in His State.

Victor Hugo, the well known vaudeville manager of Cedar Rapids, Ia., spent several days in Chicago last week. During a call at the offices of THE SHOW WORLD he reported that the season had been the biggest in the history of his theater. Regarding the Majestic theater, a new playhouse to be erected in Cedar Rapids this summer, to open next autumn as a high-class vaudeville theater, Mr. Hugo said:

"This house will be under my personal direction; will have a seating capacity of 1,400 people, and the entire outlay will amount to \$60,000. Construction will commence May 1. The theater will be a replica of the Majestic in Des Moines, Ia. The bookings will be made through the Western Vaudeville Managers' Association of Chicago.

Among other amusement ventures Mr. Hugo will be interested in the Airdome, now being erected at Cedar Rapids, which will be devoted to repertoire shows. According to Mr. Hugo, the prospects for summer amusements in Iowa are exceptional, and circuses will all play to big business. The people are prosperous and are willing to spend their money for meritorious amusements. Mr. Hugo, it will be remembered, was for a number of years prominently identified with America's leading circus organizations, including the Ringling Brothers, Forepaugh-Sells and Barnum & Bailey, and the experience he received on the road is proving of great service to him now that he has assumed managerial obligations for his personal projects.

Col. Cummins Secures Attractions.

Col. Cummins has purchased from Zack Mulhall, Mulhall, Okla., some desirable stock for the Cummins' Wild West and Indian Congress, which is to be a feature at Brighton Town, Liverpool and White City, Manchester, Eng., and after the close of the park season is to tour the continent.

Besides some fine saddle stock the Colonel bought some of the most sensational outlawed horses of the west, with national reputations, among them being Johnny on the Spot, Dewey, High Tower and Carrie Nation. Also Johnnie Bull, the Texas star roping horse; Robin, the pride of the Indian Territory, and Jack, one of the greatest show ring horses in the world. Col. Cummins also has purchased 110 horses from Major Gordon Lillie ("Pawnee Bill").

Carter, Magician, in New Zealand.

Charles Carter, the magician, is meeting with big success in New Zealand, on his tour of the world, which has been the subject of favorable comment in the columns of the metropolitan press. He is accompanied by Mrs. Carter and Miss Abigail Price.

Charles Hugo, brother of the well known vaudeville manager, Vic Hugo, left Chicago March 25 for Manila, where he will join the Carter combination as general business manager.

Program Error Corrected.

In a recent issue of THE SHOW WORLD mention was made that J. E. Allen had the program privileges with the Hagenbeck-Wallace, Miller Bros., 101 Ranch, John Robinson, and the Van Amburg shows for the coming season. We should have stated that the I. M. Southern Circus Program Co., of Cincinnati, O., had these privileges, of which J. E. Allen is general manager, I. M. Southern president, and W. I. Lehman vice-president.

New Theater for Philadelphia; Perhaps.

The large property at the northeast corner of Sixth street and Girard avenue, Philadelphia, Pa., it is understood, is being sought after by theatrical interests of that city and New York as the site for a new theater. The property, which is known as the old Girard Avenue Market, is located in a section that has long been considered a good one for a vaudeville house and it is of great value.

Bonnell Company Incorporated.

The Harry E. Bonnell Co. was incorporated March 18 at Albany, N. Y., with a capital of \$10,000. The objects of the new concern are to conduct a booking agency, and to promote and transact a general amusement business. The executive offices are at 1416 Broadway, New York City. Harry Bonnell, a well known local theatrical newspaper man, is manager.

Will Photograph Horse Race.

The Warwick Trading Company, Ltd., will take pictures of the Grand National horse race at Leicester Square, London, Eng. They will have fourteen cameras on the course, and are sparing no effort or expense to make the films perfect reproductions of the great event.



MAY HOSMER.

One of the best known stock actresses in the country is May Hosmer, now appearing in *Sapho* and *Camille* at the Columbus theater, Chicago, under the personal direction of Joseph Bransky. She appeared in 4,000 stock performances in Chicago and has played more parts than any other stock actress in the world. She is an actress of superior talent and exceedingly popular.

be kept within the narrow space between the rows of seats.

Fall Festival at Rockford, Ill.

A fall festival is to be held at Rockford, Ill., this year under the auspices of local business men. Channing Ellery's band has been engaged as the musical feature for this occasion.

Rockford occupies a foremost position among the enterprising cities of Illinois, and the amusement committee in charge of the fall festival has evinced a high degree of discrimination in having chosen the Ellery band for its musical offering.

Stock Company for Waterloo, Ia.

The Girard stock company, formerly managed by Harvey D. Orr, and known as the Harvey Dramatic Co., has decided to permanently locate at Waterloo, Ia., and has leased the Electric theater from its proprietors, Johnson & French, for an indefinite period. The Girard stock company has played for several weeks with much success in northern Iowa, Nebraska and Minnesota, putting on a repertoire of high class plays. Waterloo, has up to a week ago been de-

G. Wellington Englebreth has resigned the management of the Superba vaudeville circuit, comprising Florida, Georgia and Alabama. He returned to Chicago recently, where he contemplates opening a vaudeville exchange.

Savage Hasn't Three Wives.

Contrary to recently published reports, Mr. Henry W. Savage has not obtained the American rights of production to Herr Franz Lehars' new opera, *The Man with Three Wives*.

Clarens Signs With Buffalo Bill.

Harry Clarens has been engaged as official announcer for the Buffalo Bill show for the season of 1908.

Hobsons With Ringlings.

Homer Hobson and wife have returned to the Ringling Bros. show.

Davenport's in New York.

Orrin Davenport and his wife, Victoria, are in New York with the Barnum & Bailey show.

ATTRACTIONS AT THE CHICAGO THEATERS

Fair Bills Draw Good Business to Big Playhouses.

BY CHARLES KENMORE.

Nurse Marjorie Disappoints—Miss Keim's Hamlet.

ELEANOR ROBSON'S appearance in Nurse Marjorie at the Grand Opera house last week was the sole dramatic event of import among the loop theaters. A highly festive occasion was the initial local presentation of *Honeymoon Trail*, marking the return of Cecil Lean and Florence Holbrook to that hand-box of mirth, girls and tinkly tunes—the LaSalle theater. The English opera companies at the Auditorium and International theaters presented Robin Hood and El Capitán, respectively. At the Bush Temple, Adelaide Keim and her assisting players gave a splendid production of *Hamlet*, and the Patron's stock company at the College theater offered the rollicking farce, *A Night Off*.

George Washington, Jr., Returns.

George Washington, Jr., not the best musical show Cohan ever wrote but a thoroughly entertaining one, was given at the Great Northern last week by a competent cast and a good-looking and hard-working chorus. The familiar tunes, which have been done to death hereabouts by restaurant bands and itinerant organists, were welcomed as the last word in tunefulness, while the puns and patter the Yankee Doodle comedian delights to write were greeted by delighted giggles and prolonged guffaws. The Great Northern clientele like Cohan shows because they are of the frothy, tired-business-man variety. They are not consistent nor powerfully clever, but they afford good entertainment, so why worry. Carter De Haven, whose work resembles Cohan's even to the nasal twang and loose-jointed dancing, found little trouble in pleasing in the name part. Flora Parker, a pretty and demure little lady, rendered skillful assistance.

At the Marlowe and People's.

Mad Love was the pleasing entitlement of the bill at the People's last week. The play was all the name implied and proved one of the biggest laughing hits of the season. Maurice Briere, Jr., Marie Nelson and Walter Jones had parts which appealed eminently to the risibilities of the audience and heightened their reputations as fun-makers. The piece, which was produced under the personal stage direction of Frank Beal, was handsomely mounted.

At the Marlowe, *Are You a Mason*, Leo Dietrichstein's whirlwind farce, held the boards. If there is any one thing the patrons of Manager Marvin's pretty playhouse delight in it is farce, and the Masonic piece proved no exception. The various clever players were all provided with congenial roles and the play was prettily mounted. This week, *At the Old Cross Roads*.

Thrills, Fun and Pathos.

Since Nellie Went Away was the attraction last week at the Academy. The name of Al Woods on the advance "paper" caused thrill-lovers to flock to the Halsted street theater and witness a rescue on a windmill going full tilt, a fight for life on a raft and a fiercely dramatic scene in the home of the life-savers.

Lost in New York, a familiar and always popular offering, held the boards at the Bijou. Steam launches and other water craft were dexterously mingled with the plot and several startling scenic effects were offered. A cast up to the standard pleased throughout the week.

It's Never Too Late To Mend. If you doubt the assertion, a visit to the Criterion last week would have allayed your fears. The story of the regeneration of a crime-crushed man literally bulged with stirring scenes.

Lillian Foster Goodwin, an actress gifted in an emotional way, played East Lynne at the Columbus, being supported by a company of merit. The number of people desiring to renew their acquaintance with the time-honored classic caused a succession of "capacity" houses.

The Gambler of the West shot and fought his way through an engagement at the Alhambra. Indians, cowboys, gamblers and outlaws peopled the staged and numerous wonderful effects eked out the plot.

Plays, New and Old.

The Rose of the Rancho, offering Frances Starr as the feature, came to the Garrick Monday evening. Arnold Daly is offering one of the strongest plays of the season, *The Regeneration*, at the Studebaker, and *The Man of the Hour* is crowding McVicker's nightly. Three Twins has been revamped and is now good entertainment, filling the Whitney at every performance. At the Chicago Opera house *The Man From Home* continues to delight, as does *The Merry Widow* at the Colonial. Billy Van, a good musical farceur, is amusing the patrons of the Great Northern, and Richard Carle is convulsing his auditors at the Illinois.

At the Vaudeville Theaters.

The bill at the Majestic last week resolved itself into most enjoyable entertainment. Although a number of the acts had been seen in Chicago recently as part of Martin Beck's Orpheum show, they were enthusiastically welcomed by the audience. Cressy and Dayne presented their delightful rurality, *Town Hall Tonight*, one of the best sketches seen on a local two-a-day in a long while. The naturalness of the two principals and the setting combined to help the tabloid comedy to score.

Olive Vail, a Chicago favorite owing to long identification with LaSalle theater successes, returned to vaudeville with a singing act of decided merit. Novel numbers, a pretty appearance and voice, and an eagerness to please that was refreshing caused the former prima donna to be recalled again and again. In the case of Miss Vail musical comedy's loss is vaudeville's gain.

Dumond's Minstrels, one of the very best acts of its kind in vaudeville, and Coram, the celebrated English ventriloquist, were other features that met with hearty applause and well-earned encores.

La Gardenia and her Spanish troubadours

presented a somewhat different dancing act in a handsome setting. The appeal to the eye and ear caused the act to assume the proportions of a success.

Kelly & Kent, clever comedians, presented a singing and talking act which embodied new and relishable material; Mme. Cossell's dogs, wonderful instances of animal training, delighted the auditors, and Les Amatis appeared in a good piano and singing act.

Other acts on the bill were Moran & Wisser, Kroneman Brothers, the Tanakas and May Evans.

At the Haymarket and Olympic.

The clever list of performers at the Olympic theater last week included: Walter Jones-Blanche Deyo, Leonards & Anderson, Bell Davis & Picks, Roland Travers & Co., Ida Miaco, May Gennell, Phantastic Phantoms, Smith & Campbell, Ray L. Royce, Lew Wells, Byrne & Egan, Lazar & Lazar, the kindrome.

At the Haymarket the auditors were amused by the following novel and entertaining acts: Nat M. Willis, Willy Pantzer Trio, Foster & Foster, Cowboy Quartette, Marvelous Geor, Joe Carroll, Arnold & Arnold, Watermelon Girls, Gallagher & Barrett, Louis Chevalier Co., Four Lesters, Bessie French, Wilton Duo, the kindrome.

At the Burlesque Houses.

Joseph Hurtig presented the Bowery Burlesquers at the Star and Carter theater last week. A merry hodge-podge of three mirthful musical affairs contrived to make the show enjoyable. Ben Jansen was the feature. Collins and Hart, the burlesque strong men, were the feature of the olio which included the following acts: Harry Hills & Eddie Convey, Arthur & Ethel Miller, Carmette D'Eleodere, and Mlle. August & Co.

Manager Fred Irwin presented an exploitation of advanced burlesque and vaudeville entitled *The Great White Way*, at the Trocadero, last week. The show was much the same as when seen here earlier in the season. The olio included: Campbell & Kenny, Walsh, Lynch & Co., Watson Sisters and Brady & Mahoney.

Bob Manchester's Cracker-Jacks entertained at Sid. Euson's last week. The show, which was seen in Chicago earlier in the season, was well received.

At the Empire the Gay Toreadors held sway and pleased the patrons of that house. Campbell & Drew's Tiger Lillies were at the Folly and found little difficulty in pleasing the somewhat captious clientele of Manager Fennessey's playhouse.

IVAN L. DAVIS BENEFIT.

Prominent Stars Contribute to Its Success at Auditorium Theater.

Practically all of the stars, dramatic, operatic and vaudeville, playing at Chicago's theaters took part in the benefit performance at the Auditorium theater March 26, for the family of the late Ivan L. Davis, who was for years musical director of the Colonial and Auditorium theaters. The program included the following:

The Chicago Orchestra under the direction of Frederick Stock, all members volunteering in a big special overture arrangement; Madame Lina Abarbanell, Sonia, in *The Merry Widow*; Richard Carle and company, *Mary's Lamb*, an act from Robin Hood, the Metropolitan English Opera company; George Damerel, Prince Danilo in *The Merry Widow*; third act of *The Man of the Hour*; Bessie McCoy and chorus. The Three Twins; Fritz Huttman, English Comic Opera company at the International theater; Carter De Haven and Flora Parker and chorus; George Washington, Jr.; Walter Jones, Blanche Deyo and company, vaudeville stars; Vera Berliner, violin virtuoso; Cook and his little German band; M. Boguslawsky, pianist; Bob Adams' Trio, comedy, singing and imitations; Augustus Barrett, *The Merry Widow* company, in a musical soliloquy; Will Oakland, late of Dockstader's Minstrels, and a number of others, prominent among them being headliners from the vaudeville theaters. A large sum was realized.

Marvin Secures College Theater.

Charles P. Marvin, manager of the Marlowe theater, Chicago, has purchased the lease of the College theater from Miss Elizabeth Schober and will manage that house in addition to his Englewood property. Miss Schober will devote most of her time to her summer interests, including the Players' stock company and the Metropolitan theater, St. Paul.

NEW SWINBURNE PLAY.

Famous English Poet Completes Poetic Drama of Sombre Tone.

The English poet, Swinburne, has about completed a new poetic drama which his critical friends who have seen it declare will be his most important work. The play will be published in England and America April 2 under the title of *The Duke of Gandia*. The play is based on one of the dramatic intrigues of the Borgia family.

The scene is laid in Rome in the time of Pope Alexander VI. The action involves a plot in which one brother contrives the murder of the other, the stabbed body being thrown into the Tiber. The dramatic personae are Pope Alexander VI., Francesco Borgia, Duke of Gandia, and Caesar Borgia, Cardinal of Valencia, Don Michele Coreglia, agent for Caesar Borgia; Lucrezia Borgia, and five others.

The Duke of Gandia promises to be quite as sombre in color as its predecessor in Swinburne's list of tragedies, *Rosamund*, Queen of the Lombards, a gloomy story of the sixth century, in which the daughter of Kingmond (Rosamund) is forced by her husband to drink from a wine cup made from her father's skull, an ordeal which is avenged by murder.

NURSE MARJORIE, the new Zangwill vehicle in which Eleanor Robson is appearing at the Grand Opera house, cannot be said to be on a par with *Mary Ann* or other plays in which Miss Robson has been seen in Chicago in recent years. The play is marred by the vulgar farce comedy introduced in the third act and several critics have severely arraigned the author for the introduction in this act of a speech which they deem insulting to every Roman Catholic, and the elimination of which was urged.

The line is spoken by Mrs. O'Mulligan, foster mother of Marjorie, who begs the former to keep up a deception practiced throughout the play and claim her (Marjorie) as her daughter. "Sure, I'll do that, darlint," says Mrs. O'Mulligan. "I don't mind a lie or two and besides I'm going to confession tomorrow."

Regarding this sentiment, my friend Frank X. Finnigan, dramatic editor of the Chicago Examiner, says:

"Mr. Zangwill may know his Ghetto and his Whitechapel, but when he puts such a speech into the mouth of one of his characters he is very far from understanding the mental attitude in which communicants of the Catholic church, even the humblest and most illiterate, approach the sacrament of penance. Unless Ada Dwyer, who plays the graceless role of Biddy O'Mulligan, is using a stage name all these years, she ought to know better than that, even though Mr. Zangwill might not be expected to."

I confess that the speech made little impression on me. Some of the artificial characterizations with which the play abounds, angered me far more. Zangwill is in no sense a playwright and his socialistic maudlinisms at times become painful. This play of the London lower world is one that makes a bid for popularity without having the qualities that appeal to American audiences. The melodramatic features of the story are far fetched and the comedy at times descends to the vulgar. Miss Robson must not, however, be condemned for this, for she is an artist and she does as much with the material afforded her as any woman of her brilliant attainments may do. Her support generally was good. H. B. Warner as Danbury, the importunate lover of Marjorie, was enjoyable. E. M. Holland has a bit in the part of a blustering ship-builder which he does with discretion and artistic taste. Little Donald Gallagher proved himself to be the cleverest child actor on the stage by his work as Nicodemus, a worldly wise hospital page. Ada Dwyer as Biddy O'Mulligan furnished a broadly exaggerated characterization which was little better than a caricature. It is hardly likely that Nurse Marjorie will add to the reputation of Miss Robson, but it emphasizes again the futility of managers going abroad for plays when much better material is available at home for their stars.

Miss Keim's Hamlet a Triumph.

Miss Keim, the popular leading woman of the Bush Temple theater stock players, appeared as *Hamlet* last week and it is gratifying to record for her an artistic success of which she may well feel proud. There is no question that Miss Keim is an actress of marked ability. She is intelligent, she has an artistic conception of the fitness of things in a dramatic way and she knows how to adapt herself to conditions, a quality rare in actor folk. In all of her portrayals she exhibits the arts the student knows best how to employ to advantage and her success is largely due to this, although her winning personality is a desideratum that contributes to this result. Were it not for these qualities, I venture to say no woman however gifted, could essay a portrayal of *Hamlet* without exciting ridicule or resentment.

Miss Keim's *Hamlet* is a strong creation. It offers nothing especially new, but it is a vigorous and lofty portrayal that compares favorably with the work of many a good actor I have seen in the role of the melancholy Dane. Her vocal strength is displayed to excellent advantage and but for the feminine curves which the sombre costume of *Hamlet* cannot conceal, one might have fancied Barrett was speaking the immortal soliloquy. In her speech to the players which is the actual test of the evolutionary power of the Thespian in this role, Miss Keim was dignified, scholarly, charming and convincing. Take it all in all, her conception of the role exhibited the deepest study of its requirements and in my judgment, raises Miss Keim to the eminence of one of the premier actresses on the American stage.

Of her support, Edward Haas as Claudius and Will Corbett as the ghost, are worthy of commendation for their excellent work. The remainder of the cast failed to rally efficiently to the support of the star, but too much should not be expected of a hard-worked stock company such as this. The staging and costuming of the play reflect credit upon the enterprising management.

El Capitán Scores Big Hit.

The inauguration of a season of comic opera to packed houses at the International theater by E. F. Carruthers and R. E. Rickson, last week, was in the nature of a victory upon which I congratulate these enterprising gentlemen. If I could find cause to criticize the opening performance of *El Capitán* which opened the season, it would be that they are offering too much for the money.

The production was dignified in every respect and with the large and handsome cast and principals of national reputation present and to come, I see no reason why Messrs. Carruthers and Rickson aided and abetted by Manager Ellis F. Glickman may not make the International the perpetual home of comic opera in Chicago the same as is the famous Tivoli in San Francisco.

The company is one of even balance and the chorus is as efficient as it is numerous. The costuming and scenic investiture was all that one might demand. Barring the ordinary hitches that are inevitable at open-

ing performances, the presentation was excellent throughout. The cast was unusually clever, the ensemble work above the average and the groupings artistic. Will C. Mandeville as Don Enrico was in good voice and his comedy frequently brought down the house. Like the others, he exhibited nervousness in the first act, but this disappeared in the following scenes, and after the scene with the weeping widows he was given an ovation.

Clarence Harvey as Senor Pozzo appeared in good form and his comedy was heartily relished. Fritz M. Huttman as Count Vlerada captured the audience by his clever characterization and flexible tone, which he used with signal effect. Antoinette Le Brun was a captivating Isabel and her charming personality and voice won her repeated encores. Edythe De Valmaseda as Estrella and Alice Gaillard as Princess Marghanza established themselves as favorites by reason of their artistic renditions. The support generally was excellent. The stage was in charge of Mark Lane, and C. W. Meech was musical director. Judging from the hearty reception given the opera last night, *El Capitán* is likely to hold the boards for several weeks.

Honeymoon Trail Produced.

Honeymoon Trail, the latest endeavor of Messrs. Hough, Adams, Howard and Wayburn to cause the La Salle clientele to laugh, whistle and applaud, was presented at that playhouse last week after a short sojourn among the provinces. Subjected to a more elaborate production than any previous offering and played by a better company, *Honeymoon Trail* will take its place shortly among the list of successes which have sprung from the Madison street home of mirth and melody. That this ranking as a complete success was not an immediate occurrence was due to the shallow wit and forced humor of the libretto supplied by Hough and Adams.

The chief fault with the book of *Honeymoon Trail*, and actuated by the best will in the world, one would be obliged to admit that it is faulty, is that nothing new is presented. We have a smattering of *The Time*, *The Place* and *The Girl*, *The Girl Question*, *Marrying Mary* and many other musical shows. We find Kolmar, Sanders, Demarest and the other clever players doing the same things, with but slight variation, that they have done in seasons past. There is no refreshing novelty, no unique characterizations. The book is an enlarged version of Puck or Judge with music cues.

With this criticism of the book, however, fault finding with *Honeymoon Trail* must come to an end. The numbers are exceedingly tuneful and as staged by the master hand of Ned Wayburn a delight to the eye and ear. The chorus, undoubted the best dancing aggregation in the country, work hard and willingly. They seem to do it for the pure joy of it. The Brownie number, et al, caused the audience to grow enthusiastic to the point of calling upon Wayburn for a speech.

Cecil Lean as the breezy, gabby salesman, made a part where there was none. He radiated through both acts in a fashion that won the audience to him from the time of his reception, which assumed the proportions of a riot, until the final curtain. His songs were sung in excellent fashion and his moments with Florence Holbrook (Mrs. Lean) deftly played. Miss Holbrook was a constant joy in the role of a tight-wad's daughter, singing her solos in a small but pleasing voice. Frances Demarest appeared to splendid advantage, looking stunning in stunning gowns and singing in her own fashion which extracts more from a song than it contains.

Arthur Sanders as the tight-wad merchant has a better part than he did in *The Girl Question* and will doubtless strengthen it as the days pass. It is a pity that the builders of the La Salle plays have never supplied Sanders with the part his ability demands. If he makes good with the attenuated roles now allotted to him, it would seem managerial wisdom to allow him greater opportunities.

Lee Kolmar as a perigrinating Heidelberg student, Claire Weldon as something the authors forgot to make patent, William Robinson in a "bit," and Edwin Baker, Hamilton Coleman, Gertrude Lennox, Zeke Colvin and Charles Hart in divers roles were all satisfactory. The La Salle is still the home of pretty music, pretty girls and pretty effects. Doubtless considerable fun will be injected in the entertainment shortly.

Robin Hood at the Auditorium.

At the Auditorium last week Robin Hood, which may be deservedly classified as one of the few real comic operas produced in the last decade, was presented by the Metropolitan English opera company. The pleasant blending of melody and comedy and the excellent work of the principals and chorus combined to make the occasion a happy one for the audience. Joseph Sheehan as Robin Hood had one of the most congenial roles that have fallen to his lot during his engagement with the company. William Wade Hinshaw as Will Scarlet had little to do, but did that well, and Aida Hemmi made a delightful Maid Marian. The chorus sang in excellent voice and with fine intelligence.

Merry Farce at College.

A Night Off, a merry farce peculiarly adapted to the use of stock companies, was the bill at the College theater last week and proved to be one of the best offerings of the season. The various members of the company, headed by Beryl Hope and James Durkin, entered into the piece in a care-free spirit of folly and delighted large audiences throughout the engagement. The *Daly* piece was capably done by the following players: Ann Bronaugh, Earl Schneider, Worley Birch, Guy Coombs, Jean Adair, Smith Davies, Morris McHugh and Belle Gafney. The staging of the piece, under the direction of Colin Campbell, was tasteful and pretty.

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PLAYS AND PLAYERS

BY JOHN PIERRE ROCHE.

NEARLY every barrister in America wearing eye-glasses and using wine glasses was pointed out during the vogue of The Right of Way as the working model from which Sir Gilbert Parker hewed "Beauty" Steele—in reality the character was the blend of a New York man-about-town and a London tailor. We intend therefore to be in the fore and head the list of replicas in real life of Owen Conway, the hero of The Regeneration, by mentioning Dick Laine. His regeneration has been fundamentally the same, and similar in detail to Owen Kildare's hero, Laine was a notorious safe-blower and served twenty-five years in various prisons all over the country. After his final release from Joliet, he was rescued by Mrs. Clark, superintendent of the Pacific Garden Mission, Chicago. He has since become an active evangelist, and has converted thousands in the levee. He was a leader when he was a crook, he is a leader now as an evangelist; and surrounding him is an element of romance and heroism that appeals to the imagination of those knowing his life story.

Rida Johnstone Young has decided finally that the title of her new play, a rural melodrama, will be Old Town Folks. The production, if present plans obtain, is to be made in a Chicago theater sometime in May under the auspices of Herbert C. Duce. Up to a late hour last night Mr. Duce was engaging in frantic search for a theater suitable for the purpose.

Denial Item. George U. Stevenson, editor and publisher of the Chicago Amusement Guide, did NOT nearly write a play.

The Flower of the Ranch, the Howard-Barrison musical piece which has caused the critics of New York, Boston and other enterprising hamlets to utter pretty things, will be the summer attraction at the Garrick theater, Chicago. The present cast will be retained, although the chorus will be enlarged and additional musical numbers are to be interpolated.

Hattie Williams declares she is not curious, offering as proof positive the fact that when in London she did not visit The Little Cherub which was then playing there. If the London version was as sad a thing as the American offering, we tender Miss Williams our sincere congratulations upon her fortunate escape.

Coincident Item. As a number of Chicago play reviewers were filing into the Garrick theater recently after the first-act intermission the orchestra singularly enough played the Anvil Chorus.

Valerie Bergere recently made known what she wants in the way of a vaudeville sketch: "I want a part where I can be a tomboy half the time and finish in a ravishing gown. If I have to do a little fencing so much the better. I can't be still on the stage and vaudeville audiences demand lots of action."

Henry A. Guthrie, who is busily engaged these days "planting" feature stories for Honeymoon Trail, the new show at the La Salle, Chicago, was dining at a cafe recently. The inevitable restaurant band started grinding out a potpourri of melody. "Hark," said Guthrie, "they are playing my show. That's the feature melody. Great, isn't it?" he energized. Then a shadow of doubt spread over his face, it strengthened, finally he sent the waiter over to inquire. The faithful servitor returned: "Beg pardon, sir, but it's Fantana selections that they're playing."

Transport Item. After the termination of his season in Classmates, Robert Edeson will go to Europe for a tour of the continental cities.

McMahon and Chappelle, who conspire to make patrons of the continuous happy with mingled melody and mirth, have christened their baby, which possesses the proverbial "bouncing" attributes, Tim McMahon, Jr. Percy G. Williams, the Gibraltar of vaudeville, is the godfather of the future great American Hamlet.

Robert J. Campbell, a former Chicago newspaper artist but now possessor of his own happy little studio, has designed some novel and quaintly artistic paper for The Falling Leaves, the play in which Robert Robertson will present Carlotta Nilsson. Mr. Campbell has designed a number of theatrical posters during the last year, but his endeavors for the autumn play display greater originality and artistry than his previous endeavors.

Additional Sporting Item. F. Worthington Butts has purchased a Packard roadster to match the gloves and goggles already in his possession. The speed-perambulator is warranted to devour seventy miles an hour. Mr. Butts will be seen shortly on the boulevards at the helm.

Walter Hackett, since the announcement of the success of The Regeneration, has placed three plays for production by prominent managers. One is a political drama, as previously announced in these columns; another a play dealing of life in the New York slums, and the third a melodrama based on Kentucky border life. The plays have not been formally christened as yet.

Vira Stowe, who appeared in the ill-fated Artie at the Studebaker and afterwards in Twenty Days in the Shade, has been selected by Manager Dillingham as a member of the Belasco Theater stock company which opens for a summer run at that playhouse May 4. Prominent among the company will be Charlotte Walker and Guy Standing. Miss Stowe, whose work presages future incandescent prominence, is under contract to Dillingham for three years and will be given leading business next season.

The St. Louis Post-Dispatch commenting upon Robert Edeson's play, Classmates: "There was a grievous blunder made in christening this remarkable West Point melodrama. The play should have been called The Little Tin Soldiers. What is our great and glorious country coming to

if works such as these are to be emblazoned to the world as 'typical American plays.' We need a Rudyard Kipling among our playwrights—the drawing room soldier has lived too long."

The Rubyat of Roses, Will Reed Dunroy's tiny tome of optimism, will be presented according to the present plans of the management of The Rose of the Rancho, to the women auditors at a special matinee of Frances Starr's play during her Chicago engagement at the Garrick theater. The appropriateness of the souvenir is singularly happy.

Two Honeymoon Trail choristers were in the throes of a dressing room confab. Said Myrtle to Cerise:

"Say, dearie, what wud yuh take Mabel fer, anyhow? A blond or a brunette?"

Replied Cerise to Myrtle:
"My dear, judgin' from the showin' she's made so far this season I think she's a chameleon."

Madame Nazimova, Russian actress extraordinary, on Shakespeare's feminine characters: "I have played Desdemona, Rosalind, Ophelia and Cleopatra. Ah! Cleopatra, that little woman sitting there on a big throne—I like that. Cleopatra was little in the sense that all big women are little women. It is only the little women that can manage big men. It is all a mistake that a queen must be six feet tall; that is a fiction of the theater and of Shakespeare. I don't like Shakespeare's women—they all die, or are killed, or marry. He invented some good literary studies of men but his women are nothing great."

The Playgoer remarked in the St. Louis Post Dispatch recently: "Look out for 'scorching' dramatic criticisms—Wille Winter now goes to New York premieres in an automobile."

Futurity Item. Henry W. Savage last week granted Chopishheadoff, the distinguished Zulu manager, the rights to produce The Merry Widow in Zulu. Mr. Chopishheadoff receives the Zulu rights on a rental basis and the costumes will be designed by Flo Ziegfeld, Jr.

Severin De Deyn, who earlier in the season was the featured member of the King and Queen of Gamblers, is at present playing with The Flower of the Ranch.

George Farren, leading man at the Bush Temple, Chicago, last year and a member of Arnold Daly's company when that worthy egotist was engaged in purveying George Bernard Shaw's play pills, is a member of The Regeneration company.

Contributed Item. On the opening night of Mary's Lamb at the Illinois, Chicago, the two seats usually reserved for James O'Donnell Bennett were sold under the supposition that Bennett would undoubtedly be present at the metropolitan premiere of that higher act product, The Regeneration, at the Studebaker. To the astonishment of the house staff Mr. Bennett appeared at the Illinois. The treasurer explained to the Record-Herald critic that his presence was unlooked for at such a frivolous performance when there was something serious offered around the corner. "Shades of Stratford-on-Avon," quoth Bennett, "am I never to laugh again?" It is needless to add that his despairing cry created a sensation.

"In a New York restaurant recently a man from Brooklyn (sic) pulled a gun on the orchestra because they refused to play The Merry Widow waltz. They played it." Cowards!

Harry L. Newton and Hampton Durand's latest contribution to the popular music of the nation, When I go Marching with Georgia, was issued recently resplendent in a lithographed cover, from the Rossiter offices. The new piece by the writers of Stinky and numerous other hits has the swinging, lilting melody and clever and sane lyrics that make for success. Messrs. Newton and Durand are at present busily engaged upon a musical comedy for production next season.

Gus Schlesinger, who presides over the destinies of the Colonial theater, Chicago, box-office, was twenty-six years old on St. Patrick's day. Although a trifle late in recording this happening the echoes of the convivial festivities held at his apartment have just reached us. The celebration took the form of an Irish wake.

President and Mrs. Roosevelt with a party of friends attended a performance of Thomas W. Ross in James Forbes new play, The Traveling Salesman in Washington last week. 'Tis a pity that the chief executive exhausted his stock of superlatives upon the Man of the Hour as Forbes' new comedy is said to be more worthy by far than the Broadhurst political play.

Charles Cavanagh, for sometime associated with Mr. Short as assistant manager of the Olympic and Century theaters, St. Louis, and formerly THE SHOW WORLD representative in that city, writes from Cuba that he is city editor of the Havana Post, a paper published mainly in the English language.

J. John Jeffries once won applause by exclaiming at that most intense of all climaxes in the pugilistic drama: "Carry that woman away? Not while Davy Crockett has a punch up his sleeve!" (Slap! Thud!)

Milton Seaman, who edits Baker's Players, desires to know: "Why doesn't the heroine fall in love with the comedian?" Is there a woman living who desires to marry a joke?

Deaf Mutes to Give Play.
The thirty members of the Caesar Club, of Chicago, an organization of deaf mutes, are preparing to present Julius Caesar in the sign language early in May. The Caesar club is composed of young persons. There is a similar club called the Pas a Pas. There are more than 1,000 deaf mutes in Chicago and all are expected to attend the performance.

