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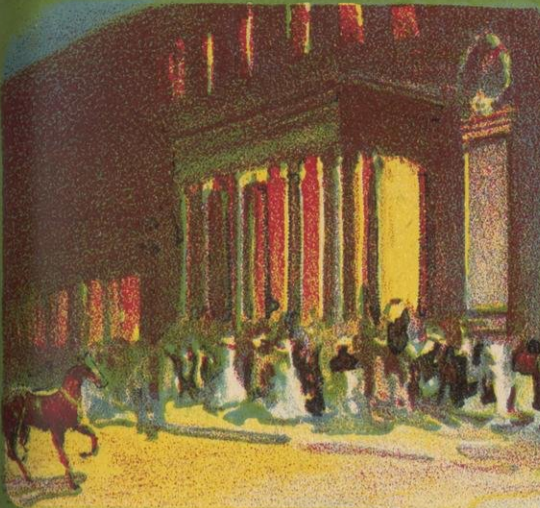
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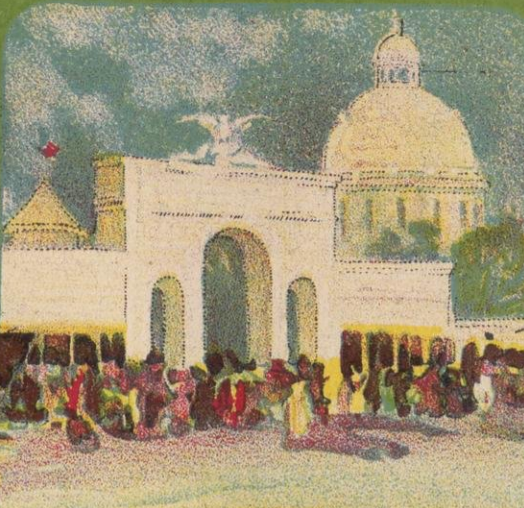
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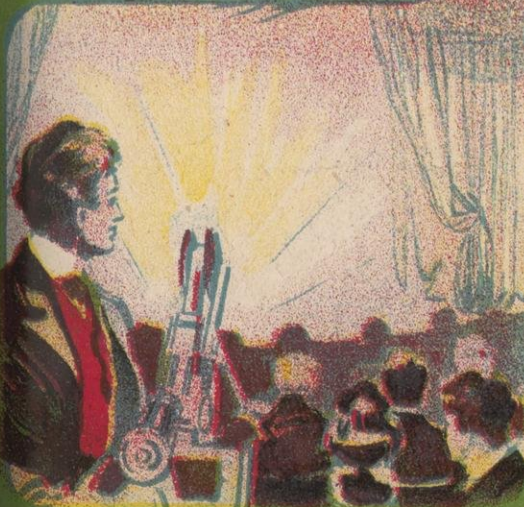
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WARREN A. PATRICK

GENERAL DIRECTOR

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I—No. 4.

CHICAGO

July 20, 1907





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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

WARREN A. PATRICK, GENERAL DIRECTOR

Volume I—No. 4.

CHICAGO

July 20, 1907

DRAMA IS RADICALLY CHANGING

PUBLIC taste for amusement or for the product of the theater swings with the certainty of the pendulum of a well regulated clock. The change is as certain as that darkness follows the setting of the sun.

So does the change in the style of clothes. Both have their vogue. But although the style in wearing apparel may be absolutely different from what it was two years ago, it is still clothes. So with the drama. It continues to deal and ever will deal with the love and hope and sorrow of men and women. Yet the expression of love, hope and sorrow, revenge and remorse is ever changing like the ocean. This change may be imperceptible to most people, but nevertheless, it is radical.

It always reflects the mentality of the time. Take the changes of the last three hundred years to illustrate this. No greater contrast in dramatic history could be found in treatment and expression than in the works of the writers of the Elizabethan era and those of the Restoration. Compare the works of Kit Marlowe or Shakespeare and the lesser lights with the frippery and shallowness in expression of the plays of the Wycherlys and Congreves. It was roast beef on the one hand and the froth of a tankard on the other. Yet as it is now the spirit of the day was but reflected.

So it has been and ever will be as long as we have a stage.

French Drama is Virile.

Without touching upon the intervening period see the change that came over the theater as A. M. Palmer launched the modern French drama at the Union Square Theater, up to his advent a "variety" house, and which maintained a vogue for fully seven years. Adulterous as it was called by its defamers it possessed bone and sinew. The plays were virile. They were masterpieces of construction and on the whole the morale was good. Dumas fils and Augier were the literary heroes. They were translated by that master of pure Anglo-Saxon, Cazauran, and it was a delight to listen to the terse, unbutchered English from his pen. A wider contrast to the serious French drama of the Parisian Academician was the flippant farce of "The Pink Domino" stamp which held a somewhat feeble footing at the time. Contemporary with this came the flood of opera—which amounted to a renaissance. The products then of such men as Suppe, Millocker, Offenbach, Lecoque and a score of others sent a flood of melody around the world, gladdened the hearts of the masses and pleased the musicianly. Are there any writers today giving birth to such works as "The Black Huzzar," "Boccaccio," "La Grande Duchesse," "La Fille de Mme. Angot," "The Mikado," etc.? They are as distant upon the horizon as is a successor to Edwin Booth or Forrest. Since then the opera has degenerated into a mass of vaudeville stunts, syncopated time, and an almost entire lack of story is noticed, while the music in most cases is paraphrased from what has gone before.

Plays Show Retrogression.

Plays of today show a similar retrogression. One of the recent of the big box office successes must have been written, it may be said, by the author with a paste brush in one hand, a pair of shears in the other and with the bunch of American Western pieces which have passed muster in the past two years lying before him. It is true that in stage mechanism and in the application of electricity, the stage carpenter-author in the fierce lurid melodrama have been enabled to furnish thrills in sufficient quantity to hold a vogue, particularly in the cheaper theaters. But too often the play is lost sight of and the story of the melodrama of the past telling a story dramatically with true types of character and teaching a moral has almost been relegated to the dust-coated shelves.

Much of the present condition is due to the viewpoint of most managers—that the theater should be regarded simply as a place to make money. Most of them

Like Clothes, the Styles of Entertainment Are Guided by Popular Taste—Plays of Today Show Gradual Retrogression—Extravaganza Dead, Future of Vaudeville Doubtful.

BY DAVID B. HENDERSON

laugh when art is mentioned in connection with the stage. Art has no place there.

This condition also is a reflection of

crowd. They can often "draw" in an inferior play if they have been nursed into widespread popularity by the manager who knows his business, and when



DAVID B. HENDERSON.

Sykes Photo, Chicago.

In the world of extravaganza as it existed a few years ago, few men were so conspicuously prominent as David B. Henderson, who contributes an article upon the drama for this issue of THE SHOW WORLD. Mr. Henderson is an old-time journalist and well-known as an art and dramatic critic. He was born in Edinburg, Scotland in 1854, and for twenty years past has been recognized as the most practical and daring stage producer in this country.

the present commercialism, which sacrifices sentiment, chivalry, poetic ideals and everything that makes life sweet and worth living. But this will change when the masses, if they ever do, get over the restless, reckless, absorbing chase after shadows.

Western Drama Rampant.

At the present time the western drama and vaudeville performances are rampant. Besides this, a "star" who in too many cases has small claim to the name of actor, fills the eye and attracts the

dramatic fustian have become thoroughly and painfully familiar to the public the writer's occupation will be gone unless he turns his attention to other fields.

Opinions as to Vaudeville Differ.

As to vaudeville's tenure of popularity there is a divergence of opinion. Some say it will live forever; while others believe they can see the winding sheet enfolding. There certainly seems to be some ground for the prediction of the latter unless a radical change occurs on the stage after the present crop of acts become exhausted. The profits have been enormous, but the public have had a surfeit of acrobats, bell-ringers and sidewalk conversationalists. Available headliners have been pretty well used up. From now on I have no doubt the playlet from recognized authors will be the thing and better material to keep their ships afloat they could not have.

There is one thing, and an important one, the vaudeville managers in the large cities have taught the managers of high-priced theaters. Cleanliness and attention to the comfort of their patrons was practically unknown. Keith in Boston and Philadelphia, and Kohl & Castle in Chicago, have revolutionized the theater in this regard.

Extravaganza Disappears.

With the elimination of the drama with its virility and strength, the substitution of vaudeville stunts and frothy imitative music for opera and the absolute disappearance of the librettist, who could write lines and pointed dialogue and tell a story, the extravaganza has disappeared—I mean the extravaganza evolved from the juvenile literature of England, France and Germany. It was an entertainment that appealed and ever will to the young children and the elder children. The stories are classics. They have been an important factor for more than half a century. The stories appealed to the children, because they were romantic, chivalric and altogether sympathetic. When the children are interested you have the grown-up people. Stupid laws have something to do now with the transportation of those classics to the Illinois stage. I am told. Later an Eastern firm made a contract with Arthur Collins of Drury Lane to ship his pantomimes here with the privilege of rewriting to suit American taste. After they got them they did not know what to do with them. The principal boy and girl should embody the spirit of sentiment, romance and chivalry. They vulgarized it. They made the two slangy New York soubrettes and recorded failure after failure. Now the contract has been cancelled and this line of stage production has been eliminated. But it will come up again because it paid, and always will when intelligently staged.

Chicago a Producing Center.

I have often been asked my opinion of Chicago as a producing center. My conviction that this was the natural center of the country has never wavered since 1880. In 1885, when I spoke to my conferees in management—McVicker and Hooley—they thought I was carried away by my enthusiasm. But "The Arabian Nights" was produced. It was conceded to be the most pretentious offering up to that date seen upon the local stage. Other pieces followed and when it is remembered that I had to send 4,000 miles to get sketches, armour, material in advanced color schemes, dancers from Buda Peste, Berlin, Dresden and London, one can imagine the detail undertaken in one of those productions. Yet not one of them failed to make money and no more substantial claim could be set forth for Chicago as a producing center. Chicago is to a large extent today through existing conditions dependent upon New York for its material. But there is absolutely no reason for it.

It is conceded that Chicago, by reason of its situation and the energy it has shown since 1870, will be the financial, the commercial and the amusement center, no matter how New York scoffs at the proposition, for the future empire—(and it is pretty near there now) of this country is from here to the Pacific coast. And nothing can stop it.



f Music and Song

By C. P. McDONALD

THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

A LITTLE over three years ago the F. B. Haviland Publishing Company was incorporated. It began business in New York, the headquarters of a great majority of the larger publishers, in a small, unpretentious way.

Fred Haviland is one of the youngest publishers in the business today in point of years, but one of the oldest-viewed from a standpoint of business integrity and aggressiveness. For a score of years he has been learning the details of one of the most precarious businesses in the world—music publishing. Today he is still learning (though conceded to be one of the brainiest men in the game), learning that no fountainhead of a similar concern has anything on him, and that some of the wisecracks would do well to study his methods.

Fred started in the business at \$3.50 per, dishing out music over the counters of Charles H. Ditson & Company. He held this position for many years, garnering knowledge that would eventually place him in the front ranks of the publishing fraternity. Severing his connection with the Ditson firm, he joined Pat Howley in a little business of their own, which soon grew into flattering proportions. When the late Paul Dresser was taken into the firm, the company reached a zenith which has, I hardly think, been equaled by any other like company. We all remember "On the Banks of the Wabash, Far Away," "The Blue and the Gray," and other tremendously popular publications of the Howley, Haviland & Dresser company, "The House on Broadway."

After Mr. Haviland's withdrawal from this firm, Howley & Dresser filed a petition in bankruptcy, though, it is understood, with assets sufficient to meet the outstanding liabilities. Paul Dresser died, P. J. Howley has a well established business of his own in New York City, and Fred Haviland, who has also become an independent publisher, is today one of America's representative producers, having scored many big hits and numerous wonderful sellers, the latter being of such dimensions as to enable Mr. Haviland to purchase a very comfortable summer home at Pleasantville, New York, and invest in other income-producing enterprises.

The work of Eddie Madden and Teddy Morse has been an all-important factor in the success of the Haviland company, for with two of their numbers, "Blue Bell" and "Way Down in My Heart I've Got a Feelin' for You," Fred inaugurated his company, the former number, it being stated, holding the record for numerical sales.

Madden and Morse, however, did not continue writing hits together. Madden is writing with all who have the melodies, Morse is writing with a charming ditty maker, Jack Drislane, and "Arrah Wana" is the result of their collaboration, though many others could be mentioned.

Mr. Haviland is an untiring worker, genial and well liked, and his business activities are marked by an energy and dash which at times startles and awes. He has good writers, is a fearless advertiser, gets the money and spends his summers in the country. Such a combination will spell "Success" the world over.

Mr. Armstrong, of Armstrong & Holley, told me a story yesterday which will bear repeating.

Louis Goldberg, manager of the Grand Vaudeville Theater, Joliet, Ill., thinks himself a musician. During rehearsal recently, the orchestra was running over a number of difficult pieces, when Louis happened to notice that the drummer was idle. Jumping up and glowering at him, he yelled:

"What's de mattah? Why you loaf?" The drummer explained that he had eighteen bars rest in his score at this particular point.

"Rest, hell!" hollered Louie. "You ain't paid for resting. You git busy and play the drum some more."

"The hearing of good music by a growing boy is an all-important factor in his training," is the opinion of Myron E. Lawler, superintendent of the Illinois Manual Training School at Glenwood, Ill., "for music lends zest to his tasks and inspires good thoughts in the impressionable mind of the youth."

One of the features of the Glenwood school is a brass band of twenty-six pieces, composed of boys ranging from 11 to 15 years of age. Most of the boys in the school come from the juvenile court and the remainder from other Cook county institutions. None of them had any knowledge of music when they entered the school, but under the tutelage of T. H. Davidson, instructor of music at the institution, the young musicians

have developed until they now have a repertoire of nearly fifty selections.

From New York comes the report that there are several more than clever numbers in Fred Chapin's score of "The Maid and the Millionaire," now playing the Madison Square Roof Garden. The more successful numbers are given as "Never Had Such a Time," "The Lady or the Ship," "My Coney Island Queen," and "Kitty O'Neill."

The Victor Royal Venetian Band played to large crowd of music lovers at Casino Pier, Brooklyn, July 4.

I am in receipt of a very dainty 25-page catalogue from J. H. Schroeder, 10 East 16th street, New York. There are hundreds of pieces published by Mr. Schroeder listed in this catalogue, and the grades from the easiest to the most

"Still another said: 'I hope to pay this week or go to hell.' HE'S GONE."

This is a most sacrilegious piece of literature to be circulated, and we are at an utter loss to understand wherein it has any application to the music publishing business.

In a letter just received from the Royal Music Co., 1 Union Square, New York City, it is announced it is the intention to dissolve the firm within a few weeks.

Frank Holton & Co., 105-9 East Madison street, Chicago, make the following claims for superiority for Holton band and orchestra instruments:

"Because competitive tests with every high grade make prove conclusively the superiority of the Holton.

"Because they were designed and perfected by an expert instrumentalist of national reputation.



F. B. HAVILAND.

One of the most conspicuous figures in the music-publishing world is F. B. Haviland, head of the F. B. Haviland Publishing Company of New York. The firm was organized three years ago and has produced numerous successes.

difficult are indicated. Those interested should apply for one of these catalogues, which will be sent to any address on request.

At the Brighton Beach Hotel, Brooklyn, Slafer's band is giving daily concerts.

Shannon's Twenty-third Regiment band was the choice engaged by the management of the Knights of Columbus on the Fourth of July, for their celebration at Prospect Park, Brooklyn.

