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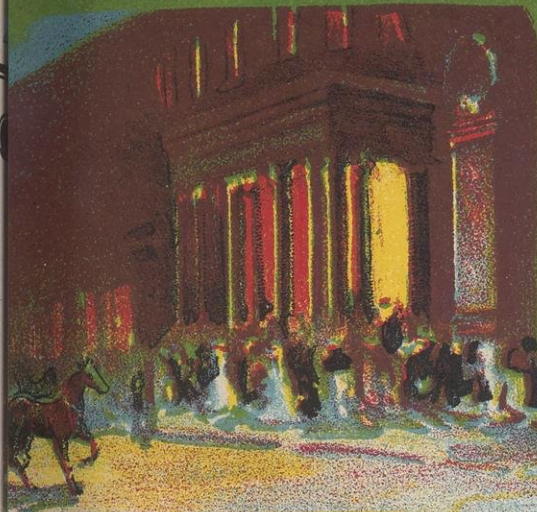
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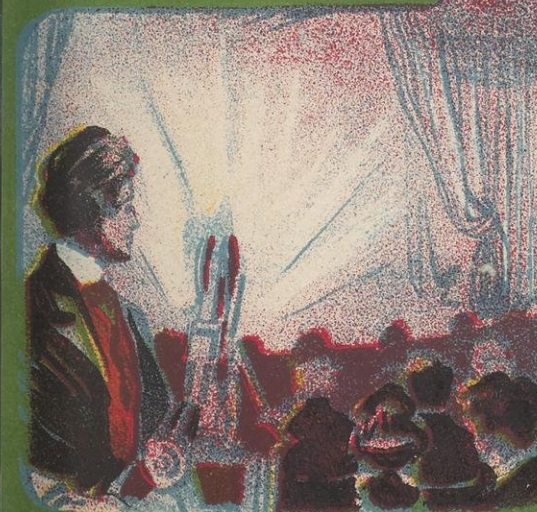
# THE SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR

MOVING PICTURES

BURLESQUE



MUSIC



FAIRS



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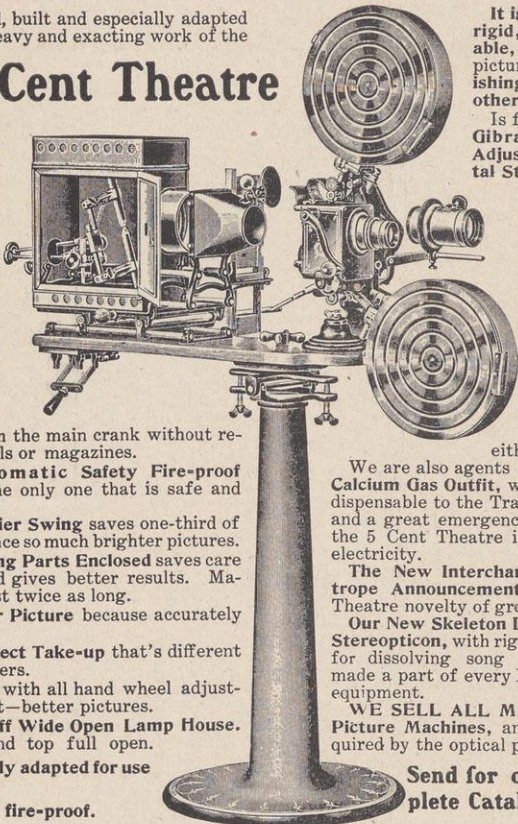
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## The Optical Projection Line

and confine ourselves exclusively to

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Write at once for our Special Offer.

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Room 129, 85 Dearborn St., Chicago

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Needed a Doctor, it isn't at all likely that you would trust your case with one who had only been at the game for a year—you would certainly go to an older man. ¶ When it comes to FILMS, go to the old firms. They have the Largest Stock, the Best Goods, and more Experience.

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WE RENT GOOD FILMS.

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CHICAGO

# THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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Volume II—No. 3.

CHICAGO

January 11, 1908

## POPULAR ACTORS OF BY-GONE DAYS

Interesting Account of Professionals Who Were in the Zenith of Their Fame Twenty Years Ago

BY EUGENE HUNT

IN turning back the page of time and speaking of those of the profession who were popular idols of other days but who are almost unknown to the present generation of theater-goers, it is with a feeling of sadness that, in writing of these footlight favorites, it must be in the past tense as so many have gone beyond.

In the annals of stage history many of those prominent in other years are still before the footlights, some shining brightly with that rare quality which time alone can bestow upon an artist. Of these a number are appearing in the local theaters and may feel hurt to be included in a list of the names of those prominent so many years ago.

Twenty years ago Patti Rosa was at the zenith of her fame. She was a daughter of Madam Cerito, prominent in the productions at the Theater Royal Cheltenham, England. She was brought to America by John Stetson and by him starred for seven years. She later married her manager John W. Dunn, who exploited her in Dolly Varden for many years with great success, to the day of her death, which occurred in 1900.

Cheridah Simpson, who now shines so brightly in vaudeville, was born in Milwaukee in 1873, making her debut with Charley Hoyt's A Trip to Chinatown, later appearing as "Maid Marion" in Robin Hood.

John Drew Began in 1873.

John Drew, in those days appearing in The Masked Ball and The Butterflies, was born in 1855 and made his first appearance in 1873, when he played Cool as a Cucumber. In 1875 he joined Augustin Dalys' company at the Fifth Ave. theater, New York City, remaining until 1893. In these latter years Mr. Drew has won fame and fortune under the able management of Charles Frohman.

May Vokes, who is appearing at the Whitney Opera house in A Knight for a Day, was one of the tyros of those days and had made her debut with Bonnie Kate Castleton. She won favorable commendation as leading soubrette with Margaret Mather, the season of 1892-3, and was made a star under the management of Edward Braden in 1894.

Joseph Grismer was, with his talented wife, Phoebe Davies, at this time winning a name and reputation as a capable actor and producer. He was given his first part in 1871 by Rossi, later appearing with Charlotte Cushman. In 1893-4 he became associated with William A. Brady in the production of The New South, and this combination has been continued to this day with great profit to both these gentlemen.

Georgie Cayvan at this period won a warm place in the esteem of the American theater-going public as one of the most promising leading women of the stage. She graduated from the Lyceum stage and made her first appearance in drama, appearing as "Dolly Dutton" in Hazel Kirke. During later years she gained an enviable reputation in leading roles with A. M. Palmer and Daniel Frohman. Her death, which ended years of suffering, occurred only a few years since.

Willard an Actor in 1869.

Edward S. Willard, a good actor, and a typical English gentleman made his debut in The Middleman, the season of 1890. His first appearance was made in 1869 in The Lady of Lyons, at Drury Lane, London.

Edith Fassett was at this time a slip of a girl, having appeared in The Tempest at McVicker's theater, in Chicago, in 1893, and from that day to this has made good in many productions.

Marie Stuart, who is appearing in vaudeville in these later years, made her debut in Frank Tannehill's Bric-a-Brac, in 1890, in New York. Then followed seasons with Frank Daniels and today she is one of the headliners in vaudeville.

Papinta, who won world-renown as a dancer, was born in San Francisco, making her debut in Chicago at the Trocadero in 1893. She was the wife of William Holpin, a bartender at the Trocadero, and when Louie Fuller cancelled her engagement at this music hall, Manager Ziegfeldt made an opening and she was allowed to go on, as she had nearly completed her course in fancy dancing under a local teacher. She made good

and was given an extended engagement, her husband giving up his position to become her manager and together they accumulated a fortune. Mr. Holpin died a

personal appearance as "Tressel" at the Boston Museum. His success in Hamlet, Othello, Richelieu and King Lear is known to all patrons of the drama. Mr. Booth

made his debut in 1887. He became a star in 1893-4, when he appeared in The Nominnee, and won instant recognition in the one-night stands. Today he is a "top-notch" in the leading vaudeville theaters of this nation.

Thomas Q. Seabrooke was born at Mt. Vernon, N. Y. In 1860 he got busy in the business and soon lost what money he had accumulated by years of labor as a bank clerk. In Old King Cole and The Isle of Champagne he discovered where he was and is at it yet.

A Popular Leading Lady.

Marie Burroughs is a native of Frisco, making her debut as "Gladys" in The Rajah, at the Madison Square theater, N. Y. She became leading lady with E. S. Willard and won equal prominence with the star until matrimony called her hence.

Nat C. Goodwin made his first hit with the old Providence stock company, in 1874. From this beginning he passed to comedy roles at Niblo's Garden, N. Y., then under the management of Charles R. Thorne. He married Eliza Weathersby and together they appeared in farce-comedy for several years. His greatest successes about this period were "Modus" in The Hunchback, "Picticus Greene" in Hazel Kirke, and later in leading roles in A Gilded Fool, In Missouri, The Nominnee, A Gold Mine and others. His marriage to the beautiful Maxine Elliott was the talk of two continents.

Pauline Hall won her first success with E. E. Rice at the New York Casino, where her shapely figure won for her the admiration of all the Johnnies and she became the rage on Broadway. She retired from the stage for a number of years only to re-appear as a vaudeville star, appearing in the costume which made her famous a decade ago.

Sol Smith Russell occupied a place in the esteem of the theater-goers which has not been filled by all the host which has come after. His first success came in Edgewood Folks, being followed by A Poor Relation, April Weather, The Hon. John Grigsby, and other plays especially written to fit his unique personality.

Joseph Jefferson was at the height of his popularity in these years and his annual engagement which was played at McVicker's theater was a gala occasion. It was my pleasure to have known him well in life and to be one of those who was with him at the time of his death in Florida a few years since where he passed away mourned by the entire American nation.

Famous Jack Haverly.

At this time Jack Haverly was the greatest figure in the control and direction of American amusement enterprises, owning or controlling theaters in nearly every American city of prominence. Charles Frohman, Will J. Davis and a host of others now prominent in amusement enterprises were graduates of this amusement plunger. Jack Haverly was a man of no mean ability, yet his enterprises were directed by him as a fatalist not with good business acumen or ability. The result was as it could not help being, that although money came to him from many of his enterprises yet in the end was failure, and death found him without a cent.

Harry J. Powers was at this period treasurer of Hooley's theater (now Powers') and in time became assistant manager and upon the death of Richard M. Hooley, proprietor and manager of the playhouse, changed its name at the request of Mrs. Hooley, and acting upon the advice of many warm personal friends, gave it his own name. Mr. Powers has attained his present position in the amusement world entirely alone and unaided and merits the success and popularity which have come to him in such large measure in the recent years.

George Fair was another personage of wide acquaintance in those days, being prominently identified with the enterprises of Will J. Davis. Mr. Fair was acting manager of the Haymarket theater, Chicago, for many years. He retired from professional life and is now manager of a resort hotel in Wisconsin.

Burr Robbins in these years was accumulating the fortune in the circus business which he enjoys so fully today.

This list could be extended for columns, as many of those who are in the center of the various amusement enterprises today were then just starting.



MISS MARY MUNROE.

A young English actress of marked beauty and talent is Miss Mary Munroe, a member of The Lady Dandies company which scored a hit at Daly's theater, London. Miss Munroe had a small part but her cleverness was soon demonstrated so that she is now a prominent figure in British musical comedy.

few years since and Papinta dropped dead of heart disease upon the stage in Germany.

Lillian Russell was born in Chicago, Dec. 4, 1861, her real name being Helen Louise Leonard, her mother being the famous Woman's Rights advocate, Cynthia Leonard. After singing in church for several years she made her professional debut with E. E. Rice in Pinafore, in 1879, then followed a season at Tony Pastor's theater, New York, where she sang ballads. She then joined McCaull's opera company, and during all the succeeding years has maintained her position as "the American stage beauty."