NEW YORK Theatrical Managers Notice Motion Views and New

YORK Is Agog at Tremendous Strides Made by Industry—Latest NEWS

Producers Ask Congress to Legislate on Subject.

BY J. L. HOFF.

Good Bills Make Lively Week At Gotham Theaters.

NEW YORK, March 28.—A delegation of theatrical managers, headed by Daniel Frohman, went to Washington this week to urge the committee in Congress having charge of the Kirtledge copyright bill to incorporate in that measure a clause that will protect the author and producer of plays against the encroachments of the motion picture man and the maker of phonograph records. In expressing his views on the subject, Mr. Frohman says:

"Moving pictures of stage performances have been perfected to such a degree that they really have a definite educational value. This value will be greatly increased by their combination with the phonograph which records the dialogue and the voices of the actors. The danger which some managers scented in the case of the cheap stock companies and the continuous performances a few years ago had the actual result of increasing the audiences in the higher-priced attractions. Mechanical devices will never quite satisfactorily reproduce dramatic art, but they may lead to a wider appreciation of the art of acting plays, and certainly to a more definite knowledge of the stage of a preceding generation."

While realizing the probable educational value of the motion picture in relation to dramatic art and the ultimate good that will or may ultimately accrue to theatrical managers thereby, Mr. Frohman is more concerned for present conditions when he says: "We have arrived at a point when theatrical managers must make a vigorous effort to protect themselves against an entirely new and quite unexpected element which has entered their business. Few people realize how great a part the representation of dramas in motion by the camera has taken in public entertainment, how enormously it has been developed and what wonderful possibilities lie in its future."

Managers Are Taking Notice.

While the development of the motion picture and the synchronizing therewith of the mechanically produced voices of the persons shown in the picture has been remarkable, the failure of theatrical managers to appreciate the possibilities of this combination and the importance it has in the general plan of amusements is equally remarkable. It has been the favorite pastime of theatrical managers to pooh-pooh at the motion picture show and predict its early demise; but the motion picture men have gone quietly about their work of perfecting devices until now the actor and his voice are being reproduced mechanically with startling accuracy in tone and action. One firm of producing managers, heretofore engaged in putting out theatrical attractions, has turned its attention to the talking pictures and now has three machines on the road playing to better receipts than formerly obtained by their companies of live performers. Were more machines available at this time more of them would now be on the road. It is only a matter of time when more will be put out as the manufacturing company expects to be able to deliver 100 complete talking picture machines within three months. Unquestionably these machines will displace many regular theatrical organizations.

Public Wants Moving Picture Plays.

No matter what the managers may accomplish in their efforts to prevent present dramatic successes being utilized by the motion picture men their efforts will have little, if any, deterrent effect as the picture man already employs many competent actors and actresses and many authors are writing for them. Plays are rehearsed and produced before the eye of the camera in much the same manner that they are produced before the eye of the public with the difference that more action is demanded and the period of duration must be shorter for the moving picture than for the regular dramatic production. The public likes and will patronize this form of amusement and no effort on the part of the theatrical manager will suffice to permanently stifle it.

The theatrical manager is absolutely right in his endeavor to protect his plays against unwarranted reproduction, but while he is doing this it would also be wise for him to take advantage of such opportunities as the talking picture proposition presents. The Keith & Proctor vaudeville interests, probably closer related to moving pictures than the legitimate promoters, have taken this view of the situation and have formed an extensive circuit of moving picture houses exclusive of two of their most popular New York houses in which pictures are now being shown. While these houses have brought the picture show to thousands who would not patronize the more humble "store show," there are still thousands who will wait until houses of the higher class are opened to the motion picture.

Local Picture Men Confer.

A meeting of local moving picture exhibitors was held at the rooms of the Bar Association on West Fortieth street March 21, to consider legislation affecting the business which has been offered in the state legislature at Albany. The Moving Picture Association of Greater New York was represented by Thomas Gilleran, J. Austin Fynes, chairman of the legislative committee, Daniel F. Donegan, secretary, and Timothy F. Driscoll, treasurer of the association.

Important educational interests were represented by M. M. Davis, Jr., secretary of the People's Institute; Chas. Ayers, attorney for the Institute; John Collier, investigator of the committee; Mrs. Josephine Redding, secretary of the Woman's Municipal League; Frank Persons, assistant manager of the Charity Organization Society of New York; Miss Henrietta Rodman, principal of Wadleigh High School; Miss Alice Lewisohn,

representing the Henry street settlement; Mrs. F. R. Swift, also of the public schools, and M. H. Cardozo.

Regarding the educational value of moving pictures, Mr. Collier said: "The People's Institute, the Board of Education and indeed all similar organizations, are in favor of moving pictures. We believe them to be a grand factor in the educational system of our young. We wish them to be regulated, it is true, but we do not propose to submit them to unjust and inconsistent municipal laws. We ourselves utilize the moving picture entertainment for the delight of our poor children and we have never yet had cause to regret our action."

J. Austin Fynes expressed the belief that the best moral and philanthropic influences of this city firmly believe in motion pictures when properly presented and safeguarded by the law, and that a proper and equitable measure would be passed at Albany.

Plays Holding Their Own.

No change of consequence has occurred in the ranks of the several metropolitan successes during the past week. All report unusual business. The delightful weather which prevails is strengthening the attendance to the point that breaks records and brings out the S. R. O. sign.

But few changes are in sight. Victor Moore and The Talk of New York will go on the road after April 18 and make way at the Knickerbocker for George M. Cohan's new show, The Yankee Prince, which arrives April 20, and in which the four Cohans will be featured for the first time in several years.

Kolb and Dill leave the Circle theater April 14 and will be followed by Gus Edwards' new musical play.

Richard Carle's Mary's Lamb is scheduled to follow The Soul Kiss at the New York theater late in May.

New Plays This Week.

The new plays which made their first appearance on Broadway this week were Girls, by Clyde Fitch, at Daly's, and The Servant of the House by Charles Rann Kennedy, presented by Henry Miller's Associated Players at the Savoy theater.

Girls proved to be a delightful farce, which, though but a light and airy trifle, was very amusing. While the author acknowledges indebtedness to a play by Hugo Hertz it is full of daintiness and seems assured of a long run. It tells the story of three bachelor maidens, who living in a studio, have sworn that they will ever remain in a state of single blessedness. They all have to make their own livings and in the first act they twitter and talk of the vanity and uselessness of man and are all convinced that the ideal man does not exist. Then while they are disrobing and getting ready for the night they are disturbed by a man rushing into their room, he having been pursued by an irate husband. He gets a tongue lashing from one of the three and then is compelled to make his escape from the room by way of a window. The rest of the story is self-evident although neatly worked out. One of the girls falls in love with the man and the other two girls also find their affinities and rush headlong into matrimony that they had raved so about. The play was deliciously acted by a clever company. The cast is as follows: Pamela Gordon, Laura Nelson Hall; Violet Lansdowne, Ruth Maycliffe; Kate West, Amy Ricard; Lucille Purcell; Zelta Sears; Mrs. Dennette, Fanchon Campbell; Edgar W. Holt, Charles Cherry; George H. Sprague, Herbert Standing; Frank Lott, Leslie Kenyon; Augustus Dennett, John S. Marble; the Janitor, Frederick Esmeilton; the Postman, Harry MacFadden; Messenger Boy, Edward Morrissey.

Servant in the House.

The Servant in the House, by Charles Rann Kennedy, is a play of the present day in five acts. Every newspaper in the city praised the novelty of the theme and spoke of the sincere and unmistakable evidences of enthusiasm shown by the audience on the first presentation of this play on Monday afternoon, March 23. The play had been heralded as a surprise, but few looked for the central character to be a representation of the reincarnated Son of Man. The story of the play is as follows: There are three brothers, one a successful East Indian Bishop, another a rising vicar in an English parish, and the third a drunkard who for years has been an outcast. The East Indian Bishop is on a visit to his brother and at that time the Church presided over by the vicar needs purifying and rebuilding. "This fact awakens the vicar to his own shortcomings and he sees that he is like the building in which he preaches—very much in need of change and purification."

A new butler, who has been installed in the house, an East Indian, eventually attunes the discordant notes in the household and when it is found that the drainman, who comes to locate the horrid odors that have caused the church to be deserted, is really the brother of the two clergymen; it is he, with the gentleness and sweetness of the character he is supposed to represent that teaches the story of true religion. But little of the strength of the story can be told here as it is really one of the most powerful sermons on church hypocrisy that has ever been preached. The cast was as follows: James Ponsonby Makeshlyte, D.D., Arthur Lewis; the Reverend William Smythe, Charles Dalton; Auntie, Miss Edith Wynne Matthison; Mary, Miss Mabel Moore; Robert Smith, Tyrone Power, Rogers, Galwey Herbert; Manson, Walter Hampden.

Where the Bills Change Weekly.

The following were the bills at the combination houses for the week of March 23: American, Broadway After Dark; Blaney's Lincoln Square, Edna May Spooner in The

Masqueraders; Dewey theater, The Rounders; Gotham theater, Washington Society Girls; Grand Opera house, Caught in the Rain; Hurdig & Seamon's Music Hall, College Boys; Murray Hill, Gay Morning Glories; Metropolis, From Sing Sing to Liberty; New Star, Pan Handle Pete; Thalia theater, Deadwood Dick's Last Shot; West End theater, Just Out of College, and Yorkville, The Big Stick.

The Week's Bills in Vaudeville.

Alhambra.—Joseph Hart's Futurity Winner, William Rock and Maude Fulton, Rosie Lloyd, Bert Leslie in Hogan's Visit, Shean and Warren in Quo Vadis Upside Down, the Kitamura Japanese Troupe, Wynn and Lewis, Asra, the billiard ball manipulator.

Colonial theater.—Cecelia Loftus, Richard Golden in A Case of Divorce, Jack Northworth, Pagan and Byron, Lala Selbini, Mayme Remington and her Picks, the Farrell-Taylor Trio, Griff Brothers.

Keith & Proctor's Fifth Avenue theater.—Gould and Surratt, Gertrude Hoffman, Wm. Courtleigh in Peaches, Clarence Wilbur & Co., Four Casting Dunbars, Reiff Brothers, Friend and Downing, Hathaway's monkeys.

Keith & Proctor's 125th Street theater.—Trixie Friganza, Eugene Jepson & Co. in The Mayor and the Manicure, Karno Troupe in A Night in the Slums, Albert Wheilan, May Warde and her Dresden Dolls, the Ushers in Fagin's Decision, Midgely and Carlisle, the Bowers.

Keith & Proctor's Fifty-eighth Street theater.—Emma Carus, Byrne Brothers, Hill and Sylvan, Mathers and Ashley, Emma Francis, Searl and Violet Allen, That Quartette, Arthur Dunn & Co.

Hammerstein's Victoria theater.—Harry Von Tilzer, Eddie Leonard, Elinore Sisters, Paradise Alley, Mason-Keeler Co., Minnie Kaufman, Chinko, The Operator and the Gainsboro Girl.

Tony Pastor's theater.—Apollo Quartette, May Fernier and Will Marion, Billy Gaston and Ethel Green, Frank Whitman, Gofforth and Doyle, Sam Stern, John and May Burke and William H. Chase and company. Tony Pastor sang on March 23, the fifty-third anniversary of his management.

Queen's County Fair.

A county fair in New York City cannot fail to be a novelty and a big winner. The Queen's County Fair is more nearly in New York City than anything of the sort ever held in these parts and it gives every promise of being a great success. The grounds are in Astoria, just across East River from Manhattan and within easy reach.

Every effort is being made to secure big attractive features and many shows of the highest class have already been booked. Undoubtedly the biggest feature will be the airship races. For this event entries have been made already by Capt. Thomas Baldwin and Charles J. Strobel. Word is expected daily from Roy Knabenschue signifying his intention to compete. Mr. Strodel has entered three airships which will be operated by Lincoln Beachey, Jack Dallas and Eugene Gaudet. The course will be from the fair grounds around the Times building and return. The Aero Club have signified a willingness to supervise this event. General Director George W. Tomasso reports a flood of applications for space. Mr. Tomasso has other extensive plans for the season to follow the Queens County Fair, including a big carnival at Ossining and a centennial at Lewiston, Maine. William Parker, formerly of the Parker shows, has joined him as general agent.

With the Big Show.

Unless all sings fail the present engagement of Barnum & Bailey's circus at Madison Square Garden will be a record breaker. With the exception of last Monday, when rain interfered, the attendance has been great. The press staff, consisting of Dexter Fellows, Jay Rial, Frank J. O'Donnell and Thomas Namack, under the direction of Alf. T. Ringling, has been landing some fine stories in the New York papers with good results.

One of the features of the program is the band concert just prior to each performance by the big band led by Frederick Alton Jewell. The overture numbers include many of the finest band compositions extant and the rendition is satisfying to the most critical.

Film Camera Corrects Error.

Gaston Melies, the moving picture man, tells an interesting story in connection with the big feature Autos That Pass in the Air. Maurice Garanger, the inventor, is a friend and countryman of Mr. Melies. When the device was first tried at Bridgeport the car

which makes the somersault fell squarely on top of the second car. To correct the error Mr. Melies was called in to make a picture of the device in operation. From the developed film thrown on a screen Mr. Garanger was able to announce that the second car was just one-fifth of a second too slow. It is almost impossible to comprehend so brief a space of time, but as the second car covered 10 feet in that time all that was necessary was to start it a little sooner to get it past before the first car completed the somersault, which was easily done. By aid of Mr. Melies' moving picture camera the error was quickly detected and this correction was effected in an hour or so where days might otherwise have been spent in experimenting.

Melies at Dinner Party.

After the opening night's performance there was a little dinner party at which were present Gaston Melies, his wife and son, Mme. R. de Mirmond, sister of Mme. Melies, M. and Mme. Faguet, M. Maurice Garanger and his fellow students of l'Ecole Centrale d'Paris, M. Ingouf, M. Loizeau and M. Griener. Several bottles of good wine were drunk to the success of M. Garanger and the thriller.

The crowds that surround the midday Weeny Wee and the Baby Elephant, Abe, are sufficient testimony to the interest the public still have in "freaks."

Toby Siegrist and his troupe of Viennese aerialists, ten in number, never fail to get a hand on their big casting act.

George Brown and his dogs form one of the hardest working teams of acrobats in the show.

The Geromes give a classic exhibition in their statuary act.

Ryan, Zorella and Jenkins, with their comedy bar act, have a great laugh producer. The aggregation of comedy acrobats at the Garden is the largest ever seen at one time and place, including the Bells, Hardig Bros., the Bannacks, A. G. Lowanda, LaVan Trio, and the Menstians—all specialists and exceedingly funny in their several acts.

Mary and Petroff's musical dogs are one of the distinct features among the animal acts. Prof. Wormwood's bears and other small animals also do tricks that are astonishing and testify to the great skill of the trainer.

Friars Club House Progressing.

Work on the new Friars' club house is progressing rapidly. Twenty men are at work making alterations and it is expected that the house will be ready for occupancy not later than May 1. The first annual festival, which takes place May 14 at the New York theater, is being pushed to success. Lew Dockstader has taken a box at \$200; Thomas Q. Seabrook has offered his services as an entertainer and the tickets are selling rapidly. A half-sheet hanger, drawn by George "Newly Wed" McManus and printed by the Gillin Printing company, has been sent to every newspaper and opera house manager in the country for display.

Last Friday evening's meeting, while well attended, was mainly a "gabfest" in which everybody took a shy at the Board of Governors. The members were also reminded of the coming dinner at the Hotel Astor to Lee Shubert, which takes place Thursday evening, April 2. This promises to be a successful event.

New Companies Incorporated.

The following companies were incorporated at Albany, N. Y., during the past week: The De Cordova-Boyer Theatrical company of New York, with a capital of \$1,000, with Leander De Cordova, C. C. Boyer and M. R. Goldman as directors; the Connecticut Amusement Park company of New York, with a capital of \$100,000, with H. Copeland, D. J. Buckley and T. B. Moore as directors; the Harry Bonnell company of New York, with a capital of \$10,000, with Harry Bonnell, H. B. Valentine and S. P. Cass as directors; the Monroe Amusement company of Rochester, N. Y., with a capital of \$2,500, with F. D. Cody, G. E. Barker and Benjamin Halstead as directors, and the Manhattan Theater company of New York, with a capital of \$5,000, with C. P. Forbes, T. F. Garrity and Patrick Moffatt as directors.

Nearly 800 members of Brooklyn Lodge 22, B. P. O. E. attended the performance of The Masqueraders given by Edna May Spooner at Blaney's Lincoln Square theater on Monday night, March 23. It was also the 500th anniversary of the Spooner stock company on Broadway. Both Miss Spooner and her mother are honorary members of Brooklyn Lodge.

P. J. Casey, who for many years was the right bower of William Morris and who had

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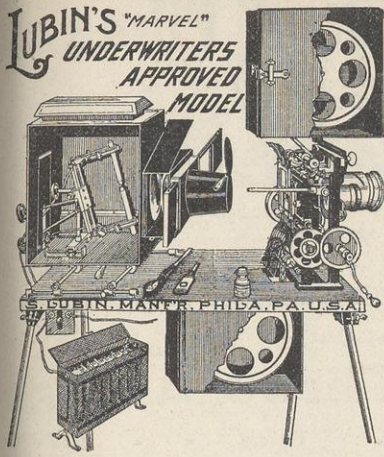
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charge of all the bookings for Klaw & Erlanger's advanced vaudeville, will open an agency in a few weeks. He is well liked by all vaudeville performers and his new venture is bound to be a success.

Pastor Holds Celebration.
Tony Pastor, the dean of vaudeville, celebrated his forty-third anniversary as a New York manager on March 23, and a special performance was given at his theater on Fourteenth street in honor of the event.

This date also marked the sixtieth anniversary of Mr. Pastor as a performer. During his career as a performer he introduced many well known performers to the public for the first time. Lillian Russell, Nat Goodwin, May Irwin, Charles Evans, Den Thompson, Gus Williams, Francis Wilson and many other stars made their first New York appearance at Mr. Pastor's house.

This is the last week of Grand Opera at the Manhattan Opera house under the direction of Oscar Hammerstein and the last week but one of the season of the Metropolitan Opera company. A grand testimonial to Heinrich Conried was given at the Metropolitan Opera house on March 24. Mr. Conried retires from the management of the company at the end of this season.

The Fourteenth Street theater, which has been giving moving pictures on Sunday, has changed the policy and now give "sacred concerts" by vaudeville performers.

Henry W. Savage is arranging to send a College Widow company to Europe to open in London on April 20.

Frohman's Secure Rights to Play.
Daniel and Charles Frohman have secured the rights for Eugene Walter's Paid In Full for all foreign countries and will make an early production of same in London with Annie Russell in the leading role.

In the meantime that play is making an enormous hit at the Astor theater under the direction of Wagenhals & Kemper and will most likely run all summer.

William A. Brady will furnish the attractions for the Bijou theater next season, opening the house in August with Douglas Fairbanks in a new comedy and following that by a long engagement of Grace George.

F. Ziegfeld, Jr., announces that the last performance of "The Soul Kiss" will be given at the New York theater on May 23, as Mlle. Genee must sail immediately after that date for London to fulfill imperative engagements. She will return in September and will then make a tour of the principal cities with "The Soul Kiss."

Kob and Dill will close at the Circle theater on April 14 and will then go on the road with Lonesome Town. Gus Edwards will open his new musical comedy at that theater as soon as Kob and Dill leave town.

Henry B. Harris will star Edmund Breeze in The Nebraska next season. The play is by Edith Ellis Barker.

A life-size oil painting and two photographs that are much larger than life size of Mabel Taliaferro are the latest decorations in the lobby of the Liberty theater, where Polly of the Circus continues to play to excellent business.

The Metropolitan Opera company announces that the next Grand Opera season

will open on Nov. 16, and that the season will last for twenty weeks.

Ada Lewis Scores with Songs.
Ada Lewis, who has joined Nearly a Hero company, has been introducing a number of new songs that have made a hit.

Vera Micheleza was absent from the cast of The Waltz Dream for three days on account of an attack of ptomaine poisoning.

The Shuberts have secured The Wolf, a new play by Eugene Walter, and will send it on tour. Prominent among the players will be William Courtenay, Walter Hale, Thomas Findlay, Jack Devereaux, Sheridan Block and Ida Conquest.

Carlotta Nilsson has signed a contract to appear as a star next season under the management of Charles Frohman.

The Shuberts will produce Falling Leaves during Easter week. Among those under contract to appear with the company are John Westley and Harrison Hunter.

Richard Carle will put Mary's Lamb on at the New York theater for a summer season. It will follow The Soul Kiss, which closes in May.

Eugene Walter has signed a contract to write a play for Viola Allen for next season. Nothing succeeds like success, and since Paid In Full has met with such a reception at the Astor theater he has been approached by every manager on Broadway with a view to writing plays for them.

Hippodrome Happenings.
A novelty was introduced in the program this week in the shape of a dancing number by two of Hagenbeck's elephants. They do the Merry Widow waltz under the direction of the trainer, Mr. Castang, and it is a remarkable hit.

The chorus girls of the Hippodrome gave a ball at Amsterdam Hall on March 21 and it was a big success. Prizes were distributed for the best costumes. Florence Antoine received the first prize, her costume being that of an old maid; Ethel Fawcette was awarded the second prize for her characterization of Eliza in Uncle Tom's Cabin, and Maud Kimball captured third prize for her costume of a country Fluffy Ruffles.

Miss Rosa La Harte, who has been the prima donna for three years, leaves for Berlin, Germany, at the close of the season here to play a six weeks' engagement in that city. Miss La Harte, who is a native of Cincinnati, O., has the best record for appearances in New York. During the past three years she has played 1,250 times without losing a performance.

James Harris, general wardrobe man, will be the manager of one of the leading music halls of Brighton Beach this summer.

W. W. Powers, with his remarkable herd of elephants, has just closed an engagement at Cleveland, O., and opens at the Boston Hippodrome for ten weeks. He was one of the feature acts at this house for many months.

The dressing rooms were all decorated with green on St. Patrick's day, and receptions were held by the performers in all of them on that day.

High School Horse Killed.
Frank Melville's high school horse, Morning, burst a blood vessel on one of the runs

on March 23 and his injuries were so serious that he had to be put to death. He was one of the best educated horses in the world, and Mr. Melville had lately refused an offer of \$15,000 for him.

The attaches of the Hippodrome gave a beefsteak supper at the Old Elk's House at Twenty-seventh and Broadway on March 21, which was attended by many prominent people in the profession. Charles Ross, of Weber's Music Hall; Will West and Jack Cotton, of Miss Hook of Holland; Will Francis, musical director for Charles Frohman; Richard Golden, Marceline, the droll clown; R. H. Burnside, general stage director of the Hippodrome; Max Green, White Steamer Auto, and Burns O. Sullivan and Joe Hanahan, assistant stage directors of the Hippodrome, all enjoyed themselves thoroughly and did not leave until a late hour.

J. G. Sparks, who takes the role of the Irish policeman in Lady Gay's Garden Party, is an enthusiast on bloodhounds and has lately added another prize winner to his kennel.

The publication of The Scandalizer, a paper formerly issued by the Hippodrome attaches, has been discontinued and THE SHOW WORLD has now taken its place as the official organ.

A. B. Graham, one of the actors in the Battle of Port Arthur, will resume his old position at the Metropolitan racetrack this summer.

Reynolds of the Big Voice.
Francis Reynolds, the man with the big voice, will be at Feltman's, Coney Island, this summer making that interesting announcement about "the long ride for five cents."

Jack Warren has succeeded Sam Baker and Edwin Clark has taken the place of J. Hawley as Russian generals in the Battle of Port Arthur.

A new folder has been issued at the Hippodrome which gives the exact time schedule of each act on the program. It will make an interesting reference sheet for future years.

Edward Wulff and his charming wife, who were big hits at the Hippodrome all winter, have scored heavily with the Barnum & Bailey show at Madison Square Garden.

Wells Hawks tore himself away from the Hippodrome on the opening night of the Barnum & Bailey show and the front lobby looked like the desert of Sahara without his smiling countenance.

The morning hours are now devoted to visits to the Barnum & Bailey show by the different performers.

The Cossacks, who have been playing here for eight weeks, started on their long railroad journey to Bliss, Okla., this week. They go there to join 101 Ranch.

The White Wings of New York, composed of the employees of the city who take care of the streets, are to have a grand benefit at the Hippodrome in May. The house has been donated by the management and the sale of tickets has been very heavy so far.

Manuel Klein has struck the popular fancy with his sacred concerts and they

will be continued for several weeks yet. He has an orchestra of seventy-five people and a number of soloists.

ATLAS R. BRANN DEAD.

One of the Best Known Stage Carpenters in Theatrical World Passes Away.

Atlas R. Brann, aged 60, known as one of the most accomplished stage carpenters in the business until his retirement from theatrical life several years ago, died Monday, March 16, at the home of his daughter, Mrs. Alice Vincent, 1328 Tenth street, Port Huron, Mich., a victim of cancer.

"Jerry" Brann was practically brought up in Pike's Opera house, Cincinnati, and was intimately acquainted with Roland Reed, Thomas Keene, Emma Abbott, Tomasso Salvini, Mme. Modjeska, Maggie Mitchell, Lotta, Patti Rosa, Annie Pixley, Mme. Rhea, Nat Goodwin, Sol Smith Russell, Wm. Florence, Joseph Jefferson, the elder.

Mr. Brann was for fifteen years at the Grand Opera house, Minneapolis, and built all the scenery for Little's World, which showed the first raft scene on any stage. He also staged Russell's Peaceful Valley, and constructed the scenery and transformation for what was said to be the most spectacular production of Uncle Tom's Cabin ever seen in Minneapolis.

Mr. Brann leaves, besides Mrs. Vincent, a widow and another daughter, Miss Rilla Willard, now playing with Harold Nelson's repertoire company through the Dakotas. By a coincidence Miss Willard, at the time of her father's death, happened to be playing in the heart of the Black Hills, where Mr. Brann was severely wounded during the Captain Jack Indian campaign of some thirty years ago, while he was serving in a cavalry regiment.

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QUAKER CITY THEATRICALS

PHILADELPHIA BUREAU OF THE SHOW WORLD, 2138 ARCH ST. PHONE LOCUST 1378 A.
BY WALT MAKEE.

PHILADELPHIA, March 28.—James Forbes, author of *The Chorus Lady*, just by way of proving that his first effort was not an accident, has written *The Traveling Salesman*. It is a story, as Forbes states, of "the simple life." True in its present state, the play may not be called finished, but by the time Thos. W. Ross and his associates have performed it a few more times and the moulding process has continued, there is no reason why this second effort of Forbes should not equal in point of success, the now famous vehicle of Rose Stahl. Philadelphia liked the play. The press said so. The audience at the Chestnut Street Opera house on Monday night, said so and gave the star an opportunity for thanks before the curtain. Marlton Kirby is praised for her support of the star. Briefly, the story relates that on a certain Christmas day, a traveling salesman finds himself in a small town of the middle west. He meets and falls in love with a pretty telegrapher at the station. He learns, over a poker game, of a conspiracy of two men, to purchase a small plot of ground, owned by the telegrapher, and resell it to a railroad company at a big profit, for right of way. The hero gets one of the conspirators intoxicated and buys the land in the girl's name, when it is sold for taxes. It is a frail plot, but convincing, and as acted by the Ross company provides excellent entertainment.

New Armstrong-Beach Farce.

The author of *The Spoilers* and the author of *The Heir to Hoorah* got together recently and the result is a farce of the far west, entitled *Going Some*, by Rex E. Beach and Paul Armstrong. As seen at the Lyric, this week, the plaything proved to be of sterling qualities. A contrast is drawn between the cowpuncher and the college youth, throughout, and affords a continuous laugh. Richard Bennett is the chief fun maker, and, in the character of J. Wallingford Sharp, demonstrated his further talents as an actor. Mr. Bennett memorized his part at two days' notice. George Marion and James E. Sullivan are prominent in the support. *Going Some*, being constructed upon lines far removed from the usual marriage-mixups, known to the farce-builders in past, contains but few women characters, and these are rather shadowy. Nevertheless, it is quite probable that the farce will live to a ripe old age.

Other Attractions.

George Sydney offered a new version of *Busy Izzy* at the Grand, this week, to good business. It is called *Busy Izzy's Boodle*. It is a good mixture of laughter and song and is interpreted by Sydney, Carrie Webster, Victor Casmore, Fred Law, Charles Lomier, Frank Gibbons, and a large beauty chorus.—*The Time, the Place* and the *Girl* continues its phenomenal run at the Walnut, vieing with the *Round Up* at the Forrest, for box office honors. The *Morals of Marcus* is in its second and last week at the Broad. The *Royal Mounted* is in its second and last week at the Garrick. *Way Down East* is in its second week at Ye Park to good business.

Next Week's Novelties.

Mme. Nazimova replaces the *Girl of the Golden West* at the Adelphi. Elsie Janis in *The Hoyden* follows *The Royal Mounted* at the Garrick. Olga Nethersole in repertoire comes to the Broad, as the three big novelties for the coming week. Bookings read as follows: Adelphi, Nazimova; Bijou, *Oriental Cozy Corner Girls*; Blaney's, *The Flaming Arrow*; Broad, Olga Nethersole in repertoire; Casino, *Gay Morning Glories*; Chestnut Opera, *The Traveling Salesman*; Chestnut, *A Social Highwayman* (stock); Dime Museum, *Curios and Vaudeville*; Eleventh Street Opera house, *Dumont's Minstrels*; Empire, *Stanford-Western Stock*; Forepaugh's, *Eugenie Blair* and stock company in *Modern Magdalene*; Forrest, *The Round Up*; Garrick, Elsie Janis, the *Hoyden*; German, stock company, in repertoire; Grand, *Happy Hogan's Trip Around the World*; Grand, *Fifty Miles from Boston*; Gaiety, *Rice and Barton Co.*; Hart's, *The Belle of Richmond*; Keith's, *Vaudeville*; Lyric, *Going Some*; National, *Sweet Mollie O.*; People's, *Dora Thorne*; Park, *Strongheart*; Standard, *The Banker, the Thief and the Girl*; Trocadero, *Kentucky Belles*; Walnut, *Time, Place, Girl*.

Tanquay Returns to Score.

Not since the days of the memorable vaudeville war has Keith's theater opened the week to so great a throng as that which was undoubtedly drawn there Monday afternoon by Eva Tanguay. After being forced to exhaust her repertoire of songs, she thanked the audience in delicate Tanguayan for their enthusiasm and expressed a hope that the championship would remain in America long after Vesta Victoria departed hence.—In point of applause Coates and Grundy with their company of colored entertainers, won second place. It is a talented team of black comedians, well supported by three women singers and dancers.—The *La Vine Cimeron Trio* in their comedy dancing delight came in third with flying colors. "Imagination" is certainly unique.—Chris Richards of the London Halls offered an eccentric song and dance number, individual in many respects, and very well liked.—Nance O'Neil presented the curse scene from *Leah*, the forsaken. Miss O'Neil's work was excellent, the curse giving her ample opportunity for the expression of her tragic art. Her adequacy was strongly contrasted by her support.—Save that his humor was occasionally too English for his American audience, Sammy Watson's *Farmyard Circus* was a most delightful offering, appealing to young and old alike.—The *Bennetts* deserve to rank very high among the skillfully artistic acrobatic acts of vaudeville. They were warmly received.—The billiard ball tricks upon which *Clement de Lion* depends for his livelihood are neither new nor novel, nor is his performance invariably dexterous. In the main, however, his is an act calculated to please the lovers of legerdemain,

elsewhere, as it did here.—Elsie Boehm's remarkable baritone again won her big applause.—McGrath and Paige, banjo experts, were liked.—Keefe and Pearl returned to be accorded an enthusiastic reception.—Adams and White have many interesting musical novelties in their farmyard skit and were well applauded despite a poor position on the bill.—Edna Fitzpatrick and Nessen and Nessen were liked.

Resident Companies.

By F. B. Makee.

Leo Dietrichstein's farce, *Before and After* was the attraction offered by the Orpheum Players. It was also the first local production of the play, which enjoyed a long run in New York in the days when Jeffries was champion and Sunny Jim was exploiting a breakfast food; hence, the many references to these throughout the performance rather lent an impression of age, not altogether conducive to merriment. Nevertheless, the company as now constituted is particularly effective in comedy work and the characterizations were invariably excellent. William Ingersoll has rarely played in better vein than as Dr. Page; his keen sense of humor; his spontaneous laughter are provocative of much merriment. The Dr. Latham of Charles Balsar was exceptionally well done. Hugh Cameron again demonstrated his splendid ability at characterization, in the role of Colonel Larivette. The Mrs. Page of Leah Winslow proved a most sympathetic interpretation. Helen Reimer, always delightful, was particularly at home in the part of Cora Bell. The Odette of Mabel Brownell was daintily handled.

At Forepaugh's *Eugenie Blair*, heading the stock company, continues leading the organization in its triumphant march, through a repertoire of problem plays. Capacity business is being drawn this week with *The Dancing Girl*. Miss Blair made a most alluring *Drusilla Ives*, dancing gracefully and falling with wonderful effect down a flight of steps in the third act. Harry C. Browne played the duke with much finesse. Franklyn Munnell's emotional work as *Christison*, was superb. Eleanor Coines made a beautiful and appealing *Sybil*. Jack Carroll as *David Ives* was forceful and impressive. Other parts were well cast.

The *Burglar's Daughter* is the very pleasing offering at the Standard this week and served to introduce several new members in the company. Margaret McDonald played *Meg Leary* with humor and sympathy. Al Phillips was a most convincing *Rev. Stirling*. Kathryn Marney was beautiful and appealing as *Ruth Holt*. The two heavies were skillfully played by A. C. Henderson and Maud Barber.

Gossip of All Sort.

