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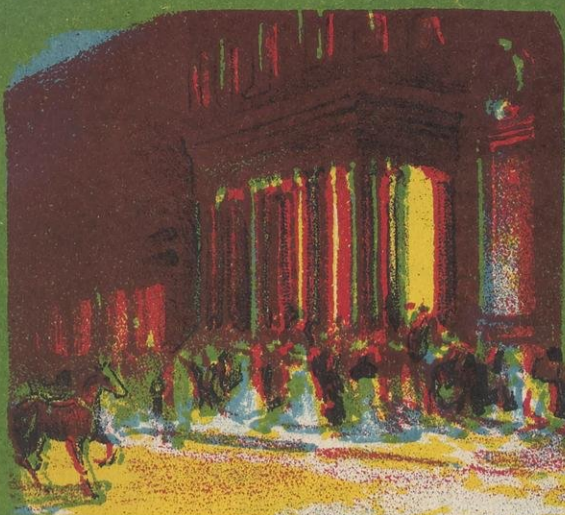
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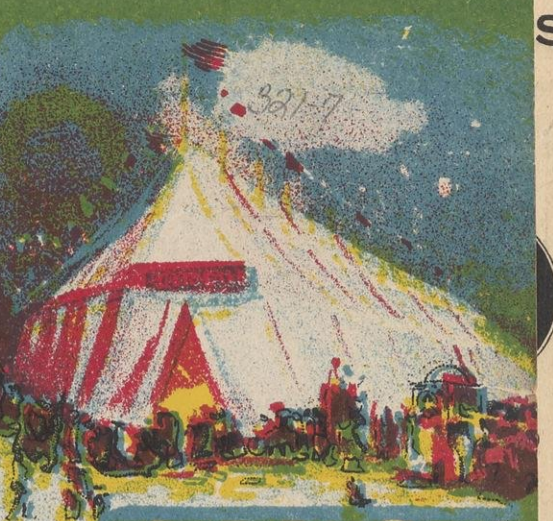
THE 20TH CENTURY AMUSEMENT WEEKLY



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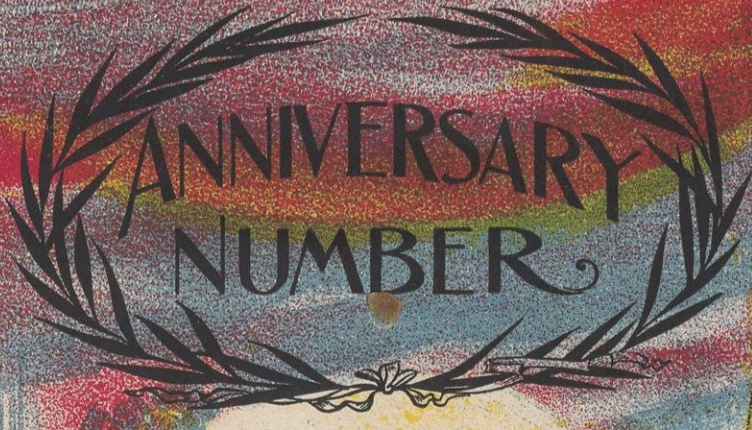
JUNE 27
1908



THE SHOW WORLD

WARREN A. PATRICK

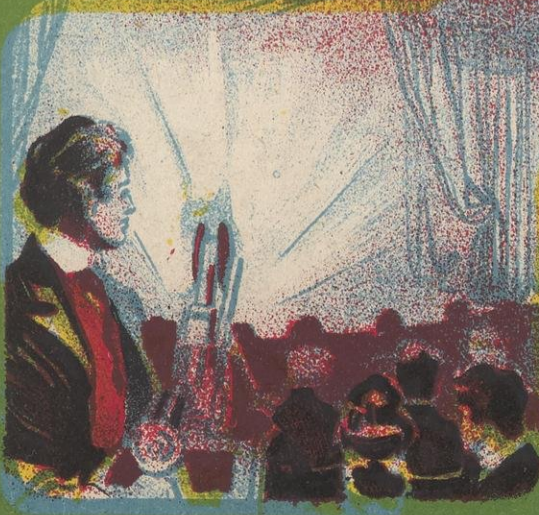
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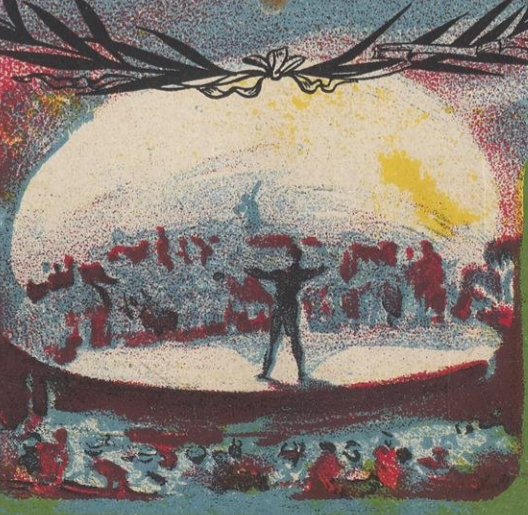
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MOVING PICTURES

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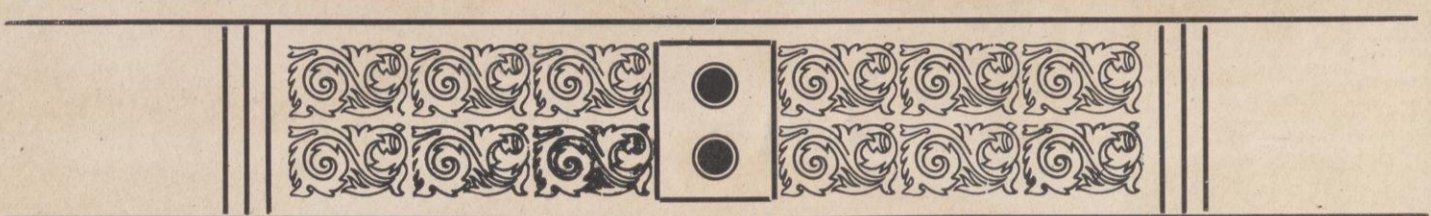


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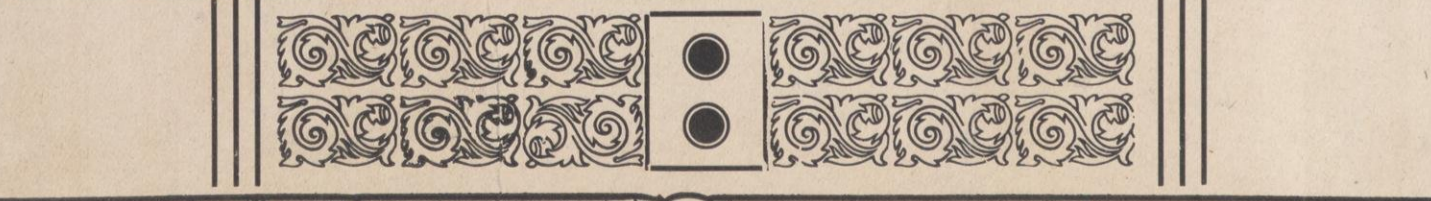


DEVOTED EXCLUSIVELY TO THE PROFESSION OF ENTERTAINMENT

PREMIER ARTISTS AND UNDISPUTED ARENIC CHAMPIONS
WITH RINGLING BROS' WORLD'S GREATEST SHOWS.
 SEASON 1908



| | | |
|--|---|--|
| <p>Greater than them all The Famous Jackson Family Including Leo Jackson, phenomenal Cyclist of the century. Most marvelous troupe of cyclists the world has ever seen.</p> | <p>Baker Troupe Original Comedy Creation. Fastest Cycle Act. Try and Catch It.</p> | <p>John R.—Agee & Burns—F. D. The World's Undeclared Ropeing and Riding Act.</p> |
| <p>Riccobono Bros. Horses, including The Good Night Horse.</p> | <p>Lil Kerlake And His Actor Hogs. Open for Vaudeville. 2nd Season Here.</p> | <p>Billy Howard & Violet Esher Closed a successful season of 18 weeks on the Western Vaudeville Managers' Association. Am not swell headed, but pretty fair Dutch Comedian. Still do not furnish hotel transportation, but still with Ringling Brothers.</p> |
| <p>Woods and Woods That Fast Tight Wire Act in Ring No. 1. Open for Winter Season.</p> | <p>That Australian Act Leeds and LeMar Second Season.</p> | <p>The Burtinos Double Slack Wire Novelty.</p> |
| <p>The Pacheco Family in their Novelty Acrobatic Act.</p> | <p>Up-side Down MILLETTE World's Greatest Head Balancer. At Liberty for Winter Season.</p> | <p>8 Cornallas Male and Female Acrobats.</p> |
| <p>John Miller The World's Greatest Contortionist. Third Season. At Liberty Next Winter.</p> | <p>De Marlo Presents the Greatest Aerial Act on Earth. Big Hit, Seasons 1904-5-6-7, with Ringling Brothers Circus.</p> | <p>Augustad Contortionist and Rider. Ringling Bros. Shows, Season 1908.</p> |
| <p>The Alvarez Balance Trapeze.</p> | <p>The Aerial Wards Double Trapeze. At Liberty for Winter Season.</p> | <p>The Mardo Trio "Tommy Atkins on Duty."</p> |
| <p>Prosit Trio World's Greatest Comedy Act. Season '08, Ringling Bros.</p> | <p>ART JARVIS Eccentric Comique. Mule Hurdle with His Original Pad Dog Finish.</p> | <p>AL. MIACO Circus and Pantomime Stage Clown. 48 weeks in the business and still O. K.</p> |
| <p>Homer Estella The Famous Hobsons Equestrians with Stock. 9th Season. At Liberty for Winter.</p> | <p>James Dutton & Co. Triple Trap Carrying Novelty. A Real Society Act.</p> | <p>Miss Emma Stickney World's Greatest Hurdle Rider. Robert Stickney, Sr., the Master of the Horse.</p> |
| <p>The Clarkonians Flying Trapeze.</p> | <p>Walter—Aerial Shaws—Rose Sensational Trapeze Artists. Second Season.</p> | <p>The Flying Jordans 10 in Number; 6 Lady Leapers; 2 Lady Catchers. Big Feature with the Show.</p> |



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THE

SHOW WORLD

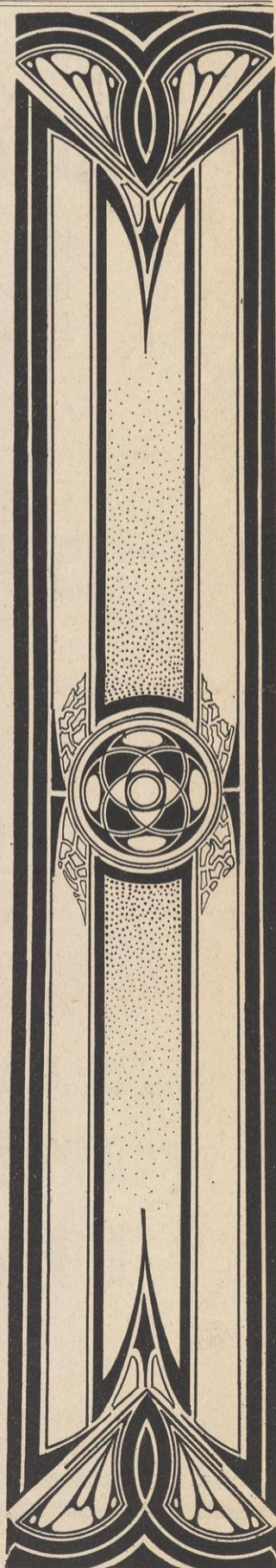
THE TWENTIETH CENTURY AMUSEMENT WEEKLY

WARREN A. PATRICK, GENERAL DIRECTOR

Vol. III No. 1

CHICAGO

June 27, 1908



HENRY LEE

S SELIG FILMS S

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"It is the Talk of The Country"

That is the Reason We are Getting the Business

Once with Us You Never Get Away

Because we know what you want and we have always got it
Have you been watching our latest films? If not, WHY?
It is to your interest. They are all money getters.

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The most magnificent spectacular scenes ever
staged for motion pictures

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If so get our **July Fourth** special, our latest film

THE SPIRIT OF '76.

Released July 2nd. It will make a great hit. Order Now from your film exchange

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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June 25, 1907

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Volume III—No. 1

CHICAGO

June 27, 1908

KING EDWARD ADMIRES OLD GLORY

By WILLARD D. COXEY

LONDON, June 12.—On that bright, sunshiny day in May when President Fallieres made his almost regal journey from St. James's Palace to "the city," to be welcomed at the splendid Guildhall by the Prince and Princess of Wales, and to be dined in the historic structure by the gorgeously-apparelled Lord Mayor, I stood on the curb, in the front row of a promiscuous mob in High Holborn, and watched the commingling of republicanism and royalty with questioning interest. What did it mean? Had republicanism forsaken its ideals, and gone over to royalty, with all the glare and glitter and garishness that royalty stands for—in public? Or, had royalty temporarily and condescendingly come down from its elevated horse and put itself on a level with the common people? Perhaps it was a little of both. I was still mentally debating the question when my eyes chanced to turn upward. There, immediately overhead, one of a line of flags stretched across the street, on a cable, was Old Glory. I glanced up and down the street. Here and there, mingling with the banners of Britain and France, were the always distinguishable stars and stripes. My mind went back to a visit to Olympia and the military and naval tournament a few days previously. The King was there; the Queen was there; all around the royal box were men high in military and civic life who stood for the crown and for the prerogatives of royalty. But under the great domed roof of the amphitheater I had counted fourteen mammoth American flags. At the Franco-British Exposition it had been the same.

All along the line of march from palace to Guildhall the crowds cheered the French president. The homage they paid to Fallieres was not to the man. The crowd scarcely knew who he was. It was something that the man represented that they cheered—the same something dimly realized and only half expressed that made the crowd regard the waving American flags above their heads with favor.

King Appreciates France and America.

To the King and to that all-comprehensive thing known as "Government" the honors paid to Fallieres, and through him, to the French republic, was a matter of political diplomacy. Britain needs the friendship of France, as she needs the friendship and good-will of America. If the laws of the United States permitted Mr. Roosevelt or any other American President to visit London during his term of office, the honors paid to Fallieres would be more than duplicated. Even the King—and despite his seeming democracy, he is a royal King—realizes and appreciates the strength of the world's two great republics, and the value of their sympathetic co-operation.

The royal recognition of America has had a great deal to do with the at least measurable success of the "American invasion," just as the honors paid to former President Loubet, the more recent royal reception given to Fallieres, and the Franco-British Exhibition have brought the French and English peoples very closely in touch.

This does not mean that the English accept everything American as worthy of admiration or put the stamp of approval on everything Gallic simply because it comes from France. So true is this, especially in things theatrical, that confiding and sometimes foolish aspirants for London fame and shillings, both from America and France, are "bumped" and "bowled over" with a frequency that is often pitiable.

Plays Fail Because Not Understood.

This has undoubtedly given rise to the feeling among many managers and performers from the United States that English people—and more especially Londoners—do not like Americans. Some recent American theatrical failures in London certainly give color to this impression. I do not believe, however, that this is true. A play or a performance that appeals to the Londoner—and which he can understand—will win out, no matter who the author or players may be, and regardless of their nationality. But here is the great difficulty. The Londoner does not understand the so-called American accent. It is just as much Greek to him as the real Coster dialect is to the American—

only worse. He finds it difficult to understand the American in social conversation—and this difficulty is tremendously accentuated when the American actor

and there is not much exaggeration in the line. They are The Admirable Crichton at the Duke of York's theater; A Waltz Dream at the Hicks, and Marie



MISS JEAN LENOX.

A conspicuous figure in vaudeville is Miss Jean Lenox, of the well-known singing team of Lenox & Sutton, now touring the Keith & Proctor circuit. Miss Lenox is versatile, pretty and a magazine and song writer of distinction. All of the songs she sings are of her own composition and they are scoring deserved success en tour.

speaks from the comparatively far distance of the stage. The result is that many American plays are condemned simply because the audience does not understand the players, and for this reason loses the thread of the story. One of the greatest London dramatic successes of recent years has been The Squaw Man, renamed The White Man for the London production. It is true that the story of the play rather appealed to the Londoner, because most of the characters were English, but there can be no doubt that the success of the play was made doubly certain because it was presented by a London company. There was absolutely no prejudice against the play because it was the work of a clever American.

Charles Frohman has surely discovered no prejudice against Americans. His bills announce his personal management of "The three brightest plays in London,"

Tempest in Mrs. Dot at the Comedy. None of these are, it is true, American productions, but the fact that they are controlled by a progressive American manager does not militate against their success.

Many American Plays Score.

Mrs. Wiggs of the Cabbage Patch not only won instant recognition with an American company in London, but is now en tour meeting with a very considerable measure of success. Moreover, the book has had a remarkable sale in England. Instances of American theatrical successes could be given ad lib., but I am convinced that their success was not because they bore the American stamp, any more than our frequent American failures in London can be charged to the same cause. The English are insular and provincial in many things; but they are not

particular in regard to the national source of their "amusements," so long as they are really amusing. I am quite aware that an entirely opposite opinion is held by many American theatrical men, and that there is a very pronounced opinion that American productions of any kind must win, if they win at all, in face of the most violent prejudice. If this were true, how does it come that one meets the word "American" almost every way he turns? There are "American" dentists, "American" shops, "American" typewriters and other machinery; "American" shoes, or, as the Londoner has it, "boots"; "American" soda water fountains; "American" beef; "American" canned goods of every description, not forgetting the "Fifty-seven Varieties," and innumerable things to which "American" has been attached in the hope of attracting, not only the trade of American tourists and sojourners in London, but also the Londoners themselves.

No Prejudice Against Americans.

The same spirit of endeavoring to get every possible advantage from the alluring word "American" prevails among the vaudeville managers. The fact that an artist is from America is heralded broadcast. Instead of trying to disguise the fact, as would be the case if there was a public prejudice against American performers, managers try in every way to accentuate the fact. Julian Rose, who has been a tremendous success at the Pavilion Music hall, is billed as strongly as possible as an American; Grace Hazard, the little American girl whose "Five Feet of Comic Opera" will be pleasantly recalled by SHOW WORLD readers, has won a most pronounced success top-lined as the "latest arrival from the United States"; Charles Leonard Fletcher, another conspicuous music hall winner, is boomed as an "American actor and impersonator"; the old London favorite, R. G. Knowles, is still billed as the "greatest of American entertainers," and this list could be extended almost indefinitely.

Londoners Like American Artists.

As a matter of fact the London public has a distinct leaning toward American plays and performers, and when the public is disappointed that disappointment is often mingled with regret. One thing that has served to create an impression among American performers that they were not welcome in England has been the peculiar actions of the managers, and yet the performers are themselves to blame to a very considerable degree. The moment an American vaudeville artist wins success in London, his price goes up. The managers, knowing this, are compelled to resort to some very remarkable expedients. Having strongly billed the opening of the American performer, in order to assure a big first night, the manager proceeds to discourage the artist from across the seas by methods that, to an American, seem foolish and costly. Some popular favorite, doing an act strongly suggestive of the American artist's "turn" is engaged and put on the bill immediately in front of the latter. This is to prevent the American performer from making too pronounced a hit on the bill, and thus being placed in a position to demand more money in case a renewal of the contract should be desired, by the syndicate controlling the house. The press agent of the house is also instructed not to pay too much attention to the American performer, and the newspaper booming is concentrated upon some ordinary feature on the bill. In all this there is, of course, a contradiction; for it seems utterly absurd to give an act a preliminary booming as an American novelty, and then to try to injure it by neglect. The American method would be to boom the act to the limit, and let future contracts take care of themselves.

Meritorious Acts Overcome Obstacles.

Naturally the public knows nothing of these managerial absurdities, and judges the American acts purely on their merits. And as they are so frequently successful, there can be no other conclusion than that the public accepts them for their worth and not because of their nationality or in spite of it.

London is full of Americans. The American colony is a far more consider-

(Continued on Page 8)

MOVING PICTURE ART IS SPREADING LIKE WILDFIRE

By. J. L. HOFF

[New York Representative of The Show World.]

DESPITE the financial stringency that has so seriously affected all sorts of amusement interests during the past six months, it may be observed that the moving picture business has, in a most singular manner, escaped the dire effects that seem to have overtaken many other ventures. Two reasons will probably explain this state of affairs: One, that moving pictures are yet a novelty to a large portion of the public; second, that this peculiar and novel form of amusement may be enjoyed at a low cost to the amusement seeker, the price being within reach of the limited appropriation many have been obliged to make.

But whatever the causes, it is certain that the moving picture has greatly increased in popularity in the east during the past year and has beyond question gained a higher plane. Less than a year ago, except that pictures formed an incidental number on the bills of vaudeville houses, they were scarcely known outside of the humble store show. Today, hundreds of first-class theaters are given over to moving pictures. The most striking examples of this growth may be seen in New York, where the Grand Opera house, which has for years played the leading theatrical attractions, is now running pictures. Likewise the Bijou theater on Broadway, the Fourteenth Street theater on West Fourteenth street near Sixth avenue; Keith & Proctor are now giving picture shows in three of their principal vaudeville houses seven days in the week, and many other theaters are running picture shows on Sunday.

Moving Picture Craze Growing.

Throughout the east the moving picture craze has taken so firm a hold on the public that theater managers in almost every city have found it profitable to install pictures. At the same time, the store show has been doing business. Some of the less profitable have been compelled to close, so that there are fewer shows of that class in New York today than a year ago; but the effect has been to give the public better accommodations and better entertainments and, if anything, to increase the demand for films.

To meet this increasing demand, important steps have been taken by American picture makers. Plants have been enlarged and facilities generally increased. Here in New York the most pretentious effort along the line of betterment during the year was the completion of the Edison Studios.

Prior to this, the studio of the Edison Manufacturing company was at East Twenty-first street, and quite inadequate to meet the growing demands of the trade. When it was decided to build in a more suitable location, a careful study of the demands of the business was made, and studios of foreign picture makers were inspected. The information thus gained, together with knowledge long experience had taught the Edison operators, enabled them to design and equip the present building in a manner which makes it the best of the kind in this country.

Location on Quiet Street.

The site selected is on a quiet street in the Borough of the Bronx—Decatur avenue and Locust street—near the Bronx Park terminal of the Third Avenue Elevated Railway, and right at the gates of beautiful Bronx Park which provides so many different scenes for moving pictures.

In company with L. C. McChesney, who directs the publicity department of the various Edison interests, and Alex. T. Moore, the moving picture expert of the Edison Manufacturing company, THE SHOW WORLD representative recently inspected the new studios. The peculiarities of this novel institution, not apparent to the uninitiated, were carefully pointed out by Mr. Moore.

The building is built of reinforced concrete, iron and glass, with a frontage of 100 feet, and a depth of 60 feet. The studio proper is T shaped; the stem of the "T" connecting with a two-story office building 30x60 feet. The main portion of the studio is 60x40 feet on the ground, 40 feet high, and enclosed on the sides with prison glass and with a roof of rough glass. The back wall is solid cement with no openings. In general, it is equipped just as a theatrical stage—with scenery, braces and drops from a rigging loft. It also has a scene-painter's bridge with stretchers fitted so that four scenic artists can work at once. In addition, it has what no other theater aside from the big New York Hippodrome possesses—a tank 60x40 feet and 8 feet deep. By a nice adjustment of the floor in sections as much of the tank space as is needed, up to the full area, can be used. At the time THE SHOW WORLD man visited the studio the tank was empty, but was peopled by a colony of bullfrogs, which Mr. Moore said he hoped would soon be fat enough to fry.

Will Admit Horses and Wagon.

Large double doors open from each end of the studio so that a team of horses and a wagon, or a big motor car, may be driven in and turned around on the stage floor with ease.

There is a complete electric plant for lighting the building. On dark days a score or more of aristo electric lamps make daylight look like several hours after sundown. A steam-heating plant keeps the temperature right in winter.

In the office section of the building are

the dressing rooms for the actors (four of them) and the dark room where the negatives are developed, an extensive wardrobe is maintained and the list of properties includes almost everything imaginable.

The studio is in charge of E. S. Porter, the manager, and his assistant, J. F. Dawley, both experts in the use of the moving picture camera, and in obtaining the desired effects. As much of the work

is in this manner that a moving picture is made: A scene here, another there, still more in other places, until the theme or subject is entirely worked out. Then these shreds and patches are put together and "edited," as the M. P. Man calls the process of cutting out the superfluous material; the result is the picture as the public sees it.

At the Edison studios only the processes of staging, photographing and de-

veloping the negative film; and in the basement are found the boilers, engines and dynamos to provide power and light.

On another corner of the plot are two one-story concrete block buildings 25x40 feet, in which are the dark rooms for finishing and printing film, and where the joining and testing is done. Near by is a one-story frame building where the scenic artists work.

Erecting New Studio.

There is now in process of construction a new studio building 70x40 feet and two stories high. This is of reinforced concrete construction. Within a very few weeks work will be started on two other buildings of like dimensions and material—one, another studio, and the second an office building. Still another building, 100x120 feet, to be of glass and iron, will probably be completed before the end of the season. This will be used for big spectacular productions, which cannot be put on in the open air. With all these buildings completed, the Vitagraph company will have a little village of its own.

In all departments there are 75 people employed at the Vitagraph plant. In the creating of the pictures there is a permanent stock company of twelve actors and actresses under the charge of Stage Director W. K. Rannous. There is a force of scenic artists and stage carpenters who build the scenery required; six expert camera men are in the company's employ. The machine shop is kept busy on repair work and on experimental work looking toward the improvement of machines used in the manufacture of moving pictures. One of the products of this shop is the nicely adjusted device for punching the sprocket holes in film—a machine upon which a great deal of the excellence of picture making depends.

Plant in Capable Hands.

The plant is under the general management of A. E. Smith, vice-president and treasurer of the Vitagraph Company, ably assisted by J. F. Blackton, secretary. Both are experts in the use of the camera and in posing the subjects. The executive offices of the company are at 116 Nassau street, New York, and in charge of Mr. W. T. Rock, president of the company.

During the past year the Vitagraph company has extended its business to a point where it became necessary to build a plant in Paris to take care of the foreign trade. This plant is now equipped for printing and developing positive film only, and receives its negatives from the American plant. But it is the intention of the company to erect a studio in Paris, which will be in operation by the first of the coming year.

The average output of the Vitagraph plant is five pictures each week.

Kalem Company Recently Organized.

Among the New York moving picture makers, the Kalem company of 131 West Twenty-fourth street, is the most recently organized firm. It was formed by Frank J. Marion and S. Long, a little more than a year ago, yet has to its credit a number of the biggest moving picture hits of the year. Both Messrs. Long and Marion obtained their M. P. education with the Biograph company, dating their connection back to the beginning of that concern in 1896 and 1898. The combination is an excellent one. Mr. Marion devotes his energies to the selection of subjects and the posing of the pictures, while Mr. Long attends to the details of manufacture.

It has been the object of this company from its inception to introduce big feature films, and it has been unusually successful along those lines.

Plans of Kalem Company.

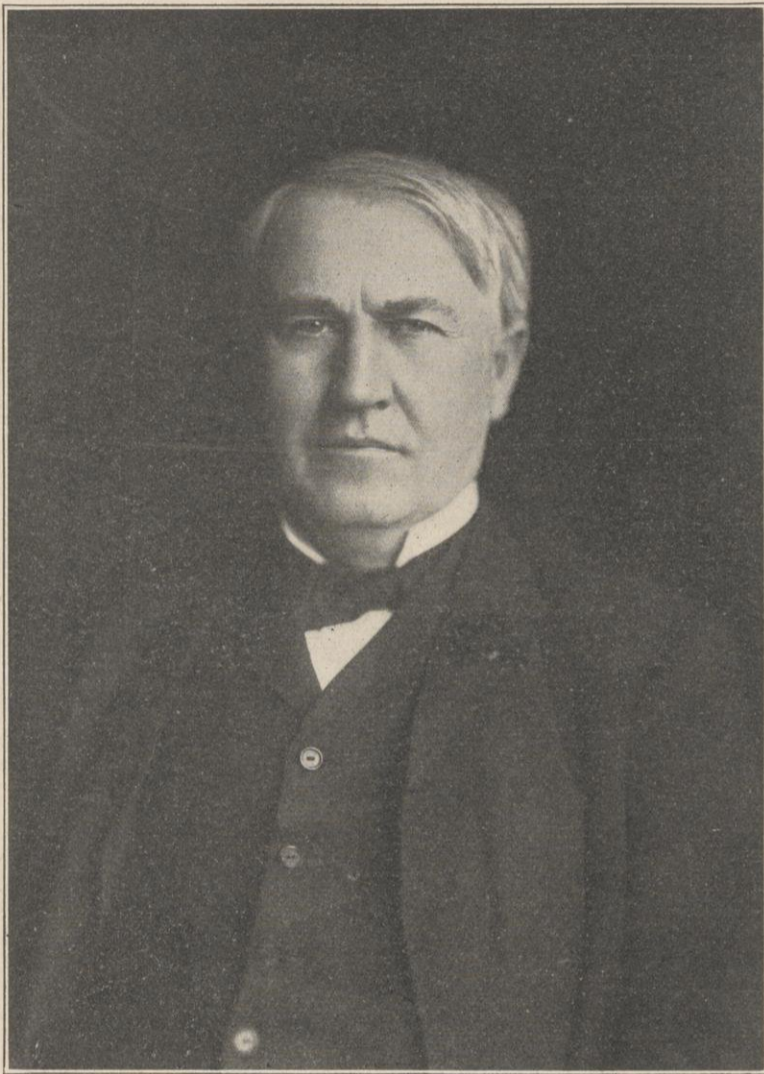
In a recent conversation with Mr. Marion on this subject some of the plans of the Kalem company were revealed to THE SHOW WORLD man. He said: "When we conceived the idea of forming this company, both Mr. Long and myself agreed that our success depended upon doing something different from the other manufacturers. There was a preponderance of studio pictures. We could not see where we could effect sufficient improvement along those lines to attract attention; consequently, we decided upon the big outdoor features, and our success along those lines has fully justified our decision.

"We have been asked many times why we did not build a studio. The best reason is that so far we have had absolutely no use for a studio, but if we should find need for one, we will have it. The one thing I want is a moving picture farm.

Wants Farm of Fifty Acres.

"That may sound funny," and Mr. Marion indulged in an audible smile himself as the thought sank in, "but that's just the idea and I have in mind a farm of about fifty acres that is just the farm I want. I've been all over it many times; there's every imaginable bit of scenery one could want for a picture; mountains, gorges, precipices, forests, rivers, lakes, brooks and ponds. It has a salt water frontage, and back over the hills a good portion is under cultivation with all the necessary buildings. The house is an old Colonial structure filled with antique things, and there is an old log house in the woods. Already many of our best

(Continued on Page 30.)



THOMAS A. EDISON.

The wizard of invention, whose marvellous achievements in electrical science have served materially to develop the great moving picture industry, Thomas A. Edison, president of the Edison Manufacturing Co., of Orange, N. J. Mr. Edison is an active man and as motography is his hobby, his future achievements will tend to increase its usefulness and power.

of the moving picture man takes him far afield, Manager Porter has at his command, as part of the studio equipment, a big automobile with seating capacity for 25 people. The tonneau is fitted with curtains so that it can be used as a dressing room on the road.

Porter's Auto Experience.

Mr. Porter relates a recent experience on one of his auto trips that shows what the moving picture photographer sometimes gets up against. With a dozen actors and actresses he went by auto to West Point Military Academy to get some local color for a big war picture. Bad roads on the way compelled him to take a different course for the return trip. This was found to be little better and several good hours of daylight were spent winding and twisting the big machine over precipitous mountain roads. Mr. Porter's calculations would have brought him back home by nine o'clock, but the road was new to all hands and the party got lost over in Jersey and did not reach the studio until 5:30 A. M., having put in the entire night on a trip that should have taken but a few hours.

On the occasion of this visit at the Edison studio, the big motor car was brought out and the party joined Mr. Porter and Mr. Dawley and this little company of players on a picture-taking tour to Bronx Park when several delightful little bits of comedy were rehearsed and photographed by the moving picture camera.

veloping the negative film are worked out. The printing and finishing touches are put on at the works of the Edison Manufacturing company at Orange, N. J., where special machinery is employed for the purpose.

While the achievement of the Edison Manufacturing company in erecting this magnificent studio for moving picture photography and equipping it with the latest and best apparatus is a notable one in the development of this peculiar industry in America, other concerns in the same line of endeavor are not behind in the race of progress.

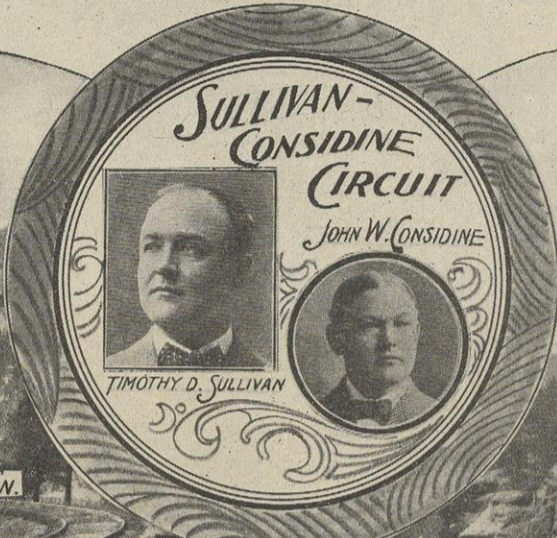
Vitagraph Company's Plant.

A twenty-minute ride on a Brighton Beach L train, which one takes at Brooklyn Bridge, will land you at Elm Street Station and right at the door of the plant of the Vitagraph company. This firm is one of the pioneers of the moving picture business in America, and has been exceedingly successful. THE SHOW WORLD in a previous issue printed views of the Vitagraph studio; but the pictures do not illustrate the activity that prevails at that busy place. The front occupies a plot of ground 300x200 feet. Just now it is piled with heaps of building material which occupies much of the vacant space. The old studio is 35x65 feet and built of concrete blocks. It contains dressing rooms and studios on the top floor, where indoor scenes are staged. On the first floor is the machine

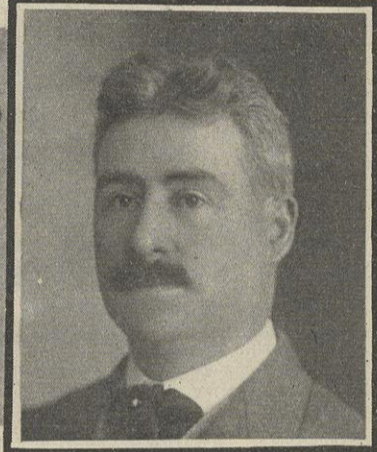
POPULAR PURVEYORS OF AMUSEMENTS IN THE FAR WEST



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SEATTLE, WASH.



DICK SUTTON
"TONY PASTOR OF THE WEST"
BUTTE, MONT.



R.E. FRENCH
PIONEER ACTOR-MANAGER
FRENCH STOCK COMPANY
STAR THEATER, PORTLAND.



GEO L. BAKER
MANAGER BAKER THEATER
PORTLAND & DENVER



WM. DILLS
STAGE DIRECTOR
BAKER THEATER
PORTLAND.



CHAS. MUCHLMAN
MANAGER SPOKANE THEATER
SPOKANE, WASH.
-AND PRESIDENT I.M.A.S.



THOS. W. MURPHY
MANAGER, LYRIC THEATRE
PORTLAND.



J.W. SAYRE
GEN'L PRESS REPRESENTATIVE, SULLIVAN & CONSIDINE



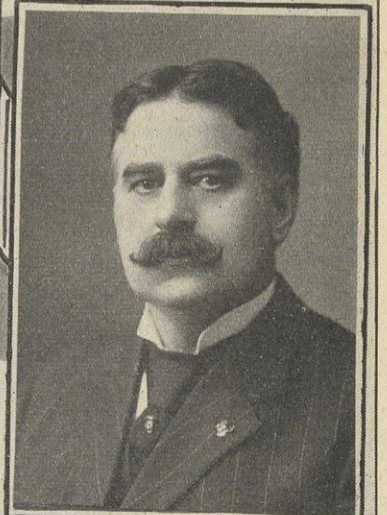
ARCHIE LEVY
SOLE CALIFORNIA REPRESENTATIVE
SULLIVAN & CONSIDINE CIRCUIT
SAN FRANCISCO,



ROBT. H. COSGROVE
SECRY & MANAGER, INTERSTATE FAIR
SPOKANE, WASH.



JAMES H. ERRICKSON
MANAGER STAR & GRAND
THEATERS, PORTLAND, ORE.



JOHN A. JOHNSON
MANAGER, PANTAGE'S THEATRE, PORTLAND.

HOW TO MANAGE BABY SHOWS AT SUMMER PARKS

By H. B. BURTON

PERHAPS the most interesting attraction for an amusement park in the summer is the Baby Show. Many people do not know or do not understand the value of this attraction. Anybody can put on one of these shows, but as a paying proposition the details must be carried out to the letter. Perhaps the biggest success of last season was the Baby Show given at Forrest Park Highlands and the success was repeated at Fountain Ferry Park, Louisville, Ky. I devoted my time and attention for nearly two months, getting entries, fixing up and getting ready for the big show. The space generally used should be a large hall with a roof, or if no building is available, a large tent. The spaces for each child should be about six feet square and each mother must decorate her own booth, for which a prize is given, which makes a

also for Louisville. The newspapers took up the Baby Show from the start and kept it up and gave me from one to three columns every day. I have managed many Baby Shows in halls at fairs, under the auspices of some association, but this was my first attempt to give one for a week in an amusement park. The show made such a hit and drew such an

theatrical season will be one of the most prosperous ever known. Nor is this merely an instance of the wish being father to the thought. I ground my opinion not alone upon past experience, but upon the many indications I see around me. As it happens, I spent the week end in Paris, and even my short visit served to show that the influx of visitors to London from the French capital this year will certainly be far in excess of the average. New York, also, is preparing to send over a contingent of sightseers quite out of proportion to its usual custom.

"And, looking at the situation as a whole, I feel that managerial prospects are of an unusually rosy character. After the storm comes a calm—after the lull increased activity—and if the theaters have suffered somewhat in the immediate past they are going, if I possess anything of the gift of prophecy, to enjoy ample compensation in the immediate future.

"My impression is, however, that the demand will be mainly for pieces of the lighter class—for comedies, farces, and musical comedies—for fun and melody, in short. This is not to say that the more serious plays will be neglected. On the contrary, observation tends to convince me that there always comes a moment when the most frivolous theater-goer desires something more solid than dramatic entrees and kickshaws.

"The great thing is that the theater shall be popularized, that people shall acquire the fixed habit of looking to it for entertainment of one kind or another. Ebb and flow there must invariably be.

"When a few months ago, the commercial crash occurred in America, we managers felt the blow as much as anybody, but recovery came quickly, and here you have the additional and enormously favorable factor that crowds will shortly be pouring into London from all parts of the continent and the United States. The tide is steadily flowing onward, and—to come to the personal part of the business—I, like the rest, want to be on the top of it."

KYRLE BELLEW TALKS.

Says Ibsen is Awful and Praises American Playwrights.

Kyrle Bellew, the silver haired and suave, will not be seen in Chicago until next fall. But it is interesting to hear him talk at long range, nevertheless, and so here are some of his ideas, expressed in a recent dressing-room conversation:

"I would as lief face the devil as sit through an Ibsen play. Only once in my life have I seen a single actress who had the talent to make them possible at all—

models, then he must have found the originals in some hospital, and instead of repeating their conversation or instead of adapting their speech for the stage he has analyzed, examined, vivisectioned them and their brains, and has put the results into the dialogue that surrounds his puppets. That is the reason why the public does not recognize the Ibsen characters as living human beings.

"But I can tell you of a dramatist who is not taken nearly seriously enough—at least not by the managers—and that is one William Shakespeare. His plays are not given nearly often enough. Every time we actors approach managers with a proposition to produce Shakespearean plays we are regarded as demented.

"Take the case of Mr. Robert Mantell—who is incidentally a very good actor—and who will have a living example. He played around in one part and another until finally he found a manager with grit enough to back him in a venture of giving Shakespearean plays. What is the result? In most places where he plays Shakespeare you cannot get near the theater for the crowds. Does that prove anything regarding the popularity of Shakespeare? I believe it does."

Praises American Playwrights.

Here is what he thinks of the American drama:

"Clyde Fitch has written some clever plays and some very successful ones, and Bronson Howard also has some very good plays to his credit. But where you excel over here is in writing 'plebian' plays—I do not use this term as a mark of any disrespect whatever, mind you, but I use it to describe plays of simple emotions. There's The Squaw Man, for instance, which has proven such a tremendous success in London. Certain of your successful plays do not go in London because the characters are not of a type familiar to English audiences, but when, as in The Squaw Man, you get a play that is comprehensible to them, a simple play, dealing with the elemental emotions—a 'plebian' play—then it is bound to be a huge success over there, and almost everywhere else, too, for that matter."

Madison Gardens Rink Closed.

Madison Gardens closed for the season June 11. It will open again probably the latter part of September or the middle of October. In the interim many improvements, such as a new band stand, gallery, etc., will be made.

KING EDWARD ADMIRES OLD GLORY

(Continued from page 5.)

able one than the unthinking man would imagine. One finds Americans in all kinds of mercantile businesses, as well as in the theatrical world. That they have won a large measure of success is evident. If it were otherwise they wouldn't remain here.



H. B. BURTON'S BABY SHOW.

One of the features of Forest Park, Highlands, St. Louis, is the baby show, conducted by H. B. Burton. In an accompanying article published herewith Mr. Burton explains how baby shows may be successfully conducted.

competition for the best decorated booth more keen.

Now, to take care of the mothers and babies. A room should be arranged in charge of one or two attendants. Supply ice water, milk, malted milk, etc. Rocking chairs should be placed in this room, called the nursing room. Dinners for the mothers should be supplied by the park free of charge, because if you do not do this some of the mothers would go home with the children. The Baby Show should be held from about 2:00 p. m. to about 7:00 p. m. All depends when you want your crowds in order not to conflict with your other amusements, such as theaters.

Should Charge Admission.

Now, when you have your Baby Show arranged, all your booths in position, a little foliage or greenhouse plants and bunting, etc., to decorate the interior of the hall or tent, and all your children, babies arranged and numbered, you are ready to give the Baby Show. Now, a good way is to charge an admission, say 10 cents to the Baby Show. This coupon should have attached to it a stub, good for any device on the grounds, that is if the concessions are owned by the park; or should these concessions be sold to other parties, make a percentage rate with them to redeem any tickets. That is left entirely to the management. You will find that people voting for the most popular baby will buy tickets at the Baby Show in preference to the box office at the different devices. They generally buy them a dollar, two or five dollars' worth at a time. All depends upon the popularity and the management of the men in charge of the Baby Show. There are so many details that could not be written, but any information pertaining to this big attraction will be furnished by me by writing me care Warren O. Patrick, General Director, care THE SHOW WORLD, and I will cheerfully give all the information desired.

Informal Judges Best.

I never use judges or appoint judges. Nobody knows until the time comes to count the votes. I use any gentleman, walk around with him, show him all the babies and ask his opinion. Then I mark it down and let nobody see me do this. I do this about five or six times daily. All depends how long the Baby Show is held, three days or a week. The best results are obtained by making it an entire week. I find when looking over my lists and asking information from visitors, asking their choice, etc., you can very nearly tell who the prizes should be awarded to. To make up a Baby Show you must try to get as many babies, twins and triplets, as possible. Your triplets are the biggest drawing card which you can get. I was very fortunate in procuring them for St. Louis and

enormous crowd out to the Highlands that Col. Hopkins engaged the prize winners, the babies and their mothers, and sent them to Louisville as an added attraction for the Baby Show. The Horlick Malted Milk company of Racine, Wis., interested themselves in my behalf and sent me ten thousand samples of their malted milk, which was highly appreciated. It seemed to me that everybody was drinking malted milk that week.

Prizes Important Consideration.

Now the prizes: First, second and third prize for babies should be blue, red and white ribbons for the first three prizes. I generally give \$100 in gold for the first prize, \$50 for the second, \$25 for the third. Twins, \$50 for the first prize, \$25 for the second, and if only one pair of triplets enter, there being no competition, only the first prize is paid. Then I generally give away from ten to fifteen other prizes, such as donations from merchants in your city, who will gladly donate presents, because every one wants to be identified with the Baby Show, such as baby carriages, vases, go-carts, swings and toys. Prizes for good babies, bad babies, fat babies and thin, crying babies, pretty babies and by all means have a clown. You will find there is always one child that will do and by advising the mothers how to dress their children in different costumes, will be a great help to you. By all means do not make your Baby Show a clothing and dress exhibition, because it is not the fine clothes the children wear. The babies that generally win are the little ones with nothing on but a cloth. Just a little shirt or anything to keep the child from catching a cold, but at the season of the year that it is given, there is no danger of a child catching cold. Now, for protection for the children I engage an able physician, who examines every child before the entry is accepted in order to protect the children and mothers from spreading disease and keep the children hale and hearty. I have seen mothers come for miles with children that either had the whooping cough or some other sickness and plead with tears in their eyes to let them enter their babies, but you must have a good physician in order to have a good Baby Show. For information that I have overlooked write me, care THE SHOW WORLD.

FROHMAN A PROPHET.

Manager Says Next Theatrical Season Will Be Prosperous.

Charles Frohman has assumed the perilous role of prophet, declaring that the next theatrical season will be abounding in prosperity for the managers. This is what he has to say:

"It is my firm belief that the coming



WHERE THE SHOW WORLD IS SOLD IN INDIANAPOLIS.