Carl Bunge and his band, playing at Bismarck Garden, last week featured the following numbers: "Wedding of the Winds," waltzes, by Hall. Selections from "Alice in Wonderland," by Herbert; March, "Onward Boys," by Bunge; march, "The Stars and Stripes Forever," Sousa; Kremer's medley of popular airs; "Moonlight," serenade, Moret; selections from "The Red Mill," Herbert; "Hail to the Bride," march, Rosey.

Soloists with Bunge's band last week: William Beilschmidt, trombone; Miss Anna Corver, vocalist; Miss Elda Dushoff, soprano; Alfred F. Ziehm, cornet; George Kopp, cornet; Hermann Braun, trombone.

The following paragraphs are being spread broadcast by the New York Music Pub. House, 1433 Broadway, New York: "The Fate of a Gentle Touch. From a dear friend:

"One of them said: 'I will pay Saturday night, if I live.' HE'S DEAD.

"Another said: 'See you tomorrow.' HE'S BLIND.

"Because they are honestly constructed, of the finest material, and by the best and most skilful workmen obtainable in this country or in Europe.

"Because we pay no 'great artists' for boosting our make, which expense would have to be added to the cost of your instrument.

"Because Holton instruments are sent on approval to intending purchasers and you are under no obligation to buy if you do not find them to be all we claim them to be."

Worth investigating.

The Marsh Music House, Decorah, Ia., report an ever-increasing demand for their new band and orchestra numbers, as follows:

Band: "Bell of Arkansas," by Knoll; "King," by Thomas; "La Follette," Davis, and "Greeting to Roosevelt," by Belden.

Orchestra: "Belle of Arkansas," waltz; "LaFollette," march and two-step; "Black Rose," three-step, and "Golden Gate," quadrille, by Thomas.

Will H. Smith, publisher, Dixon, Ill., reports he is having a big demand for C. E. Duple's new march, "Under White Tents," which has just been issued for bands consisting of 32 parts.

The Western Uniform company, 226 Clark street, Chicago, report a very heavy sale of their band uniforms. Among the bands now equipped with the uniforms of this company may be mentioned Phinney's United States band, Pullman band, Weldon's Second Regiment band, DeBaugh's band, American band, and Brooke's Chicago Marine band.

The company is now making a special offer on style 399 D, coat, pants and cap complete, all wool cloth, any color, at \$9.85. Their 40-page catalogue is interesting.

The Bryant-Newell Co., 14-16 Macomb street, Detroit, Mich., inform me that the New Perfection Model Rex Bb cornet possesses the same wonderful acoustic properties as their Invincible model, which has made the name of Rex famous, and has the added advantage of an ingenious system of leverage that allows the performer to pull the quick slide to A at the rear of the third valve and the same movement draws out the first and third valve slides, turning them automatically in an instant and making the cornet in tune with itself with one movement of the left hand. Positively in tune both high and low pitch.

Lyon & Healy's "Own Make" band instruments are being used exclusively by many of the greatest artists, including members of Sousa's band, The Klitties of Canada, U. S. Marine band of Washington, D. C., Brooke's Chicago Marine Band, Ellery's band, Sorrentino's Banda Rossa, Innes' band, Gargiulo's band, Creator's band, Theodore Thomas Orchestra, and a host of others. They are made right here in the firm's factories at Union Park. Band leaders should write Dept. B (factories) for their special new proposition on all their "Own Make" band instruments.

Paul Wezeman, manager of the Kremer Company's band and orchestra department, is back at his desk after a pleasant and well-earned vacation. Since joining the Kremer forces a little over a year ago, Paul has made wonderful strides in making the band and orchestra department of this house almost second to none.

"Fairy Queen," Percy Wenrich's charming little intermezzo, promises to be the biggest seller the McKinley Music Co. have ever published. That's going some.

C. M. Chapel & Co. have put in a complete line of the McKinley Ten Cent Edition. They report a good sale.

That team of delightful writers, Branen and Lloyd, have three numbers in press I think mighty well of. "More I Cannot Say," a high-class ballad, is equal to "Good Night, Beloved, Good Night," "Dreaming," or anything I can recall to memory now. "I'll Be There On the Square," a march song, is charming in its rhythm and dash. But what I consider their crowning effort is "Night and Day," a novelty song. The story is well told and has glimmerings of originality, and the melody shows Lloyd is improving with each subsequent composition. Branen's lyrics, too, in his recent work, denote a more careful attention to detail and perfect rhyme. Both boys are genuinely clever, and are now getting to the point where they are happily wedding each new set of words to an appropriate melody.

A song written years ago by John F. McWade, known to all Chicago music lovers, is being published for the first time for the benefit of his sister, Susan McWade, who lives on West Huron street. Mr. McWade died several months ago.

The song is entitled "The Want of You," and was often sung by its author at banquets. The words are tender and expressive and those who have heard it declare it will be a success.

"There wasn't a dry eye in the house when John McWade would sing that song," said Thomas Noonan, treasurer of the Illinois theater. "It is a particularly appealing song and ought to be successful. Mr. Davis, who always lends a helping hand to actors and singers who are in straightened circumstances, is financing the publishing of the song.

One refrain in the song runs:

"It hammers at my heart the whole night through,
This want of you, this want of you!
Mad with demand and aching with despair,
It leaps within my breast, and you are where?"

God has forgiven—or he never knew
This want of you, this want of you!"

John McWade was the baritone in the old Grace Church choir. He sang with Jessie Bartlett Davis in that choir and afterward with the Bostonians. He was also with the Schiller Opera Company and was a member of Will J. Davis' Chicago Church Choir Opera Company.

If the publication of "The Want of You" is a financial success, Mr. Davis will publish a series of songs written by Mr. McWade.

Frank Sheridan, the Wainwright of "The Man of the Hour," is a composer who could be more prolific with good results. Sometime ago I received a copy of his well-known "Parisian Patrol," and after hearing it played by Harry Alford, the popular Chicago arranger, I unhesitatingly pronounced it a piece of genuine merit. At that time, however, I had not heard his new two-step, "The Man of the Hour." Having heard this, I am impatient to see more of his work, for in this last number he gives promise of developing into a composer entitled to a seat in the front ranks. His new march is being featured at the Illinois as an entr'acte specialty.

Let us have some more, Frank.

Paul Schindler, responsible for the many tuneful melodies in "The Isle of Spice," has succeeded William Frederick Peters as musical director of "A Knight for a Day" Company at the Whitney Opera House.

Publicity Manager Tom Prior, of Riverview Park, Chicago, says the patrons of the park will be surfeited with the best band music procurable this season, the following musical aggregations having been booked: Duss and his band, July 7-20; Thomas Preston Brooke and his marine band, July 21-Aug. 3; Navassor Lady Band, Aug. 4-17, followed by the famous Kilties Band.

Liberati and his band are playing at Luna Park, Washington. The band is very ably supported by Chevalier Albert Guille and Miss Estelle Taylor, operatic soprano.

George Cohan is said to have three big songs in "The Honeymooners," a revised edition of "Running for Office," now playing the New Amsterdam Aerial Gardens, N. Y., as follows: "Make a Lot of Noise," "Just Kids," and "We Thank You Very Kindly, Mr. Bingham." George can write some songs.

Jean de Bacher and his band of 20 musicians recently finished an engagement at West View Park, Pittsburg. The park has a new band stand.

Moyer's Band, with Marjorie Barrett, vocalist, is playing at Kennywood Park, Pittsburg.

Nirella's Band is playing at Southern Park, Pittsburg, with Earl Lindsey as vocalist.

Arndt's Military Band of 30 pieces is furnishing the music at Wonderland, Indianapolis, Ind.

No, Al Gumble is not a street-car conductor. He is a song writer of note who came into prominence with a certain song entitled "Kat'rine."

Joe Harris' favorite song is "Honey-moon."

Isidore Witmark says the launching of the American Music Stores means restoration of dignity to the music business. Overtime work for the Stores.

Vesta Victoria's hit, "Poor John," has no reference to "Bath House John," who wrote "Dear Midnight of Love."

Dear Idler: Did W. C. Powell write "The Gondolier" in Italy as reported? Answer: No, dear reader. Mr. Powell wrote "The Gondolier" in anticipation.

Anton A. Nelles has a new straw hat. Exchanges please copy.

A reader would like to know if all song writers are as fond of Sol Bloom as Jim O'Dea. Answers solicited.

Bob Adams says there is no truth in the report he has been commissioned to write The Hague peace conference dirge.

Victor Kremer denies the statement that he had his hair trimmed on top. He says it is a bald assertion.

Lew Sully, "Little Lew" his friends call him, who weighs 269 avoirdupois, used to be a semi-pro ball pitcher.

Only a few of us know that Homer Howard once studied for the ministry.

Alfred Solman wishes it to be emphatically understood he is not a Hibernian.

Al Brown paid his cigar bill last week. Al must be making money.

William McKinley, president of the McKinley Music Co., is gifted with a fine melodious voice. His arrangements are all in Q.

To Mayor Schmitz of San Francisco: Subscribe for THE SHOW WORLD to while away the leisure moments.

Gus Edwards shook hands with King Edward once. This particular

WITH THE
BANDS AND ORCHESTRAS
 BY C. P. McDONALD

THE EDITOR WILL BE PLEASED TO RECEIVE COPIES OF MUSICAL PROGRAMS AND TIMELY AND INTERESTING NEWS ITEMS, SUCH AS FORMATION OF NEW BANDS AND ORCHESTRAS, MEETINGS OF LOCAL FEDERATIONS, ENGAGEMENTS, ETC.

CHEVALIER ENRICO GARGIULO comes of a musical family. His father, Eugene Gargiulo, was a famous baritone opera singer of "La Scala" Milan and "San Carlo" Naples, Italy.

Young Gargiulo had the advantage of being brought up in a musical atmosphere. Being the youngest of a large family and the favorite companion of his father, he was constantly by his side. He pursued his studies under eminent masters, and at the age of nine made his debut, playing the fifth "Air Varié" by De Beriot on the violin. At eighteen he made a concert tour of Italy, France and Spain as conductor of a forty-piece orchestra. His success was so pronounced that he was appointed bandmaster in

volume of sound when the occasion demands it. It is equally proficient in rendering the pianissimo passages and in time and expression there is little that could be criticised adversely. The band is under the capable management of Mr. A. Dennison, Orchestra Hall, Chicago.

Notes from Jos. W. Stern & Co.

Daisy James is creating a favorable impression atop the New York Roof Garden with her smart songs, "Everyone's in Love with Someone," "Horse and Cart," and "I Want My Daisy."

Bert Morphy is going big with "She Was a Grand Old Lady" and "Southern Star."

Leah Russell, "The Belle of the Ghetto," is making a hit with "Marie from Sunny Italy" and "Under the Rosenbloom."

Adele Ritchie's big hit in "Fascinating Flora" is "You Splash Me and I'll Splash You," by Arthur Lamb and Alfred Solman. Miss Ritchie has special scenic effects, and the song is given four or five encores at every performance.

Lillian Doreen, the latest English comedienne to visit us from "the other side," is singing the Stern's songs exclusively. Her repertoire includes "Marie," "Everyone's in Love With Someone," "Kitty O'Neill" and "I Lost Her in the Subway."

The hit of the show at the Madison Square Roof Garden is made by Toma Hanlon with "Kitty O'Neill."

New Edison Records for July.

- "I Want You for My All Time Girl" (DeKoven).
- "And a Little Bit More" (Fischer).
- "While the Birds are Singing to Me" (Fulton).
- "I'd Live or I Would Die for You" (Ball).
- "Dream of the Rarebit Fiend" (Thurban).
- "Because I'm Married Now" (Ingraham).
- "You'll Not Be Forgotten, Lady Lou" (Meyer).
- "The Broken-Hearted Sparrow" (Bendix).
- "You'll Have to Wait Till My Ship Comes In" (Evans).
- "I Know Dat I'll Be Happy Till I Die" (Rogers).
- "Hymns of the Old Church Choir" (Solman).
- "Sweet Jessie Dear" (Fontelle).
- "Save a Little Money for a Rainy Day" (Silver).
- "It's Great to Be a Soldier Man" (Morse).
- "Shoulder Arms March" (Rose).

Arthur Hahn, Chicago's most popular baritone, is making the hit of his career at Riverview Park, singing with Pat Conway's Ithaca Band.

The following act, which is in effect in the State of New Jersey, is self-explanatory:

"Any person who causes to be publicly performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted, and without the consent of its owner or proprietor permits, aids or takes part in such a performance or representation, shall be guilty of a misdemeanor."

The following act relative to unpublished dramatic and musical compositions is in effect in the state of New Hampshire:

"Whenever any person, firm, association, or corporation is the owner of any literary, dramatic, or musical composition and the rights of the author pertaining thereto, and such composition has not been copyrighted, printed, or published * * * it shall be unlawful for any other person, firm, association, or corporation to publish, produce, print, or sell, or offer to sell the same without first obtaining the consent of the owner thereof. * * *

"Any violations of any of the provisions of this act shall be punished by imprisonment in the county jail for a term of not less than three months nor more than one year, or by a fine of not less than one hundred dollars nor more than two hundred dollars, or both."

Duss and his band, after a three weeks engagement at Col. John Hopkins' Forest Park Highlands, began their annual visit to Riverview last Monday. Brooke follows Duss.



CHEVALIER ENRICO GARGIULO.

Noted as a singer, composer and band leader, Chevalier Enrico Gargiulo is a prominent figure in the international field of music. He is a conductor of signal ability and his fame is world-wide.

King Edward was a race horse in Louisville.

Mose Gumble was not appointed a member of the Russian Duma while in Europe.

It is now up to some bard to dedicate a song to the jugglers of iced drinks.

The Teller Publishing Co., 6060 State St., Chicago, has just issued a new march characteristic by John Arnold, entitled "Ionita," which they say will be featured all season by Sousa's band.

New bands have been organized in Simmons and Goodwell, W. Va.

It is reported that Victor Herbert has been engaged by Oscar Hammerstein to write a musical score to J. M. Barrie's "Peter Pan." The new work will probably have its first American production before the close of the season at the Manhattan, New York.

Rome two years later, and at an early age was decorated and knighted for his great musical talent by Dowager Queen of Italy, who presented him with a handsome cross of honor which he now wears when conducting his band.

Having heard a great deal about America through prominent American travelers in Europe, he was greatly encouraged to visit this country.

Gargiulo as a composer is favorably known throughout the United States and Europe. Among his many compositions is the well known march "Welcome to the Bride," which he composed for the Marlborough-Vanderbilt wedding.

Anyone who has an ear for music and an appreciation of artistically rendered harmonies, cannot fail to be delighted with the efforts of Gargiulo's band, now playing White City, Chicago. The band is a large one, but that is not its principal claim to distinction. It is evenly balanced and is made up of musicians who are masters of their parts and who play together with intelligence as well as skill.

Gargiulo as a conductor does not show any of the contortions that are characteristic of so many of the band leaders. He is none the less effective, however, in building up his climaxes and in producing artistic shadings of tone that captivate the ear. Being himself a composer, his interpretations of the music of others are all the more sympathetic.

The band is capable of a tremendous

RAJAH AND HIS RECORD-MAKERS

RAJAH, the elephant, has been dead several years, but the oldest inhabitants of Argentine, Kas., where the Lemon Bros. shows and Rajah took up their winter quarters in times past, still remember the famous beast which was advertised as two inches taller and at least 200 pounds heavier than the late lamented Jumbo.