Eph Thompson, who is rapidly recovering from his recent illness, which has confined him in the Presbyterian Hospital in this city, came near losing one of his most valuable pachyderms a few days ago. Attacked with a severe colic, it was thought for a time that the elephant would die, but agents of the S. P. C. A. who were summoned by Mrs. Thompson, prescribed the following dose for the animal: 4 gals. best rye whiskey, 1/2 lb. morphine, 1 qt. Jamaica ginger and 1 qt. pure alcohol. The elephant recovered his health in a remarkably short time.

According to a daily press story, Harry Askin, formerly of this city, and now senior member of the well known Chicago producing firm of Askin-Singer, has signed contracts with Manager Frank Howe, Jr., of the Walnut Street theater, by which that house will become one of a chain of playhouses to be used by the Askin-Singer company for their productions. It is stated that the Chicago concern will install a permanent stock company here for its musical comedy productions. There is but little doubt that this venture will prove successful if carried out. *The Time, the Place* and the *Girl*, owned by the Askin-Singer company, is now enjoying a phenomenal success at the Walnut.

The latest theaterium to be added to the local ranks is the Tuxedo, at Fortieth, Lancaster and Haverford avenues. This should prove to be one of the best locations in West Philadelphia. The building has a seating capacity close to 500 and is admirably appointed. Messrs. Leslie & Ives, the proprietors, have spared no pains nor expense to not only make the place attractive and comfortable, but to cater to the best patronage by furnishing only high-grade shows.

Judge Penrose, in the Orphans' Court, has confirmed the sale of the partly built William Penn theater to Felix Isman, for \$80,000. It was bought in at public sale Feb. 26 last, subject to a \$20,000 mortgage. Several of the stockholders disputed the sale on the grounds that the theater was not a part of the estate of the late G. A. Wegfarth. Judge Penrose refused to recognize their claim. As was recently stated in these columns, the theater, when completed, will become, according to Mr. Isman, one of the William Morris vaudeville houses.

Chas. A. Hoff, treasurer of the National theater, will hold his annual benefit at that house Wednesday evening, April 8. *A Lucky Dog* will be the attraction.

The Mask and Wig Club, the famous University of Pennsylvania theatrical organization, will visit Washington, Pittsburgh, Rochester and Atlantic City this year in celebration of its twentieth annual production. April 30 is announced as the Washington date. The burlesque is entitled *Uncle Sam's Ditch*.

Casper H. Weis, the well known manager and representative of midgets, has met with a very fair measure of success with his *Midjet Bijou*, located at Fifty-second and Locust. Moving pictures and two or three midget vaudeville acts are given at each performance.

The *Gay Musician*, a comic opera by Julian Edwards, is announced for production at the Garrick. It will be under the direc-

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tion of John P. Slocum and Alfred E. Aarons.

The Majestic theater has become a moving picture house. Messrs. Middleton-Barbier and their company closed last Saturday night after one week of stock. The bill, *Notre Dame*, drew good houses throughout the week, and parts for *Divorcions* were distributed but later called in. The closing of the company was a big surprise and while many reasons have been given in explanation the most plausible one seems to be that the actor managers believed they could make more money on the road. From the time they announced their intention, bookings came in rapidly. Houses in the east are now having great difficulty in obtaining good shows, owing to the fact that so many closed their seasons early owing to the business depression. Several houses have offered the Middleton-Barbier company exceptionally large percentages. The *Belle of Richmond* has been chosen for the touring play and the first date will be played at Hart's, Kensington, beginning March 30.

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WITH THE WHITE TOPS

News Of The Tent Shows

HAGENBECK SHOW IN CHICAGO.

Will Be Attraction at Firemen's Benevolent Association Benefit in October Next.

For some time the Chicago Benevolent Association of Firemen have been carefully searching about for a big, reputable amusement enterprise as a suitable attraction for their immense benefit this fall. After looking the field over most carefully and weighing the merits of the various attractions, the Carl Hagenbeck and Great Wallace Shows were finally considered to be the most desirable, which, owing to its well known popularity, would be a drawing card in Chicago.

Negotiations were immediately commenced with Ben E. Wallace, sole owner of this big circus. Considerable time was consumed to consummate the deal, which was closed and contracts signed on March 26.

Show to Come to Chicago.

In an interview with a representative of THE SHOW WORLD, Mr. Wallace said: "Yes, it is true the Hagenbeck and Wallace Shows will come into Chicago for a two weeks' stay, the dates selected being Oct. 5 to 18, inclusive. Contracts have all been drawn up. The big show will be located in the Dexter Pavilion at Forty-third and Halsted streets, where the great shows have always been held. We found that an ideal place, and I propose giving the people of Chicago a circus performance and a menagerie display that will be worth while."

"I feel honored in having our show selected by the firemen of Chicago as the most desirable amusement attraction obtainable. In all my dealings with the firemen's committee I found them a most pleasant body of men to do business with."

Will Make Big Jump.

"We will have to make a big railroad jump following the Chicago engagement to reach our southern territory, where we will finish our late fall season."

General agent W. E. Franklin, who, along with Charles E. Corey, associate manager of the Hagenbeck-Wallace Shows, also expressed much pleasure over the Chicago engagement. "It required considerable figuring," he said, "to shape our route to come into Chicago the first two weeks in October, on account of our southern tour. This has all been fixed, and with one big plunge, after playing Chicago, we will be in the land of cotton, where the season will conclude as usual."

President McDonnell Talks.

President J. C. McDonnell, fire marshal and inspector, also president of the Firemen's Benevolent Association, for himself and the committee, said:

"We found the Hagenbeck and Wallace circus, after carefully looking about, is the only big independent circus in the United States. On merit it has grown into an immense and brilliant exhibition of all that is in the circus world. Its features are the snappiest, the cleanest and decidedly costly. Its acts are different and novel. The very names of Hagenbeck and Wallace we found suggested the cream of circus features. The trained animal department is the greatest in the country."

"Hagenbeck's trainers hold the positions of the most successful and smartest on earth. B. E. Wallace was for years the head of the Great Wallace Shows, an aggregation that toured the country from one end to the other, and won royal praise on all sides. He is one of the circus kings, and myself and committee are elated over the fact of having closed with this big show for our immense benefit the coming fall."

Fire Chief Horan Pleased.

Fire Chief James A. Horan is enthusiastic over the selection of the Hagenbeck-Wallace Show and expressed the opinion that the coming benefit would be the best in the history of the Benevolent organization.

A complete list of the committees will be published in a coming issue of THE SHOW WORLD.

COXEY GOES TO ENGLAND.

Famous Story Man Will Contribute Articles to The Show World.

Willard D. Coxe, the famous story man, who recently resigned his position as press representative for the Barnum & Bailey show, will spend the summer in England. THE SHOW WORLD has arranged with Mr. Coxe for a series of articles covering his experience on the other side of the ocean.

Mr. Coxe enjoys the reputation of being one of the best writers in America, and his articles in THE SHOW WORLD will undoubtedly prove of great interest to those identified with the profession of entertainment in general.

101 RANCH SHOW BUSY.

Preparations for Opening at Ponca City April 15 in Progress.

That Miller Bros. with their 101 Ranch Wild West Show will be one of the big successes in the circus world the coming season is a conceded fact by showmen who have watched their present arrangements. The first installment of their train, consisting of twenty-two cars, arrived at Ponca City, Okla., March 21, where the show opens April 15. These cars were rebuilt and overhauled by the Pennsylvania railroad in their Jersey City shops. The train made stops at Buffalo, Cleveland, Chicago, and Kansas City, picking up men and ma-

terial. The remaining consignment was expected in Ponca City not later than the 28th.

Arriving with the first train were all the bosses and about 150 employees in the different departments, who are now busy assembling the show. Several novelties in the Wild West field will be introduced during this their second tour of the country.

The Millers have arranged two camps—performers at their ranch, and working forces at Ponca City, while the staff is divided between the two camps. An arena has been erected at the ranch and rehearsals are being held daily and are witnessed by hundreds of people. Each Sunday sees thousands of people in attendance at the regular scheduled polo matches between the Ranch and Show teams. A strong rivalry prevails and close exciting games are the rule. Beautiful spring weather is prevailing and shirt sleeves are in vogue.

SHOW WORLD FAIR LIST.

Important Department Will be in Charge of Edward Raymond.

THE SHOW WORLD is pleased to announce that Edward Raymond has been placed in charge of the Park and Fair Department of this publication. It is the aim of THE SHOW WORLD to make this journal the best medium for all purveyors of amusements, and particularly for those identified with outdoor entertainment.

The current issue of this journal contains a reliable list of fairs for 1908. Additions will be made to this list weekly, and to this end we solicit the co-operation of fair secretaries in furnishing us with dates of their meetings. We shall be pleased to publish news items of value to our general readers, and which will tend to promote the interests of outdoor amusements.

Sun Brothers' Show.

The date for the opening performance of the Sun Brothers' Greater Progressive Shows is scheduled for April 7, at Central City Park, Macon, Georgia. Band rehearsals start on March 30, and the ring performances will be rehearsed, starting April 2. The opening performance at Macon, will be given under the auspices of the Macon Tribe of Mystic Shriners. The event will be especially attractive on account of the fact that the Shriners will take part in the performance, acting as ring-masters, clowns, freaks, candy butchers, "spellers," ticket sellers, etc. The Shriners have arranged to run special excursions from the neighboring cities of Savannah, Albany, Columbus, Augusta and Cordele. Two capacity audiences are already practically assured.

The work at the shops in the winter quarters is finished and the show is ready for the road. A splendid new elephant act with original matter has been prepared during the winter months by William Emery, who will handle the act on the road.

St. Louis Amusement Co.

The St. Louis Amusement Co. under the management of E. W. Weaver, which is meeting with great success on its southern tour, presents a strong aggregation. The country circus, with E. Kirk, Adams & Co. featuring Larke & Adams, is excellent. The old plantation show, composed of 14 colored performers under the management of Col. Harry Bowman, is getting the money. Capt. Claude Mallicoat, the smallest man in the world, is the favorite with the ladies and children. Other features which are proving popular are Sampson, the big snake; Florine's big electric show; Welsh's palace of illusions; pictorial show, presenting singing and dancing. The Italian band of 16 pieces excites favorable comment, and altogether it is a clean, moral and up-to-date carnival. General Manager E. W. Weaver is in Chicago on a business trip, leaving Dave G. Pollock in charge back with the show.

Ringling Brothers in Chicago.

Ringling Brothers World's Greatest Circus, replete with new acts and offering more sensational features than in previous years, inaugurates its season at the Chicago Coliseum, Thursday, April 2. The hurry and bustle of preparation was noticeable at the circus headquarters last week. Its coming has been thoroughly heralded in the newspapers and on the billboards, and everyone is looking forward to the most successful engagement in circus history. The opening of this magnificent aggregation of entertainers will be covered in a comprehensive manner in the next issue of THE SHOW WORLD.

Stillson in Chicago.

Wallace W. Stillson, who will be at the front door during the Ringling Brothers' engagement at the Coliseum, Chicago, arrived in Chicago last week.

Join Robinson Show.

Stick and Norma Davenport are with the John Robinson 10 Big Shows.

May Davenport Considering Offers.

May Davenport has received some flattering offers for the coming season, but she has not yet made a decision.

Wanted for Campbell Bros.' Side Show

Men capable of making openings. Woman Buck and Wing Dancer. Lady and Gent Musical Team. Address

J. C. O'BRIEN, 2342 W. Fulton St., Chicago. Until April 15. After that date Fairbury, Neb.

AN ABSOLUTELY WATERPROOF TENT

IS A HARD THING TO GET

Our Waterproof Dramatic Tent enables you to put your scenery, seats, etc., under canvas and keep them in good shape.

You get satisfaction out of a Baker Tent

Baker & Lockwood Mfg. Co.

KANSAS CITY, MO.

CALL! CALL!!

All Performers, Musicians, Side Show People and others engaged for

Cole Bros.' Greatest World-Toured Shows

Are hereby notified to report on Show Grounds in

YOUNGSTOWN, OHIO, WEDNESDAY, APRIL 15th, AT 10 A. M.

Side Show People immediately acknowledge call to J. E. OGDEN, HARBOR CREEK, PA. Musicians immediately acknowledge call to C. H. TINNEY, HARBOR CREEK, PA. All Big Show Performers and general attaches acknowledge immediately to M. J. DOWNS, HARBOR CREEK, PA.

Workmen in all departments report to Harbor Creek Winter Quarters not later than April 14th. Show Train leaves Harbor Creek, Afternoon, Tuesday, April 14th.

N. B.—Can use a limited number of first-class musicians. Address C.H. Tinney, as above.

GEE WHIZ, LOOK AT THIS:

INTERSTATE SHOWS OPEN, 8 BIG DAYS, AT MONACA, PA. COMMENCING MAY 2.

Nothing but money. Factories have worked full time all winter. Booked solid until 4th July week. Write for route. Following privileges still open: Lunch stand, will sell exclusive; knife rack, and a few legitimate privileges, and any novel show that don't conflict. For privileges address Frank Arthur. Shows address the Guy that has never failed to make good, Doc. Long.

AVOY HOTEL, ALLEGHENY, PA., CENTRAL HOTEL, MONACA, PA. Until April 5th Until May 9th.

FOR SALE

One Private Pullman Car, 6-wheel trucks; 1 Advance Car, complete, 55 ft. long; 8 stock cars each 60 ft. long; 9 flat cars each 60 ft. long; 4 trained Elephants—do 12 to 15-minute act and gentle as kittens; 8 Siberian Camels, broke to ride; 18 Tableaux and Parade wagons; 25 baggage wagons, all lengths and sizes; 1 Wild West canopy complete; 1 100-ft. R. T.; 6 30-ft. middle pieces; 1 60-ft R. T.; 2 30-ft. middle pieces, in use only four months.

Address G. W. LILLIE (PAWNEE BILL)

Care Pawnee Bill's Buffalo Ranch, PAWNEE, OKLAHOMA.

SHOWMEN WILL READ THIS.

HIGHLAND PARK, Quincy, Ill. will open with a blaze of flash on Easter Sunday, April 19th, 1908.

DAILY BAND CONCERTS AND FREE ACTS.

All Privileges are given Free of Charge for one week on investigation. Want to hear from the best free acts. Wisest show people and live concessionaries immediately. Show people and free acts address JIMMIE ROSSITER, Concessionaries address

H. A. GREDELL, Highland Park, Quincy, Ill.

The Quincy National Bank will vouch for all contracts signed by the management of Highland Park.

De Wolfe Heads Show.

James DeWolfe will not go with the "white tops" this season. He is now doing effective advance work for The Morals of Marcus and will be transferred to another Frohman show as soon as the season of that company closes. This will keep him busy until the middle of June and then he will hie to the wilds of Wisconsin and fish, if he never gets a bite.

Rosie Lloyd has had her American engagement extended twelve weeks and will appear over the Poli and Orpheum circuits.

WANTED FOR GARDNER'S WILD WEST SHOWS

Broncho Busters, Rope Spinners, Lady Riders (with stock), Rube, must be good. Sure salary every week, so state lowest. All week stands. Show opens May 2nd.

Address

Gardner's Wild West Shows 6 Beady St., Wilkesburg, Pa.

ATTENTION

CAPT. JOS. HARLISCH,

European Wild Animal Trainer, Is ready to sign Engagement Experienced Veterinary for Wild Animals.

204 E. 81st. New York.

**WOULD YOU
SPEND A PENNY TO INCREASE
YOUR BUSINESS?**

That is all we ask. Write us today just a postal—Ask for terms on Swanson Feature Film Service. It is what you want. Why? Because it is the best. If you use it, you will increase your business. Every Film is a feature. Say, on that postal card don't forget to ask for information on the

Hallberg Economizer

Guaranteed to reduce your machine current expense 60 to 85 per cent and may be operated on either direct or alternating current. Write to any of our offices. It's all the same

Wm. H. Swanson & Co.

77-79 CLARK ST., CHICAGO, ILL.

Wm. H. Swanson St. Louis Film Co.
813 1/2 Chestnut St.,
St. Louis, Mo.

Wm. H. Swanson Dixie Film Co.
620 Commercial Place,
New Orleans, La.

America's Largest Film Exchange is Forced to Move to Larger Quarters
Because of Lack of Room
Announcement Next Week

STAR AND GARTER, LAST WEEK

"THAT VERSATILE FELLOW"

IRVIN R. WALTON

"With 57 Varieties of Vaudeville" 14 Minutes in one. Richmond Hotel, Chicago. Closed with Irwin Show, open time.

**IMPORTANT BULLETIN
OF FILM ASSOCIATION**

THE Film Service Association has issued under date of March 24 two important bulletins to the moving picture trade calling attention to the transactions of the executive board of the association in New York on March 21. The first of these announces the suspension of the following moving picture concerns for alleged violation of the rules and regulations of the association:

American Film Exchange, Wabash building, Pittsburg, Pa.; Consolidated Film Co., 143 East 23rd street, New York, N. Y.; Detroit Film Exchange, Newbury building, Detroit, Mich.; Fort Pitt Film Supply Co., Pittsburg, Pa.; Kleine Optical Co., 52 State street, Chicago, Ill.; Kleine Optical Co., Denver, Colo.; Kleine Optical Co., Des Moines, Iowa; Kleine Optical Co., Minneapolis, Minn.; Kleine Optical Co., 650 Sixth avenue, New York, N. Y.; Kleine Optical Co., Seattle, Wash.; Southern Film Exchange, 148 West Fifth street, Cincinnati, O.

Each of the above named were notified of their suspension in the following letter from Secretary D. Macdonald:

Dear Sirs:—You, and each of you, are hereby notified that at a meeting of the Executive Committee of the Film Service Association, held on March 21, 1908, you, and each of you, were suspended from your membership as members of the Film Service Association by the Executive Committee for violation of the rules and regulations, the resolutions and the by-laws governing the conduct and actions of members of the Film Service Association.

Important Announcements.

The second bulletin calls attention to the filing of suits against alleged infringers of Edison camera patents as previously announced in THE SHOW WORLD and announces that the suits will be vigorously prosecuted. Other important official announcements of the committee are the following:

The Cleveland Film Renting Exchange at Cleveland, O., just prior to the executive committee's meeting, announced that it had gone over to the opposition and would use hereafter unlicensed film. C. H. Peckham, formerly a member of the executive committee, was replaced upon the executive committee by Wm. H. Swanson, of Chicago, Ill. Mr. Swanson attended the meeting on Saturday, the 21st, in place of Mr. Peckham.

The committee took up the question of certain members, in addition to those suspended, against whom complaints had been lodged in regard to violations of the manufacturer's contracts and rules of the association, and a thorough investigation of these complaints will be made at once and proper action taken upon them as soon as the facts in each case are ascertained.

Complaints Are Investigated.

A great many complaints, which have been referred to the Secretary have been investigated by that official, and in many instances the secretary reported to the committee that the evils complained of had been corrected or found not to exist.

The committee took up the question of

members having shipping offices and agents permanently located in towns and cities for which they did not hold memberships. The committee decided that there were no rules against a member having a shipping office or an agent with an office to whom reels can be shipped for distribution, and further that there was nothing in the by-laws which prevented a member doing this.

Therefore, the rule was adopted that all members of the Association were free to do business unrestricted in any part of the country by means of solicitors or agents, and to have shipping offices or distributing offices in which such solicitors or agents could be located in any town or city in the United States.

Member Must Own Office.

The only condition is that the office must be owned by the member of the association and the business done through this office must be done strictly in accordance with the manufacturers' contracts and according to the rules and regulations of the association, and the only film used in such an office must come directly from the member owning the office. No film can be shipped from the manufacturers directly to such an office, as the manufacturers will only ship to the members of the association at their authorized main office or to branch offices, for which they have taken out memberships in the association.

The executive committee has instructed the secretary to prepare blanks upon which members can notify the secretary of exhibitors who fail to pay their bills, so that action may be taken to enforce payment; and also to prepare blanks upon which members of the association may report information regarding exhibitors showing unlicensed film. These blanks will be prepared within a few days and sent to all members.

Evils of Sub-Renting Considered.

The evils of sub-renting were thoroughly discussed by the committee and reports upon conditions in various parts of the country were carefully considered. This is an evil which operates against the interests of all members of the association in that it permits exhibitors to get film from sub-renters, which exhibitors should be customers of our association. It means a serious loss of business, and all members should co-operate in preventing their customers from sub-renting.

Particular attention was called to the condition existing in Norfolk, Va., and in that locality sub-renting has resulted in at least thirty exhibitors getting their service from sub-renters instead of from members of the association. The sub-renting in this section is to be stopped immediately and all members of the association doing business in that locality should go in there and make a strenuous effort to get the business of the exhibitors who have been depending upon sub-renters for their film.

The conditions in other parts of the country in regard to sub-renting are being investigated and the request is made that all members of the association having knowledge of any sub-renting to please notify the secretary at once of the facts in each case.

**Our
Purchasers
Our Users
Our
Competitors
Our Enemies**

ADMIT THAT

**OUR FILMS
Are Always the BEST**

**PATHE
FRERES**

**NEW YORK - - 41 W. 25TH STREET,
CHICAGO - - - 35 RANDOLPH STREET,
BIRMINGHAM, ALA. 2104 FIRST AVE.,**

KLEINE DISPUTES VALIDITY OF THE EDISON PATENTS

Deprecates Attempt Made to Question Quality and Volume of Product of Independent Film Manufacturers—Quotes Attorney John R. Nolan, Who Holds Edison Patents are Invalid.

BY GEORGE KLEINE.

President of the Kleine Optical Co., Chicago and New York.

IN a recent issue of a theatrical paper an unidentified film manufacturer, said to operate under the Edison standard, when asked why the Edison campaign was commenced in Chicago instead of New York, is quoted as follows:

"Since the decision in the United States Court establishing the Edison camera patent as against all the manufacturers except the Biograph company was handed down, there has been only one case brought against an infringing maker and carried through.

"This was against the Selig Polyscope company in Chicago. The decision in this case was rendered in the United States Circuit Court only two months ago, and was in favor of the Edison company. The case was pretty thoroughly threshed out at that time.

"The Edison attorneys believe that this court, having upheld the Edison camera patent in a former action, will be more likely to support the film patent of the same concern, which is so closely related to the camera patent. It was for this reason that the case was brought in the Chicago court which heard the Selig-Edison case."

Outline of Litigation.

The following is a brief outline of the litigation referred to:

On November 4, 1902, suit was filed by the Edison Manufacturing company against the Selig Polyscope company on the Edison reissue patent No. 12,034, covering the camera. Under agreement between the parties this suit was allowed to rest without prosecution until Feb. 23, 1907, because of the pendency of the suit against the Biograph company at New York on the same patent. After the decision of the Court of Appeals in New York in that case the prosecution of the suit against Selig was taken up at Chicago, and a motion for a preliminary injunction was made and argued, the contention being that the defendant's camera was substantially the same as the Warwick camera which had been held to infringe the Edison patent.

On October 30, 1907, Judge Kohlsaat granted a preliminary injunction in favor of the Edison Manufacturing company against the Selig Polyscope company.

In spite of this temporary injunction the Selig Polyscope company continued without interruption to make and sell motion picture films.

Why was there no action taken against the defendant company for what appeared to be violation of an injunction?

On Nov. 13, two weeks after the injunction, the Selig Polyscope company issued what the Pipe Dia, 465 feet; on Dec. 12, Eviction, 585 feet; on Dec. 23, Two Orphans, 1,035 feet; Jan. 3, The Four-footed Hero, 600 feet; Jan. 9, Newlywed's Breakfast, 290 feet; on the same date, Financial Scare, 435 feet; on Jan. 16, Irish Blacksmith, 640 feet; Jan. 23, Miser's rate, 400 feet; Jan. 30, Monte Cristo, 1,000 feet.

Raises Interesting Question.

If the acceptance of a license from the Edison Manufacturing company is based upon Edison's legal strength, why was Mr. Selig allowed to make such excellent films as the Two Orphans and Monte Cristo, which must have been sold in quantities, without interference, before the Edison license was offered and accepted?

There is no pretense that the Selig Polyscope company was operating under the Edison license during the interval between October 30, 1907, the date of the decree, and about Feb. 1, 1908.

Why were Mr. Selig and the Selig Polyscope company not molested by the Edison Manufacturing company for what appeared to be violation of an injunction?

The temporary injunction necessarily applied to a particular type of camera upon which suit was brought in 1902. During the years intervening between the date of the original suit and Oct. 30, 1907, did the Selig Polyscope company continue to use this type of camera?

Only One Answer to Question.

I can find but one answer to the question and that is that the Selig Polyscope company must be in possession of another moving picture camera which does not infringe the Edison patent.

If Mr. Selig is in possession of such a camera, wherein lies the necessity of his accepting a license to operate under the Edison Camera Patent; or under the Edison Film Patent, if the strength of the latter lies, as is stated in the paragraph quoted above, in its close relation to the Edison camera patent?

If the film patent rests upon the camera patent, wherein do films infringe which are made from negatives produced by a non-infringing camera?

If Mr. Selig owns a non-infringing camera, possibly other Edison licensees own non-infringing cameras; and why accept Edison licenses if that be the fact?

Does the answer rest in the necessity of finding some means to justify and validate the attempt to restrict the number of film subjects placed upon the market and to legalize certain other operations which would otherwise be considered as in restraint of trade?

Some Edison licensees are attempting to depreciate the quality and volume of the independent supply of films. The answer

will be found in our four-page advertisement in this issue of THE SHOW WORLD. Sample prints of every subject can be seen at our Chicago office. We have a full stock of some in Chicago, while the balance is in transit, or about to be shipped from Europe. They will be released from day to day in such quantities as will not disturb market conditions for independent exchanges, giving a continuous supply, rather than an enormous output within a limited period, thereby obviating a congestion and avoiding an oversupply at any one time.

Holds Patents Invalid.

Certain interests not generally known in the motion picture trade, wishing to obtain an opinion covering the validity of the Edison patents on films, empowered their patent attorney, John R. Nolan, No. 111 Broadway, New York, to make a thorough and impartial investigation of the merits of the claim. In a written opinion which is comprehensive and unbiased, he decides clearly and unqualifiedly against the validity of the Edison patents.

Several points are brought out by Mr. Nolan which have not been previously emphasized, and which will prove interesting to everyone concerned with motion picture films. I quote from his opinion:

"In compliance with your request for my opinion as to the scope and validity of re-issue patent No. 12,192, dated Jan. 12, 1904, to Thomas A. Edison, for Kinetoscopic Film, I have to advise you as follows:

"I have examined the said re-issue; the original patent No. 589,168, dated August 31, 1897; the first re-issue No. 12,038, dated Sept. 30, 1902, and the decision of the U. S. Circuit Court of Appeals for the Second Circuit, involving the original patent.

"As a result of my investigation, I am of opinion that claim 1 of this re-issue is void for the reason, amongst others, that the subject thereof is substantially the same as that of claim 5 of the original patent, which was declared invalid by the Court of Appeals for the Second Circuit. I am also of opinion that claim 2 of this re-issue is invalid for the reason that the perforating of the edges of the film did not involve patentable invention in view of the prior state of the art.

Operates as An Estoppel.

"Whether the decision of the Court of Appeals referred to be right or wrong, the express acquiescence of Edison therein by his surrender and re-issue of the original patent, operates as an estoppel to his now claiming the film forming the subject of the adjudicated claim.

"It is to be noted that in these claims (Re-issue No. 12,038) Edison substituted for the word 'equidistant' the words 'uniformly, sharply-defined'; that he substituted for the words 'all taken from the same point of view' the words 'as observed from a single point of view at rapidly recurring intervals of time,' and that he inserted at the end of the claim (relative to the photographs) the words 'sufficient in number to represent the movements of the object throughout an extended period of time.'

"It was evidently an attempt to expand the claims by eliminating the word 'equidistant.' The other changes were doubtless designed to include supposedly novel features which would overcome the criticisms of the Court to the original claims."

Edison Surrenders Re-Issue.

After reviewing the ensuing litigation between the Biograph company and Edison, Mr. Nolan continues:

"Pending this suit, and before the decision on the demurrer, Edison surrendered re-issue No. 12,038, and secured the present re-issue No. 12,192, in the claims of which latter he inserted the word 'equidistant.'

"The simple question is: Do the claims of re-issue define patentable subject matter over the claims of the original patent? In my opinion they do not, for the following reasons:

"The terms 'uniformly sharply-defined' were necessarily included by implication in the adjudicated claim of the original patent, and that the Court so regarded them, may be fairly deduced from its language as follows:

"The film was not new, and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."

"In Union Paper Collar Co. v. Van Deusen, 23 Wall. 530,566, the Supreme Court of the United States reiterated the rule:

"Articles of manufacture may be new in the commercial sense when they are not new in the sense of the patent law. New articles of commerce are not patentable as new manufactures unless it appears in the given case that the production of the new article involved the exercise of invention or discovery beyond what was necessary to construct the apparatus for its manufacture or production."

Equivalent Language Used.

"Respecting the words 'as observed from a single point of view at rapidly recurring intervals of time,' I am unable to see wherein they differentiate in substance from the language for which they were substituted, namely—'all taken from the same point of

view.' It is quite clear, I think, that if 'equidistant photographs of successive positions of an object in motion' are 'all taken from the same point of view,' such positions are 'observed from a single point of view at rapidly recurring intervals of time.' Even though the language may be somewhat more elastic than that for which it was substituted, it must, I think, be regarded substantially as equivalent thereto.

"As to the words 'and sufficient in number to represent the movements of the object through an extended period of time,' it seems clear that this language must fairly be implied in the original claim. It is manifest that if the photographs represent successive positions of an object in motion, such photographs being arranged in a continuous straight-line sequence unlimited in number save by the length of the film, they are 'sufficient in number to represent the movements of the object through an extended period of time.' Such period is necessarily a variable quantity determined by the nature of the subject."

Optical Theater Patent.

Mr. Nolan then refers to a French patent granted for an "Optical Theater," and continues:

"This French patent I regard as a complete anticipation of the two claims of the

Edison re-issue patent, particularly so in the light of the Du Cos and other prior art patents.

"As above indicated, claim 2 differs from claim 1 by the inclusion of perforations in the edges of the film, but, as will be noted, the film of the French patent is provided with perforations. That these perforations are in the middle and not at the edges of the film, is, in my opinion, immaterial in the sense of the patent law, as it is a common mechanical expedient to provide flexible carriers of various kinds with perforated edges or marginal teeth for engagement by feed wheels.

Insists Re-Issue Patents Are Void.

"In conclusion, my opinion, therefore, is that the re-issue patent No. 12,192 is invalid:

"(1) Because the subject of the claim is not patentably different from that of the claims of the original patent;

"(2) Because the subject of the claims did not involve the exercise of invention beyond what was necessary to devise the apparatus of the production of the film, and

"(3) Because the subject of the claims is anticipated by the prior art patents."

In conclusion, I am quite content to set the opinion of Messrs. Kerr, Page & Cooper, and that of Mr. John R. Nolan, against that of the learned counsel for the opposition.—GEO. KLEINE.

EDISON COUNSEL TALKS OF MOVING PICTURE WAR

ORANGE, N. J., March 28.—Frank L. Dyer, general counsel for the Edison Manufacturing company, upon being asked by a SHOW WORLD representative if he cared to make any further statement in reference to the moving picture situation, said:

"My attention has just been called to a statement issued by Mr. Kleine and appearing in THE SHOW WORLD of March 21. I have nothing to retract from my original characterization of the Latham patent as 'a joke in the business.' The Latham patent was granted August 26, 1902, and according to the people who are now affirming its validity it has been infringed by everyone since that time. Why was it not litigated to a final hearing as was done with the Edison camera patent? Obviously, because its original owners thought so little of its validity that they did not care to incur the expense of a suit.

"I have been familiar with this patent ever since its issue, and a gentleman very closely connected with the corporation by which it was originally owned is a very close personal friend of mine. To oblige him, I several times looked into the Latham patent in the hope that I might be able to persuade myself that it possessed value, but I could not see anything in it. Furthermore, when Mr. Latham's application was pending in the patent office he became involved in interference with Thomas Armat, and the Court of Appeals of the District of Columbia decided in that interference that Armat and not Latham was the first inventor. As a result of this controversy all that Latham was able to obtain from the patent office was a very limited patent, and even as to this limited subject matter I regard the patent as utterly invalid.

Admits Kleine is Correct; But—

"Mr. Kleine's statement that the suit on the first re-issue of the Edison film patent was withdrawn is correct. Two reissues were granted on the same day, one on the camera and the other on the film, and two suits were simultaneously brought on these patents against the American Mutoscope & Biograph company. It was subsequently discovered that a slight clerical error had

FINE CHICAGO THEATER.

Messrs. Hines & Reichhold Open Elegant Moving Picture House.

The Senate moving picture theater, located at Madison and Halsted streets, Chicago, owned by Hines & Reichhold, is one of the finest resorts devoted to this form of entertainment in the city. It cost \$6,500, and has a seating capacity of 300, and, being located at one of the liveliest corners in Chicago, enjoys a steady and profitable patronage.

Messrs. Hines and Reichhold have long been identified with amusements, particularly in the circus world. They predict a brilliant future for the moving picture industry, and their faith is shown by the fact that they will open up a new place about June 1, costing \$10,000 and seating 600 people, and another about Sept. 1, seating 500.

The opinion of these gentlemen is not to be underestimated, as their long affiliation with amusement matters eminently fits them to judge the wants of the public.

TAFT PICTURE TAKEN.

Kalem Company Get Fine Negatives Which Will Be Ready About April 17.

Frank J. Marion, of the Kalem Company, and his staff of photographers went to Washington and on March 14 succeeded in obtaining a fine series of pictures of Secretary Taft, both at his offices at the War Department and at Fort Meyers in conjunction with the United States troops stationed at that post. The greatest interest was taken in the proceedings by the big Secretary of War and every facility was offered the picture men to make a success of the picture.