One of the leading newsdealers in Indianapolis, Ind., is Fred S. Fowler whose news stand at 18 South Illinois street is herewith pictured. Mr. Fowler is popular with professional folk and as a result his sales of THE SHOW WORLD each week are rapidly increasing.

but more than that? No, thank you. Deliver me from Ibsen.

"So far as the public is concerned the Ibsen plays are absolutely hopeless. And do you know why? Because they do not contain the truths that the public recognize. The chief point about a successful serious play is that it must contain some truth which the audience recognizes and which it admits. The instant the playwright has set forth such a truth the success of his play is assured. Now, in Ibsen the public looks aghast at the characters who people his plays because they do not know them, have never met any such persons, probably doubt that they exist or ever have existed.

"Personally I am willing to admit that there are such persons as he holds up to our eyes, and that they talk in a way he makes them, but I am convinced that if Ibsen molded his characters from living

The American invasion of England is a pronounced and undeniable fact. But success here, especially in the amusement line, is far from being a pre-assured fact. The comparative number of failures is not, however, any greater than in the states, and just as many English acts fail in New York and Chicago as there are American acts that fail to "catch on" in London. The only way for Americans to insure success here is to come prepared to present a novelty that is entitled to success. When they do that they will find that the English public will meet them, at least, half way. There is never any lottery in presenting a performance, either in America or England, that is strictly first class. It is simply a question of what is really first class, and on this question player, manager and public are apt to differ here or elsewhere.

GREAT PARKER SHOWS



A. A. POWERS,
PROMOTER.



E. C. TALBOTT
TRAFFIC MANAGER AND GENERAL AGENT.



W. M. MOSELEY,
PROMOTER.



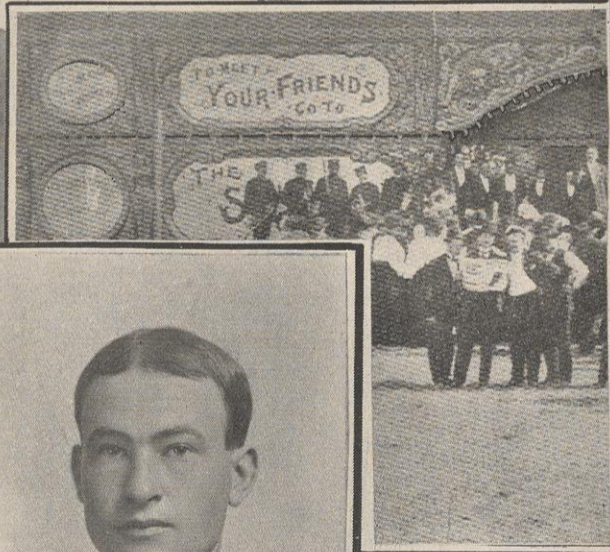
C. W. PARKER
FOUNDER & OWNER.



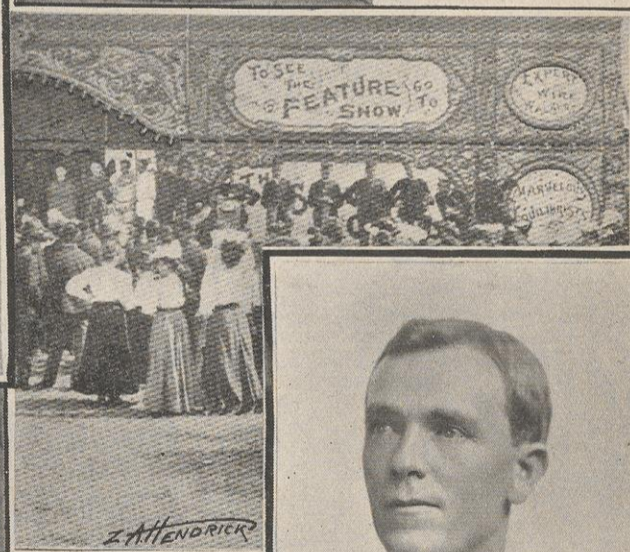
T. L. GILL
TREASURER.



A. B. EASTMAN,
PRESS AGENT.



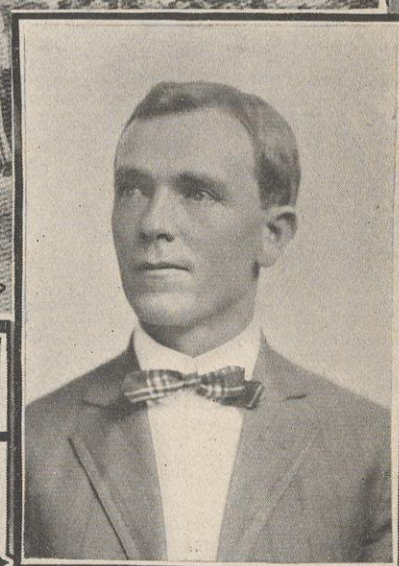
CON. T. KENNEDY,
GENERAL MANAGER.



THOMAS M. WARREN,
SECRETARY.



J. HARRY EDWARDS.



W. A. SPENCER,
CHIEF ELECTRICIAN.

EN TOUR SEASON 1908

BRIGHT FUTURE FOR BIG MOTION VIEW INDUSTRY

By WALT MAKEE

SKEPTICS who doubt the longevity of the motion picture, as at present produced, forget that the motion picture of today is but a generous fulfillment of the timid promises of yesterday, and hence, a glowing hope for the future.

To claim that the motion picture was conceived a decade or so ago is to belie history. Legally that claim may be true, for in the law of the land priority at the patent office invests a device with the rank of originality, although, in truth, there is nothing new under the sun.

The motion picture had its beginning in the principle of Sequence—the inviolate rule of perfect progression made by the gods when they got together and planned the universe. The motion picture has materialized in form of varying tangibility since the days of remotest history.

Signs First Means of Communication.

Philologists assert that signs were the first means of communication which man discovered. These signs were crude pictures depicting a past or coming event. These pictures were drawn in sequence; they were, indeed, the aboriginal motion picture. The Egyptians, the oldest of the nations, whose remote birth is still concealed from the knowledge of man, used a camera and made good photographs and it may yet be discovered that they made a motion picture—flameproof and flickerless; they made so many excellent things! But alas, there was no patent office in those days and the inventors locked their secrets in their noddles and carried them to the Elysian Fields. And, to dare an opinion, offhand, basing judgment upon the root of the word, the Greeks used a simplified form of the motion picture, in their optical top, the zoetrope, which has been handed down through many generations with little or no variance of construction. Zoetropes were made in great

superseded to more or less extent by a combined moto and phonographic machine. By this means will the romances of tomorrow be told; by this means will the world's news events be flashed to the eye and ear of the ever-busier business man at his breakfast table or office—placing him in position of actual eye and ear witness. Today, a photograph may be transferred by telegraph; tomorrow, a motion picture may be taken at any distance without wires. Indeed the daily newspaper may be relegated to the ragheap and reels and records take its place. Moreover, just as today, one may record and reproduce without disturbing the

poetry are being set down in its archives. Big, history-making events are reliably retold by the rotary film. The field for the industrial film has scarcely been skirted. The schoolroom will extend that welcome to motography which is its just due because of its educational importance. Each department of scholastic endeavor will grip this invention to its heart, tomorrow. The pocket motion picture camera will appear, which can be operated by the pressure of a button, and a roll of film be produced with the ease that a mechanic rewinds his tape line. Tomorrow's experimenters will carry the motion camera into greener pastures

The Thief has established Mr. Bernstein as the most inventive and most resourceful of modern playwrights. He has the finest sense for almost mathematically built climaxes of any present day writer for the stage; yet Bernstein is anything but practically or scientifically inclined. Rather is he a mystic with a sharp eye for observing human nature, but personally more subject to extra human influences than any person who comes under his own microscopic eye.

Thus Bernstein will never content himself with a name for one of his plays until he has found one of six letters or less. He is sure no success can come to any of his plays if its title, aside from an article, an adjective or some other qualifying word, contains more than six letters. Thus the original French title of *The Thief—Le Voleur*—delighted him, and equally so does *Samson*, the newest and best of his plays, they say in Paris, and of which Charles Frohman has obtained the English and American rights.

The following is related by his intimates as typical of Bernstein: One morning, after having breakfasted with two friends, one an art printer, the other a publisher, and both very dear to him, Bernstein came to the theater attired in a handsome suit of dark maroon. To most minds a maroon suit, of course, is a badge of eccentricity. Bernstein probably had lately read of maroon suits and decided that what might today seem eccentricity, in other days would denote an elegant taste. Hence he had set about to establish the fashion of maroon clothes for men, or rather had courageously made himself a disciple of a vogue whose disappearance from the boulevards of Paris sincerely grieved him.

Charles Frohman feels a warmth of interest in Bernstein that is only less cor-

LAST OF THE CRITICS.

Lines Suggested by Vance Cooke's "Soliloquy of the Ex-Tragedian."

By Robert Golden.

Now, b' the rood! as Hamlet says, it grieves me to recite
The critic's chair is NOT as once it was when I did write.
'Tis true that William Winter ('though alas! he's falling fast)
Still writes a critique, now and then, that brings to mind his past
Endeavors. And lest I withhold from anyone his due,
I'm told that Act on Davies writes a readable review;
That Corbin and De Foe and Glenmore Davis have the bent
And style to make their work, at times, almost intelligent.
I've known Burns Mantle, James O'Donnell Bennett, Fred M'Kay
And Amy Leslie to get fair impressions of a play.
Charles Kenmore, William Lewis and—but as for all the rest,
There's hardly one—I may say none—that stands the crucial test.
True critics are a rare, rare breed; just two are with us still,
As in my time, the drama's prime. The other one is Will.

I've always read Will Winter—HE was never a "reviewer"
(Note the poetic justice, that the word rhymes pat with "sewer")
But ever and consistently a CRITIC of the play,
Whose dictum was respected by the artists of MY day.
Why, Mac—I mean Macready, but we always called him Mac—
And old Ned Forrest used to say—or so they once told Jack—
Or, that is, Jack McCullough—well, this is what they said:
Out front were two who really knew when lines were rightly read.
'Twas I who told Salvini his Italian dialect
Would never do for Shakespeare; and I've reason to suspect
He never quite recovered from the awful, candid truth.
(I fear Tomaso felt that I was partial to Ed Booth)
True critics oft the actor's cup with bitterness must fill.
Stern duty's call YET rules us, ALL. The other one is Will.

Ah me! the critic's chair has sunk below respected station.
Who judges right rage, sorrow, fright or tragic desolation?
Who analyzes Hamlet's speech, "To be or not to be"?
Or wild Macbeth's cry, "Never shake thy gory locks at me"?
Or Lear's appeal, "Oh, let me not be mad, sweet Heaven, not mad"?
Or Shylock's rage, "I'll have me bond"? Ah, me! It makes me sad
To see young Pidgeon rushing in, and Dale, the mountebank:
Far better the dramatic page were left a ghastly blank
Than filled with flippant foolery. Aye, evil is the age
When Comus hurls the critic's shaft at Momus on the stage.
Don't think conceit is in my tongue; 'tis something I detest;
But I recall that in my day I figured with the best.
And b' the rood, as Hamlet says, it grieves me to recite
The critic's chair is NOT as once it was when I did write.

waxen cylinder upon a phonographic machine, so will some genius parallel this achievement in motography by the production of a projecto-camerascope, which will project its pictures immediately after exposure in the photographic process; for an indestructible film which will not require the delaying development-bath of today is put down with these prophecies.

Cannot Exhaust Subjects.

The various patents of today, covering motography—the film perforations, the loops, which have caused warfare in the manufacturing ranks, will be laid aside tomorrow for greater and simpler devices. The subjects for film making can never be exhausted, for the motion picture, as a combined science and art, presents qualifications of permanency, further reaching than the drama itself. And, as the final destiny of the drama is beyond the ken of human eye—by reason of the fact that it is Nature's mirror, and Nature though basically permanent and perfect is ever fluctuating in her outer aspects—so the motion picture with its wider aperture upon the earth's affairs is destined to indefinable longevity.

Enters Precincts of Stage.

Already it has entered the sacred precincts of the stage. The best royalty plays are being cameragraphically recorded. The classics of fiction, of prose and

than even the most sanguine writer dare predict. The greatest motographic feat of today will appear a crude and inconsequent attempt at the reproduction of life motion to the children of tomorrow.

Motography has come to pay a debt to mankind, and long ere it has disbursed its uttermost farthing, mankind will have voted it the most practical, the most profitable and the most majestic invention of any age.

AUTHOR OF THE THIEF.

A Man with Superstitions as Well as Powers of Character Analysis.

Henri Bernstein, the brilliant young author of *The Thief*, is an interesting refutation of the notion that our modern humdrum existence is deplorably leveling and destructive of the marked individual types, which were so plentiful and so diverting in more leisurely days.

Mr. Bernstein, it seems, while scarcely "a character," immediately impresses even "the man in the street" by his personality, which is one of fine distinction. He is a man of splendid presence and elegant manners, and his friends say that he expends as much thought upon the cut of his clothes or the turn of a cravat as upon the arrangement of an act or the drawing of a character. His



JACK HOEFFLER.

The Lyric and Varieties theaters, Terre Haute, Ind., and the Bijou, Danville, Ill., are under the able management of Jack Hoeffler. For a number of years Mr. Hoeffler was manager and proprietor of the Jack Hoeffler dramatic attractions and is extensively and favorably known by the theatrical profession.

quantities by toy producers up to within a few years ago.

All of which is here set down to show Mr. Skeptic that the human demand which brought forth the motion picture was not born of a modern moment, but has hankered in the heart of man—to be satisfied in each epoch, in greater or lesser degree—from time immemorial.

Makers Have Multiplied.

Skeptics declared five years ago that the end would soon be reached. But the makers have multiplied, the exchanges have increased in plethoric proportion and the individual exhibitor has evolved into a multitude. Indeed, these very facts have been employed to period the argument that the end is near. Insistence is made that close competition must soon prove the ravelling of the whole fabric of motography. They examine the flesh and ignore the bones and sinew of this structure which has grown from weakling infancy to sturdiest maturity.

The permanency of material things is dependent upon their usefulness to man in his search for happiness. Is the motion picture a help or hindrance to mortal progress? Certainly it is one or other; it is not quiescent. Grant that it is a help, by reason of its educational and amusement values. May these values be increased?

By way of answer, here's a prophecy:

Motography in Swaddling Clothes.

Motography is yet in its swaddling clothes in this year of the Lord, 1908. Its possibilities have not even been suggested. It is destined to become the world's historian, a foremost factor in education, as well as man's favorite guide, philosopher and friend.

Thus let the prophecy proceed:

The children of today will see the press



ROSWELL H. FAIRMAN.

The conductor of Fairman's Famous Boston Fifty Concert Band is Roswell H. Fairman. He is one of the best known leaders in the country and his musical talents are of the highest order. His band is made up of excellent musicians and includes soloists of national reputation.

dial than the attachment he feels for the greatest of his English playwrights, J. M. Barrie. There is as little in common between the French and English playwrights as men as there is between their manuscripts as plays. But in popularity, extravagant almost to the point of ecstasy, Bernstein is to the French what Barrie is to the English theater-going public.

Searching for Max G. C. Muller.

Information is wanted of the whereabouts of Max G. C. Muller, formerly band master of the 27th Infantry, U. S. Army, while stationed at Plattsburgh, N. Y. He left home at Highwood, Ill., May 23. Any information regarding Mr. Muller can be forwarded to the secretary, E. Calkins, of Macdonough Lodge No. 549, I. O. O. F., Plattsburgh, N. Y.

C. A. A. Members at Riverview Park.

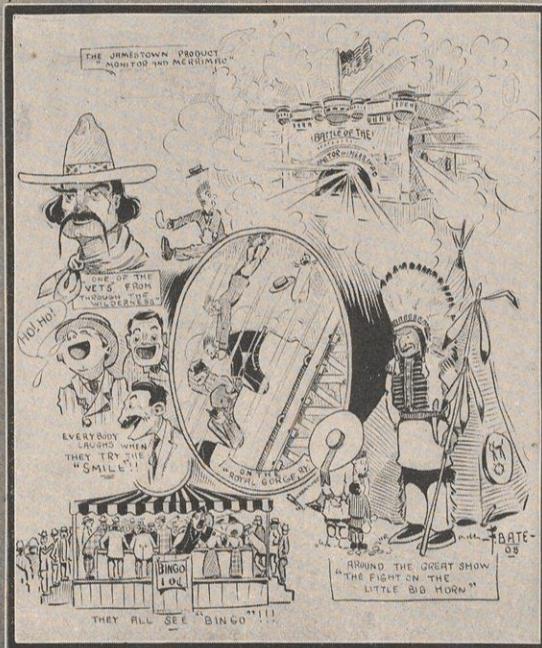
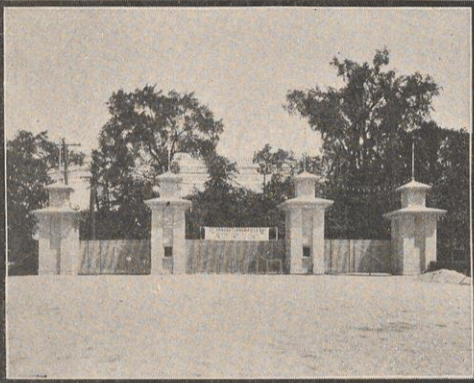
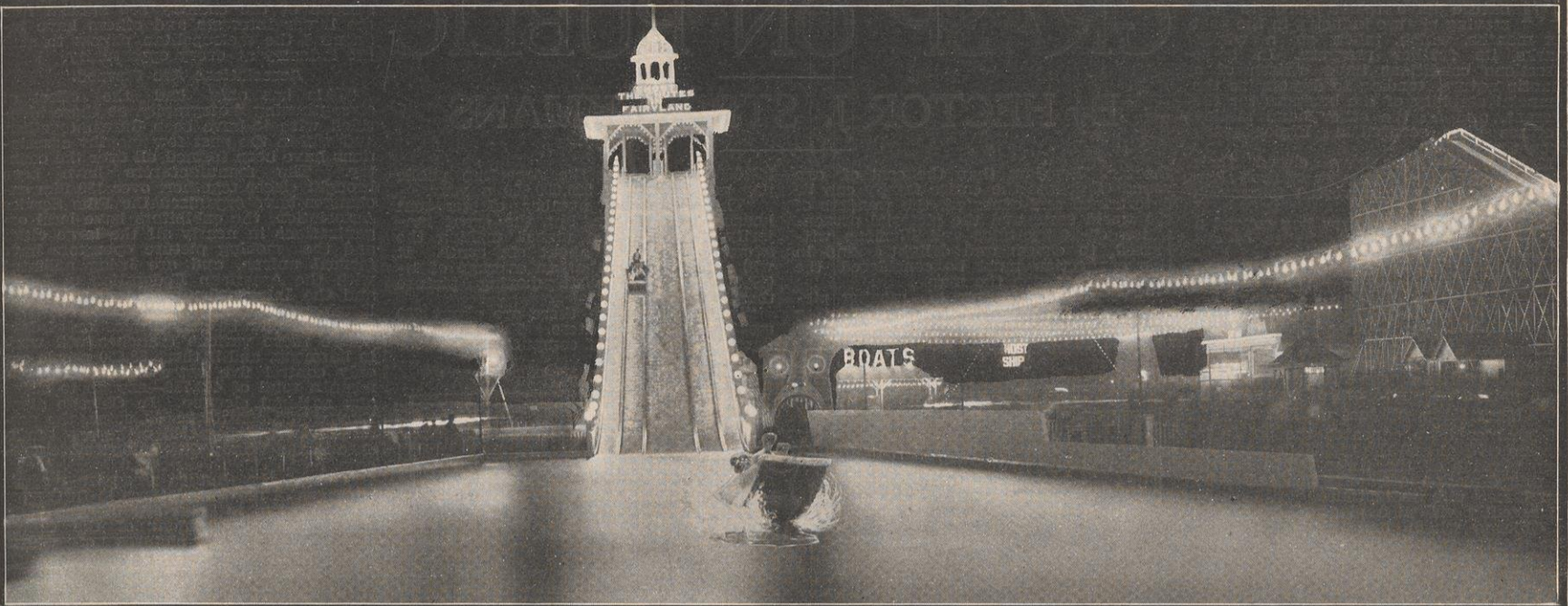
Nearly 50 members of the Chicago Athletic Association were guests of the Riverview Park management June 11. The guests were given carte blanche and every concession was visited during the evening. The hosts were "the original thirteen" founders of the C. A. A. They are as follows:

W. D. McJunkin, F. M. Magill, J. Ellsworth Gross, Geo S. Wood, J. W. Egan, J. R. Woltz, F. P. Walton, J. L. Beider, Homer J. Buckley and Charles H. Jones.

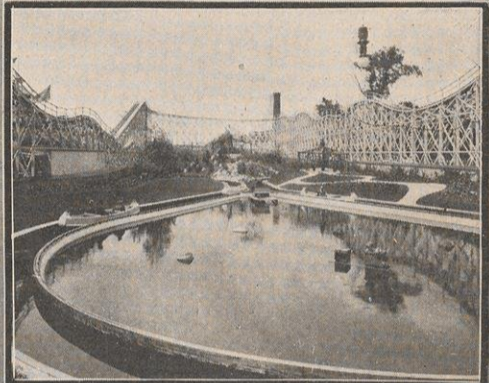
New Post for W. P. Reese.

W. P. Reese, who for two years was in the Sullivan-Considine office in Seattle, has assumed an important position with the same concern in San Francisco. He will be succeeded at the Pacific Coast Amusement Association in Seattle by C. F. Floyd.

VIEWS OF THE IMMENSE IMPROVEMENTS MADE IN "THE WORLD'S LARGEST AMUSEMENT EXPOSITION"



OUR CARTOONIST FRED B. BATE DOES RIVERVIEW



RIVERVIEW

CHICAGO, U.S.A.



LEVY TYPE CO. CHI.

MOTION PICTURES HAVE STRONG GRASP ON PUBLIC

By HECTOR J. STREYCKMANS

MANY developments of an important nature have taken place in the moving picture industry in the past six months, which, taken as a whole, marks its further progress. In some directions conditions have arisen of a chaotic nature, tending to demoralize the financial stability of the business for the present, and on the other hand motion pictures have secured a firmer grasp upon the public.

Many nickelodeons have closed their doors, while a great number of first-class theaters have been converted to moving picture theaters.

While the financial flurry has caused a stringency affecting all branches of endeavor, including the exhibition of motion pictures, there is no doubt that the ignorance of the proprietors or managers is responsible for the failures. The possibilities of the moving picture exhibition has attracted men of ability in the profession of entertainment, who have gone into the business in a practical manner, applying the knowledge they have gained as purveyors of amusement.

Must Keep Abreast of Times.

Such men have educated the public to become critical and the nickelodeons must keep abreast of the times. The efforts in this direction are oftentimes ludicrous and I may cite an instance.

I recently visited a place of exhibition in Chicago which had changed hands. The theater was finely equipped and had previously been operated in a first-class manner. The new proprietor had visions of quick wealth and utilized the services of the members of his family. His wife took the tickets at the door, a son operated the machine and another sang illustrated songs while the daughter played the piano.

As a burlesque it would have been highly successful. The playing and singing aroused merriment, the pictures projected were ancient and rainy and out of focus half the time and the light was poor. Still the proprietor was unable to understand why he was not doing a prosperous business, and gravely informed me that in his opinion a good "barker" at the door would assist materially.

I was also told that the films were first runs, "just out of the box, furnished by the best film exchange in Chicago," mentioning a concern that I do not believe has ever bought a new film.

Exchanges Cut Prices.

To compete with this phase of the situation many first-class film exchanges have been cutting prices, ignoring the first principles that predominate in other industries. Is it not the height of fallacy to sell a good article below cost to meet the offerings of inferior goods?

If a man wants poor films it would be a good idea to let him have them, and it will only be a short time before he commits business suicide.

The most successful exhibitors are paying the highest prices for their service. In the natural evolution which is destined to take place an equalization will be made, enabling the film exchange to charge higher prices for the good second class service.

Business Increased; Profit Decreased.

While the volume of business done in the past six months has probably increased, less profit has been made. In the issue of THE SHOW WORLD dated May 30 an article appeared under my signature, as follows:

"In a recent issue of THE SHOW WORLD an article appeared regarding the combination of the Pennsylvania saloon keepers to fight the moving picture theater, claiming that the nickelodeons had had such a strong tendency to divert patronage from the saloons that the future was viewed with alarm.

"The growth of motion pictures has been meteoric, the first moving picture theater being opened less than three years ago in Pittsburg, Pa. Within that time the prohibition party has achieved its most notable victories, a 'dry' wave sweeping the country and creating consternation in the ranks of the brewers, and it has probably never occurred to those furthering the movement what an important factor motography has been in advancing their cause.

"The pious cry of the saloon keeper that he was conducting a 'workingman's club,' has lost its efficacy, for the nickel theater now beckons to the former patron of the saloon with arguments too strong to be withstood.

Human Race Needs Recreation.

"It must be admitted that recreation is essential to the welfare of the human race. In the past the man having finished his day's toil demanded relaxation, and the inviting door of the saloon usually was an irresistible magnet. Human nature is frail, however, and it is idle to assume that a man would buy only one glass of beer. Acquaintances are formed, and the American habit of treating is too prevalent. Often the hard earned money for the necessities of life have gone over the bar, and when the last nickel is spent the father and husband has staggered home.

"The most enthusiastic exponent of saloons would hardly venture to say that it is a proper place for a man's wife and children; therefore, the so-called 'workingman's club' is a most selfish institution at the best.

"How different the moving picture

theater. For less than the cost of one round of drinks the entire family can be entertained and educated, the wonders of the world seen, and the pictorial presentation of fairy tales and illusions witnessed, to charm and delight. And in this connection must be considered the moral effect upon the man.

"Every manufacturer of moving pictures is producing subjects depicting stories with a moral, and a large number of them show in strong colors the evil of

\$17,000,000, so that the American public pay admissions of \$65,000,000 a year.

"There are a number of ten-cent houses, and higher, but the great majority charge but a nickel, making the average admission about six cents. It will thus be seen that an average of 1,083,333,333 people visit moving picture theaters annually.

"In Chicago alone there are about 200 moving picture theaters. Taking these figures as a basis of computation, 100,000

moved onward at such a pace that the saloons of the country are aghast, and the liquor interests and others have influenced the metropolitan papers to stab the industry at every opportunity.

Associations Are Formed.

"This has only had the effect of strengthening motography, as those identified with it have been drawn together, and within the past few months associations have been formed all over the country. The manufacturers have been brought closer together, over 130 film exchanges have organized the Film Service Association, the exhibitors have local organizations in nearly all the large cities and the moving picture operators have formed unions, and are being affiliated with the American Federation of Labor and the International Alliance of Stage Employees.

"It will now be only a question of days before these various branches will work in harmony, and if these 88,750 people can only control five votes each it would mean a total of 443,750—enough to swing any national election. In Chicago alone they would control 20,000 votes, the possession of which would make any candidate in the Windy City comparatively secure.

"One of the first to recognize the advantages of moving pictures in furthering his campaign is Secretary of War Taft, candidate for President of the United States, the motion pictures of whom, taken by the Kalem company, New York, have attracted world-wide interest.

First Groan From Pennsylvania.

"It is a noteworthy fact that the first groan to be publicly emitted comes from Pennsylvania, where the nickel theater was given birth. It will be interesting to note if similar effects will follow the wake of motography in other states.

"In the struggle between the saloon and the nickelodeon two things his entire borne in mind: One can spend his entire salary in the saloon and secure in return an aching head and possible visions of multicolored snakes. In the picture theater, for five cents, one can see the wonders of the world, the streets of Paris, the canals of Venice, the icy fastness of Arctic regions, the darkest jungles of Africa, and biblical and historical subjects reproduced, while seated in a comfortable chair—providing not only relaxation and rest for the body, but education and enjoyment.

"The moving picture theater should have the endorsement of every minister of the gospel, and the support of every newspaper in America."

Films Index Object.

The Views and Films Index, which announces on its editorial page that it is "An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries," takes violent exception to this article, and in language that is forceful, if not elegant, states that I am an "exaggerator," "a pipe dreamer," that "somebody has been pumping it awful strong into the writer of the article. If such is not the case, he is smoking something we would like to try should our funds, get down towards the low water line."

This "publication devoted to the trade interests of moving pictures" then denies absolutely that the moving picture theater has been instrumental in promoting temperance; that "since the advent of the nickelodeon he" (the motion picture patron) "is now enabled to get two reserved seats and have more than enough left to get a drink between each reel, and that the saloonkeeper gets a good part of the surplus beyond contradiction, for it is a certainty that the pictures in some of the nickelodeons are enough to drive any man to drink.

"The nickelodeons have had no more to do with any advancement the prohibition party may have made in certain localities than they had with the advancement of the Japanese in warfare, and the arguments to that effect made by Mr. Streyckmans are as weighty as his estimates regarding the money spent and made in the picture business.

Says Statistics are Elastic.

"His statistics are of an exceedingly elastic nature. * * * Only those acquainted with the film business can fully appreciate the enormity of nonsense embodied in such an estimate, particularly when it is known that there are not in existence 150 actual film exchanges in this country. There may be that many listed, but the number includes branch exchanges which, as a rule, make no purchases, but are supplied by the parent exchange with new or old subjects, as occasion and the field require. Some of the exchanges on the list never see a new film, but make a business of buying the cheapest second hand junk that can be found."

The writer then continues in an attempted sarcastic strain to disprove the figures I have used.

After a careful perusal of this "criticism," I may state that if the article was only intended to discredit me I would dismiss it with the curtness it deserves. As such does not appear to me to be the case, and as the writer evidently did not present it as a literary gem the conclusion is forced upon me that this "pub-

(Continued on Page 26 F.)



the Demon Rum. Perverted, indeed, must be the heart of a man witnessing such a picture, who can depart from a moving picture theater with his children clinging to his hands, and sending them home alone, go to a saloon.

Competition is Keen.

"The competition is keen among the manufacturers, and they are striving to produce popular subjects. Scriptural events reproduced in motion pictures have met with favor, and are presented on Sundays in thousands of such theaters.

"In order to grasp a comprehensive idea of the magnitude and strength of this industry it is necessary to ascertain the amount of money expended in America on motion pictures.

"The film rental exchanges buy annually from the manufacturers \$4,000,000 worth of films, from which they derive a rental of \$8,000,000 from the exhibitors.

"There are about 8,000 moving picture theaters in America whose average operating expenses are \$20 per day, or a total of \$160,000. At a conservative estimate, taking 300 days for the year, as some do not operate on Sunday, this would make an annual expense of \$48,000,000. The average profit is about

Chicagoans visit these places, paying \$6,000 a day; and for a year of 365 days \$2,190,000. Taking one-fifth of this number as adult males entitled to vote, and we have 216,666,666 voters viewing motion pictures in America, annually, and in Chicago 7,300,000.

"From these enormous figures it must be evident that a large part of the population attends regularly, and it is a fact that many warm friendships are welded between the employes of the theaters and the patrons.

"It requires an average of ten persons to run a moving picture theater, each of whom is dependent thereon for his livelihood, or a total in America of about 80,000; there are about 150 film rental exchanges in the United States, employing an average of 25 persons, or about 3,750, and there are about 5,000 people employed by the various manufacturers, a grand total of 88,750.

"The political strength of such an industry is not to be trifled with, and its effect upon the morality of the community tremendous. It must be taken into consideration that heretofore this vast power has been struggling along in its infancy, divided on all sides, without discipline or leader, and still it has

PROMINENT FACTORS IN MOVING PICTURE WORLD

CARL LAEMMLE
PRESIDENT
LAEMMLE FILM
SERVICE
CHICAGO.

GEO. K. SPOOR.
CHICAGO.

J. B. CLARK.
PRESIDENT, PITTSBURG -
CALCIUM LIGHT & FILM CO.
PRES. F.S.P.A.

EUGENE CLINE.
CHICAGO.

JOHN B. ROCK
CHICAGO REPRESENTATIVE
VITAGRAPH COMPANY
OF AMERICA.

WM. H. SWANSON.
PRESIDENT WM. H. SWANSON & Co.
CHICAGO.

C. B. HARRIS.
PRESIDENT
SOUTHERN TALKING MACHINE CO.
DALLAS, TEX.

F. C. AIKEN.
VICE PRES. & MGR. THEATRE FILM SERVICE, CHICAGO.

R. G. BACHMAN.
PRES. 20th CENTURY OPTISCOPE CO.
CHICAGO.

MAX LEWIS.
PRESIDENT
CHICAGO FILM EXCHANGE, CHICAGO.

S. LUBIN.
PHILADELPHIA, PA.

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

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

DAVID MARGOFF

E.S. DAVIS.

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

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

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

JOSEPH HOPP
STANDARD FILM
EXCHANGE,
CHICAGO.

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

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

W. W. MACKAY.

LEWIS M. SWAAB
PHILADELPHIA, PA.

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

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

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

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

T. NOLAN

C. M. CHRISTENSEN
MGR. CLEVELAND, OHIO
BRANCH OF THE
E. J. & CO.

OPTICAL PROJECTION IN THE PAST HALF CENTURY

By **GEORGE KLEINE**

(President of the Kleine Optical Co., Chicago.)
Copyright, 1908, by George Kleine.

IN ORDER to appreciate the enormous strides that have been made in the development of optical projection, we need go back only half a century. I have in my possession an elaborate catalogue issued in 1845 by Benjamin Pike, Jr., the largest and richest optical house in the United States in its time, and the catalogue in question was by far the most elaborate work ever issued by an optician. A second edition was printed in 1854.

It consists of two bound volumes of 350 pages each, profusely illustrated with wood-cuts, and was an exceptionally expensive work for the period. This catalogue covers all of the apparatus dealt in by the concern, including magic lanterns. Copies were sold at \$2.00 per set, and never given free to customers.

My father, C. B. Kleine, was apprenticed to this firm in 1855 and learned his trade with the thoroughness of that day. How greatly Mr. Pike valued the volumes mentioned may be appreciated from the fact that they were presented to my father during his apprenticeship as a compliment to his industry and recognition of his aptitude for the trade, and I know of no other copies now in existence.

Primitive Stage of Industry.

It was at a later period that the business of manufacturing and selling projection apparatus became specialized, and the matter in the Pike catalogue shows how primitive was the state of the industry at that time. In over 700 pages of matter the section devoted to magic lanterns occupies seventeen pages.

The first lime light burner for commercial work was made in Pike's shop in 1860. The Oxy-Hydrogen jet had been previously used for melting metals and for experimental work, but without the use of lime.

A perusal of the lantern section of this catalogue will bring a smile to the motographer of the present day. I quote the following entertaining paragraph, giving solemn instructions covering the use of the magic lantern; page 208, Vol. 11:

"Instead of placing the lantern on the table it is often more convenient to hold it under the arm, or it may be fastened around the waist, as directed for the Phantasmagoria, taking care to keep it upright; the natural history subjects may then be given in their natural sizes with the utmost facility."

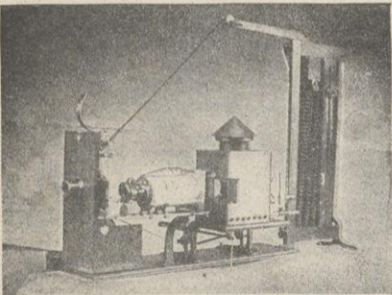
The writer then goes on to state that "if the lantern has stood for some time it will always be necessary to wipe the glass with a piece of wash leather previously to exhibiting it."

Referred to as "Sliders."

Slides are referred to as "sliders," and the writer states that "they must be well wiped if dusty."

On page 208 we also find the following morsel:

"The person who manages the lantern must fasten it to his middle with a leather strap passed through the loop soldered to the back of the lantern, and holding the lantern with one hand adjust the top with the other. He should now go up pretty close to the screen and draw out the tube until the image is perfect; which of course will be very small. Then walk slowly backward and sliding the tube in



USE OF SPOOL-BANK. Fig. 2.

it at the same time to keep the image distinct."

The following paragraph indicates that even at that early day there was a striving for a motion effect upon the curtain:

"To give the motion to the images: A variety of movable sliders are made for this purpose, many of which produce very curious appearances; but with the usual sliders the images may be made to travel in a circular, elliptical or other direction by moving the lantern in the corresponding way, which will produce the like motion in the images. * * * A shivering motion may be given to the images by giving the lantern a sudden shake. * * * By standing at the bottom of stairs a figure may be made to appear to be going up by giving the lantern a slight angular motion. * * * In the same way this figure may be made to lie on the floor and rise to a sitting or standing posture. * * *

"A great variety of curious effects may be produced; many of these are often exhibited in public, and from what has been said those who take pleasure in these machines will soon be able to produce most of them."

Authority for Shivering Motion.

Thus do we find authority for the shiv-

ering motion upon the curtain which is even today produced by some operators. Who knows but that some of them are in the habit of taking their machines under the arm while projecting, and giving them a sudden shake?

I find on page 210 an illustration of the lantern of the day in operation, which is

of being the first to specialize in stereopticon work, and promote its use for professional entertainment.

Within a short period all other branches of the business were relegated to the rear, and the transactions of T. H. McAllister were almost exclusively confined to projection apparatus and views. The



GEORGE KLEINE.

A prominent factor in American motography is George Kleine, president of the Kleine Optical Co., Chicago, whose extensive operations cover America. Mr. Kleine has been a leader in all movements to uplift the industry, and is in a large degree responsible for the firm foundation it has attained.

here reproduced as Fig. 1. We miss the strap which the erudite author recommends to be fastened around the waist, but no doubt the family of the period enjoyed the picture of the zebra which is shown upon the screen, with the primitive motion produced by shaking the lantern.

With the development of the art of photography painted slides were gradually replaced by photographic slides.

The first colored photographic slides were made by Langenheim in Philadelphia in the sixties; previously slides were not photographs, but were entirely hand painted, cost of good slides averaging \$25.00 each. Langenheim met with difficulties when he first introduced photographic slides and when he died Briggs of Philadelphia continued the manufacture.

To illustrate the quality of the Langenheim slides C. B. Kleine mentions the following incident: A McAllister outfit including a stereopticon worth \$450.00 and a lot of Langenheim slides were sent to Albany on the New York Central Railway sometime in the seventies. The train ran into the Hudson river and the outfit rested on the bottom for a number of weeks. When the wreckage was recovered and the case opened the slides were found to be wholly undamaged.

The old optical house of T. H. McAllister, New York, dealt very largely in microscopes and physical apparatus, until C. W. McAllister, the son, entered the business and gave his attention to the development of the stereopticon and views.

McAllister Entitled to Credit.

Although a young man just out of college, he saw the opportunity offered by the lantern as a means of public entertainment, and to him belongs the credit

business became very profitable, and the large investment called for by the improvements made in various directions were warranted by results.

C. B. Kleine left the old firm of Pike and started in business for himself in the early sixties. When T. H. McAllister first took up the stereopticon as a specialty the better grades of lanterns were made in my father's shop, and many of the improvements that are standard today were first worked out by C. W. McAllister and C. B. Kleine, in the '70s and '80s.

As a boy I spent many hours after school in my father's shop, deriving a juvenile delight in playing with magic lanterns, microscopes and electric batteries, in which I was greatly interested.

Cost of Lenses in 1875.

It will interest the exhibitor of today who objects to paying current prices for condensing lenses to know that at about 1875 the manufacturer paid \$4.50 for a single condensing lens, and the exhibitor \$15.00 per pair. The manufacture of lenses had not become systematized, and the only man in New York who was in a position to grind condensers was named Weiskopf, who made a great mystery of his methods. I can recall distinctly as a boy of 12 having the door leading into his shop slammed in my face on more than one occasion, for fear that his secret methods would be discovered.

During the period extending from 1875 to 1880 the dissolving stereopticon came into popular use for the higher grade of projection work. These were very elaborate affairs, the bodies being made of wood placed side by side, and the illuminant limelight gas, usually taken from a gas-bag, even when purchased in tanks from calcium light companies, it being the practice to fill the bags from

the tanks before using. This was probably due to the use of low pressure dissolving keys exclusively, the first high pressure key of which I am aware having been patented in 1884 by T. H. McAllister.

The old style low pressure key was unable to regulate the flow of the gases fed from high pressure tanks, although there developed the use of "regulators" first in England and afterwards in America, to reduce pressure before it reached the key.

The dissolving stereopticon with wooden bodies was an expensive affair, being listed, with the simplest equipment, at about \$450.00.

Wooden Stereopticon Cumbersome

The increasing popularity of the lantern as a means of entertainment brought traveling exhibitors into the field, and it was found that the stereopticon with wooden bodies was too cumbersome. To T. H. McAllister and C. B. Kleine is due the credit for the evolution from the old type to the later, more compact and transportable style of lantern, whose body is made of Russia iron, connected with the objective lenses by means of leather bellows.

With the passing of time economy of bulk went to the other extreme, which was in my judgment an error. Lamp-houses were made so small that the tubes of the lime-light burner projected back of the lamp-house. This extreme economy of space gave but little room in the lamp-house, which became overheated during operation, and allowed no working room for the operator.

Employ Metal, Not Wood.

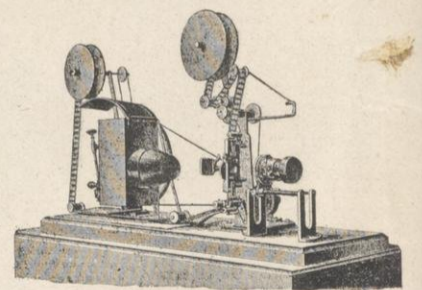
There is a marked tendency at the present time to revert to the larger lamp-houses, although practically all of the American instruments employ metal instead of wood. There are two reasons for this, one of them being the almost universal use of the electric lamp in place of the lime-light burner, demanding a larger lamp-house, and the other the decrease in the number of instruments that are used for traveling purposes, and the enormous increase in permanently located exhibitions, which make bulk of less importance.

The old wooden lamp-house had a great advantage in that it afforded sufficient room for the operator's manipulations, and did not become heated.

In the old type of McAllister lantern, condensing lenses were spun in their cells, and whenever a condenser cracked the cell had to be sent to the shop and a new condenser spun in its place. For some mysterious reason, possibly because of the method of mounting, and because the illuminant did not generate as much heat as the electric lamp, the breaking of condensers was not nearly as frequent as today, a rather fortunate thing for the exhibitor, considering the cost.

First Sold in 1896.

Motion picture machines were first sold in the open market in 1896, and at that time there were hundreds of traveling exhibitors who were using either a single magic lantern or a dissolving stereopticon. Lantern slides had reached a maximum of photographic perfection. The trade had developed in England, France and Germany during the preceding fifteen



MAGNISCOPE IN 1907. Fig. 3.

years, and slides were being imported into the United States in great quantities.

The better known of the foreign makers were Levy, of Paris; G. W. Wilson & Co., Aberdeen, Scotland; James Valentine & Sons, Dundee, Eng.; Fredricks Yost, London, Eng., and Alfred Pumphrey, Birmingham, Eng. The best known slide maker in America was C. W. Briggs, of Philadelphia, the quality of whose work was uniformly high. Another maker was John P. Soule, of Boston, Mass.

The best slide of the period antedating the introduction of motion pictures was the wood-mounted slide made by Briggs. The slide was cut circular in shape, colored in oil, and the cover glass was cemented upon the slide. There are slides in existence today made twenty to twenty-five years ago that retain the original richness of color, and show no signs of deterioration, evidencing the high degree of workmanship which was put into them.

Stoddard Pioneer Lecturer.

I have in my possession an interesting set of bound volumes, probably the most complete extant, giving lists of slides of various manufacturers, published in the late '70s and early '80s. This collection was made by Mr. Mapes, who was Stoddard's chief operator during his entire



Things Theatrical in Empire City

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

NEW YORK, June 23.—This is the theatrical "shopping season"; everyone is "estimating" and "framing up" plans on paper and very few are producing the real goods. It is generally conceded that there will be a late start largely owing to a present lack of capital on the part of the "sooner" element, who usually make their get-away late in August for first money. Some routes are being booked, but it is the opinion of good authority that very few of those engaging time now will be able to open as scheduled. These observations concern the popular priced one-night stand and "rep" organizations whose promoters were so hard hit by the last season's panic.

The surest proof of correctness of these statements is to be obtained from the representatives of the various printing concerns. All agree that there is absolutely nothing doing. This is a condition most unusual at this season of the year when presses should be busy. Managers of road shows may be booking time; they may be engaging people and even holding rehearsals, but if they are not ordering paper, it is a sure indication that they are very much in the air. Engagements, rehearsals and time can be had for the asking, but paper costs real money which is a scarcity just now.

No Dearth of Big Shows.

There will be no dearth of big shows. The Shuberts will send most of their metropolitan successes of the past season on tour. Savage will put out four Merry Widow companies. Klaw & Erlanger will have a number of their own attractions out and will be interested in others put out by Thompson, Ziegfeld, and Cohen & Harris with whom they are closely allied.

Belasco and Fiske, Liebler & Co. and Dillingham will be well represented. Likewise Henry Miller; but these enterprises do not take care of the popular priced houses whose managers are hustling up and down Broadway in a vain search for attractions.

One relief may come to the producing manager out of the present condition of things—he may get better terms than 60/40, and he may succeed in eliminating a few of the various forms of graft which have grown to formidable proportions during the past few years. Bills for extra advertising have become notorious, and the charges for electric signs unprecedentedly high, not to mention the signs on the street cars and other items intended to swell the profits of the house manager and reduce to a minimum a show's chances of getting by. All these the producing manager hopes to see eliminated.