Flora Walsh made her debut in 1882 with Charlie Reed in Muldoon's Picnic. She then joined Charley Hoyt's A Rag Baby company and later became Mr. Hoyt's wife. She was a charming soubrette and widely popular. She died in Boston after a brief illness. Caroline Miskell became the second wife of Hoyt, and she also has passed away.

Edwin Booth was born Nov. 13, 1833, on a farm in Hartford county, Maryland. On Sept. 10, 1849, he made his first profes-

married Mary McVicker, daughter of James H. McVicker. For many years he was accorded the position of America's greatest actor.

Lawrence Barrett was born in Paterson, N. J., in 1837, of very humble parentage. He was given only a meager education and was forced to earn his own living while yet a boy. He entered the profession as a call boy in a theater in Cleveland, making his first appearance in 1857 at the old Chambers Street theater, New York, then under the management of Charles Burton. In 1887 he associated himself with Edwin Booth with great profit to both. By his own unaided efforts he raised himself to the highest position upon the American stage.

Henrietta Crossman, at this time was trying to break into the profession. In 1893 she accepted an engagement with Charles Frohman, which led to wide popularity which has continued to this day.

Robert Hilliard at this period enjoyed the distinction of being the "American matinee idol." There were few handsomer men than was Bob at this time in the first flush of manhood. Mr. Hilliard





NELLIE REVELL THE GIRL WHO SAYS THINGS

YOU REMEMBER ME, DON'T YOU?

DECATUR, ILL., Dec. 26, 1907.—Christmas in Decatur beats Christmas in many other places...

Tom Powell, the minstrel mope, sang and told jokes and cut up just like he did when he was with West and Haverly's minstrels...

Some Good Fellowship Jokes.

Wilson and Scott, comedy acrobats, made so good that the manager canceled another acrobatic act...

Wilson and Powell invoked the aid of the telegraph company and caused to be delivered to Miss Toona a phony telegram...

Musical Director Lacks Sense.

It is a particularly nice week, two shows a day and no Sunday shows. Warm, clean dressing rooms, and every other comfort...

The Bijou in Dubuque is giving Sunday performances now. The new policy went into effect two weeks ago...

Managers of road shows who are just bursting with importance and seeking opportunities to display their authority would do well to first find out where their victims hail from...

Thanks for Christmas greetings from Raymond and Harper, Mr. and Mrs. Fred Hartman, Ethel Palmer, Joe Whitehead...

I was deeply grieved to hear of the death of Ben Berriman, who will be remembered among circus folks as ticket seller of all the big tented aggregations...

I received many useful Christmas gifts, that is, I presume they would be useful for some people...

The summer time is over, then comes the winter bleak. In spite of all the hits I've made I'm laying off next week.

Pursuant to many requests for What's the Squawk, here it is. Now divide it among you: WHAT'S THE SQUAWK?

An Ode to the Agents. I wish you all a glad New Year, all happiness without a tear...

That Christmas Number. The Philadelphia Inquirer said: "Although one of the younger of the several real dramatic journals of the country..."

The Philadelphia Press said: "The Christmas issue of THE SHOW WORLD has a table of contents which is interesting reading in itself..."

The Philadelphia Record said: "The most comprehensive of the Christmas issues of theatrical publications, insofar as the number of subjects treated is concerned, is THE SHOW WORLD..."

Harry Lewellyn, with The Merry Widow Co., Colonial theater, Chicago.—The Christmas number of THE SHOW WORLD is the most wonderful publications of its kind I have ever seen.

There's Jake Sternad, sole agent too, I came almost forgetting you. But you remember me, I know, booked me in Joliet four years ago...

Happy New Year to all friends. Write me care of THE SHOW WORLD. A FOYL FOR HAMLET. By Earl Marble. What's this comes rattling down the road...

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See or write to Eugene Cline at St. Louis—He has what you want—The old reliable house—First in the renting field...

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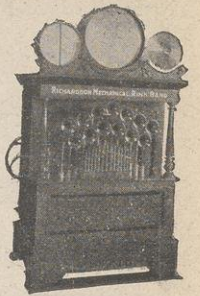
# BIG MONEY IN THE ROLLER SKATING GAME



**CONVERT** your Opera House or Dance Hall into a Roller Rink and derive full benefit from the investment in your building. A roller rink can be successfully operated in any good size hall, and skating will not interfere with its use for other purposes. **Richardson Cushion Frame, Anti-Jar, Ball Bearing Roller Skates** should be your equipment; used exclusively in all of the largest and most successful rinks in America, and by all the leading skaters in the world.

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

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**T**he New Year has been inaugurated with roller skating firmly imbedded in popular favor and enjoying every symptom of prosperity. All over the country rinks have sprung up like the proverbial mushrooms, afterward believing their origin by their permanency. Skate manufacturers, managers and artists all look forward to a season rivaling that just closed and it would seem that they will not be disappointed. Careful management of rinks and fraternity among professional skaters will work wonders in prolonging the life of this justly popular sport. With all roller skating interests working in harmony THE SHOW WORLD takes little risk in predicting for all concerned a more than happy and prosperous New Year.

Cooper's rink, Dixieland Park, Jacksonville, Fla., is being largely patronized and E. M. Cooper announces that at the close of the Florida Midwinter Exposition he will utilize the exposition building as a roller skate pavilion. The new rink will be one of the largest and finest in the world.

On account of the poultry show at the Coliseum rink, Elgin, Ill., last week there was no skating at that rink. The rink reopened Monday for the balance of the season. Among the features underlined are: a masked carnival Jan. 16; a Spanish-American masked carnival in February, and a similar affair held by the Red Men in March. The prize contests for skaters have been commenced and will continue for five weeks.

The Olympic and Hillside Parks at Trenton, N. J., both have rinks which have been attended by large crowds both afternoon and evenings. Races and carnivals are held weekly.

The Great Monohan opened a five weeks' engagement at the Big Glide rink, Tacoma, Wash., recently and will play the circuit of big rinks in Washington. J. P. L. Graves, manager of the Glide rink, reports that "Monohan made a big hit on his first performance and will beyond a doubt make good in all the rinks that he is booked." The Great Monohan is the first of a number of fine artists booked by Manager Graves to appear at the Big Glide rink.

John Davidson, the well-known skatorial artist, was the successful feature last week at the rink at St. Paul, Minn. The week previous he was the attraction at the Minneapolis rink. St. Paul is Mr. Davidson's home town and his reception was correspondingly cordial.

Jennie Houghton was the opening attraction offered at the new rink at Hibbing, Minn., last week. Miss Houghton gave her usual graceful and skilful exhibition and was well liked by the spectators.

Fred Anderson is managing the Casino rink at Minneapolis, Minn., again this year, making the fourth season he has controlled the pavilion. Mr. Anderson is strictly up-to-date and believes that to foster the popularity of skating a manager must give his patrons the best acts obtainable. The Casino rink has a fine band, splendid floor and is crowded nightly.

A three hour endurance race on skates took place recently at the Scranton, Pa., Armory rink. Chester Smith won by a close margin from his opponent, Mr. Rice, who is an old time racer both on bicycle and skates.

The Arcade rink at Bradford, Pa., was opened to the public recently and business started off with a rush. Nusbaum & Frawley are the proprietors and have 600 pairs of skates with a seating capacity of 1,000. The floor is 150x90 feet and one of the finest in northern Pennsylvania. Edward Dewey is manager of the rink and W. J. Henley floor manager. The management is booking attractions for the season.

"The Matinee Girl and the Professor," the roller skating pantomime play, is the attraction this week at the New rink in the Music Hall, Cincinnati. The act was seen at the rink last year and was one of the hits of the season. This year La Tina, the diminutive roller skater, has been added to the act and Prof. Tyler and Mile. Berton, originators of the novelty, have, it is said, added much to their act.

Edwin B. Barnes, manager of the National Park Pavilion rink at Vicksburg, Miss., is attempting, in conjunction with Manager Gluck of the Coliseum rink, Jackson, Miss., to interest the members of other rinks in nearby cities in the propo-

sition of holding weekly or semi-weekly races for the purpose of unearthing the man or boy best entitled to the state championship. He thinks that with the co-operation of the different managers an intense amount of purely friendly rivalry can be generated among each rink's patrons which will have a tendency to prolong the skating game by arousing and creating interest and excitement in each city composing the circuit.

The skating rink at Greenville, Tex., opened recently and a large attendance was entertained by the broad and high jumping of G. D. Pittman on skates. A skating contest for ladies was greatly appreciated and a handsome gold watch was given to the best lady skater, Jewell Rhoads. A. F. Harrel is the proprietor of the rink.

The final for the two-mile championship of Hamilton, Can., held at the Britannia rink, was won by McMaster with McMichael a close second. Manager Thomas of the Alexandra rink in the same city has inaugurated a series of socials which are proving very popular. He is contemplating the installation of a moving picture machine at an early date.

Two thousand two hundred and fifty-six limericks were received in the prize limerick contest held by the management of the Grand Opera house rink at Philadelphia. This is one of the season's newest and most popular pavilions. It was begun under the late G. A. Wegfarth's direction and was completed by the Stair & Havlin management. Another novel and attractive feature is a humorous publication called "The Pamphlet," published weekly and full of gossip and interesting matter pertaining to the rink and its patrons.

A horse race on skates was a big drawing card at Young's rink, Philadelphia, recently. Abe L. Einstein of that rink has received several complaints from skaters who are readily exhausted by the exercise and has evolved a plan by which the skating floor will revolve and the skaters remain stationary.

Toronto, Can., is distinctly an ice skating city and has no less than twenty-five rinks devoted to that sport, most of them uncovered and some of them five acres in extent. Roller rink managers can imagine that it is rather difficult for a rink to make much progress in that city but Manager C. W. Smith of the Riverdale roller rink reports that he had a fine Christmas week and fully expects a big revival in the spring. Manager Smith does not play any special attractions during the winter but as a Christmas feature offered Nellie Donegan. Miss Donegan proved an excellent attraction as the following letter from Mr. Smith would show:

"Miss Nellie Donegan—I wish to express to you before you leave, my appreciation of your act. I have had the most of the big skating acts now playing the rinks; some have been very fair; others real good; while some have handed me a 'lemon.' Your act, I am pleased to say, has been unique in that it has been put on with a dash and vim coupled with your make up—the best costumed lady that ever played my rink—that made the act very pleasing to my patrons."

J. A. Hammond, general manager of the Convention Hall rink, Oklahoma City, Okla., in a recent communication to this department says: "I had Prof. Demers for two engagements during December. I have had twenty-four other attractions but Demers is the wonder of them all. His exhibition is as represented and he is not a bluffer or a fakir."

Articles of alliance between the A. A. U. and the International Skating union have been signed by officials of the two organizations. The terms of the alliance provide that the two unions shall mutually recognize each other as the governing bodies of athletics and skating in America.

The Great Fielding, the fancy and trick skater, is the attraction this week at the Armory rink at Marquette, Wis. The rink was closed last week owing to the fact that the poultry show was held in the building.

Moving pictures are a recent addition to and a popular feature of the entertainment offered at the Rollaway rink, St. Joseph, Mo. "We found by examination of our books that the spectators always have outnumbered the skaters two to one," said Dan Stuart, manager of the rink, recently. "For that reason we decided to take further steps to amuse our greatest class of



## JENNIE HOUGHTON ROLLER SKATER

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## Winslow's Skates

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

**WANTED SKATING RINK ATTRACTIONS** Vaudeville shows, fancy and trick skating, etc., are now ready to book up to March 15, '08. Write at once. **ACME ROLLER RINK CO., PLATTEVILLE, WIS.**

ton. It will be known as the Fenway garden and will have a skating surface of 25,000 square feet. The building will be at Brookline avenue and Butler street and if present plans materialize will be completed Nov. 1, 1908.