The publicity bureau in charge of Secretary Taft's campaign for the presidential nomination expects to give considerable publicity to this film and will urge its use generally. There is no connection or arrangement between the Kalem Company and the Taft Publicity Bureau relating to the sale or exhibition of the film and exhibitors will be served in the usual way. Mr. Marion wishes to emphasize the political importance of the Taft pictures and points out to exhibitors an opportunity to obtain a share of the campaign money by making arrange-

ments with local political committees who will want the picture for educational purposes.

This is the first time that a moving picture of the candidate has been used in a political campaign and the novelty is bound to appeal to the public. The film will be ready about April 17.

Film Business Improving.

New York moving picture manufacturers report a material improvement in the market for new subjects during the past week or two. The explanation is the rental firms have about exhausted their stock of old subjects and find it necessary to buy. The increase is not confined to any particular line of film, but is general, affecting both Association and independent concerns.

Kalem Lectures Gain Favor.

As an experiment the Kalem Company, beginning with the Evangeline picture, issued a lecture with each copy of the picture to be used in explaining the story to audiences. Several exhibitors, realizing the educational value of these lectures, have hit upon the plan of placing one in the hands of all their patrons, so that the demand for the Kalem lectures has been away beyond all expectations. One exhibitor has ordered an edition of 10,000 for general distribution.

Attend International Convention.

In a recent issue of THE SHOW WORLD mention was made of the international convention of manufacturers of moving pictures, in Paris, France. Among those present at this meeting were representatives from the following factors in motography: Gaumont; Urban-Eclipse; R. W. Paul; Warwick Trading Co., Ltd.; Lux; Rossi; Aquila; Theophile Pathe; Cricks & Martin; Waindow, Ltd.; Raleigh & Roberts; Ambrosio; Nordisk; Italian Cines; Berlin Kinematograf; Hepworth; Clarendon Film Co.; Williams, Brown & Earl; Kleine Optical Co.

Hagenbeck Signs Alliance Contract.

W. E. Franklin, general agent of the Hagenbeck-Wallace shows, has signed the circus agreement of the International Alliance of Bill Posters and Billers of America.

SHOW WORLD

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THE SHOW WORLD PUBLISHING CO.



SATURDAY, APRIL 4, 1908.

CHICAGO THE MUSIC CENTER.

Early in its career THE SHOW WORLD
insisted and demonstrated conclusively that
Chicago was fast approaching the premier
place as the theatrical producing center of
the United States. We now are prepared to
prove that Chicago soon will be the
musical center of the country and that the
eyes of the music loving public are turned
yearningly upon the big city by the lake
which has done much for the uplifting of
that art in the past and promises still
greater musical achievements in the future.

Nearly all of the better known musical
comedies now before the public were
launched either in Chicago or by Chicago
managers in places not remote therefrom.
It numbers among its enterprises many of
the best known music publishing houses in
the country. No city in the world can show
a larger list of more meritorious orchestras
and bands than Chicago. It has the finest
opera house in the world, and musical at-
tractions worthy of support are patronized
with the most liberal spirit. Grand opera
is the synonym for big business and in the
field of concert Chicago stands without a
peer, so that it has been said by a foreign
visitor of note in the music world that
Chicago "lives on music as the rest of the
world lives on her canned meat and other
culinary products."

Throughout the past winter grand opera
at popular prices was given with gratifying
success at the International theater. The
patronage accorded the management re-
vealed the fact that there were genuine
and loyal music lovers among the middle
classes and that its support did not wholly
devolve upon those who dwelt in palatial
palaces on the Lake Shore Drive or flat
dwellers who could afford Worth toilettes,
diamonds, and automobiles. It tended to
show that the real magnet was music it-
self and not love of gaudy display heretofore
associated with high grade musical
functions in Chicago. It is a certainty that
in no other city on this continent has grand
opera so many admirers and supporters as
Chicago.

Every music lover will be interested in
the latest experiment being made by Messrs.
E. F. Carruthers and R. E. Rickson to es-
tablish comic opera at popular prices in
Chicago. It is planned to present the best
stars in that field of entertainment from

week to week, they to be supported by a
high class resident stock company. The
season was inaugurated last week and the
support thus far given the enterprising pro-
moters augurs well for the success of the
scheme. It is safe to say that comic opera
never was given in Chicago in better style
nor with greater lavishness than that now
being furnished by Carruthers and Rick-
son at the International theater. If San
Francisco can maintain a home for comic
opera like the famous Tivoli, why cannot
Chicago convert the International, once the
home of vaudeville and Yiddish drama, into
a fit and profitable abiding place for that
class of music and comedy which provokes
glad laughter and lightens the cares of
life? The people of Chicago have a fine
opportunity in their grasp and if they
neglect it, they will be guilty of inex-
cusable shortsightedness and folly.—C. U.

ACTOR AND EVANGELIST.

Robert Downing, the actor, long identi-
fied with legitimate roles in the support of
old-time tragedians and himself latterly a
star in a biblical drama, has shaken the
dust of the stage off his feet and hereafter
will tread the velvet rugs of the pulpit as
an evangelist.

Mr. Downing "experienced" religion in
Washington recently and he publicly pro-
fessed that he had been "converted." In-
asmuch as the matter was circulated far
and wide by the Associated Press, it would
appear that the Downing press agent can-
not be accused of taking this means to
promote the interests of the star which
had languished considerably during the
late lamented financial panic.

No one can take offense at Downing for
espousing the pulpit as a means of liveli-
hood, for the evangelist does not have to
catch early trains to meet one-night stand
dates, nor does he suffer the pangs of talk-
ing to empty benches, but when he ad-
vises young people to keep away from the
theater which he so long adorned, then the
interests of those affiliated with the stage
demand that some notice be taken thereof
so that the new Downing propaganda may
not spread.

Mr. Downing knows that the stage stands
with the pulpit in public estimation as a
factor affording not only amusement but
education to the people at large. In his
lectures before educational societies through-
out the country, Mr. Downing has repeat-
edly asserted that the greatest civilizing
agent known to mankind was the drama.
Why then repudiate his former teachings?
Why not praise the stage which he has
forsaken, as the twin brother of the pulpit
in the salvation of men? The evangelist
and actor should stand shoulder to should-
er in the work of redeeming men, and Mr.
Downing now has the golden opportunity
at his beck and call. Mr. Downing was a
good actor in his day, and now that he
has embraced evangelism let him remember
that the greatest human virtue is charity.
—C. U.

POINTERS ON RENTING FILMS.

Valuable Information to Owners of
Moving Picture Theaters.

The securing of films best adapted to the
local needs of each exhibitor is the chief
factor to insure financial success. Most any
film exchange will promise most anything an
exhibitor will want in order to secure his
patronage—make him one or two desirable
shipments and then send him a lot of old
stuff, trusting to luck to retain his patronage.

The successful theatre owner is the one
who gives the most desirable show. The suc-
cessful film exchange is the one who gives
its customers the class of films wanted, and
who works in close harmony with those rent-
ing films from them, and who appreciate the
fact that the welfare of one is dependent on
the other. This makes a steady customer for
the film exchange.

There are exchanges who have honor and
manhood enough to give the exhibitor what
they need and pay for.

There is one film exchange in particular
that makes no "big noise," but is building
up a remarkable business by giving their
patrons just what they want, who also re-
members that the exhibitor cannot always
travel a path of roses and needs such con-
sideration as his local conditions demand. It
is noteworthy that every customer of this
particular exchange is a booster for it. This
means something and is a pointer on renting
films that every moving picture theatre owner
should take advantage of at once.

You will make no mistake by writing for
terms and full particulars on film renting
machines and supplies to the Standard Film
Exchange, 79 Dearborn Street, Chicago. They
carry all the big feature films, have no
junk in stock, play no favorites and will
give you just what you want. Write to-day.

J. D. Riley, the well known press repre-
sentative, has secured the services of Har-
rison Stewart, the funny and famous co-
median of the Pekin stock company, Chi-
cago. Mr. Riley will launch him into vau-
deville in a protean sketch which will af-
ford him ample opportunity for the dis-
play of his versatility and ability as a
comedian.



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atres and moving picture
shows. We carry
these chairs in stock
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of Chicago

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ment scare you as protection is furnished by the Bio-
graph Company of America. No one has yet shut
up shop because of this patent talk—but watch the
Independents.

In dealing with us remember your neighbor can't
get our subjects as we buy from 15 manufacturers
who are outside of the Combination.

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The nature of your work renders you subject to NERVOUS BREAK-
DOWN, IMPOVERISHED BLOOD and CHRONIC CONSTIPATION.

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An Ethical Formula

The New Nerve Tonic and Sedative, Blood Enricher and Corrector of
Constipation, is not a Temporary Relief, such as is brought about by Drugs that
create the drug habit, But is a Permanent Cure, as it contains those ingre-
dients intended by nature to nourish and build up broken down nerves, enrich
impoverished blood and correct constipation.

Especially indicated in Neurasthenia (tired and broken down nerves)
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disorders due to functional nerve trouble, headaches, hysteria, etc.

If suffering from any nerve trouble, overwork, worry, alcoholic or other
excesses, loss of control of the nerve system, heart palpitation, cold extremities,
cold night sweats, feeling of fear, melancholia, despondency, weak, sinking
spells, dizziness, loss of self confidence, constipation, impoverished blood, pallid
or sallow complexion,

Laxo Hemo Nervo

will give you permanent relief.

Prescribed by a prominent physician in his practice with marvelous
success. With his permission we now offer it to the public. Guaranteed under
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You have a right and should demand to know what any medicine contains
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RICHMOND HOTEL'S

NEW ARRIVALS, WEEK MAR. 29

Clark and Kinzie Sts., CHICAGO
AL. J. FLYNN, Proprietor

TO THE AGENTS:—Phone 6283 Central if in need of any of undersigned performers.

Vaudeville: Ed. H. Hoyt, Mr. and Mrs. W. L. White, John W. H. Byrnes, Joseph Aller, Lopez and wife, E. M. Ordway and wife, Miss Hanna Berg, Miss Bessie Jones, Marie Estás Welsh, Fern and Mack, Lassard Brothers, Chas. Griener, Thos. H. Byrnes, Elliott and Van, C. Adams, J. C. Turney, Eddie Hayes and wife, Matt and Josie Schaffer, Wizekoff Troupe, Francis J. Stratton, Irvin R. Walton, Marie Campardo, Kershaw and Johnson, Earl Kern, Ahern and Baxter, Rae Filburn, Carro and Alleson, H. W. Walter, W. L. Cass, Tom Curgy, Phil W. Peters, James F. McCabe, Irvin's New Majestics: Mr. and Mrs. Gus Fay, Miss Marie Heartman J. K. Evans, Miss Grace Lind, Miss Clara Dickson, I. R. Wolten. In stock: Patsy Barrett, Adolph Harvey, Jack Doll, Carry Davis, Jennings, John Waltjen, Wolf the Great, Harvard Sisters, James H. Thomas. NOTE:—FREE CONCERTS. THE BAND PLAYS TWICE A DAY.

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You were mighty stingy with your old rock and rye. You must think you are the only person who ever had a cold. N. B.: Bert Furnham, please notice.

The opposition car is in and my good friend, Kerry Meagher is on it. He is editing a particularly interesting little sheet called "Sayings and Doings." It is published in the interests of the Star theater on Milwaukee avenue, and as a press agent or a builder of nice, readable stories, Kerry hasn't an equal, as his fund of wit and descriptive phrases and eloquent language is inexhaustible. I note with regret, however, that he has deprived me of the long jump medal, which I so vigorously defended against all comers for so long. He has given it to Charlie Sharp. I jumped from Butte to Kalamazoo; Charlie jumped from New York to Salt Lake, and then to Winnipeg. Talk about human kangaroos; no wonder we are so short. We make such long jumps.

They say love makes the world go round. So does champagne, but agents make the actors go round. Yes, but the White Rats make the managers square.

The Strategy of Jane.

The Strategy of Jane, a comedy drama in one act by Felix Orman, was one of the three plays presented by the pupils of the School of Acting of the Chicago Musical college in Music Hall, Chicago, March 28. This play is interesting as being the initial effort along this line of a young newspaper man of Chicago. Mr. Orman presents a story dealing with an episode occurring in a small town in southern Virginia at the close of the Civil War. The play was staged under the direc-

tion of J. H. Gilmour. Negotiations are now on for its New York production.

Chicago White Rats Meet.

The White Rats of America met at the Revere House, Friday, March 27. The meeting was largely attended and points of common interest discussed. It was decided that future meetings will be held at the Saratoga hotel. Another meeting will be held at the Saratoga Hotel, Friday evening, April 4. All members in Chicago are cordially invited to attend.



NELLIE REVELL
THE GIRL WHO SAYS THINGS
YOU REMEMBER ME, DON'T YOU?

AVENUE THEATER, EAST ST. LOUIS, Ill., March 24.—East St. Louis is what was left over after they made St. Louis, and as St. Louis is in Missouri, and you have to show them, and this bunch here refuse to be shown, they were all moved over into Illinois. Now you know what East St. Louis is. The Avenue theater is a new theater; this is its second week of vaudeville. It is owned by Col. Hopkins and managed by Larry Lund.

I regret to say that so far it doesn't look very promising. Business is poor in spite of the fact that no pains or expense are spared to make it a success. The dressing rooms are clean, warm and pleasant. The staff of the house try to outdo each other in seeking to make things go smooth. Most performers look askance and heave a sigh when they report for rehearsal and find a woman at the piano. I do myself, on account of my heavy song, but we must admit there are some women who can play a vaudeville show and play it well, and after the matinee Monday we were all apologizing for the optimistic sneer before the show.

While the Avenue theater doesn't provide an orchestra, they certainly have secured the very nearest thing to it—a very clever piano player, and one well known in vaudeville—Esmathle, whose playing of violin and saxophones is well remembered. She is pianist here. My only objections to her overtures are they are too short, and the only thing which prevents this theater from being an absolutely perfectly equipped place is the scarcity of strip lights. The stage is dark.

The bill is a large and meritorious one. The Great De-Coe, hand balancer, seems to arouse the interest and comment of all who witness his daring feats of balancing on four tables and eight chairs. Then comes Bert and Bertha Grant, singers, talkers and dancers. That last word alone would carry their act. Mrs. Grant is an exceedingly graceful dancer, and Mr. Grant has many new and novel steps which he executes to the delight of the audience; their talk is rather dull, but their singing and dancing is good.

Last, but not least, comes Columbus (no relation to Christopher), although she has made some discoveries: she has discovered how to sit gracefully on a horse, how to look pretty while there, although nature helped her wonderfully; she has also discovered a beautiful horse and how to train and dress him, and above all she has discovered how to entertain the public.

Oh, yes, I was on the bill also, of course. Sometimes I hardly knew it, but I was there all right. I am at least on the pay roll. Not very deep, but there. This is a royal party and we are all at the "Royal Hotel." The landlord wears a royal purple necktie; the day clerk drinks royal fizzes. therefore we anticipate a royal time.

Cora Wilmont opened at the Haymarket theater Monday in a new act entitled Her Own Choice. The act met with the instantaneous approval of the audience and a bright future is predicted for it. She is assisted in the act by Harry Todd.

Whatever has become of my old friends, the Three Keltons, Belle Gordon, Flexibie Frederick, the Crotty Trio, and Jennie Bentley?

Arthur O. May writes me that he is to have a new act next season, entitled The Soap Peddler. Arthur ought to be able to clean up with that.

There is a rumor afloat to the effect that Harry De Coe was married here this week, but up to the present writing I can neither confirm nor deny the report. N. B.: Madge, here is where I get some more "hush posts."

Lizzie N. Wilson opened Monday at the Orpheum theater, Springfield, O., as a feature act on the Gus Sun circuit.

Would like to hear from the What Woman Will Do company, as a certain circus agent wants me to request Mr. Birch to please exchange wardrobe taken by mistake at Alton, Ill., last summer. N. B.: Ed Holden told me to write this.

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MANAGERS NOTICE!

Keep your houses open by booking our feature films all winners.

Our New Feature Film

"JAMES BOYS IN MISSOURI"

"Shamus O'Brien," "Edna, the Pretty Type-writer," "Way Down East," "Dr. Jekyll and Mr. Hyde," "Monte Cristo," "Two Orphans," "Treasure Island," "The Man in the Overalls, or Blue Jeans." We carry in stock all feature subjects at all times, with special lithographs and heralds.

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AQUILA	-	-	-	PARIS

ENGLISH FACTORIES

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URBAN-ECLIPSE	-	-	-	LONDON
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WALTURDAW	-	-	-	LONDON

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CARLO ROSSI	-	-	-	TURIN
AMBROSIO	-	-	-	TURIN

KOSMIK FILM SERVICE is the Film Rental Department of the KLEINE OPTICAL CO. This service at present established in the nine cities mentioned below.

WE ARE SELLING AGENTS FOR AMERICAN BIOGRAPH FILMS

The product of the factories which we control in America is unexcelled, and combines the highest degree of photographic perfection with originality of subjects.

We give herewith a partial list of film titles with brief description of subjects

WHICH ARE NOT YET ON THE MARKET and which will be issued from day to day within the next four weeks, according to the needs of INDEPENDENT film users.

These films have been selected with great care for special excellence, and present an exhaustive variety of subjects.

FILM SUBJECTS

CHILDREN COMPETITION: Gaumont. Length, 310 ft. A pleasing subject that should appeal to young and old. A parade of scores of children from the babe in arms to the eight-year-old, in holiday attire, followed with competitive dancing by the little tots, and ending with a group presentation.

YOUTHFUL TREASURE SEEKERS: Gaumont. Length 590 ft. An old sailor is seen spinning a yarn to a number of boys. The scenes accurately depict a small seaport and life in a fishing hamlet. Fired with enthusiasm two of the boys take a rowboat and row to a distant island to search for treasure. They land at the coral island and explore the caves. In the meantime the boat drifts away. The boys are in despair. The scene changes to the hamlet, where the mothers are frantic. The old sailor is appealed to and scours the sea with a telescope. He spies the boys and a boat is manned. The rescue is effected. The mothers at the landing embrace their children amid great rejoicing.

RAILWAY TRAGEDY: Gaumont. Length 320 ft. Showing a train wreck and the terrible effects of a railroad collision, the masses of twisted steel and burning cars, the immense gathering of the crowds, the rescue of the wounded, the work of the busy newspaper reporters, the ambulances and fire engines hurrying to the scene, and the work of the fire department. The giant wrecking train then appears on the scene and removes the ruined cars and debris.

A BEAR IN THE FLAT: Gaumont. Length 330 ft. A practical joker in an apartment building puts on a bear suit and saunters through the halls, and terrorizes the tenants. Pandemonium reigns. Finally a squad of police is rushed to the scene,

and during the search for the wild beast much damage is done to the contents of the flats. Finally, however, the suit is found in the joker's rooms, and the police vent their anger on the unlucky tenants who have given them a false alarm.

SKI CONTEST: Gaumont. Length 564 ft. An Alpine winter scene of great beauty, showing winter sports. Skiing in the snowy hills, gliding down the inclines at terrific speed. Thrilling exhibitions of dexterity on the long runners. Hurdling over obstacles 10 to 15 feet high. A picture embodying scenic effects and thrilling situations, which should prove immensely popular owing to the interest lately evinced in this form of sport.

THE MIRACLE: Gaumont. Length 327 ft. A touching picture, of human interest. A poverty stricken home is shown, with a sick mother and a little boy and girl. There is no money for medicine. The little boy and girl solicit alms and are rebuffed. The little boy wanders to the seashore and falls asleep on the rocks and dreams that an angel showers him with money. In the meantime a lady passing by is touched by the pathetic little figure and slips a gold piece in his hand. The boy awakes and imagines his dream a reality when he discovers the money. The medicine is bought, the mother gets well, and the happy little family go to the spot where the heavenly apparition succored them from their distress.

THE BOSS, HIS DAUGHTER AND THE DUMMY. Gaumont. Length 230 ft. A comedy of exceptional merit. A clerk loves the daughter of his employer, and is driven away by the irate father. He returns and makes love to the girl in front of the store. The father's approach frightens him, and he quickly garbs himself in the clothes

of the dummy and takes its place. While in this trying position many ludicrous events occur to the unlucky young man. The father paints his face and hands black and goes into the store. When the daughter appears the lover embraces her, with disastrous effects, as the paint on her reveals the situation to her father. He is so amused that he forgives the couple.

FUNERAL OF THE LATE KING OF PORTUGAL: Gaumont. Length 384 ft. An up-to-date subject, and one of the grandest spectacles ever reproduced in motion pictures. The mourning crowds, the carriages, the soldiers and statesmen pass by in solemn state. The royal casket is carried to the cathedral for the last rites, and as the pallbearers ascend the marble stairs a view of the dead monarch is had through the glass. A subject of pomp and splendor unequalled.

THE ASTROLOGER: Gaumont. Length 267 ft. Abounding with illusions, beautiful maids in handsome costumes descending from the stars and bewildering the old astrologer with their grace, interspersed with appearance of genii who vanish mysteriously. All colored.

THE SUGAR INDUSTRY: Gaumont. Length 447 ft. An industrial film showing the process of manufacture of sugar from the beet state to the finished product at the breakfast table. The mining of the lime, the giant presses and sluices, the cooking of the juice are shown in the minutest detail.

THE SHEPHERD: Gaumont. Length 360 ft. The story of a shepherd's love for a wealthy girl, portraying the life of each in their individual surroundings. A pleasing effect is made by the shepherd with his flock. He serenades his lady love and is

shot by his rich and jealous rival, who wins the promise of the girl to wed him. At the bridal party are on their way to the church they encounter the wounded shepherd. The girl learns the truth and spurns the prospective bridegroom for her true love.

THE COALMAN'S SAVINGS: Gaumont. Length 374 ft. A coalman hides his savings in a sack of coal. Two thieves watch him from a trap door overhead, and steal the sack with a rope and hook. When the coalman discovers his loss he is frenzied and runs down the street grabbing and opening every sack of coal he sees. In his excitement he is roughly handled, and some well executed falls are made. Thoroughly exhausted, he returns to his room and the thieves add insult to injury by dropping the coal upon him through the trap door. This proves their undoing. He pursues, soundly thrashes them, recovering his property.

THE DOWNFALL OF THE BURGLAR TRUST: Gaumont. Length 487 ft. Burglars overpower the watchman and enter the bank. The vault doors are blown open with dynamite. One of the burglars secures the loot and rushes away. A spectacular chase follows, through the forest and across a large stream. The treacherous burglar forgets that the valuables are in his coat pocket, and throwing it off plunges to the water. His former companions follow, and in turn are pursued by the police who find the treasure. When the burglars capture the traitor and discover the location of the package they rush back to the bank of the stream where the hiding place is pounced upon them.

THE SCANDALOUS BOYS: Gaumont. Length 367 ft. The doings of a class of naughty boys. The schoolmaster leaves the

(Continued next page)

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om and matters are arranged so that he receives a warm reception on his return. A jug is suspended over his desk and when he takes his seat the cork is pulled by a string and he is deluged. The boys escape by an improvised chute made from a large sheet, and the master attempts to follow them lands in a large tub of water which his pupils have placed there for him. The janitress also receives a ducking, and the two finally overtake the youngsters, and a thrashing bee takes place.

A LADY WHO LIKES A MOUSTACHE: Gaumont. Length 334 ft. A young lady is bitten by the long moustache of her music teacher. Her father catches her throwing kisses to the instructor, and discharges her. He secures another tutor, who turns out to be the moustached gentleman in disguise. When discovered by the father she is forced at the point of a pistol to leave off her appendage with an enormous work. The disappearance of the moustache breaks the spell of infatuation of the girl, and harmony is restored in the family.

TRIP TO NORWAY: Gaumont. Length 100 ft. A colored film of great beauty, opening with a winter scene in the land of the midnight sun. A panoramic view is presented of picturesque grandeur. The scenes are varied and interesting, showing sleigh ride, forest views, logging, etc. A series of summer pictures then follow, showing city, village and countryside, and the manners and customs of the people. The oneofus waterfall is a perfect photographic production, showing the wonderful atmospheric effects, and the rushing, foaming rapids hurrying through the rocky channels. This is without a doubt one of the finest moving picture films ever produced.

THE CAPTAIN'S WIVES: Gaumont. Length 600 ft. A sea captain's wife is excited over an article she reads, "Do sailors have wives in every port?" She determines to accompany him on his trip, but she throws her and her effects off the boat as it sails away. She clings to a hawser hanging in the water, and the boat is then shown passing the various ports. In every port she has a wife and family awaiting her, and fears to make a landing, but the kind of women being towed, representing all countries, dressed in the national costumes. Finally, in despair the captain goes ashore, closely pursued by his many wives, but his lawful wife sinks in the quick sands, and she captures the faithless husband and bears him away in triumph.

THE ACCORDION: Gaumont. Length 14 ft. A strolling player carries his accoutrement in a bag. While asleep two thieves steal the bag and take it to their room. Then set upon the floor the accordion collapses, emitting a wail which thoroughly scares them. They rush out and notify the police who arrest the musician and they hurry to the room where the mystery is explained and the rogues arrested.

ALONE AT LAST: Gaumont. Length 14 ft. The trials and tribulations of a young couple on their honeymoon. Everybody spies upon them, and when they have locked the doors and pulled down the shades chimney sweep comes down the fire place. Full of action and funny situations.

THE CRUSADER'S RETURN: Gaumont. Length 570 ft. Showing the departure of the crusaders to the holy wars, the armored knights and prancing chargers, departing from the castles. The leader bids farewell to his betrothed. The battle scenes. The leader is wounded and left for dead on the field. His companion escapes and brings the sad tidings to the waiting maid. In assuaging her grief he wins her love and marries her. In the meantime the leader is rescued by a party of his men and nursed back to life. He returns home and learning what has occurred disguises himself as a monk and meets the lovers. His disguise is not penetrated, and he kisses her and departs, leaving the couple to enjoy their unhappiness undisturbed. The costumes are beautiful and appropriate, the dramatic effect superb, and the scenery natural.

TONY HAS EATEN GARLIC: Lux. Length 280 ft. Tony prepares a mess of garlic and eats it. His breath is so strong that it knocks every one down whom he meets. His appearance on the street causes a furor of excitement, and his path is dotted with victims. He is arrested and brought into court, but blows his way out, and escapes.

FROM FOREST TO FIRESIDE: Gaumont. Length 1,000 ft. Showing the entire process of paper making, from the tree in the forest to the printed newspaper. A grand winter scene is shown, the sturdy woodmen chopping down the giant trees, which fall crashing to the earth scattering

clouds of shimmering snow. Hauling the logs over the snow. Arrival of logs at the mills. Keeping the logs from jamming, showing the dexterity and bravery of these hardy men who plunge in the midst of a churning mass of forest giants. Cutting the logs and conveying them by machinery to the crushing mills. Pulping the wood. The evolution of the wood into pulp, which is packed in bales. Shipping to England by boat. Arrival of pulp at Lloyd's mills, at Sittingbourne, Eng. Barges of pulp on the Medway. The entire process of making paper from the pulp is then shown, and the scene is changed to the press room where the newspaper is printed, and the last series of pictures show a family reading the paper on Sunday morning.

TOMMY THE FIREMAN: Gaumont. Length 290 ft. Tommy is presented with a miniature fire engine, and is shown how to use it by his father. He learns his lesson well, and when alone starts fires in the various rooms of the house and puts them out with his apparatus, with disastrous results to the residence. After doing considerable damage he starts a fire under his father's chair, in the garden, and in the excitement everybody is soundly drenched. He is finally cornered and spanked. This is full of humor and novelty, and a laugh producer.

THE SPIRIT: Gaumont. Length 200 ft. The mysteries of a spiritualist meeting exposed. The medium and her assistant at work. The entrance of the apparition and the awe of the victims is ludicrous in the extreme.

INTERNATIONAL ILLUSIONISTS: Lux. Length 234 ft. A magical subject intensely interesting. Beautifully costumed girls representing all nations, spring from the ground at the magician's command and execute the native dances. Full of grace and action.

WOMAN'S FORBEARANCE: Lux. Length 867 ft. A touching life drama. A weak-minded husband deserts his family for another woman. He spurns the entreaties of his wife and little boy and elopes with his tempter. The various degrees of the deserted family's poverty is shown, and finally they find a refuge with a rich woman who gives them a home. In the meantime the misguided husband goes from bad to worse and finally becomes a burglar. With his companions he breaks into the house where his wife is stopping and comes upon his boy sleeping on a couch. He is overcome with remorse. His wife meets him and as his pals escape through the window he pleads for forgiveness. She allows him to kiss the boy and depart.

THE CONSEQUENCES OF A NIGHT OUT: Lux. Length 417 ft. The experiences of a man who has imbibed of the bowl that cheers. Extremely amusing. In his wanderings he meets a tramp and takes him home with him. His consternation when he finds the unkempt vagabond lying in his bed the next morning is ludicrous.

THE DRAMA ON A ROOF: Lux. Length 360 ft. The life of a chimney-sweep. He is abused by a cruel master and his son. The boys go up a chimney and when they emerge on the roof a struggle takes place and the boy is hurled to the ground. The woman of the house nurses him back to health and adopts him. The concluding pictures show him well dressed and radiant with happiness.

MISTAKEN IDENTITY: Lux. Length 417 ft. A jealous husband buys his wife a handsome gown. She presents it to her maid, who arrays herself in it and sallies forth with her beau. The husband does not recognize her, as she is veiled, and thinking it is his wife follows. Amusing situations follow rapidly, the couple eluding him at every turn. Upon the return to the house a family jar takes place, and the husband is brought to a proper state of humility.

THE UMBRELLA RACE: Lux. Length 667 ft. A country bumpkin goes to town, and is robbed of his umbrella. The thief is pursued and when hard pressed hangs the umbrella on the back of a passing cab. The countryman then chases the cab. Through an amusing chain of circumstances the umbrella changes hands with rapidity, and when it is finally restored to its owner it is dilapidated indeed.

JUST RETRIBUTION: Lux. Length 697 ft. A young couple keep an inn, and are harassed by creditors. A guest displays a large sum of money in paying for his bill and the innkeeper waylays him. In the struggle the guest is killed. The innkeeper then pays his debts and is seen gloating over the treasure. Remorse and fear begin to creep over him. The ghost of the guest appears and leads him to the scene of his crime. Wherever he turns the apparition

greet him. Finally he falls dead in a paroxysm of grief and fright. This is a fine subject, combining a fine quality of sensationalism, illusion and dramatic effect.

THE STOLEN DAGGER: Gaumont. Length 454 ft. An old couple buy a knife from a peddler and place it in a table drawer. Their dissipated son is seen carousing with his bad companions at an inn. A wealthy old man stops at the inn for refreshments and they determine to rob him. The son hurries home and gets the knife. The old man is killed and robbed. The police find the dagger and from the peddler learn the ownership of it. As they are accusing the old couple the young man returns ad seeing that his chances of escape are hopeless destroys himself.

BAD BARGAIN: Ambrosio. Length 474 ft. A countryman goes to the market and after much haggling buys a cow. Elated over his bargain he celebrates by imbibing too freely. He is robbed all along the way home. His fine cow is exchanged for an inferior animal, the cow is then replaced by a calf, the calf by a goat, the goat for a dog, and the dog for a rocking horse. As he arrives home leading the wooden horse he is given a warm reception by his indignant wife.

DREAMS AND REALITIES: Lux. Length 307 ft. A young girl finds life with her staid parents irksome, and decides to see the world. She falls asleep on a bench in a park and dreams of her future life. In rapid review visions pass, showing herself in handsome gowns and indulging in a life of recklessness. Finally she sees the inevitable end and is in despair. She awakens at this point, and is overjoyed to find that it has been all a dream, and rushes home thoroughly content to follow the even tenor of home life.

COUNTRY ABOUT ROME: Urban. Length 354 ft. An educational subject of value, depicting the magnificent scenery and places of interest about the grand Italian city, the habits and customs of the people, the handsome shepherd dogs guarding the flocks of sheep, the primitive methods of farming with oxen, stacking the hay, and touching simplicity of the people.

ENVIRONS OF NAPLES: Urban. Length 240 ft. A picture unrivalled for the magnificence of the subjects presented, the imposing palaces, the ruins of castles centuries old, water and mountain scenes, with a panoramic view beyond description.

FROLIC SOME POWDERS: Ambrosio. Length 554 ft. A shrewish wife and a fault-finding husband are shown in miserable existence. The husband reads of a miraculous powder which causes gladness. He rushes to the drug store and buys a large quantity, placing it in a bellows. He tries it on his wife and her parents, and leaves them singing and dancing. His visit to the market place is followed by wild scenes of hilarity. He goes from place to place scattering the powder, and scene after scene of intense comedy ensues.

MY CABBY WIFE: Urban. Length 350 ft. The trials and tribulations of a faithless husband who accidentally engages a cab which his wife is driving. She conveys them to a secluded spot and after giving them a sound beating throws them back in the cab and drives to the police station. Boiling with anger she vents some of her spleen on a gendarme, and is herself arrested and her husband released.

GATHERING INDIAN FIGS: Ambrosio. Length 194 ft. An interesting view of a fig plantation with the natives at work gathering the fruit. Just long enough to be interesting without monotony.

BAD BOYS: Ambrosio. Length 107 ft. The pranks of two naughty boys. A short and snappy subject, full of laughs.

SHOOTING PARTY: Ambrosio. Length 407 ft. An actual hunting scene. Bringing down the game. The retrieving dog at work. Enough comedy is interspersed throughout this subject to make it amusing, as well as interesting.

LOVE'S VICTIM: Lux. Length 617 ft. The parents of a young man wish him to marry a wealthy girl. He is in love with his father's stenographer, however, and when they are discovered making love the father discharges the girl. The youth follows and marries her. A year passes and they are blessed with a baby. Sickness and poverty overtakes them, and he appeals to his parents for assistance. The father declines to aid him unless he will cast off his wife. He calls upon his father and mother and pleads for a reconsideration, and as the sick wife joins him a touching scene ensues. The father does not relent, and drives them forth. As time elapses the mother pleads for her son, and finally persuades the father to call upon the young

man. They arrive at the poor apartments as the young wife is expiring—a victim of love. This is a fine subject, with thrilling dramatic effects, finely executed.