Western house managers will notice a strong demand for time in their territory when things do make a start. Here in New York there is a generally settled opinion that there is no money for a popular priced show in the east. No one wants time in New England or Pennsylvania. New York and Ohio have been "ginned" to death. Conditions in Kentucky are not considered favorable. There is likely to be a rush for the middle west with Missouri as the storm center. The theory is that the farmers and cattle men of the west have about all the loose change there is and that they are in a mood to let go some of it. Terms are better in that territory and the public not quite over played as it has been in the east.

The unfavorable conditions in the east have been revealed by the disastrous enterprises of stock enterprises and summer amusement parks. One after the other the stock companies have closed. Those who are trying to hold out are not paying royalties, and it is suspected, the "ghost" has not walked with any degree of regularity. Many ambitious plans for stock and vaudeville in parks have either failed or were abandoned because of lack of interest and money, so that the relief expected from those sources did not come.

Of course everyone believes that a change for the better is about due. "Be Optimistic" is the motto displayed in every theatrical office. Everybody is wearing a "good front" though they may be secretly praying for an "angel" to come across and help them to open.

Blaney's Plans.

A decided uplift has been given the situation by the announcement of next season's plans, by Charles E. Blaney, now the recognized leader of the popular priced producers. Whatever Mr. Blaney may think of conditions, he has allowed nothing of a discouraging nature to interfere with his plans. To the repertoire of Cecil Spooner will be added The Girl from Texas and The Girl Detective, both elaborate productions.

William H. Turner will be starred in The Governor and the Boss over the Stair & Havlin circuit's best time. Lottie Williams will have a new play, Tennessee Tess, Queen of the Moonshiners, and Young Buffalo will appear in The Sheriff of Angel Gulch, a new vehicle. Field & Woolley will be featured in The College Girls and the Teddys, a musical

piece. Fiske O'Hara, the Irish tenor, will have a new comedy of Irish tone, and Johnny Hoey will star for Blaney.

At the Lincoln Square theater, Mr. Blaney will put on a series of light musical comedies and high class road shows at popular prices. Melodrama will appear at the Third Avenue theater.

Al Woods has not announced his plans yet, but it is rumored that he will put out his last season's successes with the same stars. The casts are being engaged. Other firms are showing some activity along these lines, and there will be a great scramble when the break does come.

Bills at New York Theaters.

The Shuberts announced last Saturday that the production of The Mimic World at the Casino would not occur June 22 as at first intended, but that another week would be spent in preparation. The 29th is the date now given.

Other plays that remain are: Paid in Full, at the Astor; The Wolf, with William Courtenay and Ida Conquest, at the Lyric; and Girls, at Daly's. This is the final week of John Mason in The Witching Hour, at the Hackett, where the same production will reopen in the autumn. Richard Carle in Mary's Lamb, at the New York; The Merry-Go-Round at the Circle; George M. Cohan, in The Yankee Prince at the Knickerbocker; The Merry Widow at the New Amsterdam; and The Gay Musician at Wallack's.

Raymond Hitchcock and his wife Flora Zabelle, made their first appearances as members of The Merry-Go-Round company at the Circle theater Monday evening. Special parts have been written for them.

In stock Edna May Spooner offered a revival of Camille as the week's attraction at Blaney's Lincoln Square theater.

Bambard, Jack Norworth, 8 Berlin Madcaps, Gus Edwards' School Boys and Girls, George W. Barry and Maude Wolford, Arthur Rigby, the American Vitagraph, Carter DeHaven & Co. in a miniature musical comedy.

Keith & Proctor's, 5th Ave.—The Naked Truth, presented by Phyllis Rankin and Harry Davenport and company of 20. Josetti Troupe, John P. Wade & Co., Clayton White and Marie Stuart presenting In Paris, 3 Constantine Sisters, De Haven & Sydney, Jas. J. Corbett, Emma Carus.

125th Street—Gertrude Hoffman, Byers & Herman, Julia Curtis, the clever comedians Florence Gale & Co. in the funny playlet The Girl Who Dared, Arlington Four, Paul La Croix, Rosie Lloyd, Six Girls and Teddy Bear.

Hammerstein's Roof—Cora Livingston, Alexia, Horace Goldin, 4 Fords, Goodman's Dog and Cat Circus, Collins & Hart, the Five Musical Avolos, Herbert & Warren, the Great Eldridge, Vitagraph and Winsor McCay ("Silas"), the cartoonist.

Play for Bertha Kalich.

Harrison Grey Fiske announces that Mme. Bertha Kalich will begin her fourth season under his management in October. After engagements in Chicago and other western cities, she will come to New York soon after the holidays for her annual engagement. Mme. Kalich will be seen in a play that will present her in a new dramatic environment. It is being written for her by Mme. Fred de Gresac, the French dramatist, who is known to playgoers in this country through The Marriage of Kitty, in which Marie Tempest appeared, and the original of that comedy, La Passerelle, which Mme. Rejane presented with great success. While the scenes of the new play are laid in Paris and Switzerland, and its story touches the circles of society, the stage and the studio, the plot is not concerned in any manner with the threadbare domestic complications that render many contemporary French plays unpalatable outside of Paris. In other words, it is designed to meet the requirements of American taste. It is not tragic in theme, dramatic and comedy elements being equally prominent.

Matrimonial Ventures.

Miss Nora Bayes, of The Follies of 1908, was married in Philadelphia, Pa., last Sunday to Jack Norworth, formerly husband of Louise Dresser. This is Miss Bayes' second attempt. Miss Dresser was married to Jack Gardner of the Yankee Prince company a few days after receiving her degree of divorce from Norworth.

Lulu Beeson, widely known as a dancer in vaudeville, was married to George S. O'Hanlon in New York, Monday, June 15th. O'Hanlon is known as Sam Rice on the vaudeville stage. Miss Beeson's first husband died about six months ago.

Cohan & Harris' Big Doings.

Briefly these are the plans of Cohan & Harris: George Evans Honeyboy Minstrels; biggest black face organization ever put on in America, will open at Atlantic City, N. J., Aug. 27; will be seen in New York for three weeks and then go on tour.

Victor Moore in The Talk of New York opens at Atlantic City, Aug. 3; goes to Chicago Aug. 9th for four weeks, then on tour.

The Yankee Prince will open in Chicago Sept. 7th at the Colonial.

Two companies will play Fifty Miles from Boston. Forty-five Minutes from Broadway will open at Norwalk, Va., Sept. 3d, and Brewster's Millions a week later in the same city.

The New Gayety theater will open Sept. 7th with a new play. This makes a total of eight companies which will number in the aggregate about 600 players. That will help some.

Rip Van Winkle Al Fresco.

Mr. George Ober, who, last summer, gave the first al fresco production of Washington Irving's legend in the very scenes where it is laid, will repeat the performance within sight of Sunnyside, the home of the author. There will be three performances, one Friday evening and a matinee and evening performance Saturday, June 26th and 27th.

Mr. Ober will be supported by his regular company in the roles which they have played all season; while the extensive stage will be peopled by a troupe of real "villagers," volunteers from Hastings and Dobbs Ferry, all enlisted in the cause of charity and dramatic art.

From the grounds of Riverview Manor, where the greenwood stage is set, one gets a view of full twenty miles up the Hudson to the Tappan Zee, where Sleepy Hollow and other scenes made famous by Irving's pen are within driving distance. The auditorium is in the form of a natural amphitheater, while the proscenium arch is formed of a group of forest trees and the background is the

Continued on Page 26G.



L. E. SPENCER.

A prominent figure in the musical world is L. E. Spencer, secretary of the Spencer Felton Publishing Co., 67 S. Clark St., Chicago. Among the latest song hits issued by this firm are, "Where the Dusky Columbia River is Flowing to the Sea," "I'd Rather go Walking with the Man I Love Than to Ride in Your Automobile," "When Your Money's All Gone," and "Watching and Waiting for You." Mr. Spencer's genial personality has won him a host of friends among professionals.

Notwithstanding the warm weather, both The Three Twins, at Herald Square, and The Follies of 1908 at the New York Roof, have sprung into instant success. The Follies is a girl show par excellence, with many amusing specialties and catchy songs. Mlle. Dazie has several new dances that put her in the class with Genee. Annabelle Whitford as the Nell Brinkley Girl has made a delightful success. Nora Bayes' song, "When Mother Was a Girl" is the most popular. There is not a dull number in the program, and there is no time one does not sit right up and take notice.

In The Three Twins Bessie McCoy and her Yama Yama song is the distinctive hit. Clifton Crawford, as the disguised twin, has proved to be a capable number, and provided a good share of the fun. No one seems to have any sympathy for the irascible old dad, but Joseph Allen presents him splendidly and is entitled to credit as creating one of the strongest characters in the piece. All the songs are good; some are excellent. The show has made a hit.

Skihí, which opened at Madison Square Garden Roof Saturday evening last, will not be a sensation, but will furnish enough entertainment for those who see a cool and pleasant resort on a hot night in town. Lottie Kendall is the prima donna and the best feature of the piece. The chorus is youthful, pretty and lively.

She was supported by regular members of the Spooner Stock company. Augustus Phillips appeared as Armand Duval. The six hundredth consecutive performance of the Spooner company on Broadway was celebrated on Friday evening, on which occasion souvenirs were distributed to the women in the audience. Next week Edna May and Cecil Spooner appear jointly in Our Cinderella.

For the fifth week of their engagement at the West End theater the Players Stock company presented Sardou's famous comedy, Divorçons, in which Grace George scored a hit last season at Wallack's. Marie Shotwell appeared as Cyprienne, the young wife, portrayed by Miss George and Thurston Hall as the husband.

At the Vaudeville Houses.

The week's offerings in vaudeville included Gertrude Hoffmann and company, Nat M. Wills, Louise Dresser, Lasky's Love Waltz, James J. Corbett, Cora Livingston and other celebrities. The bills in full are:

Colonial theater—Nat M. Wills, Edwin Forsberg & Co., Spissell Bros. & Mack, Montgomery & Moore, Beatrice McKenzie, Walter Shannon and Co. in Stop the Ship, The Tom Jack Trio, The Juggling Normans, Coppinger & McDonald Vitagraph, Louise Dresser.

Alhambra—The Love Waltz, Swan &

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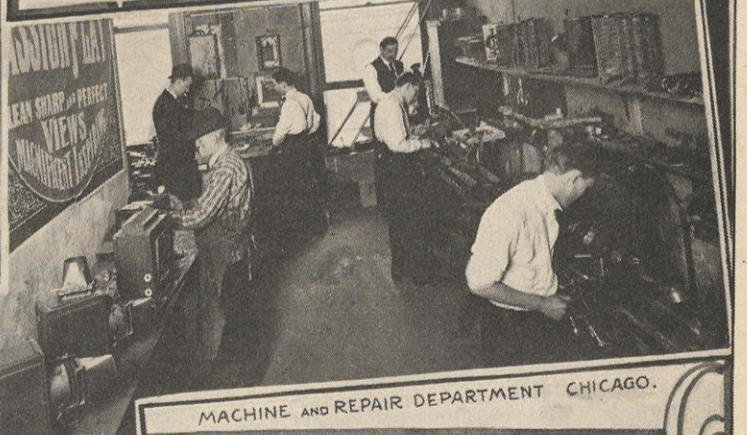
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WITH THE WHITE TOPS News Of The Tent Shows

GO TO THE CIRCUS.

It is the Duty of Parents to Let Children See the Menagerie.

By HARRY EARL,
(General Press Representative of the Hagenbeck-Wallace Show)

There's a circus coming to town. It is a good one, too, according to accounts. It will have tigers and lions and camels and elephants—bless the elephants!—and donkeys and horses and animals from all portions of the big, round world. There will be clowns and riders and be-spangled performers who tumble and swing in the air and perform all sorts of feats that thrill and quicken the blood and make the eyes—especially the eyes of youth—gleam and glow.

Ah, that's it—the eyes of youth! Do you know, Mr. Parent, that it is your duty to take "the kids" to see that circus? Yes it is. You cannot afford to deprive your little boy or girl of that pleasure.

Don't you remember the days when you used to stand, wonder-eyed, before the flaming posters that pictured the "mammoth, monumental aggregation of ferocious beasts of prey?" Don't you remember when you were a youngster how you used to count the days that had to be endured before the "show" came? Don't you remember you used to envy the boy that got to carry water for the elephant?

Think back to those days and then see if your heart has hardened to such an extent that you can deprive your boy of the pleasure of going to the circus.

But aside from the sentiment of the thing the boy ought to see the circus. So ought the girl. So ought the grown-up. To the boy and the girl a good circus is an education and an inspiration. It furnishes knowledge that no books can give and it creates a topic of conversation among the little fellows for days and days to come.

To the grown-up it furnishes relaxation that cannot but do good. A circus is always interesting—always instructive. Go to the circus.

But don't be selfish enough to go by yourself.

Take the "kids." Take as many of them as you can, your own and the poor neighbor's as well, and you will be able to lie down to pleasant dreams in the consciousness that you have performed that greatest of philanthropic works—the creation of sunshine in little hearts.

GREAT PARKER SHOWS.

Careers of Men Who Have Made these Aggregations Famous.

On page 11 will be found an engraving showing excellent likenesses of the official staff of the Great Parker Shows.

C. W. Parker, founder and owner of the shows, is too well known to need a lengthy introduction here. Suffice it to recall that he has launched six successful shows and also operates at Abilene, Kan., a large factory for the manufacture of amusement devices, and in addition to this factory he has a skating rink and playhouse. Abilene, during the winter season is the mecca for showmen. No matter if you are a stranger to the Parker Shows, you will meet familiar faces there off of all others, from the Ringling Show down.

Con T. Kennedy, who has been general manager of the Great Parker Shows since the inauguration of the Parker Amusement enterprises, has proved an able lieutenant to his chief. Quiet and unassuming in manner, but of magnetic personality, Mr. Kennedy possesses in a high degree that rare power of handling men; but results tell the tale in any line of business and Mr. Kennedy's company has turned into the Parker coffers, year after year, larger gross receipts than any other two companies. It is through his indomitable energy and good judgment alone that the big No. 1 company carries the largest equipment and is recognized as the largest carnival company in the world, for Mr. Parker plays no favorites and any other manager has the opportunity to eclipse the No. 1 if possible.

Familiar Figure in Show World.

E. C. Talbott, general agent and traffic manager, is another familiar figure in the show world, who has been connected with the Great Parker Shows for a number of years. Prior to his connection with the Parker interests he managed a show of his own for several successful seasons, but has found it more profitable to pilot the Parker shows. One factor of Mr. Talbott's success is that he is retained in his position year by year. The same can be said of the rest of the staff, for once a good man lands on the Parker shows, he leaves only of his own volition.

A. A. Powers, promoter, came to the Parker shows four years ago with a ripe experience garnered from all lines of the

show business and has made good to the entire satisfaction of everybody. Programs are his "long suit" and he has put in big ones where other agents have failed for years to land one.

W. M. Moseley, is another promoter that is valued very highly on the Parker shows. He also has the advantage of years of experience ahead of theatrical productions and as an advertising man has few equals. Mr. Moseley is an indefatigable worker, a good "mixer" and one who thoroughly understands all the details of advance work.

Left Bank to Join Circus.

T. L. Gill, the efficient treasurer, who has been with the shows for the past three years, was, previous to his engagement with the Parker shows, assistant cashier of a Minneapolis bank. His banking experience and sound business judgment has taken a load off the shoulders of Mr. Kennedy. He has a happy faculty of effecting settlements with committees that are satisfactory to all concerned, and this is no small factor in securing return dates.

A. B. Eastman, the press agent, is with the Parker shows for the third season. He has taken the 33rd degree in the Order of the Glad Hand and there is nothing that can occur that will in anywise enhance the destinies of the big enterprise without Mr. Eastman giving the event due publicity, and he knows how to do it.

T. M. Warren, as private secretary to Mr. Kennedy, has been on the show five years. He is a veritable encyclopedia of details and a valuable assistant to Mr. Kennedy.

W. A. Spencer is chief electrician of the shows and it was under his supervision that some of the best of the Parker illusions were built. Together with his able assistants, he has never failed to keep the lights going under the most difficult circumstances.

J. Harry Edwards is another well known showman who has been with the Parker shows since their infancy. He left the shows to make a bigger "scoop" at the Jamestown Exposition, which turned out to be the National Bloomer, but is once more a familiar figure around the Parker show lot.

PARKER SHOW No. 2 NOTES.

Interesting Gossip of People Connected With Aggregation.

W. David Cohn, advance man ahead of the C. W. Parker Shows, Co. No. 2, is one of the youngest men in a responsible position in the outdoor show business, and he is making good in capital letters. He is rolling up big programs, in every town, and the boys on the local papers wherever he goes pronounce him a hale fellow well met, as well as particularly excellent in his line of work.

E. W. Davenport has a musical comedy company with C. W. Parker shows this year, bearing the catchy name, "The Merry Widows." He has gotten together a number of first-class performers, among them Frieda Held, the Coon shout-er, formerly with the Cosmopolitan show; Harry Lavey, formerly with the Myrtle Vinton Stock company; Si Vad, contortionist, formerly playing vaudeville time; Garret and Liftis, formerly booked by Western Vaudeville Association, and Ben Howard in a clever Hebrew comedy sketch. Funny parodies on some of the songs in Lehar's bewitching operetta, are cleverly given, and the performance is according to press reports, well-timed, acceptable and artistic. Mr. Davenport is an old showman, and a musical director of capability.

Bert and Harry Mellville, of the Parker Band, will be with the Hans Hanson company next season. They leave the Parker Shows in August to report for rehearsals in Chicago.

SELLS-FLOTO SHOW.

Makes New Record for Long Distance Jump in the West.

"By making a jump of 1,076 miles from Wallace, Ida., to Butte, Mont., the Sells-Floto show made a new record for distance traveled by a circus," said General Manager Frank Tammen at Butte last week. "Not only did the show make a long distance record, but few shows will be able to cover the same amount of territory in the time we did. We left Wallace at midnight Monday, June 8, and arrived in Butte at 9:30 Friday morning, which is remarkable time, considering that about nineteen hours were lost in stops. Part of this was necessary owing to the fact that we had to give our animals at least five hours' rest in every twenty-four. Another feature of the jump is the fact that the circus for the first time in its history, is ahead of its advance car. The railroad washouts have kept our advance car No. 3 at Missoula and we are now in front of it, which is certainly unique.

"When we pulled out of Wallace we went directly to Huntington, where we

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Gala Week and Convention. 30,000 members will attend. Country billed for 50 miles.

Great Parker shows furnishes all attractions. Concessionaries come on.
No exclusives except confetti and novelties. All privileges \$15.00.
No Spindles or graft goes.

JOHN VICKERS, Secretary, P. O. Box 63, Hancock, Mich.

made a considerable stop, from Huntington we went to Pocatello, where we stopped again, unloaded our horses and walked them around so that they would get a little exercise. Few people know that circus horses are compelled to stand all the time they are in the cars as they are arranged one alongside the other so as to get as many as possible in a car. Otherwise it would be impossible to carry the horses around the country with us. As a rule we only travel about nine or ten hours and the horses become so accustomed to riding at night that they all sleep in the day time, and the condition of our stock speaks for itself as to the care it gets. We left Pocatello about 3:30 o'clock Thursday afternoon and reached Butte at 9:30 Friday morning, about three hours behind the time we had figured on, but are well satisfied with our trip, which cost \$3,400, so that we must do a pretty good business in Butte to get back our railroad fare, as it costs \$2,025 a day to run the show.

Horses Needed Rest.

"Our principal reason for showing in Butte today and missing our date in Bozeman is from a humanitarian standpoint, as our horses absolutely need the rest. Although we stopped en route and walked them around, they have been in the cars since Monday night and are leg weary. The Sells-Floto show prides itself on its horses and equipment, and in this respect, as well as all others, has a reputation second to none in this country. We have received favorable commendation on our stock wherever we have shown, and any one who doubts this statement is invited to come into our horse tent. Seeing is believing, we have nothing to conceal. We care as much if not more for our stock than we do for our men, as the men are able to look after their own affairs while the horses and other animals need our attention."

HAGENBECK-WALLACE SHOW.

Baseball Fad of the Performers—Live Personal Notes.

Baseball is getting very popular around the Hagenbeck and Wallace show and a team is being gotten together which will represent the big show very creditably. Up to date Jimmy Davis has the greatest batting percentage. The only accident so far during practice games was at Ishpeming, Mich., when Jim Cloud was struck

by a hot liner just off the bat and knocked to the ground. He was not seriously injured.

Dick Jeffers returned to the show recently after a few weeks' visit with relatives at Columbus, Ohio.

Rex Wilson, a member of the Pierce Stock Company, which closed its season the night that the show appeared at Ironwood, Mich., paid a visit to his old friend John Andrew. Mr. Wilson was with the Wallace show three seasons ago.

A side pole blew down at Ironwood, Mich., and struck Albert Murray in the head. He sustained only a slight injury.

At Rhinelander, Wis., word was received that a severe storm was playing havoc within forty miles of the town and as a consequence the night performance began a little early. The show was no more than loaded on the trains than a real storm came up.

The worst hippodrome track of the season was encountered June 19 at Ironwood, Mich. In spite of a wet track and frequent protruding stones the races were given. The four-horse chariot race which closes the performance was even more exciting than usual at that stand.

The Van Diemens on "The Devil's Wheel" will be seen in vaudeville next season. The act is one of the big features with this show.

Reno McCree's riding collie "Shep," is loudly applauded at nearly every stand.

One of Frank E. Foster's calendars is right up over the desk in the ticket wagon so the popular Iowa writer is well advertised with the Hagenbeck and Wallace Show.

No night performance was given at New Richmond, Wis., June 24 so that the 135 mile jump to Mankato, Minn., could be made in good time.

The clown band is proving a real hit in the northwest. Art Adair burlesques Sousa and is very amusing.

This is the second season that dances have been held with the Hagenbeck-Wallace Show, but the affair at Ashland, Wis., last Saturday night so far surpasses any previous social function that it deserves the dignified expression of "a ball."

The dancers gathered in the Elks hall of that city which had been tendered to Bert Cole by Exalted Ruler Dillon. There were about forty couples from the show and twenty Elks and their wives. The floor was in the very best of condition and the hall is unusually large while the music was complimented on all sides.

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THE BOLTE & WEYER CO.
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CHICAGO.

Such a combination insured an enjoyable evening.

The two-steps, waltzes and quadrilles continued until 3 a. m. On the way to the train the show folks spied a billboard with the streamer, "The Hagenbeck and Wallace Show Combined—Often Imitated; Seldom Equaled." Chick Bell pointed out that the statement was true. Three cheers were given for Carl and Ben amidst the greatest enthusiasm. Bert Cole then proposed three cheers for the Ashland Elks and as the echo died away in the distance the sun peeped over a neighboring hill-top. As the train pulled out the Hagenbeck-Wallace "cry" was given. The last section had been held nearly three hours for the dancers.

Those in attendance were: Mr. and Mrs. Oram, Aimee Sutton, Adda Gilbert, Mrs. Thaleros, Mary Bedini, Mrs. Adda Bedini, Mrs. Dennis, Dot Adair, Mrs. Kid Hearn, Anita Faber, Olga Reed, Nettie Greer, Emma Donovan, Ida Miaco, Lottie Rutherford, Grace Jencks, Stella Miaco, Flora Bedini, Cecile Fortuna, Lulu Davenport, Stella Miaco, Genevieve Wilson, Margaret Nelling, Flora Sutton, Elsie Borsini, Fanchon LeClaire, Bessie Skidmore, Dick Rutherford, James Rutherford, Arthur Davis, John Fuller, M. J. Heil, Sam Cronin, Kid Hearn, Al Goulet, W. Silver, Bud Williamson, Georgie King, James Orr, Bert Cole, Lew Nicholls, Reno McCree, Monte Wilcox, Fred Jencks, Art Adair, Wilber Stokes, Zack Terrell, Charles Hite, William Rodin, Charles (Chick) Bell, B. E. Wallace, Arch Comus, Bert Delno, Roy La Pearl, Gene Maloney, Frank McIntire and Harry Creamer.

Albert M. J. Wilcox, of St. Louis, son of Monte Wilcox, is now with the show and will be a visitor for a month or two. The young man is not in the best of health and it is thought that the outdoor life will benefit him.

C. W. PARKER SHOWS.

Company No. 2 at Red Cross Carnival at Minneapolis.

One of the greatest carnivals that Minneapolis has ever had has just closed. It was put on at the state parade grounds by the Red Cross Corps, Camp No. 8, of Minneapolis, and lasted seven days. The C. W. Parker shows, Company No. 2, of which H. S. Tyler is manager, furnished the attractions. Their electrical and scenic productions, decorated and illuminated by their own electric light plant, never appeared to better advantage than in the frame up in Minneapolis.

The grounds were laid out in an ideal manner. All the shows were arranged in a horseshoe, fronts facing the entrance to the enclosure, leaving a midway that would easily provide for fifteen thousand people comfortably. Concessions were arranged in rows on either side, free acts in the center, and the two band stands located on either side of the free act platform. Many showmen were heard to remark that they had never seen a finer showing of attractions. The Red Cross Corps had erected on the grounds a model hospital, fully equipped with emergency hospital appliances, and field cooking outfit, where their work was demonstrated in every detail.

Monday night the formal opening took place. Mayor Haynes was present. The Minneapolis Tribune purchased Monday afternoon, and presented the children of Minneapolis coupons through the paper which admitted them free of charge to every attraction on the grounds. Monday night one thousand newsboys saw the shows at the expense of the Tribune. Tuesday was merchants' and manufacturers' night, Wednesday, fraternal organizations' night, Thursday night, Queen's contest, Friday, G. A. R. night, and Saturday night there was a public wedding. The enterprise was alive with interesting events well advertised from start to finish, and showed a true revival of the genuine old carnival spirit that prevailed when that splendid form of entertainment had the place and prestige in the amusement world to which it is entitled, entirely disclaiming the assertion that the small town is the best place for the carnival.

The business was the best of the season, the attendance running into the thousands every night. Messrs. Wm. Kelly, T. J. Gleason, George Wertheimer and C. A. Anderson of the Northwestern Amusement and Vaudeville Exchange at Minneapolis put on the carnival for the Red Cross Corps. Several stadium acts from the east were brought to Minneapolis especially for that engagement.

BARNUM & BAILEY SHOW.

Fine Business Done in New England Territory.

The "big show" left the New England territory June 20. Business has been phenomenally large at all points. In many of the important cities all past records in the way of crowds have been broken. The day at Newport, R. I., served as a general reunion for the summer residents, who took advantage of the show's visit to have their annual June outing. Mr. and Mrs. Reginald C. Vanderbilt were there with a large party, including Mr. and Mrs. Sidney C. Love, who are visiting the Vanderbilts; the Misses Sherman, Mrs. Lorillard Spencer, Jr., Mr. and Mrs. Sidney Jones Colford, Jr., Miss Blanch Oelrichs, the Misses Grosvenor and Mr. and Mrs. James Laurens Van Alen were also there. One of the most interested persons in the throng was Master John Nicholas Brown (famously known as the wealthy Brown baby), who was probably

the wealthiest person under the big tent. Mrs. J. C. Mallery and Mrs. Joseph Hariman were there with their sons. The day was in every way enjoyed by the occupants of the villas, many of whom met each other for the first time since their coming to Newport for the season. Dr. Stork has been working overtime in our zoological collection. Three baby camels, two baby llamas, a little pony colt about the size of a fox-terrier, three baby kangaroos, four lion cubs, three fawns and two baby monkeys all come in the past two months. This collection, with "Baby Bunting," our prize baby elephant, at the head, forms an animal kindergarten which is the source of much wonderment and interesting study.

HALLER TO OPEN CIRCUS.

Amusement Promoter to Play Under Fraternal Auspices.

Sam C. Haller, the well known amusement promoter and manager, contemplates opening a circus under a canopy similar to that used by the Buffalo Bill show, which will appear under the auspices of fraternal organizations, playing out of doors during the summer months and in auditoriums during the fall and winter season. Mr. Haller will be in a position to afford performers employment the year round, who at present are busy only during the summer months. His permanent address is No. 601 New Times Building, New York City.

J. J. WEYER RETURNS.

Circus Light Proprietor Visits Traveling Aggregations and Reports Success.

J. J. Weyer, of the Bolte & Weyer Company, Chicago, returned, June 22, from a trip of several days to his numerous clients among the circuses. When in Joliet, he spent a day with the Ringling Bros.' World's Greatest Shows, and the management reported splendid business.

The wet weather period has not affected these shows in the least, Mr. Weyer says. He had a royal good time with the boys and reports that the lighting department, in charge of Max Domeschke, has been operated without a single hitch this season.

At Holland, Mich., Mr. Weyer was a guest of Charles Sparks, of the Jno. A. Sparks Shows, and every visitor pronounced these shows among the best lighted on the road.

T. R. Ballinger, assistant manager of the Sparks shows, reported excellent business and no signs of dullness or of tightness in money along the route.

There is not a circus or a traveling amusement enterprise of any importance now on the road that is not equipped with the Bolte & Weyer lighting systems.

Brown Closes With Show.

James J. Brown, legal adjuster with the Hagenbeck-Wallace show, closed at Greenbay, Wis. Mail address to him in care of the New York office of THE SHOW WORLD will reach him.

GRIFFIN AMUSEMENT CO.

Toronto, Can., Firm Control Many Successful Amusement Enterprises.

The Griffin Amusement Co., Ltd., Toronto, Can., are the proprietors of five splendid up-to-date amusement houses alone in the Queen City devoted to vaudeville, pictures and illustrated songs. These popular resorts are models of elegance and comfort and in the warmest weather are kept nice and cool with the latest appliances in ventilation.

In the Hippodrome, their leading house, there is a splendid collection of oil paintings, also in the Theatorium. This company have recently opened a new picture house at Long Branch, a resort west of Toronto, and will add to their rapidly growing circuit with a new one at Jackson's Point, Lake Simcoe, a fashionable summer resort, on July 1.

Besides their circuit of popular priced theaters, the company control an extensive booking agency.

Mr. John Griffin, an old circus man of many years experience and a high priced specialist, is the sole proprietor. E. C. McArthur, who is also well known in the show business, is manager of the booking agency and Hal Morgan, manager of the music department.

BILLPOSTERS CONVENTION.

Delegates From Middle Atlantic States Meet at Wheeling, W. Va.

The annual convention of the Bill Posters' and Distributors' Association of the Middle Atlantic States was held at Wheeling, W. Va., June 15. The convention was called to order by Harry Carey, of Philadelphia, and the states of West Virginia, Delaware, Virginia, District of Columbia and North Carolina were fairly well represented.

The proceedings outside of the regular order of business consisted largely in discussions for the good of the association. At the close of the convention the delegates were driven in carriages to Colerain, where they took supper at Betty Baker's inn and had a delightful time.

The following officers were elected: President, W. S. Burley, Richmond, Va. Vice-president, Fred G. Nixon Nerdlinger, Philadelphia, Pa. Secretary and treasurer, W. E. Kemery, Parkersburg.

Delegates to National Convention at Detroit, July 14: R. Robinson, Clarksburg, and J. E. Schumaker, Washington, D. C.

It was decided to hold the next con-

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The Vaudeville Film Exchange
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Write for Our Special Summer Inducements

A. J. GILLIGHAM, Manager

vention at Richmond, Va., this time next year.

The following delegates were present: Harvey L. Carey, Philadelphia, Pa.; William H. Workman, Richmond, Va.; F. G. Nixon Nerdlinger, Philadelphia, Pa.; M. S. Burton, Richmond, Va.; L. H. Ramsey, Lexington, Ky.; R. Robinson, Wheeling; A. Norrington, Wheeling; Joe Gainer, Huntington; George R. Smith, Frostburg, Md.; A. B. Noland, Wellsburg, W. Va.; W. E. Kemery, Parkersburg; C. E. McCray, Fairmont; A. R. Doyle, Sistersville, W. Va.; C. E. Meyers, Cameron; A. W. Rader, Wheeling, and Mrs. N. B. Nerdlinger, Philadelphia, Pa.

Miller Bros.' Show at St. Paul. Miller Bros.' 101 Ranch played a two days' engagement in St. Paul and two days in Minneapolis, week of June 13th, to capacity houses. Leighton, press agent, was mingling with old friends in the Minneapolis newspaper offices, and demonstrating what it means to be a live wire with a big aggregation.

Harry Burns Convalescent. Harry Burns, America's society bag puncher, who has been confined in a hos-

pital at Cleveland, O., has fully recovered his health and is ready to work again.

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Especially suited to legitimate and straight comedy vaudeville artists.
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Ours is the largest concern of its kind in the world. Your wants are concentrated in our immense establishment. If you want your equipment fire-proofed, or wish to do it yourself, write us. Properties of all kinds made to order. We sell Spangles, Gold and Silver Fringe Tights, Shoes, Costumes, Chinese Goods, Drummers' Traps, Electrical Effects, etc.

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MOVING PICTURE DRAMA BECOMING A VITAL FORCE

By JAMES D. LAW

IN the moving pictures now so familiar to us all dramatic history is only repeating itself, since the world's first dramas, acted by living characters, were in reality dumb-shows or pantomimes, and so rude and crude in their way that they embodied little else than rough action—expression confined almost exclusively to attitudes and gestures.

The Greeks were of course the first people we read about to practice the art of dramatic representation. As their theaters were generally large and the performances took place in the open air the public could more easily see than hear, so more importance from the beginning was placed on seeing than on hearing.

The same conditions existed when the Romans took up the drama. As, in addition, the old-time actors—who were exclusively men—handicapped themselves by wearing masks (thus precluding all chance of portraying feeling by facial expression), everything depended on their skill in the movements of the body. At first, too, performers came on the stage only one at a time, so that it was a task of no small difficulty to be an actor in the days when Bathylus was the leader in comedy and Hylas was the laurel'd tragedian of the Roman stage. No wonder that on occasion the Emperor himself was ambitious to shine as a pantomimist to add to his glory. No less a distinguished amateur than the notorious Nero went the length of acting on the public stage in this manner, and if he indulged in any prologue it might well have run, and more correctly than Shakespeare's line, "Friends, Romans and Countrymen, lend me your eyes."

Pantomime Parent of Drama.

In all popular theaters, pantomimic elements have been found. Italy has given us such permanent characters as Harlequin, pantaloone, columbine and other clowns. In France the pantomimists excelled in mythological and historical spectacles appropriately costumed. The famous ballets d'action of Noverre were pantomimic in character, and so late as the first half of the nineteenth century Deburan and his associates in the little Theatre des Funambules in Paris revived pantomime and made it exceedingly popular.

In England pantomimic art has long held sway and is forever associated with Drury Lane and the immortal Grimaldis. The English pantomimes were mostly founded on Mother Goose stories and popular fairy tales. America has little original to its credit in this field, but George Fox's Humpty Dumpty which was all the rage in 1870. The ballet is a branch of the pantomime, dancing bearing about the same relation to acting as the ballad or lyric does to the epic. It will thus be seen that pantomime is really the parent of the drama, and as such has historic position as well as originaive value. By studying its record we can learn valuable lessons for our guidance in the moving picture drama.

No Limitation to Representations.

The limitations imposed on representations thrown upon the screens are far less restricted than were the laws of the old-time dumb-shows. We have now at our command every variety of sex and species, age and youth, beauty and deformity, costume and character, color and motion, culled from all departments of nature and of art. We also have conquered to some degree the combination of sound and sight, either by artificial mechanical means or by synchronized trained human voices. With so much already accomplished it is hard to see where the moving picture drama need stop, and equally difficult to say what is beyond its range. But that is not all. It has an added new power, as unique as novel, in what may be called the trick-manipulation of all its powers, producing results that are magical and marvellous, and bringing supernatural effects into play at the will of the motographer, with no limits except the limits of his imagination. All these wonders are not probable things, but realities seen every day by the millions that patronize the moving picture shows. As it is there has been nothing to equal it in the history of amusement, and when it is taken more seriously as an educator as well as an entertainer, its true value and importance will be universally recognized.

Ignorance Prompts Criticism.

For a long time the moving pictures were confined to reproductions of scenery or the simplest representations of life in action, with a preponderance of racing and chasing and general clowning supplemented by a sprinkling of trick films of the ordinary magic type. Many patrons soon got tired of such shows, and to this day believe there is nothing new on the screens simply because they have not patronized them since the era of their introduction. Moving picture men do not advertise as they will yet do, and a large percentage of people who stay away condemn the nickel theaters because they are in complete ignorance of what is now being offered there. This use of the business must be known to any of my readers, and to speak frankly of enterprise, that is, failure to advertise, is most to blame, as there is a man, woman or child in America, or in any part of the world, for that matter, that would not gladly see mov-

ing picture shows frequently if it was properly understood how far both the science and the art of motography have advanced.

The biggest stride recently has been in the development of the moving picture drama which has now attained a dignified and important position in the moving picture industry. The first attempts like the beginnings of the classic drama were mere trifling experiments, built up hurriedly with amateurs or totally untrained actors, and as a consequence results were more calculated to raise a laugh than to evoke artistic ap-

plause. No doubt for that reason farces and comedies of the broadest type were mostly produced. As in caricaturing and cartooning if errors were made they passed for hits, with the masses at any rate, and until all the "stock" subjects were exhausted, and the "stock" situations run out, crowded houses were the rule. But variety is the spice of drama as well as of life, and it was by and by realized that more care should be taken in selecting subjects, more attention paid to the scenario, and more ability employed in producing the plays. "Any old thing" would not do, and the slap-stick had to be kept within reasonable bounds.

As to the subjects for moving picture

manufacturers to reach supremacy is to rigidly censorize their motographic work and all its adjuncts; to give careful thought to their topics in selection, treatment and title; to employ good actors and actresses, and then do as successful newspapers do, make a big fuss about it. Moving picture advertising is yet in its infancy, and the manufacturers, film renters or exhibitors who get out of the present conventional rut, provided they have the stuff to "make good," will have everything their own way in whatever line they decide to shine and prosper.

As to the subjects for moving picture



JOHN T. PRINCE, JR.

Sykes Photo, Chicago.

Widely known as the efficient manager of the Chicago office of the New York Clipper, John T. Price, Jr., is one of the most popular men in theatrical circles. Mr. Prince is author of several plays, the latest of which, Just Polly, will be staged next season by Miss Georgie Drew Mendum, now playing in Girls at the Chicago Opera House, Chicago.

France having been the pioneer in advanced cinematography, was also the first country to present artistic motographic actors, and the leading French firms have found their reward in getting the bulk of the world's business on moving picture films. At present their leadership is undisputed, although the day is not far distant when American manufacturers will wrest the laurels from the foreigners, and be exporting the choicest films instead of importing them. This is not an idle and flattering prophecy, but an inevitable and swiftly approaching condition, based on the fact that many of the finest American products are now equal to the best work produced abroad, the only drawback to Uncle Sam's goods now being that general excellence is not uniformly maintained. In this country we have been too willing to sacrifice quality to quantity, which never can be a paying policy in artistic productions.

The quickest way for American man-

walk of life, public interest being the best kind of private capital.

The foundation of all is, however, the drama itself. Unless the design is good the finest work on the fabric will not avail. Manufacturers of films are also aware that originality must play a more important part in their productions than has so far been exacted or encouraged. The laws of copyright and registration protect authors, and justly debar makers and exhibitors from using the products of other people's brains without arrangement or recompense. Mere changing of titles will not provide a way of escape. Lawsuits and injunctions are more expensive than copyrights and royalties, so that we may soon see a new and lucrative profession in our midst, namely, the Guild of Moving Picture Dramatists—a coterie of well-read and well-posted writers who will come nearer and nearer to the ideal laid down by Voltaire when he said: "True drama is the art of teaching virtue and good manners by action and dialogue."

Will Become an Educator.

In due time too the moving picture drama will be more utilized as an educator and propagandist. Political, social, economic and ethical reformers will find it one of the most powerful allies for their theories and ideals because of the vast daily audience it has in hand. Every Nickelodeon is a center of power that can be used for frivolous or noble ends. In the aggregate the moving picture show commands a weekly patronage vaster than any church or school, more varied than is catered to by any other type of amusement, entertainment or education, and presents its lessons of pleasure—and let us hope profit—more graphically than even the omnipresent press.

Such an influence becomes a blight or a blessing, a menace or a benevolence, as it may be utilized; and, as the sphere of the moving picture is now circumscribed only by civilization itself, something of its importance in the world's activities must soon be more clearly understood. More than any other vehicle of thought and action it seems destined to become the real mirror of life, the refreshing oasis in the desert of monotony, the healthful tonic for everyday drudgery, and perhaps the long-looked-for genuine pulpit of humanity from which we may learn the lessons that quickly and pleasantly add sweetness and light to our lives, and keep us ever advancing towards whatsoever things are lovely, kind, honest and true.

JOHN T. PRINCE, JR.

Chicago Manager of New York Clipper Noted Playwright.

John T. Prince, Jr., manager of the Chicago office of the New York Clipper, is author of a new three-act comedy, entitled Just Polly, which was written expressly for, and has been accepted by Miss Georgie Drew Mendum. It is possible that a production will be made in Chicago this summer, in the event of Miss Mendum being able to secure her release from the Shubert management, under whom she is now appearing in Girls at the Chicago Opera House.

The action of the play is laid in Pleasantville, N. Y., a suburb of New York City, and the cast calls for but seven people, of whom four are women. Mr. Prince conceived the idea of the character of Polly after having watched Miss Mendum's work in The Time, the Place and the Girl and The Girl Question, and submitted the scenario to her. Miss Mendum was highly pleased with the character and the story of the piece. The play was completed just before Miss Mendum left the La Salle theater last spring.

Miss Mendum says: "It's just bully, and I'm very anxious to play the part." Miss Mendum's career as a full-fledged star will be watched with interest by hundreds of friends and admirers.

Mr. Prince is at work on a three-act character comedy for that clever character comedian, Arthur Sanders, the scene of which is laid in Illinois, not far from Chicago, and it is expected that this piece will be ready for Mr. Sanders by September 1. Mr. Sanders expressed the belief that he will have a vehicle that will afford the public a new phase of his ability in portraying eccentric characters.

Elsie Janis' Summer Home.

When Elsie Janis had tasted of fame and the monetary rewards thereof, she decided to buy a little house set in a big yard in Columbus, O., where she spent her childhood. After she had acquired this shady nook, where it was her intention to spend the summer, she could not think of a suitable name for the place. She received suggestions from her friends regarding a name, but none seemed to fit the romantic scene of her early years. A newspaper in Columbus took up the quest and after nearly a week had been spent voting, the name "El-Jan" was decided upon. Today that name is on the gate posts at the entrance to Miss Janis' summer home.

Al Reeves to Star.

Al Reeves, whose appearances here have been confined to Sid J. Euson's burlesque palace, Chicago, is to become a full fledged musical comedy star. George M. Cohan will write a piece for him.

PERSONALITY SECRET OF PRESS AGENT'S SUCCESS

By TOM NORTH

A POET has said that life is the dream of a shadow. A press agent would have compared it to a night of fever. He has a story prepared and the editor to whom he must submit same has the reputation of coldness and also meanness. What alternate fits of restlessness and sleep the press agent endures! What discomfort! What sudden starts! What ever returning thirst! What a chaos of mournful and confused fancies! He can neither sleep nor wake; he seeks in vain for repose and stops short on the brink of action. Two-thirds of human existence is wasted in hesitation and the last in repenting. We are so made that each of us regards himself as the mirror of his attraction; what passes in our minds infallibly seems to us a history of the universe. Some men are like the drunkard who reports an earthquake because he feels himself staggering. Why should he feel uncertain and restless? Because that editor has such a reputation? No. Because he himself lacks confidence and personality. He knows he'll approach the desk weak, and then—well, then that editor will meet him coldly and indifferently and gruffly say: "No! No room."

Personality Essential for Press Agent.
The most essential thing for a press agent of these times is personality. It is not necessary to approach the man at the desk in a braggadocio manner. Not unless you wish to hear your death knell. Walk up with a smile and hand extended same as you would for your salary. Ask the man if you have been rude enough to break in on him during his business time. If so, you can call later, but how about the editorial of his of yesterday? Must have caused great deal of pleasurable comment. Glad to hear it. Yes, you read it and liked it. Not smoking? Have a cigar to pass the hard work attached to the position of managing editor away. Clever back page you run and you must certainly pride yourself on your first page. Very newsy; excellent judgment shown on lead stories and—oh yes, by the way, I must ask your pardon for taking up so much of your time, especially as you are so busy, but here's a little story I hope you'll like well enough to flash for me. While it speaks of an attraction coming, I have treated same locally and really I believe you'll agree with me that it contains interest of a little more than the ordinary news items. Well, I thank you. I am glad you like it. In the morning issue? Well, really, I don't know how to express my gratitude to you. However, I'll reciprocate by a luncheon or dinner tomorrow. You will come? So glad. Don't disappoint now, please, and I'll endeavor to show you my appreciation. Here's a small cut illustration of the story if you care to use it. You will? Well, that's awfully kind of you and I thank you. Don't forget tomorrow at 12. All right. Good night." And that's the editor who was "tipped" as cold and mean. Such "tipping" was spread by press agents of no tact or personality. Who floated into the office with a—You've-got-to-take-my-stuff air, a cane, a cigarette, and above all a decided spirit of "I'm so and so," and you are only a managing editor. Those are the boys that make it hard, that tend to increase this man's hatred for press agents.