Circus press agents are wont to boast of their elephant fakes, but in my humble opinion, Rajah was the subject of more and greater fake stories than all the other elephants in the world combined.

And these fakes were not due to the energy of a press agent, for Lemon Bros. always put this gentleman on the shelf during the winter period. No, it was a quartette of energetic rural correspondents who were largely responsible for the publicity given to Rajah.

Rajah Subject of Fakes.

Argentine, Kas., is about seven miles from Kansas City. The Kansas City newspapers watch Argentine just as the New York papers watch Jersey City and Hoboken. Argentine was just far enough away from the home office for the local correspondents to successfully plant their fakes without fear of successful contradiction and Rajah was known as the rainy-day life-saver.

The circus people, of course, would stand for anything and once a story appeared in the newspapers, the managers at winter quarters would be more than willing to back it up with affidavits.

Correspondents Are Active.

To one Doc Shively, formerly Argentine correspondent of the Kansas City Star, Rajah and the other attractions of the Lemon Bros. shows owed columns of publicity. Shively was the pioneer correspondent in Argentine and he always introduced the new men from the other papers.

One of the first degrees for the new correspondent was an insight into the Rajah fakes. Shively never tried to scoop his rivals on these stories. He wanted to make the fakes good by having them printed in at least one other newspaper.

Saturday usually was a dull day at Argentine and often I have heard Doc remark: "Let's go out to the winter quarters and see if we can't put Rajah on a rampage." The old elephant was an awful brute when he got in an ill-mood and it must be said to the credit of newspaper men that most of the stories were founded on a thread of fact. It was not uncommon for Rajah to kick his stall to pieces, such performances generally being followed by a story detailing a panic among all the animals.

Celebrated Fake Story Exposed.

Probably one of the most widely circulated stories about Rajah was the one regarding his being substituted for a switch engine by a crew in the Santa Fe yards. The story went on to relate how the switch engine broke down and the switchmen, desiring to move thirty-two cars to another track, solicited the kind offices of the circus management, which readily offered Rajah as a substitute. Rajah was said to have pushed thirty-two freight cars, some of them loaded, a distance of 200 feet.

This story was printed in every section of the United States, not alone in the daily and weekly newspapers, but in many high class periodicals. It finally found its way to England, where it was printed in many London and provincial newspapers, and it was even translated by newspapers in Germany and France.

Reporter Looking for "Scoops."

There strolled into Argentine one day a new correspondent in the per-

How a Quartette of Rural Correspondents Vied with Each Other in Telling Stories of the alleged Exploits of a Guileless Circus Elephant in the West.

BY STEVE O'GRADY

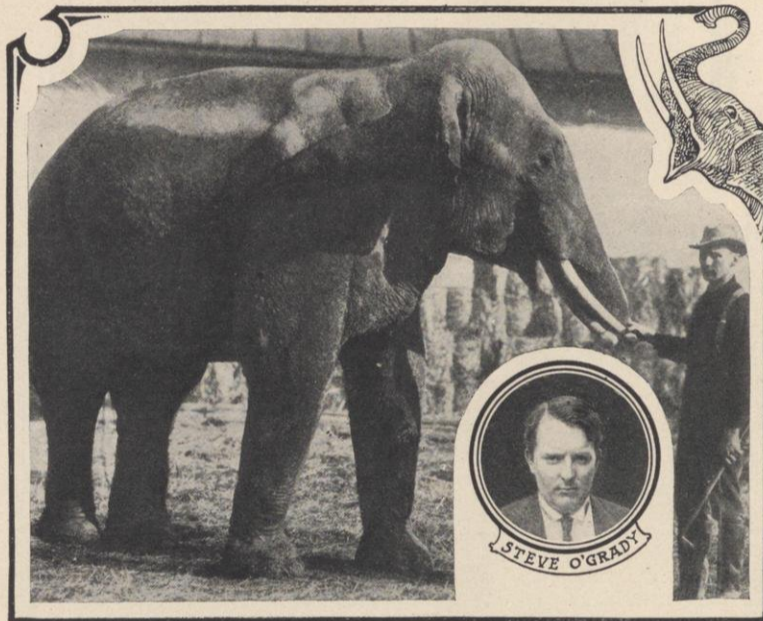
son of Fred Cowan, who had been detailed to cover the town for the Kansas City Journal. Cowan displayed a remarkable degree of energy and not a little ambition. He refused to show the usual degree of warmth to his fellow correspondents and worked night and day trying to scoop us. I was doing Argentine for the Kansas City Times and Shively and I had had a sort of a corner on the Rajah stories.

One Saturday, we decided to hand Cowan a good one, so we stealthily made our way to winter quarters on the outskirts of the city and learned that Rajah had been on a tear the night before, had attacked his keep-

place that the Kansas City papers finally began to look with suspicion on all of them, even a few true ones, but long after the baby lion episode, Rajah was utilized in a thriller that for originality and daring I don't believe has ever been equalled. How much fact and fake there was to this story no one save the circus people ever knew, but it kept top heads on the front page of all the newspapers for three days, set the entire town of Argentine on the qui vive and attracted universal attention.

Rajah Goes On a Rampage.

One night the morning newspapers received information that Rajah had



RAJAH, HIS TRAINER AND HISTORIAN

er, hurling him in the air, and had cut up in various other ways.

Shively and I played up the story strong, while Cowan didn't have a line of it. The new correspondent, however, was determined to get even and he did most beautifully.

Boa Constrictor Swallows Lion.

Unknown to us he visited the winter quarters next day and the result of his visit was one of the baldest fakes ever credited to the Lemon Bros.' Show. He wrote a wild and lurid story of how the big boa constrictor had swallowed the baby lion, William McKinley; how circus employees had worked for hours with fishing tackle, ropes and other things to draw the lion from the stomach of the snake without injury to either and how finally they had to get an ax and kill the boa constrictor in order to save the cub lion. The cub, of course, was reported uninjured, while the carcass of the boa constrictor was exhibited as proof that something had been doing.

This fake was printed on the first page of the Journal, was handled by the Associated Press and circulated all over the country. There was not a word of truth in it and while a carcass of a snake was exhibited it was that of an old timer who had perished several days previously.

Cowan, however, had stung us at our own game and a truce was declared the very next day.

Circus Stories Rouse Suspicion.

The circus stories from Argentine became so numerous and common-

broken from his moorings and was liable to rip the town wide open. The city editors didn't allow their trusty Argentine correspondents "to do" the story, but sent over men from the regular staff.

When the local reporters arrived, Rajah was in the Santa Fe railroad yards, apparently cornered. A score of circus employees, headed by Frank Fisher, the elephant's trainer, were holding a council of war; and a hundred or more town folks were gathered at a safe distance watching the battle.

Rajah remained in the dark all night and the skilled reporters from Kansas City returned and wrote graphic accounts of the outbreak.

People Are Terror Stricken.

Everyone in Argentine was warned that Rajah was loose and in nearly every house in town lamps remained lighted all night and very few people went to bed.

The following morning Rajah moved from his position to a point nearer the Kaw river. The circus people, still pretending to fear the beast, kept up the tension and hundreds of people came over from Kansas City to see the excitement.

Additional reporters were sent to the scene of activity and the escape of Rajah assumed the importance of an international event. Bulletins were telephoned hourly to the evening papers, pictures of Rajah were played up and all manner of wild rumors were printed.

Rajah on the second night moved

into the Kaw river, waded half way out and took up a formidable position on a small island the third day of his freedom.

It was at this stage in the proceedings that the astute circus managers discovered that they had certainly picked up a bonanza. There were never so many newspaper men in Argentine before or since. However, there must be some new thrillers to add to the interest and to furnish foundation for additional first page stories. Then it was that someone sprang a coup.

Headed by Fisher, a dozen men stationed themselves on the bank and with small rifles began shooting at Rajah at long range. Frank Lemon, one of the circus proprietors, announced that he would rather have the animal killed than subject the town to renewed terror. The order was given to shoot to kill.

Looked Like Real Warfare.

The discharge of the rifles proved the most sensational feature of the three-days' fight. It looked like real warfare. Special writers simply annihilated their type-writers and Kansas City and the surrounding country talked of nothing else.

Another interesting feature of the case, as the newspapers expressed it, was that the bullets seemed to have no effect on the brute although with mathematical accuracy figured that they had pumped more than 200 balls into Rajah's tough hide.

On the fourth day there was fresh interest created when it was announced that Trainer Fisher had decided, at the risk of his life, to row out to Rajah Island and subdue the beast with grab hooks.

Daring Trainer Subdues Rajah.

Hundreds watched with bated breath the daring trainer. Rajah stood his ground and looked curiously at his trainer. Fisher landed on the island, about twenty feet from the elephant, and seemed to spar for an opening. Raja didn't move. Fisher approached softly. Rajah was calm.

Just what passed between Rajah and Fisher is not quite clear. Fisher seems to have said "Hello, Rajah" or something like that, while Rajah apparently tried to shake hands.

Docile as a lamb, the elephant was led back to shore and then to the winter quarters, and Argentine's greatest elephant story passed into history.

Only True Story Disbelieved.

The Kansas City editors always thought that something had been handed to them on this Rajah episode, but they consoled themselves with the decision that someone had surely made a most scientific job of it.

The show took to the road and a few months afterward a query came in from a little town in Texas which read: "Frank Fisher, trainer of the Elephant Rajah, killed while trying to subdue the beast. How much?"

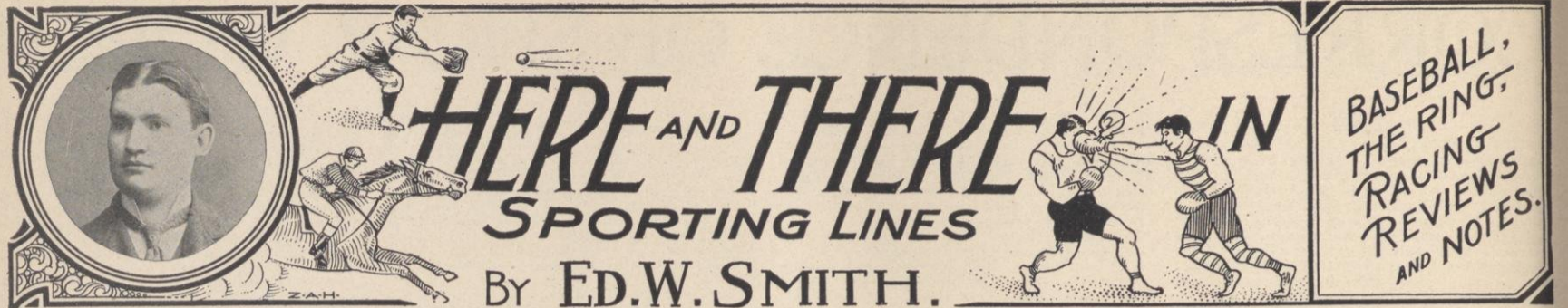
The telegraph editors smiled and the query found its way to the waste basket.

About a week later it developed that the story was true. Rajah had actually killed his trainer and it is probable that the only real incident in the big elephant's life had been turned down by the copy desk.

Vaudeville has been added to the features of the Wonderland theater at Mankato, Minn. A new entrance is also being built.

A tax has been fixed by the city council of Camden, N. J., on all moving picture shows. Hitherto there has been no tax imposed on amusements of this character in Camden.

And still they come. Manitowoc, Wis., has just added another moving picture theatre to her list.



WELL, we haven't heard from Tommy Burns yet with any statement about that fight with Bill Squires being a fake. It begins to look as if Tommy has got all of the fake out of his system.

Now that Jim Jeffries, the only man in America one can call a champion, notwithstanding the claims Burns sets up to the title, has positively refused to fight again because, as he says, the title remains in America, it must be admitted that Burns has some claims to the honors. It is up to Tommy to act like a champion and fight all comers who have any right to recognition. Mike Schreck, the Chicago-Cincinnati German appears to have a mighty good claim just now and unless Burns agrees to step out into the open and make a fight with Mike, he is going to lose a lot of friends around this section of the country.

The spectacle of a Canadian and an Australian fighting for the American pugilistic championship with the only champion as referee and on the Fourth of July, too, was not an edifying event for many ring followers and the fact that the Canadian winner of the battle has a somewhat shady reputation did not help along much. It looked to me as if the other result was the one to be most desired. There is no doubt that the heavy weight fighting game, which section of the game is about its entire existence, needs plenty of new blood. The assumption of the title by Squires, even if he be a foreigner, would have added a zest and stimulus to the game of fistcuffs that would have been refreshing. But it was not to be that way.

Great Possibilities in Fake.

Speaking of Burns and his shady reputation, which, by the way, has been permitted little disguising even by the fighter himself, one is forced to see one bright spot in the result of this one-round fiasco in San Francisco. That is the fact that it was undoubtedly fought out in an honest manner. The possibilities of a fake appeared to be unlimited, yet such a thing was not even hinted at any time during the preliminary negotiations or afterwards, when Squires was nursing a sore jaw as a result of the three punches Burns landed.

Squires and his manager, Barney Reynolds, impressed everybody immediately upon their arrival that they were strictly on the square. They made the match with Burns only with the understanding that a side bet of \$5,000 should be made. They stood ready to bet a lot more and did, it is understood. It was this confidence in themselves that probably made Squires, the unknown and almost unheard of fighter, a strong favorite entering the ring.

Had there been the slightest inclination on the part of either of them to frame up a job with Burns, what a world of money they could have cleaned up. But they figured Burns, after seeing the moving pictures of his fight with Jack O'Brien, nothing but a stepping stone to more and better matches in America, Jeffries being the ultimate goal. Jeff was the fellow they wanted and after whipping Burns, they would go ahead and clean up Schreck and any more possibilities, thereby forcing the Los Angeles farmer to come out of his retirement and defend the honor of America against the invader.

Squires May Be Good One.

But Tommy upset all of this dope by upsetting Bill in the quickest time in which a real championship fight ever has been ended, a trifle over two minutes of fighting found Bill on the floor a hopelessly beaten man, who landed about three fair punches to Burns' body while Tommy was cracking in three to the head and jaw that did the business in fine style.

Now, as to Bill Squires, it must be said that undoubtedly he is a better fighter than he showed in his battle with Burns. We should like to see him tried out in one more fight here, possibly with a man like Al Kaufmann. The first thing Burns told Bill after the Australian had been brought back to his senses was that he would not grant him a return match. Bill had not asked for one, but Tommy evidently was afraid he would.

It is hard to imagine what Tommy's idea was in cracking it that strong. But he made it plain enough to Bill that as far as he was concerned the Australian could go back home at once. If Bill made good with a few other fighters he might force Burns to give him another match. At any rate, I would like to see Bill remain and get another tryout.

The Frisco fight demonstrates another thing quite plainly. That is, that fighters are bad tipsters. Jim Corbett and sev-

eral other boxers were free with their opinions that Squires would win and win easily. Of course, the result gives them a severe jolting, but it will not make any difference to them in the future. They will go ahead and air their opinions just the same as if the jolt had not landed at all.

Schreck Worthy of a Match.

Mike Schreck seems to be the next legitimate opponent for Burns. Tommy can not dodge the German any longer for dodging him he has been for some time. Mike already has one defeat of the French Canadian to his credit and if Tommy is a manly fellow he will hurry

Burns' unsavory past and is willing to accept him for what he promises to be in the future.

Burns has no earmarks of a popular champion. A fellow who will insult men who were his friends in time of adversity can hardly be true to himself. He is not of the sort to last long.