THE BOXING ENGLISHMAN: Lux. Length 130 ft. An athletic Englishman stops to light his pipe and his luggage is stolen. He pursues the thieves and a realistic encounter takes place in which the rogues are badly worsted.

MODERN HOTEL: Ambrosio. Length 360 ft. Presenting a unique and novel idea. A handsomely appointed cafe is shown, with a large scale upon which patrons are weighed as they enter the place. They partake of anything desired and are again weighed, paying for the weight of the food eaten. An ingenious young man enters, is weighed, eats a hearty meal, and then takes from his pocket a leaden weight which he hides under the table. Upon being weighed again it is found that he has lost weight, and the cashier pays him for the difference. As he leaves the trick is discovered, and he is pursued and arrested.

GREEDINESS PUNISHED: Ambrosio. Length 440 ft. Preparing for a fishing trip, a man fills a basket with lunch. While thus occupied two hungry tramps appear at the window and beg for food, but are driven away. They follow the fisherman to the lake and patiently wait till he lands. He sits beneath a shady tree and unpacks the basket, when the tramps leap upon him and tie him securely to the tree and sit before him and devour his lunch while he groans with choler and hunger. The tramps depart and the angry victim being released starts in pursuit. The hoboes cross a stream over a plank and as the enraged fisherman attempts to follow they pull up the board and he falls in the water.

SICILY ILLUSTRATED: Ambrosio. Length 774 ft. One of the finest panoramic subjects ever produced. The famed Sicilian views are awe-inspiring in their grandeur, the water pictures being of exceptional merit. Messina, Palermo, Grot, Cordari and Catania disclose scene after scene of unsurpassed beauty.

THE BEST GLUE: Ambrosio. Length 140 ft. A summer garden is invaded by a peddler selling bottled glue, without success. As one of the patrons raises a glass to his lips the peddler hastily pours a bit of the glue on the table. When the glass is set down again it is glued so tight that it cannot be removed. The peddler then having demonstrated the merit of the glue does a rushing business.

ICE CREAM JACK: Gaumont. Length 524 ft. Jack is seen buying the ingredients for the ice cream, including stale eggs and condensed milk. In his squalid home, assisted by his slatternly wife and dirty children, he makes a can of ice cream, and placing it on a cart goes to the park where he sells it to various people, including a number of children and policemen and their sweethearts. They all become sick, and he is mobbed by the parents of the children and his other victims. After being soundly thrashed he escapes, but after a sensational pursuit is arrested, tried in court and found guilty.

A RIDE IN A SUBWAY: Urban. Length 150 ft. Showing the waiting crowds jostling and pushing each other, and excitement and confusion.

RIVAL SHERLOCK HOLMES: Ambrosio. Length 584 ft. A pictorial detective story of merit, with many lightning changes of disguise by the detective in his pursuit of the lawbreakers. Exciting scenes and physical encounters are numerous. A sensational subject of superb dramatic effect, without any objectionable features.

BOGUS MAGIC POWDER: Urban. Length 227 ft. A fakir breaks dishes and by sprinkling his powder upon the pieces restores them to their original condition. A gullible old gentleman purchases some of the powder and in attempting to imitate the feats of the fakir breaks all the dishes in his home before he realizes that he has been uncooled. Full of laughs.

TOMMY HAS THE SPLEEN: Lux. Length 304 ft. Naughty doings of Tommy, who ends up a series of pranks by pulling his grandfather's wig off with a fish hook and line. In danger of being caught he hides the wig in the soup tureen on the table. Its discovery at dinner leads to Tommy's well-merited chastisement.

THE BARGEMAN'S SON: Lux. Length 310 ft. Life on a barge, with water scenes. The river pirates storm the barge and loot it. They are discovered by the bargeman and a thrilling revolver battle ensues, in which the bargeman is severely wounded. The little boy comes up and thinking his father is dead takes a vow of vengeance.

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He trails the pirates to their lair and leads a detachment of soldiers to it. A running fight through the forest follows, and the thieves are disabled one by one till only the one who shot the bargeman is left. He is brought to bay at the water's edge and makes his last stand. The boy creeps up and shoots him. The last pictures show the bargeman in the bosom of his family recuperating from his injuries.

FOX HUNTING: Lux. Length 547 ft. Should meet with approval by all classes. Fifty horses and riders and 100 dogs are shown in an actual hunt. Inspiring scenes are presented as the thoroughbreds gallop behind the hounds, dashing through forests, through streams and hurdling over obstacles. The meet, the start, the chase and the death are depicted, after which the huntsmen drive away in automobiles. The feeding of the hounds at the kennels is picturesque. One of the finest films ever produced.

MANEUVERS OF ARTILLERY: Ambrosio. Length 490 ft. A military presentation without equal. A regiment of cavalry going through its maneuvers at breakneck speed. Drawing the heavy cannon up and down mountain fastnesses, across streams and through rocky gorges, at full gallop. Firing the cannon. Every picture is full of intense action.

PANORAMA OF VENICE: Ambrosio. Length 427 ft. A masterpiece of motography. The famed canals of Venice are here shown, the gondolas and launches and the beautiful palaces. The glistening water, the imposing architecture and every detail is distinctly shown with remarkable distinctness, and from every standpoint the film is the acme of perfection. The scene showing the feeding of the pigeons at St. Marks by the tourists is the highest type of animated photography.

EXCURSION TO MONTREAL: Ambrosio. Length 340 ft. A trip through the metropolis of Canada. The palisades and public garden are scenes of exceptional beauty.

LIFE AND CUSTOMS OF NAPLES: Ambrosio. Length 407 ft. Here is beheld the charming city of Naples, with its quaint streets and interesting inhabitants, showing the manners and customs of the people, and effective water scenes. A hearty laugh is in store for the spectator at the stall presided over by a genial Neapolitan dispensing the popular spaghetti to a line of Italians who guide the stringy delicacy to their hungry mouths with their fingers, disdaining the use of forks.

POOR AUNT MATILDA: Gaumont. Length 240 ft. A rich old spinster writes her nephew and heir whom she has not seen for many years that she is to visit him. He tears from the walls the pictures of his footlight favorites and decorates the room in a manner befitting a pious young man. He overhears a plot by his chums to fool him by having one of them dress in female attire, disguising himself as the aunt, and calling upon him. He determines to give the joker a warm reception. However, the aunt arrives first, and is greatly surprised to be given a sound thrashing by her nephew. The jokers come in at this point, and the nephew's consternation at his action is extremely ludicrous.

CHARITABLE FAMILY: Urban. Length 356 ft. A pathetic subject, eloquently depicted. Orphaned children are adopted by a poor workman with a large family of his own, and the additions to the family are the objects of affection. The father loses his position, and despair reigns in the household. They all gather around him and under their loving influence a touching tableau is presented of love, happiness and poverty.

SOLDIERS IN THE ITALIAN ALPS: Ambrosio. Length 357 ft. Exhibitions of military skill in mountainous regions. Sliding down precipitous incline with the aid of staves. The mountain climbers descending precipices by means of ropes. Spectacular scenes of interest.

GENEROUS POLICEMEN: Ambrosio. Length 417 ft. A poor widow lies sick in bed. The doctor calls and writes a prescription. There is no money in the house for the medicine, and she and her little boy are overwhelmed with despair and hunger. The brave little lad thinks of a scheme, and securing a fish pole goes fishing. Unfortunately he trespasses upon private grounds and is arrested. The gendarmes, on hearing his story, go with him to his humble home, and are so touched with the picture of poverty that they give the sick woman all the money in their pockets.

WRONGLY CHARGED: Ambrosio. Length 327 ft. A wealthy lady is seated in her palatial home when a poor woman with a child in her arms solicits alms, and is

given a coin, and departs. The lady goes to another room and the butler enters and steals her purse from the cabinet. When she returns and discovers her loss she immediately suspects the beggar woman, who is pursued and arrested. In the meantime the maid suspects the butler, and imparts her suspicions to her mistress. A trap is set for the butler by placing some more money in the cabinet, and he is caught in the act of stealing it. Overcome with remorse, the rich lady goes to the prison, secures the release of the wronged woman, and makes adequate restitution for the injury.

IMPROVISED SERVANT: Lux. Length 344 ft. A man and his wife, after enduring an incompetent maid for some time, discharge her. The woman then applies for a new servant at an employment agency. In the meantime the man's divorced wife, Lulu, calls upon him, asking for money. The man is horrified, as his present wife does not know of his previous marriage. As his wife returns he forces a cap and apron on Lulu and tells his wife she is the new maid. The wife has a troublesome time instructing the new servant, who grasps every opportunity of venting her anger on the hapless husband.

THE ENCHANTED GUITAR: Gaumont. Length 617 ft. A handsome young strolling player meets with poor appreciation. Though tired and disheartened, he assists an old hag bending under a heavy load of fagots. The hag is transformed to a beautiful fairy who rewards him by placing a charm on the guitar whereby those hearing its music are instantly sent to sleep. Many amusing incidents occur, and finally the player rescues a princess who is being kidnapped. He wins her love and the gratitude of her parents. A courtier, not knowing the qualities of the magic guitar, picks it up and plays a few bars. Immediately all present fall sound asleep. He is amazed, and walks around the city playing the instrument, till the whole city is asleep. The fairy finally comes to the rescue and the unconscious ones awakened, the player marries the princess and there is much rejoicing and celebration. The costumes are lavish, the setting magnificent in natural surroundings of ancient castles, and the dramatic effect well executed.

MR. SMITH'S DIFFICULTIES IN THE SHOE STORE: Urban. Length 147 ft. Humorous efforts of proprietor of shoe store, assisted by his wife and clerks, to force upon Mr. Smith shoes that do not fit him, with disastrous results to the furnishings.

CAT AND DOG SHOW: Urban. Length 334 ft. Undoubtedly the finest pictures of household pets ever shown in motion pictures. Prize winners by the score, from the stately St. Bernards and huge mastiffs to the tiny lap dogs, in effective positions, and all species of highly bred cats, including the great prize winning Angora, Zaida.

TROUBLESOME GENTLEMAN: Lux. Length 140 ft. The efforts of a selfish individual with the assistance of a garden hose to monopolize a choice bench in the park. He is finally routed by his irate victims, who are, however, thoroughly drenched.

FIJI ISLANDERS: Urban. Length 517 ft. These interesting people are shown in their natural surroundings, diving for coins, executing their various dances, and indulging in their favorite pastimes. The sacred rites and sacrificial fires are weird and interesting, and the aquatic sports show the marvelous skill of these people in the water, especially in racing their canoes over obstructions at great speed.

CHAMPION WRESTLING BEAR: Raleigh & Roberts. Length 180 ft. The remarkable intelligence of Bruin is well illustrated in this picture, which is full of action.

BOY AND THE COALMAN: Raleigh & Roberts. Length 384 ft. A mischievous boy in escaping from the victims of his pranks hides in a coal bag. The coalman carries the bag to one of his customers, and on the way the boy makes a slit in the bag and from this vantage point knocks off the hats of passers by and otherwise embroils the coalman in difficulties. On the way the bag is roughly handled, falling down marble steps and struck by an automobile and when the coalman empties the bag down the chute a very woe-begone and damaged boy slides out.

THE DOOR KEEPER'S SUBSTITUTE: Raleigh & Roberts. Length 517 ft. The doorkeeper of an aristocratic apartment building hires a substitute while he visits his sweetheart. The substitute neglects his duties in his attempts to flirt with a servant maid, and finally goes to sleep. The unlucky tenants meanwhile are unable to get in, and soon an angry crowd is collected. They effect an entrance with a ladder, and find themselves in the apart-

ment of a bachelor. As the door is locked they decide to sleep there, and they make themselves as comfortable as possible on chairs and divans. The bachelor returns, and as he turns on the light thinks the people in his rooms are burglars, and pulling out a revolver starts shooting. He is overpowered, and the wrathful tenants descend to the door-keeper's room, and after soundly thrashing the substitute, throw him out.

FRANCE AT WAR WITH MOROCCO: Raleigh & Roberts. Length 547 ft. Stirring war scenes from an actual battle ground. The charge of the Moors on their Arabian steeds, wildly brandishing their weapons. After the battle of Casa Blanca. The hospital corps in action, carrying away the wounded. Military review and roll call for missing. The discipline of the French troops is admirably illustrated, and excellent camp scenes are presented.

JOHN IS NO MORE A CHILD: Theophile Pathe. Length 567 ft. The experiences of an effervescent young man, and the trials of his parents in attempting to control him. After many amusing experiences the youth lays a trap for his dad, who falls a victim to the wiles of a charming young woman. The young man demands as the price of his silence the payment of his debts and a free rein.

THE SENTINEL'S ORDERS: Theophile Pathe. The amusing efforts of a raw recruit to follow the orders of his superiors. Laughing, clean comedy.

THE MEMORY OF HIS MOTHER: Gaumont. Length 500 ft. The influence of a good mother is charmingly illustrated in this subject. The life of a youth is depicted from boyhood to manhood and as temptation arises the vision of his mother appears and restrains him.

NO DIVORCE WANTED: Rossi. Length 274 ft. Finely tinted. Too much attention to guests results in an attack of jealousy in both a husband and wife. They separately consult the same lawyer, who advises them to divorce each other. After many laughable incidents, a reconciliation is effected and they both sail in and thrash the lawyer.

A STORY OF THE 17TH CENTURY: Aquila. Length 384 ft. A thrilling love story ending in elopement and final forgiveness by the parents. Scenes of beauty, handsome costumes, and palatial furnishings.

THE BABY STRIKE: Rossi. Length 244 ft. While the nurse girls are being entertained by their policemen sweethearts the babies escape and go on a strike. After parading around they are finally captured by the nurses who are frantic over the disappearance of their charges.

THE PASTRY COOK: Theophile Pathe. Length 144 ft. During the absence of the modiste the handsome pastry cook calls and is made much of by the seamstresses. The modiste returns unexpectedly and the young man hides in a large trunk. The girls depart for the day and the young man tries to escape, but is taken for a thief and soundly belabored.

THE STATUE OF ROCCO: Rossi. Length 224 ft. A fine statue is accidentally pushed over and breaks. The sculptor is in despair as the buyer is momentarily expected. He makes up an assistant as a statue, which is inspected by the client and the money paid over. The purchaser finds fault with one of the toes and chips it with a chisel, and the unlucky statue howls with pain and runs away, to the consternation of all.

THE NEAR-SIGHTED HUNTER: Theophile Pathe. Length 517 ft. He is subjected to the pranks of practical jokers, and owing to his defective eyesight kills barnyard fowl, thinking they are game birds, and is compelled to assuage the irate farmers. He also accidentally shoots a load of birdshot into the back of another hunter.

MARVELOUS PACIFIER: Urban. Length 320 ft. The effects of a wonderful medicine upon the tempers of a quarrelsome couple and meddling parents-in-law, restoring love and affection in the household.

LOVE'S SACRIFICE: Theophile Pathe. Length 704 ft. A well executed drama. The unselfishness of a young man who finds his fiancée loves another, and gives her up, ending his existence by leaping over a precipice into the ocean. Sensational without morbidity.

FORGOTTEN ONES: Rossi. Length 260 ft. Pathetic scenes of two little homeless boys, who freeze in the doorway of a church. The priest finds and takes them to his home, but is unable to revive them.

MEDDLESOME BUTTONS: Warwick. Length 530 ft. A screaming comedy. The dentist's attendant takes care of the patients during his absence, with disastrous results to the victims. Extremely amusing.

THE WAND HAS LOST ITS MAGIC: Theophile Pathe. Length 217 ft. The experience of a boy who tries to imitate the tricks of a magician. He purchases a wand from the fakir and endeavors to fry eggs in his father's silk hat. Result, a well-thrashed boy.

THE ANIMATED DUMMY: Aquila. Length 250 ft. A dummy clothed with a long cloak is being carried by a clerk. He stops for refreshments, leaving the dummy outside. Practical jokers hide it and one of them dresses up as the dummy and runs away as the clerk comes out. He is overcome with amazement and starts in pursuit. A long chase follows, ending up at the starting point, where the dummy is replaced as the clerk arrives.

PARISIAN STREET SCENES: Aquila. Length 367 ft. The bill posters play havoc upon pedestrians with their paste.

A MISTAKE IN THE DARK: Aquila. Length 334 ft. A young man calling upon a young lady who is seated on a sofa with her buxom aunt, who is plain featured. The electric lights go out and as the lady leaves the room in the dark the aunt takes her place. The young man seizes the opportunity to make love in the dark and makes an appointment, thinking it is his lady love. His disappointment is keen when the undesirable aunt turns up at the trysting place.

THE SMOKELESS STOVE: Aquila. Length 350 ft. The inventor of the smokeless stove invites friends to a banquet to celebrate the triumph. As the meal progresses the smokeless stove emits increasing volumes of dense smoke, finally driving the guests away.

CONCEALED LOVE: Rossi. Length 654 ft. A girl and her youthful sweetheart are kidnapped by circus gypsies, and trained for the arena. They endure a life of hardship, and the youth is roughly handled in attempting to save his sweetheart from abuse. Ten years pass and a circus performance is shown, beginning with the bally-hoo at the entrance and the arena acts. In the dressing rooms the young man driven to desperation turns at bay and fights a duel with the giant gypsy king. Both are wounded and the sweethearts are rescued by the police. Through the interest of a kindly priest the parents are notified and a happy reunion takes place.

BOBBIE'S DREAM OF BATTLE: Warwick Trading Co. Length 385 ft. Bobbie is so tickled with his soldier suit and gun that he takes them to bed and dreams he is a real soldier. He is seen doing sentinel duty and shooting down the pedestrians as they pass until the sidewalk is strewn with heaps of victims.

THE ATTACK ON THE COURIER: Aquila. Length 500 ft. The mail courier is held up and kidnapped. His intelligent horse gallops back and leads the rescue party. The thieves are traified to their den and a terrific battle ensues.

THE FIRST KISS: Carlo Rossi. Length 124 ft. A tramp falls asleep under a shady tree and the falling leaves completely cover him. A spooning couple sit down on him and as they attempt to kiss each other the tramp sits up, with the result that he receives a hearty kiss on each cheek intended by the lovers for each other.

A PRIEST'S CONSCIENCE: Aquila. Length 734 ft. The priest's niece is deserted by her faithless sweetheart, and becomes insane. The lover devotes his attentions to another girl, and is killed by a jealous rival. The insane girl is arrested and charged with the crime. The guilty man is stricken with remorse and goes to confession. The priest is horrified, but cannot violate the sanctity of the confessional, to save his niece. A sensational scene in court follows, and the girl is found guilty. The real culprit writes a confession of the crime and destroys himself, and the girl is released.

LOVE WILL FIND A WAY: Warwick. Length 700 ft. Highly amusing schemes of handsome young lady to escape marriage with a homely but wealthy young man whom her parents have chosen for her. On the wedding day her maid dons the bridal gown and veil and goes through the ceremony. In the meantime the girl elopes with the man of her choice and is married. They return to the girl's home as the wealthy man and his new bride enter. When the ruse is detected pandemonium reigns for a while, but the girl wins the forgiveness of her parents.

THE ACCUSING VISION: Rossi. Length 824 ft. A man goes fishing and loses his hat in the stream. It is found by a tramp who holds up a farmer and robs him. In the struggle the farmer is killed. The tramp loses the hat, which the police find, and discovering the name of the fisherman on the band, arrest him, and he is tried and condemned. In fleeing, the tramp falls heavily and is severely injured. He

(Continued on page 17)

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New Independent Film Subjects Not Yet Released

(Continued from page 16)

upon him, and he constantly sees visions of his crime. As he is about to die he confesses. The fisherman is released and rejoins his family in unbounded joy.

MYSTERIOUS STRANGER: Rossi. Length 274 ft. A strangely attired man causes much confusion by throwing explosives. He is pursued by a detachment of police and the chase is marked by pyrotechnic displays. He sails away in a balloon, which is shot full of holes, and he tumbles to the earth. When arrested he displays his card, and explains that his strange actions was an advertising scheme to exploit his brand of fireworks.

BUTLER'S MISDEED: Rossi. Length 827 ft. Detective series of thrilling interest. A butler robs his mistress and elopes with the maid, closely pursued by detectives. The trail leads from place to place, the guilty couple spending their ill-gotten money in dissipation. The butler tires of the maid and devotes himself to a new love. The maid betrays him and they are both brought to justice. The disguises of the detectives and their lightning changes are well executed, and the subject commands wrapt attention throughout.

THE FIRST LOTTERY PRIZE: Rossi. Length 334 ft. The grand prize is won by a middle-aged woman, who keeps her husband in ignorance of her luck. She secretes the money in a flower-pot. In cleaning up next day he throws the pot out of the window, where the contents are pounced upon by passers by, who run away. The couple wildly pursue them and after many mishaps recover the treasure.

THE BUILDING OF A GREAT BRIDGE: Raleigh & Roberts. Length 494 ft. The construction of a giant bridge is depicted, the handling of the massive iron girders, and presenting a wonderful illustration of the ingenuity of advanced engineering.

PEASANT'S DIFFICULTIES IN SOCIETY: Aquila. Length 490 ft. An automobile breaks down, and the peasant lends his assistance. Exceedingly grateful, the occupants invite him to their mansion. He arrays himself in ludicrous attire, and accompanied by his dog storms the palatial home. His ignorance of polite etiquette causes consternation, and after many amusing blunders he is driven from the house.

LION'S TILTING CONTEST: Raleigh & Roberts. Length 234 ft. Trials of skill and strength on the waters. Long boats manned by large crews of oarsmen row past each other at a terrific rate of speed. In the stern the contestants stand armed with long wooden lances and as the boats pass they attempt to knock each other off.

THE GAMBLING DEMON: Rossi. Length 950 ft. A sensational subject, with a timely moral. The gambler marries a beautiful woman, and she passes a lonesome existence while he indulges in his card games. He is ruined, and steals her jewels, which he loses to his unsuccessful rival for the hand of his wife. The rival returns the jewels and marries her. The gambler's life along the downward path is shown step by step, until at length he becomes a tramp. His former wife passes him, radiant and happy, riding in a carriage with her handsome and loving second husband. The gambler is overwhelmed with a realization of what he has lost and throws himself under a passing train.

WHERE DO THEY COME FROM: Lux. Length 87 ft. A mystifying subject of illusions. Short but a laugh producer.

GYPSY'S ROMANCE: Urban. Length 654 ft. The son of a wealthy land owner falls in love with a beautiful gypsy girl and marries her. He is cast off by his father, and the young couple begin a nomadic life. As years pass by his health breaks down under the hardships experienced. He falls by the wayside and while his wife attempts to revive him their little girl runs for assistance. She meets his father and he comes back with her. The pitiable condition of his son touches a tender chord in the old man's heart and he takes the trio home with him, where they live happily.

THE PRICE OF A FAVOR: Rossi. Length 530 ft. A woman teases her husband to take her to the theater; after he consents she begs for a new hat. When they leave the house the maid seizes the opportunity to go out with her sweetheart. In the theater the woman's large hat arouses the ire of the audience seated behind her and they tear it to pieces. In the meantime burglars have ransacked the flat and even carried away the furniture. When the couple returns and discover the condition

of affairs they gloomily figure up their losses.

NEPHEW'S LUCK: Rossi. Length 433 ft. The favorite nephew is left the property of his deceased uncle, much to the disgust of the other relatives. He enters a life of dissipation and gambling, and when thoroughly penniless attempts suicide. Every endeavor in this direction leads to ludicrous failure. At length he fastens a rope to the chandelier and tries to hang himself. His weight tears the hook out, and down comes a veritable avalanche of bank notes which have been secreted there.

POOR SCHOOLMISTRESS: Theophile Pathe. Length 567 ft. The pathetic experiences of the subjects involved retain live interest throughout. The trials of a widow in taking care of her brood are depicted, many trying situations being overcome, and ending in a happy sequel.

A FUNNY WAY TO PAY LANDLORDS: Theophile Pathe. Length 707 ft. A genuine comedy, with laughter in every incident. The schemes of the students to evade the payment of their rent.

A DISLOCATED VETERAN: Gaumont. Length 247 ft. An illusion that is mystifying and amusing.

THE ENCHANTED BOOTS: Colored, Gaumont. Length 550 ft. The devil is trapped in a wood and is released by a boy. The devil rewards him with a pair of boots which make the wearer invisible. With the aid of the boots he has many adventures, appearing and disappearing miraculously, and performing heroic acts. The picture is beautifully colored, staged in enchanting scenery.

THE PROFESSOR'S SECRET: Gaumont. Length 614 ft. Acting on the Darwinian theory that man descended from a monkey, a scientist experiments towards turning man back to the monkey stage. He inoculates a number of persons with the preparation and after the subjects reach their homes the reversing process begins, and they become monkeyified. Their antics are uproariously funny. The scientist is unable to turn them back to human beings again, so they are collected in a large cage and placed on exhibition. Here they are visited by an ape dressed in human attire.

THE NOVICE TIGHT ROPE WALKER: Gaumont. Length 317 ft. Auntie visits a circus and when she reaches home tries to emulate the tight rope walking. With desperate determination she attempts the feat in various places, always resulting in a severe fall and humiliation.

A HAUNTED CHEESE: Urban. Length 307 ft. Full of ludicrous incident, this tale of a cheese, of the Limburger variety, appetizing (perhaps), odorless (decidedly), is so well told in perfectly photographed detail, that the audience will almost taste and smell the cheese in the intervals of laughter.

THE HALF MOON TAVERN: Urban. Length 507 ft. A sensational and seasonable drama on novel lines; cleverly enacted and faultlessly set. In picturesque and thrilling scenes of snow-covered landscape and exhilarating sleigh exercise, the innkeeper falls victim to his own greed, and nearly murders his daughter instead of a lady guest. His remorse is touchingly displayed in a final scene in which guilty and innocent are reconciled.

ANTICS OF TWO SPIRITED CITIZENS: Urban. Length 234 ft. Riotously comic, with genuine fun in every incident. During the temporary absence of its owner, a bath chair is appropriated by a couple of drunken rascals who reap a rich harvest from the charitably disposed. Fun waxes hilarious as the rightful owner is carried in chase, and comic incidents rapidly occur, until, finally, the rogues are escorted by the police to the place provided.

HARVESTING: Urban. Length 537 ft. Vivid, picturesque and eminently fascinating. A superb series of pictures giving close, clear, and exhilarating views of potato culture in Lincolnshire; ploughing, reaping and harvesting by traction and motor power, and many acres of land undergoing the process of tilling. Flocks of sheep, herds of cows and their calves, and other pastoral subjects are submitted, while the conversion of standing corn to milling flour in the space of fifteen minutes makes a beautiful and interesting scene.

KIDNAPPED BY GYPSIES: Urban. Length 574 ft. A picturesque and touching drama, in which the principal characters are cleverly enacted by a little boy and girl. The kidnapping, the nomad life, the escape, the flight, and return of the children, are depicted in wonderful faithfulness of detail. Delightful scenery of woodland, sea and shore forms the setting, and many

thrilling and pathetic incidents are presented in this superb series.

OYSTER FARMING: Urban. Length 427 ft. A delightful series graphically illustrating a picturesque calling. Every process is included in this beautifully-toned film, and a more interesting subject, or one of finer photographic quality, has never been produced.

THE RIVAL LOVERS: Urban. Length 587 ft. An old-time romantic drama of intense interest. The costumes, scenery and characters of the period have been thoughtfully studied and faithfully reproduced, and this picturesque love story forms a most attractive series on novel lines.

JEALOUSY TO HEROISM: Urban. Length 434 ft. Scenes of beauty, humor, pathos and thrilling adventure. A drama furnishing strong situations, great charm, and stirring incident.

DOCTOR'S LUNCH: Urban. Length 314 ft. An amusing comedy combining excellent photographic definition and perfect rendition. Two little chimney sweeps make inquiry as to the residence of a certain party, having located their man, they make their way down the chimney and arrive in the dining room of a physician. They do not make known their presence. When the doctor is summoned to his office the boys sail forth and empty the soup tureen. The doctor returns and misses his soup. He is about to eat, but is again called to his office. The learned gentleman returns after only a short absence. The boys scamper to shelter hurriedly. The loss of almost the entire meal—chicken, bread, wine, etc.—causes the doctor to take notice and he investigates. He finds the guilty pair behind the screen in the fire-place. They are brought forth with the supplies still in their possession. The doctor takes up the carving knife and pretends to attempt vivisection, but the earnest pleadings of the boys cause him to burst into laughter. He cheerfully allows the boys to retain the supplies. They go out, uttering blessings upon their benefactor.

THE HOBO AND A PAIR OF BOOTS: Urban. Length 267 ft. Stretched on a seat in a park is seen a tramp. He awakens from a sound sleep and sees his shoes full of holes. Sauntering along the street, he passes a store where a pair of shoes are displayed. The sample is appropriated, and he beats a hasty retreat. A neighbor, noticing the theft, gives the alarm, and the proprietor of the store and others join in pursuit. At a corner the tramp encounters a bread cart. He jumps into this and closes the box. The woman owning the cart now appears, and as the pursuing party come upon her she unwittingly starts them on the wrong track. Arriving at her home, she is met by her husband. The two enter the shop, and now the tramp, who has changed his shoes, leaves, taking with him the one loaf of bread found therein, leaving his old shoes instead. The baker comes out in time to see the fugitive in the distance. The shoes are found instead of the bread, but are disdainfully discarded. Highly amusing and of good detail.

MRS. STEBBINS' SUSPICIONS UNFOUNDED: Urban. Length 227 ft. An amusing comedy. Mr. Stebbins is caught showing attentions to one of the servants. He is reprimanded by his wife. After he goes to work she finds a note on the floor and concludes to shadow her apparently unfaithful husband.

Mr. Stebbins saunters down the street with two bags supported on his back. He scares away two girls from a park bench and seating himself between the two bags lights his pipe. After a peaceful smoke he dozes off to sleep with one arm around either bag. The girls, provoked at the rudeness of the man, vow vengeance. Accordingly they take their hats and coats and place them over the bags, giving the appearance of the man embracing a lady with either arm. Mrs. Stebbins, coming in quest of him, sees the sight, and rains a shower of blows upon him. The attack causes the dummies to become dismantled, and the woman, delighted to learn that her hubby is faithful, embraces him.

THE STRONG MAN: Lux. 127 ft. At the intersection of two streets an acrobat is seen to lay out his arena, unloading from a hand-cart huge dumb-bells and weights. A crowd soon gathers and view with amazement the demonstration of herculean strength.

While this is going on, the daughter of the exhibitor is taking a collection, at the same time keeping her eye open for outside interference.

She spies an approaching officer, sounds the alarm, and gathering up their para-

phernalia, both disappear, leaving the astonished crowd to be dispersed by the officer.

THE DESERTER: Lux. Length 460 ft. A young man drawn for military service arrives at his home for a visit, where he is greeted most affectionately by his family. Scarcely has he been seated when a squad of officers appear and he is summoned to do army service. Reluctantly he answers the summons. A few days later he is in his uniform, and is off to his post.

On this trip he encounters the sergeant, who is of an ugly disposition, but frivolous about girls. A conflict is narrowly averted as the sergeant endeavors to pay attentions to the ladies of the escorting party.

The young man deserts and is off for home. His uniform is discarded and he is soon en route for the frontier. At a grog shop he narrowly escapes detection. The hatred of the bartender causes the alarm and only the assistance of a bar-maid enables him to escape. A hot chase ensues, and with difficulty the man gets to the boundary, where he collapses. The pursuing officers endeavor to drag him back, but a guard of the enemy calls a halt and rescues the deserter.

THE DOG'S SCENT: Lux. Length 460 ft. A highly sensational subject of exceptional merit. A hunter goes on a trip. During his absence the house is pilfered by burglars. His wife interferes, but is stricken down. When the unsuspecting husband returns he finds conditions to stagger him and sounds an alarm. Assistance pours in from all directions. An old hat on the floor is a clue, and directly the hunter lets his dogs off in pursuit and the guilty men are led to the rendezvous of the guilty men. They make a hurried exit through the floor. The door is broken down and the mode of exit determined by the dogs. The officers gain upon the men. A running battle takes place. When brought to bay, one of the men and an officer are killed. The other man seeks refuge in a shack, and after the door is broken down he is brought out and taken prisoner.

At the home the patient is progressing very nicely, and the hunter is happy to think that the assault is not as great as he presumed it to be. The officers return to report the capture of the man. The scenes conclude with an enlarged view of the dogs. Photographic detail perfect.

FREE ADMISSION: Lux. Length 267 ft. An amusing comedy well calculated to produce a good laugh. One friend forwards to another two admission tickets for an entertainment. The tickets are delivered. Immediately all preparations are made for the occasion. The husband and wife start out on a shopping tour. The millinery, dry goods, clothing, hatter, etc., all are called upon and a brand new turn-out is hired. Loaded down with parcels they return to the theater and dismiss the carriage they step up to the entrance and are astonished to learn that the place is placarded as closed for the season.

Our enthusiastic friend and his wife are left to pick their way home, where more time may be enjoyed for the reflection upon the subject.

A BAD JOKE: Theo Pathe. Length 474 ft. Hilariously funny throughout. A chap is in dire distress. As he is the heir-at-law of a maiden aunt he concludes to visit her and secure relief. After some little difficulty he succeeds in getting a supply of funds, but is obliged to eject a man who is trying to win his aunt's fortune.

Returning to his home he is joyfully received when it is learned that he now has ample funds.

Later a telegram is received that his aunt died, requesting his presence. In sombre apparel he reaches the home much depressed because of his bereavement. His astonishment is great when he beholds his auntie being prepared for the role of bride. Explanations follow and he learns that in place of his message reading "deceased," it read "deceased," hence his error. The bridegroom proves to be no other than the gentleman previously encountered. He comes home much broken in spirit.