Independent Press Agents Lose Out.
Another set of press agents only deem it necessary to walk into an office, throw down a press sheet and say, "Show's coming such and such a date." You will fill out the blanks. Good bye." A brave creature who, left by himself in the battle of life, the only way he could make good would be leaving it all to God. He might sparkle a moment on the wave of prosperity and then again it's a decided cinch he wouldn't sparkle at all. It's the ones with tact and personality that sail slowly but safely along the waves of a humble and laborious profession.

Alas! Is there not here a lesson for us all? Press agents and editors, is it really in braggadocio ways or hazardous experiments, at the end of which you meet with wealth or ruin that you should employ your years of toil? In your respective positions, do you consider life as a regular employment which brings its daily wage, or as a game in which the future is determined by a few throws? Is it really certain that happiness is the prize of brilliant successes, rather than of a wisely accepted poverty? Ah! If the majority of press agents only knew in what a small editorial room joy and tact and personality can live and how little it costs to furnish it! To my notion and firm belief the editorial family love to preserve the memory of the "parvenus" of glory with tact and personality, as we cherish that of a renowned ancestor or of a benefactor.

Confidence Overcomes Obstacles.
When you enter a business office or an editorial room your appearance must be right. Your approach must savor of confidence, but not over a certain point. Your first words must be spoken in such a tone that the addressee is sorry you didn't come sooner. The handshake must be a grip of "d—d glad to meet you" sort and all must be accompanied by the inevitable smile that means much and costs

nothing to produce. You have partly won your way. You have of course prepared yourself with all sorts of "dope" and stories. Winning the other part of the way lies in the quality, makeup and news matter of these, and no present day press agent stereotypes his stuff. Feel your editor out on the subject he likes best. Then get busy on that subject, incidentally mentioning your attraction, date and location, and it's almost a cinch you'll land.

Another and very important and vital feature is, after the editor accepts your copy and you wish to reciprocate with courtesies, do it with the same grace and fullness of heart that you showed when you made your introductory speech. Don't hand 'em to him with a feeling passing over both of you that it is against your wishes to do so. Pass 'em out just as though you were performing the greatest favor on earth and you are if you but know it. Many a "story" has been killed on account of this. If, after promising, and also after acceptance of courtesy, your stuff has "slopped," don't go around the next day with a "Battle-above-the-clouds" expression and proceed to fight that battle again. It won't get you a thing. Don't do it. On the contrary, meet your man with a smile. He will say, "By George! that story wasn't printed, but I sent it up." That's your cue. Nail in with, "That's all right, old man; I know it was not your fault; don't worry; here's one a little longer and possibly a little better for tonight; try to use it, will you, please?" And I'll wager most anything that it goes through and special location given it. That's the fact. That's the kind of policy that brings results without fail. If you have never tried it you're behind. Try it and see the results. Not only that one especial time, but the next time you come through. You've made a friend. Maybe next time you meet him he will be at the desk of a larger city paper and you will be accorded favors that you never dreamed of receiving before.

Good Agents Are Appreciated.
Not long ago the press agent of one of the big tops made one of the large Illinois towns. After he had finished his business and left town, the managing editor of the most prominent paper had this to say of this lad editorially: "Mr. —, press agent of — shows, is a good example of what a modern press agent should be. He's a man that fills his position with honor and credit not only to the shows but to himself as well." But Mr. — is a little out of the ordinary. One of the most gentlemanly fellows I have ever met and I have been in the newspaper business all my life. He's prompt, accurate, and can do more business and in less time than any of the showmen we ever met, and does it in a way that leaves a good atmosphere and a kind of feeling when he's gone. I do not want to flatter him; that's not our way of doing business; but he is a perfect gentleman, pays strict attention to the interests of the shows he represents and at the same time treats the newspapers in a way that feel like and do give him and the shows kind and deserving words as they pass through. That press agent knows the up-to-date way of handling the press. He knows the real way. Picture to yourself the way he will be received in that office when he returns again. I tell you it's the only way. Try it and see. A smile and friendly hand-grip melts any ill-nature that may be lurking about, almost instantaneously.

Originality in Circus Advertising.
Now in advertising a circus, it is the same as in all industrial and commercial enterprises. It is the man who conceives, who plans, who has imagination and the ability to put his ideas into effect; it is the original man, in a word, who is the soul of circus business as well as any other. To conceive circus publicity is an art which requires talent and ability of the highest order. Brains count for everything. Knowledge of its technique and good workmanship in executing an advertisement cannot be dispensed with, but compared to the power to suggest it, it is only of secondary importance. The constitution of successful advertising is the ability to awaken public interest in your attraction, to hold that interest and when your show comes along, to convince the people to loosen their purse strings and see it.

Your ads must appeal to an unsophisticated farmer as well as a business man. Women want more description and greater detail than men. Children like the "funny stunts." Working classes and their money can only be parted by the belief of "Miss this show and you miss half your life." Professional and educated classes put quality and reliability above cheapness. Few people, no matter to what section they belong, will bother to read a long advertisement printed in small type.

Big promises lead petty ones, while the same promises arouse the suspicion, even should they attract the attention of the well-to-do. These are some of the essential things in an advertisement. Never thought there were so many? Well, just look over the next circus advertisement.

EDISON FILMS

Two New Feature Subjects
Both Ready for Shipment June 24, 1908

Love Will Find a Way

A Pretty Story in a Foreign Clime.

SYNOPSIS OF SCENES:

THE AMERICAN TOURISTS—John Richman with his wife and son Jack touring Italy—The latter falls in love with a pretty street singer, to which his father objects.

LOVE FINDS A WAY—Jack invites his new love to supper but is unable to settle the bill—His father refuses to pay and threatens to disinherit the son if he doesn't give up the girl—Jack disguises two of the hotel waiters as brigands to kidnap him—A note is sent the father demanding a large ransom, which he agrees to pay—He is blindfolded and under Jack's direction crosses rivers, mountains, fences, etc., until thoroughly tired out. The old man pays the ransom which the supposed brigand quietly gives to the son—He marries the girl of his choice with the parental blessing.

No. 6361. Code, Velhaquete. Approx. Length, 850 feet.

Send for Illustrated Descriptive Circular No 372.

OTHER FEATURE SUBJECTS:

"Honesty is the Best Policy"

A Pathetic Story of Life in the Slums.

No. 6353. Code, Velhacao. Length, 640 feet.

Send for Supplement No. 368.

The Blue and the Gray Or The Days of '61

A Thrilling War Drama

A Rival of "Held by the Enemy" or "Shenandoah"

No. 6355. Code, Velhacada. Length, 1,085 feet.

Send for illustrated descriptive circular No. 367.

A catalogue containing over 1,000 other subjects sent on request.

NEXT SUBJECT

Pioneers Crossing the Plains in '49

An excellent subject, depicting life among the early settlers.
No. 6362. Code, Velhice. Approx. Length, 1,000 feet.
Shipment July 1, 1908

EDISON KINETOSCOPES

Underwriters' Model (One Pin Movement), reduces the flicker 50%... \$175.00

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity. Includes among other improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Rheostat, New Enclosed Switch, Improved Take-Up Device, New Revolving Shutter and Asbestos-covered Cord Connection.

Edison Improved Exhibition Model (One-Pin Movement)..... \$155.00

Edison Universal Model..... 75.00

Send for New Catalog, Form 335, Containing Complete Description of Improvements.

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DEALERS IN ALL PRINCIPAL CITIES

You look carefully, and you'll find all the above carefully contained therein.

Success Requires Earnest Study.

It's a good hard earnest study and you'll find a fascination about them full of interest to the student of human nature, to the artist, to the person who likes cleverness for its own sake and to him whose amusement bump is of a healthy size. Wade through some of the ads, and see if you can find as much in them as I do. Yield to the oscillations of a half-recovered reason, allow your mind to follow the various impulses without troubling yourself to separate the real from the imaginary, glide softly from one to another, and your dreams and waking

thoughts succeed closely upon one another. Now while your mind was wandering in this unsettled state, see the date of the attraction and then you find yourself looking at the clock which measures with its loud ticking, you wonder how many hours before the show gets there, then you can realize and say to yourself, "That's a real circus ad."

OUR MUSICAL BELL CATALOGUE

Just out. See Ad on Page 30.

J. C. DEAGAN

2157 N. Clark Street. CHICAGO, ILL. U. S. A

FAMOUS IMPERSONATOR TALKS OF HIS VICTORIES

By HENRY LEE

IN 1893 I had reached an impasse. Commercial conditions were beginning to control the dramatic stage, and the outlook for the future of creative dramatic art was bleak. The actor, manager and player not directly in favor with the absorbing syndicate already promising to control legitimate amusements, had little to look forward to. With a heavy heart I looked about for an outlet—for something to take me away from the scenes that promised little for my love of the



GEN. ROBT. E. LEE.

artistic side of the playhouse. I called upon my resources, and my protective enterprise made me look for something to make myself independent. I tried to invent a form of entertainment with which I could trot around the world with some degree of profit.

In this state of mind I started for the first time a Variety theater, and there I found the inspiration sought. I saw a so-called mimic assume the garb, and aided by wigs and beards, tell the audience they were seeing Bismarck, the German Emperor, and whom you will. His performance was purely mechanical and in suggestion was quite effective. Here was my foundation. Why not present the man mentally and vocally as well as physically?

Studied Old Stereopticon.

I began with enthusiasm and having worked out the initial portion of my program, began thinking of an environment and atmosphere for the plan I had in mind. I took up the study of the old-fashioned stereopticon; I reasoned that it might be possible to project scenes, not pictures, but actual places, with apparent depth, color and perspective. I began experimenting, secured the services of Professor Mapes, for many years in the employ of Mr. Stoddard, who when I told him of my intentions, said: "It is not possible to project a picture and flood the sphere of action in front of it," as I purposed doing. I reasoned that it could be done and through the courtesy of John Walsh, I secured a large room in the old Western News building on Randolph street.

I will never forget the day that I made my first demonstration successfully. I had two sets of Oxy-Hydrogen cylinders brought. Mapes projected a scene, and with a crude contrivance shading the light for illumination from the sheet, I had a perfect scene, completely lighted with no apparent diminution of the projection. "I would never have thought it possible," said Mapes, who though a high-class expert, had never considered more than was directly before him.

Coins the Stereodramatica.

I now proceeded with the development of the new stage performance, which I coined a word to describe as "Stereodramatica." It was designed for the highest class theaters, a performance divided into three acts, with a plot and story. Under the titular distinction as above, I had in mind a series of performances, the first of which was to be entitled, "Abroad with a Comedian." In the development of this performance, which was given by another actor and myself, we started on a tour of the world, retaining our personality and incidentally, there were some twenty to thirty characters in the dramatis personae, for as we traveled we met, or had interviews with the great men of the world in their scenes of activity.

You will understand that the burden of these impersonations was to be mine, and my assistant was to supply the humor in our adventurous journey. I abandoned all idea of an income for something more than two years, exhausted America, England and France in the mechanical preparations for the new entertainment. Malcolm Watson, the English dramatist and critic, wrote the dialogue and John Crook composed the music. This was before the days of motion pictures, but I had anticipated their advent and had wonderful effects of story and movement, and mechanically supplied by a wonderful triple lantern made for me by Stewart

of London. It is safe to say that no other living man ever had so wonderful a collection of slides, colored in the most artistic manner and such brilliant effects.

Before leaving America, I made a proposition to Burton Holmes, then an amateur, to join me, taking charge of the mechanical work. This Mr. Holmes, after consideration, decided not to do. I had as a partner in my enterprise Baron Von — who accompanied me around in my search for the world's best materials. During the summer of '94, I leased the Brighton theater in England and proceeded to join together the component parts

extant of the Siberian scenes. I paid an extravagant price to secure these. Immediately after the sale, Price was asked by Sir John Nelson, then Lord Mayor of London, to deliver the lecture, which he called, "From Blackwall to Peking," at the various large halls, for the Sunday League. Price referred the application to me, and I agreed to deliver the lectures, which I did. On the Thursday preceding the first lecture, I gave it at a benefit for my solicitors' church at Hornsey, a northern suburb of London.

On the eventful night the news came to London at 6 p. m. that Tzar Alexan-

Alexander who had just passed away. I have never seen such a scene in a theater. The curtain rose on a scene of snow and ice and to the beautiful music of the Russian anthem, I standing there as the 6-foot-3 Alexander, in every way a counterpart of the dead Tzar.

Hugged by Directors.

Twenty times the curtain rose and finally ten minutes later I was in front surrounded by the directors. It was a board night. They fairly hugged me with gratitude. From this time they persistently made me overtures to take a half-hour out of my entertainment and appear at the Palace as some of the great men I was to do, I refused, but finally one day I was caught in the mood, and said I would accept if they would pay a price. They offered me the largest salary ever given for the work and twelve days later, I appeared on the stage of the Palace theater as "Great Men of the Past and Present," a title suggested at a rehearsal by the late Clement Scott. My contract was for a month, but I remained there for eight, being advertised as the talk of London; drawing to the theater many of the greatest men in England. The present King came to the Palace for the first time to see me. The paraphernalia of Stereodramatica was stored and within a few months was destroyed by fire.

The success attending the lesser performances was such that I forgot all about Stereodramatica and for nine years circled the globe three times—appearing many times during that period in London and New York, keeping the interest in the performance which I kept up to date by the constant introduction of new characters and material.

Develops "Cyclo-Dramatica."

About two years ago, I suddenly thought of my invented performance. Like a flash it came to me that the original idea had gained added value, that the movement I had planned mechanically could be replaced by the new invention, and that Motography could take the place of mere mechanism. I began afresh with enthusiasm and for two years have devoted my time and attention to the development of "Cyclo-Dramatica," the word I again coined to pin-peg it. I evolved a new story and using every late invention have perfected "Cyclo-Homo," the title coined by my business associate, George W. Lederer, as a more advertisable quantity. I ran over to Europe a few months ago, secured new material, took new subjects and came to Chicago to exploit my complete product.

Meets Kleine and Lederer.

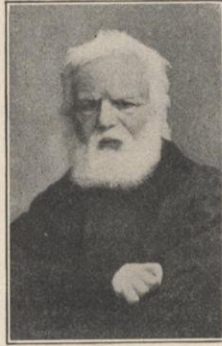
By a stroke of rare good fortune, I met there George Kleine, a gentleman who has placed himself in the lead in America as an apostle of Motographic reform and development. The artistic quality of the new performance appealed to him irresistibly, and with enthusiasm he joined me. The tremendous preparations mechanically, made us decide to defer "Cyclo-Homo" and for the past two weeks we have given "The Passing Show" at the Auditorium, a performance which was designed for the matinees of the days that I was appearing, as the tremendous strain of my personal work made it impossible for me to appear in "Cyclo-Homo" more than once daily. On June 23, through the energy and confidence of George Lederer, I appeared for the first time in the new performance at



TOLSTOI.



CZAR ALEXANDER.



VICTOR HUGO.



BISMARCK.



ABRAHAM LINCOLN.



RUDYARD KIPLING.



POPE LEO XIII.



GEN. U. S. GRANT.



WILLIAM II.

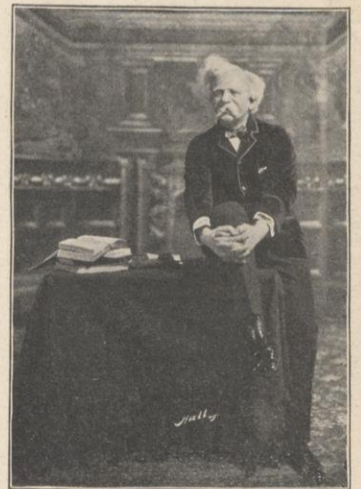
FAMOUS CHARACTER IMPERSONATIONS BY HENRY LEE.

of stereodramatica. There Baron Von—met Miss Peel, a daughter of Sir Robert Peel, and a goddaughter of Queen Victoria. The Baron was a handsome fellow and Miss Peel fell in love with him, and after negotiations spreading from Imperial Berlin to English inner court circles, they were married. I purchased the Baron's interest and proceeded along to the completion of my big work.

The following autumn I came to London, and through the courtesy of Count Hollender, chairman of the board of directors of the Palace Theater Company, I was given the stage of that theater for my concluding rehearsals. As I indicated earlier, I never considered expense, aiming only at securing the best the world offered. At about this time Julius Price returned to England from a journey through Siberia through the North Sea, without touching Russia proper. The expedition was one of magnitude and was engineered by the Illustrated London News. Price made some 250 photographs and on his return delivered a lecture before the Royal Historical Society, projecting these photographs as slides. He was made a member of the famous society for this act, but as he was not a good talker he sold me his lecture and slides, the latter having a unique value through the fact that there were none

der, who was universally known and loved in England, had been assassinated. Count Hollender at Daimer read of it and sending for the stage manager of the Palace, asked him if he could reach me at once. The latter told him that I was to lecture that night. He knew my movements, for I had given him seats for his family. "Find Lee, offer him any inducement to come to the Palace and go on the stage for a moment as the counterpart of the dead Tzar." The stage manager took the Count's brougham and driving the five miles that separate the Hornsey church from the Palace, arrived at about the time I had concluded the lecture. Previous to this the Palace company had offered me their theater for the exploitation of Stereodramatica for permanent matinees, but I had positively refused to have anything to do with a Variety theater. I was, however, under obligations for the use of the theater, and though I expressed a fear that I could not find my way and secure the necessary costumes, I was seized by the spirit of adventure and decided to make the effort.

We arrived at the Palace at 10:45 p. m. All my wardrobe and effects were in the theater. A dozen men were ready to help me. I found, fortunately, everything I wanted, and ten minutes later I stood on the stage the exact replica of the great



MARK TWAIN.

the Colonial theater, and I hope to justify the good opinion of my friends. I am proud of my association with Mr. Lederer, who is universally known as "America's Greatest Entrepreneur," as well as with George Kleine, a gentleman of sterling business attributes as well as of the highest artistic sense. I, who have girdled the globe, realize that Mr. Kleine's position is most unique, for he exercises the American control of the world's greatest artistic Motographic output.

For myself I can frankly say that without his sympathetic assistance my performance would not have been possible.

CHICAGO AMUSEMENT PARKS BEST IN THE WORLD

By JOHN PIERRE ROCHE

THE gentlemanly "barker" standing before urbs in horta, waves his megaphone toward the city's gates and exclaims raucously: "Ladies and gen-tul-men—Chicago, the garden city, the home of the parks, the center of amusement! Show going on all the time!" And a tour of the varied amusement places would convince the unprejudiced observer that the gentlemanly "barker" is more veracious than most of his kind.

No city in America can boast parks of the number and magnitude claimed by the big city by the lake; nowhere are such enormous crowds handled with the ease existing at Riverview, White City, Forest Park, San Souci, Luna Park and Ravinia. Little journeys recently to those homes of light, tinsel and blare convince us that in Chicago and Chicago alone could be found that seething throng of polyglot amusement seekers distributing money frantically that they may ride and glide, be thrilled and shaken and scream and shout in mad abandon until shreds of delight expressed in tens of tongues rise above the boom and brass of the band and the untiring mechanical organs.

Thousands Attend Amusement Parks.

The attendance figures at these parks are staggering to the ordinary mortal, they seem as incomprehensible as the cost of an Easter hat to a husband, but nevertheless they are true, being compiled from turnstile count, and not to be circumvented. When Riverview Park opened for the season of 1908 over two hundred thousand merry-makers filed through the gates on the second day, a Sunday, and similar crowds mark every week end. Riverview, now in its second season, has been one of the wonders among Chicago parks. Redeemed from an old picnic ground, Sharpshooters' Park, it has grown until now it is the largest in Chicago, equipped with a variety of shows and side-shows that cause the itinerant to pause and wonder, sheltering and entertaining thousands of people each week. For a resident of or a visitor to Chicago not to have seen Riverview is to acknowledge a depth of ignorance abysmal, in fact you are considered as much of a curiosity among the healthy-minded as an Egyptian mummy or a gentleman who has been buried alive.

Lights, Music and Chatter.

Riverview is ideally situated on the northwest side of the city, where groves of trees shade the eager fun-lovers, so that launches may disturb the more or less mirror-like surface of the Chicago river, and street railways and elevated roads disgorge their passengers at its door. There is an abundance of green grass, in itself a feature attraction, along the walks there are beds of pretty flowers, in the center cool water ripples down the tall chutes and to one side the myriad lights of a huge carousal blink and twinkle. Band organs are scattered through the grounds. On the Bowery the harsh, semi-persuasive voice of the announcers vie with the din of the ballyhoos, and rising above all is the ceaseless merry and strident chatter of those out to see the sights, to enjoy a good time. In front of the band stand and underneath large leafy trees can be found tables and seats where the weary sink down with a sigh of relief and a word to a wise waiter brings potions alluring.

The enterprise of its management is beyond question. Annoyed at times last

at the many effective improvements that have been made for their entertainment and comfort. The newer and broader avenues are quite as imposing as the Pike; in fact, many of the new shows were important features of the St. Louis and Jamestown Expositions, and of Luna Park, Coney Island.

The new Marine Causeway, the latest and most expensive of the many new additions to Riverview Park, which opened on Saturday morning, May 23, will commend itself to all of artistic leanings. It is an avenue of great width encircling the lower end of the beautiful grounds and

secretary, and James S. Hutton, director of publicity.

When you approach White City a glistening tower of incandescents running up far into the night greets you, extending welcome and a harbinger of delight to be found within. When you join the surge on the board walk, which is fast becoming as famous locally as the walk at Atlantic City is nationally, and are carried on willy-nilly, passing show after show from the instructive Incubator Babies to Rice's burlesque show, where sufficiently comely young women in directorate costumes sing about Captain Willie Brown,

can deliver so many reproductions of combined rides as this one.

The old Chicago Fire building has been converted into the Phoenix theater, and is devoted to the use of a famous lecturer, who gives a series of travelogues of the Eastern and Western Hemisphere; also scenes from famous plays, ancient and modern. High class comedy and pantomimic action are produced by a new invention called the Projectoscope.

Vrankens' Trained Animal Circus is



PRESIDENT ROOSEVELT.

housed in the building occupied last year by Mundy's Animal Show. The special feature is the famous Forest Tempest, said to be the most highly trained horse in the world.

Schaefer, Jones and Linick have the vaudeville theater, Devil's Gorge, Figure Eight, Hunting in the Wilds of Arkansas, and the Fun Factory, all under the supervision of Norman E. Fields.

Omar Sami and his palace of Hindoo mystery occupy the space held by the Lindsley Show last season.

The executive staff this season includes J. D. O'Neil, chief accountant; Frank Williams, superintendent; Wm. West, chief of the fire department; Chas. Greibnow, chief of the police department; Jos. W. Weild, chief electrician, and Arthur Jarvis, chief engineer of construction.

A spacious Casino with an excellent orchestra is one of the many delights of White City and on a Saturday or Sunday evening it is almost impossible to find a table in the prettily lighted building. A large dancing pavilion also serves to attract the young women, all tricked out in summer flounces and flummery and their attentive escorts.

San Souci Delightful Spot.

A neighbor of White City and one of the older Chicago pleasure spots is San Souci, which lives up to its pleasing entitlement, and possesses probably a steadier clientele than any other park in the city. Situated where motors and traps can readily snort or rattle up to its gates, with pretty shrubbery and buildings throughout the grounds in the best of substantial taste adding to its attractiveness, San Souci is a delight. The enormous casino where one may sit and listen to an excellent band while your more corporal needs are ministered by a waiter of the usual quiet tread, is glassed in on cool nights, but on warm evenings is wide open and any breeze in circulation comes that way, then you rise, make an address of welcome to the zephyr and shake it by the hand.

The various mechanical devices for risking that part of your anatomy generally concealed by a collar and tie are not lacking. Whirls, glides, bumps, slides, chutes, et al., meet you at every turn, nor is a Turkish theater, that delight of the proletariat, where unwashed gentlemen industriously garrot presumably Persian melodies, lacking.

The roller rink at San Souci is one of the largest and best-managed rinks in Chicago and the attendance winter and summer is sufficient to cause an ear-reaching smile of managerial gratification. The crowds attending are notably classy and gliding about on the little rollers can be discerned the young people we read about in the society columns of the daily newspapers—if you go in for that sort of thing.

The Garden of Eden, the Third Degree, swimming and plantation shows, the coaster, living pictures—all eager and waiting to swallow the weekly stipend that the grinding heel of a corporation inforces upon you each week—round out the list of attractions, and although impoverished when you finally turn your back upon the maze of lights and the last echoing strains of the band, nevertheless you feel well content. And thus is San Souci advertised by its loving friends. Leonard H. Wolf is manager of this pleasure ground and the publicity department is in charge of Frank Woodward.

Forest Park Finds Favor.

The latest addition to the already long

(Continued on page 31.)



GLADSTONE.



CHARLES DICKENS.



BEACONSFIELD.



LORD ROBERTS.



SHAKESPEARE.



IBSEN.



CARNOT.



CZAR NICHOLAS.



TENNYSON.

FAMOUS CHARACTER IMPERSONATIONS BY HENRY LEE.

connects the Bowery of the resort with the recently added picnic grove containing nearly a thousand maple, oak, aspen and tulip poplar trees.

The broad causeway is bordered on one side by the river, which since its new tunneling and drainage improvements, now flows a fine stream of pure running water, fourteen feet deep. The river bank has been terraced and perfectly swarded with blue grass turf and adorned with parterres of brilliant flowers and rare shrubbery.

At the base of the terraced bank runs an old Virginian rail fence, over which landscape gardeners have trained ivy, honeysuckle and Virginia creepers that will bear trumpet-shaped scarlet blossoms. At intervals, there are boat landings for the myriads of row-boats and motor launches.

Along the east side of the Marine Causeway are located the massive buildings of the Merrimac and Monitor, the Aerial Coaster, the Carousel and the Circle Swing. Many other imposing concessions—picturesque in gilded minarets, towers, cupolas and domes assist in making a bewildering skyline. The new avenue is strung with many festoons of electric lights.

The officers of Riverview are: Paul W. Cooper, president; N. P. Valerius, vice-president and treasurer; William Johnson,

whom they inform you was a soldier, and a comedian in Hibernian make-up wields a slapstick to the intense and immense amusement of the auditors who are mayhap hot and certainly happy.

The big show, however, is located at the south end of the park and is pleasingly entitled The County Fair. Within its gates the tired business man who once was a barefoot country boy renews the delights of gazing at spectacles dear to the rural heart, the fire-eater, the fire-fighters, the ping-pong girls, Little Egypt and the variant other attractions that compose carnivals everywhere, good, bad and indifferent.

White City is actively managed by Paul Howe and Aaron Jones, although Joseph Biefield is president, and his son, Maurice, vice-president. Frank Albert, affable and capable, is director of publicity again this season.

The latest of all sensational and hilarious rides is the social whirl. This is one of the first of its kind ever erected in the world, and is from the creative brain of the engineering staff of the Coaster Construction company. It combines all the sensations of the Roller Coaster, Scenic Railway, Carousel, Ticker and Whirling Tubs of England. Possibly never again in the history of riding devices will the public ever have an opportunity to ride upon a machine that



POPE LEO XIII.

season by frequent congestion, due to an enormous attendance and restricted area—although Riverview has always enjoyed the distinction of being the largest amusement park in the city—they set about quietly acquiring additional land and were fortunate in purchasing fifty more acres, most of it being a grove of fine forest trees, so that this season, with an area of one hundred acres, they are happy in the thought that all will find room, even if a fifth of Chicago's total population takes it into their heads to make a concerted visit.

Older patrons of the park will marvel

ETHICS OF FILM RENTING WORTHY OF DEEP STUDY

By FRED C. AIKEN

(Vice President of the Film Service Association, Vice President of the Theater Film Service Co. and President of the Amusement Supply Co. of Chicago.)

WHILE the projection of motion pictures has for more than twelve years been a success from a commercial view point, renting of film for the use of motion picture exhibitors is comparatively new.

In the beginning, with the exception of the regular vaudeville theaters, the motion picture business was conducted almost entirely by transient exhibitors who traveled about the country from town to town, stopping from one to several nights at a place. Their outfits usually consisted of motion picture machine, a set of stereopticon views and a series of motion picture views to be shown at intervals throughout an evening's entertainment, which, as a rule, lasted anywhere from one hour and a quarter to two hours and a half, and a single admission price was charged for an entire entertainment.

For this class of trade film rental was unnecessary, because as they were traveling about from town to town their program was new at each place they visited. Film rental first came about through the requirements of the vaudeville theaters. At first the films were required to be changed once a week, and it was the custom to employ the service of some one who would furnish operator, machine and films, each film subject that was purchased would be sent over the entire vaudeville circuit, and as good prices were paid for such service it had returned its cost and a nice profit by the time it got back.

Second-Hand Films Once Used.

In those days there was a good demand for second-hand films, and especially that class of film that had seen careful usage on the vaudeville circuit. These films were usually purchased by traveling exhibitors, and to their class of trade the film was practically as good as new.

The requirements of the vaudeville theater were handled in this manner until about five years ago, at which time films were offered for rent to this class of trade. The renters of the vaudeville theaters put in their own machine, which was as a rule operated by those who had previously been accustomed to operating spotlights, etc. For the next two years the film rental business was practically confined to the vaudeville houses, and as the number of these were limited, it naturally limited the commercial possibilities of the business, and during this period only a very small number of renters were in the business.

About three years ago there came about a radical change in the motion picture business through the introduction of the motion picture theater, which had its origin in a remodeled storeroom, and has ever since with few exceptions been established in the same manner. When it was first discovered that the motion picture business could be conducted profitably in this manner, there was what might be called a stampede to get into the business. The opening up of these motion picture theaters caused a new condition. It created a demand for changes of film at least once a week, and for large quantities of it owing to the great number of theaters that were soon established in the business. The fact is, the film rental people who were at that time established in the business declined to rent to the motion picture store show on account of the great amount of usage to which the film was subjected. At first it was a great problem as to how practicable the business of renting films to these theaters would be, owing to the fact that there was no definite idea as to how long the film would last.

Theaters on Business Streets.

In the beginning, these theaters were located in the large cities on the best business streets, and the shows were operated from about 10 A. M. until 10 or 11 P. M., giving exhibitions every twenty minutes or half hour as occasion and circumstances demanded. It was a serious matter to think of running a film 25 times a day, 175 times per week, while the vaudeville service would run but twice a day, once each morning and afternoon, 14 times per week.

However, there were people who were willing to undertake it and within a comparatively short period of time both the motion picture store shows and the film rental agencies appeared with the magic of mushrooms. In a short time there was scarcely a city in the country that did not have from one to several of these motion picture store shows.

For the first year or more there was little time for ethics on the part of the film rental agent. It was a question of supplying the demand as best he could and serve the greatest possible number of customers with the film that he was able to buy from week to week. The theaters were reaping a harvest, and they had all and more patrons than they could take care of. To the public it was a new form of entertainment, so to speak. The idea of being entertained for half an hour for a nickel, with something that to them was highly interesting, was nothing short of astonishing. Everything they saw "looked good to them." There was practically no criticism on the part of the public, hence none on the part of the exhibitor. Everybody was making money, and things went along smoothly, until conditions began to change. Increased competition in many cities and towns brought the exhibitor to the belief that it was necessary to

change the program more often. This notion was soon carried to the extreme, until at many places they were changing the program every day. Such a move as this was a terrible tax on the resources of the manufacturers. They found it necessary to get out so many new subjects that it was exceedingly difficult to find proper material and to plan their plays in such a way as to make them all successes in the eyes of the public.

As the number of theaters grew, to-

jects, while suitable and very desirable in certain localities, would be very undesirable or could not be used at all in other localities. This made it necessary for the rental agent to make himself thoroughly familiar with the requirements of each of his customers. It was not only necessary to have a record of the class of films desired by each of his customers, but to keep a very careful record of those which had previously been furnished.

It has now been considerably over a

dollars' worth of job lot films. While both the public and the exhibitor are more critical than they ever were before, and demand films that are of late production and in good condition, which naturally shortens the working life of a film, it is our preference to furnish only the best at a small margin of profit. We believe in keeping films in use only such a period of time as to give good service, after which it should be retired.

Co-operation Necessary to Succeed.

It is my belief that to make the greatest success of the film rental business the closest possible co-operation should exist between the film exchange and the customer. The film exchange should make themselves thoroughly familiar with the requirements of their trade, and the exhibitor should in turn keep the rental bureau carefully advised as regards his requirements, namely, the class of films desired for his particular locality, the class of patrons that he shows to, the kind of competition he has, the films that are run by his competitors, etc. On being made familiar with the requirements the rental bureau should use every reasonable endeavor to meet them.

The handling of the film rental business has been so intricate that those who have recently engaged in the rental business can have no conception of what is now required to make the business a success, except the mere commercial or monetary side of the business, namely, the purchasing and renting of the films. The older people in the business have observed conditions which have been of vital importance to the success or failure of not only the rental agent, but of the exhibitor as well. Their experience places them in a position to co-operate, advise, etc., and in many ways they may make themselves of great assistance, not alone to the new exhibitor, but to those who are old at the business. Such cannot be said of the new film renting agent who embarks in the business with money,

and who has applied himself closely to the requirements of the business, is in a position to be of greater value to the trade than he has any conception of. The exhibitor, as a rule, is familiar with conditions only in his particular locality. The rental agent is in touch with the conditions all over the country. He knows of the manner in which others conduct their shows. He is conversant with what methods they have used to stimulate their business, what the results have been, he has a good idea of the success with which they are meeting, and for all of the above reasons he is in a position to be of great practical benefit to his patrons and especially to those who are practically new in the business.

Better Theaters in Demand.

In this connection I wish to call attention to the fact that there is a demand for larger, better and more attractive theaters. They should be made larger to avoid the necessity of patrons standing in a long line for a considerable length of time waiting for admission. Such an experience is extremely unsatisfactory to all patrons, and especially to those of the better class, and has been one of the strong elements in many localities in depreciating the patronage of the motion picture theater.

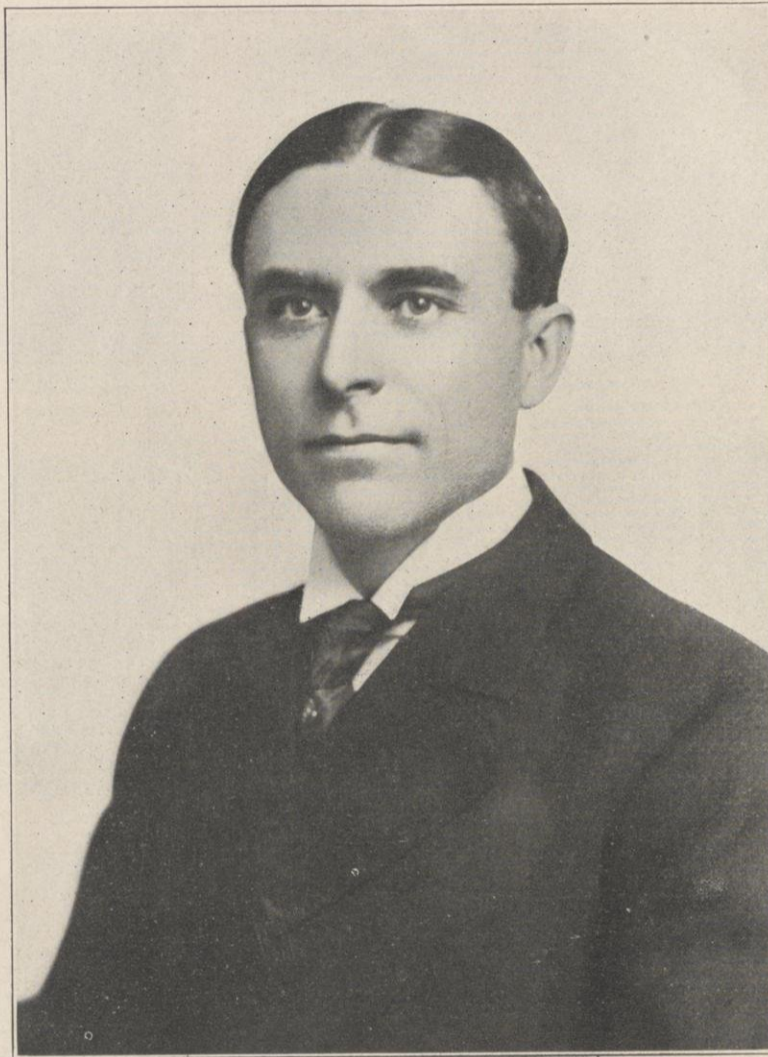
Greater attention should be given to making the theaters more attractive both as regards the exterior and interior. An attractive front is inviting to the passer-by. It gives the impression that the same neatness and attractiveness may be found within. No one of refinement and dignity cares to enter a shabby looking place to seek pleasure. This is, I believe, a matter of far greater importance than is generally believed.

People are not liable to look for comfort and enjoyment in an establishment the front of which is uninviting, if not repulsive. An inviting front is a standing advertisement, but by no means should the patron be disappointed when he enters the theater. It should be attractive and comfortable. It may be made attractive by using a plain and inexpensive but neat and substantial form of decoration. The ceiling should be as high as can be found in store rooms that are available. In many instances the first floor of the store has been removed, and in other instances the ground floor has been inclined so as to bring the floor at the rear end of the building almost to the floor of the basement. This arrangement possesses the double advantage of giving a greater height of ceiling, together with the inclined floor.

Ventilation of Importance.

Ventilation is of great importance. There should not only be a few electric fans, well located to stir up the air, but there should also be provisions for drawing out the foul air of the room, and replacing it with fresh air. This can best be done with an exhaust fan, which should be placed within a reasonable distance from the show room, in order that the noise of the fan will not be annoying to the patrons.

In the beginning the business was more or less of an experiment, and many have been unwilling to invest any more money on the alteration of the building than they felt was absolutely necessary. The period of uncertainty now, however, seems to be past. The business has established itself. It has shown that it is



FRED C. AIKEN.

Sykes Photo, Chicago.

An expert motographer and a leading figure in the American moving picture world is Fred C. Aiken, vice president of the Film Service Association and Theater Film Service Co., Chicago, and president of the Amusement Supply Co., of the same city. Mr. Aiken is a writer of ability as a perusal of his thoughtful article on the ethical side of film renting, published herewith, amply demonstrates.

gether with the demand for more numerous changes, it brought about a condition that was difficult to meet. It had already come to the point when it was necessary to work close to get the value out of the film and make a profit. Many subjects that were issued were not up to the standard, and many were entirely unsatisfactory. Some of the renters began to cut the price for film rental. At the same time competition among the film rental agents was becoming greater. At this period came the turning point. The novelty which characterized the business at first had worn off and the public had become critical. They now could be entertained satisfactorily only with something that was at least equal to the majority of that which they had been accustomed to see. One or two films of poor quality would immediately make a difference in the attendance of the theater. Naturally the exhibitor had to become watchful of these conditions and complained to the rental agent.

As regards the unsatisfactory subjects, the rental agent was at a disadvantage owing to the practice of placing with the manufacturer standing orders for a certain number of films of each subject issued in order to get the benefit of the minimum price which was necessary to make his business profitable.

It was soon learned that certain sub-

year since this condition has become apparent. With the new developments it was evident that a new era had come about in the film rental business. The time had come when the management of a film rental bureau was no longer the work of a novice. It was no place for a man of indifferent or careless business methods. On the contrary, competition and other conditions had forced it to the level of any other well established line of business. If the business was to live it must be conducted strictly on business principles, every detail must be carefully looked after. The transactions were of such a complicated nature, and had to be handled so quickly, and with such accuracy, that unusual care was required.

As soon as the symptoms of this condition appeared we recognized what was coming, in fact had anticipated it, and were prepared to meet it. We were convinced that nothing but the best service that could be furnished would be satisfactory, and determined to build up a business which could be pointed to with pride in the future. Some have undertaken to meet one phase of these conditions by going on the open market and buying job lots of films, which have been thrown back on the shelves of the manufacturers from time to time, and could be purchased at a great reduction. We have never believed in this policy, for which reason we have never bought a

HARRY W. FIELDS

AND HIS

REDPATH'S NAPANEES

DIRECTION OF J. A. STERNAD

CAST:

ALMA RUSSELL
 ETHEL MORRIS
 JANET BOOTH
 LILLIAN MCCARTHY
 WILL HARRIS
 CLIFF IRVING
 HARRY WELLS
 WILL G. KAUFMANN

permanent, and many who have been most prominent in the operating of motion picture theaters have backed their belief in the permanency of the business, by spending large sums of money in the remodeling of old buildings, or the construction of new ones for motion picture theater purposes. There are many instances on record of where from \$25,000 to \$50,000 has been spent by those long experienced in the business, which would be an indication that it had not been spent recklessly. When we stop to consider the number of patrons in the whole of the United States that visit these shows daily, it is nothing short of astonishing, and there is every reason to believe that with the improvements that will naturally come about from time to time the business will be permanent and continue to be profitable. It is my belief that the time has come when in the better localities and on the better business streets of the larger cities and towns more attractive and commodious quarters will be indispensable to the permanent success of the business. The cheaper class of stores are gradually being replaced by larger and better places that are usually constructed and operated under the management of those who have been enterprising and far-seeing enough to fully appreciate the future possibilities, and so far as we have been able to learn, these larger and more attractive places have been enormously successful.

It is granted that in many localities, and in the smaller cities and towns, the conditions will not warrant great expense in this direction, but even in these localities it is surprising what may be done in the way of beautifying the place, both exterior and interior with inexpensive yet neat and artistic forms of decoration.

Outlook for Future Bright.

It is my opinion that the outlook for the future is very bright. While it is a fact that in some places theaters have found it necessary to go out of business, it is the result of too much competition, too many theaters having been established for the amount of permanent patrons available. The same conditions are liable to happen in any line. It casts no reflection, however, on the business which is on a strong foundation. It is permanent, and has come to stay. With no radical improvements the business has already served the public for over twelve years. It is estimated that there are over 5,000 motion picture theaters in successful operation in the United States today. In addition to these, most of the vaudeville theaters throughout the United States are being kept open through the summer season with motion pictures, while heretofore they have been closed through the summer.

The film service of today is better than it ever was before. The manufacturers have been aroused to the necessity of greater energy. From a photographic standpoint there has been much improvement. The nature of the subjects is rapidly improving. The manufacturers are investing enormous amounts in studios. During the past twelve months several studios have been constructed at a cost of over \$50,000 each. While a few years ago it was customary to secure theatrical people of inferior ability for the production of film subjects, and not infrequently to use the office force, the janitor, etc., there has now been a radical change, and professional talent of national reputation, including theatrical people, writers, etc., are being employed, as the result of which the dramatic qualities of the films have been improved to an astonishing degree.

Quality of Machine Important.

A matter of the most vital importance to the success of the motion picture theater which, for some unaccountable reason, has been either ignored or overlooked by most of those who are operating motion picture theaters, is the quality of the motion picture machine that is employed. It has always been a puzzle to me to know why the motion picture machine, which constitutes such a small part of the investment required to start a motion picture theater, and yet which plays such an important part, should be given so little consideration. It should be kept constantly in mind by every manager and owner of a motion picture theater, that what he has to offer to the public is "pictures," and with the exception of the song, it is "nothing but pictures," and that on the quality of those pictures his success depends.

The foundation and back-bone of the entertainment is the motion pictures, and no matter how well he is served by the film renting agent, no matter how good the films are, from both the standpoint

of photography and the dramatic qualities, the exhibition of them cannot be a success unless they are properly projected on the screen. The fullest possible benefit must be had from the illumination, that is, the picture must be on the screen the greatest possible period of time, and must be interrupted by the shutter no greater length of time than is absolutely necessary to make the change from one picture to the other. With such a machine the flicker, which has in the past been so objectionable, must be reduced to the point where it is practically eliminated.

Projection Should Be Steady.

Another feature of most vital importance is that the pictures must be projected on the screen with the greatest possible degree of steadiness. The magnification of the pictures is so great that in order to project the pictures steady it is necessary to use a machine that is made with the greatest possible degree of accuracy. It is surprising what an exceedingly small amount of variation in any of the vital working parts will result in a big variation or unsteadiness in the picture on the screen. Another point of vital importance is that the lens be of good quality. It should have sufficient depth of focus or flatness of field, and give good definition in order to bring out the picture sharp and clear. Otherwise the picture will be flat and hazy and will lack the life-like appearance that makes a good motion picture realistic.

In addition to the above features the operator's work should not be overlooked. He should be provided with a machine that is convenient, that will enable him to perform his duty with a minimum amount of fatigue, otherwise he becomes tired and careless and this condition adds further to the unsatisfactory qualities of the picture.

Best Machine Is Economical.

My advice is that the best machine that money will buy is none too good. Wonderful improvements have been made recently. Last year's model is not good enough. Get the best. It is absolutely indispensable to the greatest degree of success. Furthermore every well regulated motion picture theater should be equipped with two mechanisms, because no matter how well a machine is made, and how well it is taken care of, it is liable to accident, and the accident, trifling as it may be, is liable to come at a critical moment in the middle of an exhibition in the best night you have in the week, and failure to provide for a contingency of this kind may, in the loss of receipts on a single evening, amount to almost or fully the cost of an additional mechanism, to say nothing of the loss of prestige that would be suffered through having to close for the evening.

However good the quality of the film service, the films, and the machine, it may be upset by an incompetent operator, who has not the ability or interest to keep his machine in good condition, in proper adjustment, carefully cleaned and oiled, and to project the pictures on the screen in a manner as should be done. Many theater managers and owners are handicapped by the belief that they have an operator of merit, others ignore the necessity of a good operator and believe that a crank turner is sufficient, but I feel convinced that no manager or owner could make a greater mistake.

Advice to Managers and Owners.