One fighter called the turn on the outcome of the Pacific coast battle. That man was Schreck himself. He said time and again that Burns would win. Mike knew it because Squires had promised him a fight if he won. Mike also knew that if Burns won he would have one hades of a time getting a fight out of

and their retirements that never are made to stick, the champion of them all is our old and more or less respected friend, Bob Fitzsimmons. The ruby one sure enough is the vanishing kid. There never was another like him. Jim Corbett hung up quite a record as an under-cover fighter but Fitz has him cheated a whole lot. And now comes the statement that Fitz is to fight the big black, Jack Johnson, the bout being scheduled for Philadelphia, six rounds without a decision.

It should be a funny fight. It is mighty hard to say just how good a fighter Johnson is but if there is an ounce of battling left in poor old Fitzsimmons' bones, a display of it should be classed as one of the wonders of the world. Bob's last public appearance was against Jack O'Brien and the later gave him a severe trouncing out in San Francisco. Bob had had a lot of domestic trouble about that time and it was claimed in his behalf that this so preyed on his mind that he was in no condition to show at his best against the wily Philadelphia man. Then it was that Fitzsimmons retired for about the 'steenth time. Yet every once in awhile Fitz is there with his little "challenge to the winner," to which of course the winner gives only a good natured laugh.

Freaks Are to Box.

Now the freak black has taken him, the freak white, on. It certainly is to laugh at this stage of the game. But then they are easily pleased down Quaker City way. They stage bouts there that other cities would not pay 30 cents to see. But when you consider that is about what the fighters get for fighting there, it seems to be a consistent situation at that.

Lots of fighters are after Abe Attell's scalp, which is a happy situation for Abe. The boss of the feather weights can pick out a real easy one whenever he feels the need of a little exercise, cop off enough coin to bridge him and his rather expensive tastes over a considerable period and go his way rejoicing. There are two little fellows in Chicago who say they are just wild to get a crack at Abe—George Williams and Walter Little. Both are hardy lads, punchers of the old school who look dangerous in any sort of company, but who do not seem finished enough just now to transact much business with the cunning little Hebrew.

Mention of Little's name calls attention to the fact that the man he has been seeking so long, Grover Hayes, stepped out Denver way a short time back and decided a second meeting with Freddie Weeks, a young champion on whom Cripple Creek purposes going broke when he tangles up with the feather weight champion for the title.

Weeks is a Good Man.

Hayes and Weeks boxed six spirited rounds in Philadelphia—oh, those Philadelphia bouts—a short time back and opinion was divided as to the merits of the men. Yet when Freddie got Grover out in his own ring, he murdered him in three rounds, knocking him so full of holes that he looked like a Swiss cheese sandwich when he was through with him.

Weeks must be close to first-class company. He has shown other things besides this defeat of Hayes. He is a finisher, being possessed of a powerful punch. Recently he downed Jimmy Walsh in ten rounds but he really should have done this as Walsh at the very best is nothing more than a bantam weight. It is claimed he can make 112 pounds any time.



KID MCCOY, THE SPORTING MOTORIST.

to the task of wiping that little affair off the record books.

Not so very long ago Tommy and Mike were matched. It took all sorts of scheming on the part of Billy Hogan, Schreck's manager, to get the former lacrosse player to attach his name to articles of agreement. Finally on the condition that Burns was to get the big end of the money whether he won, lost or drew with Schreck, he agreed to sign up. The forfeits were to be posted within a short time and after this arrangement nothing more was ever heard of the match.

Burns made it simply to gain time. He was showing here with the Burns-O'Brien pictures, which, by the way, didn't draw flies, and was afraid the newspapers would get after him. That is why he signed up. At heart he never intended to go ahead with the match.

Public Quickly Forgets.

He was lucky that his frame-up with O'Brien at Los Angeles—I mean the second one, for the first was a fake, too—came out as it did for through it he got a chance to meet Squires. That chance got him to the front and the dear public, the dear old forgetful American public, probably already has entirely lost sight of

Tommy. As Mike has had bad luck in obtaining really good fights, he doped it out that there could be only one result to the whole business.

After I had gone to work and written some extremely pleasant things about the retirement of Billy Melody, the boy forgot all about his intentions and entered the ring the first opportunity he got. He fought Jim Donovan, an eastern welter weight who was pretty well thought of, and whipped him easily in seven rounds July 4. When "Honey" passed through Chicago some time ago, a few days after Mike ("Twin") Sullivan had put it all over him out on the coast, Billy told me very solemnly that he had been seen in the ring for the last time.

Forgets All About It.

It was further hinted to me that Melody was the victim of a rather desperate disease that would make necessary his absolute retirement from all active participation in athletics of any sort. Just how true this latter rumor was is hard to say but here is Melody fighting again as if nothing like the idea of retiring had ever occurred to him. Fighters are a funny bunch.

And speaking about retiring fighters

BASEBALL

Desperation continues to mark the sensational struggle of the American league clubs and in sharp contradistinction the cubs of Chicago continue to sail along far out in front of every other team, leaving in their wake merely a few floundering nines that appear to be hopelessly outclassed. There is as much difference in the big struggles as one could expect to dream about. The American league continues to be singularly fortunate in the startling good "balance" shown all along the lines. The National league gets worse every season in its one-sidedness.

There are several tremendously strong features about the Chicago team's struggle in the American league race and one that sticks out to my mind is the fact that the team seems to be able to play just as well with a couple of substitutes in the game as it does with the regular men in position. Of course such a statement deserves to be laughed at but the returns in cold figures show that the White Sox are just as strong in bringing home the victories when they have sub-

GLEANINGS FROM CHICAGO RIALTO

THE THREE OF US' closed its Chicago season at the Garrick theater last week and was succeeded by "The Boys of Company B" Sunday night. The comedy is by Rida Johnson Young and appears to be giving satisfaction. John Barrymore made his first appearance in Chicago in a stellar role.

Richard Golden, in "Poor John," which is reviewed elsewhere in this issue, is drawing good audiences at the Studebaker. McVicker's theater is dark, and in the renovator's hands. Few changes of note are recorded.

When the management of the Majestic theater, announced that it would hereafter give advanced vaudeville it was no idle jest. The bills furnished of late have more than satisfied the public. The bill last week was exceptionally good. It is now that all the stars seen in the different comedies and dramas of the past season are at liberty and the Western Vaudeville Managers' Association is busy booking them and Chicago comes in for the best share of them. In fact, they will all be tried out here before they are sent out on the circuit.

The show opened with two sets of interesting moving pictures. Leonard and Louie followed with an acrobatic act that was well worth the time and applause given it. The feats of strength and endurance shown by the team were marvelous. The Vagges demonstrated their ability to punch the bag. Horton and La Triska have an act that would do for a headliner of any bill. The former is the messenger boy and the latter a doll. May Seavey has not a very strong voice but her tones are sweet. She appeared later again on the bill as the school mistress with Don Leno's Youngsters, a happy set of girls and boys who sang well. Rocco Vocco, as Johnny Boston-beans, was one of the very clever features.

Les Jardy is another of the imported acts that have made a hit. This was its first appearance in this country. Les Jardy, a man and a woman, do some extremely hard feats to the tunes of popular airs. Emile Subers, who styles himself the Georgia Sunflower, is very much after the pattern of several of the well-known dark-faced monologists, but he does himself credit. He is at his best when he is telling jokes. Dixon and Anger, German comedians, did well. The Finneys, champion swimmers of the world, gave a rare exhibition of what a person may do under water, after years of experience. Cups and medals from all over the world were exhibited. They were well received. The hit of the bill was Zazelle and Vernon Co. in their comedy pantomime, "The Elopement." Zazelle clumsily falls over pans, breaks windows, does everything that he ought not to do and makes enough noise to almost awaken the dead. The close of the act consists of comedy tumbling and boxing.

George Primrose discovered he had many friends in the audience. As soon as the letter corresponding with his name was displayed on the side it was greeted with rounds of applause. He is assisted by eight men and their singing and dancing was fine. The songs and music were all of ancient vintage and of the darky variety. Primrose still retains the agility of a youth.

The bill at the Majestic this week includes Henry Dixey and Co., late star of "The Man on the Box," who will be seen in "David Garrick," a comedy in one act; Pauline Hall, comic opera prima donna; Barrows-Lancaster Co., in their comedy sketch, "Thanksgiving Day;" Carson and Willard, German comedians; Sam Watson's Circus, an animal act; Yuma and Co., a European act; Krone-man Bros., comedy acrobats; Mazuz and Mazette, the Tramp and the Lady Acrobats; Hall Sisters, singers and dancers; Gil Brown, singer and dancer, and Bernice and Boy, musical comedians.

The bill at the Chicago Opera House for this week is as follows: Sidney Drew & Co., comedy sketch, "Billy Tombstones;" McWaters-Tyson Co., in a spectacular musical comedy, "Vaudeville;" Howard & Bland, presenting "The Stage Manager;" Cameron & Flanagan Co., legitimate sketch, "On and Off;" Jules Garrison & Co., Roman travesty; Three Poiriers, gymnasts and ring act; Wilson Brothers, singing and talking comedians; Bonnie Gaylord, the girl from Posey County in "Songs and Stories;" Bissett & Scott, two men singers and dancers; Helen Adair, whistler and bird imitator; Leonard & Louie, novelty acrobats; and Bonnie Cruze, vocalist.

Benjamin Chapin, distinguished in vaudeville for his realistic portrayal of Abraham Lincoln in his playlet of that name, left Chicago last week for San Francisco, where he appeared at the Orpheum theater for a two weeks' engagement last Monday. He will play two weeks at Los Angeles and after playing St. Paul on August 19, will appear at the Majestic theater in this city for one week beginning August 26. Mr.

Chapin is booked solid on the Orpheum circuit and is meeting with success all along the line. He is supported by Miss Elizabeth Jamieson, Miss Ferris, Georgie Waugh and Messrs. Thomas and DuVal.

Rehearsals for "The Rocky Mountain Express" began last week under the direction of the author, William Lynch Roberts. Mr. Roberts will also direct rehearsals of "The Great Eastern World." The former piece will open the season at Kansas City, Mo., July 28, and later at St. Louis, on August 4. Both productions are under the management of the Klimpt & Gazzolo Amusement Co. and will be elaborately equipped scenically.

The Shuberts will, it is announced, make more than 34 productions next season. This is about twice as many as any of the big theatrical promoters will put out.

The fiftieth performance of "The Chorus Lady" was given Monday night at Powers, and Miss Rose Stahl had an-

a cool one it gives an air to the playhouse that will be remembered. Each of the ushers and the footmen are dressed in a blue coat, white duck trousers and tennis slippers. The footmen wear blue hats bordered with gold. The seats in the theater are covered with a grey muslin that gives a neat, tidy and cool appearance to the interior of the house.

John Gerrity, formerly assistant treasurer of the Grand Opera House, is now booked as manager for Ezra Kendall. Only a year ago he was in the box office at the Grand and in that short interim he has been in advance of "The Empire," and "The Time, The Place and the Girl." In six months he succeeded as manager for the eastern company of the latter and last week he was notified by Harry Askin to come to Chicago and prepare to go on the road with Ezra Kendall. He will continue with Kendall, who opened last week in Ogden, Utah.

A professional matinee was given at the Illinois theater last Thursday by the

stead of a band there will be substituted a pantomime along the same lines as those staged in London. Many of the park managers have signified their willingness to try the new arrangement. Already six companies have been engaged and the work of preparing and rehearsing them will start after the parks close this season. In the afternoon there will be an orchestra to entertain the people and in the evening the same orchestra will play for the ballet.

George C. Holcombe's Pittsburgh Band will make its first appearance at San Souci tomorrow afternoon and will be seen at the south side amusement park for two weeks. They closed a successful engagement at White City, Cleveland. Miss Anna Geiser Woodward is soloist for the band.

John C. Weber and his Cincinnati Band are meeting with great success throughout the East where they are now playing. At present they are at Luna Park, Pittsburgh. They will be seen in Chicago in a month or six weeks.

It is rumored, but not authentically announced, that the Schuberts are keeping under cover their plans for Julia Marlowe for the coming season. It is known that plans are being made to star Miss Marlowe in a play that it is claimed will be a sensation. She is to play the part of Lady Godiva in a new production and she will portray life at Coventry, England. The author's name is not given.

Fatima, who fights a duel with Sultana in the Turkish theater at Riverview Park, was seriously injured last week. She failed to raise her shield in time to prevent a blow dealt her by Sultana and sustained a severe scalp wound. She was attended by a physician and the remainder of the week appeared with her head swathed in bandages.

The Green Bird is the latest of a series of musical comedies produced by the Schuberts. The piece is by Messrs Stevens and Bennett of Boston and was originally presented by The Cadets in that city. It will be brought to the Garrick Theater some time during the fall or winter.

Commodore Foote and his sister Queenie of The Royal American Lilliputians, closed their engagement at White City, Chicago. They are spending a few days in Libertyville, Ill., where they are visiting with their old friends. They will go to The Dells, Wis., and about the middle of August will leave for Ft. Wayne, Ind., where they will occupy their newly erected house.

Monty Brewster is showing crowded houses how to spend a million dollars in a year, and the effect the play has on the audience is somewhat marvelous. Persons are really careless with their money when they get on the street. One man who was never known to have gone to supper after the show spent a pleasant evening recently at one of the downtown cafes after he had seen Monty. The mechanical effects in the third act are attracting the attention of engineers from all parts of the state and rarely a performance is passed without some of this profession being represented and seeking answers to questions as to how the mechanism works. The play seems good for the remainder of the summer.

"The Isle of Spice," which made a hit in Chicago a few years ago and which has kept three road companies busy ever since, will be started out again by B. C. Whitney early in September. The play has been well received throughout the rural districts.

Richard Henry Little, war correspondent and one of the best known newspaper men in the country, is under contract to write the book for B. C. Whitney's new musical comedy.

The Pekin Theater is progressing. The boxes are crowded nightly with white persons who go to the playhouse out of curiosity, but leave there in a far different frame of mind. The playhouse, although it has a stock company of colored persons, by no means caters to this race exclusively. The entertainment offered is good and well worth the price of admission. Captain Rufus is there for a run and the second act bears a close resemblance to the third act of the Round Up. There is plenty of shooting and the battle scene is good. The songs are catchy.

Miss Mary Ryan, a popular comedienne in "Brewster's Millions" at the Colonial, and who plays the leading feminine role in the piece, was relating after a performance recently what effect the play had on her pocketbook, that is, toward letting the money go. She was at the Auditorium Annex and in a hurry to get to the theater to dress for the evening performance. She called a cab and was driven to the theater. When she alighted she offered the cabbie a \$10 bill and turned on her heel for her dressing room. Later she began to ponder and realized that the time she spends with Monty Brewster on the stage has really brought

Foremost Exponents of Modern Amusements.

No. 2.



PAUL D. HOWSE

One of the most widely known amusement promoters in America is Paul D. Howse, general manager of White City, Chicago. Mr. Howse is a man of great executive capacity and is identified with more than a score of amusement enterprises.

other opportunity to display her generous nature. She had as her guests all the crippled messenger boys of Chicago. Recently she had occasion to call for a messenger and one minus an arm responded. After he had gone, Miss Stahl communicated with Harry Davis, her manager, and requested that all the crippled messenger boys be allowed to come as her guests instead of offering souvenirs to the patrons. He acquiesced and a large turn-out of crippled boys was the result.

Harry Askin, manager of the Grand Opera House, is an enthusiastic motorist. He recently started from Chicago to New York in his machine. His show, "The Time, The Place and the Girl," will open in New York in August and he may remain there for the opening.