When he relates his experience his wife, who has been hoping to spend some of the coveted inheritance, loses faith and makes her departure.

A CONTAGIOUS NERVOUSNESS: Gaumont. Length 487 ft.—The Storm.—The master of the house on leaving home has a slight difference of opinion with his wife. This puts the poor lady in a temper and

THE GAUMONT PASSION PLAY continues with its popularity unabated. Length, 2200 feet. Price, uncolored, \$308; colored, \$438.

(Continued on page 21)

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BY W. A. LA DUQUE.

I AM presenting herewith a few rules I have compiled on fancy skating in hopes that they may prove of interest and mayhap benefit to ambitious skaters. The rules are:

The front rollers of the skate should come directly under the ball of the foot. The action on the rubber should be sufficient to make a small circle.

There is a fibre wheel now on the market that will hold any floor surface without the use of pumice stone or whitening. It is valuable for racers or fancy skaters.

The power delivered in a stroke should be studied with care. The power must be evenly applied throughout the stroke, gradually raising the heel and extending toe to end of stroke.

Applying all the power at the end of stroke is wrong and is the basis of lost motion.

There are four counts or steps in all round, dancing or promenade turns.

Correct dancing turns are made only when the skater is able to deliver power in the stroke at any and all times during the turns.

During waltzes where partners face each other the lead should be held skating backward, when starting or reversing a turn.

Relax all muscles while skating, holding the body firm, only a slight strain being required when exertion is really necessary.

Always hold the body erect.

From the number of orders being received by prominent American skate manufacturers, it would appear that roller skating will soon be as popular in Europe as it is on this side.

I hear that Fred Nall contemplates going abroad to represent a popular roller skate. They couldn't secure a better man, as Nall is one of the oldest and best men in the country.

What is the matter? Can't some rink manager get Moore and Davidson together? Such an event might be the reason for puncturing holes in existing records. Richard Anderson, the amateur who claims a record of 2:36 for the mile, made at Riverview rink, Chicago, recently, would make a good opponent for them.

I am receiving hundreds of names of rink employes from all parts of America who are enrolling themselves in the American Rink Managers' Association. The temporary headquarters are located in Chicago and the location for the ensuing year is to be determined later by popular membership vote from each state. The state which has the largest vote at the general election occurring next fall will be selected. Officers should be elected in each state at once.

Mr. Rink Manager: Send in your schedules and dates of carnivals, races, attractions and sports of all kinds. I want the name of every rink manager and employe in the business to be filed with the Rink Managers' Association for reference.

All inquiries, suggestions, records, world championships and news pertaining to roller skating will find place in these columns

promptly if addressed in care of THE SHOW WORLD.

While performing at the Coliseum rink at Elgin, Ill., recently, I was delighted to find so many graceful and well-behaved skaters. Upon inquiry I found that it can all be attributed to the successful way in which Manager C. E. Aldrich operates the rink. Mr. Aldrich caters only to those who are willing to comply with the strict rules he has laid down.

Exhibition skaters: All fancy and trick skaters are invited to join the American Association of Professional Exhibition Skaters, now being formed for the purpose of running a combined list of cards in THE SHOW WORLD under the above heading. All acts must furnish legitimate clippings to prove that their act is of the highest standard. Credit will be given those already advertising.

Inquiry: If you have an outfit for operating a roller rink you will find plenty of summer park advertisers in THE SHOW WORLD who have large buildings which can be devoted to rink purposes. If they have no building you can rent a tent and build a floor two feet from the soil on high ground, thus making an elegant summer proposition.

The Rink News, a magazine devoted to the interests of roller skating, has sprung into prominence lately owing to the sparkling manner in which their first edition was edited.

I want to request all exhibition skaters and racers to forward their routes which will be published promptly. In this way you will keep in touch with all the rinks in America and their managers will know where to find you. A line in time makes booking fine.

S. B. McQuown, manager of the roller rink at Monmouth, Ill., writes that Babatz & Gibson filled a three nights' engagement as trick and fancy skaters at his rink, and their work elicited so much favorable comment that he desired to recommend them to all rink managers.

Messrs. McCochrane and Brown, proprietors of the Bolton Hall rink at Troy, N. Y., write:

"Last week was the most successful week of business since the opening of our rink, due to the wonderful performance of Miss Adelaide D'Vorak. Miss D'Vorak's act is far in advance of any attraction we have yet hooked and the attendance, at each session, showed the value of this attraction. Our attendance was more than doubled and we gladly recommend this attraction to any rink manager who is booking nothing but the very best.

Miss D'Vorak's racing as well as the fancy skating captured the people and her return engagement will be anxiously waited for by the many patrons of our rink."

This testimonial has been unsolicited. It is given for the benefit of managers who are booking good attractions.

G. F. Gordon, of Gordon's roller skating

rink, of Fairbanks, Alaska, wishes to be placed in communication with both professional and fancy roller skaters who can be induced to go to his section of the country for the purpose of giving exhibitions. He is operating quite a large rink.

Prof. W. C. McConnell, manager of the Hippodrome rink at Birmingham, reports excellent business. This is one of the largest amusement houses in the south. Prof. of Keith & Proctor's stage managers at the Palm Garden in Fifty-eighth street, New York, last week. Two bands of music made things lively. The managers were on hand to entertain their guests and nearly every vaudeville artist playing in or about New York was on hand. The grand march was led by Gertrude Hoffman and a mysterious individual said to be the Duke of Canterbury. Prizes were awarded for the handsomest and most unique costumes.

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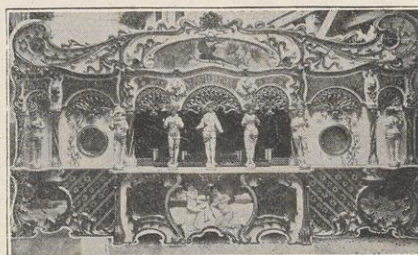
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Unique, Novel, Exciting, Dangerous, Original. Positively the Only Dog racing in running harness against a Skater of his own free will and instinct, exhibiting points and tricks of his own equal to any professional skater.

Competes in six different styles, trotting, running on two legs, rider astride, full speed alone, hurdles and meets all comers, closing with 1-4 mile against rink record.

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MR. RINK MAN: Owing to the enthusiastic manner in which prominent Rink Managers throughout the United States have been calling for an organization that will enroll and co-operate all the Roller Rinks a formation has resulted of the American Rink Managers' Association with headquarters in Chicago.

The Association plans are to reach all Rink Managers through the columns of The Show World, and have them select seven officers in each state as follows: One President, six Vice-Presidents, one State Secretary; forming a separate organization in each state, with general headquarters in Chicago for the present. Official headquarters to be voted for and decided on at first general election by the officers of each state. Votes will weigh according to number of members controlled by such state.

It will be the duty of each state secretary to push the enrollment of as many new members as possible (all rink employees being eligible) and forward them to the secretary in Chicago with the purpose of getting the general headquarters in their state for the ensuing year. Stationery, blanks, reference hand-books, cards, etc., will be supplied to each state secretary. The hand-book will be worth many times the price of membership fee.

THE SHOW WORLD PUB. CO. want to make their Rink Department such that it will cover all branches of the rink business, and will co-operate in every way possible to further the interests of the Association and make it a success. Therefore, the Association hopes to receive the hearty support from all Rink Managers who want to build up and prolong the rink business and affiliate with all Skating and Athletic Unions in America. A minimum charge is made of \$1.00 a year, which will entitle members to the benefits of the Association.

Trust this will meet with the hearty approval of Rink Managers in organizing members in their state. The attached application blank can be filled in and forwarded to W. A. LaDuque, Secy. and Treas., 65 Grand Opera House, Chicago. Additional application blanks will be sent upon request.

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CORRESPONDENCE

BOSTON.

By Tom Fitzgerald.

BOSTON, March 28.—Ethel Barrymore in Her Sister, was the new arrival this week at the Colonial. Her play has proven popular with her admirers.

The Gay White Way is nearing the end of its run at the Majestic, and Mabel Barrison and Joseph Howard are offering one of the most pleasant musical offerings of the year at the Globe. Kellar and Thurston follow.

The Man of the Hour continues successfully at the Tremont; The Girl of Eagle Ranch, with Mamie Fleming, is at the Grand, and Maude Adams is playing the delightful Jesters at the Hollis Street.

Rose Stahl is making the town laugh and cry with The Chorus Lady at the Park; The Three Musketeers are fighting at the Castle Square, and The Sign of the Cross is the attraction at the Boston.

The bill at Keith's this week includes: Zelle De Lussan, the Four Bards, Clermont's Circus, Ryan & Richfield, George Abel's Farceurs, Countess Rossi and others.

Joe Welch is the feature of the Orpheum program. The list of clever acts includes: Three Mosher Brothers, Gus Edwards' Country Kids, the Meredith Sisters, the Madden-Fitzpatrick company; Irving Jones and Lillian Shaw.

The Hippodrome begins its season March 30. Three great shows are offered for one price of admission.

BALTIMORE.

By Victor Bonaparte.

BALTIMORE, March 28.—Robert Edeson in Classmates is the bill at Ford's. Next week, Anna Held in The Parisian Model.

Woodland, a musical fantasy of the forest, is attracting large audiences to the Academy. The Clansman is underlined.

The George Fawcett company is presenting Henry Arthur Jones' powerful play, The Middleman, at Albaugh's. The Two Orphans is the next attraction.

Hanlon's Superba, that bewildering pantomimic spectacle, is holding the boards at the Auditorium, and will be followed by Just Out of College.

Mr. and Mrs. Sidney Drew head the bill at the Maryland. Other clever people are Little Hip, Harry Gilfoil, Mr. and Mrs. Jimmie Barry, Bessie Valdare troupe and George Whiting & Melnotte Sisters.

The Flaming Arrow is at the Holliday Street; The Boy Detective is pleasing Blaney's patrons; the Lid-Lifters are making merry at the Gayety, and The Kentucky Belles are ringing out at the New Monumental.

BROOKLYN.

By William Sidney Hillyer.

BROOKLYN, March 28.—Majestic (W. C. Fridley, mgr.).—Wine, Women and Song to tremendous business all week. Holds over for a second week.

Payton's (Joseph Payton, mgr.).—The stock company headed by Louis Leon Hall and Mirra Phillips in The Woman in the Case. Next week, Mrs. Temple's Telegram.

Orpheum (Frank Kilholz, mgr.).—This week Alice Lloyd, London Fire Brigade, Capt. Geo. Auger and company in Jack the Giant Killer, James Callahan and Jennie St. George, Edward Davis and company in The Unmasking, The McNaughtons, Welch, Nealy and Montrose, Hal Merritt and Terris Trio.

Keeney's (Geo. Sloane, mgr.).—The management offered the following excellent bill: Mabel McKinley, Harry Tate is Fishing, Mardo Trio, Country Choir, Marion and Keens, Jack Dempsey Rowland and Rose, Malvene and Norma Thomas.

Star (Edward A. Behman, mgr.).—Clark's Runaway Girls packed them in all week and gave good satisfaction with a fine bill. Ed. Blondell and company proved an attractive added number.

Park (J. R. Gillfillan, mgr.).—The California Girls proved a good all round show.

Bijou (James Hyde, mgr.).—Under Southern Skies. Next week, Billy the Kid, Folly (H. Kurtzman, mgr.).—His Last Dollar. Next week, Broadway After Dark, Montana (Edward Trail, mgr.).—Olga Nethersole in repertoire. Next week, Robert Edeson.

Broadway (Leo. C. Teller, mgr.).—Robert Mantell in Shakespearean repertoire. Next week, Rogers Brothers.

Novelty (Benedict Platt, mgr.).—Edwin Keough and company, Ziska and King, Lola Cotton, Jane Whitbeck, Montgomery and Moore, Great Scott and Emil Sabers.

Gotham (E. T. Girard, mgr.).—May Folly and company, McKenzie Shannon and company, Wm. A. Dillon, Cirquella and Newell.

BUFFALO, N. Y.

By Joseph A. McGuire.

BUFFALO, N. Y., March 28.—Buffalo theaters are receiving satisfactory patronage

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despite the Lenten season. The Great Divide, with Henry Miller and Margaret Anglin, are attracting capacity houses to the Star theater this week.

The bill at Shea's Vaudeville theater includes Houdini, James J. Morton, Moore, Palmer Co., Al Leech and his Three Rosebuds, the Basque Quartette and others.

The Stewart Opera company, which has been playing at the Pock theater here for the past three months, is repeating Robin Hood successfully this week. The other Buffalo attractions include: Lyric theater, In Old Kentucky; Garden theater, Rentz-Santley company; Lafayette theater, the Fay Foster company; Academy theater, Sweet Molly O.

Kubelk appeared before a large audience at Convention Hall, 24. Louis W. Gay, of Buffalo, was manager of the concert.

BUTTE.

By Wilbur A. Billings.

BUTTE, Mont., March 24.—The week's review shows little doing with traveling combinations, the two vaudeville theaters playing to steadily increasing business and the moving picture houses doing well. One of the latter houses has closed, leaving us with five.

At the Broadway the only attraction was Stetson's Uncle Tom's Cabin, which closed 12 after three performances to little beyond an even break in the box office.

Grand theater.—This week's bill included Lisle Leigh & Co., Eugene Trio, Three Musical Bellboys, Mort M. Fuller and the Laughing Horse, presented by Harris, Grove, Milton, Sisters Clayton & Co.

This is heavyweight week at the Family theater, with every act a good one, including Mrs. Peter Maher, Stanley & Scanlon, Garnell Everett, Silvini Morris & Co., and Harry Holman.

The Lulu theater's lights are dimmed until after Lent.

Gerry E. Taft, formerly in the Grand orchestra, and later at the Lulu, has removed to Salt Lake City, where he will continue his musical career.

The Orpheum recently showed a beautiful film of Niagara Falls views, and a series showing President Fallieres of France visiting their colonial exhibition.

Dreamland opened its career with pictures of the Burns-Moir fight, recently held in London, and had to jam them in.

The first "dope sheet" said the new T. M. A. lodge of Butte would probably be known as one which does things; George Donahue, its president, now announces a benefit for some time in May.

As other arrangements have been made to provide the theaters here with programs, the Theatrical Doings announces definitely that it has suspended for the present season, but will probably resume later.

CINCINNATI.

By Clarence E. Runey.

CINCINNATI, March 28.—Walnut—George Primrose Minstrels was not liked by the audiences as well as was expected. Standard—Lizzie Freilich did much to lift the performance of the Transatlantic Burlesque company out of the slough of mediocrity. Next week, Vanity Fair.

Heuck's—The Cowboy and the Squaw, the worst play of the season. Next week, The Gambler of the West.

Lyric—San Carlo Opera company to large audiences. Next week, Mrs. Fiske in Rosmersholm.

Grand—The Dairymaids with Julia Sanderson, Ruby Ray and others. Next week, The Man of the Hour.

People's—Pat White performed many funny stunts. The olio was exceptionally good and the Malvern troupe of acrobats took first honors. Next week, The Brigadiers.

Olympic—Aristocracy. Next week, Oliver Twist.

Lyceum—At the Old Cross Roads. Next week, Montana.

DENVER.

By S. Beaumont.

DENVER, March 28.—The Gingerbread Man, fresh from the musical bakery, is the attraction at the Broadway. Grace George succeeds in Divorcans.

At the Tabor Grand, The District Leader is holding forth. It has attracted large audiences. Grace Cameron in Dolly Dimples is underlined.

The stock company at the Baker is reveling in the funny situations in All the Comforts of Home.

Stella Mayhew is the featured one of the Orpheum program. The list includes Pichani Troupe, Jules Garrison, Press Eldridge, Jordan & Harvey, Ferrell Brothers and the Musical Goolmans.

At the Majestic the following bill is offered: Abdel Kader and Three Wives, James Harrington, Hammond & Forrester, Dierick Brothers, Devoy & Evans, Hasse & Marinette and Jack King.

DES MOINES.

By Charles E. Byrne.

DES MOINES, March 28.—Wm. H. Turner in His Terrible Secret was the bill at the Grand the first four nights of the week. His engagement was successful. Through Death Valley is rounding out the week at that playhouse.

Francis Wilson played When Knights Were Bold at Proctor's, Friday night. Forty-Five Minutes From Broadway is the attraction tonight.

Edward Connelly heads the bill at the Majestic. The program includes: Avery & Hart, Marie Florence, Agnes Mahr & Co., Pantzer Trio, Bevin & Ellwood.



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 - "The Snow Man" - 717 ft.
 - "Bobby's Kodak" - 518 ft.
 - "Classmates" - 800 ft.
 - "Lonesome Junction" - 574 ft.
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FRESNO, CAL.

By Robert Isaacs.

FRESNO, CAL., March 24.—Barton Opera house (Robert G. Barton, mgr.)—Grace George in Divorcans to a fair house. Novelty theater (A. K. Hotchkiss, mgr.)—Ed. Redmond company in Love and Friendship.

Empire theater (E. A. Hoen, mgr.)—Marie Nielsen company in A Country Hero. R. G. Barton has incorporated his interests (four theaters) and will hereafter be known as the Barton Amusement Co. The incorporation is for \$50,000.

INDIANAPOLIS.

By Lawrence Scooler.

INDIANAPOLIS, March 28.—English's (Ad. F. Miller, mgr.)—Madam Butterfly, 24; Chauncey Oicott in O'Neil of Derry, 25-26; Minnie Dupree in The Road to Yesterday, 27-28; heavy business all week. Park (Dickson & Talbot, mgrs.)—Montana, 23-25; The Ninety and Nine, 26-28, to S. R. O. all week.

Majestic (W. E. Lawrence, mgr.)—Forepaugh stock company in The First Violin. Next week, Carmen.

Grand (Shafer Zigler, mgr.)—High class vaudeville. The bill includes The Pianophiends, Zeno, Jordan & Zeno, the Three Westons, Charles Ledeger, William Macart, Daisy Dumont, Roberts, Hayes & Roberts, and Chas. Wayne & Co.

Empire (Henry K. Burton, mgr.)—Broadway Gaiety Girls, 23-25, headed by John Webber, Blanche Washburn, Bennington Bros., Graham & Deshall, Comford & Chew, Clarence Marks, Beatrice Haynes, and a Sevoy of pretty chorus girls; Star Show Girls, 26-28. Business at this house has been capacity all season under Mr. Burton's management.

Moving picture shows are all doing a fine business making two changes each week with novelties that attract. The following are working daily except Sundays. Vaudeville (Frank Zepp, prop.): Manhattan and Lyric (B. V. Barton, prop.): Bijou-Dream, Bijou, Mystic, (H. C. Southerlan, prop.); Annex (Swain Bros.).

LITTLE ROCK.

By E. H. Stout.

LITTLE ROCK, Ark., March 28.—Capitol theater (Chas. T. Taylor, mgr.)—Max Fligman in The Man on the Box played three performances to good business, 18-19; Richard & Pringle's colored minstrels, 21, to good business.

Majestic theater (Saul S. Harris, mgr.)—The bill this week is exceptionally good and includes Hannahar Brothers, Beth Stone, Carberry and Stanton, Godfrey and Henderson, Harry W. Spingold & Co., Majestic Trio and the Buckeye Trio.

LOS ANGELES, CAL.

BY C. WM. BACHMANN.

LOS ANGELES, March 24.—The feature

of the past week in local theatricals was Mrs. Patrick Campbell at the Mason in a repertoire of The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Hedda Gabler, and a double bill of The Flower of Yamato and Electra. Brewster's Millions is the bill this week.

The Los Angeles has Mary Shaw in Mrs. Warren's Profession and Ghosts this week. The Belasco Theater Stock company gave The Secret Orchard to good houses.

The Burbank Stock company in Why Smith Left Home, did big business. The Orpheum stood 'em up with Emmett Devoy and company, Kara, Freres Riego, Jas. F. Macdonald, Eleanor Falke, Pletching Bros., Armstrong & Verne, and the Curzon Sisters.

The Grand showed the Ulrich Stock company in Tony, the Bootblack, to good business. Edgar Temple is organizing a Summer Opera company for the Auditorium and will open April 8. Eleanor Kent will be soprano; Edna Mason, contralto; Laura Wallace, soubrette; Alfred MacGahan, first tenor; Willard Clawson, baritone; Elliott Beamer, bass; Lew Fields, first comedian; Harry Cashmann, second comedian; Grace Marvin, character; Fred Eustes, musical director; John W. Wilson, stage manager. There will be a chorus of forty, a "pony" ballet of six and an orchestra of sixteen.

Louise Royce, character woman at the Burbank, received notice of her mother's death in San Francisco, 19, and left at once, her place in the company being filled by Carrie Clarke Wardle.

Geo. Barnum is ill with sciatic rheumatism, his place in the Belasco Stock being taken on short notice by Geo. Webb.

LOUISVILLE.

By J. S. Shallcross.

LOUISVILLE, March 28.—Macaulay's theater was dark this week. May Robson in Aunt Mary is the attraction next week. At the Buckingham the Brigadiers is the attraction. The show is a good one.

A split week at the Mary Anderson theater; for the first three nights vaudeville ruled, with the following: The Baggesens, Bert. Levy, Grace Armond, Rentfrew and Jansen, Evans and Evans, and G. Herbert Mitchell. The last three nights, Mrs. Fiske in Rosmersholm was the bill.

The Rajah of Bhong at the Masonic theater did a fairly good business. Next week, Faust.

Hopkins theater is crowded at every performance. The motion pictures are pleasing the people. Manager Dustin is much pleased with the business and outlook.

The Boston Amusement company has been incorporated here. The idea is to take over Hopkins theater and conduct it as a German theater.

General Manager William H. Wassman of the Crystal circuit was in the city for several days this week. He advises that his company contemplates opening several new houses in the south shortly.

MINNEAPOLIS.

By Robert Blum.

MINNEAPOLIS, March 28.—At the Lyceum the Lyceum Players, with Jessaline Rodgers, are drawing large houses with Germelshausen. Last half of the week, Camille.

At the Bijou Opera house, Ben Hendricks is pleasing the audiences with his clever work as Yon Yonson. Next week, Thorns and Orange Blossoms.

At the Unique the bill for the week is as follows: Mrs. Tom Thumb, assisted by Count and Baron Magri, Rachel Acton and company, the Great Kelter, Hoyt and McDonald, Tierney and O'Dell, and Eugene White.

At the Dewey theater, the High School Girls company this week. Next week, The

CLASSIFIED DEPARTMENT

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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Skating Rink, Jacksonville, Ill.

Merry Maidens. Orpheum.—The bill this week includes: Julius Steger & Co., Elizabeth Murray, American Beauties, Earl McClure, Inman's Inimitables, Dorothy Kenton, Hutchinson & Bainbridge, and the kindrome.

NORFOLK, VA.

By S. R. Heller.

NORFOLK, March 28.—Colonial (Wm. T. Kirby, mgr.)—The bill this week includes:



SELL TICKETS WITH ONE HAND—MAKE CHANGE WITH THE OTHER. BOOK STRIP TICKETS. THE "ONE-HAND" TICKET. AS FAST AS HARD TICKETS SAFER THAN ROLL TICKETS WRITE FOR SAMPLES & PRICES. Weldon, Williams & Lick FORT SMITH, ARK.

Vasco, Billy B. Van, Charles Bradshaw & Co., Brown, Harris & Brown, Alexander & Beryl, A. B. C. D. Girls, Lavine & Leonard. Excellent houses and business.

Granby.—The Four Huntings, formerly of Hunting's Circus, of Norfolk, in The Fool House. Excellent show. Excellent business.

Academy of Music.—Leah Kleschna, 23-25, excellent performance to good houses. The Dunsmore Vandenberg Opera company, 26, good business; The Blue Moon with Jimmie T. Powers, 27-28, excellent show, to good business.

J. S. McSween, formerly with Wilton Lackaye and E. H. Sothern, has opened an up-to-date moving picture theater in Norfolk, known as the Princess theater, and the patronage thus far affords this enterprising young man in his venture presents every assurance for success.

The Wizard of the Nile company is in sore straits in Norfolk. They opened their season Thursday, 19, and played matinee and night the 20th. The houses were small, and owing to financial difficulties disbanded.

Wm. H. Scott, formerly with Wallace Circus, and for the season of 1907-8 advertising manager of Wilmer & Vincent's Colonial theater, Norfolk, has signed with the Hagenbeck-Wallace shows, and will leave

OMAHA.

By Sam E. Smyth.

OMAHA, March 28.—A Knight For a Day 22-24, proved to be one of those all-time-old surprises in the close-cropped fields of the musical comedy. Fair houses ruled. The Lion and the Mouse, 26-28; Max Figma in The Man On the Box, 29-30.

Tennessee's Pardner, 15-21, was well put on at the Burwood; Quo Vadis, 22-28, introducing The Dance of the Seven Vells, Harry Ingram, leading man, has resigned. Mrs. Fiske will probably be seen here at the Burwood in May for three nights.

At the Orpheum.—Anna Eva Fay, Gertrude Mansfield & Co., Orth & Kern, Barry & Halvers, Cole & Rags, and Herbert's Pets, Through Death Valley, 22-25, at the King, Pickens From Puck, 26. His Terrible Secret, 27-28.

Summer resorts are being spruced up for the sweltering months' business.

PATERSON, N. J.

By Farnote.

PATERSON, N. J., March 28.—At the Folly, 23-25, The Strolling Players, headed by Andy Rice and Toma Hanlon in The Belle of Avenue A, scored heavily. For the remaining three days Billy Watson and his big company of comedians presented Krausmeyer's Alley and made a favorable impression.

George Coer and a strong supporting company held the boards at the Lyceum during the first half of the week, presenting Rip Van Winkle, and it was found necessary to add a matinee performance 24. It will be recalled that Joe Jefferson made his last appearance in the character of Rip in this city shortly before "his last call." Beulah Pointer in Lena Rivers was the big drawing card for the final half of the week, playing to capacity houses. Next week, David Higgins in His Last Dollar.

Manager Bruggemann, of the Empire, offered this week an "above the average" bill to good sized houses. The bill was as follows: Howard & Bland, Frank Bush, Mr. & Mrs. Gene Hughes, Kelly Bros., Lewis & Greene, Darros Bros., Murphy & Francis and Kinotograph.

PITTSBURG.

By C. G. Bochert.

PITTSBURG, March 28.—Lent has had little effect upon the business at the local playhouses with the exception of those playing high-priced attractions in the city proper, but in suburban towns the ten-cent vaudeville houses are closing down with great regularity, much to the disappointment of the performers, who depend upon these houses. The Hippodrome, the pioneer ten-cent house of the city, has dropped vaudeville entirely and is now enjoying great patronage with moving pictures.

At the Nixon we have the much-talked of Great White Way and at the Duquesne, Cyril Scott is giving a splendid production of The Royal Mounted. The Gayety has the Blue Ribbon Girls, a great musical organization, and the Academy of Music patrons are basking in the humor of Sam Devere's big company. Manager Harry Williams has inaugurated a series of amateur events that are proving to be the greatest sources of fun and revenue to the house.

The Alvin has a pretty play in The Flower of the Ranch that affords Mabel Barrison and Joe Howard splendid opportunities to display their abilities. The ice skating season has closed at Duquesne Garden.

Although all the park companies are not making any announcements, it is generally understood that they will all inaugurate long seasons next month.

PORTLAND, ORE.

By Larry Larimore.

PORTLAND, March 24.—Excellent attractions at all theaters, but business is not quite up to the standard. At the Heilig, The Black Crook, The Toy Maker and Jim Corbett in The Lady and the Burglar, appeared to fair business. Coming Thro' the Rye opened for four nights commencing 22.

Marquam Grand.—This week, Creston Clark in The Power That Governs.

Baker theater.—Baker stock company in When We Were Twenty-One is doing big business.

Empire.—What Women Will Do, this week.

Pantages.—Fine bill, headed by Melbourne McDowell and Virginia Drew Prescott, Kauffman Bros., Carlisle and Baker, Matthews and Harris, Frederick and Burr, and Jean Wilson.

Grand.—Gilday and Fox, Rose and Severns, Hobson and Sheldon, Armstrong and Levering, Eddie Powers, Sadie Seward and May Redelle and company; business excellent.

RICHMOND, VA.

By Robert Waiff.

RICHMOND, March 28.—Academy.—Ade-laide Thurston in The Girl From Out Yon-

der, 18; business good. Simple Simon Simple, 20, pleased. The Clansman played to two big houses 21.

Bijou.—The Four Huntings in The Fool House, did big business all of the past week. Majestic.—Vaudeville and moving pictures continue to please.

Jake Wells' new vaudeville theater opens Monday, March 30.

SALT LAKE CITY.

By Rufus D. Johnson.

SALT LAKE CITY, March 24.—Salt Lake (Geo. W. Pyper, mgr.)—Wilton Lackaye in The Bondman, 20-21; Jules and Ella Garrison were headliners at the Orpheum. The bill includes: Ferrell Bros., Czinka Panna, Anna Woodward, Jordan and Harvey, Picchiani Troupe. Business excellent.

At the Grand this week the Theodore Lorch company presented The Man Monkey.

The Lyric presented the Zinn Musical Comedy company to advanced prices and much improved business. A Japanese Courtship was the initial bill, with Gus Mortimer, Tony Webb and Sadie Ainsley as principals. Teazy Weezy, this week.

Pop Young, of the Crystal, has announced the substitution of comic opera for vaudeville, and is hard at work selecting his company, the personnel of which will be announced shortly.

SPOKANE.

By E. Axelson.

SPOKANE, Wash., March 28.—Spokane theater.—The Virginian, 22-24; Paul Gilmore, 27-28; Coming Thro' the Rye, 5-7.

Auditorium.—Jessie Shirley stock company in Charlie's Aunt delighted audiences this week. Next week, in The Bishop's Carriage. Columbia.—The Columbia stock company presents Drusa Wayne. Next week, The Kentucky Colonel.

An all-star bill at the Washington includes the Three Walton Brothers, Porter J. White, the Ascott-Eddy Trio, Clara Thropp, the Alpha Trio, the Musical Benetts and moving pictures.

Pantages.—The Three Kuhns, Lloyd & White comedy; Haynes, Winchell and Russell, Orville & Frank, Frank Clark, William D. Gilson and the Biograph.

Empire.—Moving pictures and illustrated songs by Lillian Kronnick are drawing the crowds.

The Curtis Comedy company will close their engagement at the Columbia theater March 28 and open at the Baker theater, Denver, April 5.

SPRINGFIELD, ILL.

By Carl E. Spencer.

SPRINGFIELD, March 28.—Majestic Theater (E. J. Karm, mgr.)—Kidnapped for Revenge, 19-21, with W. H. Vedder, a clever actor. Business good. Dublin Dan, the Irish Detective, 22-23, to good business. The Boy with the Boodle, 24-25.

Chatterton Opera house (Geo. W. Chatterton, Sr., mgr.)—Human Hearts, 22, to fair business.

Gaiety theater (Burton & Smith, mgrs.)—The bill this week includes William H. Windom, The Three Musical Lyers, Allen Wightman, Howard & Esher, and moving pictures. Business good.

Empire theater (Jno. Conner's, mgr.)—The bill this week consists of Hadjlessik, Anita, Kate Porter, Holland & Bill, Lucille Hall, Clarice Valentine, Mabelle La Verne, Shannon & Straw and West & Goodwin. Business continues good.

WHEELING, W. VA.

By Will Shanley.

WHEELING, March 28.—Court (E. L. Moore, mgr.)—Mrs. Leslie Carter in Du Barry, 21; good business. Paderewski comes April 6.

Virginia (C. A. Feinler, mgr.)—The Girl of the Sunny South opened 16 for a three nights' engagement, but after the first performance the others cancelled, as the company was not up to the standard. The management of the company claimed several of the performers were sick and they had to fill in with others. S. Miller Kent in Raffles, 19-21; good business. McFadden's Flats, 30-1.

Grand (P. P. Craft, mgr.)—Harry Davis' moving pictures, 16-21, good sized audiences.

Wonderland (H. W. Rogers, mgr.)—Lola Milton Trio, Ellet Bros., Mack and Burgess, Patrie and Budd, Maud Gillet and the Dalays, to good business.

Bijou (Geo. Shafer, mgr.)—Refined vaudeville to fair audiences.

New Independent Films Subjects Not Yet Released.

(Continued from page 17.)

seriously aggravates her hubby. As a result the wife quarrels with the housemaid, the housemaid with the butler, the butler with the cook, the cook with the policeman, the policeman with the hawk, the hawk with the donkey, and then with the peddler, and the peddler with his dog. The gentleman grievously upsets his office staff, who in turn take vengeance on each other.

When the day's work is over, the master of the house looks forward to seeing his little wife once more. He decides to take her home a little peace-offering.

The Sunshine.—He arrives home and is welcomed with open arms, and the peace-offering is received graciously. Then follows a making-up all round. Peace is restored right on down the line.

MA-IN-LAW MESMERIZED: Gaumont. Length 320 ft. It is very evident that Ma-in-Law is proving herself a nuisance to the newly-wedded couple, and Mr. Son-in-Law, try as he will, cannot find a way to be rid of her.

One day he notices the advertisement of a professor in hypnotism. He goes in and states his case. The professor demonstrates his powers on a subject, and gives Mr. Son-in-Law some coaching in the art of mesmerism.

Full of glee, Mr. Son-in-Law makes his way home. Mr. Son-in-Law engages Ma-in-Law in conversation, and on the old lady becoming somewhat overbearing, throws his mesmerism influence over her, to which she succumbs.

While under this magic force, Ma-in-Law

is led to her bedroom, made to pack her boxes, and in haste dress for traveling, call a cab, and clear from the house.

The poor sufferers are left in peace, and return arm-in-arm to their little home.

FALSE MONEY: Gaumont. Length 450 ft. A drama intensely interesting and exceptionally well rendered. The little son of a poor artisan proves the hero of the hour and not only vindicates the honor of his father, but also brings to justice a family of counterfeiters. The little fellow is also handsomely rewarded by the officials.