# Professional Jealousy.

## THE GREEN-EYED MONSTER PLAYS HAVOC IN THE STARS DRESSING ROOM

LENGTH, 609 FEET



### PROFESSIONAL JEALOUSY

Two young ladies, members of a dramatic stock company, are rivals for stellar honors. One of the fair charmers seems to have had things her own way until during a performance of "Darkest Russia," the other completely eclipses her histrionic luster. Storms of applause reward her efforts, and when called before the curtain a shower of floral tributes fall upon her. This is viewed with cringing odium by the heretofore public's pet. The new star proceeds to the dressing room literally buried under a mass of flowers. When she enters the dethroned queen pounces upon her, tearing the invidious bouquets to shreds, and the two women struggle and fight furiously until the manager enters and separates them. The story is a thrilling one, with recurring ripples of comedy to brighten it. Beautifully staged and costumed and perfectly acted by artists of sterling worth.



"BE A L-A-D-Y!"

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- Mr. Gay and Mrs. - - - 762 ft.
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- The Elopement - - - 693 ft.
- Wife Wanted - - - 848 ft.
- Under the Old Apple Tree - 378 ft.
- Yale Laundry - - - 805 ft.
- Love Microbe - - - 670 ft.
- Terrible Ted - - - 792 ft.
- The Tired Tailor's Dream - 601 ft.
- The Deaf-Mute's Ball - - 787 ft.
- The Hypnotist's Revenge - 1030 ft.
- Rube Brown in Town - - 868 ft.
- If You Had a Wife Like This - 698 ft.
- The Truants - - - 638 ft.

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# THE FRIARS

NEW YORK, Jan. 4.—Enthusiasm on the subject of a new club house—a real Friar's home—is running high among the members of that almost world's famous organization of "road agents," The Friars. At the regular meeting, held at Keen's Chop House last night, the club house was the chief topic of discussion, and almost everybody took a hack at it, including Jack Welch. It was a big meeting, too, the first that had been called at Keen's in several months. It is almost superfluous to say that everyone was glad to get back to the hospitality of mine host, Friar Paul Henkel.

Having had trouble in getting the baby elephant at the Hippodrome to bed after the show, Wells Hawks, the Friar Abbott, was late in getting to the meeting, so that it was after 12 o'clock before the gathering was called to order. Manuel Klein, leader of the Hippodrome orchestra and composer of the music for the big show, was present and played the accompaniment to the Friar's Song.

#### Committees Are Appointed.

The Abbot announced these committees: On music copyright law—Phillip K. Mindil, Max Meyers, A. L. Jacobs, Ed Freiberger, S. Goodfriend. On Thomas dinner—Bruce Edwards, chairman; J. W. Rumsey, H. L. Alward, Robert Hunter, W. D. Coxe, C. D. Conolly, H. E. Warner and W. F. Muenster.

A special committee of active, associate and lay members was appointed to act with the Ways and Means committee on the club house proposition, consisting of the following members: J. C. Hammond, Robert Young, George H. Moody, Robert W. McBride, G. F. Roeder, Louis Morgenstern, Reginald Jackson, James P. Gilroy, Arthur C. Aiston, Ed G. Rush, A. L. Jacobs, H. L. Davidson, Er Lawshe with the Friar Abbot and the Friar Dean ex officio members.

It was announced by the Friar Dean that, owing to inability to get suitable accommodations at the Hotel Astor for Jan. 18, it had been decided to hold the Thomas dinner on Jan. 24. Reference was made to the fact that Augustus Thomas was a newspaper man and a theatrical agent before he became author of dramatic productions and that he was entitled to an ovation on the occasion of the dinner.

Friar George Sammis reported that there was now \$5,200 in the general fund and Friar Harry Summers said that recent contributions had swelled the relief fund to \$1,165. These announcements were received with applause.

In introducing the subject of a club house the Friar Dean said that the Board of Governors had been working hard on the matter and would soon have the proposition ready to present to the members. He also requested that, as the members present who had attended the previous meeting, had been thinking the idea over for a week, there be some general discussion of the matter. There was. Nearly every Friar present took the opportunity to express hearty approval and urged the Board of Governors to get things in shape so that subscriptions to the necessary fund could be received. It is also proposed that a big entertainment be given to swell the club house fund. In this connection the Friar Abbot announced that Messrs. Shubert & Anderson, managers of the Hippodrome, had authorized him to say that they would tender the use of the big playhouse for the benefit.

#### Prospectus Being Prepared.

A prospectus is being prepared by the Ways and Means committee of the Board of Governors and will be submitted with a form for subscriptions at the next meeting, Jan. 10.

A number of telegrams were received from Friars on the road and read for information. Talking began to get tedious about two o'clock and the meeting adjourned.

Friar Governor W. D. Coxe returned from Chicago in time to contribute to the gaiety of the evening. Friar Coxe will fill his old position with the Barnum & Bailey show next season.

### BURLESQUE IN CHICAGO

BY EDWARD RAYMOND.

Pat White and his Gaiety Girls were the attraction offered by Manager Singer, for New Year's week at the Empire theater. The show was filled with comedy and Mr. White kept his audience in roars of laughter all the time he was on the stage. A Grand Stand Play or Casey at the Bat, was the title of the first part, which was filled with song numbers galore. Zelma Summers rendered a number of character songs with appropriate changes, demonstrating her cleverness thereby. The Three Terrors, one of the legion of English girl acts now before the burlesque public, were up to the usual standard. A comedy talking act which more than satisfied was given by Watson and Bert. An excellent turn of the gymnastic sort was that of the Marvelous Malvern Troupe. The clever acrobatic work of one of them, a youngster of about six years, made the offering a genuine hit. The illustrated songs were handled by Jennings and Webb. Miss Webb's voice was pleasing but her enunciation might be clearer. The bur-

lesque was called The Down and Out Drug Store.

Sam Scribner's ever-popular Gay Morning Glories provided the entertainment at Sid J. Euson's last week. Two funny burlesques—The Pleasures of Paris, and Forbidden Fruit, with continuous visions of the chorus and musical numbers, were rendered in a pleasing manner. Snitz Moore had charge of the principal comedy part and was assisted in an able manner by James Cooper, Lucia Cooper, and Clara Raymond. The olio comprises Snitz Moore and Co. in a new sketch entitled A Self-Made Man. Six English Belles, Hill, Cherry and Hill, bicyclists; Smith and Brown, songs and dances, and James and Lucia Cooper, in a sketch.

Robie's celebrated Knickerbocker Burlesquers held the stage New Year's week at the Trocadero theater and repeated the same success that all good attractions receive in the burlesque houses of Chicago. The show remains the same as when reviewed two weeks ago with the exception of Mile. Cleo, the Girl in Red, who was a special added attraction, and the Burns-Moir fight pictures.

Kernan and Watson's production of the Washington Society Girls with Leo Stevens as the feature was the attraction at the Folly last week.

J. J. Rafferty, business manager, and William Hart, stage manager, of the Gay Masqueraders, tendered a banquet to the members of the company in Chicago Dec. 24. A seven-course dinner was served, followed by a dance and entertainment. The music was furnished by members of the company, including Tom Bryan (leader), violin; Jessie Hayward, piano; Howard Stewart, cornet; Lillian Raymond, trombone; Lillian Lewis, French horn; Harry Hayward, flute; George A. Mack, snare drum; William Hart, champion bass drummer of Missouri.

In the exchange of presents John J. Raf-

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ferty received a diamond pin, silver military brushes, traveling bag and an English sovereign; William Hart, 1,000 cigars, silk underwear, one dozen silk ties and a case of beer.

The olio is composed of Haywards Comedy company in The King of Blackwells; Eight English Roses, queens of the ballet; Smith & Baker, the dancing sailors; Stewart & Raymond, musical artists; and Susie Fisher, the Baltimore baritone. The principals are Lew Pistel, Geo. A. Mack, Eva Bryant, Alice Greth, Agnes Smith and Lillian Lewis. Claud Greth is the carpenter.

The two pet chickens, Bill and Imogene, who are featured in the Coo Coo number, sprung the biggest surprise by presenting to the entire company their first egg. It was raffled off and won by Susie Fisher, who ordered sherry, swallowed the egg and now feels like a fighting cock.

Jan. 19 Clark's Jersey Lilies will make their first appearance this season at the Trocadero theater, and from advance reports from all over the country it is one of the best shows in the Eastern wheel.

Leon Errol, the German knockabout comedian, who is the author of the two-act musical satire entitled The Grafters, is making a big hit. He is ably assisted by Man and Franks, Ward and Raynor, the Four Zaras, Fanny Vedder, Franklin and Williams, Nell McKinley, Stella Chateline and a chorus of twenty show girls and pony dancers.

Lea and Opp have signed with Whalen and Martell's Kentucky Belles Co. for next season.

Charles E. Taylor gave the members of his Parisian Belles company a Christmas tree and supper at the Hotel Wyandot, Cleveland, O., Dec. 24 and 300 presents were received and exchanged by members of the company. Manager Taylor received nineteen and Gladys Sears twenty-four.

#### Italian Opera Season Ends.

The ten week's season of the Italian Grand Opera company at the International theater came to a close with a mixed bill last Sunday evening. A packed house witnessed the closing performance at which all the stars of the company, including Mme. Duca-Merola, Mile. Novelli, Mile. Strauss, Sigs Torre, Samoilov, Allesandrini and others appeared. The singers were accorded an enthusiastic farewell. Impresario Ivan Abramson has severed his connection with the company which will now make a few week's tour under its own direction. The company will play a week of one-night stands, and offer a week each at Minneapolis and Cincinnati will return to Chicago for another week's stay. The future movements of the organization are not announced.

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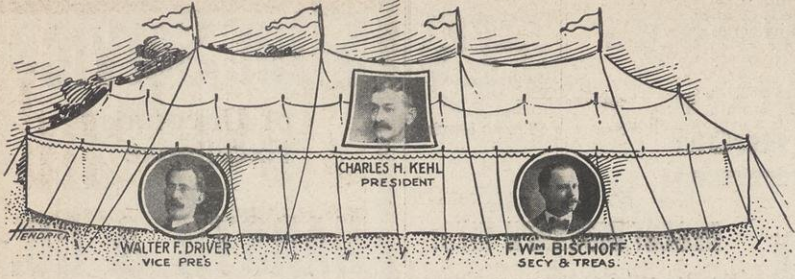
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WITH THE WHITE TOPS

THE Barnum & Bailey Greatest Show on Earth will open the season of 1908 in Madison Square Garden, New York, about March 13, for the usual period of nearly five weeks.

The superintendents in charge of the working departments are as follows: John McLaughlin, trains; John H. Snellen, canvas; Thomas Lynch, baggage stock; John Eberlee, flying squadrons and general assistant; Harlan Hall, in charge of side show canvas; Day Taylor, master mechanic; Paul Damschke, in charge of lights; H. L. Kelly, cook house; Geo. Conklin, animals; H. J. Mooney, elephants; Arnold Graves, properties; S. W. Elliott, ring stock; Bert Wallace, wardrobe; Edward Schaeffer, head porter.

WILLARD COXEY IS RE-ENGAGED.

The announcement is definitely made that Willard D. Coxe is to remain at the head of the Barnum & Bailey press staff, under the direction of Alfred T. Ringling, who will have general supervision of the press work for the Ringling Brothers and the Barnum & Bailey shows.



Few men are better known in the amusement world than Willard D. Coxe whose re-engagement as the head of the Barnum & Bailey press staff is just announced.

has a newspaper acquaintance in New York and throughout the United States that perhaps is not surpassed by any other circus press agent.

GREAT AMERICAN SHOW. Circus is Meeting With Splendid Success in Southern California.

Car No. 1, two weeks in advance of the Great American Shows, is meeting with success, being splendidly equipped with ten men to look after details.