Rehearsals for the Whitney productions for the season of 1907-08 were begun last week. More than 350 girls are needed for the chorus. There will be four companies of "A Knight for a Day" and the girls in the chorus have plenty of rehearsing for the song hit of the production, "You're Not the Little Girl in Blue."

Michael Donlin, late center fielder of the Giants and now assistant manager of the Whitney Opera House, Chicago, has conceived a clever idea for the gowning of the employees of the theater during the warm weather. Besides tending to impress the patron that the place is

"Man of the Hour" company and the house was crowded to its capacity. Although the stars of the different plays now in Chicago saw the production in New York the Chicago cast was entirely new to them and considerable interest was displayed. The "Knight for a Day" company play a matinee on Thursday and were unable to attend. They will attend the regular Wednesday matinee in a body next week. The professional matinee, by the way, seems to be a habit in Chicago. Miss Rose Stahl started it with her "Chorus Lady" and the "Round Up" followed during its last week. The regular Wednesday matinee at the Illinois last week was not given, the management giving as a reason that they did not care to work the company too hard, as they would have to give three performances in one week.

Mabel Barrison and Joe Howard will open with "The Flower of the Ranch" in Hammond, Ind., September 1.

The La Salle theater will open about the second week in August. The same cast as last year will be seen and the play is to be known as "The Girl Question." The play is by Hough and Adams and the music by Joe Howard. Mort Singer, manager of the house and owner of the productions staged there, believes that there is a charm in the word girl.

The Western Vaudeville Managers' Association announces an innovation for the amusement parks for next season. In-



—BY—
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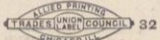
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SATURDAY, JULY 20, 1907.

AMERICAN PLAYWRIGHTS

The attitude of Walter N. Lawrence, the New York manager, toward the American playwright to whom, according to official announcement, he will hereafter give the preference in the selection and production of plays, will inspire the American dramatist with hope of a more promising future. If Mr. Lawrence persists in overlooking the foreign writers for the stage and exploits the works of native authors as he successfully has done in the past, he will not only add to his bank account, but convince the public that after all, the American playwright is a too long neglected factor in the amusement world entitled to recognition and respect.

The American stage is no longer dependent upon British, French or German authors for plays of merit or drawing power. The success of Mr. Lawrence with *The Three of Us* and other American plays of that character which have been eminently profitable and which have scored genuine artistic renown, is convincing proof that the American playwright stands second to none, be his nationality what it may. While we are disposed to think that the managers have been guided by sound business rules in their selection of foreign plays, the recent success of the American playwright on the eastern stage inevitably leads to the conclusion that they will think twice hereafter before they pick theatrical lemons in the foreign play marts and allow the luscious fruit hanging in their own gardens to languish and rot.

It is to be hoped that Mr. Lawrence will find many followers in the managerial field. Should this be the case, the American dramatist will have cause to rejoice and the theatergoing public felicitate itself upon the discernment of managers who supply them with the best intellectual entertainment American brains can provide.

Chicago Moving Pictures Instructive.

The recent war on five-cent theaters, of Chicago, has ended, according to the report of Lieut. Alex MacDonald, who conducted an official investigation. Lieut. MacDonald and his men have had under constant watch 158 five-cent theaters and vaudeville houses playing at cheap prices, and his report shows that the pictures and acts now shown are more instructive and amusing than ever in the history of picture shows.

POOR JOHN ABSURD, BUT ENJOYABLE; BOYS OF COMPANY "B" SCORES A HIT

Mignon Archer Makes Highly Successful Debut in Vaudeville at Majestic Theater—Jules Garrison Wins Plaudits in Burlesque at Same Playhouse.

BY CHARLES KENMORE

IN view of the remarkable divergence of opinion as to the merits of "Poor John," in which Richard Golden is nightly shivering as with ague at the Studebaker theater, it is extremely difficult for the public to convince itself which view is to be accepted. Meanwhile theatergoers who do not care a hang what the critics say of the production, pack the theater and laugh unrestrainedly at the fantastic comedy of John Hake without bestowing a thought upon the motif or treatment of the play which is the joint work of Harry and Edward Paulton, authors of "Ermine," "Niobe" and other laughter-provoking creations.

If theatergoers as a class were to analyze plays and act according to their best judgment, there would be few theaters out of the hands of the receivers today. But when anyone says "Poor John" is a play or that it is built along the approved lines of dramatic construction, he has another guess coming. "Poor John" is about as idiotic a creation as I have seen in many a day, but somehow it pleased me and tickled my risibilities almost to the breaking point. When a wild-eyed, fantastic thing like "Poor John" can drive away momentarily the blues in which I frequently find myself steeped, I do not hesitate to say that it has done me a real service and that if it can accomplish this miracle in my case, it is likely to do the same in others. Therefore, say I, all hail to "Poor John" and his Satanic majesty whose deputy hits in an out of the action on the teeth of the storm like a will-o'-the-wisp on a prairie in midsummer.

I am not championing "Poor John" because I believe it bears out what the authors claim for it. On the contrary, I defend it because its very absurdity appeals to me for clemency. Fancy a Mephistopheles parading about New England in an automobile in search of modern Fausts who are willing to sell their souls for \$5,000. It is this idea which the authors of "Poor John" have utilized, not artistically, but effectively, in that they have created situations which to say the least, are mirth-provoking. Only in this respect is "Poor John" worthy of serious treatment and but for the skill of Mr. Golden, whose characterization, although in no sense free from faults, is a delightful one, the fantasy might have fallen flat as a flounder.

It is useless at this time to tell the story of "Poor John," the central idea of which embodies the story of Faust and the barter of his soul, not in this instance, for youth, but for relief from the importunities of a horde of creditors. John Hake is an inventor and a dyer of cloths and calicoes. He lacks business acumen like most of his class and rival manufacturers are eager to possess themselves of his secrets without paying him adequately therefor. Overwhelmed by debts, he one night calls upon the devil for aid, an impious invocation that brings to him in a fierce storm a man named Nicholl, whose son is a spy in Hake's employ and who loves the inventor's daughter. Nicholl looks sufficiently like Mephistopheles to deceive even the audience, much less a weak-minded inventor, and the latter unhesitatingly signs not what he deems a compact bartering away his own soul, but the right to use his inventions. On this compact, made at night, amid a howling storm, the comedy situations are based. The double entendre is obvious at all times and the mystification of the people in the cast is heartily appreciated by the audience.

Were I extremely critical in this instance, I might find fault with the fact that although the action of the fantasy takes place in the summer time, there is a warm heater glowing in the fireplace throughout the action. Then, too, I might find it surprising that there should be an open bow-window which is not even closed although a fierce storm is raging, and which is not used by anybody but the Mephistophelian personage, although it offers the best means of egress to everybody. I might object to the extreme profanity of the old inventor to slander even in a concoction such as the Paultons have given us. In short, there are so many absurdities and inconsistencies about this melange of ancient magic and modern witticisms, that were I to enumerate them, I might be open to the charge of bias. I will repeat, therefore, that the refreshing absurdity of the thing which is wholly designed to provoke merriment, commends itself nightly to the Studebaker audiences.

Mr. Golden neglects no opportunity to win the favor of his hearers, but at times he betrays a tendency to overact especially in the scene with the supposed

devil and the signing of the agreement. Stephen Wright, as Vennamy, the money lender, was unnecessarily fierce and vindictive. Adelaide Manola, as Hake's daughter, was pleasing, but the role gave her few opportunities. Sarah McVicker, who was Hake's second wife, was sufficiently virile to vest the part with realism. Ruth Allen as Fay Lofty, a woman drummer, made a pleasing impression which her debonair manner, magnetic personality and contralto voice accentuated. Gertrude Swiggitt as the servant, worked overtime, but got many a laugh. The cast generally is sufficiently good to make the performance enjoyable and to force the conviction that "Poor John" will play to good business while in Chicago.

The Boys of Company B.

In *The Boys of Company "B,"* which was presented before a fashionable, sweltering audience at the Garrick theater last Sunday night, the management of that playhouse have an attraction of such unusual merit as to warrant my prediction that it will gallop profitably for the remainder of the summer season. This relishable comedy with its strong military flavor, which always is captivating, is the work of Mrs. Rida Johnson Young, whose *Brown of Harvard* made so favorable an impression at the same house last season, and while at times it reminds me of that play, it is sufficiently original in plot and treatment to make it a distinct creation and therefore highly diverting. Introducing to us as it does John Barrymore, and supporting players of unusual excellence, this comedy makes one forget that there is such a thing as torridity to ruffle one's temper or humidity to exasperate the soul.

The story of the comedy is a pretty one, at no time involved, but always simple and affecting. It has for its chief actors a scheming mama, a dutiful, vacillating doubting daughter, a hen-pecked husband, an ambitious millionaire, a son with little brain but exceeding vanity who loves "big women who are able to show off their husband's wealth," an irascible uncle whose stubbornness finally gives way and lastly, a nephew of the latter who is one of the jolliest lovers that a girl ever trifled with. Barrymore is this latter personage and he vested the part with a deftness of touch and a naturalness that won instant admiration. Barrymore is young with much to learn, but he has mannerisms that go for popularity and these independent of his art, will pull him through. He demonstrated his power in the scenes with his prospective mother-in-law, but even in his serious moments his humor manifests itself with dominating power. Barrymore is a capable actor and the part of Tony Allen which is that of an awkward, whole-souled fellow, fits him like a glove.

The comedy is admirably staged, the first scene disclosing a gymnasium, the second a regimental camp on the banks of the Hudson and the third a parlor. I have seen few productions that impressed me as favorably as did this, nor has any been more satisfying intellectually. Mrs. Young has written good comedy and her situations do not lack in dramatic strength. The lines are witty and some of them bearing upon the customs of society are worthy of serious thought. That they were appreciated by the vast audience was attested by repeated applause and numerous curtain calls.

Josephine Drake as Eileen McLane was excellent. As her selfish mother, Jennie Eustace was convincingly artistic. I should like to give credit to the individual members of this company for their creditable efforts, but the length of the cast precludes this at this time. Florence Nash, as a lisping girl, especially as "Chick" and Verner Morgan Coman as "Chick" and Verner Morgan Coman as the fiercely acidulous uncle, fully justified the praise their characterizations evoked. Take it all in all, this comedy, interspersed as it is with choice musical numbers, is in every way worthy of the highest commendation and I'm a poor prophet if the average theatergoer does not agree with me.

Debut of Mignon Archer.

Assisted by a wholly inadequate support and appearing in a poor sketch, Miss Mignon Archer, a Chicago society girl of rare beauty and no little histrionic talent, made her debut at the Majestic theater in vaudeville last week. Miss Archer scored notwithstanding the handicap which weighed her down and after viewing her conscientious performance, I do not hesitate to predict for her a fine

future in the profession she has chosen for herself.

Without personal magnetism, charm of manner and a flexible voice, few actresses can succeed in rising above mediocrity. Miss Archer possesses many of the qualifications which are essential to success, although it must be admitted even by her warmest admirers that they are in a latent and somewhat crude state. But experience is a good teacher and its magic wand converts dross into gold, so that Miss Archer may hope to emerge from time's crucible refined by the fire of criticism to shine like a gold dollar.

"Miss Civilization," a sketch by Richard Harding Davis, in which Miss Mignon appeared, has none of the elements of greatness. It is badly constructed, has a decidedly melodramatic flavor, and wholly lacks comedy. The story centers upon a young woman whose home is invaded by a trio of burglars who make free with everything as might be expected of gentlemen of the jimmies. She observes them prowling about the house and telephones to the police. Pending the arrival of the bluecoats, she entertains the burglars, chiefly inspired to that course by the fear that they might awake her sick mother above. The burglars talked loud enough to awake the seven sleepers and they made sufficient clamor during their impromptu banquet to scare flat dwellers a block away into fits. But Miss Archer's capable work in this scene relieved it of much of its absurdity and won for her the flattering favor of her entire audience.

Miss Archer is handsome and she has an engaging personality. She was at times not sure of herself, but this was due to her desire to "make good," in which task she succeeded by the insistent force of her art. In a sketch better suited to her capabilities, Miss Archer might have appeared to greater advantage, but as it is, she fully sustained the expectations of her admirers and friends, and gave convincing proof that she is destined to prove a valuable addition to the ranks of vaudevillians of the better class.

Jules Garrison in Burlesque.

Jules Garrison and Helen Conklin appeared to signal advantage in their laugh-creating absurdity, *An Ancient Roman*, at the Majestic Theater last week. Mr. Garrison is a comedian to the core and his *Marcus Antonius* is a highly relishable performance. Miss Conklin doubles effectively as Mrs. Potter and Cleopatra, and her scenes with Antonius are skillfully done. Mr. Garrison is a man of experience and he does not fail to take advantage of every opportunity to express all of the art that is in him. In this travesty, which is the work of Edmund Day, these opportunities are plentiful and the result is that waves of hearty laughter reward his efforts. With more actors like Mr. Garrison and vehicles like *An Ancient Roman*, there should be no such thing as ennui in overworked humanity.

Amy Leslie, dramatic critic of the "Daily News," has returned to Chicago after a weeks' sojourn at Battle Creek, Mich.

Elmer Walters opened the season of 1907-08 at the Alhambra in "A Thoroughbred Tramp," with John J. Swartwood in the title role.

Pauline Moran closes her park season July 14th and leaves for New York to start rehearsals with Kraus and Sullivan's Twentieth Century Maids.

Creston Clark will put on a new play in September which was written by his wife, Adelaide Prince. The play is called "The Power that Governs," and the plot is given a touch of picturesqueness by being laid in Mexico.

The Majestic theater, Peoria, Ill., will open the season of 1907-8 on Aug. 18th.

Will White, who was last seen in Chicago during the summer of 1905 at the Chicago Opera House in a one-act playlet entitled "A Friend of the Family," is now numbered among the most popular members of the Payson Stock Company that is appearing at the Main Street Theater, Peoria, Ill.

STERNAD ON BROADWAY.

"Jake" Joins the Flying Squadron in New York City.

Mr. Sternad left for New York City last Monday, where he will make his headquarters at the St. James building for the next three or four weeks. Now that Jake has joined the "flying squadron," Broadway may well sit up and take notice.

CHICAGO MOTORISTS LEAD IN BIG GLIDDEN TOURNEY EVENT

More Than One Hundred Cars, of Which Ten Fly Chicago Colors, in Race

CHICAGO motor fans rejoice at the realization that in the Glidden touring event, which started from Cleveland last week, Chicago will be the best represented of any city in the entire field, which is an unusually large one. Chicago motorists have come to the front more strongly than any other in the country this season.

The meet at the Harlem race track last week by the Chicago Automobile club was excellent from every viewpoint. If the Vanderbilt cup race falls through, it will be the chief event in the auto world for the present season in America.

When the Bridgeport Automobile club ran a non-stop race early in the month, and succeeded in smashing all records for the distance and weight carried, a commotion was caused in automobile circles. The race was run with 24-horsepower Premier touring car, with a good lot of passengers, and the official records show that 4,906 miles made without the motors having stopped once, from June 3 to the 24th of the same month. This is fully 1,200 more miles than was ever made in that time, anywhere in the world.

Early records show that there will be over a hundred cars running in the Glidden course this month; ten of these are flying Chicago colors, four of which are under the flag of the Chicago Automobile Club.

The Glidden tour this year will be more of a Chicago event than ever before, although it neither starts nor finishes in this city.

The headquarters of the Rambler Automobile Co. have been moved from those it occupied so long on Wabash avenue to a new situation on Michigan avenue, after one of the most successful seasons Joseph Gunther, the president and owner, ever enjoyed, he says. Gunther's last 1907 car was sold on the very day of the moving.