The manager or owner should make himself sufficiently familiar with the requirements, the operation of the machine, etc., to be able to know whether he has a competent operator or not. If he does not do so he is liable to be grossly imposed upon, and at the same time work a hardship on the rental bureau.

When considering advantages I wish to say that there is no one other element that would contribute more to the permanent benefit of the motion picture industry and all who are connected with it than co-operation on the part of the theater owners and managers toward the use of a few number of changes of program per week.

Where the program of the motion picture show is changed so often, and especially in view of the fact that there are many places where there is a number of competing houses, no one of which can use a subject that has been previously used by a competitor, it creates a demand for new subjects that is greater than the manufacturers can supply with material that is satisfactory.

Issues-Book on Motion Views.

Having unbounded confidence in the future of the business, believing as I do in co-operation between exhibitor and

rental bureau, and knowing as I do the importance of getting the exhibitor started right, I am issuing through the Amusement Supply Company, of which I am president, a book entitled, The Motion Picture Theater, which is the only book of the kind that has ever been issued.

It includes one hundred and forty-four pages of selected matter dealing exclusively with matters of the most vital importance to motion picture owner, manager, and operator, and especially to those that are considering this line of work, but have not yet engaged in it.

One of the many things that is given especial attention is the remodeling of store rooms for use as motion picture theaters. It tells how to select a location, how to do the remodeling, shows plans and drawings, tells what is required in the way of pictures, equipment, etc.

Will Answer All Inquiries.

In addition to the issuing of the special motion picture book, special arrangements have been made for the answering of all inquiries relative to the starting and equipment of motion picture theaters, and I will consider it a pleasure to give my personal attention to all who are anticipating either the opening of a motion picture theater, or a change of their present equipment.

I wish to repeat that it is my firm conviction that the business has come to stay and that the place it fills is too important to consider it otherwise. It furnishes good and wholesome amusement at a price that is within reach of everyone, and I feel confident that the business will be improved from time to time to keep pace with the requirements of the public.

AN ACTOR'S STORY.

Interesting Tale Woven From Plays in Which Arthur Sanders Has Appeared.

The following interesting story is a composite of the dramas and musical entertainments in which Arthur Sanders, now playing George Mason, the pork and bean magnate in Honeymoon Trail at the LaSalle theater, Chicago, has appeared since his debut twenty years ago. Although the plays are arranged in almost chronological order, the tale related is not the story of Mr. Sanders' personal career for his wedding bells have never jangled. At present he is appearing in one of his most successful creations, one which has won the praise of public critics and the critical public and has heightened his reputation won in former characterizations.

Some years ago I started in Married Life, but through Plot and Counter-Plot was Condemned to Death. The French Spy, coming from East Lynne, was told of my misfortune by the Widow Hunt. They both having Hearts of Gold and being Bound to Succeed, I Escaped from Sing Sing. The warden, whom I called Uncle Leopold, hoisted The Black Flag, but meeting The Two Orphans under the Gaslight, they hid me in The Chimney Corner. While there I heard The Danites discussing Life in the Far West and was afraid I had Fallen Among Thieves, when I came Oliver Twist and told them I was A Ticket of Leave Man on my way to Paradise Flats, but one of the party called The Child Stealer and belonging to The Rangers of the Rockies, recognized me as Old Jed Swap and said to The Colleen Bawn: "Show him to the door!" So I went out into The Streets

of New York. I was hungry and tired, but as I walked along, whom should I meet but Leah the Forsaken. She gave me The Hoop of Gold with which I could cross The Sea of Ice and reach Uncle Tom's Cabin safely, where I received shelter and food.

Imagine my surprise on seeing my old friend Hazel Kirke and her father sitting by the fire, he smoking his pipe and calling her Dad's Girl. It was a picture. Well, I told them my story and in the morning The Indian Mail Carrier passing by asked me to go to England with him. I did so, but the first train we took out of Liverpool was Side-Tracked and I soon found myself Alone in London. I walked and walked until I came to Westminster Bridge. From there I could see The Stranglers of Paris and should have been Lost in London had it not been for The Orange Girl, who directed me back to Hyde Park There I saw, sitting on the bench, Rube Stacy, with The Octoroon. They told me they were to return to America on the first steamer.

I accompanied them to the wharf and there, waiting for the tender, was The Senator from Montana, The Creole and The Lancashire Lass. I joined the party



ARTHUR SANDERS.

and we all started homewards, feeling as if we had Hearts of Oak. But on reaching New York poor Eileen Oge came up to me and said that My Wife had run away with A Country Merchant on The Midnight Special.

Well, to make a long story short, My Boys who were just beginning to wear Blue Jeans, were so glad to see me that she was Forgiven, knowing she would find The World Against Her. So we started for The Dairy Farm and, walking down Lovers' Lane, we met Joshua Simpkins. He having some faint idea of mental telepathy said: "Waal, if Mrs. Black is Back she would say When Women Love they will return." But some day That Man and I will meet. Then there will be trouble among the Home Folks. I guess this Girl Question is the same the world over, for when you have The Time, the Place and the Girl you need The Umpire handy to keep you on Honeymoon Trail.

(To be continued next year.)

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The Show World Publishing Co.

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General Director

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SATURDAY, JUNE 27, 1908.

LENOX & SUTTON BOOKED.

Noted Vaudeville Team Secure Long
Keith-Proctor Time.

So great was the success achieved by
Miss Jean Lenox and Harry O. Sutton
in their plunge into vaudeville for two
weeks this spring, that the United Book-
ing offices have given them thirty-five
weeks' booking for the coming season
over the Keith & Proctor's Circuit.

This versatile team of song writers
will use all of their own compositions, in-
cluding "Won't You Take a Little Walk
With Me," "I'd Rather Be Like Paw,"
"Acushla," "Let Good Enough Alone,"
"Whistle If You Want Me Dear," and
"In an Auto Car."

Miss Lenox really is a remarkable
young woman. Starting her career as a
newspaper woman and magazine writer,
she forsook this field to enter that of
song writer. Like everything else she
has attempted, she proved a success in
this profession, until now she is known
as one of the foremost women song
writers in this country. The act which
she and Mr. Sutton are putting on is
filled with many novel surprises which,
together with Miss Lenox's charming
personality, doubtless will make it a win-
ner everywhere it is played.

CORRESPONDENTS WANTED.

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

ANNIVERSARY GREETING

By WARREN A. PATRICK

WITH this issue, THE SHOW WORLD enters upon the
second year of its existence. That the auguries for the
future of this journal are brilliant, a casual glance at the contents
of this, the first anniversary number, will prove.

THE SHOW WORLD has
made a gratifying record for it-
self in the first twelve months
of its journalistic life. It has
demonstrated that energy, di-
rected in proper channels, ulti-
mately must achieve success.
It has advocated consistently
the uplift of the profession of
entertainment and its pleas
have not been vain. It has
fought the battles of the hum-
blest workers of the profession
as well as voiced the rights of
the powerful interests that di-
rect amusement affairs in this
country. It has neglected no
opportunity to exercise its in-
fluence in the service of the pro-
fession of entertainment to
whose standards it is irrevoc-
ably dedicated. It has been progressive, enterprising and at
all times ABSOLUTELY RELIABLE. It has established
within the past twelve months an unimpeachable record for
originality, liberality, truth and enterprise

In its presentation of news of interest to professionals of
every degree during the past year, THE SHOW WORLD has
achieved many signal journalistic triumphs. In its discussion
editorially of topics of moment to the world of the drama, vaude-
ville, circus, motography, and all other branches of public en-
tertainment, it has been fair, impartial and far-seeing. No
private interests were subserved at the expense of those unable
to help themselves. Its pledges of fealty to the world of amuse-
ment and to the general public were rigorously kept. Right, not
might, was its motto and consistency the jewel to which it clung
and ever will cling throughout the years to come. It has vio-
lated no promise, broken no pledge, sacrificed no interest, injured
no individual. To the contrary, it has fostered harmony in pro-
fessional ranks, inspired confidence among all the interests
within the scope of its influence, aided in the general uplift of
entertainment and assisted in the development along broader
and nobler planes of every amusement enterprise. With a rec-
ord such as this achieved in the first year of its career, any
journal may well feel proud.

THE SHOW WORLD at no time has been nor ever will be
an imitator. Its guiding star has been INITIATIVE IN ALL
THINGS. It was the first amusement journal in the world to
recognize the boundless possibilities of motography and to pub-
lish facts in connection with the development of that gigantic
industry on a scale commensurate with its importance. Since
THE SHOW WORLD paved the way in heralding the claims
of the moving picture industry to public recognition as the
greatest factor in modern amusements, every journal devoted to
entertainment has fallen into line and is now actively champion-
ing an enterprise which all alike for years persistently ignored.
If THE SHOW WORLD should have accomplished nothing
more in the first year of its career than to place the moving pic-
ture industry permanently before the public as the only logical
solution of the question of cheap and educational amusement for
the masses, it might well pride itself upon so praiseworthy an
achievement.

But for the spirit of loyalty accorded the efforts of THE
SHOW WORLD at every hand, its successful progress could
never have been chronicled. To the general readers within and
without the ranks of the professions, to the advertisers of every
branch of business, to the well wishers who so generously ex-
tended their support throughout the most trying financial de-
pression this country has ever known, my thanks are due and
as heartily extended. To my friends of the show world every-
where, my correspondents throughout the country who labored
assiduously in my behalf, and to the public which has so ably
seconded the efforts of my staff and myself, I owe a debt of
gratitude which I will find it difficult to adequately discharge.
With their help in the days to come, THE SHOW WORLD
will march on to the maximum of its power, to achieve triumphs
anew and to accentuate the confidence it already has won and
which it hopes by its integrity and worth to preserve throughout
its existence.



WARREN A. PATRICK

NEW DRAMATIC STAR.

Mary Ryan Scores Triumph in Production
in Washington, D. C.

William Gillette's new play, That Little
Affair at the Boyd's, was given its pre-
mier at the Columbia theater, Washing-
ton, D. C., June 15. While the play itself
did not create a furor, interest was cen-
tered in the fact that a new star had ap-
peared in the dramatic firmament. The
new favorite is Mary Ryan, who ap-
peared last year as leading lady in
Brewster's Millions. Such a sensation
did she create on her opening night that
staid Washington sat up after the first
act and after the third, the applause was
so vociferous that the producer, Winchell
Smith, appeared before the curtain and
announced that next season Miss Ryan's
name would be spelled in electric lights.

Gillette had written the play as a ve-
hicle for Cecilia Loftus, but Miss Loftus
was overcome by nervous prostration and
was forced to retire before the date of
production. Miss Ryan had just arrived
in town to visit some friends and the
manager begged her to assume the role.
The little actress agreed and on Monday
night carried the house by storm. The
following morning all the local papers
came out in big headlines, announcing
that she had been made a star in a
night, and devoted columns to the actress.

The star part is even greater than the
play, if such a thing could be possible.
Stephen Boyd is a writer of plays, but
has been unable to get any of them pro-
duced. In his search for a manager he
comes upon the girl he has always loved
and who is now a great actress. Her
name is Kitty Cameron (Mary Ryan).
She learns of his condition and, as he
refuses aid, she disguises herself as a
servant and obtains a position in the
Boyd's home. Assuming an artless man-
ner she starts to help him about writing
his play; he thinking all the time that it
was a natural instinct in the servant
girl. The play is successfully produced
and Kitty plays the leading role. The
quick change and multiplicity of char-
acter offers Miss Ryan a fine chance to
show her abilities and she takes advan-
tage of every point.

The drama is well drawn and runs
smoothly barring a few lines that will
be rewritten. No doubt it will prove one
of the comedy hits of the coming season
and enjoy a long life, chiefly from the
fact it offers a new star to be worshiped
by theatergoers.—V. GILMORE IDEN.

IRENE BULGER TOURING.

Favorite Vaudeville Actress Booked for
Sullivan-Considine Circuit.

Miss Irene Bulger passed through Chi-
cago last week en route from New York
to San Francisco, where she is to open
shortly on the Sullivan & Considine cir-
cuit for an extended tour on Pacific Coast
time. Miss Bulger has earned an en-
viable reputation as a clever impersona-
tor and recently returned from London
and Paris where she met with much suc-
cess.

Miss Bulger, in writing to THE
SHOW WORLD from Kansas City, Mo.,
June 20, says: "I arrived in Kansas
City June 20 on the Limited, eight hours
late. Such a sight! The railroad tracks
were under water, but at different inter-
vals one could see a chimney just above
the water or a two-story house submerged
to the second story, with the household
furnishings on the roof—a picture that
brought to mind, and most vividly, too,
the most terrible Johnstown flood. Corn
and grain fields were covered with water
and the outlook for crops in this section
is decidedly discouraging. Everything
was on the float and many families driv-
en out of homes; where they went, the
Lord only knows, for there was water as
far as the eye could see."

WINGFIELD IS ACTIVE.

Chicago Manager Secures New Theater
at Hammond, Ind.

James Wingfield, Chicago representa-
tive of the Central States Theater Co.,
has just closed negotiations for a five
year lease of the Towle Opera House,
Hammond, Ind. The house will open with
a Sunday matinee August 23, and will be
booked exclusively by the Stair and Hav-
lin people. The house has been entirely
remodeled and now has the appearance
of a new house. It was promoted and
built five years ago by Mr. Wingfield.

The proscenium arch and stage have
been remodeled and made almost twice
their size. A new fire wall and dressing
rooms have been installed and the entire
basement is cemented. The house will
play split weeks with the Calumet thea-
ter in South Chicago. The interurban
lines with Gary, Indiana Harbor, East
Chicago and Whiting have been com-
pleted and this allows the theater to
draw from a population of almost 100,
000.

The Girl From Hamburg.

Harlan E. Babcock, dramatic editor of
the Kalamazoo, Mich., Gazette wrote a 20
minute sketch which was produced at
the Majestic theater, Kalamazoo, May 4.
The piece was a success. General Man-
ager Butterfield of the Bijou Theatrical
Enterprise Co., purchased the sketch June
15 and will send it on tour September 14.
It will play all the middle west theaters
booked by the Western Vaudeville Man-
agers' Association.

PHILADELPHIA NEWS

By WALT MAKEE

PHILADELPHIA, June 23.—Theatrical circles were shaken from their summer somnolence last Thursday when the Shuberts notified Manager R. F. McFarland and Press Agent C. C. Wanamaker, who were sojourning at Atlantic City, that the Lyric theater here would reopen this week, playing the new Casino review, *The Mimic World*. The Lyric had been dark for several weeks. The front was boarded up. The stage was stripped. The seats were in camphor, but worst of all the entire force of employees were on their vacations. Much credit is due Messrs. McFarland and Wanamaker for the generalship displayed, not only in a quick assemblage of their working force, but in acquainting the public with the coming of the show.

Song and Dance at Keith's.

Music is plentiful this week at Keith's, both vocal and instrumental, while dancing is permitted a generous portion of the program. There is a notable lack of acrobatic work, for which, considering the excessive heat, the audience should be grateful. The bill opened with Harvard and Cornell, an excellent singing duo in one, who would improve their work by omitting their alleged jokes. The Farrell-Taylor Trio, including Frank Taylor, Blanche Davenport and Tom Carter, made a most decided hit with their comedy, *That Minstrel Man*. Willie Hale, juggler, musician and general entertainer, exhausted his repertoire before the audience permitted him to retire. Max Witt's Singing Colleens have voices of sufficient strength and sweetness to be more thoroughly enjoyed if unaccompanied by the orchestra. Foster and Foster returned and again made a forceful impression with their skit. Walter G. Wroe, a local dancing master, offered fifteen of his young pupils in a series of difficult dances. The act was repeatedly encored. If John E. Hazzard, author of *Ain't It Awful*, Mabel, and other classic verses, made a strong bid for first position among vaudeville's monologists. His delivery is delightful, his sense of humor very keen, while his stories are fresh and sparkling. The Williams and Walker Glee Club was held over and repeated the hit it made last week. Al Leech and his Three Rosebuds made their usual hit, offering very little that was new in their act. The much

Engaged Against His Will were the films shown.

Lyric—The Mimic World.

The *Mimic World*, a musical review, with book by Edgar Smith and music by Rehan and Furth, first saw the light of day at Atlantic City last Thursday, and was unexpectedly transferred to the Lyric, in this city, opening Monday, to run for the week, when it will be shifted to the Casino, New York, for an indefinite stay. There is a semblance of plot to this tuneful plaything, in that the Merry Widow and her second husband, Danilo, are in search for their home in Marsonia, which, when found, turns out to be a palatial gambling establishment, run by one Jack Witchinhour. There is not much substance to that story, perhaps, but it is a string of sufficient strength upon which to hang nearly a dozen travesties of the season's dramatic hits and to afford the mimics good opportunity to hold a mirror up to the brightest stars in the theatrical firmament. One hundred and fifty persons are required by the book and at least one-third of that number have speaking parts.

Notes of All Sorts.

William Cullington is substituting as stage director at the Chestnut during the absence of Harry McRae Webster. Mr. Webster will sail on June 27 for Nova

linger, with his customary aggressiveness, is billing the proposition as he would a regular attraction.

Jack Norworth of this city, recently divorced from Louise Dresser, and Norah Bayes, who was recently divorced from O. A. Gressing, of Chicago, were married Sunday last at Freehold, N. J.

HAGENBECK-WALLACE TRAIN WRECKED; 28 INJURED.

CASTLE ROCK, Minn., June 25—(Special telegram).—The Hagenbeck-Wallace circus train was wrecked near St. Paul early to-day and twenty-eight persons injured, eight seriously. It is reported that several of the injured will die. The cause of the accident not yet ascertained. — TOM NORTH.

BUFFALO BILL STOPS PANIC.

Tents Struck by Windstorm, Audience Frightened and Calmed.

A terrific storm broke over Pittsburg just as a large audience was assembling to witness the evening performance of Buffalo Bill's Wild West show June 19. A gust of wind caught the canvas wall that surrounds the grounds and a section of it was blown open. Charles S. Howell, formerly claim agent of the Baltimore & Ohio Railroad, was caught under a falling pole and injured. There was a rush for the exits. At a

the ring, assuring the people that there was no danger, and imploring them to remain in their seats. It was 15 minutes, however, before order was restored. A number of women had to be carried from the grounds. After the excitement the performance was given.

Barnes' Circus Touring Northwest.
Al G. Barnes' Wild Animal Circus is meeting with success in Minnesota. They played to capacity last Monday at South Stillwater.

SWAAB

SOLE AGENT HERE

Power's Camera-graph
The Electrosave
The Motiograph
Gilmore's Multiple Rheostat

Lewis M. Swaab
Leading Largest DEALER
338 SPRUCE STREET, PHILA., PA.

For Sale, Films 1 and 2c a foot. For rent, 3 reels film slides. H. DAVIS, Watertown, Wisconsin.

MUSICIANS WANTED FOR CARNIVAL CO.
Open at Cairo, Ill., June 30; state lowest salary; must join on wire. Address CHAS. L. CUROT, care Ware's Uncle Tom Cabin Co., Sargent, Minn., June 25; Waltham, 26; Hay, neld, 27.

Dr. C. E. GOULDING
...DENTIST...

At 182 State Street, Chicago, Caters to the Profession. Strictly high class services. Mention **THE SHOW WORLD** when you call and receive 50 per cent discount.

Wanted To communicate with carnival companies, managers of amusements, owners of novelty and merchandise stands, etc. Rockdale Fair, July 8, 9 and 10. W. E. Gaither, Rockdale, Texas.

MÉLIÈS

★ STAR FILMS ★

SUPERIOR QUALITY



COL. F. T. CUMMINS IN LIVERPOOL PARADE.

Col. Frederick T. Cummins' Wild West Show and Indian Congress is now meeting with great success at New Brighton Tower Park, Liverpool, England. Col. Cummins is here shown on the streets of Liverpool at the head of the parade, which caused a great sensation.

Scotia and Newfoundland ports. He will be unaccompanied and goes in search of a much-needed rest. He will return about Aug. 1.

It was announced in these columns several weeks ago that Harry D. Kline, manager of the Euclid Avenue theater, Cleveland, O., a K. & E. house, had been named to succeed Richard McFarland as manager of the Lyric and Adelphi theaters in this city. The report was later denied by the Shuberts. Despite this denial, however, an authority stated to a **SHOW WORLD** representative that Mr. Kline would positively become manager here for the Shuberts at the beginning of next season and that Richard McFarland would be promoted to a responsible position at the New York office, probably succeeding Mr. Bird, who has been ill for some time and will take a prolonged vacation in search of health.

All formalities have now been observed by Oscar Hammerstein in the erection of his opera house here. A permit was obtained from the Bureau of Building Inspection early last week. The building will be four stories high, of brick and stone, and will cost \$750,000. This, together with the price paid for the ground, will bring the total cost up to \$900,000 plus \$42 for the permit. The house will be opened next November.

Harry B. Spillman will accompany the Fred Irwin company to the Savoy, Atlantic City, where he will be in charge of the stage. This compliment is well deserved by Mr. Spillman.

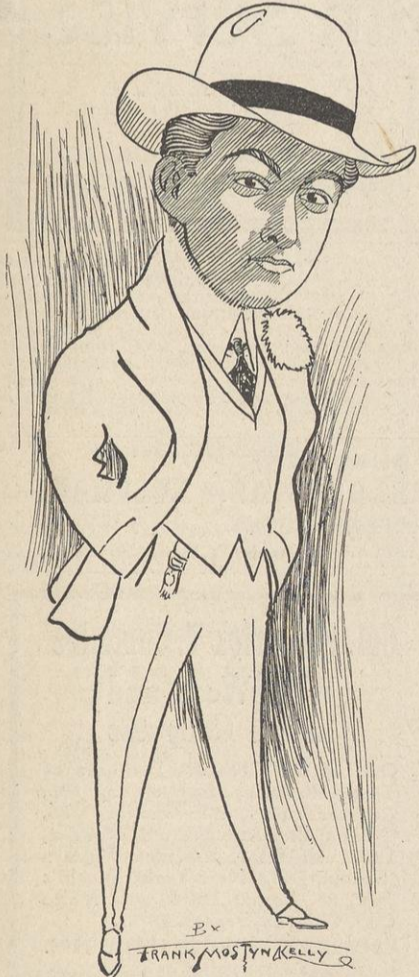
An esteemed contemporary printed last week an account of transformation of the Y. M. C. A. building at Fifteenth and Chestnut for vaudeville purposes. Full details were announced in these columns six weeks ago.

Hammerstein has opened an office in the central part of the city for the sale of seat and box subscriptions for his opera house.

W. K. Goldenberg, of the Casino, will spend the balance of the summer at Atlantic City when the Casino closes July 1.

The Park theater has gone into combined moving pictures and vaudeville, with amateurs each Thursday and special events for Wednesdays. Manager Nird-

time when it appeared that many people would be crushed and trampled, Colonel Cody, Buffalo Bill, appeared in the arena mounted on a horse. He circled around



PAUL GOUDRON

The well known Chicago manager of the International Theatrical Co. is Paul Goudron. He is inventor of Wobble-Bobble, a new riding device which seems destined to achieve popularity at amusement parks where it will be seen next season.

heralded horse. Colonel Fred, gave evidence of the most careful training, if not of "human reasoning," as claimed. Colonel Fred will rank among the greatest animal performers now on public exhibition. Bessie Clifford was liked, as were Herman and Rice and the Whitman Brothers. The Diabolical Pickpocket and

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Y CURRENT BILLS AT THE CHICAGO THEATERS Y

GOSSIP OF PLAYS AND PLAYERS

By CHARLES KENMORE

SOL LITT'S production of Walter Hackett's melodrama, *The Invader*, at McVicker's theater is the sole event of import among Chicago theaters this week. Bills of warm weather variety are offered at the Olympic and Majestic. The plays that will stay awhile at the other theaters are mostly sprightly musicalities.

The Invader Scores Triumph.

With the temperature at 88 degrees and the humidity hovering within one degree of the record for the season, *The Invader*, a play by Walter Hackett and Robert H. Davis, scored a veritable triumph at McVicker's theater last Sunday evening. The sweltering audience which packed that pretty playhouse, absorbed in the strong story of the play, the intensity of its situations and the surpassing beauty of the production, forgot its physical discomforts and swayed by the inherent power of *The Invader* attested its appreciation of play, players and authors by numerous outbursts of hearty applause. If this means success, *The Invader* has scored heavily and seems destined to enjoy a long run.

When I reviewed *The Regeneration*, the first play by Mr. Hackett produced in Chicago earlier this season, I stated unequivocally that the man who could build so enjoyable a play from such slender material as Owen Kildare's book, "My Mamie Rose," afforded him, was capable of even greater achievements, and this contention has been verified by *The Invader*. I hold that Walter Hackett, who is a newspaper man and magazine writer of ability, stands on the threshold of a brilliant career as dramatist. The door stands ajar, and if I do not mistake the Hackett energy and power to do things, it will soon swing wide to admit him to the inner circle of the elect.

While *The Invader* is reminiscent in story and treatment to two or three of the recent big dramatic successes, Mr. Hackett nevertheless is entitled to the credit of a distinct creation. In Carson Bland, a fighter to the backbone, one recognizes Ryder in *The Lion and the Mouse*. In the introduction of the western miners into the homes of the Wall street financiers, one is reminded of a similar effect in *The Heir to the Hoorah*. In the presentation by these miners to the heroine of a string of nuggets, "every one of which was dug up by a man who loved Carson Bland," and whom at that moment she despised notwithstanding she was his wife, the nugget incident of that greatly overrated play, *The Great Divide*, comes to the recollection. In the psychological aspects of the character of Evelyn Varney, who dreams of an epoch thousands of years ago in which she had being and in which a certain aggressive, indomitable cave-man whom she recognized as Bland, beat down her feeble resistance and made her his prisoner, body and soul, the theme of *The Road to Yesterday* bobs up serenely in the memory. Yet, despite these parallels which in a less powerfully constructed play would approach fatality, in this instance they serve rather to accentuate the strength of *The Invader*, because its story is heart-appealing, its treatment sincere and effective, its motif instructive as well as entertaining, its moral pure and ennobling.

The story of *The Invader* is simple yet strong. Carson Bland, the invader, is a self-made, invincible young man from the west, who has control of the Whirlpool mine and it appears that so long as he can keep control of that mine he is at liberty to put his heel on any neck that strikes him as a suitable stepping-stone. Among the necks he picks out is the one that holds the head of Stuyvesant Varney, banker, whose daughter, Evelyn, is much sought after by Richard Marshall, her father's financial lieutenant.

Before the action begins Bland has forced Varney to the wall. Bland announces that he will take his heel off Mr. Varney's neck if Mr. Varney will let him marry his daughter. Varney refuses, but Evelyn comes in as the argument is going on and accepts the bargain. You believe that she believes that she hates him, but as the play goes on it is discovered that she is only rebelling against the irresistible force of the man. Bland turns out to be a most desirable man from every point of view. His wife falls violently in love with him because he is a real man. But in a moment of weakness, and in the belief that her father is in peril, she takes from Bland's safe certain proxies without the aid of which Bland's financial schemes must fail and her father be victorious. The scheme fails however and at the crucial moment the young wife reveals all and the curtain descends with husband and wife embraced and everybody happy.

The play was admirably staged and the various roles were in eminently capable hands. The Carson Bland of Edmund Breese was as convincingly a characterization as it was powerfully artistic. Florence Rockwell as Evelyn Varney was charming and graceful, but she impressed me as lacking emotional force, due doubtless to nervousness attending her initial appearance in an exacting role. Louise Galloway as Constance Gray

proved herself an ingenue of unusual histrionic ability and won the favor of the audience. William B. Mack as Richard Marshall was not well cast. Thomas A. Wise was thoroughly enjoyable as "Social" Simpson. The support included also Louis Massen, who had little to do but did that little well. Joseph Tuohy, who was an excellent foil to Constance Gray, Charles H. Riegel, Harry J. Buchanan and Arthur Morris. The scenic investiture of the play was superb and reflects great credit upon the management. The reception to Walter Hackett was deserved and he was compelled to express his fervent thanks at the close of the third act.

Good Bill at the Majestic.

Minnie Seligman and William Bramwell, favorites hereabouts, return to the Majestic this week with their familiar sketch, *A Dakota Widow*. The acting of the two principals is as deft as ever, while the Katy of Blanche Holt is exceptionally clever, most of the laughs falling to her lot. The setting is handsome and appropriate and the skit seemed to please the auditors on Monday evening.

Avery & Hart, a carbon copy of Williams & Walker and equally funny, kept the audience in titters of laughter from their entrance until their exit. The Laurent Trio gave a most remarkable exhibition in which a strong woman plays an important part.

Daisy Harcourt, another of the many English comediennes which have visited us, sings prettily and derives no little comedy from her converse with the drummer. Her song *Why Should I Work* appealed to everyone in the house, as the audience was in a sudorific condition.

The Quaker City Quartette, good singers in a novel setting, won favor, as did Mlle. Emmy's Pets. This is a splendid canine act and the spectacular finish is one of the most novel I have seen in vaudeville.

Linden Beckwith, "The Original Girl in the Golden Frame," appeared to advantage and was heard in a number of lulls that pleased. Frank Orth and Harry Fern contributed a musical trifle entitled *Sign That Book* which allowed the introduction of clever trick piano playing.

The Ramsey Sisters opened the bill with an eccentric singing and talking act; Pertina gave some delightful toe dances, and Tom Ripley amused with patter and stories. Robert Dohn was seen in a wonderful strong man exhibit, during which he handles cannon balls like pills. An excellent Vitagraph film closed the bill.

The Olympic Program.

Nelle Florede and her Six English Rockers top the program at the Olympic this week. Mrs. Dan McAvoy is heard in a number of ditties and works with an appreciable vim and zest. Barry & Halvers are seen in a skit of which the man's dancing is the feature. Pollard juggled articles deftly and among other good acts that won applause may be mentioned Armstrong and Verne, Arthur Kerhns, and Le Roy and Vanion. The kinodrome closed the bill with a fine film.

At Other Playhouses.

Paid In Full continues to cause discussion at the Grand Opera house, and *Girls* is causing laughter quite successfully at the Chicago Opera house. At McVicker's *The Invader* is doing finely. *Honeymoon* Trail runs on steadily at the LaSalle. A Stubborn Cinderella charms all who see it at the Princess. *The Lady From Lane's* is still at the Whitney and *The Flower of the Ranch* is attracting crowds to the Garrick. At the Colonial, Henry Lee offers the second and more important part of his *Passing Show*, entitled *Cyclo-Homo*.

CINCINNATI M. P. HOUSES.

New Bijou the Handsomest Theater in America.

CINCINNATI, O., June 23.—The moving picture theaters are all doing a nice business. The new Lubin theater opened last week to standing room only, giving a new change of pictures daily. The new Bijou, another handsome theater, will open next Saturday. The interest in this addition to the growing ranks of such houses in the Queen City centers in the established claim that the Bijou will, when visited, be the finest house of its kind in the world. It has been remodeled and refurnished throughout, at a cost of \$30,000, and is to be operated by the Lincoln Amusement company, with J. Libson, of Pittsburg, Pa., as the manager.

From the lobby of pure white marble to the rear room that is separated from the theater in which the machine for the pictures is operated, the new playhouse will be a dream. Inside, the decorations are of ivory and gold, and nearly 2,000 incandescent lights illuminate the interior. The seats will be upholstered chairs, the same as found in the best opera houses, and the cozy auditorium will rival the neatest of modern theaters in all the appliances for comfort and enjoyment. The majority of the managers are



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complaining bitterly against the manufacturers opening theaters of their own, claiming that they made the manufacturers what they are today, through the purchase of their films, and now for them to open against their trade is rubbing it in, and eventually will force them out of business. A managers' association has been formed and a resolution will be offered that will protect their interests.

The Moving Picture Managers' Association have another big mission to perform and that is, to discourage the vaudeville part of their attractions and endeavor to operate at all times a strictly high-class show confined to songs and films alone. It is their desire that managers' associations in other cities be formed and eventually a National Association of Moving Picture Managers.

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Chicago is fast becoming the center which supplies the various channels of the film industry.

W. N. Selig deserves special mention for the splendid line of subjects which are now being produced by the Selig Polyscope Co. His factory and studio occupy a block, and the films of this concern have reached a high degree of perfection and steadiness, and are equal to any in the market, the subjects being excellent. These include the following:

The Holy City, The French Spy, The Swashbuckler, The Bandit King, Monte Cristo, Dr. Jekyll and Mr. Hyde, Shamus O'Brien, the Irish Blacksmith, The Squawman's Daughter and Western Justice. Late subjects are the Fighting Parson, East Lynne and Damon and Pythias, Damon and Pythias and The Spirit of '76 will be released July 4.

The Kleine Optical Co. has expanded, and its network of fifteen branch offices now cover the entire country. Mr. Kleine has always bent his efforts toward the uplift of the motion picture business, and will not handle objectionable subjects. As the importer representing fifteen manufacturers, among whom are Gaumont, Urban-Eclipse, Ambrosio, Warwick Trading Co., Lux and Itala Rossi, he has maintained a rigid censorship, with the result that no difficulty has ever been experienced with police officials. Mr. Kleine is one of the pioneers in the business and he understands the needs of his customers so thoroughly that he is able to anticipate them.

One of the most notable achievements of Mr. Kleine was the placing of his product in the big Auditorium, Chicago, one of the largest and finest theaters in the world, where Henry Lee presented his Mimic World, under the direction of George W. Lederer. He is also furnishing films for Henry Lee's Cyclo-Homo, presented personally by Mr. Lee, for the first time on any stage, at the Colonial theater, Chicago, under the direction of George W. Lederer, for an indefinite engagement, beginning this week.

Another striking evidence of Chicago enterprise is the success of the Essanay Film Mfg. Co., of which George K. Spoor is the president, with whom is associated G. M. Anderson, the well-known theatrical producer and creator of spectacular effects. The Essanay product is comparatively new,

but is successfully holding its own with the older manufacturers, and shows promise of a distinct leadership. High class actors are engaged, which insures perfect dramatic rendition. Carefully avoiding the objectionable, the Essanay films are meeting with universal favor.

LEE'S CYCLO-HOMO.

Entertainment at Colonial Theater, Chicago, Gives Satisfaction.

The long expected presentation of Cyclo-Homo, by Henry Lee, was given at the Colonial theater, Chicago, Tuesday, June 23, under the direction of George Lederer, and will continue indefinitely.

In spite of the hot weather a large audience awaited Mr. Lee and the entertainment aroused considerable enthusiasm and applause.

Cyclo-Homo (meaning the cycle of mankind) is presented in three parts, consisting of a tour of the world, illustrated with beautiful slides and moving pictures, in the course of which Mr. Lee impersonates the noted characters of the various points visited, necessitating forty-eight complete changes of costume.

The Chicago newspapers unanimously pronounced the show successful in every way, commenting upon the fine quality and character of the film subjects, which are supplied by the Kosmik Film Service.

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tograph, In a Rough Sea (Urban, length 154 ft.).

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NEW POST FOR ATWELL.

City Editor of Chicago Journal to Head Forest Park Publicity Department.

Ben H. Atwell, city editor of the Chicago Journal, will resign that position next Monday to take charge of the publicity promotion of Forest Park. His newspaper training fits him for the position of director of publicity. He is also a director of the park. Mr. Atwell's connection with the profession of entertainment dates back many years. His former efforts were largely devoted to promoting theaters and plays. He is author of a half dozen successful melodramas.

THE GATES OF EDEN.

Cast for Forthcoming New Chicago Production Announced.

The Gates of Eden, which will be first produced in Oak Park on June 30, and later, on the afternoon of July 6, in the Garrick theater, has been fitted with a full cast, and the rehearsals, which are now proceeding, have inspired those interested in it, including the Rev. William Danforth, its author, with new faith in its possibilities. The cast will be as follows:

- Sister Sarah.....Carolyn Irwin
- Eldress Ann.....Nellie Granville
- Brother Charles.....J. W. McConnell
- Brother Mathew.....J. M. Clayton
- Brother Micah.....Neil Burton
- Patience.....May Hight
- Elder Joseph.....Allan Kelly
- Sister Ivy.....Florence Howard
- Rodney Bard.....George Tucker
- Amy Bard.....Helene Sullivan
- Ted Courtney.....William R. Feeley
- Squire Huxley.....Lincoln J. Plumer
- Jarvis.....C. D. Brown
- Alice.....Anna Marwick
- William H. Bard.....William Owen

Grace Wilson in Chicago.

Grace Wilson, the dainty singing comedienne who met with success as Lady Bettine in The Show Girl company last season, is spending the summer months at her home in Chicago, and playing at local parks. She is at White City this week.

Joe Whitehead's New Act.

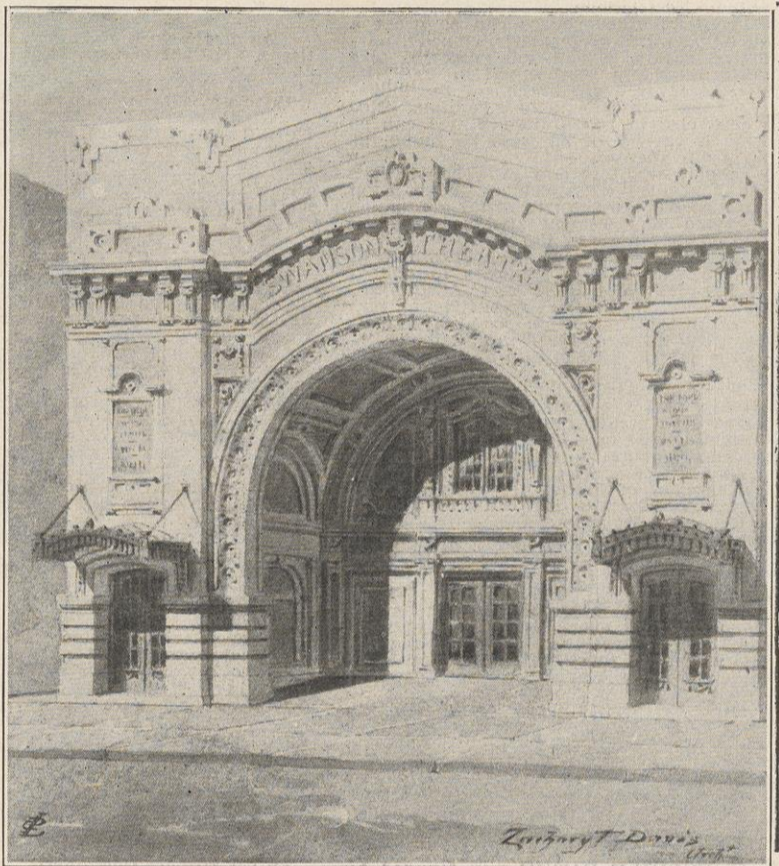
Joe Whitehead and Flo Grierson will be seen next season in a new act written by Mr. Whitehead called The Song and Dance Man. It is said to be one of the cleverest acts in one that has been placed upon the boards this summer.

Harry Earl in Chicago.

Harry Earl, general press representative of the Hagenbeck-Wallace shows, is in Chicago.

Hahn to Sing in Convention.

Arthur Hahn, the baritone, has been engaged to sing at the National Democratizing convention at Denver.



WILLIAM H. SWANSON'S NEW THEATER.

The above is a picture of the new theater owned by Wm. H. Swanson at Cottage Grove avenue and Thirty-ninth street, Chicago, one of the finest places of exhibition devoted to moving pictures in the city. The front is forty feet and the seating capacity 700, with chairs finished in Pompeian green. The interior is beautifully decorated. There are six flues running through the roof, one of them six feet in diameter in the operating room, which has a seventeen foot ceiling. Curtained boxes are on each side of the stage. A four-piece orchestra has been engaged, and all sound effects will be reproduced by a company of people behind the curtain. Special attention will be paid to the subjects projected, which will include interesting, educational and instructive subjects. Harry Rush Raver will be the managing director, in connection with the other theaters. This will make the eighth theater controlled by Mr. Swanson, who contemplates opening the house about Sept. 1.

the art of the actor, impersonator, lecturer, historian and the traveling raconteur. It is educational and instructive, and at the same time full of interest for the blasé theater-goer. One notable feature of the opening entertainment was the high class audience.

The program was in part as follows: Scenes of New York, including Federal Hall and Washington's headquarters at Fraunces Tavern; motograph, Niagara in Winter (Gaumont, length 360 ft.). Mr. Lee as George Washington.

Poe's cottage at Fordham. Mr. Lee as Edgar Allen Poe. Scenes of New York. Motograph of Broadway. Mark Twain's house on Fifth avenue. Mr. Lee as Mark Twain. Scenes. Motograph, a trip across the Atlantic with Mr. Lee.

Scenes of Ireland. Motograph, Mr. Lee in jaunting car ride in Dublin. Mr. Lee's visit to Richard Croker at Glen Cairn and exhibition of his horses. Mr. Lee as Richard Croker. Motograph of Mr. Lee at Croker's mansion.

Scenes of Sir Walter Raleigh's house. Motograph, Mr. Lee crossing the channel.

Scenes of Scotland and England. Mr. Lee as Andrew Carnegie, at Skibo Castle. Motograph. Mr. Lee as William Shakespeare in his home at Stratford-on-Avon. Mr. Lee as Charles Dickens in front of the Old Curiosity Shop. Motograph, Lon-

Motograph, Naples, Pompeii, Vesuvius in Action.

Scenes of Egypt. Mr. Lee as Rudyard Kipling, in his bungalow in India.

Scenes of Hong Kong, Japan and Manila. Mr. Lee as the Mikado, in the imperial palace, Tokio.

Scenes of Honolulu and Hawaii. Mo-

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The film business is not different from any other, and this applies to every branch whether it be manufacturing, importing, conducting a rental exchange or a picture theater.

There are many men in the various branches of the film business that have not informed themselves of the changes in the quality of film production and the standing of different manufacturers that have taken place within the last year.

It is a fact easily proven that during the past four months several of the manufacturers whose product has been on the American market longest have placed inferior films both as to subject and photography, while others have made enormous strides forward.

Many theater owners are ignorant of the great merit of independent films and of the fact that week for week the independents have had more feature films of a better quality than the opposition.

WHAT IS KOSMIK FILMS SERVICE?

KOSMIK FILMS SERVICE is the rental service supplied by the Kleine Optical Company from its various offices, all of them being points of origin from which new films are being sent out daily. **KOSMIK FILMS SERVICE** includes all films made by the following European manufacturers: Gaumont, Urban Eclipse, Lux, Raleigh & Roberts, Theophile Pathe, Warwick, Walturdaw, Clarendon Film Co., Aquilla-Ottolenghi, Itala Films (Rossi), and Ambrosio. The Kleine Optical Company controls the product of these for the United States. Every desirable subject produced by these manufacturers is placed in the Kosmik Films Service as well as being offered for sale without restriction.

KOSMIK FILMS SERVICE also includes films made by the Biograph licensees.

KOSMIK FILMS SERVICE includes the Biograph product. Particular attention is called to the quality of the films being made by this company. Two feature films are placed upon the American market weekly by the Biograph Co., and we do not hesitate to say that, all points considered which enter into the making of a perfect film, this product has greater merit than that of any other American manufacturer. Any one caring to verify this statement is asked to take the first opportunity to see *Ostler Joe* (877 ft.), and *The Outlaw* (677 ft.). We know of no other American make of films that is as steady in action as the present output of the Biograph Co. nor as uniformly perfect as to photographic quality; and none that shows such virile Americanism which renders expect of all American film creators.

Branch Offices.

Some months ago we announced our intention of opening branch offices throughout the United States, and this plan is being consistently followed. Owing to the importance which we give to each office, its proper organization, its ample

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KOSMIK FILMS SERVICE can be obtained by purchase from New York or Chicago or in rental from the various offices maintained by the Kleine Optical Co. throughout the United States and Canada. Offices as below have been established for the convenience of customers, and other points will be added as rapidly as possible.

Every other office is treated in the same manner as those at New York and Chicago, being supplied daily with new films as well as an ample stock of machines and supplies. The offices are at present located in the following cities:

CHICAGO, ILL.—Under the personal supervision of Mr. Kleine, president of the Kleine Optical Co. This is the home office, from which emanate the general policies governing the entire business; is the source of supply for customers and its rental branches and supplies rental films to theaters in the territory adjacent to Chicago.

NEW YORK, N. Y.—Under the direction of Mr. Edward Davis, is the principal eastern distributing point—covering all cities and towns in the middle Atlantic states not located more conveniently to other offices of the Kleine Optical Co.

BOSTON, MASS.—Under the direction of Mr. R. D. Marson, is the rental distributing center for the New England states.

BIRMINGHAM, ALA.—Under the direction of Mr. Frank M. Busby, is the rental distributing center for the eastern group of southern states, as also the southern part of the middle Atlantic states.

stock and daily supply of new films this work has consumed time, but is going on steadily.

The last addition to our list of film rental offices is located at Los Angeles, No. 309 Pacific Electric Bldg., under the management of W. E. Kreiter and T. B. Tuohy.

A glance at the map and a list of existing offices will demonstrate that we now have completed an excellent skeleton organization to cover the entire country. Cities located at points intermediate between those already established will be taken up as rapidly as possible.

KOSMIK FILMS SERVICE is practically at the door of every theater in the United States and Canada.

KOSMIK FILMS FOR SALE: All of these films are sold in the open market without restrictions.

From no other source can so great a variety be drawn, dramatic, comedy, narrative, scenic, topical and personal. The various makers represented in **KOSMIK FILMS** cover every branch of the industry from sensational to scientific. Nowhere else in the United States can so wide a variety of subjects be found, as upon our shelves.

Special credit is due to Urban-Eclipse for continued efforts along educational lines as well as the successful production of some of the most striking dramatic and comedy films of the day.