No. 1 on Christmas day, and was tendered a banquet at one of the leading hotels. He was also presented with a handsome gold watch by the boys on car No. 1.

A speech by Mr. Woods, describing the show business from forty years ago to the present day, was warmly received.

Dec. 22 advance car No. 1 was derailed at Oxnard, Cal., and Frank Porter, boss billposter, was left behind in the hospital with a broken collar bone.

BEN BERRIMAN DEAD.

In the death of Peter Benjamin Berriman, which occurred at the Bartonville, Ill., insane asylum last week, there passed from this life a man known from one end of the country to the other, a kindly, courteous gentleman who numbered hundreds among his friends.

Ben Berriman was known as "Barnum's Lightning Ticket Seller," a name gained when he was presiding over the cash box of the "Greatest Show on Earth."

Five years ago Berriman was brought to the Bartonville asylum. He was not violent in the least, nor was he the victim of any delusions.

B. & B. Parade to be Resumed.

The street parade will be a feature of the Barnum & Bailey Greatest Show on Earth next season, and particular attention will be given to this department of the organization.

W. A. SHANNON TAKES BRIDE.

W. A. Shannon, who for the last six years has been identified in an executive capacity with the Norris & Rowe Shows, was a caller at the offices of THE SHOW WORLD last week.

Mr. Shannon is a graduate of the College of Music, Salem, Ore., and King's Conservatory of Music, San Jose, Cal., which is considered one of the finest institutions of its kind in the west.

After their visit east, Mr. and Mrs. Shannon will make their future home in Santa Cruz, Cal., where the Norris & Rowe Shows are now wintering.

be opened Jan. 11 at the Coliseum, San Francisco, Cal., for a winter engagement, and the summer tour will be inaugurated April 1 at Santa Cruz.

"Buck" Massie in Chicago.

H. L. ("Buck") Massie, local contractor, and J. E. Hennessy, press agent, of the Sells-Floto Shows, visited the offices of THE SHOW WORLD last week.

Circus on Tour in Panama.

THE SHOW WORLD is in receipt of a copy of The Independent, published at Colon, Republic of Panama, under date of Dec. 20, containing an announcement of Shipp's Great American Circus, opening Dec. 28, playing under canvas.

states with his indoor circus, and THE SHOW WORLD joins with a host of friends in wishing him a prosperous tour in Panama and Central America.

"HUMAN SKELETON" IS NO MORE.

Charles H. Perry, who traveled with several of the larger circuses for sixteen years, figuring as the skeleton man, was found dead Dec. 29 in a hut in the outskirts of Providence, R. I., where he had led a hermit's life.

Sullivan & Eagle, the famous wagon builders of Peru, Ind., are turning out two extra large tableaux and several baggage wagons for the Sells-Floto Shows.

Car builders have started on the reconstruction of the Hagenbeck-Wallace cars. The work is being done under the supervision of Thos. During, master of transportation.

Fourteen troopers are enrolled at the "Troopers Home," Peru, Ind., among them being Thos. During, Tom Dunn, Whitey Oldknow, and "Rube" Frisbey of the Hagenbeck-Wallace Shows; George Terry ("Buff") Van Amburg Shows, James ("Slim") Rogers, Sells-Floto Shows; John ("Slim") Slosser, Buffalo Bill's Wild West Show, Cal Wilson and "Coxey" of the Campbell Bros. Show.

Ed. Allen and M. W. Kelleher, who have just closed the season with the Gollmar Brothers Shows, called at the offices of THE SHOW WORLD. Mr. Allen has entered vaudeville for the winter and Mr. Kelleher is connected with a skating rink in Waukegan, Ill.

Charles Chester, equilibrist, has closed a very successful season with the Hagenbeck and Great Wallace Shows, and is now playing Western Vaudeville time with one of the handsomest and costliest hand balancing rigging in the profession.

THE SHOW WORLD is pleased to announce the marriage of Harry Russell, promoter of the...

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# ADVICE TO OPERATORS OF MOVING PICTURES

BY GEORGE J. GILMORE.

**T**HE moving picture operators have taken steps to frame a petition to the city council of Chicago for the purpose of licensing operators and the establishment of a union. The promoters of this movement are William H. Havill, W. H. Aldredge, Bert Mead, Frank A. Murphy, M. Schwartz, Al. H. Fales, B. C. Mack and M. E. Woodford. The object is commendable and should be assisted in every possible manner by all branches of the industry. It will result in the good of the public, the interest of managers, improvement of the pictures on the screen and be a protection to the efficient operators.

### Lamp House and Lamp.

In previous articles we have dwelt on light and protective measures. Next in importance is the lamp and lamp-house. At the present time the projection of moving pictures requires more light, necessitating higher amperage, and consequently more heat. It necessarily follows that the lamp house must be constructed on a larger scale. The manufacturers of machines have realized this, and most lamp houses are of a standard size, the essential features being good ventilation at top and bottom, with protection for all woodwork by means of asbestos millboard or transite.

The terminals leading to lamp house should pass through porcelain bushings. Use nothing but No. 8 (American gauge) flexible asbestos covered wire. The terminals leading to lamp house should be constructed so that the entire back and bottom should slide out, in a telescopic manner, carrying lamp and traveler with all attachments. With this style of lamp house the operator is obliged to have his lamp house closed while operating, and in case of connections burning off or any accident to lamp the seat of trouble can be instantly reached, shortening the length of breakdown. It also makes it easier to trim lamp, keep lamp house clean, and there are no springs to weaken, break or repair.

### Equipment of the Lamp.

The lamp should be equipped with an up and down, right and left, forward and backward adjustment, all to be controlled outside of lamp house.

The lamp should have a rack and pinion feed, the arms being heavily constructed of copper. The carbon holders, or clamps, should be grooved so as to give an inch and a half contact on carbon, the grooves to be kept free from the accumulation of carbon dust, allowing an easy passage for current to reach carbons.

The binding posts should not be attached to arms of lamp, but should be part of the casting, with heavy, wide proper washers and wing nuts to hold connections. No insulated part of lamp should ever be moved in trimming carbons, mica being a mineral that will disintegrate under friction, causing a short circuit. The adjustment of V-ing, or setting one carbon before the other, should be controlled in the arms of the lamp. The position of lamp all depends upon the manner you set or trim carbons.

A universal law laid down is, the smaller the spot your illumination radiates from the easier it is to concentrate. Scattered light has no effect when projected through a condenser.

Using 110 volts direct current you have a single crater, on the positive side the current consuming the carbon twice as fast as the negative, this voltage being at all times preferable. Using alternating current you have a double crater, which means double the amperate of direct current to secure the same result, and requires more attention to lamp.

We invite views of operators on this, or any other question of importance.

### Views of Expert Electrician.

At our invitation F. H. Richardson, who has an established reputation as an expert operator and electrician, has contributed an article which we take pleasure in presenting, as follows:

"Condenser, like all other lenses, are made of very hard, high quality, glass and such material is much more easily broken than the more common grades of that very fragile article. These lenses, particularly the inner one, are subjected to intense heat from the arc and will occasionally break, even with the most careful, intelligent management; but breakage is very largely augmented by carelessness or lack of judgment, the latter being a quality in which some operators seem woefully deficient.

"Breakage of condenser lenses is due almost wholly to the effect of expansion and contraction under heat, other causes aside

from imperfections, being so slight as to be not worthy of consideration. A lens is an uncertain quantity at best, old men in the business of their handling frankly admitting that what they do not know about them more than balances what they do. The writer has run a condenser lens for months when suddenly, with absolutely no apparent cause, it has cracked clear across, leaving him to simply scratch his head and wonder 'what in thunder caused it.' There is wide divergence of opinion among competent operators as to how best to prevent breakage of condensers. One will assure you it is draft that does the mischief and you observe that he runs with lamp house as nearly air tight as possible and has his condenser vent-holes closed tight. You listen to him and are convinced—almost. But the next man you strike is running with the whole top or back out of his lamp house and his vent-holes wide open and you find he is not breaking any more lenses than the other fellow. You therefore conclude that draft has little to do with it, and pursue your search on other lines.

### Cause of Breakage.

"The writer has studied this matter to some extent, as he does all things relating to operating, and has arrived at the conclusion that breakage is very largely due to five causes: (1) Imperfections in the lens itself, occurring more frequently in the cheaper grades. For this there is, of course, no remedy save purchasing high grade lenses, though even in them they occasionally are to be found. (2) The lens fitting too snugly in the round metal casing in which it is enclosed. Some styles of condenser casings do not employ them, thus binding the lens when it expands under heat. Naturally, under these conditions, something has to give and, naturally again, it is not the metal. Lenses should never fit the round snugly. There should be almost one-sixteenth of an inch play and the ring should not be screwed down tight. The lenses should be left loose enough to rattle when the case is shaken. Do not, however, overdo the matter and leave them too loose. Screw the ring down snug and then back off from a half to a full turn. Use common sense and judgment in this as in everything else. If ring is left too loose the lenses will not set square with each other. (3) Circulation of air on one side and not on other, thus causing unequal expansion and contraction with consequent liability to breakage. If lamp house has strong ventilation keep vent holes in condenser casing wide open. If none at all keep them snut. In other words regulate your vent holes according to strength of ventilation in lamp house. (4) Clogging of perforated screen in lamp house with carbon ash. This produces abnormal heat in the lamp house with consequent excessive heating of the lenses. Remedy: Keep lamp house vent screens clean. (5) Light too close to condenser, caused, usually, by lenses of wrong focus.

### Getting the Right Throw.

"In purchasing lenses always, in the first instance, inform dealer of kind and size of projection lens and length of throw. Get this first order of some reputable projection optical company and ascertain just what he gives you, then, for the same condition, order the same. But if you materially change length of throw, your condenser focus will require changing also. If the arc is too close to condenser the heat will be excessive and flame from carbons will strike lens also. This is, of course, disastrous and will break the best lens ever made. The above five causes, the writer believes, cover ninety nine one-hundredths of the breakage causes. But so long as lenses are subjected to heat they will occasionally crack whatever may be done for there will crack whatever may be done, for these will which is always hard on high grade glass. Good quality lenses should be purchased, not only for the reason above stated but because they give a cleaner, more clear-cut picture. A cheap lens is an abomination from any point of view. The condenser should be taken apart occasionally and cleaned. It may look clean to look through it but when it is taken apart a hazy coating will usually be found on the inner side of the lens. This materially interferes with the light. They may be cleaned with wood alcohol or by breathing on them when cold, polishing afterward with clean, soft cloth or chamois.

"To get best results condenser should set perfectly square with projection lens. This may be tested by pulling lamp back as far as it will go, lighting with shortest possible arc and centering light exactly on projection lens. Now remove condenser and run a line from projection lens center to center of arc. If lenses are square with each other the line will center in condenser opening. Or it may be tested by setting straight edges across face of both condenser and projection cases and measuring distance between ends of edges. It is not always practical, however, to get a straight edge on condenser when it is in place, and with some styles of cases it would not work anyhow. The writer does not profess to 'know it all.' The above is simply what he believes to be correct. He has written according to the light he has. If any one differs, or has better lore, let them set it forth that we may all learn."

### PATHE FRERES BIG ORDER.

As an indication of the growth of the moving picture industry, we present the contents of a letter received by Pathe Freres acknowledging receipt of an order placed by them: "Rochester, N. Y., Messrs. PATHE FRERES, Paris France. "Dear Sirs:—We are in receipt of your esteemed order for fifty million feet of positive cinematograph film. This order is

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### Die Lustige Witwe

(THE MERRY WIDOW)

Operetta in three acts by Victor Leon and Leo Stein. Music by Franz Lehar.