THE OUTCAST HEROINE: Urban. Length 294 ft. A drama of intense human interest, unfolding a touching story of a poor starving girl, who returns good for evil by saving from being frozen to death a woman who had angrily refused her even a mouthful of bread.

MEN AND WOMEN: Gaumont. Length 304 ft. A short but highly amusing comedy, depicting the docile nature of man when under the exacting influence of the gentler sex. Men facing dangers that call for unquestionable courage, quake when woman assumes the aggressive.

The policeman at the street crossing, doing duty that requires stern judgment, and courage, reaches home. At the dinner table he arouses his wife's ire and receives a beating.

The army colonel, a man respected for his undaunted courage, and whose command is law, incurs the displeasure of his wife by smoking in the library. He is promptly evicted.

The animal tamer, a man of cunning and shrewdness, whom even the ferocious beasts of the forest obey, arouses the passion of his spouse, and suffers ignominious chastisement.

THE SKI-ING MANIAC: Gaumont. Length 237 ft. Ski-ing in the Alps.—A full view of a snow-covered course extending far away up the mountain side, and lined with a large concourse of interested spectators, down which come flying the ski-ing enthusiasts. Some tumbling and half burying themselves in the deep snow, others safely reaching the bottom.

Back to Paris.—Scene, Le Gare de Nore. Pa arrives at the station and is met by his dutiful wife and loving child; they make their way home.

Pa Shows His Prowess. Pa is welcomed by all. He shows them his Ski shoes, and they want to see how it is done, so they fix on the shoes and he takes a stride or two.

But when he starts he cannot stop. He goes flying through the kitchen, upsetting the cook and breaking the crockery. He flies down the street. Flying up a sloping track, used in connection with a factory for turning chimney stack, causing it to collapse in the center. He then sails off into space through the air.

His poor wife and child, after his lightning disappearance, go to inquire for him at the police station. While they are interviewing the Inspector he sails in through the window, safe and sound and is clasped in their arms.

A MISADVENTURE OF AN EQUILIBRIST: Gaumont. Length 424 ft. A crowd of people are assembled outside a show; in the center is a conjurer who does various clever tricks. He makes a good collection and clears off. In the crowd of spectators is a man who is seized with the idea of imitating the professional. He carries a walking stick. He spies a painter at work, and while the man's back is turned he seizes the paint pot and attempts to balance it. The paint pot falls, smothering him with its contents and smashes on the pavement. He also gets a thrashing from the painter. He tries the same mad trick with valuable crockery in a china shop and makes a general smash up. Several cans of milk suffer the same fate; a box of eggs comes in for the experiment, and the provision merchant comes out and rolls over friend in the broken eggs which are strewn over the pavement. He next tries his powers with a pail of whitewash with bad results. He makes his way home and into the dining room, where his little wife is waiting for him. In the meantime he has had a clean-up, though his appearance is still somewhat disheveled. His wife leaves the room and the temptation is too strong for him. He finishes by completely smashing the articles on the table, landing in a heap with his head through the table on the floor. His wife coming in, stands aghast at the sight of the wholesale destruction and inflicts a well-earned punishment.

AN EXCITING FLIGHT: Gaumont. Length 327 ft. Several policemen are lying in wait for their prey. Soon the thieves appear, creeping from under cover. At the same time as the constables spot them, they spot the constables and bolt; the officers follow in hot pursuit through broken fences, houses and hedges.

The rogues manage things so as to get back to the point from which they started, reach the horses, mount them and ride away. The coppers give chase and come up with their quarry. A struggle ensues, and the thieves ride off with the machine. Being unused to the new machine, they come to grief and take refuge in a packing case. The bobbies rush up, considering their men as good as caught. One seats himself on the top of the box, while the other goes off to fetch reinforcements.

The men inside the packing case now stand up and run off with the box on their heads and on top of the case, the bobby giving the policemen a free ride, they direct their course to a sewer grate, through which they slip out of sight, leaving the big box with the copper on top gloating over the easy capture of the prey.

In the meantime the other bobby has brought along a strong force of his comrades. They lift the box, to find the birds flown. They try to follow, but find themselves too fat to get through. So they seek a bigger man-hole, and continue the chase in the sewers below, and eventually the thieves are caught like rats in a trap, for trying to dodge up through another hole they are smartly captured and carried off.

Lack of space prevents the presentation of

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What she can't do on a horse isn't worth doing. Rides astride!

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You want this film. It's the real thing. Out next week.

And after that— The much talked of Taft pictures. Watch the papers.

If any picture ever taken in America ever got as much publicity as this will get, we will miss our guess.

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It's the grandest military spectacle ever pulled off in front of a moving picture camera.

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a complete list of these new subjects, among which the following are also exceptionally good:

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By AQUILA. THE LOST POCKET BOOK, sensational, 724 ft.

By LUX. MADAM IS CAPRICIOUS, comedy, 334 ft.; A VENTURESOME GENTLEMAN, comedy, 257 ft.; THE GOOD THIEF, sensational, 517 ft.; THE PERVERSE STATUES, comedy, 90 ft.; THE AMERICAN UNCLE, dramatic, 394 ft.

By THEOPHILE PATHE. INDISCREETNESS OF THE KINEMATOGRAPH, comedy, 397 ft.; BLOODLESS DUEL, comedy, 540 ft.

By URBAN-ECLIPSE. ST. PATRICK'S DAY IN NEW YORK, topical, 407 ft.; CANINE SAGACITY, dramatic, 384 ft.; SCOTLAND, topical, 500 ft.; CARNIVAL AT VENICE, topical, 354 ft.

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Supporting MABEL BARRISON & JOS. E. HOWARD

SEASON 1907-8

WONDERFUL STRIDES OF MOTION VIEW INDUSTRY

PHIL GLEICHMAN, manager of the National Film Co., Detroit, Mich., was in Chicago last week, in conference with F. C. Aiken, vice-president and executive committee member, Wm. H. Swanson, of the Film Service Association. During a call at THE SHOW WORLD offices Mr. Gleichman said: "It would appear to me that the time is opportune to educate the general public through the columns of the daily newspapers with the wonderful development of motography. I believe that it would be an excellent move for the Film Service Association to inaugurate a general publicity department for the dissemination of interesting matter for publication in the daily press.

"I believe also that it would be a good thing for the Film Service Association to adopt a trade mark for the use of all exhibitors projecting licensed films rented from the members of the association. "There is no doubt but that judicious advertising pays. It is high time that the moving picture trade utilizes space in the daily papers, as well as in the trade journals.

Publicity Department Advocated.

"A publicity department, under the direction of a capable and conservative man as manager, would undoubtedly enlist the cooperation of thousands of newspapers in the smaller communities, as well as in the metropolitan cities, in the way of publishing matter that would be of benefit to manufacturers, renters and exhibitors of moving pictures, and the industry in general.

"Every large corporation in America has a press department, and even ministers of the Gospel have come to recognize the value of capable press agents.

"There are millions of people who have yet to become acquainted with moving pictures. To get them in the habit of patronizing the moving picture theaters their interest should be aroused not only by the exhibitor in presenting an attractive front and in the projection of recognized films furnished by the leading manufacturers, but they should be attracted to this form of entertainment by

stories and news bits relating to the manufacture and projection of motion views.

"The production of moving pictures has taken such strides within the past few years that for a mere pittance one may view the wonders of the world, the drama, scenes of human interest, comedy, the marvels of nature, in fact, the field of subjects is unlimited. To my mind motion pictures have solved the problem of interesting and wholesome entertainment at a nominal expenditure.

"There has been an upward trend, and I believe there will be a tremendous uplift along all lines, and that it is only a matter of a short time when the great majority of the American people will flock to the picture palaces for entertainment and education.

"I believe I voice the opinion of all members of the Film Service Association in declaring that THE SHOW WORLD has done, and is doing, more for the profession of motography than any other medium published in this country. It has at all times consistently held to its established policy of utmost fairness to both sides in every question pertaining to amusements, and it is to be commended for its progressiveness in forcing recognition as the reliable newspaper for the film men."

Conditions in Michigan Excellent.

In speaking of business conditions in Michigan Mr. Gleichman stated that the National Film Co. has experienced a decided increase in the volume of business during the past month, and that prospects for the coming year were bright indeed. Mr. Gleichman is one of Detroit's representative young business men, and THE SHOW WORLD is pleased to record the marked progress he and his firm are making in the moving picture field.

"Amusement conditions generally in Detroit are excellent," he continued, "and we have eleven theaters devoted to moving pictures, and all of them report splendid business.

"Our great summer amusement place, Electric Park, will open on or about Decoration Day. Vast improvements are being made at this place, with prospects of a splendid summer season.

"Detroit is fast forging ahead as one of America's important amusement centers."

EDISON FILMS

LATEST FEATURE SUBJECTS

A Country Girl's Seminary Life and Experience

Synopsis of Scenes:

THE OLD FARM—A country girl leaving home for the Seminary—Bidding good-bye to the old folks and her sweetheart.

THE RECEPTION HALL—Arrival of the pupils—Parents bidding the girls good-bye—Assigning the girls to their respective rooms.

THE PROMENADE—The country girl meets a city college boy—Becomes the laughing stock of the college on account of her odd country clothes.

ROOM-MATES—Her room-mate shows the "bread and butter Miss" how to dress, walk and act stylish—Soon she is transformed into a stylish young lady with all the city ways.

HAZING—The country girl and her room-mate are taken out in the dead of night and made to take college secret society oath before a grinning skeleton.

RIVALRY—The country girl soon becomes the belle of the college and wins the affection of her rival's sweetheart.

STOLEN INTERVIEW—Climbing out of second-story window with a sheet rope—The city girl meets her lover—They quarrel and she decides to get even with country girl rival.

THE INVITATION—Tom receives and accepts invitation to the basketball game.

THE BASKET BALL GAME—During the progress of the game, our heroine sprains her ankle, but heroically decides to finish the game—In the meantime, her city rival robs the girls' lockers and lays the blame upon the country lass—The real thief is finally discovered and expelled from the college.

THE FIRE—The college catches fire through the carelessness of the disgraced girl—Soon the entire seminary is on fire—Our heroine caught in the flames and unable to escape, falls unconscious to the bed.

THE RESCUE—All is excitement—The girls come pouring out of the burning building—Our country girl is missing—Tom to the rescue—Into the building through flame and smoke—He soon returns with his sweetheart in his arms.

BACK TO THE OLD HOME—The country lass returns a cultured young lady, but realizes "That home hearts are best after all."

No. 6358. Code, Veleras. Length, 1000 feet. Send for Illustrated Descriptive Circular, No. 354.

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OTHER LATE FEATURE FILMS

Send for Illustrated Descriptive Circulars.

- 6346—Animated Snowballs, Code Velenosa, Length 795 feet.
- 6345—Nellie, the Pretty Typewriter, Code Veleno, Length 590 feet.
- 6344—Playmates, Code Veenlof, Length 360 feet.
- 6343—Cupid's Pranks, Code Veerschuit, Length 935 feet.
- 6342—A Sculptor's Welsh Rabbit Dream, Code Veerploeg, Length 590 feet.
- 6341—A Yankee Man-o-Wars Man's Fight for Love, Code Veerpasser, Length 830 feet.
- 6340—Fireside Reminiscences, Code Veerloon, Length 500 feet.
- 6339—Rescued from an Eagle's Nest, Code Veerlieden, Length 515 feet.
- 6338—The Suburbanite's Ingenious Alarm, Code Veerkracht, Length 595 feet.
- 6336—Laughing Gas, Code Veerboot, Length 575 feet.
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- 6334—The Trainer's Daughter, Code Veerwerker, Length 800 feet.
- 6333—Midnight Ride of Paul Revere, Code Veerwater, Length 915 feet.
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"A Corker in Cork" GEORGE ATKINSON

BARNUM & BAILEY SHOW WINS PRAISE OF PRESS

BY CHARLES DARNTON.

THE Barnum & Bailey Greatest Show on Earth, which inaugurated its season at the Madison Square Gardens, New York, March 19, won a tribute of praise from the metropolitan press in New York seldom accorded to an amusement enterprise. One of the most enterprising accounts, written by Charles Darnton of the New York Evening World, is presented herewith. It treats of the wonderful rise of the Ringling Brothers from proprietors of a wagon show to owners of an \$8,000,000 circus.

A perfectly innocent attempt on my part to crawl under the canvas of the new circus "trust" almost broke Mr. Alf. T. Ringling's smile. Mr. Alf. T. belongs in the middle ages of the Ringling Brothers, who now control the Barnum & Bailey Circus, in addition to owning the Forepaugh & Sells Brothers' Show and the Ringling Brothers' Circus. There are Alf, Otto, Alf. T., Charles and John. They started on the road in 1882 with a little one-horse show that was worth about \$200. Today their circus interests represent over \$8,000,000. They might be called "the circus ring," but not a trust—not if you value the smile of Alf. T. He admitted, almost reluctantly, that they had acquired all the big circuses in the country. "But," he protested, "we haven't effected a trust—merely a brotherly arrangement. The Forepaugh-Sells Brothers and the Barnum & Bailey shows came into our hands as a matter of course. At the time of the transfers we were the only active managers in the business, and so—well, that's how it happened. To be successful a circus must have an active manager on the ground—right on the lot, in fact; it can't be run on the long-distance plan. And, above all, it needs a manager of experience."

From this point the story of the Ringling Brothers' experience moved along like a circus parade.

Started With a "Pin Show."

"We started as boys," began Mr. Ringling, settling back in a pine chair, at Madison Square Garden. "In McGregor, Ia., where we lived, there was an old soldier who had a Mexican pony, and we finally got him to trade the pony for an old skiff, in which we had unsuccessfully tried to drown ourselves at various times. Well, that pony carried us into the circus business. We turned an old wagon into a 'chariot,' borrowed a neighbor's goat, coaxed a good-natured Newfoundland dog to join our troupe, and gave our first show in a tent made of pieces of rag carpet. This was a 'pin show,' and it was such a gigantic success that we afterward took our grand aggregation of domestic wonders to neighboring villages and raised the price of admission from pins to pennies. That settled it. We saved our pennies, and finally started out with a 'regular show.'"

"When was that?" I asked, urging him on. "In 1882. We had a little hall show—that is, we played in halls in winter and gave tent performances in summer. Otto would go ahead with a bundle of stock lithographs done up in a shawl-strap, and then when the rest of us got to a town we would peddle bills all over the place for fear Otto had overlooked somebody. This done, we would don bright uniforms and appear on the street in the guise of a military band—three mouthpieces and a bass drum. We played so loud and so fast that the people didn't have time to count us, and if they wondered at anything it must have been at the ability of four young men to slaughter so much harmony. What we lacked in numbers we made up in noise."

Gave Vaudeville Show.

"We gave a vaudeville show that made a great hit until one almost fatal night in Villard, Minn. Our one best joke was about a drunken man hugging a red-headed girl with the notion that she was a lamp post. As bad luck would have it, there was a red-headed girl in the audience, and her 'best fellow' was there with her. After the show he came back with about a hundred other men, and they started to clean us out. They began the attack with chairs, and if the legs of the chairs hadn't got tangled up our promising career might have ended right there. While they were trying to pull their chairs apart, Charley got up and made a fine speech, in which he explained that the joke about the red-headed girl had not been directed at the young lady who had graced the entertainment with her beautiful presence, and after giving the matter serious consideration the citizens of Villard reluctantly agreed not to kill us. We ran the hall show for a year, and in that way got our start."

That show, I learned, represented an investment of about \$200. Today the circus interests of the brothers who began their career on foot are worth millions. "Counting winter quarters and real estate, our circus holdings today are probably worth \$8,000,000," said Mr. Ringling. "After we had run the hall show for a year," he reverted, "we became acquainted with 'Old Yankee Robinson,' as he was called. He had been in the business for forty years, and, feeling the need of an established name, we took him in with us. He had nothing. We had a little money and a lot of gall. 'Old Yankee' was a remarkable character. He had all the instincts of a showman, and he knew how to size up the public. He used to say: 'Tell the truth, but tell it all.' He was always careful not to leave out anything. There's no harm in a fellow's talkin' if he has something to say—that was his theory of life, and he applied it to the show business with great enthusiasm. 'Old Yankee' died before the year was out, leaving us a small fortune in the way of experience. Year by year we increased the size of our show and got along very well."

"What was your greatest difficulty in those days?" I asked. "Getting horses to draw our wagons from

town to town," he answered. "We rented horses from farmers, and the owners would go along to 'see the country'—you can see a lot of it you know, from the top of a circus wagon. But the novelty would soon wear off, and then the farmer would climb down and unhitch his horse. You can imagine our feelings when this happened and the farmer rode back to the simple life. Getting horses worried us more than getting wild animals. The beginning of our menagerie was a wild hyena captured in New York City. He was a very good hyena, as hyenas go, but we billed him as 'The Terrible, Midnight-Prowling, Grave-Robbing Hyena.'"

"And people came from far and wide?" "They came on the run," laughed Mr. Ringling. "That hyena cost us \$200, and brought in at least \$8,000 the first year. I guess it was the 'grave-robbing' touch that caught the public. Anyway, he was a great success. We own about 5,000 animals now, but if all of them roared at us together they couldn't make me forget that good old 'grave-robbing' hyena. He really started us on the road to prosperity. In 1889 we had such a large show that we couldn't transport it by wagon any longer. Our first railroad show numbered sixteen cars, and from that time on we made giant strides. From the very first we made money. I'm afraid our story is not very good on that account. It's all ups and no downs."

Their steady climb has brought the Ringling Brothers to the top of the tent world. In 1906 they bought the Forepaugh-Sells Brothers' show, and now they have the Barnum & Bailey circus as the last plume in their cap. And of course it is "bigger and better than ever."

Circus Limit Reached.

"We have a third more elephants, a third more camels and fifty more performers than the Barnum & Bailey show carried last year," said Mr. Ringling. "But I'm afraid the modern circus has just about reached the limit. I don't see how it can grow any larger for the reason that the number of cars is already so large that it is difficult to get room for them in the railroad yards."

"Do you think the character of the circus will change?" "Not materially," he answered. "But this will probably be the last year of the 'thriller.' While the circus this year retains a number of sensational acts, it has increased the number of artistic acts—feats which are the result of skill and long training, and which naturally win deserved admiration. The 'thriller' is a recognition of the demand of the American public for excitement, but I do not believe this demand will keep up forever. This year we have brought over a number of new circus acts from Germany. The American circus is largely European in its make up, but of course we always Americanize the foreign acts—'liven 'em up—make 'em siambang!'"

WHITE RATS PROTEST.

Use of Name of Organization by Unauthorized Person Condemned by Officers.

THE SHOW WORLD is in receipt of the following communication from Harry Mountford, secretary to the board of directors of the White Rats of America, protesting to the use of the name of the order by non-members or other unauthorized persons for their own benefit.

NEW YORK, March 25, 1908. Editor THE SHOW WORLD, Chicago. Dear Sir:—I am instructed by the White Rats to bring before the notice of your readers the following facts. It has come to our notice that some person or persons in Denver at some more or less reputable cafe are using the name of this order and the names of the members of this order without their consent for the purpose of deluding the public into the belief that these entertainments of more or less reputable character are being given with the cognizance and under the authority of the White Rats. Such is not the case.

The Rats has nothing to do with any so-called headquarters at Denver and neither has any of its members. This is simply an attempt to obtain money under false pretenses by using the good name of this order.

One of the persons most concerned is Jolly Zeb, who is not a member of this order, and my committee, who desires to keep the name of the White Rats above suspicion and reproach, ask as a favor that you will publish this communication so that in future any persons attending any of these so-called socials and dances at the Goff o' Nickels will do so at their own risk and under the knowledge that the White Rats has nothing to do with these functions, and have no wish to be associated with them in any shape or form.

The official headquarters of the White Rats in Chicago is at the Revere House, where our organization meets every Friday night, and to which all bona fide members that perform are invited. Bobby Gaylor, the honorary secretary in Chicago, will be pleased to give all those who attend all information and data. Faithfully yours, HARRY MOUNTFORD.

PUPILS GIVE ENTERTAINMENT.

Students of the "Vaudeville and Chorus School" Offer Diversified Program in Philadelphia.

Saturday night, March 14, marked the beginning of a series of monthly performances by the pupils of the Vaudeville and Chorus School of Philadelphia. St. James' Hall was comfortably filled with an enthusiastic audience, which voted the affair a success. The school, which was established about a half year ago at 2006-8 Market street, with Francis Melnot, a former vaudeville favorite, as

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director, A. L. Webster as business manager, and a competent staff of instructors, prepares its pupils for the vaudeville stage, exclusively, and has already met with an unusually large patronage.

The first monthly program included a sketch written by a pupil, Robert Ellis, entitled 'The Triple Roundup,' a decidedly interesting story of western life, in which the author played the lead and was well assisted by William Lodge, Howard Jackson and Alma Rawn. Frederic Trappe was well received in a monologue. Ada B. Humphreys demonstrated the good results of the vocal and dancing department of the school, as did Alma Rawn. Robt. McGirr gave an Irish monologue which went well, and C. M. Aldrich was liked, in imitations. The Hebrew characterization of Harry Seigler was remarkably clever; he was ably assisted in a sketch by Will Lodge. Howard Schreiber's monologue was one of the hits of the evening. R. R. Lonsdale, Geo. W. Hoffman and Geo. Tait were other pupils who gave ample illustration of the value of the school's instruction.

AMUSEMENTS AT MEMPHIS.

Park and Theater Managers Preparing for Coming Summer Season.

By Harry J. Boswell.

Fairyland Park, Memphis, Tenn., will be in full swing next summer. E. D. Beach, who was in charge of that popular resort last year, has closed contracts necessary for the installation of light opera there this season. Last summer's venture proved a dismal failure, so far as finances were concerned. The trouble seemed to be with the programs rendered the public. Manager Beach realizes that now, and the result is, he will put on something entirely new.

Throughout the summer months, stock will be put on at the Lyceum theater. Former Manager A. Bagley Morrison, of Hopkins' old Grand Opera house, has made arrangements with Frank Gray, lessee of that pretty playhouse, for the same. The lease is what might be termed an "indefinite" one. Manager Morrison is one of the most popular theatrical managers in the southern territory. He has hundreds of warm personal friends, and it may be depended upon that he will make good in this new undertaking. He is already contracting with various actors and actresses for his stock company. This summer will prove the first effort of the Bijou to have "open-house" during hot weather. Heretofore it has always remained closed tight throughout the dog months and opened early in September, but matters have undergone a decided change. Fifty well selected artists have been engaged to occupy the Bijou stage for the heated term, and light musical plays will be dished out to the public. Manager B. M. Stainback several days ago had a long conference with his theatrical partner, Jake Wells, in Chatta-

nooga, and it was at this time that this step was finally decided upon.

Hopkin's East End Park is being put into shape for its annual summer season. This year the attractions will far exceed those of last year, and the people of Memphis may expect a good deal in the way of interesting acts. Manager A. B. Morrison will be in charge as usual. East End, better known as the White City being the only park and pavilion theater in Memphis at present playing the line of vaudeville attractions which its attendance throughout the season will out rival that of last year.

Cracker Jack

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"Pork Chops"

Dat am meat on de table— with plenty of gravy.

551 Care -B, Broadway White Rats, New York City

TO WHOM IT MAY CONCERN:

It having come to our notice that certain firms, members of the Film Service Association, have sent letters broadcast containing the statement that any exhibitor who uses Independent films will be liable to having his theatre closed or taken away from him, we invite the recipient of any such letter to send it to us with an affidavit stating the manner in which it was received.

If similar threats are made verbally, obtain the presence of a witness if possible and send us affidavits testifying to the threats made.

This form of intimidation makes the offender liable to severe penalties.

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SHOW WORLD FAIR LIST FOR 1908

ALABAMA.
October.
 Birmingham. Alabama State Fair, 8-17.
November.
 Childersburg. Negro Farmers, 16-21. W. H. Brown, Secy.

CALIFORNIA.
August.
 Sacramento. State Agricultural Fair, 29-Sept. 5. J. A. Filsher, Secy.
September.
 Fresno. Fresno County Agricultural Society, 28-Oct. 3. R. A. Powell, Secy.

COLORADO.
September.
 Denver. State Fair, 7-12. Hiram E. Hitts, Secy.

CONNECTICUT.
September.
 Willimantic. Horseshoe Park Agricultural Society, 15-17. F. P. Fenton, Secy.

GEORGIA.
October.
 Atlanta. Georgia State Fair, 8-24. Frank Weldon, Secy.

ILLINOIS.
July.
 Griggsville. Ill. Valley Fair, 21-24. Ross P. Shinn, Secy.
August.
 Anna. Southern Ill. Fair Society, 25-28. F. H. Kroh, Secy.
 Bushnell. Fair, 4-7. J. H. Johnson, Secy.
 Cambridge. Henry County Fair, 17-21. Theo. Boltenstern, Secy.
 Charleston. Coles County Fair, 25-29. W. O. Glasco, Secy.
 Delvan. Tazewell County Agr. Assn., 25-28. J. O. Jones, Secy.
September.
 Fairbury. County Fair, 31-Aug. 4. G. B. Gordon, Secy.
 Fairfield. Wayne County Fair, 25-28. C. F. Leininger, Secy.
 Kewanee. Henry County Fair, 24-28. L. Cavanagh, Secy.
 Macomb. McDonough County Fair, 10-14. Geo. W. Reict, Secy.
 Monticello. Platt County Fair, 18-21. C. H. Ridgely, Secy.
 Shawneetown. Galletin County Fair, 25-28. Marsh Wiseheart, Secy.
 Sterling. Fair, 27-31. J. N. Harpham, Secy.

September.
 Atlanta. Logan County Fair, 1-4. J. C. Shores, Secy.
 Albion. Edwards County Fair, 15-18. J. R. Doty, Secy.
 Aledo. Mercer County Fair, 15-18. W. D. Emerson, Secy.
 Belvidere. Boone County Fair, 1-4. M. D. Perkins, Secy.
 Carmi. White County Fair, 1-5. Claude M. Barnes, Secy.
 Camargo. Douglas County Fair, 7-11. A. Hayward, Secy.
 Danvers. McLean County Fair, 1-4. John S. Pople, Secy.
 Elwood. Fair, 16-18. Elry Spangler, Secy.
 El Paso. Woodford County Fair, 7-11. H. J. Teglinger, Secy.
 Freeport. Fair, 1-4. James Regner, Secy.
 Galena. Galena Fair, 29-Oct. 2. Geo. C. Blish, Secy.
 Golconda. Pope County Fair, 30-Oct. 3. C. C. Kerr, Secy.
 Greenup. Cumberland County Fair, 1-5. H. E. Cash, Secy.
 Harrisburg. Saline County Fair, 8-11. H. E. Byington, Secy.
 Highland. Madison County Fair, 3-6. J. N. Stokes, Secy.
 Joliet. Fair, 8-10. F. J. Whiteside, Secy.
 Jonesboro. Union County Fair, 14-17. W. O. Brown, Secy.
 Joliet. Will County Fair, 1-4. E. L. Wilson, Secy.
 Kankakee. Kankakee Fair, 7-11. Lem Small, Secy.
 Libertyville. Lake County Fair, 1-5. J. B. Morse, Secy.
 Le Roy. McLean County Fair, 8-11. E. D. Riddle, Secy.
 Lewistown. Fulton County Fair, 1-4. Cress V. Groat, Secy.
 Mt. Carroll. Carroll County Fair, 9-12. Cal. M. Frezer, Secy.
 Mt. Vernon. Jefferson County Fair, 15-18. C. R. Keller, Secy.
 Martinsville. Clark County Fair, 8-12. H. Gasaway, Secy.
 Morrison. Whiteside County Fair, 1-4. W. A. Blodgett, Secy.
 Mazon. Grundy County Fair, 15-18. F. H. Clapp, Secy.
 Murphysboro. Jackson County Fair, 1-4. C. S. Ritter, Secy.
 Magnolia. Putnam County Fair, 22-25. Edwin O. Gunn, Secy.
 Marion. Williamson County Fair, 15-18. G. W. Campbell, Secy.
 Newton. Jasper County Fair, 15-18. Isaiah Stewart, Secy.
 Olney. Richland County Fair, 8-11. James P. Wilson, Secy.
 Princeton. Bureau County Fair, 1-4. Chas. L. Trimble, Secy.
 Pinckneyville. Perry County Fair, 8-11. J. C. Wildy, Secy.
 Plainfield. Fair, 23-25. Louis Smith, Secy.
 Peotone. Fair, 16-18. A. H. Cowing, Secy.
 Robinson. Crawford County Fair, 21-25. Henry Coulter, Secy.
 Sandwich. Fair, 8-11. C. L. Stinson, Secy.
 Sullivan. Fair, 14-19. Cash Green, Secy.
 Springfield. Sangamon County Fair, 25-Oct. 2. J. K. Dickerson, Secy.
 Urbana. Fair, 1-5. W. W. Lindley, Secy.
 Vienna. Johnson County Fair, 22-25. Wm. M. Grissom, Jr., Secy.
 Wyoming. Stark County Fair, 8-11. John W. Smith, Secy.
 Warren. County Fair, 15-18. Ralph R. Russell, Secy.
 Watska. Iroquois County Fair, 1-4. J. O. Reeder, Secy.
 Wenona. Marshall County Fair, 9-11. Alfred Judd, Secy.

Woodstock. McHenry County Fair, 7-11. Geo. A. Hunt, Secy.

October.
 Baldwin. Fair, 14-15. Geo. Lyons, Secy.
 Carlestown. Macoupin County Fair, 6-9. Geo. J. Gastte, Secy.
 Carrollton. Green County Fair, 13-16. S. E. Simpson, Secy.
 Carlinville. Fair, 6-9. G. J. Castle, Secy.
 Hardin. Calhoun County Fair, 28-30. Bert Ansell, Secy.
 Houston. Fair, 14-15. Geo. Lyons, Secy.

INDIANA.
July.
 Edinburg. County Fair, 22-24. Wm. A. Depue, Secy.
 Montpelier. Blackford County Fair, 22-24. C. L. Smith, Secy.

August.
 Brownstown. Street Fair, 24-29. Ernest Long, Secy.
 Chrisney. Spencer County Fair, 10-15. J. P. Chrisney, Secy.
 Cerydon. Harrison County Fair, 24-28. Frank Self, Secy.
 Crawfordsville. Montgomery County Fair, 25-28. Jesse M. Canine, Secy.
 Frankfort. Clinton County Fair, 18-22. Geo. M. Good, Secy.
 Franklin. Johnson County Fair, 25-28. Martin Sellers, Secy.
 Pa. Porte. La Porte County Fair, 25-28. J. E. Howell, Secy.
 Lawrenceburg. County Fair Assn., 12-15. C. O'Brien, Secy.
 Middletown. Delaware County Fair, 4-7. F. A. Wisheart, Secy.
 New Harmony. Posey County Fair, 25-28. L. Wade Wilson, Secy.
 Oakland City. Gibson County Fair, 17-22. Chas. Read, Secy.
 Portland. Jay County, 30-Sept. 4. James F. Graves, Secy.
 Princeton. Gibson County Fair, 21-Sept. 5. Rockport. Spencer County Fair, 17-22. C. M. Partridge, Secy.

September.
 Angola. Angola Fair, 1-4. R. E. Willis, Secy.
 Brennen. Agricultural Society, 29-Oct. 2. Henry H. Miller, Secy.
 Covington. Fountain County Fair, 14-18. Thos. H. Bodine, Secy.
 Crothersville. Jackson County Fair, 29-Oct. 2. H. L. Bridges, Secy.
 Ft. Wayne. Pt. Wayne Fair, 15-19. Dr. Wm. F. Myers, Secy.
 Huntington. Dubois County Fair, 7-12. E. W. Pickhardt, Secy.
 Indianapolis. Marion County Fair, 7-11. Chas. Downey, Secy.
 Marion. Grand County Fair, 1-4. L. Neil Williams, Secy.
 No. Manchester. Wabash County Fair, 29-Oct. 3. Chas. Wright, Secy.
 Salem. Washington County Fair, 1-4. W. C. Snyder, Secy.
 Vincennes. Knox County Fair, 14-18. J. M. House, Secy.

October.
 Bourbon. Marshall County Fair, 6-9. B. W. Parks, Secy.

IOWA.
August.
 Alta. Buena Vista County Fair, 11-14. A. L. Denio, Secy.
 Des Moines. State Fair, 20-28. J. C. Simpson, Secy.
 Dubuque. Dubuque Tri-State Fair, 25-28. D. C. Stewart, Secy.
 Hampton. Franklin County Fair, 19-21. Floyd Gillett, Secy.
 Malcom. Poweshiek County Fair, 18-20. Jas. James Nowak, Secy.
 Malvern. Mills County Fair, 4-7. V. G. Williams, Secy.
 Monticello. Jones County Fair, 31-Sept. 4. O. C. Bucklin, Secy.
 Mt. Pleasant. Henry County Fair, 11-14. O. N. Knight, Secy.
 Rock Valley. Sioux County Fair, 4-6. Dennis Scanlan, Secy.
 Sheldon. O'Brien County Fair, 18-21. Joe Morton, Secy.
 Shenandoah. Fair, 10-14. A. W. Goldberg, Secy.
 Victor. Fair, 11-13. J. P. Bowling, Secy.
 West Liberty. Fair, 17-20. W. H. Shipman, Secy.
 West Point. Agricultural Society, 18-20. John Walljasper, Secy.