GAUMONT has long been known to be in the vanguard of progress in motography. **ITALA-ROSSI** and **AMBROSIO** have entered the field recently, but now stand in the front rank. One of the most beautiful films produced in recent months is the **ITALA-ROSSI** film *An Exile Father* (697 ft.).

The **AMBROSIO** films, *An Italian Battleship*, and the *Italian Love Story*, deserve high credit and praise. **LUX** is a comparatively new house, but has a very elaborate plant with large facilities and take front rank in the production of the better class of French feature films with which American audiences are familiar.

Raleigh & Roberts are becoming famous for their travel subjects which are in photograph and general treatment equal to the very best made anywhere.

THE WARWICK TRADING CO. is noted for its enormous assortment of films covering every conceivable subject. Its stock of special subjects has reached the enormous total of 8,000 negatives, in which the exhibitor will find the greatest possible variety.

CLARENDON is noted for the strength of its feature films such as *The Pied Piper of Hamelin*, *The Water Babies*, etc.

AQUILLA-OTTOLENGHI is fast coming to the front for the production of strong sensational feature comedy.

WALTURDAW is a growing English firm with an increasing output of good subjects.

THEOPHILE PATHE was founded by one of the Pathe family, but no one of that name is now connected with the company. Their films are made under the direction of Mr. Promio, an expert of experts.

INDIANAPOLIS, IND.—Under the direction of Mr. Fred Lines, is the distributing center for the southern and eastern section of the central states.

ST. LOUIS, MO.—From this point we supply, through the Kleine Optical Co. of Missouri, all cities and towns in Missouri and adjoining states.

SAN ANTONIO, TEX.—Through the Alamo Film Exchange we distribute rental films throughout Texas and adjacent states of the western group of southern states.

DES MOINES, IA.—Under the direction of Mr. W. R. Lewis, supplies the western section of the central states.

DENVER, COL.—Under the direction of Mr. John Cunningham, is the distributing center for Colorado, Utah, New Mexico, Arizona and other adjoining territory.

SEATTLE, WASH.—Under the direction of Mr. George E. Endert, is the distributing center for the northwestern states—Washington, Oregon, Idaho, etc.

LOS ANGELES, CAL.—All points on the coast not conveniently supplied through Seattle are cared for through the Kleine Optical Co. of California, under the direction of W. E. Kreiter and T. B. Tuohy.

MONTREAL, CAN.—Under the direction of Mr. H. C. Wales and J. Albert Dagenais, is the distributing center for Quebec, Ontario and adjacent Canadian territory.

ST. JOHNS, CAN.—Under the direction of Mr. Sam J. Richey, New Brunswick and the northeast of Canada are supplied.

WINNIPEG, CAN.—Through Mr. W. O. Edmunds we supply Manitoba and the central and western Canadian towns.

MACHINES AND SUPPLIES.

An ample stock of Power's Cameragraphs, Edison Kinetoscopes, repair parts, stereopticons, limelight burners, electric lamps, condensers, objective lenses, etc., is maintained at every office.

THE EDENGRAPHER will be ready for the market at about July 15. We will give with this machine the unprecedented

EDENGRAPHER GUARANTEE.—For one year from date of shipment every buyer will be held free of expense for any repair parts needed for the mechanism. This insurance covers not only ordinary wear and tear, but accidents of any nature, except fire, and such as may annihilate the entire machine.

THIS GUARANTEE can be easily given. The ordinary wear and tear of a nickelodeon running thirty times daily cannot wear out the star, sprocket and other parts subject to friction in five years.

FILMS USED AT THE CHICAGO AUDITORIUM.

Owing to the exceptional press comments which the motion pictures shown at the Auditorium during the recent two weeks' engagement received, many inquiries are coming to us asking what films were used and other information in connection with the matter.

It is worthy of note that for the first time in the history of the moving picture business an entertainment which consisted almost entirely of motion pictures for sale in the open market received leading notices by critics of the Chicago daily papers on the day following the first performance.

There is no doubt that the hitherto neglectful treatment of the daily press in all large cities has assisted in retarding the progress of motion pictures as an entertainment proposition with the general public.

In endeavoring to give moving pictures a higher standing in public estimation, every effort has been made to produce them in a striking manner, with every possible artistic aid.

Among the articles that appeared in the Chicago papers of June 1 about the Auditorium venture were elaborate reviews by:

Amy Leslie—Daily News.
Charles Collins—Inter Ocean.
O. L. Hall—Journal.
Editorial—Evening Post.
Forest Arden—Examiner.
James O'Donnell Bennett—Record Herald.
Burns Mantle—Tribune.

The program was selected by Mr. Henry Lee, who brings to bear upon motion pictures his unique personality, most unusual experience and a broad comprehension of dramatic effects to an extent that no one regularly engaged in the film business with whom we are acquainted can approach.

It was an interesting matter to trace Mr. Lee's selection in view of the fact that his mind was wholly unbiased. He had no intimate acquaintanceship with the trade or any factional dispute.

The initiative of this enterprise was Mr. Lee's, although it was merely a stepping stone to a more elaborate performance in which he himself appears upon the stage during the better part of three hours, giving a unique performance which is supplemented by moving pictures and slides.

In view of Mr. Lee's disinterestedness and wholly unprejudiced mind it was ex-

tremely flattering to the manufacturers of independent films that they alone were able to supply the requisite volume and quality of subjects to enable him to build up his elaborate program.

While the following selection is not put forward as one to be slavishly followed by theater owners, who must be controlled by their own needs, yet it will prove of value because it reverses the commonly accepted notion that the public is not interested in scenic and travel pictures.

The Auditorium demonstration proves that scenic and industrial films, when shown with proper effects, will prove more popular with all classes than the ordinary comedy or sensational films. The two most successful subjects of the entire run were *Ice Cutting in Norway* and *Quarrying Stones in France*.

WEEK—MAY 31ST-JUNE 6TH.

Ice Cutting in Norway. Warwick. Length, 400 feet.
Sticky Lamp Post. Gaumont. Length, 434 feet.
Bashful Youth. Gaumont. Length, 537 feet.
Bad Tempered Janitor. Gaumont. Length, 124 feet.
Rough Seas. Urban-Eclipse. Length, 154 feet.
Life on Board Battleship. Itala-(Rossi). Length, 684 feet.
Vanderbilt Coach Trip. Urban-Eclipse. Length, 310 feet.
An Old Actor. Urban-Eclipse. Length, 480 feet.
Here and There in Ireland. Urban-Eclipse. Length, 310 feet.
Scenes of Australia. Urban-Eclipse. Length, 637 feet.
Sports of Australia. Urban-Eclipse. Length, 414 feet.
Sorcerer's Scissor's. (Colored). Urban-Eclipse. Length, 234 feet.
Good Night. (Colored). Itala (Rossi). Length, 40 feet.
Artificial Brooding. Lux. Length, 337 feet.
A Love Story of Olden Days. Ambrosio. Length, 947 feet.
Constantinople. Raleigh & Roberts. Length, 600 feet.
Sausage Thieves. Gaumont. Length, 120 feet.

[Continued on page 26 H]

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Independent Films

Eight Reels of New Subjects for Week July 6th-11th

ISSUED BY THE KLEINE OPTICAL COMPANY

THESE FILMS ARE SOLD WITHOUT RESTRICTIONS

Particular attention is called to the Stirling, Dramatic, Sensational, Comic, Magic and Spectacular Feature Subjects to be released the ensuing week. Photographic quality and definition are unexcelled. Especially commendable as feature subjects are the following:

A POOR KNIGHT AND THE DUKE'S DAUGHTER

GAUMONT.....Drama.....820 ft.

A drama of love in the days of knighthood. This subject is exceptionally well rendered.

A poor knight is in love with the beautiful daughter of a duke. His attentions are received with favor by the maiden, but the duke will not consent to a betrothal.

TO SEEK FAME AND FORTUNE.

The knight with the assurance that the maid will wait a period of five years goes to seek his fortune at war.

ATTRACTIVENESS DRAWS OTHER ADMIRERS.

In due course of time another suitor presents himself, but is repulsed.

RESORTS TO INTRIGUE.

Aggravated by his failure, the latter resorts to intrigue and engages a witch to conjure a vision of the knight being married to another.

SHOCKED AT THE INFIDELITY OF HER LOVER.

She resigns herself and accepts the proposal of the new suitor, is married after the expiration of five years, and is praying to the Virgin Mary in the sanctuary of the cathedral when her belated lover rushes in upon her.

DISCLOSURE OF DECEPTION CAUSES DEATH OF BOTH.

When the unfortunate knight realizes the deception resorted to and the loss it means to him, he drops dead.

Grieved and shocked the bride falls prostrate over the lifeless form of her lover and expires. It is thus they are found by the groom, deprived of his prize dishonorably acquired.

OBSEQUIES PRETENTIOUS.

The two lovers are buried together under great grief at their untimely demise.

The photographic quality and definition are perfect. Beautiful and appropriate tones.

LOVE AND HATRED.

URBAN-ECLIPSE Tragedy 710 ft.

A FILM ABOUNDING IN EXCITING EPISODES.

RENDEZVOUS OF REVOLUTIONISTS.

In a building situated on an unpretentious thoroughfare a band of revolutionists have made their headquarters. In pairs they make their appearance to attend a meeting. After an exciting debate an oath of allegiance is taken. At the crucial moment the house is surrounded and broken into by the police. All inmates are taken into custody.

POLICE INSPECTOR'S SON FALLS IN LOVE.

The daughter of one of the revolutionists is the object of adoration by the chief inspector's son. Through the latter's kind offices the father and daughter regain their liberty.

CHOSEN TO KILL THE INSPECTOR.

The next day a committee waits upon the liberated man to apprise him that he has been selected to kill the chief inspector. True to his oath he intends to carry out the plot. His daughter accidentally comes upon the message and endeavors to detain her father, but the latter rudely thrusts her away, and after locking her in the room is off on his mission.

DAUGHTER KILLED BY BULLET INTENDED FOR CHIEF.

The courageous girl is not to be thwarted and forces the lock of the door and hurries to the police headquarters, where she arrives just in time to intercept the bullet intended for

the officer. Mortally wounded she falls to the floor. The despondent father now endeavors to end his own existence, but is deterred and taken into custody.

Excellent detail and staging.

BANKERS AND PICKPOCKETS.

ITALA (Rossi).....Drama . 487 ft.

A story of old age and plenty marred by misfortune; a happy climax.

CONTENTMENT.

In a prosperous looking home an aged couple are content and happy. They have provided for their old age and feel secure with their funds in one of the largest banks.

SAD NEWS.

The husband takes up the morning paper, and as he scans the head lines he is shocked to learn that his bank has failed. He rushes off to the bank, which he finds closed, and the placard thereon verifies his fears. He is now a poor man and must again labor to maintain a livelihood for himself and wife.

DIRE MISFORTUNE.

Inability to secure work necessitates their removing to other quarters. From bad to worse they are finally reduced to utmost poverty and are living in the attic of an old building.

FORM DEATH PACT.

Discouraged and disheartened they form a death pact, concluding to die by asphyxiation.

UNEXPECTED RESCUE.

That night the place is entered by prowlers, endeavoring to escape after making a haul elsewhere. The conditions they meet cause them to have compassion, and, leaving a good supply of funds, they frustrate the plans of the poor unfortunates and leave.

LIFE AND HAPPINESS ONCE MORE.

The old couple go into raptures when they awaken and see the bountiful provision made for them by an omnipotent Deity.

Other new subjects of the week are the following:

Artificial Brooding. Lux. Comedy. Length, 337 ft.

Keenest of the Two. Lux. Drama. Length, 354 feet.

Nothing to Declare. Theophile Pathe. Comedy. Length, 450 feet.

A Second-Hand Camera. Theophile Pathe. Comedy, Length, 600 feet.

Wanted, a Colored Servant. Itala (Rossi). Comedy. Length 484 feet.

The Leaking Glue Pot. Theophile Pathe. Comedy. Length, 454 feet.

Vanderbilt Brighton Coach Trip. Urban Eclipse, Sporting. Length, 310 feet.

Posthumous Jealousy. Lux. Comedy. Length, 194 feet.

Lessons in Jiu Jitsu. Lux. Comedy. Length, 304 feet.

The Two Pick Pockets. Lux. Drama. Length, 314 feet.

Frightened by Burglars. Lux. Comedy. Length, 234 feet.

A Poacher's Trick. Lux. Comedy. Length, 207 feet.

The Pastry Cook's Misfortune. Lux. Comedy. 140 feet.

The Troublesome Fly. Itala (Rossi). Comedy. Length, 317 feet.

In the Riviera. Urban-Eclipse. Scenic. Length, 157 feet.

Views of New York. Urban-Eclipse. Scenic, 160 feet.

Fountains of Rome. Urban-Eclipse. Scenic. 210 feet.

St. Marc Place. Urban-Eclipse. Topical. 107 feet.

A Bad Day. Urban-Eclipse. Comedy. 200 feet.

Soon to be Released are: **BLACK EYED SUSAN.** Gaumont. Length 894 feet. A Story Adventure, Love and Thrilling Sensation. **THE STORY OF THE KING OF FREGOLA (Colored).** Gaumont. Length 854 feet. Of Exceptional Merit.

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| | LUX | Paris | | WARWICK | London | | AMBROSIO | Turin |
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**MOTION PICTURES HAVE
STRONG GRASP ON PUBLIC**
(Continued from Page 12.)

lication devoted to the trade interests of moving pictures," has some ulterior motive in withholding from the moving picture exhibition the credit it deserves.

Figures Are Underestimated.

The figures presented by me are underestimated, rather than exaggerated. Placing the sale of films by manufacturers in America at \$4,000,000 is very conservative, indeed. Pathe Freres recently issued a statement to the effect that their output for the past year was \$7,000,000. I believe it will be conceded that one-third of this was disposed of in America, or \$2,300,000, to which should be added freight and duty which would bring the amount to approximately \$3,000,000.

George Kleine, president of the Kleine Optical Co., made affidavit in a recent law suit that his business amounted to over \$1,000,000 annually. This would total \$4,000,000, exclusive of the output of Lubin, Vitagraph Co., Edison Mfg. Co., Essanay Film Mfg. Co., Selig Polyscope Co., Melies, Kalem Co., Williams, Brown & Earl, Italian Cines and miscellaneous importers and American manufacturers. As these last mentioned manufacturers have not publicly divulged the amount of their output I refrain from mentioning the individual estimates I have made, but the total amount can be very conservatively considered as over \$2,000,000, which would make a total of over \$6,000,000 of film sold in America, instead of \$4,000,000.

In regard to the assertion that there are not 150 actual film exchanges in America, I would say that there are 125 in the Film Service Association and the Kleine Optical Co. has 15 branch offices, a total of 140. I believe there are over ten additional exchanges in America, which will sustain my reputation for veracity.

As to the fact that "branch exchanges

as a rule make no purchases, but are supplied by the present exchange with new or old subjects, as the case may be," and, "Some of the exchanges on the list never saw a new film, but make a business of buying the cheapest second hand junk that can be found and 'piking' the rental field," I can only say that if my critic can prove his assertions it will surprise me very much.

I do know that the larger exchanges, such as Kleine Optical Co., Laemmle Film Service, Wm. H. Swanson & Co., Eugene Cline, Chicago Film Exchange, Theater Film Service, etc., not only supply their branch offices with new stock, but that same is in most instances shipped direct from the manufacturer to the branch. It would be enlightening to the industry in general to know who is referred to.

It must be borne in mind that I have not attempted to determine the profits, and have only dealt in round figures. Mr. Doubter says that it is "enormity of nonsense" to assume that film exchanges spend an average of \$26,000 a year in the purchase of new films, or \$500 a week. In another part of this issue of THE SHOW WORLD an article appears by George Kleine in which he states that a single customer demanding fourteen to twenty-one reels weekly would call for the purchase of fourteen to twenty-one reels, say \$1,300 to \$2,000 worth of films, weekly.

The denial that the nickelodeons have had nothing to do with the advancement of prohibition is hardly worthy of reply. It is a fact so well known that metropolitan papers all over the country have commented on it, and have commended the moving picture exhibition for this reason. It is a deplorable fact that the "publication devoted to the trade interests of moving pictures" refuses to acknowledge it. Its inconsistency, however, is shown on page 5 of its own publication, in the same issue containing the "criticism," where the Baltimore World is quoted as follows:

"Too much commendation cannot be

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NEXT WEEK

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Adventures of American tourists in the Italian Alps. American pluck wins.

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given to the moving picture men in Baltimore for the uplifting and cleanly humorous scenes always produced. The anti-saloon league is taking great credit now for the recent temperance wave. They deserve really very little of it. Ninety per cent of the credit belongs to the moving picture places of the country. If ever the saloon is entirely 'put out of business' it will be due not to the anti-saloon league, but to the pathetic and sometimes horrible pictures of the effect of drunkenness on the home which are daily being so vividly thrown on the screens in the moving picture shows."

Experts Approve Figures.

It may also be in order to mention that my figures were approved as conservative by W. N. Selig, president of the Selig Polyscope Co.; George Kleine, president of the Kleine Optical Co.; Carl Laemmle, president of the Laemmle Film Service and F. C. Aiken, vice-president and manager of the Theater Film Service, and I presume the flood of vituperative ob-

jection raised by the editor of the Views & Films Index applies to my advisers.

Before dismissing this subject I would respectfully suggest to my "critic" that the moving picture industry has grown at a rapid pace, and has long ago been divorced from such words as "pumping it awful strong," "pipe dream," "piking," "hot air," "tooting his own horn," "numbskulls," etc., etc., which might have been applicable during the blacktop days, but which have now been relegated to the Arizona Kicker. An industry which has reached the magnitude of millions, and has interested such men as Thomas A. Edison, George Kleine, George Lederer, Henry Lee, F. C. Aiken, Aaron J. Jones, Harry Davis, Al J. Gilligham, etc., etc., is at least entitled to serious consideration even in the columns of a "publication devoted to the trade interests of moving pictures."

Article Generally Commended.

It is gratifying to me to have received letters of congratulation from various parts of America on the above-mentioned article, some of them enclosing subscriptions and stating:

"Your article is worth a year's subscription to any projector."

W. G. Edmunds, well known in amusement circles, controlling an amusement park, a string of theaters and a film exchange in Winnipeg, Can., for the Kleine Optical Co., writes: "I will use your article, Moving Picture is the Enemy of the Saloon, with the ministers and prohibition workers in this city and

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throughout the west. It is an excellent one for the moving picture man." The minimum amount derived from the rental of a film by an exchange must be at least 100 per cent in excess of the cost. At the minimum Film Service Association schedule of \$10 a week a film would have 25 weeks' service before being returned, and I know of my own knowledge many film exchanges who get much more than the minimum for their service.

Hollaman Sails for Europe.

Richard G. Hollaman, president of the Eden Musee, sailed for Europe on the Adriatic. He will visit Paris and London for novelties especially for the cinematograph.

NEW YORK

(Continued from Page 16).

Hudson River and the Palisades in the distance.

Friars Hold Election.

At the club house on West 45th street last Friday the Friars held their annual meeting and election of officers. About 150 members attended the meeting in the afternoon which was marked by great enthusiasm. From the various reports it was gleaned that the club now has 814 members and is free of debt with \$6,000 in the bank.

A number of amendments to the constitution were reported and will be duly submitted to the members for adoption. A beautiful silver loving cup was presented to Wells Hawks, the retiring abbot.

The election came off Friday evening from 8 to 12 o'clock with this result: Abbot, Charles Emerson Cook; dean, Harry G. Sommers; recording secretary, Willard D. Coxe; corresponding secretary, Burton Emmett; treasurer, John W. Rumsey; board of governors, Philip Mindil, Geo. W. Sammis, W. G. Smyth, A. Toxen Worm, W. R. Sill, J. M. Welch, Harry Doel Parker, Wallace Munroe, Walter Floyd, John B. Reynolds. The second annual pilgrimage and clam bake takes place today and tomorrow, June 27 and 28, at Port au Peck, N. J.

At Dreamland Raissule's Bandits will remain for some time, their sojourn in this country having been extended. The Devil's Ride is the last of the shows at this park to open. The ride is the first of its kind where passengers are carried up and down inclines while standing in vats so constructed that the effect is not unlike a sea voyage.

At Bostock's, Rinaldo, the American trainer who has not been seen in this country for several years, has the star lion act this season. He has a strong personality that is apparent in the obedience of his lions to his commands as is shown in the celerity with which they perform. This act consists of eight lions and lasts often more than half an hour. Another big act is that of Falkendorph with lions and tigers, which takes up in performance quite three-quarters of an hour.

George C. Tilyou's Steeplechase Park is becoming a rendezvous for big meetings. The great Pavilion of Fun, being not only fireproof, sunproof and coldproof, and having a capacity within its walls for the

accommodation of 25,000 or 30,000 at one time, is the real magnet which attracts all-day parties to the new Steeplechase.

Some of the dates already announced are: 15,000 members of the Butler Association on June 30; 30,000 members of the Allied Firms' Employees' Association, on July 25. A number of other smaller festivals have also been arranged. Fireworks in the evening are a special feature of these outings.

Kemp Sisters' Wild West Show opens at Brighton Beach June 29. Pain's Fireworks is at the old Boer War enclosure, and there is a first class vaudeville show at the Music Hall.

Palisades Park.

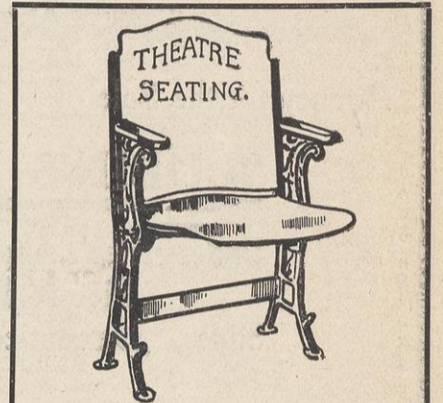
At Palisades Park at Fort Lee Ferry, N. J., all the attractions are going full blast.

The attraction for the week commencing June 22 and playing both afternoon and evening is The Maid of Japan, a catchy musical comedy.

The innovation of sitting in the open air and being amused is a new sensation for the hot, tired New Yorker, and has proved quite popular. The dancing pavilion is now open and attracting the young people. One of the big features is the Diving Horses.

Gus Edwards Sells Interests.

Gus Edwards has accepted a liberal offer for his interests in the Circle theater and the merry-go-round. Mr. Edwards' success in the selection of the cast, and the origination of the costumes, novelties and music of the Merry Go Round has prompted him to devote more



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time to staging and producing. The interests of Mr. Edwards in the Circle theater and the Merry Go Round have been acquired by Larry Mulligan, who with Felix Isman, has heretofore been associated with Mr. Edwards.

County Fair, the Feature Attraction at White City, Chicago

| | | | |
|---|--|---|---|
| Dare Devil Curran of Curran and Degrey | Chief West Manager. | Geo. Harrison Equestrian Director. | Harry Green One Real Rube. ("Oh George.") |
| Prof. Snyders Ponies, at liberty for vaudeville. | Mac Donald Trio Scotch singing, dancing and violin playing. | Walter Lowe and Wife Lasso Experts. | Rice and Ward Acrobatic Comiques present delightful novelties. |
| The Davises Aerial Novelty Shooting Act. | Captain Morleys American Zouaves Lightning Drill Gun Work, Pyramid Building and Wall Scaling. | | George Brown The Famous Property Man. |
| A. T. McGruder Sunny South Minstrels. | Bonnie Clark (Boomerang Girl) World's Greatest Female Impersonator. | Fred J. De Loudas Performing Elephants. | Handsom Carroll and Myrna Eldrige Real Tuffs. All to de gud, see! |
| Prof. Y. Milse The Greatest Spanish Sword Swallower and Fire Eater. | Sheik Ali Bendeb | F. E. La Boissiere Band Director. | T. Rickey Window Jumper and Cycle Whirl. |
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North Chillicothe, Ill.

Film Subjects at Auditorium

Continued from Page 26E.

WEEK—JUNE 7TH—JUNE 13TH.
Fox Hunt. Gaumont. Length, 537 feet.
Captivating Music. Itala (Rossi). Length, 417 feet.
Saloon Keeper's Nightmare. Gaumont. Length, 427 feet.
An Old Actor. Urban-Eclipse. Length, 480 feet.
British Blue Jackets. Urban-Eclipse. Length, 484 feet.
Bashful Youth. Gaumont. Length, 537 feet.
Wild Birds at Home. Urban-Eclipse. Length, 860 feet.
Magic Dice. (Colored). Gaumont. Length, 187 feet.
Life on Board Battleship. Itala (Rossi). Length, 684 feet.

Dear Pat:

I didn't think you could do so well in one year. Heartiest congratulations to yourself and The Show World.

Respectfully

A. M. GOLLOS,
Theatrical Manager
Muscatine, Ia.

Heavy Seas. Urban-Eclipse. Length, 154 feet.
Physical Phenomena, (Colored). Urban-Eclipse. Length, 310 feet.
Vanderbilt Coach. Urban-Eclipse. Length, 310 feet.
Matrimonial Stages. Radios. Length, 500 feet.
Exiled Father. Itala (Rossi). Length, 697 feet.
The Best Remedy. Radios. Length, 347 feet.
In Search of a Seat. Gaumont. Length, 214 feet.
Quarrying French Stones. Warwick Trading Co. Length, 475 feet.

Mackay Wants Trained Animals.
Andrew Mackay, manager Mackay's European Circus, wants to purchase a troupe of trained ponies, dogs and elephant.

Lillian Kemble Re-engaged.
Lillian Kemble, who acted the role of the helress in the year's run at the Savoy theater of The Man of the Hour, has been re-engaged for that play by William A. Brady and Joseph R. Grismer. Miss Kemble will appear with the special New England cast of the play except for seven weeks, when she will play her role in the company that is to give the play for that period in Philadelphia.

Editor Writes Play.
Jules Eckert Goodman, one of the editors of the Bohemian Magazine, has turned over to William A. Brady the completed manuscript of a play written specially for Louis Mann, who will next season be added to the list of Brady stars. As yet, a title for the play has not been chosen.



Mr. & Mrs. Robt. Rogers

in the laughing hit of the year
"OUT OF SIGHT"

Sixty Laughs in Twenty Minutes
Wheeling Park, Wheeling, W. Va.

GOOD SPACE

Left for Fine Show and a Fine Building to Let at RIVERVIEW PARK, CHICAGO. Address Manager, Riverview Park, Chicago.

THEATRICAL PRODUCING MANAGERS ROWLAND and CLIFFORD

AMUSEMENT COMPANY

GRAND OPERA HOUSE BUILDING
CHICAGO

WATCH FOR THE NEW PRODUCTION
JANE EYRE

STAGE AND PRESS OF OLD SAN FRANCISCO

By CHARLES KENMORE.

NOTE—This is the third article by Charles Kenmore on the stage and press of San Francisco from 1883 to 1903. The fourth will be published in an early number of The Show World.

ONE of the most powerful influences in the development of the theater stock company system in the past twenty years in San Francisco, unquestionably was the late Walter Morosco. It cannot be said that Mr. Morosco's ideals were of the loftiest or that his sole purpose in engaging in the theatrical game was to elevate histrionic art, but it must be admitted that he placed the stock company system upon a firm foundation in San Francisco and by his success inspired others to follow his example and improve upon his ideas. He taught the rudiments of the art to three sons, one of whom, Walter Morosco, is now managing Ye Liberty theater in Oakland, and another a stock theater at Los Angeles, and on his death some seven or eight years since he bequeathed to them an ample fortune acquired by exploiting cheap and mushy melodrama in that district of malodorous memory known to San Franciscans as "south of Market street."

Opens Theater in Hall.

Morosco started his stock theater, known for years as "the chippies' roost," in a hall on Howard street near Second in the later eighties. The blood and thunder drama served as his vehicle for attracting the attention of the non-descript element in that section to his playhouse. He was a firm believer in cheap prices—ten, twenty and thirty cents being his limit charges for seats. The result was packed houses night after night and at the matinees. The audiences did pretty much as they pleased during the enactment of the thrilling dramas with which Morosco regaled his patrons and about 1890, when the name of Morosco became a scintillating star in the theatrical firmament of San Francisco, he evinced his prosperity by the purchase of landed property the value of which in a few years increased to dignified proportions. No matter what the attraction at Morosco's might have been or how pronounced the lameness of the company interpreting the roles, the business done at the theater was phenomenal.

Leases Grand Opera House.

It was in 1896 or thereabouts that Morosco exemplified the maxim that it is best to let well enough alone if you would avert disaster. The Grand Opera house, on Mission above Third streets, built in the seventies and then the property of Senator James G. Fair, long had been as a white elephant on the hands of its multi-millionaire owner. It was especially adapted by reason of its tremendous seating capacity and large stage to grand operatic and big dramatic productions. For a limited season every winter grand opera was presented. One day Morosco conceived the idea of leasing the house and transferring his stock company thither. He had made a comfortable fortune on Howard street and he believed he could augment it by running a high-class melodramatic stock company in the theater where Sir Henry Irving, Adelina Patti and other great stars had by turns appeared. The public frowned upon this degradation of their cherished house of song when they learned of Morosco's ambitious plan, but nevertheless, as he did not expect to attract Nob Hill patronage to the theater, Morosco secured the lease of the theater and began operations without delay.

New Venture Not Big Success.

The venture was not the brilliant success Morosco had anticipated for it. He engaged the best stock people money could secure, but the support accorded by the old Morosco clientele was not as enthusiastic as in the days when "the chippies' roost" was in its glory. There was a noticeable improvement in the character of the melodramas that were interpreted by such sterling melodrama stock stars as Victory Bateman, Harrington Reynolds, Eddie Heron, Lottie Williams, Howard Hall, Landers Stevens, Georgie Cooper, Maude Odell and others whose names I have forgotten. But in proportion as the character of the plays improved, the patronage decreased and Morosco fell back upon his old standbys with noticeably beneficial results. Morosco made some money for several seasons, but at his death the fortunes of the house declined. It again became the home of grand opera for a time, and on the night of the destruction of the playhouse in the earthquake of April 18, 1906, Carmen had been sung to a fashion-

ionable audience that tested its immense capacity to the limit.

Central Theater Opened.

The success of melodrama in Morosco's theater prompted Belasco & Mayer, managers of the Alcazar stock company theater, about 1900, to convert the old Battle of Gettysburg building on Market near Ninth streets into a cheap stock theater which they christened the Central. Owing to the trend of population westward on Market street, the location was an ideal one and the venture was successful from the start. It was until the great catastrophe, the recognized home of melodrama in San Francisco. The companies were of the best and included such players as Ralph Cummings, Hershall Mayall, Landers Stevens, brother of Ashton Stevens, the noted dramatic critic of the San Francisco Examiner and now of the New York Journal; Georgie Cooper (Mrs. Landers Stevens), Lorena Attwood and others whose names I do not now recall. The Theodore Kremer thrillers were the piece de resistance of the Central theatrical menu and Belasco & Mayer had little reason to complain of the success of their undertaking.

Voice of the Wilderness Falls.

Robert Downing, the tragedian who now has foresworn the stage to become an evangelist, directed the stage of the Central for two seasons and it was here in 1902 that he produced an ambitious biblical play, The Voice in the Wilderness, which was deserving of a better fate than that with which it met. The clientele of the house appeared to regard the theatrical exploitation of a biblical subject as something to be condemned rather than encouraged, and the play, despite the splendor of its production and the encomiums of the critics who recognized its artistic and dramatic value, was shelved after three weeks of depressing business. The bitter experience as producers enjoyed by Belasco & Mayer on this occasion was for a long period a severe blow to local dramatists seeking the production of their works, and had The Lion and the Mouse, Paid in Full or a score of great stage successes been presented to the Central management for production at this time, the authors must certainly have been treated as presumptuous intruders and ignominiously hurled out into the night.

Hayes Street Theater a Failure.

A stock theater was established by an actor named Holden on Hayes street near Franklin about 1892, but the venture was a failure from the start. An attempt was made in 1895 to revive its fortunes by the production of a melodrama based upon the church murders of Theodore Durrant, but it was withdrawn after three or four performances. In 1897, when the success of The First Born had been established at the Alcazar, someone wrote a Chinese play and christened it Hope or Death. It was produced at this house and as might have been expected, from the absurdity of the title if for no other reason, the venture proved stale and unprofitable. The house lapsed into disuse for stock purposes and thereafter until the big fire it was the scene of periodical lodge room, commencement gatherings and festive occasions of the like.

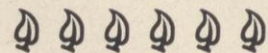
Fisher Opens Burlesque House.

The field of burlesque in San Francisco was pre-empted by Fisher's theater, just west of the Alcazar on O'Farrell street. Fisher had for some years been connected with a concert hall on the same street, known as the Oberon. He erected a magnificent little playhouse and with Sam Friedlander, formerly of the Columbia theater on Powell street, as manager, about 1900 began the successful presentation of the Weber and Field burlesque successes, with Kolb, Dill and Barney Bernard as stars. In my first article, when referring to the two first named, I erroneously stated that Kolb and Dill are the recognized kings of Hebrew comedy. I should have said German comedy.

I know of a no more irresistible trio of comedians than were Kolb, Dill and Bernard in the early days of Fisher's theater. That the German comedians are in any sense inferior to Weber and Field would be difficult of proof to their San Francisco admirers. The only moderate success of these stars in Lonesome Town in New York last season is regarded by San Franciscans not as a reflection upon their skill as entertainers, but as invincible proof of the lack of discernment of genius on the part of the Gothamites. The critical ability of San Francisco audiences which time and again refused to accept greatly heralded New York successes and pronounced them inane, maudlin and unworthy of support, long has been as a thorn in the side of eastern managers. Whether this keen critical judgment is due to the California climate or to superior knowledge of what constitutes merit, I am not prepared to say, but that it exists in San Francisco to a more pronounced degree than in any other city of the country, many prominent actors and managers have been forced to avow.

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The Chorus Girl, . . 190 ft.

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NEWS OF THE
AMUSEMENT PARKS
AT HOME AND ABROAD

NEVER in the history of park creation has a summer park of the size of the great modern fun places recently built in the larger cities of the country, been conceived, financed and finished with the speed and completeness of Forest Park, the new west side resort in Chicago.

Conceived during the winter months of this year, actual work was not begun until the middle of February, when the largest force of laborers and mechanics ever gathered in a similar enterprise began a work of hustle that allowed a week ago the opening of one of the prettiest parks within the Chicago park zone.

In it are a great number of novel rides that are new to park patrons. The great coaster and a pneumatic tube over 3,000 feet in length which carries passengers by compressed air and will revolutionize travel eventually, are but a few of the new things in rides, while shows of all sorts which go to make the complexion of a summer park make Forest Park unique even among the big parks of the world.

The park boasts one of the finest band shells in the country, both in beauty and in acoustic qualities and from it during the summer the largest and best bands of the country will hold forth. Karyl, the Bohemian band master, opened the park and the present week is followed by "Pat" Conway, the Ithaca leader, whose band has taken a high place with the music loving people of the country.

Weber, Ellery and others will complete a musical summer program hard to better.

Scenically the park is one of the prettiest in the western country. With plenty of shade trees it has been so artistically laid out both from a horticultural and architectural point that it appeals to the seeker for amusements and sylvan surroundings.

The style is art Nuveau and the park stands as one of the best examples of the art ever built.

At White City Park, Dayton, O. (Frank Van Wormer, mgr.), Gargullo and his band will remain another week, and are drawing big crowds.

Fairview Park (E. Redelle, mgr.), week June 14, Bush and Elliot, The Thrillers, Lewis and Green, Apdales animal circus and the Kinetograph.

Lakeside Park (J. Kirk, mgr.), week June 14, Martini, juggler, Leon and Berti, Williams and Mayer.

At Electric Park, Kansas City, this is the last week of the famous Banda Rossa. The sea lion farm, the tickler, and picnic grounds draw big crowds every day. At Carnival Park the Banda Bianca is coming in for a big share of attention. The skating rink is also a popular feature at Carnival Park. At Fairmount this week balloon racing is a daily feature. Wheelers' Great American Band is dispensing music to large audiences every evening. At Forest Park, the dancing pavilion and skating rink are leading attractions. The Coliseum roller skating rink has the Great Harrah as a leading feature this week. He is drawing unusual crowds.

All the Louisville, Ky., parks are doing excellent business. At Fontaine Ferry Park (Wm. Reichmann, mgr.), an exceptionally good vaudeville bill is being presented this week in the cozy summer pavilion. Slivers, the famous clown, has an act all by himself that goes big. Nelson, the acrobat, has an unusually good turn. The two Pucks, Miss Marie Flowers, Carletta, and James F. Macdonald compose the bill. In the park Cook's Band and Emma Partridge are the free attractions. Business is exceptionally good.

White City (J. H. Whallin, mgr.).—The second week of vaudeville at this place has proven a big success. For the current week are the Zemo-Zemo troupe, the Garden City trio, Raymond & Harper, Leed & Lamar, and Vamo & Varble.

In the park Helen May Butler's Ladies' Band is a big free feature.

LIVERPOOL PARK PACKED.

Holiday Crowds Enjoy Outing at New Brighton Tower.

LIVERPOOL, ENG., June 9.—Yesterday was the Whitsuntide Bank holiday, and it would have done the heart of the biggest park manager in America good to see the enormous crowds that filled almost to suffocation the forty acres of ground known as New Brighton Tower and Park. All records of attendance for this place of amusement were shattered and this state of affairs was primarily due to the ginger that had been injected into the management by that hustling manager, J. Calvin Brown, who, talking over three months ago a park that had practically been dead for 10 years, has breathed the breath of life into the corpse and made it one of the most attractive resorts in England. Yesterday proved the wisdom of the policy that turned over to Mr. Brown this park. Every concessionaire made his expenses for the next six weeks, and then perhaps had

something left over with which to buy candy for the baby.

Cummins-Brown Show Busy.

The Cummins-Brown Wild West were kept busy giving its performances. This was made necessary in order to satisfy the crowds, and even then many were sent home without an opportunity to get near enough to the enclosure to obtain tickets for any one of the six performances. This show certainly has caught the favor of the people of this district and is a safe attraction for the season. It appeals particularly to the English people because of its freedom from all of the artificiality of circus acts, and depends entirely for its drawing qualities on the natural features of life on the plains as seen from the showman's standpoint.

In the theater, which seats 3,000 people, Millican's Plantation Minstrel show met with exceptional success and turned people away six times, playing to nearly 20,000 admissions.

The ballroom, the handsomest in England, on the floor of which 1,000 couples can comfortably dance, and where the best of music is furnished and picked orchestra of 30 pieces—the floor was occupied constantly in every available space for more than 10 consecutive hours.

Fine Views from Tower.

From the top of the tower, which is over 600 feet high, the best views in Europe can be had, and the electric elevators running to this high point were kept busy all day, in fact, the crowds were so great that it was necessary to double the cost of the trip to the tower top, but this only lessened the crowd by a few.

In the grounds, in addition to the Cummins-Brown Wild West band, and Millican's Minstrel band, special arrangements had been made by the management to have the Navy League band of 30 pieces as well as the great Tower band of 30 pieces, and all were employed in furnishing music for the crowd.

Next Saturday, the 13th, the tenth annual brass band contest will take place in the Tower grounds, for which occasion more than 20 of the best bands of the north of England have entered. The prizes are the great Tower Cup (a massive urn 32 inches high, and valued at 500 dollars), in addition to money prizes aggregating \$1,000. Excursions will be run from the various towns to New Brighton, and it is confidently expected that 50,000 trippers will be in attendance on that day, and as rain or cold seems to have no deterrent effect on these people the weather conditions do not have to be considered when arranging for a festival; in fact from what I have seen of the Englishman on a wet holiday I am inclined to think that he is somewhat the kin of the Amphibian.

Concessionaires Have Lucky Day.

All the outside attractions, so familiar in the parks at home, such as scenic railways, cinematograph shows and airships, were kept running at their fullest capacity, and with the two scenic roads in this park the business was such that there was 12 hours of a constant jam at the ticket office, such as was never before seen in or about Liverpool.

Before closing, I want to say for the crowds here yesterday, it was one of the best dressed, best behaved, and best natured crowd of people ever gathered together. Everybody seemed in good humor, not only bent on enjoying himself, but making his neighbor have as good a time as possible. It was the red letter day for New Brighton and for the new management of the Tower. If there was any accident or disagreement I have not heard of them.

Next week I will write you about the band contests.

The attendance yesterday was 51,781 paid admissions.—EFFAYESS.

EASTERN SHOP NEWS.

Interesting Gossip of Player Folk in New England.

By Chas. K. Channing.

Thomas Shea and wife are at their beautiful summer home in Northport, Me.

Emil H. Gerstie has been made manager of the Congress theater, Portland, Me., and will also conduct the scenic house at Peak's Island.

Ethel May Shorey of Lynn, Mass., playwright, has just completed a new rural sketch, entitled Lest Ye Be Judged, which will soon be seen in vaudeville.

Clara Knott, late of Cousin Kate company, has been engaged as leading woman with the Albee Stock company of Providence, R. I.

Kirk Brown closed his regular season at St. John, N. B., Canada.

Thomas Jefferson closed his season at Yarmouth, N. S., Canada. Mr. Jefferson will spend his summer at his summer home, Buzzard's Bay, Mass.

The parks are all doing good business,

THE BIG NEW "PITCH"

CHICAGO'S ONLY
NOVELTY

BIGGEST THING
ON A LOT

FOREST PARK

Where the best bands play
Where the best acts are
Where the long green flows.

Also wine and lots of other things.
The "one and only in the Windy City"
Address, JOS. GREIN, General Manager.

To American Showmen

With the inauguration of the Open Air Amusement Season for 1908 I wish to point out to you, that in various issues of the SHOW WORLD this Winter, I have employed pages telling you what a splendid money making proposition England offers to enterprising American Showmen. I also ventured the prophecy that Showmen would reap a poor harvest with Out of door Amusements in the States this Season. A few of the more nery and level headed showmen accepted my invitation, and warning, in the spirit with which I sent it out. Many others, however, feared to take a chance. I reiterate my original prophecies. Although open little more than a week, the White City in Manchester has more than fulfilled my expectations. More than 75,000 persons entered the Park on May 23rd. We closed our gates at 6 P. M. refusing admission so over 10,000 persons. This is the second time in the Worlds amusements history, that "FULL PARK" signs have been used, and we hold both records. The New Brighton Tower at Liverpool opened with 38,000 on May 23rd.

Once again I say England is just ripe for The American Showmen. Compare our Season's record with that of Parks in the States.

J. CALVIN BROWN

Managing Director } White City, Manchester
The Tower, Liverpool
} Cummings & Brown's Wild
West and Indian Congress

but as soon as old "Sol" gets a little nearer the earth it will pick up a great deal more.

A new vaudeville theater costing \$18,000 opened last week at Waterville, Me.,

named the Silver. Nothing but the best talent obtainable will be played.

There are more Rep and one night stands through New England than ever before. Why?

NOTICE

Park Managers desiring a moving picture act that will make good, should communicate with

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Our 100-page Catalogue of **MUSICAL BELLS and Novelties**, containing many articles of interest to the performer, free for the asking; or the **Musical Artists Folio**, containing **17 Pieces of Music**, suitably arranged for many of our instruments, among which are the following: **Intermezzo--Cavaliere Rusticana, Miserere, Schubert's Serenade, Sextette from Lucia, Traumeri, Mendelsohn's Spring Song, American Patrol**, and many other excellent numbers and our catalogue complete for twenty cents in stamps.

J. C. DEAGAN

2157 N. Clark St., Chicago, Ill., U. S. A.

MOVING PICTURE ART SPREADING

(Continued from Page 6.)

pictures contain scenes taken on this farm, and I can scarcely think of an outdoor subject that can't be worked out on those sixty acres. Yes, I'll stand to be the 'moving picture farmer' if I can get that farm," said Mr. Marion with a smile. "One of the features we have introduced in connection with our pictures that has been very favorably received is our lectures. We find a big demand for these, many exhibitors using them to distribute among their patrons. "Altogether," concluded Mr. Marion, "we are highly gratified with the progress we have made, and believe that Kalem pictures are firmly established."

Pathe Freres.

Standing at the head of the moving picture industry of the world is the great house of Pathe Freres, of Paris, France, represented in New York by an American company of the same name. The New York office is at 41 West Twenty-fifth street, and in charge of Mr. J. A. Berst. The popularity of the Pathe product is so great that no moving picture show is considered quite complete without Pathe pictures.

Under the direction of Mr. Berst the demand for the Pathe pictures has increased wonderfully in the United States



PASQUALINA DE VOE.

Noted as a character impersonator of merit, Pasqualina De Voe is winning success on her tour of the Inter-State vaudeville circuit. She is an actress of ability and her protean sketch in which she appears is warmly received everywhere.

during the past year, and the sign of the Pathe rooster is to be seen wherever moving pictures are shown.

George Melies.

George Melies, of Paris, maker of the famous "Star Films," is represented in America by Gaston Melies, a brother, at 204 East Thirty-eighth street, New York City. Mr. Melies is the oldest importer of foreign films in this country, and the "star" brand is on many of the most remarkable moving pictures ever shown. The wonderful Trip to the Moon picture will never be forgotten. Others which retain interest are Cinderella, An Impossible Voyage and The Merry Frolics of Satan. These and many other subjects remarkable for their excellent pho-

tography and ingenious posing have made the Melies films prime favorites with the public.