#### CAST OF CHARACTERS

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Valencienne, seine Gemahlin.	Charlotte D'Avis
Graf Danilo Danilowitsch, Gesandtschafts-Sekretar.	Mary Lange
Donia, eine junge Witwe.	Nelly Morena
Camille de Rosillon	Max Katzer
Vicente Cascade	Otto Boedecker
Raoul de St. Brioche	Willy Schoeller
Kromow, pontevdrinischer Consul.	Theodor Wittels
Olga, seine Gemahlin.	Dallos Margit
Niegus, Gesandtschafts-Kanzlist bei Zeta.	Karl Schrader

Remember! this is the first time such a feat has ever been attempted in moving pictures—the reigning success of the country, the grand New York production about which everyone is talking—condensed into a version which can be put on by any house using a pianist and a singer.

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SATURDAY, JANUARY 11, 1908.

SUNDAY CLOSING OF THEATERS.

The recent agitation in various parts of the country caused by the attempts of sporadic reformers to repress theatrical exhibitions in theaters on Sunday, threatens to be as shortlived as the efforts of the frenzied reformers are likely to be successful.

It would seem that the twentieth century idea of progress in all things should have crushed out the Puritanical taint in the blood of self-styled reformers who fondly imagine they have been created for the sole purpose of keeping their fellow mortals in the straight and narrow paths which they themselves tread, but oftentimes stray from.

Advanced thought is the parent of toleration just as the blue laws in this enlightened age are the indisputable offspring of bigotry and ignorance.

enough, the moral status of the people is growing better with every decade. Theology long since has recognized the potent force of the drama for doing good to humanity and the pulpit is rapidly adapting itself to conditions which a few years ago would have been deemed rank heresy by the clergy.

CRITICISM HAS ITS RIGHTS.

Intelligent criticism of the drama is as necessary to the development of the stage along beneficial lines as are proper medicaments to a diseased body.

The standard of theatrical attractions offered to view in the big theatrical centers has not in the past year or two been of that class to inspire laudatory criticism. Numerous productions which were approved in New York failed to win plaudits in Chicago and naturally they failed of success.

The ordinary theatrical manager regards the dramatic critic as his individual property—his mouthpiece, as it were. So long as the critic heaps indiscriminate praise upon the attractions at his theater, the manager is apt to regard dramatic criticism as one of the lost arts restored, but should the critic voice an opinion of his own and condemn where praise was expected, if not demanded, then criticism in the manager's opinion has become venal and should be discontinued.

It must be admitted that criticism has its limitations and that the privilege often is abused. This is the result of ignorance rather than premeditation. The true critic who loves his art refuses to prostitute its principles to base uses and his reviews seldom are tinged by malice.

TICKET SCALPING LEGAL.

The decision of the Illinois Supreme Court declaring speculation in theater tickets legal, finally ends a long period of vexatious litigation in which, after all, the general public was little interested.

The court held in substance that the theater cannot be classed as a public carrier and that it is under no obligation to perform its functions continuously. The court went further and declared that the management of a theater might sell tickets at any price it saw fit and that it could refuse to sell tickets at all and collect coin at the door.

Under such a ruling the public is absolutely at the mercy of the managers in one sense and master in another. It will buy tickets to certain attractions at any price and refuse to patronize others at any price. Fortunately, the theater manager has brains and he will not as a rule lend his assistance to scalpers in fleeing his regular patrons.

Nevertheless, it is eminently a good thing that the ticket scalping question has been definitely settled by the highest tribunal in the state. It has placed the question solely upon a commercial basis and it is now conclusively demonstrated that the prices of theater tickets are subject to manipulation and change the same as sugar, coffee and kerosene.

themselves upon the question whether the prices will remain stationary as they have in the past. THE SHOW WORLD believes that the decision will have little effect upon conditions as they exist.

PRODUCING MANAGERS ORGANIZE.

All the Leading Theatrical Men Unite For Mutual Protection.

Preliminary steps were taken at a meeting at the Hotel Astor, New York, last week, to perfect an organization to be known as the National Association of Theatrical Producing Managers.

An informal discussion disclosed the purpose to perfect a long needed organization for the protection of men whose brains and capital make the stage productions of this country. There are many reforms to institute and many evils to correct that have involved loss and damage to individual interests, but have been suffered to exist because of a lack of united effort.

Millions of dollars are expended in the making of productions and the organization and movement of companies every year, yet this is the first practical movement toward managerial protection and mutual benefit.

All branches of stage enterprise—dramatic, musical, burlesque and vaudeville—will be combined in the new association.

Settles Stage Employes' Trouble.

Lee M. Hart, general secretary-treasurer of the International Alliance of Theatrical Stage Employes, recently returned to Chicago from a trip to London, Can., where he adjusted matters affecting Local Union No. 105 and the management of the Grand Opera house.

Ned Weyburn a Bankrupt.

Edward C. ("Ned") Weyburn, actor, manager, tutor of would-be thespians, and creator of many novelties which made hits throughout the country, has gone into bankruptcy. His petition, filed last week, shows that he owes \$28,252.

Ida Conquest Joins Stock Company.

The new leading woman for the Royal Alexandra players, who are appearing at the Royal Alexandra theater, Toronto, Can., is Ida Conquest. The salary, it is said, will be large and Miss Conquest commences her engagement Jan. 13.

New Electric Theater to Open.

The Vita, a new moving picture theater at the corner of Twenty-sixth and Clifton streets, Chicago, will be opened Jan. 15. The building was constructed especially for the purpose and a program of vaudeville and moving pictures will be offered.

Rogers and Mackintosh Well Received.

Rogers and Mackintosh made their first appearance in Chicago, opening at the Star theater, last week, with their refined playlet, Out of Sight. Both are artists of marked ability, and their efforts met with appreciation by the audience.

Star Theater Has Prosperous Week.

The bill offered at the Star theater, Chicago, last week, met with instant approval. Mile. Martha and Graeae & Reynolds met with rapturous applause. Rogers & Mackintosh, reviewed elsewhere, were well received, as was Adele McNeil, the Scharr Trio, the Four Harrises, and Harry Spingold & Co.

Henrietta Crosman a Bankrupt.

A petition in voluntary bankruptcy was filed last week by Henrietta Crosman, the actress, and her husband, Maurice Campbell, in the United States District Court. Financial difficulties arising from the recent production of The Christian Pilgrim, in which Miss Crosman played the leading role, are given as the cause of the failure of Mr. Campbell and his wife.

Merry Widow Company Enjoined.

Federal Judge Kohlsaat last week granted a temporary injunction on a petition of H. W. Savage, restraining John Kenworth and the Kenworth dramatic company from

presenting The Merry Widow in any place until the merits of the case have been heard in the February term of the federal court. The injunction is comprehensive, covering the score, plot, characters, book and incidentals of the opera.

Sironje to Tour With Company.

Sironje, "the Lady Raffles," has placed herself under the management of John T. Nicholson, recently connected with the Barrison-Howard production of The Flower of the Ranch, and surrounded with a company of clever artists, will play three-night and week stands throughout the west.

Order of Owls Meets.

The regular meeting of Nest 5 of the Order of Owls was held Tuesday night, Jan. 7, at 8 o'clock, in the lodge rooms, 70 E. Adams street.

Barker Quits Bush Temple Stock.

Harry M. Holbrook, of the firm of Holbrook-Barker company, has assumed the management of the Bush Temple theater, Chicago, Edwin L. Barker having sold his interest in the firm.

Florida Managers Lease Theater.

Messrs. Joe Birnes, Frank Dauner and Hal Mordaunt have leased the Dixie theater, Jacksonville, Fla., for an indefinite period, and they are also the exclusive bookers for the New Colonial Opera company, which they will put on the road under the management of Frank Dauner.

Remick to Quit Chicago Office.

Jerome H. Remick & Co., music publishers, will discontinue their Chicago office in the Grand Opera House building Jan. 1. No reason has been given for curtailing their western professional quarters.

New Orpheum at Memphis Opened.

The Orpheum, the new theater at Memphis, Tenn., erected by the Orpheum Circuit company, was formally opened Monday, Dec. 23. The new theater is one of the handsomest in the south and a splendid bill was offered for the delectation of Memphis theater-goers.

Henry Guthrie Closes Season.

Henry A. Guthrie, who recently closed the season with the executive department of Fred G. Conrad's attractions, was renewing acquaintances on the Chicago Rialto last week. Mr. Guthrie's plans for the new year are as yet indefinite, although he is considering several attractive offers.

Ned Leighton Undergoes Operation.

Ned Leighton, a member of the Leighton Bros., a vaudeville team, recently underwent an operation at Des Moines, Ia., one of his legs being amputated above the knee. A slight injury received last summer refused to heal and examination showed tuberculosis had set in, rendering an operation imperative.

De Havens Quit Cohan Play.

Carter De Haven and Flora Parker (Mrs. De Haven), who have been starring in George Washington, Jr., this season, have announced their intention of leaving the company and returning to vaudeville. The Cohan piece is playing at Denver this week and at the end of the engagement it is said the De Havens will sever their connection with the company.

It strikes me that THE SHOW WORLD is the best representative of amusements now printed in this country. OPIE READ.

CORRESPONDENTS WANTED.

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

GLEANINGS FROM THE CHICAGO RIALTO GOSSIP OF PLAYS AND PLAYERS

THE RIGHT OF WAY, Eugene Presbrey's dramatization of Sir Gilbert Parker's virile novel, was the sole dramatic arrival last week at the Chicago theaters.

As frequently happens to books reaching the pinnacle of \$1.18 fame, it was decided to dramatize The Right of Way, a splendid novel by Gilbert Parker, combining qualities that made it a six-best-seller and yet put it far above the run of mediocre novels attaining that distinction.

Dream City, a music play that depleted Joe Weber's coffers somewhat last season, came to the Great Northern last Sunday with Mary Marble and Little Chip.

David Harum, a splendid vehicle for stock, was played at the College theater last week with Morris McHugh as the principal reason for laughter.

Sky Farm, a bucolic medley of the elements that please, proved to be just what the clientele of the Marlowe theater desired. Realistic staging and the good work of the company enlivened the enjoyment of the revival.

The Fatal Wedding, a sob play of heroics, made the seat-holders weep and applaud at the people's theater last week.

Laura Jean Libbey Plays. Parted on Her Bridal Tour, a very touching thing as might be ascertained from the title, held the boards at the Criterion last week.

Through Death Valley, a rattlesnake and pistol play, was offered at the Bijou. One thrilling situation follows fast upon another to the eminent satisfaction of the gallery.

A Child of the Regiment constituted the attraction at the Alhambra. It was well received. Vivian Westcott and a Gatling gun were the most prominent in the piece.

Convict 999, dealing of life as it is lived at Sing Twice, thrilled capacity audiences at the Academy. The melodrama stands as "a protest against circumstantial evidence."

The Ninety and Nine, a Ramsay Morris' sketch of railroad dramatics, was the offering at the Columbus. Scenic effects struggle with an interesting story and a high moral of the supremacy. Final curtain shows that virtue is its own reward.

Ezra Kendall Redivivus. Ezra Kendall, he of the elongated hat and the drawl, came to the Grand Opera house Sunday night in The Land of Dollars, a revamped edition of George Ade's former failure, The Bad Samaritan.

early age. Both the company and the star did good work. Edward Clark and six pretty girls, known as his "winning widows," gave a singing and dancing act more attractive than the usual run.

The impersonators were presented by Julius Tannen and Willy Zimmerman. Tannen gave his remarkably faithful impersonations, but not enough of them. There are so many poor actors masquerading under the name of impersonators that Tannen is appreciated.

At the Olympic and Haymarket. The majority of the acts composing the bills at the Olympic and Haymarket theaters last week have been reviewed previously in these columns.