September.
 Algona. Kossuth County Fair, 9-12. W. E. McDonald, Secy.
 Allison. Butler County Fair, 1-3. N. W. Scovel, Secy.
 Avaca. Pottawattamie County Fair, 8-11. Caleb Smith, Secy.
 Bloomfield. Davis County Fair, 8-11. H. C. Leach, Secy.
 Britt. Hancock County Fair, 22-24. Jas. L. Manuel, Secy.
 Boone. Boone County Fair, 22-25. A. M. Burnside, Secy.
 Buffalo Center. Winnebago County Fair, 15-17. J. P. Boyd, Secy.
 Central City. Fair, 9-12. E. E. Henderson, Secy.
 Clarinda. Page County Fair, 14-18. J. C. Beckner, Secy.
 Corning. Adams County Fair, 14-17. Geo. E. Bliss, Secy.
 Decorah. Winneshiek County Fair, 8-11. L. L. Cadwell, Secy.
 DeWitt. Fair, 8-11. E. J. Quigley, Secy.
 Eldora. Hardin County Fair, 1-4. H. S. Martin, Secy.
 Forest City. Fair, 8-10. J. A. Peters, Secy.
 Guthrie. County Fair, 29-Oct. 2. T. E. Gussell, Secy.
 Grinwell. Fair, 11-13. I. S. Bailey, Jr., Secy.
 Harlan. Shelby County Fair, 1-5. Fred Frazier, Secy.
 Humboldt. County Fair, 15-18. John Cunningham, Secy.
 Independence. Fair, 1-4. Chas. L. King, Secy.
 Manson. Calhoun County Fair, 1-4. C. G. Kaskey, Secy.
 Maquoketa. Jackson County Fair, 1-4. B. D. Ely, Secy.
 Miletan. Van Buren County Fair, 15-18.

D. A. Miller, Secy.
 National. Clayton County Fair, 8-11. Henry Luehsen, Secy.
 Nashua. Chickasaw County Fair, 1-4. C. L. Putney, Secy.
 Northwood. Worth County Fair, 14-16. E. H. Miller, Secy.
 Osage. Mitchel County Fair, 15-18. W. H. Gable, Secy.
 Onawa. Manona County Fair, 16-18. A. W. Burgess, Secy.
 Rodes. Marshall County Fair, 29-Oct. 2. H. F. Stouffer, Secy.
 Sioux City. Fair, 7-12. F. L. Winck, Secy.
 Sutherland. O'Brien County, 23-24. J. B. Murphy, Secy.
 Strawberry Point. Clayton County Fair, 8-11. J. P. Howard, Secy.
 Waukon. Allamakee County Fair, 15-18. A. C. Larson, Secy.
 West Union. Fayette County Fair, 1-4. E. A. McWill, Secy.

October.
 Pella. Marion County Fair, 3-6. Chas. Porter, Secy.

KANSAS.
August.
 Burlington. Coffey County Fair, 24-28. Chas. N. Converse, Secy.
 Chanute. Weosua County Fair, 18-21. A. E. Timpney, Secy.
 Coffeyville. Park and Fair Assn., 11-14. A. B. Holloway, Secy.
 Eureka. Greenwood County Fair, 18-22. C. H. Weiner, Secy.
 Iola. Allen County Fair, 25-28. Frank E. Smith, Secy.
 Norton. Norton County Fair, 25-28. M. F. Garrity, Secy.

September.
 Abilene. Dickinson County Fair, 21-25. H. C. Wann, Secy.
 Burlingame. Osage County Fair, 1-4. F. E. Burke, Secy.
 Clay Center. Clay County Fair, 1-4. Walter Puckey, Secy.
 Douglass. Butler County Fair, 17-19. C. R. Alger, Secy.
 Hutchinson. Kansas State Fair, 14-19. A. L. Sponser, Secy.
 McPherson. Fair, 21-26. D. W. Grant, Secy.
 Newton. Harvey County Fair. L. G. Hylan, Secy.
 Paola. Miami County Fair, 29-Oct. 2. Geo. P. Reynolds, Secy.
 Robinson. Brown County, 24-26. Harry M. Leslie, Secy.
 Topeka. State Expo., 7-12. R. T. Kreipe, Secy.
 Winfield. Cowley County Fair, 1-5. Frank W. Sidle, Secy.

KENTUCKY.
July.
 Stanford. Lucifer County Fair, 22-24. Jas. F. Cummings, Secy.

August.
 Lexington. Blue Grass Fair, 10-15. Jouett Shouse, Secy.

September.
 Louisville. State Fair, 14-19. J. W. Newman, Secy.
 Mayfield. Graves County Fair, 23-26. W. L. Hale, Secy.

LOUISIANA.
September.
 Blue Hill. Hancock County Fair, 9-10. C. S. Snowman, Secy.

MAINE.
August.
 Freeport. Fair, 25-26. B. F. Dennison, Secy.

September.
 Monroe. Agricultural Fair, 15-17. Edwin Jenkins, Secy.

MASSACHUSETTS.
August.
 Marshfield. Fair, 26-28. I. H. Hatch, Secy.

September.
 Charlemont. Deerfield Valley Fair, 10-11. S. W. Hawkes, Secy.

October.
 Northampton. Fair, 2-3. L. E. Chandler, Secy.

MICHIGAN.
August.
 Benton Harbor. Berrien County Fair, 31-Sept. 4. H. A. Foeltzer, Secy.

September.
 Adrian. Fair, 21-26. F. A. Bradish, Secy.
 Allegan. County Fair, 22-25. A. H. Foster, Secy.
 Armada. County Fair, 30-Oct. 2. Owy Halett, Secy.
 Cass City. Tuscola County Fair, 29-Oct. 2. Ira K. Reid, Secy.
 Detroit. Fair, 3-11. I. H. Butterfield, Secy.
 East Jordan. County Fair, 22-24. R. A. Brintall, Secy.
 Flint. Industrial Fair, 22-25. Frank V. Swan, Secy.
 Grand Rapids. Kent County Fair, 14-18. Eugene D. Conger, Secy.
 Greenville. Montcalm County Fair, 22-25. Fred A. Gleason, Secy.
 Houghton. Copper County Fair, 29-Oct. 3. John McNamara, Secy.
 Howard City. County Fair, 1-4. J. B. Haskins, Secy.
 Hillsdale. County Fair, 28-Oct. 2. C. W. Terwilliger, Secy.
 Imlay City. Looper County Fair, 29-Oct. 1. Frank Rathsburg, Secy.
 Reed City. Osceola County Fair, 22-24. A. M. Fleischhauer, Secy.

MINNESOTA.
August.
 Thief River. Red Lake County Fair, 5-7. G. A. Penney, Secy.
 Worthington. Nobles County Fair, 25-27. F. L. Humiston, Secy.

September.
 Albert Lea. Freeborn County Fair, 28-30. J. L. Ingbritson, Secy.
 Fairmont. Martin County Fair, 10-12.

Edw. Wade, Secy.
 Garden City. County Fair, 9-11. W. A. Roberts, Secy.
 Hutchinson. McLeod County Fair, 9-11. J. A. Lindenberg, Secy.
 LeAuens. County Fair, 7-9. M. W. Gormes, Secy.
 Marshall. Lyons County Fair, 29-Oct. 2. R. B. Daniel, Secy.
 Owatonna. Steele County Fair, 10-12. F. A. Dunham, Secy.
 St. Peter. Nicollet County Fair, 14-16. E. E. Miller, Secy.
 Winona. Winona County Fair, 7-12. Thos. B. Hill, Secy.
 Wheaton. County Fair, 16-18. O. C. Neumann, Secy.

MISSOURI.
August.
 Bowling Green. Pike County Fair, 18-21. H. M. Strother, Secy.
 La Plata. Macon County Fair, 4-7. Chas. J. Sinn, Secy.
 Maitland. Holt County Fair, 17-21. G. F. DeBond, Secy.
 Memphis. County Fair, 25-28. J. C. Kinney, Secy.
 Mexico. Fair Assn., 25-28. E. H. Cotten, Secy.
 Platt City. Platte County Fair, 25-28. Wm. Forman, Secy.

September.
 Independence. Jackson County Fair, 22-26. W. H. Johnson, Secy.
 Kahoka. Clark County Fair, 1-4. Geo. M. Hiller, Secy.
 Maysville. DeKalb County Fair, 29-Oct. 2. E. A. Bunton, Secy.
 Rockport. Atchison County Fair, 8-11. J. W. Young, Secy.
 Trenton. Grundy County Fair, 1-4. John W. Schooler, Secy.

October.
 Sedalia. Fair, 3-9. John T. Stinson, Secy.

MONTANA.
September.
 Bozeman. Inter-State Fair, 1-4. Justin M. Smith, Secy.
 Great Falls. Cascade County Fair, 28-Oct. 2. Warren W. Moses, Secy.
 Missoula. County Fair, 21-26. E. C. Mulroney, Secy.

October.
 Helena. State Fair, 5-10. John W. Pace, Secy.

NEBRASKA.
August.
 Lincoln. State Fair, 28-Sept. 4. W. R. Mellor, Secy.
 Nebraska City, 8-16. W. S. Comut, Secy.

September.
 Almo. Harlon County Fair, 9-12. A. B. Hunt, Secy.
 Ainsworth. Brown County Fair, 30-Oct. 2. C. W. Potter, Secy.
 Beatrice. Gage County Fair, 21-26. H. V. Riesen, Secy.
 Beaver City. Furnas County Fair, 15-18. W. C. F. Lumley, Secy.
 Clay Center. Clay County Fair, 8-11. H. A. Swanson, Secy.
 Culbertson. Hitchcock County Fair, 17-19. W. Z. Taylor, Secy.
 Nelson. Nuckolls County Fair, 22-25. George Jackson, Secy.
 Osceola. Polk County Fair, 22-24. G. T. Ray, Secy.
 Stanton. County Fair, 15-18. W. P. Cowan, Secy.

NEW JERSEY.
September.
 Trenton. State Fair, 28-Oct. 2. M. R. Margerum, Secy.

NEW YORK.
August.
 Monticello. Sullivan County Fair, 26-28. L. P. Stratton, Secy.

September.
 Nassau. County Fair, 16-18. Delmer Lynd, Secy.
 Syracuse. State Fair, 14-19. S. C. Shaver, Secy., Albany.

NORTH CAROLINA.
October.
 Raleigh. State Fair, 12-17. Jos. E. Pogue, Secy.

NORTH DAKOTA.
July.
 Fargo. Cass County Fair, 20-25. Chas. E. Wilson, Secy.
 Jamestown. County Fair, 15-18. Geo. Richmond, Secy.
 Tessenand. Wells County Fair, 21-23. C. M. Binton, Secy.

OHIO.
August.
 Athens. Athens County Fair, 10-13. H. H. Hanning, Secy.
 Bellefontaine. Logan County Fair, 18-21. E. P. Chamberland, Secy.
 Boston. Clermont County Fair, 25-28. A. S. Johnson, Secy.
 Blanchester. Clinton County Fair, 18-21. B. E. Chaney, Secy.
 California. Coney Island Co., 19-22. M. W. McIntyre, Secy.
 Carthage. Hamilton County Fair, 11-15. D. L. Sampson, Secy.
 Celina. Mercer County Fair, 17-21. S. J. Vining, Secy.
 Columbus. Ohio State Fair, 31-Sept. 4. T. L. Calvert, Secy.
 Greenville. Drake County, 24-28. J. A. Tillman, Secy.
 Jefferson. Ashtabula County Fair, 18-20. R. D. Lampson, Secy.
 Kenton. Hardin County Fair, 25-28. A. T. Evans, Secy.
 Ripley. Brown County, 4-7. L. H. Williams, Secy.
 London. Madison County Fair, 25-28. E. B. Pancake, Secy.
 Mount Joy. Scioto County Fair, 25-28. W. A. McGeorge, Secy.
 New Lexington. Perry County Fair, 19-21. J. H. Montgomery, Secy.
 Springfield. Clark County Fair, 18-21. S. Van Bird, Secy.
 St. Clairsville. Belmont County, 25-27. J. H. Taylor, Secy.

Urbana. County Fair, 11-14. J. W. Crowl, Secy.
 Xenia. Greene County Fair, 4-7. R. R. Grieve, Secy.
 Zanesville. Muskingum County Fair, 25-28. R. White, Secy.

September.
 Akron. Summit County Fair, 29-Oct. 2. Maurice Betts, Secy.
 Berea. Cuyahoga County Fair, 15-17. L. M. Coe, Secy.
 Bowling Green. Wood County Fair, 28-Oct. 2. R. S. Sweet, Secy.
 Bucyrus. Crawford County Fair, 15-18. Guy E. Smith, Secy.
 Burton. Geauga County Fair, 8-11. W. Ford, Secy.
 Canfield. Mahoning County Fair, 22-24. B. L. Manchester, Secy.
 Canton. Stark County Fair, 22-25. J. H. Lehman, Secy.
 Columbus. Ohio State Fair, Aug. 31-Sept. 4.
 Croton. Hartford Central Agr'l Society, 9-11. W. H. Siegfried, Secy.
 Chillicothe. Ross County Fair, 18-22. J. Vance, Secy.
 Chagrin Falls. Fair, 1-4. F. C. Gates, Secy.
 Dayton. Montgomery County Fair, 7-11. W. J. Ferguson, Secy.
 Elyria. Lorain County Fair, 8-11. Anthony Neiding, Secy.
 Eaton. Preble County Fair, 14-18. Harry D. Silver, Secy.
 Fremont. Sandusky County, 22-25. A. W. Overmyer, Secy.
 Findlay. Hancock County Fair, 16-19. R. V. Kennedy, Secy., Rawson, O.
 Greenville. Drake County Fair, 24-28. J. A. Tellman, Secy.
 Hicksville. Defiance County Fair, 22-26. E. F. Armstrong, Secy.
 Lebanon. Warren County Fair, 29-Oct. 2. Geo. W. Carey, Secy.
 Lima. Allen County Fair, 7-10. C. A. Graham, Secy.
 Lima. Columbiana County Fair, 15-17. E. F. Moore, Secy.
 Mansfield. Adams County Fair, 2-5. T. C. Alexander, Secy.
 Mansfield. Richland County Fair, 23-25. W. H. Grifford, Secy.
 Marietta. Washington County Fair, 1-4. Ed. Flanders, Secy.
 Marion. Marion County Fair, 22-25. Jas. Marysville. Union County Fair, 8-11. W. F. Brodrick, Secy.
 A. Knapp, Secy.
 Medina. Medina County Fair, 1-3. O. O. Van Dusen, Secy.
 Montpelier. Williams County Fair, 8-12. Robery Ogle, Secy.
 Mount Gilead. Morgan County Fair, 15-17. T. E. McElhiney, Secy.
 Mount Gilead. Morrow County Fair, 8-11. O. J. Miller, Secy.
 Newark. Licking County Fair, 29-Oct. 3. J. M. Farmer, Secy.
 Paulding. County Fair, 1-4. W. B. Jackson, Secy.
 Pomeroy. Meigs County Fair, 9-11. H. C. Fish, Secy.
 Proctorville. Lawrence County Fair, 15-18. W. W. Reckard, Secy.
 Ravenna. Portage County Fair, 15-17. J. H. Evans, Secy.
 Rock Springs. Meigs County Fair, 9-11. H. C. Fish, Secy.
 Sandusky. Erie County Fair, 15-18. E. H. Zerbe, Secy.
 Sarahsville. Noble County Fair, 9-11. Homer Johnson, Secy.
 Sidney. Shelby County Fair, 15-18. J. E. Russell, Secy.
 Smithville. Jefferson County Fair, 23-25. J. O. Hayne, Secy.
 Toledo. Lucas County Fair, 15-18. C. R. Bowen, Secy.
 Tiffin. Seneca County Fair, 8-11. Morgan E. Ink, Secy.
 Troy. Miami County Fair, 21-25. W. I. Tenney, Secy.
 Upper Sandusky. Wyandot County Fair, 23-Oct. 2. W. P. Rowland, Secy.
 Van Wert. Van Wert County Fair, 8-11. E. V. Walborn, Secy.
 Wapakoneta. Auglaize County Fair, 29-Oct. 2. A. E. Shaffer, Secy.
 Warren. Trumbull County Fair, 8-10. C. F. Crooks, Secy.
 Washington. Guernsey County Fair, 22-25. J. F. St. Clair, Secy.
 Wauson. Fulton County Fair, 15-18. D. W. Williams, Secy.
 West Union. Adams County Fair, 8-10. G. C. Steele, Secy.

October.
 Canal Dover. Tuscarawas County Fair, 13-16. J. S. Karns, Secy.
 Carrollton. Carroll County Fair, 6-9. P. B. Roudebush, Secy.
 Coshocton. County Fair, 6-9. W. B. Miller, Secy.
 Georgetown. Brown County Fair, 6-9. Lewis Richey, Secy.
 Hamilton. Butler County Fair, 6-9. C. A. Kumlter, Secy.
 Lancaster. Fairfield County Fair, 14-17. W. T. McClenaghan, Secy.
 Ottawa. Putnam County Fair, 6-10. A. P. Sandles, Secy.
 Somersett. Perry County Fair, 19-24. D. M. Barr, Secy.
 Sycamore. Wyandote County, 5-8. Merie Pance, Secy.

OKLAHOMA.
October.
 Oklahoma City. State Fair, 1-10. H. Overholser, Secy.

OREGON.
September.
 Salem. State Fair, 14-19. F. A. Welch, Secy.

PENNSYLVANIA.
August.
 Lebanon. Lebanon Valley Fair, 25-28. J. A. Bollman, Secy.

September.
 Nashville. State Fair, 21-26. J. W. Russwurm, Secy.

October.
 Bedford. County Fair, 6-9. Wm. I. Eicholtz, Secy.
 Hughsville. Fair, 13-16. A. M. Shimp, Secy.

SOUTH CAROLINA.
October.
 Columbia. Fair, 26-30. A. W. Love,

SOUTH DAKOTA.
September.
 Bonested. Gregory County, 8-11. A. E. Kull, Secy.
 Huron. Beadle County Fair, 7-11. C. N. Mellvame, Secy.

WASHINGTON.
September.
 Everett. Snohomish County Fair, 1-5. S. Stanley, Secy.
 North Yakima. Yakima County Fair, 28-Oct. 3. G. A. Graham, Secy.
 Puyallup. Fair, 28-Oct. 3. John Mills, Secy.

October.
 Spokane. Interstate Fair, 5-10. R. H. Cosgrove, Secy.
 Walla Walla. Fair, 12-17. Robt. H. Johnson, Secy.

WEST VIRGINIA.
September.
 Wheeling. State Fair, 7-11. Geo. Hook, Secy.

WISCONSIN.
August.
 Appleton. Fair, 25-27. Jos. Koffend, Jr., Secy.
 Darlington. Fair, 25-28. F. E. West, Secy.
 Marshfield. Wood County Fair, 26-28. A. G. Pankow, Secy.
 Mondovi. Buffalo County Fair, 26-28. J. U. Luetscher, Secy.
 Manitowoc. County Fair, 25-28. Chas. F. Richter, Secy.

September.
 Beaver Dam. Dodge County Fair, 28-Oct. 2. C. W. Harvey, Secy.
 Cedarburg. County Fair, 17-19. Jacob Dietrich, Secy.
 Chippewa Falls. Northern Wisconsin State Fair, 14-18. Robt. B. Clark, Secy.
 Cumberland. Barron County Fair, 8-10. W. C. Helbig, Secy.
 Ellsworth. Pierce County Fair, 23-25. F. D. Lord, Secy.
 Elkhorn. 15-18. H. C. Norris, Secy.
 Evansville. Rock County Fair, 1-4. W. W. Gillies, Secy.
 Fond Du Lac. County Fair, 1-4. E. W. Phelps, Secy.
 Jefferson. County Fair, 22-25. O. F. Roesslen, Secy.
 Kilbourn. Fair, 29-Oct. 2. W. G. Gillespie, Secy.
 Lancaster. Grant County Fair, 1-3. Geo. A. Moore, Secy.
 Menominee. Dunn County Fair, 8-11. J. D. Millar, Secy.
 Monroe. Green County Fair, 9-12. L. C. White, Secy.
 Milwaukee. Wisconsin State Fair, 7-12. John M. True, Secy.
 Neillsville. Clark County Fair, 1-4. Portage. Columbia County Fair, 2-5. F. A. Rhyme, Secy.
 Richland Center. Richland County Fair, 22-25. W. G. Barry, Secy.
 Wautoma. Waushara County Fair, 30-Oct. 2. W. B. Stillwell, Secy.
 Watertown. Inter-County Fair Assn., 15-18. Chas. Mulberger, Secy.

SOUTHERN MANAGERS AT WAR.
Spirited Contest for Supremacy in Vaudeville Field in Virginia.
RICHMOND, Va., March 28.—Theatrical producers and managers throughout the south are watching with eager interest the movements of Wilmer and Vincent, who control the Orpheum circuit. This firm of vaudeville purveyors threatens further encroachment upon the territory over which the chain of theaters controlled by the Wells Amusement is strung.
 A competitive struggle between Wilmer and Vincent and the Wells people has been on in Norfolk since last season. The invaders, as the new men in the southern field are regarded by the established company, scored heavily in Norfolk, but at the expense of the Wells house, the Granby theater. Encouraged by this success, the Orpheum people announced two months ago their determination to extend the chain of vaudeville houses further into the Wells territory.
 Following this announcement, Jake Wells leased the only available place in Richmond, the old Bijou theater, which has been dark for several years. At about \$6,000 expense he has remodeled and refurbished the interior and is preparing to open the place April 1 as a vaudeville theater, with a 25, 35 and 50 cent schedule of prices.
 It is obvious that the Wells company, profiting by the disastrous experience of the clash with Wilmer and Vincent in Norfolk, has rushed into the field here with the purpose of forestalling competition. Undismayed, Wilmer and Vincent have gone ahead with preparations to carry the incursion not only into this city, but to bid for business in Atlanta, Birmingham, Nashville and Memphis as well. These cities are the bone and sinew of the Wells company's fighting. Each of the cities named, including Richmond, is paying handsomely, but has about all the first-class and popular price houses it has means and inclination to support. A struggle between Wilmer and Vincent and the Wells company must necessarily be disastrous to both while it is in progress.
 If it is to be a fight terminating in the survival of the fittest the war will be long waging and costly.
 Wilmer and Vincent now have vaudeville houses in Reading, Allentown, Harrisburg, Altoona, Easton and two in Utica, besides the Norfolk house, the first step into southern territory. The firm is already advertising a Richmond house for the circuit. To open here next season Wilmer and Vincent will have to build, there being nothing available in the way of a building since the capture of the old Bijou by the Wells people.
 The new theater of the Wells Amusement company will be the handsomest vaudeville house in the south. The theater will be christened the Savoy.—ROBERT GOLDEN.

Alamo Park, Cedar Rapids, Opens May 30.
 Alamo Park, Cedar Rapids, Ia., will open the season on Decoration day. G. K. Barton is the manager.

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THE SALARY

Just a few lines to the actor and actress trying to climb the ladder of fame. How many managers look shy at the salary question and think the price you ask is too high? What are your acts, what can you do? Did it ever occur to you that a full line of paper depicting your acts would help you to solve this perplexing question and give you a quick lift in life's upward climb?
 Did it ever occur to you to patronize a show printer that advertises and one who, like yourself, is trying to make progress in the world? Did it ever occur to you that the orders you have placed with the big ones is but a drop of water in the bucket and forgotten the next day, while the younger generation of show printers are anxious to show you what they can do and waiting for the chance to submit sketches and new ideas for your consideration?
 How often have theater-goers been deceived by acts that are not what they were advertised?
 How many acts have failed for the want of proper advertising?
 How many acts would be more successful if presented through the liberal use of posters?
 Honesty in theatrical advertising is just as essential as in commercial or any other line of business.
 How often have the public been deceived by alluring and glaring ads on the posters, only to find that the acts were entirely different than advertised?
 Why all this unnecessary deception? Simply because you have never been able to get "just what you want," because the price was too high and you were compelled to substitute and do the best you could. It is different now. You can get just what you want and at prices that will enable you to carry a full line of "special paper of your own" and put yourself on an equal with the best, giving tone and individuality to your play, enabling you to receive greater attention and achieve success as others have done before you.

Poster Photos

The newest in posters, reproductions from photos, "True to Life," something you have always wanted and just what you have been looking for. That favorite picture of yours can now be reproduced in any size poster desired. No more shelf worn stock paper palmed off on you at fabulous prices, but bright, new paper right up-to-date that shows the acts just as they are, enabling you to be honest with yourself and honest with the public. If you have a new act you can have it reproduced and include it in your next order.

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In lots of not less than 1,000 at a time. Specially designed, engraved oval, square or vignette and printed in colors four styles, season's supply furnished at **one cent each.**

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In lots of not less than 100 each style at a time. Specially designed to suit, engraved oval, square or vignette and printed in colors, two styles, season's supply furnished at **two cents each.**

One Sheets

In lots of not less than 500 at a time. Specially designed, approved sketch, oval, square or vignette portrait, any color desired, background in pastel or three colors. Season's supply furnished at **three cents per sheet.**

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Special approved design oval on all three sheets, or square on center, one sheet, sunk letters, top and bottom solid, any color, background, pictorial from any photo; first order 300, future orders on season's contract in lots of not less than 100, 3 sheets at a time. **Four cents per sheet.**

Eight Sheets

Special approved designs, oval center pictorial, top and bottom sheets, sunk letters, fancy or plain, solid ink backgrounds, engraved and printed in colors; first order 200 eight sheets, future orders in lots of not less than 100 eight sheets at a time. **Five cents per sheet.**
 Special prices on all kinds of printing in quantities. Cheaper printing, cheaper prices. Sixteen sheet stands and larger specially designed, special prices. Type stands, heralds, dates, etc., same price as other charge.

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THE
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NEWS, VIEWS AND DISCUSSIONS.
BY GEORGE J. GILMORE.



FOLLOWING are additional answers to questions which a moving picture operator should be able to answer, in order to qualify for a license. The first twenty-five answers appeared in a recent issue.

26. How long have you been operating? Have you yet attained that degree of perfection which will permit of your engaging in conversation while attending to your duties? No matter how long you have operated, the sign should read, "No Visitors Allowed."

27. What is the cause of film drying out and curling? Extreme heat in operating room; poor ventilation.

28. Do you think oiling the film a good remedy for this evil? Nothing will restore the flexibility of the film, once it is dried out.

29. Have you an errand boy capable of handling the machine while you are called away temporarily? Attend to your own business, and allow no one to handle the machine but yourself.

30. Do you think it necessary to wind up reel after the last show of the evening, or leave it unwound in tank-box over night? Wind up film immediately.

31. Supposing you have a reel of film in first-class condition, with the perforations registering accurately, how do you account for it going off feed sprocket? The principal cause of this lies in poorly constructed, lopsided reels; feeding the film in an uncertain manner, or the reel hanger carrying the reel being out of line with feed sprocket.

32. How long will it take to ignite film at rest in the frame; exposed to the concentrated rays of arc lamp? It depends upon the amperage at lamp, and heat generated; in less than 15 seconds, in most cases.

33. What sort of device do you use to shut off light from film? There should be a balanced shutter, dropping of its own weight.

34. Do you control same with a foot-treadle or weight? It should be controlled by means of the foot.

35. Would you depend on light shut-off in case of a mishap, or stop machine and pull the switch? Bring into action the light shut-off at once.

36. In what manner do you keep light shut-off while the machine is in operation? By pressure of the foot.

37. Have you ever discovered flaws in the construction of your machine, and changed same to meet your views by removing rollers on magazine, or removing light shut-off, substituting something else? No; the manufacturers of machine know more about machines than you do.

38. What do you know about machinery? An operator should know the principle of a moving picture machine by careful study.

39. Do you find a vise, anvil and hammer useful furnishings for the operating room? Following is a list of what should constitute an operator's kit: A small machinist hammer; table vise; small round file, to scrape grit from carbon clamps; large and small screw drivers; two pairs of pliers; long and side cutters; pair of scissors; all principal parts of lamp and mechanism; bottle of good film cement.

40. Have you discovered a movement which you think to be an improvement over that used in standard makes of moving picture machines? If you have, go and perfect it, and don't talk about it.

41. Should your film back up through opening in tank box, how do you prevent it from extending back to lamp-house? Keep your eye on it all the time, feeding it into tank-box should occasion demand.

42. Have the manufacturers of machines covered all these points, so all that is necessary is to start and stop machine? They have not. The competent operator is he who makes up the machine's deficiencies.

43. Suppose you were operating where the house lights are down stairs, controlled by doorman, and there should happen to be a disturbance in the audience, would you stop machine, leaving house in darkness, and go to the assistance of the doorman? While the excitement was at its height if some one should cry "Fire," what would you do—throw on house lights or again start the show? You should throw on house lights, no matter what the cause of excitement.

44. What is the difference between alternating and direct current? Direct current is constant, traveling from generator over positive wire, returning to its source over negative wire. Alternating current is not constant; it is forced from generator in alternations which vary according to the construction and horse power of generator. On the three-wire system we have two feed wires (two outside wires), with the neutral (center) wire to ground, as negative, giving 110 volts from either side to ground, and 220 volts on the feed wires.

45. Which is the best for picture machine work? Direct, or constant, current is the easiest handled. Equally as good results may be obtained with the alternating current, providing it is harnessed properly.

46. Does current travel through, on or about wire? It travels on wire.

47. What is an ampere, and what relation is it to a volt? An ampere is the unit of flow, the volt the unit of pressure or horse power.

48. How many amperes would you require to obtain a satisfactory light using direct current, projecting the average distance, say 55 feet? At 110 volts, constant current, 20 amperes should give a brilliant light at 55 feet, with proper adjustment of carbon, and all appurtenances being equal.

49. Would you use the same amount on an alternating circuit? No, to secure the same result with alternating current would require 40 amperes.

50. What is a rheostat? An arrangement of coiled resistance wire, capable of withstanding intense heat.

51. What is it used for? To allow a certain amount, or stream, of current to reach a given point. Without a check of this de-

scription the result would be a flood of current.

52. What do you consider the essential points to a rheostat? It should contain sufficient of the proper kind, correct size of resistance wire, figured and tested out; binding posts and all connections should have the same expansion and contraction as wire itself. It should be well ventilated and segregated from all combustible material—in fact treated as a source of heat.

53. Do you approve of an adjustable or fixed resistance? In most cases a fixed resistance is preferable, if it is installed correctly, originally, unless there is a variation in the voltage.

54. What causes the wire connected to binding posts on rheostat to burn off? By the erroneous use of small, light wire in completing connections; improper and deficient resistance.

55. Do you consider the ticket box a proper place for rheostat? It is not; the rheostat should be set where the heat will radiate in open air.

56. What size wire would you use to conduct 40 amperes? Number 6.

57. Suppose you had all amperage and no voltage, what size wire would you use? This is an utter impossibility.

We are in receipt of a letter from E. R. Harrison, Civil Engineer of the United States Department of Agriculture, Forest Service, at Butte, Mont., requesting a complete list of the questions propounded in this column, and the answers thereto. We wish to state to Mr. Harrison, and many others who have made like requests, that complete set of answers will be published in THE SHOW WORLD.

A new device which is attracting considerable attention is the Hallberg Automatic Electric Economizer. It is said that the saving on direct current exceeds that on alternating. Wm. H. Swanson & Co., Chicago, are the sole western agents.

Producers in New Quarters.

The main offices of Kilroy & Britton, theatrical producers, have been transferred from the Grand Opera House building to the Tribune building, Chicago.

Theatricals at Little Rock, Ark.

A company has been formed at Little Rock, Ark., headed by Frank Head, owner of the Air Dome of Hot Springs, for the purpose of erecting and running an Air Dome at Little Rock during the coming summer. Work has already commenced on the building and within a month the Air Dome will be completed. It is announced that nothing but first-class vaudeville acts will be presented.

It is also rumored that O. T. Crawford, of St. Louis, Mo., proprietor of the Gavety theater of that city, and several moving picture theaters in the south, is to build a summer theater at Little Rock and present vaudeville acts of merit at 10 and 20 cents. Mr. Crawford is represented in Little Rock by F. Long, manager of the Orpheum.

Peter Hirtz Still With Tops.

Peter Hirtz, for many years train master of Barnum & Bailey Big Show during their foreign tour, and who succeeded to that position after the death of Byron Rose, has decided to resume life with the White Tents, and is going out this season in charge of the Buffalo Bill Wild West trains.

Cooke With Buffalo Bill.

Ernest Cooke, manager of Buffalo Bill's Wild West for several years prior to the visit of that show abroad, but who of late years has been identified with Barnum & Bailey's Greatest Show on Earth, has resumed his connection with the Wild West and will again be found at the front in his old position as manager next season.

Great Acrobatic Feat.

Oscar Lowande, with Willie Sims and William Jameson, accomplished the feat of turning a somersault from shoulder to shoulder while riding horses running tandem bareback at Reading, Mass., March 12. He also, while riding his principal horse, did a hand to hand stand, hand stand on his head, standing on his head, balancing the person and also doing the foot in the hand on his shoulders. The last mentioned feat Mr. Lowande did with his father, and they have never been accomplished before.

Anna Oakley Touring the South.

Anna Oakley, the rifle shot formerly with Buffalo Bill's Wild West Show, is touring the south, giving exhibitions under the direction of the Union Metallic Cartridge company. She is accompanied by Captain Marshall, Wm. Kerr, George Maxwell, Col. J. T. Anthony and F. E. Butler. She appeared at Columbus, Miss., last week.

St. Louis Amusement Company Scores.

The St. Louis Amusement company, with their big carnival attraction, played Meridian, Miss., last week. Under the able management of E. W. Weaver the company is meeting with big success, and was especially well received at Mobile, Ala., during the Mardi Gras, and at Macon, Miss. Mike Welch is in advance of the show.

Stock Joins 101 Ranch Show.

Charles Stock, who has had charge of the lights with the Barnum & Bailey Show for the past twenty-eight years, has the distinction of being the oldest superintendent of lights in the circus world. Mr. Stock has accepted a position with the Miller Bros. 101 Ranch Wild West Show and will operate the Bolte & Weyer Lights for the coming season.

The Edison Manufacturing Co.

Holds Letters Patent from the 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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Siegmond Lubin
George Melies
Pathe Freres
Selig Polyscope Company
Vitagraph Company
of America

The Edison Manufacturing 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. 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 objects.

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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