Association Film Renting Interests.
The film renting interests under the Film Service Association banner are represented in New York by the Actograph Co., 50 Union Square; Electrograph Co., 199 Third avenue; Empire Film Co., 106 Fulton street; Greater New York Film Rental Co., 24 Union Square; Harstn & Co., 13 E. Fourteenth street; Imperial

out a picture called The Gay Old Boy some years ago with a gramophone accompaniment. The phone was operated separately and not synchronized as in the present day talking picture machines. This idea was put on first at Keith's Union Square and ran for five weeks.

About five years ago the Biograph company moved to the present location on Fourteenth street, where its offices and studio are now situated. The factory of the Biograph company is at Tenth



PROF. PETER J. RIDGE.

A man widely known among professionals is Prof. Peter J. Ridge, manager of the Western Dramatic Agency and the Great Western Stage School, 127 La Salle street, Chicago. He is a teacher of marked ability and has graduated many well-known theatrical folk. He is the originator of flat-foot buck dancing and his dancing school has become famous.

Moving Picture Co., 44 West Twenty-eighth street; Improved Film Supply Co., 148 Delancey street; Kinetograph Co., 41 East Twenty-first street; Miles Bros., 259 Sixth avenue; People's Film Exchange, 126 University Place; Vitagraph Co., 116 Nassau street; Alfred Weiss Film Exchange, 219 Sixth avenue.

American Mutoscope & Biograph Co.

One of the pioneer firms of moving picture manufacturers and the head and front of the independent interests, is the American Mutoscope and Biograph company, of 11 East Fourteenth street. This company was formed in 1896, and gave its first exhibition of pictures made in America at the old Koster & Bial Music Hall on West Thirty-fourth street, during the same year. In those days all moving pictures were taken in the open. Studio work as now done was unknown. The offices of the company were then at 841 Broadway.

The Biograph company was the first to take pictures by artificial light, and the Cooper-Hewitt light as applied to practical uses was first tried out by the Biograph company. It was used in taking the celebrated Jeffries-Sharkey fight picture at Coney Island. This picture was seven and one-quarter miles long, containing 198,000 separate pictures.

The Biograph company was the first to use the talking picture idea when it put

and Grand streets, Hoboken, N. J., occupying four floors of a big factory building with a total area of 20,000 square feet. The plant includes a complete equipment of the latest improvements in printing and developing machinery, and other devices used in the manufacture of moving pictures, specially designed to meet the company's peculiar needs.

The Biograph company has a splendid record in the production of moving pictures, many of the big sensational films coming from its studios.

Other Independent Interests.

The other independent interests located in New York are the Society Italian Cines and Williamson & Co., foreign makers represented by S. Ullman, Geo. F. Bauerdorf and C. E. Dresser at 143 East Twenty-third street; the Great Northern Film Co., represented by Ingvald C. Oes, at 7 East Fourteenth street and the branch of the Kleine Optical Co., of Chicago, at 662 Sixth avenue, which represents a number of foreign makers.

The independent renters are the Consolidated Film Exchange, 143 East Twenty-third street; Manhattan Film Exchange, 122 East Twenty-third street; New York Film Exchange, 7 East Fourteenth Street; American Exchange, 630 Halsey street, Brooklyn, and the Kosmic Film Exchange at 662 Sixth avenue.

NOTED CHICAGO ACTRESS.

Mary Hight Engaged for Cast of The Gates of Eden.

When The Gates of Eden, Rev. William Danforth's drama of life among the Berkshire Shakers, is produced in Chicago early next month, one of the important parts will be acted by Miss Mabel Hight, a well-known Chicago actress, who has not been playing for two seasons. Miss Hight has been pronounced an actress of ability. She made



MARY HIGHT.

her first big artistic success in a revival of Beaumont and Fletcher's The Knight of the Burning Pestle. She has played a wide range of parts since then with unwavering success.

Miss Hight is a sister of the famous Jennie Hight, whose name was long familiar to playgoers in every part of the country. A number of years ago, when Lotta and Maggie Mitchell were in their heyday, Jennie Hight was their principal rival for favor and was one of the greatest favorites that came to Chicago. She starred in a number of the famous old plays, the list including The Lady of Lyons, Fanchon, the Cricket, East Lynne, and many others.

The Hight family has been prominent on the American stage since 1840, the best-known members of the family on the stage being Jennie, Ferd, Harry, Henry, William, Elizabeth, Josephine, and Katherine. The engagement of Miss Mary Hight for The Gates of Eden marks her return to the stage, a return she intends to make permanent.

PROF. PETER J. RIDGE.

Proprietor of Famous Chicago Dramatic Agency and School.

Prof. Peter J. Ridge is the proprietor and manager of the Western Dramatic Agency and founder of the great Western Stage School, at 127 La Salle street, Chicago, Ill., where actors and actresses are perfected, amateurs taught and pupils prepared for the stage. All instructors at the famous Ridge School of Acting are carefully selected and are experts in their particular line.

Prof. Ridge's many years of successful stage experience in this particular line of work is too well known to all the actors, actresses, managers and theatrical booking agents throughout the United States and elsewhere to need an introduction at this particular time. Prof. Ridge's spacious stage school occupies two entire floors where the education of all those who desire to enter professional stage life in either drama, opera, musical comedy, vaudeville, etc., are perfected.

New Berth for Nye.

Daniel Nye, for the last two seasons manager of Hall's Opera House, La Porte, Ind., will be the manager of the Towle Opera House in Hammond, Ind.

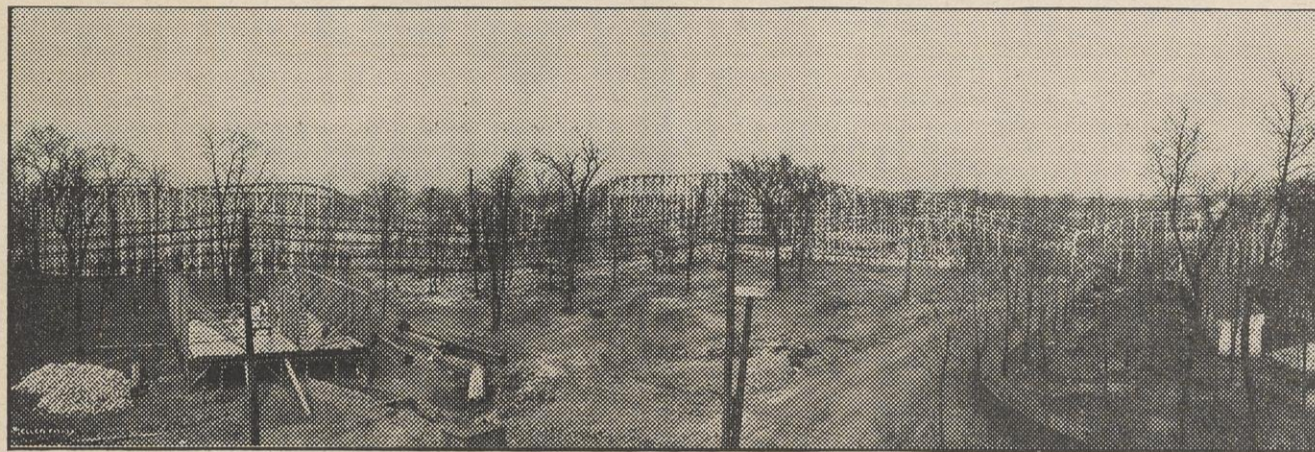
A PARK THAT RAKES THE WORLD FOR NOVELTIES

Riverview

NOT FOR THE "FEW" BUT FOR "ALL THE PEOPLE"

THE WORLDS LARGEST AMUSEMENT EXPOSITION :: :: CHICAGO, ILL. U. S. A.

MORE SHOWS THAN ALL THE PARKS IN CHICAGO COMBINED



MORE TREES THAN ALL THE PARKS IN AMERICA COMBINED

THE ROYAL GORGE: LONGEST SCENIC RAILWAY IN THE WORLD: AT RIVERVIEW.

200 FEATURES AND ALL WORLD BEATERS

"The Park of Flowers and Sunshine." Riverview's Fame has Grown ^{BEYOND} _{EVEN} Greater Chicago SIX MILLIONS OF DOLLARS INVESTED; TO MAKE CHICAGO'S MILLIONS HAPPY! 7 MILLIONS Enjoyed it LAST YEAR. 12 MILLIONS will visit it THIS YEAR!

100 ACRES OF SHADE AND SHOWS

ITS NOTE is International, IT TALKS and SETS THE PACE for the ENTIRE WORLD of Parks

CHICAGO PARKS BEST IN THE WORLD (Continued from Page 23).

list of Chicago recreation grounds is Forest Park, located in that suburb and recently formally opened. It is doubtful if any park in the country of the magnitude of Forest Park was erected in as brief a period. It was only by employing night and day forces that the work was finally rushed to completion. When, despite numerous obstacles, the park threw open its gates there was a Goldfield rush of amusement seekers upon the various diversions.

A number of new riding devices and speed sensations are offered, there is a wealth of shade trees and resting spots, and the illumination at night is a brilliant feature.

As the season goes on the park increases steadily in patronage and some of the best itinerant bands find their way to Forest Park to blare and boom and delight the multitude. The officers of the park are: James J. Gray, president; Joe Grein, secretary; Thomas Prior, director

Two Reels, changed 3 times a week, \$15; two reels, changed 3 times a week, with 3 sets of song slides and 10-inch disc record, or with music as preferred, \$18; good condition; every film with its title.

Power and Edison Machines always on hand
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And Others.
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of amusements, and Ben Atwell, publicity department.

Luna Park Waxes Prosperous.

A park which was accounted a failure last year, but which now, under new management, is forging ahead rapidly is Luna Park, the mecca for West-side searchers for frolic. This park was opened last year, but the crowds failed to flock in the required numbers and no one connected with the affair made the fortune universally attributed to concessionaires at an amusement exposition.

James O'Leary, more familiarly known as "Jim," and who has acquired a reputation as a weather prophet, is now general manager of Luna, and under his direction Saturday and Sunday are festive occasions and even during the week good crowds obtain.

The usual rides and fun castles may be found here and are well patronized. This year O'Leary has noticed the popular trend and is offering an excellent band each week, an innovation which has proven most popular with the Luna clientele.

Ravinia Offers Natural Beauty.

Out on the North Shore in an exclusive neighborhood is Ravinia, a natural park, charming in its environment and claiming as patrons the plutocratic element that remain in town during the heated season.

Walter Damrosch's orchestra and similar high-class musical organizations hold forth in the huge band shell and an excellent cuisine is in force. This park has grown in popularity each year and the advent of the Northwestern L this season bids fair to break its attendance record. Ravinia is the last link in the park chain of Chicago, which is, as the gentlemanly

barker previously announced, "the garden city of America."

Studebaker Theater Has New Stunt.

The Studebaker theater, Chicago, has led off in advance of the city's other theaters by purchasing a new automobile for the use of the advertising department of the theater. The car is a large four-cylinder affair bearing the inscription, "Studebaker—Now Playing," which will surmount the name of the current attraction and it will be used for city bill posting as well as for billing Studebaker plays a hundred miles or more into the country.

Garrick Attractions Next Season.

The list of attractions promised at the Garrick theater, Chicago, for the next season includes Lew Fields in The Girl Behind the Counter, Sam Bernard in Nearly a Hero, Alla Nazimova in a repertoire, David Warfield in The Music Master, The Auctioneer and The Grand Army Man, Frank Keennn in The Warrens of Virginia, and Ida Conquest in The Wolf, by the author of Paid in Full.

Humane Chrystal Herne.

Chrystal Herne is now busy planning for her vacation, which she will spend at the family home, Herne Oaks, Southampton, L. I. After a brief visit to London and Paris she will come to rest. Miss Herne is an expert shot both with revolver and rifle, but she has never shot a living creature. She contends that it is wrong to take life needlessly. Her shooting is always at targets. Fishing is one sport which Miss Herne has never tried. She will not join a fishing party, her

reason being that she can not endure seeing a fish pulled from the water.

Le Dent, Juggler, Booked.

Le Dent, The Juggler with the bounding hats, is booked to appear at Junction Park, New Brighton, Pa., June 22-27; Idora Park, Youngstown, O., June 28, July 5; Cascade Park, New Castle, Pa., July 6-12; Grand Opera House, Pittsburg, Pa., July 13-19.

Highland Park

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LATE FILM SUBJECTS OF GREAT INTEREST

THE Kleine Optical Company, Chicago, announce a number of subjects to be released this week which range from the grave to the gay and are of truly excellent depiction. One of the feature films of the list is a drama by Ambrosio entitled A Love Affair of the Olden Days. The synopsis is:

The lord of the manor has fallen madly in love with one of his subjects, but the latter spurns his advances, and under pretense of a misdemeanor she is apprehended and taken into custody. The sister summons the lover of the unfortunate victim and explains the conditions, whereupon the two form a pact to do everything to bring about a rescue. Clad in the garments of a jester, he impersonates a musician and thus gains admission to the palace.

Coming upon his sweetheart, he discloses his identity, and taking her up

all battered and are finally sent upon their way rejoicing. (Length, 444 feet.)

A drama of high sensationalism is The Doctor's Forgiveness (Urban-Eclipse). The home of a prominent physician who is happily married and has a small daughter is wrecked by him returning home and finding his wife in another man's arms. Explanations are futile, the wife leaves the premises and the doctor devotes himself to his profession. Five years pass and the mother and child are still estranged from husband and father. The little girl is very ill and the attending physician calls in another doctor for consultation, who proves to be the little girl's father. At first he wishes to depart, but he finally operates successfully and the family is happily united once more. (Length, 817 feet.)

Story of Unrequited Love.

The story of Unrequited Love (Gaumont) is essentially dramatic. The paid companion of an old lady of wealth is loved by her son. The mother objects because she has selected another young woman, who is, however, willing to give up the young man to his first love. The madam has hysterics and out of respect to her wishes the son repudiates the governess and marries the girl of his mother's choice. Six years later they call at a convent to leave their little girl to be instructed. The old sweetheart, who has become a nun, recognizes them, but is undiscovered. She takes the child and gives it every care and consideration. (Length, 537 feet.)

A travel film just released is Constantinople (Raleigh-Roberts.) It is a beautiful series of panoramic views pertaining to life and conditions in Constantinople. The tourist, as well as the student, will find this subject most interesting. (Length, 600 feet.)

Riviera in a Motor Car is a topical subject by Lux, which presents a pleas-



GEORGE GILMORE.

One of the best known men in the moving picture industry is George Gilmore. He is the inventor and manufacturer of the Gilmore rheostat and rheostato, of which there are about 1,000 in use in nickelodeons. Mr. Gilmore is an electrical genius and has perfected many mechanical devices for the improvement of moving pictures.

makes his exit over a perilous route. The rescue is detected, pursuit follows, and the two are recaptured. The valiant lover is cast into a cell, while the girl is taken before the lord. The latter proposes marriage, and if accepted agrees to expunge the charge against her and release her lover. Reluctantly she agrees, and when the release order is presented to her she embraces her lord, only to abstract his dagger with which she promptly pierces his breast. She makes her exit through the window and down the precipitous wall, approaches the building from the outside, presents the release for her lover, and the two quickly make their escape.

The series concludes with an enlarged view of a happy little family group taken several years later. (Length, 947 feet.)

Love and Fortune.

A melodramatic-magic film of interest is Love and Fortune. A poor young fellow is in love with an equally impoverished maiden but his pride does not permit him to marry. One day he falls asleep, a fairy appears and endows him with great wealth which is the cause of his forgetting his betrothed and making love to the daughter of an earl. He goes to the palace and presses his suit for the earl's daughter and is walking in the garden when he meets his former love whom he ignores. Bad fortune overtakes the youth and he is ejected from the palace to return to drudgery. He awakes, discovers that it is all a dream and musters up courage to ask the young woman to marry him. She does so and the series concludes with a view of the happy family several years later. (Length, 760 feet.)

A sporting film of interest is Australian Sports and Pastimes by Urban-Eclipse. The subject shows the natives in wood-chopping contests, rough-riding, broncho breaking, bullock riding, round-up of ponies and the attempts of a courageous girl rider to break a masterful pony. It is a sensational subject, brimming with excitement. (Length, 414 feet.)

Gaumont Comedy Film.

They Want a Divorce is the name of a new comedy film by Gaumont. Husband and wife agree to disagree and to that end consult a lawyer who advises them that they must have grounds to institute proceedings. The duo begin to fight and when they finish they find that the proposed witnesses have vanished. After this they make numerous but unsuccessful attempts to find grounds for action and finally return to the lawyer's office



LOUIS NAMETY.

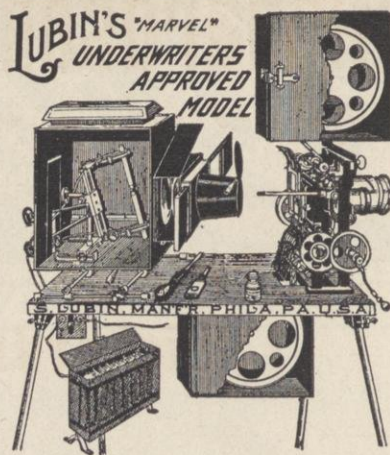
One of the best known tailors catering to the theatrical profession in Chicago is Louis Namety, whose emporium at 167 Dearborn St., is the rendezvous of well-dressed actors. Mr. Namety's geniality and honorable business dealings have made him popular with all in and out of professional ranks.

ing series of views and the details of the trip are produced in such a realistic manner that you can imagine yourself gazing at the scenes in person. (Length, 620 feet.)

A Fine Easter Egg (Lux) is a comedy magic subject. The setting is that of a court. A messenger is dispatched for an Easter egg and returns with the largest to be procured. The egg is opened and discloses a complete outfit of infant's wear. A larger egg is produced, and a gathering of ladies exquisitely costumed appear and dance before the queen. Finally, one lady appears bearing an infant, which she presents to the queen. The series concludes with a number of fancy dances. (Length, 250 feet.)

The Precipitated Removal (Lux) is a magic subject. A transient couple rent a room, and desire it properly furnished. The mover opens the window and causes furniture to appear as if thrown up from below. Each piece assumes its position and in a short time the room is furnished and luncheon awaits the new occupants. (Length, 108 feet.)

The Closing Hour is a Lux comedy film. Late one night a husband desiring to appear well before his wife seeks a ton-



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Released June 22nd

Romance of a Gypsy Camp

Turning night into day—Ordered out—Love at first sight—The Gypsy Queen—Between life and death—Saved—A Broken heart. Length, 725 feet.

The Old Maid's Parrot

Dogy gets Polly and Nancy gets Dogy. But think of the chase. Length, 250 feet.

Released June 25th

Students Prank or "A Joke on His Parents."

Humerous situations all through. Fun to the finish. Length, 580 feet.

Philadelphia, the Cradle of Liberty

A historical picture, dear to the heart of every true American. Most interesting scenes. Length, 305 feet.

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social parlor. As he reaches the place it is closing hour. He insists he be waited upon and the men make him suffer for it. In removing his coat they tear out a sleeve, they shave half his mustache, and otherwise do him up. He reaches home a woe-begone sight. His wife, thinking that he has been on a "tear," gives him an unmerciful flogging. (Length, 210 feet.)

A Gendarme's Tribulations is another Lux comedy subject. A mounted guard takes leave from his wife to answer the call of duty. He stops for a drink and two lads lead his horse away. He finally lays off part of his equipment and regains his steed. The boys now steal his clothes. Leading his horse, he walks along, finally lying down. They replace the horse with a little hobby. The horse and trappings are taken to his home, and when he finally appears he is met by his wife who trounces him. (Length, 314 feet.)

A Gaumont scenic film is Niagara Falls in Winter. The Falls are shown in all their splendor. Incomprehensible and too vast for description are the wonders here portrayed in a most realistic and awe-inspiring manner. The technical excellence and artistic beauty are gorgeous. (Length, 360 feet.)

The Dressmaker's Surprise (Gaumont) is certain to cause barrels of fun. A wife invites her husband to go to the dressmaker's. At the time the patrons arrive her dress is on the model. The proprietress' son has secreted himself in the model and concludes to walk away, giving the appearance of the model having taken life. He leads them a merry chase, and many exciting experiences are made before the little fellow reaches the home of the patrons, where he receives a good whipping. (Length, 340 feet.)

A French Dairy Farm (Gaumont) is a very interesting and educational series of views of life and methods on a dairy farm in France. The series of views includes scenes showing the young calves in the meadows, milking sheds, model farm, on the rounds, collecting milk, filtering, cooling, cleaning cans, filling, leading and delivery to market. (Length, 530 feet.)

Photographic quality is predominant. Bull Fight in Arcachon (Gaumont) is a novel and highly exciting subject. The arena is entered by a number of men. A bull is released and dashes madly at the men, who tease him. The men either jump aside or vault clean over the mad beast as it rushes down upon them. Other animals are substituted from time to time. Fascinating throughout. (Length, 467 feet.)

Good action and detail.

Blessing the Boats in Arcachon (Gaumont) shows the religious rites and fervor displayed on the occasion of boat blessing. The series concludes with a view of the Arcachon Gymnastic Society. (Length, 344 feet.)

Mr. Smith, the New Recruit, (Gaumont) is a comedy film. Smith has been drafted for service with a number of other Smiths. His mother and sister call with a basket of food and liquor. Unfortunately the correct Mr. Smith is not located until all the other Smiths have been. When finally the long sought recruit appears he invites all officers to join and a feast is arranged. (Length, 450 feet.)

Swiss Alps is an Urban-Eclipse scenic production presenting a series of panoramic views of the Swiss Alps from the Vien-Zemalt Railway. The precipitous heights and mammoth forests are awe-inspiring. (Length, 314 feet.)

Ancient Rome is another Urban-Eclipse scenic film. Modern Rome is cleverly eliminated, and we gaze upon the city of magnificent ruins, with its palaces, Coliseum, Forum, Arches, Capitoline Hill, Catacombs, etc. (Length, 87 feet.)

Heavy Seas (Urban-Eclipse) is a superb series of panoramic views of heavy seas. The moonlight scenes are grand and it is appropriately tinted throughout. (Length, 154 feet.)

Silk Hats Ironed (Urban-Eclipse) is a funny comedy. A shop where silk hats are ironed is the scene. In the presence of the proprietor business runs along smoothly, in his absence it doesn't. Meeting with an accident the proprietor sends his hat to the shop and it is put in worse condition and returned. The irate man appears in person and promptly evicts his men.

A Fox Hunt (Gaumont) is a sporting subject showing the meet, the hounds in full cry, the kill, after an exciting, ringing chase and the return to the kennels. (Length, 537 feet.)

Who Owns the Basket (Urban-Eclipse) is a comedy. At a country station a train takes on passengers. One coach is entered by a ruralite friend with a big basket, which he places opposite to him and then goes to sleep. Next to the basket a clerical gentleman has taken his seat. Being requested to move the basket next to him he refuses. The porter is summoned, the conductor and station agent, but all to no avail. Finally the police are summoned, and the man explains that it is not his property. The owner, upon being awakened, removes the basket. (Length, 254 feet.)

THE REASON

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LADUQUE'S NEWS AND VIEWS OF THE **ROLLER SKATING WORLD**
BY W. A. LADUQUE



One of the newest features at West Side Park, at Muncie, Ind., this summer will be the magnificent new balcony Roller Skating Rink which is one of the largest of its kind in the United States. The floor is built on the circle plan, the center being open and filled with shrubbery and flowers. The floor space is 18 feet wide, the inner circle being 585 feet in circumference and the outer side 790 feet, making 8 laps to the mile. The rink was opened in a blaze of glory Sunday, June 7.

The rink will be known as the "Star Roller Rink" and will be under the management of Ray Andrews, the popular manager of the Star theater. The season will extend to Sept. 20. One of the main attractions will be Prof. Hoyt's band of 20 pieces. Manager Andrews is having a force of workmen making extensive improvements on his uptown rink which, when completed, will be one of the best in the middle west.

Rink managers who intend to play attractions the coming season are requested to send in the opening date of their rink for the fall season, as all the first-class acts in the country will be booked direct from headquarters at Chicago.

FULL BAND CARDBOARD ORGANS

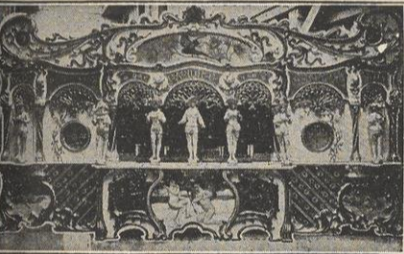
For SUMMER PARKS, Shows, Carnival Co's., Dance Halls, Skating Rinks and Merry-GO-Rounds.

Rogers & Mackintosh Successful.
Robert Rogers and Louise Mackintosh are meeting with success and are booked for Wheeling park, Wheeling, W. Va., week June 21-27.

Reid Resting in Indiana.
John P. Reid, monologue comedian, is spending the summer months on his farm at South Milford, Ind.

Contortionist Good Card.
Asaidia, the Japanese female contortionist drew immense crowds at the Criterion at Savannah, Ga., this week.

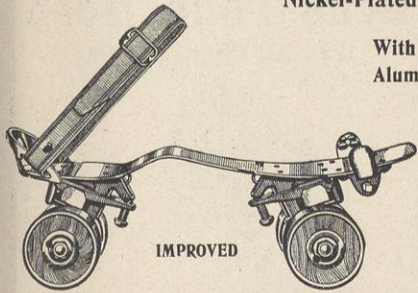
Clyde Fitch Adapting Again.
In offering his comedy, Girls, Clyde Fitch acknowledges his indebtedness to Engel and Horst, two Berliners. Patrons of the Wachsner performances in German at Powers' theater say that the most important change Fitch has made in the German comedy, The Hatred of Men, has been the substitution of olives and charlotte russe for German sausage and stale bread in the supper scene in the first act.



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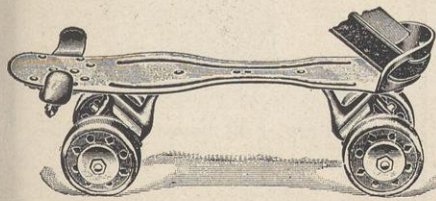


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Trick, Fancy and Comedy Skatorial Artists, introducing their new Singing and Dancing act. The Hit of the Season. Changing program each performance.

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America's Accomplished Trick and Fancy Skater
Introducing Coast of Death
Ending with Flying Leaps over 12 chairs and 2 men. Address, Care The Show World, Chicago.

CORRESPONDENCE

OTTAWA, ONT.

By W. J. Davidson, Jr.

OTTAWA, Ont., Can., June 22.—Auditorium (Britannia-on-the-Bay).—Manager Gorman has secured a very pleasing bill for this week, having on it Steeley and Edwards, who are presenting their amusing musical act which took so well at Bennett's last season; Five Pirsoffes, jugglers; Jacob and his dogs, Overing Trio and moving pictures. Excellent business.

Wonderland and the People's both doing good business; also the Ottawa and Arena roller rinks.

Manager Gus S. Greening was the big attraction at a very pleasing presentation in which Mr. Jos. Kaliski of the Bennett house staff on their behalf, presented him with a very handsome diamond watch charm. The presentation was deferred until Mr. Greening's return from Montreal.

Cole Bros. Circus is billed here for Monday, June 29, and according to reports from Toronto they turned away thousands of people at their engagement there.

SAN FRANCISCO.

By Irving M. Wilson.

SAN FRANCISCO, June 20.—The event of the week was the premier of The King Maker, a work by local authors, which was presented by the Princess stock company. The book and lyrics are by Waldemar Young, W. Patterson and Rice Whitney, and the music is by R. H. Bassett. All deserve credit for their respective efforts, and the piece should meet the approval of all musical comedy lovers.

A military play of high order is the bill at the Alcazar. Kelcey & Shannon appear to good advantage in Taps, seen on the local stage also for the first time.

Willie Collier continues to keep the crowds laughing at the Van Ness this his second week. The farce, Caught In the Rain, is as funny a piece as we have enjoyed in a long time. The advance sale for The Thief with Margaret Illington in the star part is immense, and a packed house is assured for every performance.

The Orpheum has a big winner this week, headed by the Fadette Orchestra of young strong acts are Bert Levy, the cartoonist;

Sadie Sherman, Smith & Campbell, Devlin & Elwood, World & Kingston, and the comedy hit, Seven Hoboes in the skit On the Road.

The Central offers a melodrama entitled Fighting Bill. The Novelty and American remain in darkness.

The new Valencia theater is nearing completion and will open at an early date with the stock melodrama productions. Mortimer Dodge, formerly associate manager of the Central, has been appointed the manager.

WASHINGTON, D. C.

By V. Gilmore Iden.

WASHINGTON, June 16.—The Guy Standing company in Mrs. Leffingwell's Boots won the highest praise and drew immense houses at the Columbia last week. Jane Cowl and Vira Stowe were the hits of the week along with the star. Mr. Standing will perform this week in Baltimore. Miss Cissie Loftus is playing That Little Affair at The Boyd's, a new play by William Gillette. This is merely a tryout to find a vehicle for Miss Loftus for next season.

Charlotte Walker acted the title part in Candida at the Belasco. Edward Ellis did much to please the large patronage by his work. This week it is Arms and The Man. Ralph Kellard has been added to the cast as leading man. As a curtain-raiser The Vacuum is added, which gives ample display to Miss Walker's emotional powers. The act is by a local dramatist, Preston Gibson.

The vaudeville season was brought to a close at Chase's with an admirable bill including the youthful comedian, Laddie Cliff, and the Almas Arab Patrol. The Arab Patrol is the drill team of the Almas Temple of Shriners, a local branch of the Masons. It was their first and probably their last appearance in vaudeville.

Jack Singer and his Behman show brought the season at the Gayety to a close to capacity business.

National.—This week, Florodora by the Aborn opera company to big business.

The bill at Luna Park ranges from vaudeville to a minstrel show. Big crowds are entertained every day.

At Glen Echo a new novelty is added and called the Hydraulic Drive. It consists in flooding the roof of the cars with water while going at a lightning pace. The Dip of Death is still the leading feature, though. The sensation on the Dip is traveling over a track which is so steep that you feel as though you are falling through space.

CLEVELAND.

By Edward Frye.

CLEVELAND, June 15.—The big attraction at Luna Park this week is Ben Dillon and his Patsy girls at the Scentorium theater. They are being held over for another week. The Italian Troubadours, also a popular performance, remains at the Bijou theater. Many people have been washed in the "Human Laundry" during the past week, but the innovation still retains its novelty.

Buckskin Ben and his Wild West show have been drawing many people to the White City and its free gate. One of the new features is the Victoria entertainment of troubadours.

Donizetti's Daughter of the Regiment is the attraction at the Euclid Avenue Garden theater this week. The leading role is played by Agnes Cain Brown. Louie Collier's voice is heard to excellent advantage. Others in the cast are: Domenico Russo, Ethel Dufre, Houston, Orley Cranston, Arthur Deane, Thomas A. Conkey, Sol Abrahams and Ellen James.

The Opera house has been given over to travel entertainment for two weeks, commencing June 15, twice daily. Lyman H. Howe reveals for two hours the wonders of many lands and their humorous incidents. The big feature of the new show is the Grave of a Warship.

Julie Ring headlines the Keith bill this week. Miss Ring presents her successful comedy ketch, The Wrong Room. Mlle. Orbassany exhibits her educated cockatoos. Others are Arthur Rigby, Jack Wilson & Co., Chefalo & Capretta, Alcide & Capitaine, Lotta Gladstone and Binns, Binns & Binns.

The offering at the Star this week is The Dainty Widows. The company contains George Scanlon, Pearl Stevens and Hal Groves. Among the newcomers are: Devona May, Teddy Stanley & Clara Sauter, Wilson & Foyle and Smith & Howard.

CINCINNATI.

By Clarence E. Runey.

CINCINNATI, June 16.—The Metropolitan English Opera Company opens its season of ten weeks at Chester Park Opera house next week, presenting for the first week Robin Hood, with Joseph Sheehan, Aida Hemmi, Thomas Richards, Margaret Crawford, Joel Mosberg, George W. Callihan, and several others. The orchestra will be under the direction of Clarence Rogerson, a Cincinnati.

Chester's vaudeville bill this week includes Captain Webb's trained seals and sealions, Ames and Corbett, Marckley, and Francelli and Lewis.

Coney Island leads the summer resorts with Fighting the Flames, with Billy Kersand's big minstrel show as the leading attraction. The vaudeville bill includes John Zoubondakis, the Six Fantastic Ladelles, Miskel, Hunt and Miller Company, the Werntzes, and Madell and Corbly.

Kemp's Wild West show has proved the leading attraction at the Lagoon the past week and holds over for another seven days. The Indian village, with its noted Indian characters and native characteris-

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ties, showing many peculiar traits of the famous Sioux, is a show by itself, to which admission is free. The following program is listed for the amphitheater: Rules and Marzon, Miss Billee Molson, Weldon and Waters, and Johnson and Terry.

LINCOLN, NEB.

By Hohman.

LINCOLN, June 15.—Oliver (F. P. Zehring, Mgr.).—Oliver stock company in Sapho, to good business last week.

Lyric (L. M. Miller, mgr.).—Good vaudeville bill, including Oberti, Mack, Fagirty & Addison, Brown Bros., Doc. Kelley and others. Business good.

Capitol Beach opened June 7 under the management of J. A. Buckstaff, but owing to unfavorable weather conditions, has been attracting only fair crowds. The Dixie Band is the attraction this week.

The City Auditorium and Majestic have been converted into moving picture houses, making four in the city. The Elite, Wonderland, Auditorium and Majestic are all doing capacity business.

The Idaho Bill Frontier festival is billed for July 2-4.

It is rumored that the Majestic, Lyric and Wonderland are to be incorporated as a stock company, with L. M. Gorman at the head, the stock being offered to the public.

SALT LAKE CITY.

By Rohman.

SALT LAKE CITY, June 13.—Henry Miller in The Great Divide proved a drawing card at the Salt Lake, 11-14. Harold Orlob's new opera, The Merry Grafters, is billed for 16-17. The company is composed of the best local musical talent.

The Earl Burgess company completed its engagement at the Grand this week, with The House of Mystery and In the Heart of the Storm. They leave shortly for Ogden, where they will hold the boards of the Utahns. The Actograph is being installed at the Grand for the summer season, moving pictures with business holding sway until the latter part of August.

At the Orpheum, Katherine Grey and associates appeared in The Truth. The company is an excellent one, every member making a creditable showing. The Orpheum stock company opens 15. Business continues brisk at the New Lyric (John E. Clark, mgr.) with the Cameraphone.

All the resorts are in full swing, the weather having cleared enough to give a suggestion of summer. Saltair, Wandamere, the Salt Palace, Lagoon and Liberty Park are being liberally patronized. The new \$25,000 saucer track at Saltair will be finished this week, and a great meet is planned.

SAN ANTONIO, TEX.

By Davy Crockett.

SAN ANTONIO, June 16.—Lyric Airdome (H. H. Hamilton, mgr.).—The Fishers, Four Benningtons, Miss Fisher and Mother Jones, heroine of Cour de Lene.

Electric Park (Dave A. Weis, mgr.).—

McLaine's trained dogs, Newton C. Bassitt, Marvo, Earl & Anne McLaine.

Big Tent Airdome (Ernst Rische, mgr.).—Miss Ina Lehr Dramatic Co., to big houses. Bill includes, Eddie Sedgewick, Johnny D. Jones and Miss Rona Lehr.

Marvo, the jail breaker, ran a two weeks' engagement here. The Musical Wolves will spend several weeks in the city and will open in Chicago. The Elks had a big festival, with home talent vaudeville acts. Chautauqua opened 12 at Electric Park pavilion, with Frederick Warde, Sen. Bob Taylor, Count John Sobieski and others.

KINGSTON.

By J. Gwalia Evans.

KINGSTON, Ontario, June 20.—Grand Opera House (A. J. Small, prop.; D. J. Brannigan, mgr.).—The Grand is closed for the season, which has been an excellent one.

The attractions during the season have been the best, the management striving to give the public the best value for their money. THE SHOW WORLD has been treated courteously by Manager Brannigan, and he has done much to make the paper known among showmen.

Ontario Park (Street Railway Co., props.)

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D. P. Brannigan, mgr.)—The Park will open July 1 with moving pictures and vaudeville features. Boats and bathing will be supplied, and new fun features will be added.

The four Theatroriums in the city are doing good business.

River Trade.—The St. Lawrence and Thousand Island trade will begin about the first of July, and there are prospects of a good season.

A new pleasure resort has been started this season at Kingston Mills.

A fine arrangement has been made for reaching the Mills every hour, and there is talk of starting a number of show attractions.

NORFOLK, VA.

By S. R. Heller.

NORFOLK, June 22.—The Garden theater reports excellent business. Their policy is moving pictures, illustrated songs and two and three acts of high class vaudeville. This place is open on all sides. In connection with the auditorium ice cream, soft drinks and eatables can be obtained.

Ocean View Casino.—Vaudeville, with Mabel McKinley as headliner. Excellent business.

Academy of Music.—Cameraphone, talking pictures and Harry Dunham. Excellent business rules throughout.

Star.—Formerly known as Dreamland, is installing talking pictures. The admission is to be five cents, instead of ten, as heretofore.

Wonderland, Columbia, Gaiety, Plaza, Lyric, Princess, Lyceum, Nickelodeon, all report good returns to fine houses.

A feature of the Wonderland and Columbia, owned and operated by W. F. Cralle, is the fact that they have a new subject each day.

The Plaza, a new moving picture theater, is owned and operated by Louis Montague. It gives a complete change of program each day.

There are now two moving picture houses under construction.

Colonial.—Dark.

Granby.—Dark.

Majestic.—Dark.

Ocean View and the White City are both drawing big crowds.

LOS ANGELES, CAL.

C. Wm. Bachmann.

LOS ANGELES, Cal., June 18.—For this time of year the Mason is doing a very good business with Henry Miller and his company in The Great Divide.

At the Belasco the stock company is giving a double bill, The Private Secretary and The First Born. Next week, Mrs. Fiske in Rosmersholm will divide the week with The Girl of the Golden West.

The Burbank Players are giving an admirable performance of Tess of the D'Urbervilles. The next bill will be the new American drama, A Society Pilot, the joint work of Manager Oliver Morosco and C. Wm. Bachmann. This will be the first production on any stage.

The Orpheum has an excellent bill comprised of the following: Will M. Cressy and Blanche Dayne, Mr. and Mrs. Geo. A. Beane,

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ST. JOHN, N. B.

By J. Perley Lunney.

ST. JOHN, N. B., June 20.—Opera house (H. J. Anderson, mgr.)—Chas. H. Yale's Everlasting Devil's Auction, June 9-10; Chas. S. Silk in Faust, 12-13; business fair. The motion picture houses, Nickel, Bijou, Unique, Happy-Half-Hour, Cedar and West End, have large patronage. Most of them are introducing vaudeville specialties.

Rockwood Park, various attractions, vaudeville, bands, etc., to large attendance. Parks with amusements featured new to this locality. Seaside Park will not open until about July 1.

Victoria Roller Rink is enjoying a steady patronage, and promises to be an enjoyable summer attraction.

TORONTO, CAN.

By Josephs.

TORONTO, June 20.—Princess (O. E. Sheppard, mgr.)—The mammoth musical extravaganza of College Life, Professor Napoleon, with 720 in the cast, in aid of the Western Hospital, and which was given under the direction of Messrs. R. Wade and W. Mills Davis, was a most gorgeous spectacle and a big success, 18-20. Business was large.

Royal Alexandra (L. Solmon, mgr.; M. J. Robson, asst. mgr.)—Week of 15, The Imperial opera company by request presented their biggest success, San Toy. Large audiences all week.

Hanlon's Point (L. Solmon, mgr.)—Big crowds were pleased with Kiralfy's gorgeous spectacle, The Carnival of Venice. Scarboro Beach (H. A. Dorsey, mgr.)—Charlie Stephenson is the popular and clever

er announcer for the performance at the Incubator Institute. Fine attendance. Sunlight Park.—Cole Bros.' world toured circus and menagerie drew capacity busi-

ness, 15-16. The show is a good one and the numerous features were above the average. The street parade was one of the best ever seen here.



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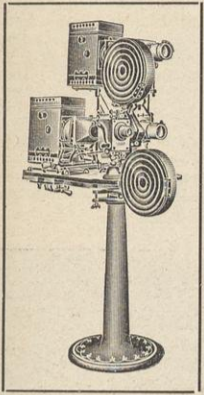
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Lyric theater (Crawford & Eber, props.)—Illustrated songs and moving pictures. Business good.
Lansdowne Park (H. Morrison, mgr.)—V. B. D. B. Business good.
Central Park (W. Knauss, mgr.)—Band and other amusements. Business fair.—GUS C. WILHELM.

INDIANA.

LOGANSPORT, June 22.—Crystal theater (Tom Hardie, mgr.)—Hays and Graham,



I. M. SOUTHERN.

I. M. Southern, familiarly known to the followers of the white tops as "Ike," controls the official program for the Hagenbeck-Wallace, Miller Bros., 101 Ranch, John Robinson and Howe's Great London Shows. He also publishes the program for several of the metropolitan theaters and enjoys a wide acquaintance in the world of entertainment.

Leroy Bland, the Milmars, Harry Jones, Peritzkow and Chandler; motion pictures, Chester Cook, operator.

The Ark, moving pictures, is doing a fair business.
The old Dowling theater, now called the Broadway theater, will open next week. Sipe, of Kokomo, manager.—PAUL WARD.

EVANSVILLE, June 23.—Oak Summit

Park (Sweeton & Danbaum, mgrs.)—This week: Larkin & Burns, Palfrey & Moeffler, Leeds & LaMar, Art Fisher and Camille Personi.

Hippodrome (Frank B. Hooper, mgr.)—This week: Klein, Ott Bros., and Nicholson; Ben Cox and Adele Wilson.
Harrington's Airdome.—Stock company in repertoire to fair business.—S. O.

SOUTH BEND, June 22.—Auditorium (H. G. Somers, lessee and mgr.)—The Camera-phone opened 22 to big business and will stay as long as patronage justifies it.
Springbrook Park Casino (Interurban Amusement Co., lessees; P. J. Clifford, bus. mgr.)—Vaudeville, 15-21, fair business. This week's bill: The Four Shannons, Laypo & Benjamine, Walter Lavina, Charles Bell, Barry & Johnson, Alton R. Robertson.

Ringling Bros. Circus, 17, to capacity audiences at both performances. Splendid satisfaction.—W. W. DUNKLE.

TERRE HAUTE, June 20.—Varieties (Jack Hoefler, gen. mgr.)—Big business. Bill for week of June 15, as follows: Fay, Coley & Fay, musical comedy, good; Araki's Japanese Troupe, acrobats, very good; Geo. Armstrong, songs and parodies, very good; Winchester, trick drumming imitations and monologue, very good.

Airdome (Sam Young, mgr.)—Business very good. Week of June 15: Billy Link and Buntz & Ruddy's vaudeville show.

Airdome (E. Harrington, mgr.)—Business fair. Week of June 15, The Beggar Prince opera company.

Fairland Park (A. Fromme, mgr.)—Business poor. Week of June 15, Spellman's performing bears and Ringgold's band.

Grand (T. W. Barhydt, mgr.)—Will open the house for Maude Adams in Twelfth Night, June 23.—ROSS GARVER.

IOWA.

CEDAR RAPIDS, June 22.—Airdome (Hugo & Collier, mgrs.)—The Frank E. Long stock company presented Saved from the Streets and Rose Cottage this week, and the Five Juggling Gordons and Scharr Trio, trick cyclists, were the vaudeville attractions.

Alamo Amusement Park (J. E. Faltys, mgr.)—The vaudeville attractions at this park were: Four Flying Banvards, aerialists; Flo Adler, classic singer; Ray W. Fay, illustrated songs; Lamb's Mannikins; the Holdworths, banjoists and dancers, and moving pictures.

Delphus.—Moving pictures and illustrated songs.

Palace.—Moving pictures and illustrated songs.—JAY G. SIGMUND.

FORT DODGE, June 22.—Owing to a disagreement in matter of rates for transportation the Carroll carnival company is filling in this week here. They come from Mason City, where they report good business and intended to show at Fairmont, Minn., this week.

The Patterson carnival company are booked for Reynolds Park the week of July 20.

Ringling Brothers are here about the middle of August.

The 56th Regimental Band, Carl Quist director, leave for Calgary, Alberta, Can-

ada, June 27 of this month to play engagements at the Dominion Fair and other northern points.

It is thought the New Magic, now under course of construction, will be ready for occupancy in August or September. A rumor is current at the present time that a deal is pending whereby the Midland, now owned by the Des Moines Life Insurance company of Des Moines, changes ownership. KING E. BEAL.

KANSAS.

PITTSBURG, June 20.—Airdome (W. W. Bell, mgr.)—June 14-28. McMillan Players in repertoire.

Mystic, Crystal and Nickelodeum theaters all doing good business.

Idle Hour Park.—The staging used by Reckless Russell in his high dive was blown to the ground by a wind storm, putting this feature out of business for a while.

A strike of the motormen and conductors of the Pittsburg & Joplin Electric Ry. is now on, and as the Idle Hour Park depends on this line for its patronage this place will be closed until the strike is settled.

A. A. Powers, advance agent for the Great Parker No. 1 Carnival Show, an oldtime friend of the writer, made a short visit to Pittsburg between trains and interviewed his numerous friends in this city. Al is a great friend of THE SHOW WORLD and helps to increase the circulation wherever he is located.—GEO. E. HOWARD.

KENTUCKY.

LEXINGTON, June 20.—Hippodrome (L. H. Ramsey, mgr.)—Connelly & Webb, Florence Gilbert Fox, West & Benton, Gus Barton and pictures.