The Haymarket program included Bobker's Arabs, Cliff Gordon, Elizabeth Murray, Etienne Girardot & Co., O'Hana San & Co., Conn, Downey & Willard, Edna Campbell & Co., Welch & Earl, Radie Furman, Glen Burt, Lipman & Lewis and Geo. K. Spoor's Kinodrome.

PERFORMERS IN DEMAND. The Henderson and Harding Agencies Report Good List of Bookings.

The Chicago theatrical exchanges were, as usual, busily engaged last week. The results of their activity may be seen in the appended list of engagements. For week Dec. 30 Henderson's Theatrical Exchange reports the following engagements:

North Avenue theater (Paul Sittner, mgr.)—Sparks & Sparks, Forrest Family, the Roceys, T. Roy Barnes & Bessie Crawford, Deming & Brogan, the Robert's Four, Leroy Bland, Mabel Ellis, and motion pictures.

Teddy theater (Geo. E. Powell, mgr.)—Volare & Clark, Marvelous Mells, the Great Taciuc, Pete Losse, James Brown May & Co., Mae Jackson, and motion pictures.

Schindler's theater (L. Schindler, mgr.)—The Three Ernests, Knox & Alvin, Great Caesar & Co., Peterson Bros., Dorothy Vaughan, Sharp & Swift, and motion pictures.

Iola theater (A. W. Roth, mgr.)—Hart Trio, Taylor & Crawford, Wellington Bros., Bankes & Kingman, Jennie Goode, Welsh & Welsh, and motion pictures.

Imperial theater (P. J. Schaefer, mgr.)—Geo. & Pauline Kidd, Minnie Hess, Sedor Grant, Real Comedy Four, Harry Haley, Lillian Burnell, and motion pictures.

New Crystal theater.—Bradley, Miller & Freeman, Roy Lee Wells, Courtney & Jeanette, and motion pictures.

National theater (C. R. Svenning, mgr.)—Tetsuware Japanese Troupe, Wiley Ferris & Co., the Harts, Dancing Ashwells, Ruth Burkett, Kollins & Klifton, and motion pictures.

ville specialties were given. Both ends of the table were connected by a telephone affording much amusement. The singing of the Friars chorus, written by C. E. Cook and Victor Herbert, concluded an enjoyable event.

SHOW WORLD MAIL BUREAU. It Serves to Clear Frederick Clayton of Suspicion of Wife Murder.

The mail bureau maintained by THE SHOW WORLD was the means of clearing Frederick Clayton last week of all suspicion of implication in the murder of his wife at Janesville, Wis.

After refusing to violate the sanctity of the trust imposed in him to satisfy state or federal authorities, Warren A. Patrick, general director of THE SHOW WORLD, surrendered the letter to Clayton as the heir of his murdered wife.

Miss Florence Bindley. Miss Florence Bindley, dainty, clever little comedienne that she is, strengthened her hold upon her old friends at the Academy, in Scranton, Pa., last week and won many new ones.

A capacity house welcomed her return to the Academy and was adequate proof that the original Girl with the Diamond Dress is as strong a drawing card as ever. Indeed, her popularity increases from season to season.

Rumors in the Empire City have it that Miss Bindley will appear in a Broadway production the coming season, and the management, which secures her will no doubt be lucky, as her commercial value is one of exceptional merit.

Actors' Church Alliance. The Actors' Church Alliance gave a benefit performance in the Music Hall, Chicago, Jan. 7.

Among the patrons and patronesses were: George F. Porter, Mr. and Mrs. Joseph T. Bowen, Mr. and Mrs. Richard T. Crane, Judge and Mrs. Jesse Holdom, Mrs. Robert Babcock, Mrs. A. T. Galt, Mrs. I. S. Blackwelder, Mr. and Mrs. C. H. Stoddard, Mrs. John F. Thompson, Miss Fannie Groesbeck, Dr. Julia Holmes Smith, Mrs. W. S. Dray, the Rev. and Mrs. W. B. Thorp, the Rev. and Mrs. Z. B. T. Phillips, and Mrs. A. L. Thomas.

hard, Burns Mantle, A. Milo Bennett, Percy Hammond, John T. Price Jr., Warren Patrick, George V. Stevenson, and Mrs. Page Waller Eaton.

NEW THEATER DOWN-TOWN. Messrs. Jones, Linick & Schaefer to Build Playhouse on State Street.

Messrs. Jones, Linick & Schaefer have secured a site at 268-272 State street, Chicago, on a long term lease, to be converted into a playhouse which will open May 1. It is understood that this firm is to install another riding device at Riverview Park, where they already control the Scenic Railway and Hell Gate, the work on this new device to begin within the next fortnight.

Sam C. Haller, the well known general amusement manager, is making his headquarters at the Sherman House, Chicago. It is very probable that he will have an announcement to make in the very near future that will come as a great surprise to show people generally, and welcome to a number of professionals who will profit considerably thereby.

The American Newsboys' Quartette—Laird Ford, Gehringer and Glick—who are playing this season with Rowland and Clifford's Phantom Detective company, will produce a novel act next season entitled Recollections of Boyhood Days.

Gaston and Green are in vaudeville with a catchy conglomeration of mirth and melody, entitled Bits of Comic Opera, which affords Billy Gaston opportunity to show what a good dancer he is.

Hilda Spong, a recruit from the "legit," continues in vaudeville with a western sketch by Cecil De Mille and Witter Bynner. Miss Spong is an English actress and encountered no little difficulty at first in endowing the girl from the west with a Londonese accent.

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Relation is a delightful production, with a good cast, and beautifully staged. The Sign of the Cross will be next.

The Fencing Master was produced at the Princess, but failed to meet approval for different reasons. The piece does not give the proper opportunities to the principals who are especially well adapted to comic opera roles. The previous production: A Madcap Princess gave them these and consequently had a run of three weeks.

Sarah Truax and company are giving a delightful performance of The Spider's Web at the American theater. Business at this playhouse continues to be good. Max Figman in The Man on the Box follows next week.

At the Central The King of Detectives this week, and will be followed by A Midnight Marriage.

VICKSBURG

BY EDWIN B. BARNES.

**VICKSBURG, Jan. 4.**—The beauties and the fame of the Vicksburg National Military Park are of sufficient magnitude to induce the members of all of the theatrical companies making this city to include it in their day's outing, and many are the exclamations of wonder and delight heard from all, as the touring cars wind in and out over the broad, well kept macadamized boulevards, each turn of which reveals to the eye some new picturesque or rugged beauty of the landscape.

These roads follow in a general way the lines of march of the Federal and Confederate armies at the time of the historic siege of Vicksburg, and indicate in a broad way the positions occupied by the troops during the siege. There are in all twenty-seven miles of boulevards in the park.

The United States government has erected and remounted in their original positions one hundred and twenty field guns and cannon of the kind and calibre used during the siege and defense. Bronze and iron inscription tablets to the number of five hundred or more are scattered throughout the park, showing the headquarters of general officers and the location of corps, divisions, brigades and batteries of both armies in the campaign.

The trip through the park is well worth the time, as it serves to vary the monotony of most performer's time, and many are taking advantage of it.

The Virginian comes to the Walnut Street theater (Henry Mayer, mgr.) for New Year's matinee and night, with Florence Davis; 3-4, we shall have The Heir to the Hoorah; 8, Forty-Five Minutes From Broadway; 9, Paul Gilmore.

Christmas day and night we had Mae Stewart in Ingomar, and As You Like It, and few of us "did" like it.

The Idle Hour (B. A. Mulligan, mgr.), moving pictures; the Zartoons, illusionists, and Joe Ryan, illustrated songs. Good business.

New Majestic, moving pictures; Von Jerome, the Frogman, and illustrated songs by Jas. Toohey; business fair.

CANADA.

**HAMILTON, Jan. 4.**—Grand Opera house (A. R. Loudon, mgr.)—Mrs. Temple's Telegram, 25, fair attendance; The Fatal Flower, 26-27, good to very good business; Uncle Tom's Cabin, 28, drew usual big business; Henry Ludlow in Richard III, 30, and The Merchant of Venice, 31, large audiences; David Higgins in His Last Dollar, to S. R. O. Jan. 1; Dora Thorne, 2; Blanche Walsh in The Kreutzer Sonata, 3-4.

Savoy (J. G. Appleton, mgr.)—Big holiday business prevailed throughout week Dec. 30-Jan. 4. Bill composed of Bellman & Moore; Quaker City Quartette; The Livingstons; Bertina; Jordan & Harvey; Casey and the Chair; Bean & Hamilton; May Evans and the Kinetograph.

Bennett's (Geo. F. Driscoll, mgr.)—This house also enjoyed much better patronage during the week. Bill was a pleasing one, and included Gillet's Four-Footed Actors; Elinore Sisters; Chas. L. Fletcher; Dora Ronca; Torcat; Hepper & Kent; Phil and Nettie Peters and the Bennetograph.

The Ninety-First Regiment of Highlanders attended Bennett's in a body on the evening of Dec. 27, as the guests of their honorary colonel, J. R. Moodie.—A. BALLENTINE, JR.

**LONDON, Jan. 4.**—Grand Opera house (L. H. Bowers, mgr.)—The Christmas attraction was Martin's Uncle Tom's Cabin playing to large houses. Dec. 28, The Fatal Flower, drew fair houses; David Higgins in His Last Dollar, 31; Laura Burt and Henry Stanford in The Walls of Jericho, New Year's day; Henry Ludlow in Shakespearian roles, Jan. 3-4.

Bennett's (J. D. Elms, mgr.)—Bill for week of Dec. 29, included Elinore Sisters; Jupiter Bros.; The Kemps; Herbert Cyril; Hymen & Kent, and Robertson & Fanche.

Unique.—Big business is the rule at this house but the pictures are below the mark.

Bijou Dream.—This house is doing well since adding the vaudeville features.

Lyric.—This pretty place has been doing capacity business.—A. E. F.

**TORONTO, Jan. 4.**—Royal Alexandra (L. Solman, mgr.)—Week of Dec. 30, Edward Mackay the new leading man with the players scored strongly as Charles Surface in the School for Scandal; The Christian, 6-11.

Princess (O. B. Sheppard, mgr.)—Brewster's Millions was well received and business fair week of Dec. 30; Blanche Walsh, 6-8; Three of Us, 9-11.

Grand (A. J. Small, mgr.)—The Honey-mooners caught on with large audiences 30 and week; Thos. Shea, 6-11.

Shea's (J. Shea, mgr.)—Salerno; Willard; Simmons & Co.; Helen Bertram; Sheup Bros.; Hawthorn and Burt; Spissel Bros., and Mack; Jack Wilson & Co., and the Kinetograph.

Gaiety (Thos. R. Henry, mgr.)—Charmion was an added feature with the Bachelor club and business was large, 30-4; World Beaters, 6-11.

Star (F. W. Stair, mgr.)—Young Corbett and Terry McGovern headed the Twentieth Century Maids and patronage

was satisfactory, week of 30; Reilly and Woods, 6-11.

Majestic (A. J. Small, mgr.)—Panhandle Pete to fair business, week of 30; Barney Gilmore, 6-11.

Charles Haystead, the traveling manager of A. J. Small's circuit, was recently presented with a handsome diamond locket by Mr. Small.—JOSEPHS.

**OTTAWA, Jan. 4.**—Russell (Peter Gorman, mgr.)—Dec. 30-31, Paid in Full. This play was "tried out" here before, going to the Astor theater, New York, and good houses have been the rule. Jan. 6-7, The Three of Us.

Bennett's (Gus S. Greening, mgr.)—Dec. 30 and week, Thompson's Elephants, Hutchison & Bainbridge, Dixon Bros., Herbert Cyril, Francis Knight, Katherine Hays & Sable Johnson and Bennetograph, large audiences every performance.

Grand (R. J. Birdwhistle, mgr.)—Dec. 26-28, Dora Thorn attracted good houses; 30-Jan. 1, Around the Clock, excellent business; 6-8, The Cowboy Girl.