Barney Oldfield, the phenomenal driver, so brooded over a charge of breaking a contract a week ago in Portland, Ore., that he attempted suicide by jumping out, or attempting to jump out, of the third story window of a Portland hotel. It was only after the combined efforts of both his wife and a detective that he was restrained.

Tremendous interest was shown in the amateur events at Harlem. The Chicago Automobile club secured an unexpectedly large attendance.

On Independence Day, there was a record number of meets and races held. Sports of different kinds, always active on this day, could in no way compare with the business that was shown by automobile companies all over the country.

The town of Peoria, Ill., ran an unusually good race last week—one of six-hour's length, which was represented by some of the best American drivers. C. A. Coey, of Chicago, driving a car from the Thomas Flyer factories, won, having covered 268 miles in the allotted time. Mongini and Bald, both driving Glides, were second and third, respectively.

Joseph F. Gunther, a member of the Chicago Automobile Club entertainment committee, took all the visiting automobile enthusiasts to Ravinia Park last week. They were feasted upon both music and food. They took their departure Monday morning.

After the racing Friday at Harlem, the visiting automobilists were entertained as a theatre party in town. The Chicago Automobile Club had a lively and lavish entertainment committee.

The 24-hour test at Harlem was run on the team system which proved to be so successful at Detroit. A strong effort will be made to break the 1,135 miles record made by the Ford team, Lorimer and Kulick, at the same city.

The Glidden tourists stopped in this city from Friday to Monday as they were scheduled to go through South Bend.

One of the Vanderbilt racers that competed in the Harlem Derby was Wm. Thorne's Haynes roadster.

The new type of car known as "Roadster" are making good in the auto world.

In its last sealed bonnet contest, the Automobile Club of America received a good deal of criticism because of the roads it picked out, not because they

were poor ones, but because they were such excellent ones, without hills or other impediments to the cars. The club had a tie for first place in that race in which 41 cars participated.

Those who know declare the reliability test of last week which was run over roads between Waukegan, Halfday, McHenry, Aurora and Elgin, a complete success from every standpoint. The entire list was 10 per cent larger than last year's and every car that ran showed up well.

Endurance tests of the 24-hour non-stop variety are one of the hardest tests known to drivers. Towards the end, blinded and almost unconscious, it is only a man of the strongest constitution and will power that can finish. Most of the people that watch the race at the finish for 15 or 20 minutes do not realize the sufferings of the drivers, who are not to be blamed or questioned for any mistakes they make.

The Chicago Automobile Club has at last managed to open its new club-house on Plymouth Place. It is said to have cost upward of \$173,000, and is one of the most beautiful structures of its kind known.

It is just a year ago they ran automobile races at the Harlem race track for the first time in its history. This was probably due more than anything else to the fact that horse racing had just been stopped there for a year, and that races of almost any kind were acceptable. This time they are arranged only because of the keen enthusiasm shown by motorists in Chicago and promise to be a real success.

It is said that nothing plays a more prominent part in racing autos than the tires. These have been lately so perfected that records all over the world have been bettered with no changes in the cars, roads or drivers, to material effect.

AT CHICAGO THEATERS.

Interesting Bills This Week at the Popular Playhouses.

The following bills will be seen at the Chicago playhouses this week:

GARRICK—The Boys of Company "B," reviewed elsewhere in this issue, opened Sunday and seems good for the remainder of the season.

COLONIAL—"Brewster's Millions," with Edward Abeles and Mary Ryan heading the cast delights big houses.

STUDEBAKER—Richard Golden in "Poor John," is drawing good houses.

GREAT NORTHERN—"The Volunteer Organist," a rural play with a moral. Indefinite run.

BUSH TEMPLE—"Sapho," by the stock company, headed by Mabel Montgomery and George Farren.

MAJESTIC—Henry E. Dixey, who after two years of success in the "Man on the Box," now enters vaudeville for eight weeks, will this week present his dainty playlet, "David Garrick." Pauline Hall will be another important number. The Barrows-Lancaster company plays a rural comedy called "Thanksgiving Day."

CHICAGO OPERA HOUSE—The bill will be headed by Mr. and Mrs. Sidney Drew, presenting a one-act comedy entitled "Billy's Tombstones." McWaters and Tyson company will offer their spectacular miniature musical comedy, "Vaudeville." Howard and Bland will be seen in a sketch, "The Stage Manager."

COLLEGE THEATER—"Chimes of Normandy," sung by the Summer Opera Stock Company, which has proven itself a capable organization. No performances on Sunday hereafter.

WHITNEY OPERA HOUSE—"A Knight for a Day," with John Slavin and Mabel Hite as the stars has passed its 150th performance and is good for as many more.

SID J. EUSON'S—Closed till Aug. 25.

PEKIN—The colored players in "Captain Rufus," an amusing and spectacular musical comedy, are doing well.

BIJOU—This theater began its regular season Monday with "An Aristocratic Tramp" as the initial attraction.

George Harrison, Manager of The Bijou Theater, White City, Chicago, announced the following as the vaudeville bill at his theater for the current week: The La Auta Girl, Brar De Van, Joe Carroll, Hames Sisters, Tom Gifforn, May Anderson, Felix Adler.

SAN FRANCISCO NEWS.

Ethel Barrymore in Captain Jinks a Success—Other Attractions.

SAN FRANCISCO, July 11—Ethel Barrymore is playing to crowded houses in Captain Jinks at the Van Ness Theater this week. In her support is Bruce McRae and George Switt, who share the honors of the production with the star, Ezra Kendal, in Swell Elegant Jones, comes next week.

Herbert Kelcey and Effie Shannon are appearing in Her Lord and Master with the Belasco stock company at the new Alcazar theater on Sutter street, and good business is the rule. Will H. Walling, Ernest Glendenning, John B. Maher and Laura Lang are prime favorites. The Moth and the Flame follows July 15.

The Wigwag has a strong bill this week. Willie Zimmerman scored a success, as did also Saville and Grand, the hand-to-hand balancers and athletes. Springfield and Company offer a clever sketch called "The Handsome Stranger," and the Musical Brennans have an act quite out of the ordinary.

The Great Pool does some contortion work, and Stanton and Sanberg sing, dance and provoke fun to good advantage. Walthers and Dale, the singers, are two others on the programme. The Western States Vaudeville Association's Road Show appears next week.

A Mother's Sacrifice is crowding the Davis at every performance. Alice Condon is a prime favorite. Darrell Vinton opens next Monday in a revival of Francesca Da Rimini.

The Orpheum bill this week includes the following: Anita Bartling, the famous European Juggler; Jack Wilson Co.; Rose and Jeanette; Bert and Bertha Grant; Lalla Selbini; Bernar, the King of Marionettes; Armstrong and Clark; New Orpheum Motion Pictures and Virginia Earle and Company in "A Midnight Mistake." The headliner next week is Benjamin Chapin, who will appear in his playlet, "Abraham Lincoln."

Mam'selle Awkins is drawing well at the American theater where a good company of singers is housed. This is the first time this musical comedy has been seen here.

Herschel Mayall heads the company at the Central theater in The Great Express Robbery. Next week The James Boys in Missouri will be the bill.

SPECTACLES AT PARKS.

New York Hippodrome Successes to Be Brought West.

Amusement parks throughout the country will be able next season to see all the famous spectacles that have been exhibited at the New York Hippodrome for the past few years. Arrangements have been completed by the Western Vaudeville Managers' Association, and bookings are now being made, for the exhibition of extravaganzas and pantomimes that have made the Hippodrome in New York one of the wonders of the world. Max C. Anderson, a member of the Western Vaudeville Managers' Association, has made the production of these affairs in the parks possible.

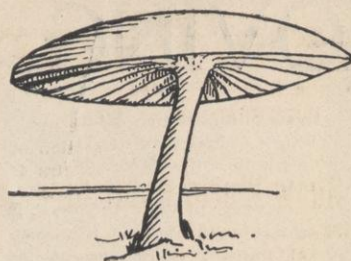
Mr. Anderson was in Chicago last week negotiating with David Beehler, manager of the band booking department and arrangements will be completed on Mr. Anderson's return from New York. It is the intention of Mr. Beehler and Mr. Anderson to take the pieces produced in the Hippodrome and split them up into smaller companies and put them into the summer parks as free out of door attractions. A special orchestra will accompany each of the organizations. While they are to be divided, yet the companies will carry with them all the machinery, mechanical effects and scenery.

J. Frances Miller writes that the Eagles' Carnival to be held at Bloomington, Ill., next week promises to eclipse any similar event ever arranged in this section of the country. The Red Men's Carnival at Muncie, Ind., just held was a success in spite of untoward weather conditions. The concessionaries fared well and all Midway attractions made money.

Margaret Cline will be seen at the Majestic in an entirely new act next week.

Mabel McCane in The Girl Over There, the new musical play which Walter Lindsay sends on tour this season, will open at Cedar Rapids, Ia. on August 28. Mr. Lindsay will also produce The District Leader on October 16. This piece scored one of the biggest successes of any musical play on the road last season, and with a new scenic equipment Mr. Lindsay expects large returns on return dates.

It has been announced by the Western Vaudeville Managers' Association that all their houses, outside of Chicago, will be opened by September 1. This includes the new vaudeville house recently built in South Chicago.



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MOVING PICTURES IN THE PARLOR

THE growing importance of the moving picture industry to a position of dominance in amusement affairs is becoming more apparent day by day. With 5,000 moving picture theaters in successful operation throughout the country and that number increasing at the rate of fifty a day, the enterprise is attracting the attention of capital as a most promising field for investment.

This was the substance of a statement made yesterday by Max Lewis, vice-president and treasurer of the Chicago Film Exchange, 120 East Randolph street, Chicago, one of the best known film men in this country. Mr. Lewis understands the details of his business thoroughly and statements issued by him are accepted as authority by film users everywhere. He is 25 years old and has been actively engaged in the moving picture business only three years. Within that period, however, he has built up a tremendous trade and a clientele which is scattered about in every state of the Union.

These are Mr. Lewis' predictions: That the moving picture eventually will be as popularly used for entertainment in private homes as is the phonograph.

That within three or four years not a village in the country will be without its nickel moving-picture theater.

That more than \$10,000,000 will be invested in moving picture enterprises throughout the country.

That millions of capital will in addition be invested in plants for the manufacture of films, only a small portion of which are made in the United States.

Mr. Lewis states also that the popular taste as manifested in the choice of films, is in the direction of moral and intellectual advancement. The melodramatic films are in demand, but the blood and thunder pictures, as they are known to film men, gradually are falling into disuse and becoming a drug in the market. Educational films, such as Niagara Falls, Yellowstone Park, and scenic views of this description are constantly being demanded by colleges and educational bodies which are using motion views more than ever before.

"When I went into the film business with my father three years ago," said Mr. Lewis, "there was a constant demand for train robbery films. These were used in the regular theaters which displayed motion pictures and they were relished because of their exciting features. When the first moving picture was established in Pittsburg two years ago, a better grade of films was thrown upon the market. They became so popular that within a few months theaters had been established in Chicago, St. Louis and Cincinnati. The audiences were studious and it developed that high grade pictures were an imperative necessity. With the growth of the number of nickel theaters, the public taste advanced along healthful lines so that the pictures now on display throughout the country rank among the best seen anywhere in the world."

According to Mr. Lewis, less than ten per cent of the pictures used in this country are of the sensational kind, and even this percentage is lessening daily.

"The general public is not aware of the tremendous interest taken in the moving picture theaters by people of every class," resumed Mr. Lewis. "It is an attraction for the children in the congested districts of the larger cities, the importance of which cannot be overestimated. These children find the nickel theater cheap but healthful recreation and as the films are changed every week the little ones attend the show every week. This attendance is somewhat curtailed in the summer months because the parks offer greater inducements to the public for enjoyment, but the wise manager will not close his theater on that account alone. He will reduce his expenses to the lowest possible limit and continue with his shows as best he can until the park season is ended and his audiences gather again as in the past."

Regarding his prediction that the moving picture some day will be a popular family amusement the same as the phonograph now is being used in the family circle, Mr. Lewis said:

"I think the day is not far distant when every home can be supplied with a moving picture outfit so that a company may be entertained in the parlor the same as it might within a moving picture theater. The expense, of course, will be high at first, but science will provide a way for cheaper service so that it may be within the reach of almost every family man. This increase in the demand for films would of necessity prompt others to go into the business of supplying them and the more that are manufactured, the less the cost to users. It goes without saying that only the best film subjects would be employed at family gatherings and the educational features of this plan are obvious to almost everyone. I know this matter is engaging the attention of persons of influence at the present time and that a project with this end in view is under way. The details of the plan, however, cannot be divulged."

Mr. Lewis is interested in the manufacture of viascope machines and much

Max Lewis, of the Chicago Film Exchange, Predicts Motion Views Will Be Utilized in the Home the Same as Phonographs Are Now Used—Great Field for Investment.

of his business is in connection with moving picture devices of this sort. The Chicago Film Exchange, of which his father, Harry Lewis, is president, employs thirty people, and with more than 200 clients on its books, the exchange does an enormous annual business. The technical details of this enterprise are not

little more than two years ago he entered the moving picture business with his father. Beginning with a limited capital, the exchange which they founded now has more than 1,200 reels of films, all of which are in active demand. This number is being increased daily, and there is no telling to what limits



MAX LEWIS.

Sykes Photo, Chicago.

The vice-president and treasurer of the Chicago Film Exchange is Max Lewis. He predicts that the moving pictures are destined to become popular parlor entertainments and that their use by families will become as general as that of the phonograph.

easy to master, but Mr. Lewis has them at his fingers' ends, so to speak, and in the matter of film subjects he is a veritable encyclopedia.

"I have hundreds of films on my shelves," said he, "and I am acquainted with every foot of them. It is an absolute necessity for a film renter to know his subjects intimately. We receive letters daily from all parts of the country asking for information regarding a certain line of films and in order to supply information we must keep well posted. We must study the bulletins issued by the film makers and thus obtain a working knowledge of all new subjects issued. In this way we become conversant with the output of foreign manufacturers and the best-posted film renter enjoys the most lucrative patronage. I am going to Europe next week to study the processes of film making in London, Paris and Berlin. I shall remain abroad several weeks and will be delighted to send to THE SHOW WORLD something about foreign films and moving picture devices. That journal has paid the moving picture industry that liberal attention which all great industries deserve, and in this regard it is doing the public as well as the moving picture men themselves, a real service."

Mr. Lewis is a native of Russia and came to this country six years ago. Three years since he engaged in the carnival business at Kewanee, Ill., and a

this extraordinary expansion of their business will reach.

Moving Picture Notes.

In Vincennes, Ind., the beginning of the week will find a new theater, with three changes of pictures weekly, on Second street, between Main and Busserson.

Des Moines, Ia., is getting its share of moving picture theaters. Another one will be opened this week. The new theater will be located at 511 Locust street, and will be called the Radium. The admission is to be five cents. The program will be changed three times a week.

John F. Allison, Marguerite, Mich., has decided to open a moving picture and illustrated song theater at his business stand. He expects to have the place ready for opening soon after the first of the month. He has already purchased a moving picture machine and engaged an operator and singer.

Graham and Guitau are building a new five-cent house at Freeport, Ill., at 118 Stephenson street. It is reported that it will be the most artistic little theater in those parts.

The rink, newly organized at Waco,

Tex., showed the first installment of pictures on their new contract last week. They were new and up to date.

This contract with the manufacturers gives the Rink Amusement company choice of subjects that are just produced and that have not been shown in other places.