Majestic theater (Arthur Jack, mgr.)—LeVine & LeVine, Anna Goldie, Baily & Taylor, Prof. Chas. Carroll, and Dancing Davy and Miss Pony Moore.—JOSEPH CANDIOTO.

MINNESOTA.

ST. CLOUD, June 22.—Davidson theater (E. T. Davidson, mgr.)—June 14, Mahara's Minstrels; good show to fair business.

Fifth Avenue theater (Charles Saunders & E. T. Davidson, mgrs.)—Business keeping up well with moving pictures and illustrated songs.

June 19 Miller Bros. 101 Ranch Shows played to big business and gave a most creditable performance and excellent satisfaction.

Gollmar Brothers opposition crew is here billing their shows for July 3. The roster of Car No. 1 is as follows: Wm. H. Delly, mgr.; John Carr, boss bill poster; T. C. Harris, lithographer; Tom Gaveney, program; H. Howard-Zeak Mawhood, Geo. Ferrell, V. Godfrey, Jno. Saunders, Al Garrett, F. Lammon, W. H. Martin, S. W. Erickson.—FRANK KINDLER.

NEW YORK.

ELMIRA, June 22.—Rorick's theater (Charles Van Dyne, mgr.)—The Manhattan opera company scored another hit in The Pirates of Penzance, 15-20; large business. Rip Van Winkle, 22-27.

Rialto theater (F. W. McConnell, mgr.)—Mr. and Mrs. Ed. Lowry, Three Cain Sisters, Towner Sisters, Harry Reed, Con Daly, Bessie Shaffler, Babe Dailey and Minnie Day, 15-20; large houses.

Eldridge Park (Enoch Little, mgr.)—Bundy's Georgia Minstrels, 15-20; large business.—MAXWELL BEERS.

ROCHESTER, June 22.—Lyceum theater (M. E. Wolf, mgr.)—The Stewart Opera company presents The Girl From Paris. Cook Opera house (W. B. McCallum,



DAVE A. WEIS.

Dave A. Weis, the theatrical magnate of southwest Texas, is the manager of the electric park this season. Mr. Weis hails from Galveston where he was manager of the Grand Opera House. He is connected with a chain of theatrical houses through the Greenwald-Weis circuit. Mr. Weis is held in the highest esteem by all who know him.

mgr.)—The Aborn opera company closed their engagement Saturday, June 20. The house will undergo alterations and repairs until the opening of the regular vaudeville season, Aug. 31.

Ontaro Beach Park (John H. Caswell, mgr.)—Arnoldo and his Leopards, Cavana, wire artist; Lamphain's Bank.

Glen Haven Park (B. E. Wilson, mgr.)—Mr. and Mrs. Harry Thorne and company and other vaudeville features.

**OPTICAL PROJECTION
IN PAST HALF CENTURY**
(Continued from Page 15).

those which have been attained at this day by other systems.

Much depends upon the care with which these exhibitions are given. An inefficient or careless operator can make a talking picture exhibition an object of ridicule.

Surface Only Scratched.

This article has been lengthened beyond my intention, although the surface of the subject has been barely scratched. One topic has been carefully avoided: the present film controversy, with its ramifications. I consider a partisan statement out of place here. After all it dwindles into its right significance when viewed in connection with other happenings of fifty years. Let the conflict be a matter of four months' or four years' duration, when the scribbler of the year 1958 re-reviews Motography he will probably refer to the present unpleasantness in the following tenor:

"There occurred in the years of grace, 1907 and 1908, divers meetings between film manufacturers and a class of men known at the time as film renters. The functions of the latter class are not clear to me, but I assume that they acted as middleman between maker and user. The meager references that the Historical Society's record affords speak of these meetings or conventions as having for their object the "uplifting of the business," but



Schatz and Swanson.

Among vaudevillians who are creating a favorable impression are Schatz and Swanson, "Those Two Kids." The duo offer a refined singing and dancing sketch which has found favor wherever it has been presented. An impersonation of Geo. M. Cohen by Archie Schatz is a feature of the skit and the singing of Miss Swanson has won enviable comment.

the events that followed discredit this grandiloquent claim. There seems to have been an inexplicable rupture, for which I can find no adequate explanation.

Two Factions Developed.

"There developed two factions, each determined to do its up-lifting in its own way. The peculiar form of uplift adopted by one faction appears to have received the attention of the police of several cities who forbade the showing of a large number of up-lifting pictures, because destructive of the morals of the young, who, it appears, had no motographs in their own homes as have the youth of today, but attended public meeting places to see these pictures, which seem largely to have consisted of ridiculous exhibitions of people chasing, or stabbing or shooting or making love to each other.

"The differences between the two factions became quite bitter. Whether the one up-lifted a little higher than the other could up-lift, and thereby aroused the jealousy of the lesser up-lifter, or whether one attempted to up-lift a weight which he afterward found to be nailed to the floor, I cannot say. Suffice it, then, that the controversy raged with varying fortunes for a period of 6—" (the record is here illegible) "after which a radical

BIOGRAPH FILMS

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Trade Mark



Death of Jack Morgan, the Outlaw

"Over The Hills to the Poor House"

RELEASED JUNE 26

What a wealth of truth is contained in the lines of Lord Brooke, "If there by a crime of deeper dye than all the guilty train of human vices, 'tis ingratitude." A verification of this is clearly shown in a Biograph picture story. The widowed mother of three children, two sons and a daughter, wishing to relieve herself, in her declining years, of the burden of care of her property, decides to divide it up among her children. To her son, Charles, who is a wild young fellow, but with a heart as true as steel, she leaves but a small amount, feeling that, with his spendthrift ways, he will soon run through it. The old lady takes up her home with her married son, but this doesn't last long. She is driven out by her daughter-in-law. An appeal to her married daughter brings a refusal, with the suggestion that she go to the public poor house. There being no alternative, she goes, but is discovered by her son, Charles. He takes her away at once and cares for her. The story is a most touching one and bound to appeal to the spectator. Length, 790 feet.



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change took place in the situation. Neither side had (Balance of Ms. is lost)."

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Trent & Wilson Film Exchange of Salt Lake City Power in West.

In spite of the fact that they have been in the business only since December, 1907, the Trent & Wilson Film Exchange Co. of Salt Lake City, has acquired a large clientele throughout the Inter-Mountain country. Mr. Trent was manager of one of the largest film exchanges doing business in the west previous to organizing the present firm, and is in a large measure responsible for this success. When this firm opened up for business, they did not buy one inch of film issued prior to that day, and they have followed the same policy up to the present time. They have adopted a system of their own which makes it impossible for any of their patrons to receive a repeater. The Trent & Wilson Film Exchange office is located at the corner of State and Third Streets South, Salt Lake City, Utah.

Clara Palmer Gets Engagement.

Miss Clara Palmer has been engaged to play the part originated by Miss Anna Laughlin in 'The Top o' the World' when

it comes to the Studebaker, July 4. Miss Isabel D'Armond was to have had the part, but withdrew to go with 'The Girl Question,' and Miss Palmer was secured immediately after she closed her season as leading woman for James T. Powers in 'The Blue Moon.'

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NELLIE REVELL

THE GIRL WHO SAYS THINGS

YOU REMEMBER ME, DON'T YOU?

SACRAMENTO, CAL., June 16.—Dear Bunch:—I don't know why they talk so much about Coast Defenders; the coast needs no defense; it speaks for itself. I can readily understand, though, how reluctantly one leaves the beautiful Golden West. Yesterday I sat under orange trees fairly groaning under their luscious burdens, and was surrounded by palm date trees, bearing fruit, fan palms and century plants all around us; magnolias as large as saucers just for the picking, and large black cherries to throw away. A grape fruit growing seems a rare sight, to most of us, but out here they are as common as carrots. I even saw an acacia tree, growing in the street. I was much interested in the collection of historical trees that are found growing in the capitol state park.

Historical Trees Transplanted.

Trees that grew on famous battle-fields have been transplanted in this wonderful park. Trees from Gettysburg, Vicksburg, Harper's Ferry, Appomattox, Bull Run and every famous battle-field

ing a sketch called A Man is a Man for a' That. Haven't found out yet whether it was written by Bobby Burns or Tommy Burns, but as there is a punching bag in it, I believe Tommy could easily claim the benefit of the doubt—that is, if there could be any benefit attached to a doubt. Fitz says this is a society sketch, and the local press concede that they would not dispute him, even if he called it Hamlet—at least, until he has reached a more decrepit state than he was in when he appeared in the Pantages theater in Portland.

Maher's Son Precocious.

Mrs. Peter Maher, wife of the pugilist, is on the Sullivan-Considine circuit, and is accompanied by Peter, Jr., a most precocious lad of four years. One of Bob Fitzsimmons' pet stories is of his introduction to Peter, Jr., and of telling him that he had a little boy at home about his size. Little Pete looked at him rather doubtfully for a moment, then answered: "Well, you might have trimmed my dad, but your kid can't lick me."

another half hour, still no one came. Poor Jack started back to town again, only to be greeted by a third message which he fell for, and waited on a different corner for the usual length of time.

This time he was placed under arrest by an officer (another one of Hanlon's allies) who had been sent there by Kloville's friends to arrest him as a suspicious character. Poor Kloville perspired forty-seven kinds of ink before he found it was a joke. He lost 50 of his 350 avoirdupois, as well as losing faith in those nice, gentle voices over telephones. Now when he sings "Don't be so angry" he sings it with more feeling than ever before. Never mind Jack, you will get in right some day.

Potter a Fisherman.

Yes, and we also have a good laugh on Billy Potter. Billy is called the Beau Brummel of the circuit, because he wore a good suit, fancy vest and white spats to go fishing. One day this week he rigged himself as a dock laborer and returned with three beautiful bass. Whether he caught them or not, "I have me doubts." However he took them to the chef, requested that they be cooked for dinner, and served to his family.

Then Billy proceeded to array himself in clean linen and fine clothes, marched into the dining room and demanded his fish. The waiter knew nothing of it. Billy tore to the kitchen and was informed that the fish had been given to the man who brought them there. Investigation and explanation brought forth the fact that some hobo came to the kitchen door for something to eat and

in telling his troubles to other people. I told him one day if he spent as much time in trying to improve his act, as he did in knocking his partner, he would have a better act; and that if his bump of talent was as largely developed as his bump of egotism, he would probably be as clever as he thinks he is. The fact of the matter is, "the hired man" in the act is the real artist, because he gives a conscientious performance each show, never slights his make-up, nor appears in street clothes.

A Good Juggling Act.

Leon & Adeline caused much favorable comment with their juggling act. As a rule the woman in an act of that nature is but a fill-in, but not so in this case. Miss Adeline does very clever juggling, and is at least half of the act.

Of McNish and Penfold, I could write a column of their antics on and off the stage, if I cared—(I mean if I dared). Frank McNish is the old Silence and Fun Man and Tom Penfold can sing and flirt. A Portland paper had this to say of their act:

"Mr. McNish should be made to dance more; however it is understood that he lost \$10 on the train coming from Seattle, which may have made him peevish, but not as peevish as the Seattle people if they found any one managed to leave town with that much money."

While this country is all that the railroad folders claim for it, yet I should like to be in Portland to go crawfishing with Mr. and Mrs. Erickson, who manage the Grand and Star theaters there. Mr. Erickson bought a beautiful new home



NELLIE REVELL ON BOARD THE UNITED STATES BATTLESHIP WASHINGTON.

Nellie Revell, special traveling representative of THE SHOW WORLD, who an entertaining feature of this publication, was the recipient of signal honors officers of the fleet. THE SHOW WORLD was the only theatrical publication in panying illustration presents various scenes on board of Uncle Sam's fighting voices its appreciation of the courtesies extended its representative by navy officials.

is now playing Sullivan-Considine time on the Pacific coast, and whose letters are during the recent visit of the Atlantic squadron in Pacific waters at the hands of America to be thus favored, and Miss Revell was royally entertained. The accom-machine during Miss Revell's visit to the fleet. THE SHOW WORLD hereby

known to history, is represented in this collection.

Performers Enjoy Trip.

The thirteen Pekin Zouaves, Charles Lowe and myself all left Portland on the same train; had a most delightful trip of thirty-four hours before we reached Sacramento. The geographical objects kept us interested all the way; we saw Mount Pierson, Mt. Eagle Rock and Mt. Shasta, and climbed mountains and descended into valleys, which looked like pictures in illustrated songs.

On the bill at the Grand here is Mack Hart & La Mar, presenting Cynthia's Visit, Potter & Hartwell Trio, Laurence & Harrington, Wilford & Lotta, Rachel Acton and company, and the Seven Samois.

Meets Famous Pugilists.

While visiting other battle-ships I didn't overlook an opportunity to visit the human battleship, Battling Nelson, while he was appearing at the Star in Portland. We were both a little homesick for Chicago; we spoke of many mutual friends. He is now at his training quarters in San Francisco, getting ready for his big fight July 4.

Mr. Nelson liked Portland very much, and purchased an 80-acre ranch near there. He has made many friends in that beautiful city, who are earnestly pulling for his victory over his dusky opponent.

Bob Fitzsimmons and wife are also out west; they are playing the Western States vaudeville circuit. A Portland paper said: "Bob is handing out short jabs to art," and refers to him as a "wunnee wuzzer." Mr. and Mrs. Bob are produc-

Mrs. Potter of Potter and Hartwell has joined her husband's act and it will hereafter be known as the Potter Hartwell Trio.

Hanlon Plays Practical Jokes.

I have written many complimentary notices of Jack Kloville's singing, but Jack is also a good waiter. I must tell you how he earned that title. In Sacramento, there is a liquor emporium conducted by a very congenial and popular young man, named Billy Hanlon, who is known all over the coast, and his place of business is as famous out west as the magnolias and oranges are. Hanlon is proverbial for his good nature, and practical joking with his professional friends. A chair wired with electricity affords much amusement to the by-standers as the unsuspecting guest is inveigled into it, and is thrown several feet. One of the Pekin Zouaves bounced so high he nearly starved to death before he got back.

But the best joke of all is the "Phony" telephone message which Kloville received. He was summoned to a telephone booth and some young lady (in league with Hanlon) told him she had seen him at the Grand theater admired his singing and his "figure," and wanted to make his acquaintance and designated a corner where he should meet her. Kloville hastened to the spot, which by the way was two miles from Hanlon's, and waited two hours, but no one came. He returned to the bar room, and the phone rang again. "Mr. Kloville?" "Yes." "Why didn't you meet me? You did go there? Oh that is not the place at all; meet me at —" (two miles further).

Kloville hastened away again; waited

the cook mistaking him for the man who left the fish with him, gave the hobo Billy Potter's bass. The disappointment of losing the fish, added to the insult of being compared to a hobo, makes Billy declare he will be dressed up like a race-horse all the time.

Old Friends on Bill.

I stayed in Portland to meet the show following us in, because many good friends of mine were with it. John and Bertha Gleeson, Fred Houlihan, Franklyn Gale and Company, Sheehan & Monohan, McNish and Penfold, Georgie O'Ramey, Leon and Adeline, constituted the bill.

I was particularly impressed with the clever emotional acting of Franklyn Gale and Brandon Mitchell, who assists her in her act, called The Seamstress. One very pleasant feature of meeting them, was the absolute lack of petty professional jealousy between them. I could have hugged Mr. Mitchell, while he was speaking to me behind the curtain when he said, "Miss Revell, if you can find it in your heart to say anything nice in your column about the act let Miss Gale have it, for she deserves it."

Later, when I was complimenting Miss Gale on her artistic work, she asked, "Isn't Mr. Mitchell clever? What would my act be without his support?" I could not help but draw comparisons between that act and another act that I have met on this circuit, for the man and woman who are partners in this act are continually falling out, each thinking they are the whole act, and while I have never heard the woman in the act criticize her partner to outsiders, the man was especially antagonistic and revelled

last week, and his handsome wife might invite me to help her clean house; bathe the windows or massage the wood-work. Well, I am here to say to you that if they wanted it done, and couldn't get it done any other way, I am the girl who would do it for such good fellows as they are. I join their vast army of friends in wishing their life in their new home will be as happy as they try to make every one else.

Talent for Honolulu.

Fred Hallon, of Hallon & Fuller, is organizing a company in Frisco to leave for Honolulu, July 5th. Henri French will be the feature.

Mr. Hallon has fully regained his health. He certainly looks well and prosperous.

Mr. Reese, who was formerly located in the Sullivan-Considine office in Seattle as stenographer to H. L. Leavitt, has been transferred to San Francisco to assist Archie Levy in the booking of the circuit.

Whose picture do you suppose I found adorning the walls of a cafe here? (Honest it was a Cafe.) Why, none other than Chris Brown's, taken when he was a newspaper man on the Sacramento Bee. Who would have believed it of Chris? I presume that is the reason no one can sting him, because he knows all about bees.

A San Francisco paper referred to me as "the sporting editor of THE SHOW WORLD." ("Mabel ain't it awful?")

Van Amberg Show Prosperous.

I was very glad to learn from the Van Amberg circus that they are enjoying a



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pleasant season; every one making money. Thanks for the good wishes sent me. I wish each of my friends on the lot would send me a leather postal card for my drop curtain, which is almost complete, and you know I would not enjoy it if I did not have some of the "saw-dust heroes" represented there.

Suggestions to Performers.

Below are a few friendly suggestions which I offer, and hope they will be read in the same friendly spirit in which they are written:

Don't think it any reflection on your talent to be asked to open a show; it takes a good act to open a show.

Don't get puffed up because you close the show. The moving pictures do that at Keith's.

Don't blame the agent if you get switched or canceled; you have only one act to worry about; they have hundreds.

Don't refer to a theater as a "dump." If you have never worked in a dump how do you know what one is like?

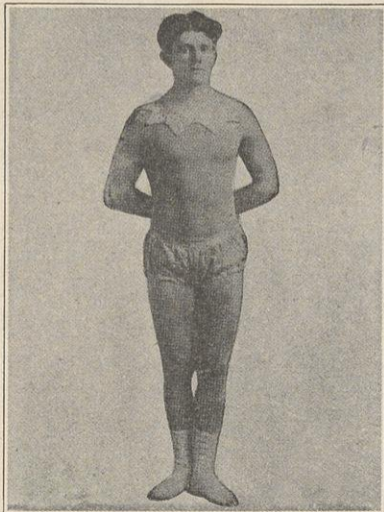
Don't blame the orchestra if they don't play your music right the first day; maybe you didn't sing it right the first time you tried it either.

Don't come out on the coast and continually rave about the "only town." It is too bad that New York doesn't like you as well as you like it, or you wouldn't have to come west at all.

Don't tell us you are from the east;

there are a lot of good actors in the east starving to death.

Don't ask for a spot-light unless you really require it; the operator already runs the song slides and moving pictures and works longer than you do, and might want to come down out of that box to get some fresh air. And after you do get a spot-light two or three times a day for



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One of the free attractions with the C. W. Parker Shows is The Great Beno, whose aerial act is received with astonishment and delight everywhere.

a whole week, do not forget the operator when you are leaving. If a spot-light is so necessary to your act you should be glad to pay for it; if it is not, you should be ashamed to ask for it.

Don't begrudge a tip to a waiter who has given you good service; true, they are paid to wait on us, but so are we paid to entertain the public, yet we feel very disheartened when they show no appreciation. Applause is to us what a tip is to a waiter. The tip increases his salary; the applause of the audience increases ours. The public pays to see the show and there is no more reason for them to applaud us than there is for us to tip the waiter, yet if we work hard to please them we expect it. So does the waiter.

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1908 FAIR LIST

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—Valley Fair, 21-24. Ross P. Shinn, Secy.
August.
 Anna—Southern Illinois 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 Agricultural Association, 25-28. J. O. Jones, Secy.
August.
 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. Relect, Secy.
 Monticello—Platt County Fair, 18-21. C. H. Ridgely, Secy.
 Saprook—County Fair, 25-28. H. Van Gundy, 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.

Belleville—St. Clair County Fair, 15-19. R. D. Wiechert, 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. Popple, 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.
 Goleconda—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.
 Joslin—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. Isalah 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. Grisson, Jr., Secy.
 Wyoming—Stark County Fair, 8-11. John W. Smith, Secy.
 Warren—County Fair, 15-18. Ralph R. Russell, Secy.
 Watseka—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. Castle, Secy.
 Carrollton—Green County Fair, 13-16. S. E. Simpson, Secy.
 Carlville—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.
 Corydon—Harrison County Fair, 24-28. Frank Self, Secy.
 Crawfordsville—Montgomery County Fair, 25-28. Jesse M. Canine, Secy.
 East Enterprise—County Fair 18-21. Jas. O. Shehan, Secy.
 Frankfort—Clinton County Fair, 18-22. Geo. M. Good, Secy.
 Franklin—Johnson County Fair, 25-28. Martin Sellers, Secy.
 LaPorte—LaPorte County Fair, 25-28. J. E. Eowell, Secy.
 Lawrenceburg—County Fair Association, 12-15. C. O'Brien, Secy.
 Middletown—Delaware County Fair, 4-7. F. A. Wisheart, Secy.
 Muncie—County Fair, 18-21. F. A. Swain, Secy.
 New Castle—Henry County Fair, 11-14. W. L. Kirk, Secy.
 New Harmony—Posey County Fair, 25-28. L. Wade Wilson, Secy.
 Portland—Jay County, 30-Sept. 4. James F. Graves, Secy.
 Princeton—Gibson County Fair, 31-Sept. 5.
 Rockport—Spencer County Fair, 17-22. C. M. Partridge, Secy.
September.
 Angola—Angola Fair, 1-4. R. E. Willis, Secy.
 Bremen—Agricultural Society, 29-Oct. 2. Henry H. Miller, Secy.
 Covington—Pountain County Fair, 14-18. Thos. H. Bodine, Secy.
 Crothersville—Jackson County Fair, 29-Oct. 2. H. L. Bridges, Secy.
 Fort Wayne—Fort Wayne Fair, 15-19. Dr. Wm. F. Myers, Secy.
 Osgood—Ripley County Fair, 4-7. Edwin N. Gleason, 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. E. W. Parks, Secy.
 Lafayette—Fair, 1-4. C. W. Travis, Secy.
 Marion—Grand County Fair, 1-4. L. Neil Williams, Secy.
 North Manchester—Wabash County Fair, 29-Oct. 3. Chas. Wright, Secy.
 Oakland City—Gibson County Fair, 21-26. Chas. Read, Secy.
 Huntingburg—Dubois County Fair, 7-12. E. W. Pickhardt, Secy.
 Indianapolis—Marion County Fair, 7-11. Chas. Downey, 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.
 Malcolm—Poweshiek County Fair, 18-20. James Nowak, Secy.
 Malvern—Mills County Fair, 4-7. V. G. Williams, Secy.
 Marion—County Fair, 18-21. J. B. Travis, Secy.
 Massena—Cass Count, 31-Sept. 3. D. P. Hogan, 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. Jos. 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.
 Arion—Crawford County, 16-18. M. W. Macey, Secy.
 Avaca—Pottawattamie County Fair, 8-11. Caleb Smith, Secy.
 Bedford—County Fair, 8-11. F. N. Lewis, Secy.
 Bloomfield—Davis County Fair, 8-11. H. C. Leach, Secy.
 Britt—Hancock County Fair, 22-24. James 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.

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| <p>Bannack Bros. Comical Musical Acrobatic Act.</p> | <p>Mrs. Mary and Clown Petroff And Her Wonderful Troupe of Trained Animals.</p> | <p>W. X. Reno & Marie BeGar Double Rounding Wire.</p> |
| <p>Al. Dean Menage Rider.</p> | <p>Harry LaPearl Somewhat Different Clown with the Big Hat.</p> | <p>Prince Youturkey LaBell Trio Acrobats and Wire Walkers.</p> |
| <p>Stantz Bros. Aerial Artists and Comedians.</p> | <p>George Connors Still With It.</p> | <p>Charles Morosco Just Clowning.</p> |
| <p>Arthur Borella Clown and Musical Comedian.</p> | <p>Sylov That Equilibrist.</p> | <p>Fred Egener Last but not Least</p> |

Z. HENDRICKS

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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—Green 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.
Buckhammon—Upsom County Fair, 7-10. W. H. Young, Secy.
Bucyrus—Crawford County Fair, 15-18. Guy E. Smith, Secy.
Burton—Geauga County Fair, 8-11. W. S. Ford, Secy.
Cadiz—Harrison County Fair, 29-Oct. 1. E. B. Kirby, 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 Agricultural Society, 9-11. W. H. Siegfried, Secy.
Chillicothe—Ross County Fair, 18-22. 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—Deane County Fair, 22-26. E. P. Armstrong, Secy.
Lebanon—Warren County Fair, 29-Oct. 2. Geo. W. Carey, Secy.
Lima—Allen County Fair, 7-10. C. A. Graham, Secy.
Lisbon—Columbiana County Fair, 15-17. E. P. Moore, Secy.
Manchester—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. A. Knapp, Secy.
Marysville—Union County Fair, 8-11. W. F. Brodrick, Secy.
Medina—Medina County Fair, 1-3. O. O. Van Dusen, Secy.
Montpelier—Williams County Fair, 8-12. Robert Ogle, Secy.
McConnellsville—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. Fisher, 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. Zerba, Secy.
Sarabsville—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—Wyandotte County Fair, 29-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.
Wauseon—Fulton County Fair, 15-18. D. W. Williams, Secy.
West Union—Adams County Fair, 8-10. G. C. Steele, Secy.
Lancaster—Fairfield County Fair, 14-17. W. T. McClenaghan, Secy.
Ottawa—Putnam County Fair, 6-10. A. P. Sandles, Secy.
Somerset—Perry County Fair, 19-24. D. M. Barr, Secy.
Sycamore—Wyandotte County, 5-8. Merle Pance, Secy.

OKLAHOMA.

October.

Oklahoma City—State Fair, 1-10. H. Overholser, Secy.

OREGON.

September.

Portland—National Fair, 21-26.
Roseburg—District Fair, 7-12.
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, Secy.

SOUTH DAKOTA.

August.

Clark—Clark County Fair, 31-Sept. 5. Logan Berry, Secy.

September.

Armour—Armour Driving Park Association, 29-Oct. 1. Timothy Norton, Secy.
Bonedest—Gregory County, 8-11. A. E. Kull, Secy.
Highmore—Hyde County Fair, 16-18. J. E. Van Camp, Secy.
Burgettstown—Fair, 29-Oct. 1. R. P. Stevenson, Secy.
Carmichaels—Green County Fair, 22-25. Geo. L. Hathaway, Secy.
Huron—Beadle County Fair, 7-11. C. N. McIlvane, Secy.
Madison—Lake County Fair, 14-17. C. A. Fowler, Secy.
Pierre—Gas Belt Exposition, 22-25. C. H. Anderson, Secy.
Vermillion—Clay County Fair, 14-18. Jas. Partridge, 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. Flichter, Secy.

September.

Baraboo—Fair, 22-25. S. A. Pelton, Secy.
Beaver Dam—Dodge County Fair, 23-Oct. 2. C. W. Harvey, Secy.
Boscobel—Fair, 30-Oct. 2. John Blaine, 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.
Hortonville—Fair, 8-10. L. A. Carroll, 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.

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1908 PARK LIST

NOTE—The initials used in the following park list are to be read as follows:
M. P.—Moving Picture Theater.
B.—Band.
O.—Opera.
R.—Repertoire.
S.—Stock.
S. R.—Skating Rink.
V.—Vaudeville.

ALABAMA.

Anniston—Hobson City Park. R. L. Rand, mgr. S.R.-M.P.
Oxford Lake Park. R. L. Rand, mgr. B.-V.-M.P.-S.R.
Birmingham—East Lake. C. T. Doerr, mgr. B.-V.-M.P.
North Birmingham Park. G. H. Harris, mgr. No information.
Traction Park. G. H. Harris, mgr. No information.
Gadsden—Black Creek Falls Park. J. D. Gaboury, mgr. No information.
Huntsville—Edgewood Park. J. L. Hay, mgr. B.-V.-M.P.
Casino Park. John L. Hay, mgr. M.P.
Cory's. E. L. Pully, mgr. B.-V.-M.P.
Mobile—Monroe Park. M. McCermott, mgr. O.-B.-M.P.
Montgomery—Oakland Park. W. R. Hall, mgr. No information.
New Electric Park. Wells & Harlan, mgr. Musical Comedy Co.
Electric Park. O. A. Neill, mgr. B.-V.-M.P.
New Decatur—Oakland Park. W. R. Hall, mgr. M.P.-V.
Selma—Riverview Pavilion. Col. F. M. Abbott, mgr. M.P.
Elkdale Park. F. M. Abbott, mgr. B.-M.P.
Sheffield—Tri-Cities Park. H. B. Elmore, mgr. B.-V.-M.P.
Casino Park Theater. Elmore & Ryan, mgrs. No information.

ARIZONA.

Douglas—Douglas Park. D. A. Donovan, mgr. B.-M.P.-S.-V.
Phoenix—East Lake Park. S. H. Mitchell, mgr. No information.
Tucson—Elysium Grove. Frank E. Russell, mgr. B.-V.

ARKANSAS.

Eureka Springs—Auditorium Park. M. D. Jordan, mgr. B.-S.
Fort Smith—Electric Park. Carl Berry, mgr. B.-V.-M.P.
Lyric Park. M.P.-V.
Airdome. O. T. Crawford, mgr. R.
Hot Springs—Whittington Park. H. O. Price, mgr. B.-M.P.-V.
Airdome. O. T. Crawford, mgr. R.
Little Rock—Glenwood Park. J. Thedford, mgr. No information.
West End Park. J. Thedford, mgr. No information.
Wonderland Park. J. Thedford, mgr. No information.
Forest Park. J. Thedford, mgr. No information.
Airdome. O. T. Crawford, mgr. R.
Lyric Park Airdome. M.P.-V.
Braddock Park. F. Janner, mgr. B.-M.P.-V.
Pine Bluff—Pine Bluff Park. C. Senyard, mgr. B.-M.P.-V.-R.-O.
Majestic Summer Theater. Jones & Longley, mgrs. B.-M.P.-V.
Airdome. R.
Texarkana—Texarkana Spring Park. Frank Buepark, mgr. No information.

CALIFORNIA.

Bakersfield—Amusement Park. James Goodwin, mgr. No information.
Heuneme Beach. Bakersfield & Ventura Ry. Co., mgrs.
Sespe Hot Springs. Bakersfield & Ventura Ry. Co., mgrs.
Chico—Amusement Park. M. G. Jones, mgr. No information.
Coronado—Tent City. Wm. Clayton, mgr. B.-M.P.-V.
Eureka—Forest Park. Humboldt Transit Co., mgrs. No information.
Los Angeles—Chutes Park. Harry Koch, mgr. B.
Oakland—Hayward's Park. J. Q. Brown, mgr. No information.
San Lorenzo Grove. J. Q. Brown, mgr. No information.
Piedmont Sulphur Springs. F. M. Nace, mgr. B.
Idora Park. James Pillings, mgr. O.-S.R.-B.
Richmond—East Shore Park. C. H. Robertson, mgr. S.R.
Sacramento—Oak Park. C. W. McKillip, mgr. V.-M. P.
San Bernardino—Urbita Springs Park. C. A. Schattoch, mgr. B.-S.R.
San Diego—Mission Cliff Park. J. Davidson, mgr. No information.
San Francisco—Chutes Park. Ed. Levy, mgr. B.-V.-M.P.
Number of summer parks in course of construction.
San Jose—Alum Park. City Board of Commissioners, mgrs. B.
Luna Park. A. G. Clarke, mgr. Now building.
Santa Cruz—Amusement Park. Union Traction Co., mgrs. No information.
Stockton—Oak Park. Frank W. Webster, mgr. No information.

COLORADO.

Colorado Springs—Stratton Park. B. M. Lathrop, mgr. M.P.-B.
Zoo Park. J. J. Coughlin, mgr. M.P.-S.R.
Denver—Elitch Gardens. T. D. Long, mgr. S.-B.
Pueblo—Minnequa Park. Glast & McQuillin, mgrs. B.-M.P.-S.
Crystal Park. C. M. Morris, mgr. M.P.-B.-V.
Trinidad—Central Park. Steve Patrick, mgr. S.-V.-M.P.
CONNECTICUT.
Bridgeport—Steeplechase Island. G. C. Thilou, mgr. B.-S.R.-M.P.-V.
Pine Rock Park. Connecticut Ry. Co., mgrs. M.P.-B.-V.-S.R.
White Oak Park. Connecticut Ry. Co., mgrs. B.-V.-S.R.-M.P.

Bristol—Lake Compounce Park. Pierce & Norton, mgrs. M.P.-V.
Burrville—Electric Park. Chas. Alldis, mgr. No information.
Danbury—Kenosia Park. Fred Shear, mgr. No information.
Hartford—Luna Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Meriden—Hanover Park. Connecticut Ry. Co., mgrs. V.-M.P.-B.-S.R.
Middletown—Lake View Park. Connecticut Ry. Co., mgrs. V.-M.P.-B.-S.R.
New Haven—Momauguin Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Savin Rock. J. A. Blake, mgr. V.-M.P.-B.-S.R.
White City. Edw. Condell, mgr. V.-M.P.-B.-S.R.
New London—Electric Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Ocean Beach. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Norwich—Electric Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Puinan—Wildwood Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.
South Norwalk—Roton Point. J. A. Blake, mgr. V.-M.P.-B.-S.R.
Winsted—Highland Park. J. A. Blake, mgr. V.-M.P.-B.-S.R.

DELAWARE.

Wilmington—Shelltop Park. Samuel S. Hoff, mgr. V.-M.P.-B.-S.R.

DISTRICT OF COLUMBIA.

Washington—Glen Echo Park. L. J. Symonds, mgr. V.-M.P.
Luna Park. Ingersoll's. M.P.-V.-S.R.

FLORIDA.

Fernandina—Amelia Beach. John W. Simmonds, mgr. No information.
Jacksonville—Dixieland Park. C. W. DeCosta, mgr. V.-M.P.
Phoenix Park. Harry Croom, mgr. No information.
Lincoln Park. Harry Croom, mgr. No information.
Roosevelt Park. L. A. Sohler, mgr. No information.
Key West—La Brisa Park. W. B. Rhodes, mgr. V.-B.-M.P.
Pensacola—Palmetto Beach. John W. Leadley, mgr. No information.
St. Augustine—South Beach. St. John Light & Power Co. No information.
Tampa—Ballast Park. J. A. Trawick, mgr. S.-V.-M.P.
DeSoto Park. East Tampa. V.
Sulphur Springs. J. S. Richardson, mgr. B.

GEORGIA.

Atlanta—Ponce De Leon Park. H. L. Cardoza, mgr. V.-M.P.
White City. C. L. Chasewood, mgr. V.-M.P.-S.R.
Augusta—Lake View Park. Lakeview Amuse. Co., mgrs. No information.
Columbus—Wildwood Park. F. E. Rinehead, mgr. V.-M.P.-S.R.-B.
Gainesville—Chattahoochee Park. G. M. Martin, mgr. V.-M.P.-B.
Macon—Crumps Park. Macon Ry. & Light Co., mgrs. No information.
North Highland Park. No information.
Ocmulgee Park. No information.
Rome—De Soto Park. H. J. Arnold, mgr. V.-M.P.
Savannah—Thunderbolt Park. L. W. Nelson, mgr. V.-M.P.-B.-S.R.
Barbee's Pavilion. A. M. Barbee, mgr. V.-M.P.-S.R.
Lincoln Park. W. J. Whiteman, mgr. No information.
Valdosta—Pine Park. Valdosta St. Ry. Co., mgrs. No information.

HAWAII.

Honolulu—Aqualum. C. G. Ballentyne, mgr
Kapiolani Park. No information.
Waikiki Beach. No information.
Kauahauli Military Post.

IDAHO.

Boise City—Riverview Park. Mose Christenson, mgr. V.-M.P.
Forest Park. F. Fox, mgr. V.-M.P.
Coeur d'Alene—Blackwell Park. No information.
City Park. No information.

ILLINOIS.

Alton—Rock Springs Park. I. C. Haynes, mgr. M.P.-V.
Auburn—Electric Park. J. H. Irwin, mgr. B.
Belleville—Fair Grounds Park. W. Winkelman, mgr. M.P.-V.
Budweiser Garden. J. F. Meth, mgr. M.P.-V.
Bloomington—Houghton Lake. C. L. Schneider, mgr. V.-M.P.-S.R.
Centralia—Columbia Park. W. F. Parker, mgr. M.P.-S.R.-B.-V.-R.
White City. G. H. Hubbard, mgr. V.-M.P.-B.
Cairo—White City Park. C. A. Wortham, mgr. V.-M.P.-B.
Champaign—West End Park. Matt Kussell, mgr. R.-O.
Chicago—White City. Paul D. Howse, mgr. V.-M.P.-B.
Sans Souci. L. J. Wolf, mgr. V.-B.-M.P.-S.R.
Riverview Park. Wm. M. Johnson, secy. B.-M.P.-S.R.
Luna Park. L. B. Lauterstein, mgr. V.-M.P.-S.R.-B.
Forest Park. Jos. Grein, mgr. No information.
Danville—Wonderland Park. Danville Amuse. Co., mgrs. V.-M.P.
Decatur—Dreamland. John Allen, mgr. V.-M.P.
DeKalb—Electric Park. D. Thompson, mgr. V.-M.P.-S.R.-B.
Dixon—Godney's Park. W. C. Jones, mgr. No information.
East St. Louis—Central Park. B. Allen, mgr. V.-B.-M.P.
Atwood Park. Blunkall & Ward, mgrs. V.-M.P.
Freeport—Highland Park. J. W. Matthews, mgr. V.-M.P.

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Galesburg—Highland Park. C. H. Gibbs, mgr. B.
Gillespie—Armstrong & Harris, mgrs. V.-M.P.
Highland Park—Sheridan Park. J. J. Murock, mgr. B.
Joliet—Rock Run Park. C. Northern. Delwood Park. R. J. Blockhall, mgr. V.-M.P.
Kankakee—Electric Park. Kankakee Electric Ry. Co., props. B.
Kewanee—Windmont Park. E. E. Wilmarth, mgr. V.-M.P.
LaSalle—Majestic Park. Frank B. Hooper, mgr. V.-M.P.-B.
Marion—Electric Park. A. W. Sullivan, mgr.
Mattoon—Urban Park. O. Schilling.
Moline—Prospect Park. Alfred Fried, mgr. V.-M.P.
Olney—City Park. Ernst Z. Bower, mgr. B.
Ottawa—Ellis Park. L. W. Hess, mgr.
Majestic Park. V.-M.P.
Peoria—Lake View Park. S. L. Nelson, mgr.
Pfeiffer's Palm Garden. C. G. Pfeiffer, mgr. V.-M.P.
Al Fresco Beach. V. C. Seaver, V.-M.P.
Stone Hill Garden. Frank Greave. S.
Peru—Ninewa Vaudeville Park. Harry D. Hill, mgr. V.-M.P.
Quincy—Baldwin Park. V.-M.P.
Wonderland Park. Patrick & McConnell, props. V.-M.P.-S.-B.-R.
Rockford—Harlem. T. M. Ellis, mgr. V.-M.P.
Washington Park. T. M. Ellis, mgr.
Rock Island—Black Hawk Watch Tower Park. Fred Sauerman, mgr. B.
Springfield—Zoo. Chas. McLaughlin, mgr. V.-M.P.
White City Park. John Gill, mgr. V.-M.P.
Spring Valley—Webster Park. V.-M.P.
Sterling—Stanborn Park. Martin Bros.
Mineral Springs Park. J. N. Harpham.
Central Park Sterling. Dixon & Eastern. Electric Ry. Co., mgrs.

INDIANA.

Alexandria—Armory Summer Theater. V.-M.P.
Anderson—Mound's Park. S. D. Sewell, mgr. V.-M.P.
Angola—C. C. Wood, mgr. B.
Bluffton—Goldthwait Park. J. H. Ammons, prop. V.-M.P.
Clinton—Central. Harry M. Smith, mgr. B.
Columbus—Crump's Driving Park. Frank T. Crump, mgr.
Eaton—Riverside Park. Union Traction Co., props. B.
Evansville—Oak Summit Park. Sweeton & Danbaum, mgrs. V.-M.P.

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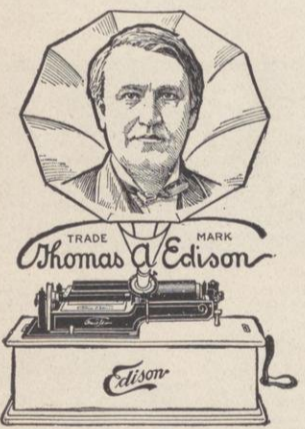
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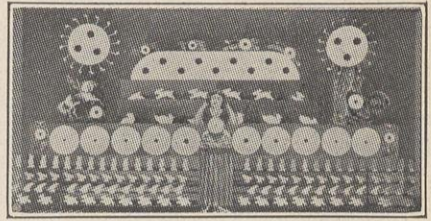
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Woonsocket—Hoag Lake Park. J. A. Blake. V.-B.
SOUTH CAROLINA.
Anderson—Buena Vista Park. N. C. Williams, mgr. V.-B.
Charleston—Chicora Park. Hampton Park. Latta Park.
Columbia—Hyatt Park Casino. Mr. Peruchl. Ridgewood Park.
Spartanburg—Glendale Park.
TENNESSEE.
Chattanooga—Olympia Park. Jas. A. Dakin, mgr. V.-B.
—East Lake Park. John A. Lamber, mgr. B.-M.P.
Columbia—Riverside Park. A. L. Blocker, prop.
Clarksville—Bluff Park. Dr. N. L. Carney, mgr. B.-M.P.
—Dunbar's Cave. J. H. Tate, mgr.
Jackson—Highland Park. John Wisdam, mgr. B.
—Union Park. Chilhowee Park. E. R. Roberts.
Knoxville—Fountain City Park. Eugene R. Roberts, mgr. B.
—Chilhowee Park. E. R. Roberts, mgr. V.-B.
Memphis—East End Park. A. B. Morrison, mgr. V.-B.
—Fairlyland Park. C. F. Bryan, prop. & mgr. S.-R.-O.
Nashville—Glendale Park. Y. C. Alley. V.-B.
TEXAS.
Austin—Hyde Park. J. A. Miller, mgr. V.-B.-M.P.
Beaumont—Magnolia Park. Geo. Hice, mgr. V.-B.
Brownwood—New Opera Park. R. W. Harryman, mgr. V.-M.P.
Brenham—Germania Park. W. Laughauner.
Dallas—Oak Lawn Park. Cycle Park and Theater. C. R. McAdams. V.-M.P.
—Lake Cliff. Mangold. C. A. Mangold, mgr. S.-R.-O.
—Fair Park. P. G. Cameron.
Denison—Wood Lake. J. P. Crear, prop. & mgr. S.-R.-O.
El Paso—Washington. The Airdome. Crawford & Rich. S.-R.-O.
—Sans Souci Park. G. W. Dalley.
Ft. Worth—Greenwald's Park. F. C. Gruenwald. Herman Park. Julius Boethe. Lake Erie. J. A. Sandegard, mgr. White City (Rosen Heights Pike). Jake Schwartz. Tyler Lake. Lyric Park. V.-M.P.
Forth Worth—Lake Como. A. J. Anderson, mgr. B.
Gainesville—Athletic Park. C. R. Johnson, mgr. Lyric Park. V.
Galveston—Electric Park. Chas. Frenkel, mgr. V.-B.-M.P.
—Lyric Circuit. V.
—Chutes Park. Chas. Niemeyer, mgr. M.P.
Gatesville—Confederate Park. C. L. Bush, mgr. V.-B.-M.P.
Greenville—Lyric Park. V.
—Luna Park. Chas. Loof, mgr. V.-B.-M.P.
—Scene Park. E. E. Carpenter, mgr. V.-B.-M.P.
Walla Walla—Shield's Park. M.P.
WEST VIRGINIA.
Belava—Beach Glen. M.P.
Charleston—Edgewood Park. E. W. Alexander, mgr. B.
Chester—Rock Springs Park. J. H. Maxwell, mgr. V.-B.-M.P.
Clarksburg—Union Park. Lenham & Highland, props. & mgrs. V.
—Wonderland. J. J. Letterman, mgr.
Fairmont—Traction Park. A. J. Ruckman, mgr. B.-M.P.
—South Side Park. Traction Co., props.; Baseball Assn., mgrs. V.-B.
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WISCONSIN.
Fond du Lac—City Park. Lakeside Park. Ed. DeNoyer. Lakeside Park.
Green Bay—Haggemeister Park. G. A. Walter. St. Ry. Park. Ridge Point Park.
Janesville—Electric Park. Clarence Burdick. V.
Kenosha—Central Park. Peter Steinbeck. V.-B.
—Schend's Park. Wm. Schend. Anderson Park. A. Anderson. B.
Marinette—Lakeside Park. L. J. White.
Milwaukee—Pabst Park. F. W. Harland. Schlitz Park. Geo. Schubert. Blitz Park. Pabst White Fish Bay Resort. Richard Becker, les. and mgr. Wonderland. Richard Kann. B.

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You've been growing some, haven't you?

And growing fast, too.

Doesn't seem possible that you were born only a little while ago, does it?

And now you're blossoming forth in a special edition with your full dress suit, your stove-pipe hat, your boiled shirt and your spats!

I remember when you were a little bit of a thing, fresh from the printing press.

And you remember when I was a little thing in the film service game, don't you?

Remember that stuffy little office I had on Dearborn St. with two dirty windows, a few films, a little money but a big lot of ambition and determination?

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Every man in the moving picture business who is near enough to Chicago to do so, is invited to come to my headquarters and let me demonstrate the wonderful, the marvelous, the delightful

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