Wonderland (Geo. E. Talbot, mgr.)—Moving pictures and illustrated songs, good business.

Bijou (W. L. Martin, mgr.)—Showing interesting films; doing great business.

Monument (L. Ouimet, mgr.)—Passion Play to good patronage.

C. W. Bennett, of the Bennett Theatrical Entertainers, Ltd., has moved his headquarters to the Keith & Proctor offices, New York City. The financial headquarters at London, Ont., will be moved also.—W. J. DAVIDSON, JR.

COLORADO

**BOULDER, Jan. 4.**—Curran Opera House (R. P. Penney, mgr.)—Richard & Pringle's Minstrels, matinee and evening, big business, 25; The Devil's Auction satisfied a good sized house, 28; Allen Doone, 31; The Snow Girl, Jan. 1; Frank Daniels, 6; Isabel Irving, 8.

Temple Theater (V. E. Blake, mgr.)—Empire Stock Co., Biff & Dunn, Miss Collins, Brown & Hart and Edison's pictures, week 30-Jan. 4.—W. H. BEDARD.

CONNECTICUT

**MIDDLETOWN, Jan. 4.**—Middlesex (H. Engel, mgr.)—Hallow & Fullers, vaudeville stars, 25, to good business afternoon and night; 28, Hadley's moving pictures, good returns; the Bennet & Moulton Co. was the attraction all this week.

The Nickel (Bullock & Davis, mgrs.)—Moving pictures and songs.

His Honor the Mayor comes to the Middlesex Jan. 6 and also plays Poli's new house in Meriden, a return date, 7.—CHAS. POWERS.

ILLINOIS.

**ELGIN, Jan. 4.**—Opera House (F. W. Jencks, mgr.)—The Christmas attraction, The Beauty Doctor, drew two well pleased audiences, good musical comedy and vaudeville features; Jessie Mae Hall in The Cutest Girl in Town, 26, well sung; Charlie Grapewin in Awakening of Mr. Pipp, 30, good sized audience well satisfied; At Yale, 31. The New Year's attraction is the New York Hippodrome, presenting the following vaudeville features: The Laurent Trio, Ellsworth & Burt, Fredo & Dave, Leon & Meeker, Trask & Gladden, Bessie Bobb, Harry LaPearl, the Grandiscope, Custer's Last Fight, 2; Lost in New York, 3; The Red Mill, 10; Two Merry Tramps, 11; Montana, 21; Girl of the Golden West, 27; Cousin Kate, 28; Jefferson Brothers in The Rivals, 29; Howe's Moving Pictures, 30; Peggy from Paris, 31.

Star Vaudeville Theater (Del S. Smith, mgr.)—Week of Dec. 30, The Big Four Quartet, Great Medallion Trio, Robert Loughlin's Performing Dogs, Kitty Stevens; 30-Jan. 1, Garnel & Doherty, Lamont, Roberts & Co., Lewis Raschman; new moving pictures, 2-4; splendid business.

Globe (C. T. Smith, mgr.)—Good business prevails with moving pictures and illustrated songs.

Miss Rose B. Mohr, of 266 Cherry street, Elgin, who joined the Girl Rangers Company at the Auditorium, Chicago, last September, and went east with that company, is engaged to be married early in January to Robert Howard, who took the part of "Vistim Kelley" in the same cast.—W. A. ATKINS.

**MARION, Jan. 4.**—New Roland (A. G. Kimball, mgr.)—Ma's New Husband, 13, delighted nice house; Harry Shannon & Co. in What Money Will Do, 16, pleased; 25, the Ferris Comedians, a repertoire company, four nights to good houses; Mahara's Minstrels, 30; Goddard Gold Contest, Jan. 4; Lawrence Everett in We Are King, 8; Ramblers Musical Comedy, 10; The Lunatic and the Lady, 11; West Minstrels, 14.

Marion Opera House (Hankins & Clark, mgrs.)—Last week, Hills Stock Co. played one week's engagement to good houses. Moving pictures and illustrated songs were also produced. Under the present management this house is becoming more and more popular.—J. M. JENKINS.

**DECATUR, Jan. 4.**—Powers' Opera House (J. F. Given, mgr.)—Double bill, The Heart of an Indian and A Missouri Swede, 24; No Mother to Guide Her, 25, two performances; Adele Ritchie in Fascinating Flora, 26, excellent attraction, business good; also booked for return date 28, but cancelled because Miss Ritchie refused to play more than three nights of Christmas week.

Bijou (A. Sigfried, mgr.)—Week of 23-28, Mlle. Toona, Wilson & Scott, Stafford & Stone, Tom Powell and THE SHOW WORLD'S own Nellie Revell, Bijoudrome; special Xmas matinee, week of 30-Jan. 4, Lindsay's Dog and Monkey Circus, Lockwood & Byron, Two Franciscos, Carberry & Stanton, George Hillman and Bijoudrome, special New Year's matinee.—BAKER.

**ALTON, Jan. 4.**—Temple Theater (W. M. Sauvage, mgr.)—Quincy Adams Sawyer, 25, played to S. R. O. matinee and night; Raymond Hitchcock, 29, did capacity, Jan. 1, The Cutest Girl in Town with Jessie Mae Hall; 3, Bud Hicks, the Yankee Doodle Boy; 4, Monte Carlo Girls; 5, Mildred Holland in A Paradise of Lies; five nights, starting 6, the Robert Burgess Stock Co.

Lyric Theater (W. M. Sauvage)—The bill this week includes The Semon Trio, Chas.

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 Harry Miles was a man of fine attributes and possessed a lovable nature. He had been associated with his brother in the moving picture business from the time that industry began. He was unmarried and an expert in his business.

### Latest Film Subjects.

For the benefit of the motion picture readers we publish the list of the latest film subjects:  
 Pathe Freres: The Bargman's Child, tragedy, length 672 ft.; The Black Witch, length 328 ft.; The Strong Man, 442 ft.; His First Row, 328 ft.; Thirteen at Table, 328 ft.; The Tulip, 344 ft.; The Shimpet, 393 ft.; Dog and His Various Methods, 377 ft.  
 Kalem Company: The Days of '61, war drama, 585 ft.; The Quack Doctor, 325 ft.; The Merry Widow.  
 Edison Manufacturing Company: A Little Girl Who Does Not Believe in Santa Claus, length 860 ft.; Laughing Gas, 575 ft.  
 Society Italian "Cines": Japanese Vaudeville, length 313 ft.; The Christmas, 382 ft.  
 American Mutoscope & Biograph Company: Professional Jealousy, the green-eyed monster plays havoc in the star's dressing room, length 609 ft.; Mr. and Mrs. Gay, comedy-tragedy, length 762 ft.  
 Vitagraph Company of America: An Indian Love Story, length 600 ft.; The Jealous Wife, comedy, 300 ft.  
 S. Lubin: The Silver King, dramatic, length 655 ft.; The Pay-Train Robbery, 865 ft.  
 Selig Polyscope Company: What is Home Without a Mother-in-Law, length 600 ft.; The Eviction, 585 ft.; The Two Orphans.

- Keeler, Pearl.
- Keats, Margaret.
- Kyle, Ethel.
- Little, Olga.
- Miller, M.
- Mayo, Rose.
- Magill, Alice.
- Montague, Inez.
- Mayhew, Stella.
- Melrose, Fern.
- Morris, Annie.
- McCarver, Sadie.
- McNeil & Emmett.
- Mankin, Ida.
- Mitchell, Jesse.
- Marlowe, Grace.
- Millon & Enmonds.
- Miller, Lillian.
- Martins, Nellie.
- McGinty.
- McIntosh, Louise.
- Mann, Evelyn.
- Milton, Lola.
- McDonald, Mazie.
- Maiden, Mrs. Wm.
- Newhall, Ione F.
- Nicols, Lily.
- Orbanasy, Irma.
- Privett, Ina.
- Pitcher, Mrs. F. F.
- Palmer, Adele.
- Robinson, Mabel.
- Mrs.
- Rinehart, Stella.
- Rozella, May.
- Robertson, Katherine.
- Raven, Barbara.
- Rico, G. Hiss.
- Ray, Anna Eva.
- Roberts, Jimmie.

- Rivers & Rochester.
- Roberts, Mrs. Jimmie.
- Reynolds, Babe.
- Sheftells, Margret.
- Sullivan, Florence.
- Shewbrook, Beatrice.
- Sailor, Miss May.
- Simpson, Cora.
- Scott, Mary.
- Sinclair, Dot.
- St. Clair, Lottie.
- Salisbury, Cora F.
- Smith, D. D.
- Sinclair, Essie.
- St. Clair, Olga.
- Sinclair Sisters.
- Sommerville, Mlle.
- Stanley, Clara.
- Stockton, Nany.
- Sanderson, Mrs.
- Thomas, Hilda.
- Tudor, Lillie.
- Tybell, Jewels.
- Taylor, Mayme.
- Turner, Corra Beach.
- Tyler, Ede.
- Theubaud, Estelle.
- Thompson, Grace.
- Taylor, W. H.
- Tulsa, Miss.
- Vail, Mvrtle.
- Taylor Twin Sisters.
- Vincent, Wilma.
- Frances.
- Willbourn, Elenore.
- Weitzman, Marie.
- Witsch, Louie.
- Wesson, Belle.
- Woodford, Minnie.

- Wallace, Mary.
- Wallace Sisters.
- Wallace, Grace.
- Websey, Maidie.
- Wilson, Grace.
- Wilson, Florence.
- Willbourne, Elenore.
- Walton, Sally.

### AMUSING EDISON FILM.

**Suburbanite's Alarm Clock the Latest Laugh in Motion Pictures.**

A synopsis of the scenes of The Suburbanite's Ingenious Alarm, the latest feature film of the Edison Manufacturing company, is appended:  
 A broker's office in the city. Mr. Early as usual arrives late and is caught by the manager and threatened with dismissal. Mr. Early buys an alarm clock which wakes him in the morning all right but refuses to stop ringing. He smothers the sound under his pillow and goes off to sleep again. The late Mr. Early misses street cars, and trains and arrives at the office in time to get another lecture from the manager. Mr. Early hits upon a plan: He buys a rope; ties it to his wrist; drops it from his window, and arranges with his friend to pull it in the morning as he passes by, feeling sure this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected. Near the small hours of the morning a burglar spies the rope hanging from the second story window and is about to ascend when he is interrupted by a policeman who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious

alarm. He is again aroused by a tipsy clubman, upon whom he empties a basin of water, and then goes back to bed—this time tying the rope around his feet. A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon, which drives off, pulling poor Mr. Early out of bed—out of the window and into the street. Away the milk wagon drags him, down the street, around the corners, over mud holes—until at last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake. Mr. Early arrives at the office in bandages and on crutches—but on time, at 5 a. m., much to the amusement of the scrub woman.

### Harry J. Miles Falls to Death.

Harry J. Miles, a director and superintendent of the mechanical department of Miles Bros., New York, one of the foremost moving picture firms of the country, was instantly killed by falling from the seventh floor of the Concord Apartments, Riverside Drive, New York, on the night of Jan. 1.  
 The deceased was the elder brother of Herbert L. Miles, founder and head of the firm. He was forty years old and had been long subject to epileptic fits. He lived in the same apartments with his brother's family and it is believed he was seized with a fit and fell through the window to his death 95 feet below. The body was shipped to Tippecanoe City, Ohio, the birthplace of the deceased, for burial, accompanied by

PRAISE THE SHOW WORLD

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TELEGRAMS and letters of congratulation upon and admiration for the Christmas issue of THE SHOW WORLD continue to reach this office by every mail.