A moving picture entertainment is to be given at the Chamber of Commerce in Los Angeles, Cal., at an early date. Lloyd Childs, who is the Los Angeles representative of the Hawaiian Promotion Committee, has received a 1,300-foot film which depicts most interesting places on the islands and shows the natives surfing. The building ordinance makes it necessary to construct an asbestos box in which to operate the machine before the views can be exhibited and this is being done now.

The Lowell Moving Picture company gave their opening exhibition in the opera house at Lowell, Mass., last week and drew a fair sized audience, and what was better still sent them home well pleased with the entertainment.

The pictures are new, well selected and clear as photos. The origin of the butterfly is one of the finest specimens of the moving picture art.

Manager Berkell has rented his theater at Davenport, Ia., for the summer months to Davis and Straight, who are at present operating a moving picture house at Kewanee and Joliet. They will open in a week or two, and their contract with Manager Berkell calls for the best that can be supplied in the way of a moving picture show and illustrated songs.

There was a decided novelty at Pierce Hall, at Portsmouth, N. H., last week, when a moving picture show was given during a dance, and the idea seemed to make a great hit with the crowd. The pictures, all excellent films, were shown, while an orchestra furnished the music for dancing.

A continuous amusement house in which will be shown the best moving pictures and illustrated songs will soon be started in McPherson, Kans. The Alexander building has been secured for this purpose by F. Collins, of Salina, Kan., and others and will soon be converted into an amusement house. A raised floor will be constructed and seats will be placed for two hundred people.

An entertainment will be given every night in the week except Sunday and also on Saturday afternoon. An entire change of pictures and program will be made three times a week.

For the purpose of building a moving picture theater at 5 North Water street, Rochester, N. Y., the Knickerbocker Auditorium Company has been organized and work on the building will begin at once.

The site is owned by Jacob Gerling, Sr. The building will have a frontage of 27 feet on Water street and a depth of 87 feet. The structure will be four stories in height. The alterations will cost \$50,000 and it will be completed within three months.

One of the attractive places for amusement seekers in Binghamton, N. Y., is the new Empire Theater, opened last week at 101 Court street, opposite the Security Mutual building. On the opening day the theater was crowded and the expectations of the proprietor were more than realized. Alfred Hill is the proprietor. The interior of the theater is neatly decorated in red and green with pleasing effect, with red lights harmonizing with the walls. The front is a tasty white decoration and at night is lighted with two of the new flaming arc lights manufactured in this city by the new company.

A. J. Aldinger will install an electric theater in the Griffith building on West Pike street, Fairmont, W. Va. The deal is closed and the Fairmont man gets a lease on the room and will install at once a moving picture show. Arthur Swager, who was formerly associated with Mr. Aldinger, will be manager of the new attraction.

F. H. Whiting, of Bridgeport Conn., has opened a five-cent theater in the building at 125 South Centre street which was formerly occupied by the Bee Hive drygoods store, in Schenectady.

The Proctor Theater, in Troy, N. Y., has been engaged to be used as a moving picture theater for the summer season.

Nicola Seraphine applied to Justice Truax in Special Term, Part I., of the Supreme Court, New York City, to have continued an ex parte injunction order issued by Justice Blanchard restraining Mayor McClellan and John P. Corrigan, of the Bureau of Licenses, from suspending his license for his moving picture exhibition at 2197 Third avenue. The suit is in the nature of a test case on the right of the mayor to revoke the licenses for moving picture shows.

C. B. Roulet, electrical inspector for the Texas Fire Prevention Association, has

forwarded to Chief Eastman, of the Beaumont Fire Department, specifications under which moving picture shows must be installed. In order to pass the inspection of the underwriters, the chief is of the opinion that every moving picture theater in Beaumont complies strictly with the requirements and he doubts if there will be any alterations in any of the playhouses on account of the plans adopted by the insurance men.

MOVING PICTURES IN NORTH.

Promoters Open Theaters With Profit in Province of Alberta.

The moving picture industry is penetrating the far north. They have been seen as far north as Edmonton, Province of Alberta, Canada, which is about 1,800 miles from Chicago, and the success met by three men who had the temerity to go to that distant region and seek their fortunes there, have been more than compensated for their efforts.

The theater was opened March 5 last at Edmonton, a city of 17,000 inhabitants. The elite of the town are the patrons of the theater and the price of admission is equivalent to fifteen cents of United States money. The days are exceedingly long there and the nights lasting but three or four hours, the theater is filled many times during the twenty-four hours. The cost of securing the films is great, the duty on each reel being five dollars, yet the profits registered each month aggregate \$500 for the three.

Last January John O'Toole, of New York, Robert Hainesworth, of London, Eng., and Robert Fowler, of Fargo, N. D., talked of the possibilities of taking a moving picture machine into the far north. A machine was bought and the film agents met and contracts for supplies were made.

It was only an experiment, but the three men staked their all in building the theater and advertised it extensively. On the opening night they were more than surprised when they saw an immense crowd awaiting the opening of the doors and when they counted the cash receipts they realized that they had struck pay-dirt.

There is absolutely no opposition there and the only form of amusement offered the residents is the moving picture machine. Many times during the week the society night is in evidence, much the same as in the larger cities of this country. Residents go to the theater with their guests, and after the show repair to the cafe of the town. The moving pictures are becoming more popular daily.

The cost of running the theater, mainly the securing of new reels, is a considerable item. In the first place, all the films are sent from Chicago and the express charges each way are \$4. Then there is a duty of \$5 for each reel and the rental figures up to some \$35 a week, making a total for each film of about \$44 each week. This is overbalanced, however, by the gate receipts and now there is a circuit being formed and the price of the films will be materially reduced.

Besides Edmonton, Saskatoon, Province of Saskatchewan, Medicine Hat, and Calgary, the two latter in the Province of Alberta, are in the new circuit and the reels will be interchanged before being sent back to the film service bureau. The places just opened, although in smaller cities than Edmonton, report a fine business.

NEW LUBIN FILMS.

Interesting Views Are Announced by Philadelphia Concern.

One of the newest and most interesting films just announced by the S. Lubin company, of Philadelphia, is the James-town Naval Review. Although a number of American battleships are shown in the picture, three English boats, the "Roxburg," "Hampshire" and "Argyll," are brought into view. President Roosevelt entertaining the admirals of the foreign ships on board the yacht "Mayflower" also is recorded on the film.

Other films of the Lubin company are: "And the Dog Came Back," a comic film; "Snake Hunting," a new and realistic picture made at a great risk by the operators facing live rattlers; "Too Much Mother-in-Law," another comedy film, and "The Oyster Industry," one of the most interesting and instructive films ever wound on a reel; "When Women Vote," which is described in the catalogue as "A regular wrinkle wrecker and a sure winner"; "Wanted a Husband," a comedy film 565 feet long, and "Mother's Dream," a beautiful heart interest drama, also are catalogued.

Other films are the following imported novelties, "The Borrowed Ladder," "Traced by a Laundry Mark," "The Vision of a Crime," and "The Animated Pillow Box."

Moving Picture of Race.

The Urban Trading Co., Ltd., of London, Eng., has for several years past held the exclusive right of taking the Grand National Race from the actual course, but this year the Warwick Trading Co., Ltd., put in its application first and the authorities granted them the privileges previously held by the Urban Company. The Warwick Co., therefore, was the only one to have cameras in the enclosure and on the course. They had nine cameras at the various points, and a fine view of the race was obtained, practically from start to finish. The Urban Com-

pany, however, also secured a picture, from grounds adjacent to the course, from railway saloons placed at their disposal by the Lancashire and Yorkshire and London and North Western Railways, and from the Canal. They also obtained the privilege of developing their films on the way up to London in a special railway carriage, and were thus enabled to show their film at three London halls the same evening. The Warwick Co., on the next day, issued a circular to the trade containing statements which the Urban Company alleged to be libelous, and the latter took legal proceedings, and succeeded in obtaining an interim injunction prohibiting the further issue of the circular, until the action for libel is heard.

New Selig Film, "The Masher."

One of the latest and most novel film subjects made by the Selig Polyscope Company of Chicago is entitled "The Masher," and as the name indicates, depicts a few adventures of one of those annoying persons who have become known by the slang epithet which gives the name to the subject. He is shown bothering a number of ladies with his attentions and finally meets his just deserts when he is arrested. "The Masher" has become very popular through its appropriateness and is in great demand. Among the late subjects of the Selig Polyscope Company are "One of the Finest," "The Bandit King," "His First Ride," "Girl from Montana," "Foxy Hoboes," "When We Were Boys," "The Gaffer," "The Tramp Dog," "Who's Who," "Female Highwayman," "Dolly's Papa," "Trapped by Pinkertons," "Sights in a Great City," "The Tomboys and the Serenade."

New Moving Picture Theater.

One of the prettiest new moving picture theaters in Chicago is The Alcazar, at 108 Madison street, which was formally opened June 24 and is now doing a rushing business. The Alcazar is owned by V. C. Beaver. B. C. Fischer is manager. The Alcazar will seat 320 persons and the entertainment consists of moving pictures and illustrated songs.

Laemmle in Good Luck.

The good luck of Carl Laemmle, of the Laemmle Film Service, Chicago, is proverbial. When he and his family left the steamer Kronprinz Wilhelm at Liverpool, Mr. Laemmle was \$30 ahead of expenses for the trip. He had won a big pool which the passengers had made up on wagers on the number of miles steamed by the vessel daily. Mr. Laemmle's guess was nearest and he captured the purse.

VICTOR HUGO.

Prominent and Popular Amusement Manager of Cedar Rapids, Ia.

Victor Hugo, whose likeness appears on the sub-title page of this issue enjoys the acquaintance and esteem of the profession generally. For a number of years Mr. Hugo was identified with a number of the larger circuses, but since 1905 he has conducted the People's Theater at Cedar Rapids, Ia., which along with other vaudeville interests has proven a profitable source of income. Mr. Hugo recently formed a stock company among the business men of Cedar Rapids which will build a new theater to cost \$75,000. During the summer months Mr. Hugo manages the attractions at Alamo Park, Cedar Rapids. This is an era of young men in the amusement business and Mr. Hugo is one of the striking examples. We predict a brilliant future for him.

Casey and Craney will open at Cedar Rapids, Ia., July 15th, with 15 weeks to follow of the Association time.

Monmouth, Ill., July 8th.—The Majestic tent offered another good vaudeville bill for week of July 8th. The Cliffords, wonders from the West, occupied the feature spot. Others on the bill were: Casey and Craey, refined entertainers; Frank La Tour, comedy juggler; Ames and Lamb, singers and dancers; Madeline Callow, illustrated songs and moving pictures.

Galesburg, Ill., July 9th.—Burton's Comedians are playing a summer engagement at the Gaiety theater. "True Irish Hearts" is the current bill and is cast to good advantage. The Three Kellys presented their unique specialty between the acts. Baby Kelly can be credited as being the hit of the bill.

J. P. Chrisney, secretary of the Chrisney, Ind., Fair, writes that the twenty-third annual fair will be held in Chrisney August 12 to 17. He states that the grounds to be occupied during the fair are well situated and but a half block from the depot. Chrisney is in Spencer County. Special attractions have been arranged for. The best half mile track in the state situated in Chrisney.



*Are You in Doubt
Where to Get the*

Films That Please

Unsolicited letters from customers who have tried the Laemmle Film Service are pretty good substantial evidence that we are pleasing the people who deal with us. We won't inflict our hundreds of nice compliments upon you, but

We DO Ask You to Read These Two Fine Endorsements:

MAX STEARN (The Edsonia, Columbus, Ohio) WRITES: "I am very well pleased with the quality of film and the subjects you are sending me. My competitors are not asleep. They are getting good stuff BUT I HAVE BEEN ABLE TO SHOW THE NEW STUFF ABOUT A WEEK AHEAD OF THEM. If you have any prospective renters who are in doubt about your service, I would be pleased to put in a boost for you."

J. STORCH (Pentwater, Michigan) WRITES: "I wish you would accept my heartiest thanks for the noble treatment your house has accorded me thus far, and indeed I must say I am more than pleased with your way of doing business. I thank Providence it was my good fortune to strike the best at the first move."

WHEN CUSTOMERS WRITE LIKE THAT it is honest proof that we are going out of our way to please and satisfy. **Getting** a new customer is not our only ambition. **Holding** him and **delighting** him is much more important, and that's what we aim for. We have no "preferred list." If you become a Laemmle customer you will get the best films, the quickest service and the best treatment that human minds can conceive and human facilities execute.



CARL LAEMMLE, President

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WESTERN VAUDEVILLE MANAGERS' ASSOCIATION CHICAGO, ILL.

MAJESTIC THEATER BUILDING

Important Notice to Artists

Department C Now booking time for coming season. Sixty weeks in middle west. Definite and courteous replies to all inquiries.

Department D Artists booked in the fairs, parks and chautauquas, controlled by this office, are requested to write in, as it is possible further time can be arranged.

Department E Park managers desirous of securing bands for next season should communicate at once. Bands are requested to communicate with this department.

Department F All the best clubs and social organizations in Chicago, Milwaukee and St. Louis secure professional talent through this office. Artists are requested to advise exact weeks they expect to lay off in Chicago.



It was a great day for the bill-posters and others on Barnum & Bailey's advertising car No. 2, on July 4. By putting in some extra hard work, and with the co-operation of the men, Manager Victor B. Cooke succeeded in gaining a day, so that there was nothing to interfere with the enjoyment of the National holiday. And Ortonville, Minn., with its beautiful Big Stone Lake, was an ideal place for a day's recreation.

Shortly after breakfast, a couple of big hampers filled with sandwiches and other picnic provender, a box of fireworks and enough fishing tackle and bait to catch all the fish in the lake, were loaded on a wagon and transferred to the landing. There, a gasoline launch, which had been chartered for the day, was awaiting the party. The crowd piled in, Chief Skipper Cooke gave the signal, and the picnic party started up the lake for Manhattan Island. It was a ten-mile ride, but an enjoyable one. The sun was not too bright; there was a pleasant and invigorating breeze, and the launch was a flyer.

On arriving at the island, which is a wild, uninhabited spot, the circus explorers immediately took possession of it in the name of Barnum & Bailey, flung a Dip of Death streamer to the breeze, and re-christened it "Billposters' Island No. 2." The day was spent in boating, bathing, fishing and eating, with an occasional fullside of fireworks to scare the fish and keep them from biting too voraciously. The commissary arrangements were in charge of Col. Chas. Josher Jones, the chef, who had the satisfaction of hearing everyone say the sandwiches and "other things" were "out of sight"—and in a little while they were in more ways than one.

Col. Jones also distinguished himself by making the biggest catch of the day—a splendid five-pound bass. The other amateur fishermen were also notably successful, and sufficient fish were caught to furnish piscatorial breakfasts on the car for several days. The effect of this exercise was evidenced by the fact that the thirsty crowd drank, during the day, 22 gallons of lemonade. The pleasure of the day was slightly marred by only one accident—and its principal unpleasantness was to the victim. E. Prohibitionist Tice, the commander of the billposting brigade on Car No. 2, fell off a rock into the cold water of the lake, despite the fact that he was wearing a brand new waterproof suit, and was soaked to the skin. He was rescued and dried out, however, without any serious results. And it is recorded that Eddie didn't even swear.

The launch carrying the circus party returned to Ortonville about 8 o'clock, and a couple of hours were spent in illuminating the sky with about \$75 worth of up-to-date fireworks. It was a creditable display, and although the car lay a considerable distance from the center of the town, it attracted a great deal of attention. The effect from the lake was especially brilliant.