George M. Shipley, general superintendent of police, Chicago.—I desire to congratulate you on your splendid Christmas issue, which is high class both from an editorial and typographical standpoint.

Carleton Hudson, lawyer and capitalist, Chicago.—Your Christmas number is a literary gem, and its artistic features are superb.

Wesley A. Stanger, vice-president and editor of The Office Outfitter, Chicago.—Your Christmas number is one of the finest numbers I have ever seen of any magazine.

Leon J. Rubinstein, editor Views and Films Index, New York.—I must congratulate you on your Christmas number. You have demonstrated beyond doubt that THE SHOW WORLD is the generalissimo and organ premier among the publications devoted to the interests of the world of amusements.

Willard D. Coxe, famous circus story man.—The Christmas number of THE SHOW WORLD is a great personal triumph for you and I rejoice in your success.

Fall River Daily Globe, James D. O'Neil, editor, Fall River, Mass.—The Christmas number of THE SHOW WORLD, Warren A. Patrick's new twentieth century amusement weekly, is the largest, most entertaining and generally complete stage publication of its kind ever issued, and will prove itself a mine of information for all who are in any way engaged or interested in the field of public amusement.

W. H. Rice, of the William A. Brady enterprises.—The Christmas number of THE SHOW WORLD is the best ever. The whole issue is a wonder.

C. W. Tatge, manager Postal Telegraph Cable Co., Chicago.—I have just gone over the Christmas number of THE SHOW WORLD. It is a pleasure and satisfaction to have in our midst a publication so complete in detail and facts as THE SHOW WORLD has offered since its birth.

Tom North, business manager of the Old Cross Roads Co.—The Christmas edition of THE SHOW WORLD surpassed your prediction on editorial and modern journalism by consistency, insistency and persistency.

E. B. Barnes, manager Park Pavillion, Vicksburg, Miss.—Heartiest congratulations upon the appearance of the Christmas issue of THE SHOW WORLD. Typographically and artistically it is a revelation of the printer's art.

William H. Havill, a mechanical genius in the projection field.—I deem it a privilege highly appreciated by myself to be able to purchase such a complete and scientifically composed volume of information for such a reasonable price as the Christmas number of THE SHOW WORLD, which shall never be forgotten in the memory of your readers, including your humble servant.

St. Louis Star-Chronicle.—THE SHOW WORLD, the newest and most successful theatrical magazine published in the west, is out in Christmas garb and is certainly a winner. The magazine contained 140 pages and is handsomely illustrated.

C. A. Briggs, cartoonist, Chicago Tribune.—Your Christmas number is one of the most interesting I have ever seen. I am sure that not only the theatrical profession but all professions and theater lovers in general will find much in its pages of immense value.

Joe Whitehead.—THE SHOW WORLD is one of the best papers for the good of theatrical folk. All those who have seen the Christmas number will surely say as I do: No better paper is printed for stage folk in general than THE SHOW WORLD.

G. Peluso, director Metropolitan Band and Orchestra.—THE SHOW WORLD is the finest weekly I have ever seen, and your Christmas number especially is most attractive.

W. E. Sullivan, manager Eli Bridge Co., Roodhouse, Ill.—While I expected much, your Christmas number has surprised me. It is full of meat, good solid facts and information.

H. C. Wilbur, manager Great Northwestern Amusement Co., Waterloo, Ia.—I cannot help but say the Christmas number of THE SHOW WORLD is the greatest publication I have seen in years.

H. B. Hanmore, formerly press agent for Ringling Brothers.—I feel like taking off my hat to you as the undisputed monarch of

show world publishers. Your Christmas number is a revelation. Viewed from the editorial, artistic or mechanical standpoint it stands out pre-eminent as a marvel of excellence.

Edward Rowland, president Rowland & Clifford Amusement Co.—The biggest, best and most worthy dramatic paper I ever read in my twenty-four years in the theatrical profession was the first Christmas number of THE SHOW WORLD.

Savannah, Ga., News.—Teeming with things of interest to the amusement world, the Christmas number of THE SHOW WORLD has made its appearance. There are 140 pages profusely illustrated with special articles on every phase of the amusement world.

been in the field it has forged way ahead of its competitors until it now stands undisputed at the head of the theatrical publications. It is the first real live paper devoted to the profession.

James A. Morrow, side show manager.—My dear Patrick: To use a popular expression, the Christmas number is a "peach." The building of the entire publication is the work of artists.

L. M. Richardson, president Richardson Ball Bearing Skate Co.—The Christmas number of THE SHOW WORLD was a very "warm baby" for one so young.

Jack Auslet, manager Orange theater, Orange, Tex.—The Christmas number of THE SHOW WORLD is great.

Saul S. Harris, manager Majestic theater, Little Rock, Ark.—It is the best Christmas issue of any theatrical magazine I have ever had the pleasure of reading.

Chas. T. Taylor, manager Capitol theater, Little Rock, Ark.—Your Christmas issue is the prettiest and most artistic theatrical magazine ever issued, and the magazine will certainly succeed.

F. Long, manager Orpheum theater, Little Rock, Ark.—I have read every line in THE SHOW WORLD since its first issue, and wish to say that it is the best theatrical paper now being published.

Arthur Sanders, dramatic director, La Salle theater, Chicago.—A thorough perusal of the Christmas number of THE SHOW

and Clinton.—I think it is the greatest show paper I ever saw in my life. Everybody I have met speaks the same way. I heartily congratulate you on the splendid progress you have made, as you certainly have the show world taking their hats off to this number.

Earl C. May, press agent for Gentry Brothers Shows: The Christmas Number of THE SHOW WORLD is the finest edition of its character that has ever come under my eyes. It is the greatest edition of newspaper enterprise and the nearest to perfection in typography and editorial conception and execution that I have seen in the twenty-five years I have been reading amusement publications.

Florence Jarvis, Artist, Studio 1375 Washington Boulevard, Chicago.—The Christmas Number of THE SHOW WORLD appeals to the aesthetic sentiment in one more so than any similar publication of the year. It is a work of art from cover to cover.

Hon. Chas. M. Goodnow, Judge Municipal Court, Chicago.—The Christmas Number of THE SHOW WORLD surpasses any publication of its kind ever before published. To keep in touch with the profession of entertainment no better volume can be had.

Walt Makee, Philadelphia Manager THE SHOW WORLD.—Dear Mr. Patrick: I am just about recovering from the solar plexus delivered upon the arrival of the Xmas Number. I have a very fine copy of March's Thesaurus for sale. It has failed me. The superlatives in my Webster all look like a lot of stranded troopers in a little tank town. Watch for results.

Frank H. Madison, State Journal, Springfield, Ill.—Dear Pat: Congratulations for the Christmas issue are not needed. The thought of having been responsible for an epoch in amusement literature should be very satisfying, but praise is spontaneous and is conducive of many more such productions.

William P. Burt, Gen'l Stage Director, H. D. Carey's Attractions.—Allow me to congratulate you on your splendid publication. The Christmas Number of THE SHOW WORLD is positively great.

John D. Carey, General Press Agent Cole Bros' Shows.—My Dear Patrick: The Christmas Number of THE SHOW WORLD is a marvel. It is difficult for one to imagine it in its infancy, and equally as difficult to imagine where it will find a limit if health continues.

James Jay Brady, Gen'l Press Representative Ringling Bros' Shows.—My Dear Pat: I congratulate you upon the Christmas Number of THE SHOW WORLD. If evidence were wanting to prove its sound policy and convincing resources, this teeming issue, supplies it.

F. H. Eames, The Elkhorn (Wis.) Independent.—Congratulations on your Christmas Number of THE SHOW WORLD. I had looked for something good, but the issue so far exceeds in material, beauty, size and general make-up anything that I had expected to see.

J. H. Allen, Publicity Promoter, New York City.—My Dear Patrick: Allow me to congratulate you on the magnificent typographical dress, and toute ensemble of the initial Christmas Number of THE SHOW WORLD.

Chas. C. Wilson, Ringling Bros. Shows.—Friend Pat: I have just gone through the Christmas SHOW WORLD from cover to cover. It seems almost incredible that the paper could assume such proportions in so short a time.

H. A. Hyams, Treasurer Columbia Amusement Co.—The Christmas Number of THE SHOW WORLD in my opinion is far superior to any other similar publication.

Miles Brothers advertisement featuring contact information for London, Sheffield, Paris, Berlin, Copenhagen, and Rome offices. Includes text: 'Sole and Exclusive American Agents for the Leading European Manufacturers', 'Miles Brothers Incorporated', 'Manufacturers, Jobbers and Dealers', 'Moving Picture Films, Slides, Complete', 'Outfits and Everything Pertaining to the Business', 'New York, Dec. 28th, 1907', and a handwritten signature.

mas number of THE SHOW WORLD gives a full day's reading, but it is worth taking the time. Fred D. Gwynn, Fort Worth, Tex.—I wish to compliment you on the Christmas number of the best amusement paper on earth.

WORLD convinces me that it is indisputably the foremost amusement publication in America. It covers every branch of the profession of entertainment comprehensively and treats of each particular phase of the profession in a distinctive manner which leaves nothing to be desired.

Ralph Kettering, publicity promoter, College theater, Chicago.—The Christmas issue of THE SHOW WORLD marks a distinct achievement in amusement publications. Combining information with splendid articles and embellished with notable art features it demonstrates what the proper combination of brains and energy can accomplish.

John T. Nicholson, Flower of the Ranch company.—What the west can do when it desires to be best exemplified by THE SHOW WORLD'S Christmas number. I read it from "kiver to kiver" and my enjoyment and wonder grew as I turned each page.

George Kleine, president of Kleine Optical Co., Chicago.—I consider it the most complete and elaborate amusement publication I have ever seen, bound to wield an enormous influence upon the different branches of endeavor to which it caters.

C. S. Humphrey, Michigan Circuit Western Vaudeville Managers Association.—The Christmas number of THE SHOW WORLD is an encyclopaedia covering every branch of the amusement field.

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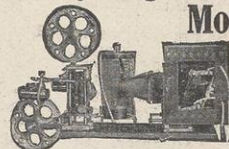
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CHICAGO TRIBUNE EDITORIAL—NOV. 16, 1907

"END OF THE MERRY WAR"

"Notwithstanding oft repeated assertions and indignant denials, it appears to be understood that the so-called 'vaudeville war' will shortly end and that the hostilities which have enlivened the columns of the newspapers will be suspended. That this conclusion will be welcome to the managers engaged in the rivalry is not to be doubted, and that the contest was unfortunate for both sides is easily manifested by the willingness with which an understanding has been reached.

"To the patrons of vaudeville, those who like that sort of thing, the entertainments of the last five years have been eminently satisfactory. Nobody has ever complained at a first-class vaudeville house that he was not getting the worth of his money, and the constant accession to the vaudeville ranks of men and women who have won popularity and distinction on the legitimate stage has maintained a standard that was generally creditable. Assuming that the managerial agreement leaves matters as they were several months ago, there is no good cause for complaint. At that time the good salaries and opportunities for work proved helpful both to the actor and the vaudeville business, and there was never any trouble in giving an entertainment perfectly acceptable to the thousands of amusement seekers who enjoy a variety of diversion.

"So, save to the occasional 'star' who has been raised to unusual and unexpected prominence, and who has commanded a salary sadly out of proportion to merits possessed, the end of this merry war will be in no sense a calamity. It may be suggested that possibly the vaudeville business has been a trifle overdone and that the return of ambitious venturers to their regular fields of activity will rather prove a blessing than misfortune."

The "Eminently Satisfactory Vaudeville" referred to by The Chicago Tribune will be offered in the future as in the past, under the same direction at the Majestic, Olympic and Haymarket Theaters.

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The claim that better average bills have been or can be offered anywhere else in the world is silly misrepresentation, known to be untrue by those who utter it, and easily disproved by reference to our records.