The full list of those who participated in the picnic and celebration follows: Victor B. Cooke, manager; Silent Walter Heller, Josh Billings, Student Fenton, Larry Sullivan, John Sullivan, Bert Foster, Edward Hanson, Jimmy Lyons, Harley White, "Sunny Jim" George Battis, Davy Crockett Muir, Doctor Milton Frawley, W. Vandien, Uncle Dick Baldwin, Master Joe Hyland, J. Druker, Col. Jones and Mel Kirwin.

W. C. Whiteman, editor of the Ortonville "Herald-Star," who also spent the day on the island with his family and several friends, said: "That was the best lot of fellows I ever saw on a stag picnic, and I never saw men enjoy themselves better or more sensibly."

C. E. Whitney, secretary of the Campbell Bros. Shows, writes from Idaho Falls, Idaho, under date of July 5, as follows:

"Sickness has compelled the departure of Campbell Bros. attaches the past week. Henry Gilbertson, who has the privileges, was compelled to remain in the hospital at Red Lodge, Mont., on account of a severe attack of erysipelas. He received improper treatment there and rejoined the show at Butte, Mont., on July 3, in a very serious condition. At present writ-

ing he is in the hospital at Butte, his wife staying there with him.

"Chas. Mizuno, who for the past seven years has managed the troupe of Japanese performers with the show, left us at Butte on July 3, for his home in Japan. Mizuno is suffering from catarrh of the stomach and can hardly recover. His son, Coe Mizuno, will manage the troupe in his stead.

"Lew Dickinson was compelled to abandon his position as door talker with the side show, to seek relief from consumption. The best wishes of all accompany him.

"Snapper" Garrison, bicycle clown, joined the show at Idaho Falls, Idaho.

"Paul Gore and his twenty-three musicians are giving Campbell Bros.' patrons a high quality of music. The organization is an excellent one and meets with praise everywhere.

"One of Sie Hassan Ben Ali's troupe of Arabs had his knee thrown out of place during the evening performance at Dillon, Mont., July 4. The injury is a very painful one and will keep the victim out of the game for several weeks.

"Billings, Mont., gave Campbell Bros. the largest day's business the show has ever had—and that without turning them away.

"Harry Kelly, steward for the Campbell Bros. shows, has been almost pestered to death by the gang around the show sending him the anxious owners of owls, three-legged horses, two-headed calves and other great (?) curiosities, who want to dispose of them. Kelly turned the tables on his tormentors the other day when he actually purchased two coyote pups for two tickets. The animal men refused them cage room and Kelly is caring for his pets at the cook house.

"Col. J. C. O'Brien, lessee of Campbell Bros. shows, furnishes this roster: C. D. Sym, manager; Barney Kruntz, Tattooed man; Miss Fay Geraldine, snake enchantress; Miss Ida Nettie, vocalist; Miss Corcoran, vocalist; Madam Roy and son, Albinos; Tom Brockman, giant; Prince Gorgo, Zulu; E. M. Vernelo, punch and magic; Madam Inez, mind reader; Baxter Reynolds and his Tennessee Minstrels; Miss Flossie La Blanche, strong woman.

"E. M. Vernelo, magician with the side show, was compelled to go to Chicago July 5 to secure treatment for his eyes. Wm. Veno will take his place during his absence."

The Buffalo Bill advance car No. 2 arrived in Chicago last week under the management of Dan DeBaugh and a strenuous billing campaign was inaugurated.

Writing from Hutchinson, Kan., under date of July 6, John G. Robinson, manager of the John Robinson Ten Big Shows, says: "We had a big time at Emporia July 5; 20,000 people were in the city for the home-coming celebration of the fiftieth anniversary of the town."

"The Siege of Jericho," Gregory's new pyrotechnical spectacle, opened to big business at Peoria, Ill., July 3. The Peoria press were unanimous in praising the merits of Mr. Gregory's latest creation, and from all reports, it is fair to presume that he will have an eminently successful season.

The Silver Family Big Tent Show is doing good business in Michigan, playing return dates in towns that have been on their route for the past twenty-five years. The roster of the show is as follows: Bert Silver, manager; G. Earl Silver, assistant manager; A. J. Prestore and W. Dill Hillman in advance; Silver Family of eight musicians; Mont Peters, triple bars; Confield and Van Horn, double traps and ladder; Leota, contortionist; Earl Silver, juggler; Degolda, comedian and clown; Art Green, clown; Harry McMonnis, singing and dancing comedian; Buster & Buster, clown comics; Clow & Sigsbee, musical team; thirty people, twenty-five head of stock; eight wagons; two sleeping cars and two advance rigs. Mail addressed to Crystal, Mich., will reach the show at any time.

The Great Luger shows have closed and gone into quarters at Hamilton, Ohio. It

"NOT IN THE TRUST"

FILMS

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BUFFALO BILL'S GREAT WILD WEST



THE SCROLL OF FAME

Bears no name more illustrious than those of men who have devoted their lives to the advancement of mankind. What nobler mission could there be than to give education, pleasure and amusement to one's fellow man? To have given to the world an original, ingenious, historic and elevating entertainment is quite enough to command lasting fame for the originator, founder and perpetuator of

BUFFALO BILL'S WILD WEST

AND

Congress of Rough Riders of the World

Col. Wm. F. Cody ("Buffalo Bill") Ex-Chief of Scouts, U. S. Army, pioneer, plainsman, hunter, guide and Indian fighter, has become famed across two hemispheres through exhibiting his historic exposition of early days in the Western wilds. For twenty-five years he has been before the public of two continents, heading his distinctive, bold and dashing galaxy of equestrian experts, always presenting an entertainment at once

HISTORIC AND GENUINE

instructive in character, strongly marked in educational qualities, and typical of all that is uplifting and noble in man's rightful heritage of vigor, strength and healthy development. There is no sham or subterfuge about his exhibition; it is absolutely original, authentic and true to nature. Its predominating characteristic is genuineness, and everything presented is Realism itself. Every horseman is the hero he represents; the art he employs is the lesson of a lifetime. The garb he wears is the uniform of the nation or tribe which he represents. The very bridle that curbs the neck of a prancing steed is of the regulation make and pattern and will stand the closest scrutiny.

BUFFALO BILL STANDS ALONE

in a class unto himself, for in his class there is but ONE, and that one is Col. Wm. F. Cody. He is the last of the greater scouts, the last of the plainsmen-warriors who redeemed the western wilds for the onward march of commerce and civilization. His great exhibition is a truthful representation of the days when history was made from sunrise to sunset; when brave deeds were multiplied by the arithmetic of privation, and valor-cloaked horsemen rode in the saddle of undying fame. It is a veritable

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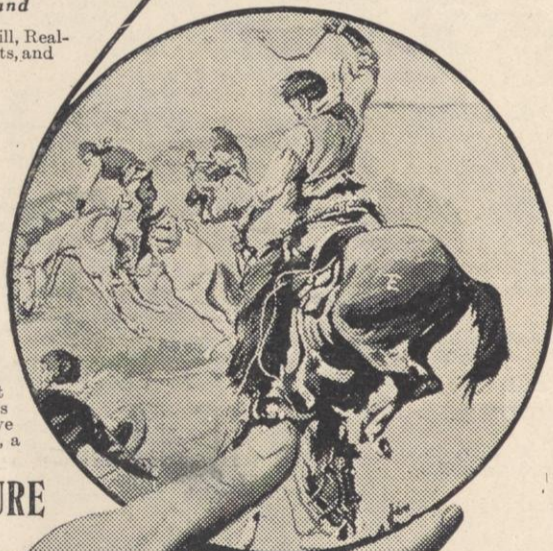
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RAYMOND'S

Weekly Budget

PROFESSIONAL NEWS AND COMMENT
BY EDWARD RAYMOND.

A E. MEYERS, whose hobby it is to always make good with his patrons, strenuously maintained his reputation in that respect while in St. Louis week before last. Meyers was to furnish for one of the big parks a sensational novelty act in which the artist allows an automobile to run over him. The act failed to arrive in time for the opening so "Dolph," rather than have his audience suffer disappointment, did the turn himself. The act from his point of view was a success, with a giant question mark after the word success. Mr. Meyer is now wearing one comedy shoe and the desk drawer that used to shelter only the flask of "Old Underfoot" contains a big bottle of arnica also.

The Majestic theater at Madison, Wis., closed June 30 for the summer. Extensive alterations will be made before it reopens in September. Among the improvements will be a new balcony and a new orchestra also will be installed. This house was one of the biggest money getters on the circuit last season.

F. B. Winter, manager of the Crystal theater, Milwaukee, his new touring car and a big cloud of dust passed through Chicago last week enroute to Grand Rapids.

Walter Keefe has returned from Winnecone, Wis., where he was the big speechifier July 4th at the Home Coming celebration. Mr. Keefe says the town folk like to hear him talk. So do I, as he always has a bunch of news.

Muskegon, Mich., is fast becoming a trouper's retreat. Among those who are there for the summer acquiring fish stories and tan are: Miles McCarty, Courthope and Forrester, Ann Hamilton, Foster and Foster and many others.

Dave Beehler, of the Association forces, made a flying trip to Kansas City and St. Louis in the interest of the band department.

Gill, Talbot & Co., after a long engagement on the coast have been booked 32 weeks with the Association. Mr. Gill was last seen here playing the title role in "Puddin' Head Wilson."

Charles Hall, manager of the Chicago Coliseum, left Chicago last week in his touring car for Denver. Three weeks time will be consumed by Mr. Hall before his return to the city.

Natiello and his band of Louisville opens at White City, Chicago, for two weeks, commencing July 14. This is his first appearance here.

Bert Smith and wife (Miss Meredith Meredro), musical director and prima donna of Jesse L. Lasky's "Stunning Grenadiers" company, passed through Chicago last week en route to their home in Denver.

His vaudeville act enlists the services of a dozen people and played last week in Montreal. From Montreal the act jumped direct to San Francisco, where they begin their Orpheum circuit tour, working east over the entire circuit. Mr. and Mrs. Smith will join the act on the coast after finishing their vacation at home.

Miss Sophie Brandt was lucky enough to spend her birthday in Chicago July 4. On the following morning she left for New Orleans, where she will sing a two weeks' engagement at West End Park. Miss Brandt will continue in vaudeville next season.

The Four Harveys, European wire walkers, completed their American tour recently and jumped from Frisco to Buda Pest. Before they left New York they signed with the United Booking Offices for forty weeks, which, according to the lightning calculation of Manager Percy Harveys, means a travel of 125 miles on the thin German wire.

Martin Beck, general manager of the Orpheum circuit, having sailed on the Kaiser Wilhelm, arrived in Paris July 8, where he was joined by his wife and children and President Meyerfeld. Both gentlemen will return the first week in August.

James and Elsie Finney, champion swimmers of the world, arrived in Chicago from California last week and presented their "tank" drama at the Majestic theater. Mr. Finney has a new novel idea which is attracting attention. As a concluding feature of their act,

Capt. Finney sinks to the bottom of the tank and apparently goes to sleep and forgets to wake up. It will be found an interesting experiment to draw a long breath as Capt. Finney descends and try to hold it until he finishes his sub-aqueous siesta.

C. E. Bray, of the Orpheum circuit, returned to New York last week. He was accompanied by Mrs. Bray.

Newspaper reports are funny, sometimes. On a recent Orpheum bill there appeared the sisters and brothers Fords, world's best dancers, as all followers of the continuous know, and also the Patty Bros., head equilibrists. It will be remembered that the Patty boys conclude their act by Alexandra's remarkable feat of walking down stairs upon his head. So much for explanation. One critic wrote "The Ford boys and girls danced their heads off." Of the Patty Bros. he wrote: "The Patty Bros. have an act that would knock you off your feet." This follows the average vaudevillian's objection to being improperly or incorrectly billed or commented upon.

Jules Bistes, manager of the Orpheum at St. Paul, Minn., last season, will manage the New Orleans Orpheum the coming season. Mr. Bistes is now handling the West End Park, New Orleans, which is booked by C. E. Bray.

Richard Maddox, who last season played the dutch comedy part with "Nettie, the Newgirl," will handle the dutch part with the Kilroy-Britton production of "The Candy Kid," which opens at the Alhambra theater tomorrow.

Franklin Wright will send the following productions on tour next season: "Nettie, the Waif," "Mattie Vickers in Edelweiss," "Her Great Sacrifice," and "Across the Isthmus."

Meyers & Cohan's production of "Toyland" begins rehearsals July 25 under the stage direction of Sam Morris, one of the authors, and Wm. C. Cushman. Mr. Cushman is a member of the well known vaudeville team of Cushman & St. Clair, and he will play the part of the Toy-maker in the piece.

B. Jacobi will go in advance of B. C. Whitney's road company of "A Knight for a Day," in which Eddie Redway is to be featured.

Will J. Jossey spent last week at Antioch, Wis., on a fishing trip.

Pete Dunsforth on the closing of the Sid Euson summer stock, has booked for several weeks in vaudeville and will play dates until he opens the regular fall season with Waldron's Trocadero Burlesquers.

KANSAS CITY AMUSEMENTS.

Jack Burnett Says Summer Attractions There Are Doing Well.

Jack Burnett, the well known vaudeville sketch writer, has returned from Kansas City, Mo., where he formerly was president of the Western Amusement company. Mr. Burnett, in a conversation with a SHOW WORLD representative, made the following statement regarding affairs in the western metropolis.

"Kansas City has in Electric Park a summer attraction that is second to none in Chicago. The Heim brothers, who are the owners, have spared no expense to make the park an attractive resort have been rewarded by large patronage. Kansas City, Kan., also has Carnival Park and the Chicago Marine band is one of the leading features there just now.

"There is a rumor afloat that the new Shubert house, which opened there last fall, will be turned into a vaudeville theater for the coming season. Another talked about project is that the Orpheum people are to build a new house at Tenth and Wyandotte streets.

"Probably the biggest craze in Kasas City at the present time is the increasing number of five-cent theaters. They are springing up over night like mushrooms, and some of them have fronts that compare with the handsomest on State street here.

"I had a nice visit and now I am hard at work again. At present I am writing a sketch for Wm. S. Gill, a well known legitimate actor who has recently determined to invade vaudeville. He followed Frank Mayo in the role of 'Puddin' Head Wilson.' One of my recent sketches entitled 'The Interview' is meeting with success at the hands of Hoyt & McDonald. The theme is based on newspaper life and always meets with favor with the newspaper boys."

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WORLD-FAMED AERONAUT HAS ROMANTIC CAREER

Inventor of California Arrow Writes Exclusive Story For
The Show World.

BY THOMAS S. BALDWIN

I HAVE been asked by the editor of THE SHOW WORLD for a brief article regarding my experience in navigating the air. In speaking of my efforts in the field of aerial navigation, the name of the California Arrow associates itself at once with any narrative I may make. The California Arrow is my airship which has made, I believe, more successful flights through the air than any other craft built to navigate the air.

My airship was the one from which nearly all of those now making flights about the country were designed. The California Arrow was constructed in the summer of 1904 and made its initial flight at Oakland, Cal., on August 14, 1904. The first flight took place early in the morning before the Oaklandites were awake, as I was very anxious to ascertain what the California Arrow would do, and did not care to have any publicity at the time. But the little craft sailed swift and true over the tree tops and as I glided along with the wonderful exhilarating sensation known only to the aerial navigator, I knew at last that the California Arrow had come to stay and its success in the near future bore out my prediction.

Takes Airship to St. Louis.

I immediately took the airship to the St. Louis Exposition, and after making a number of changes and improvements to render the craft more practical, I first sailed in St. Louis before the general public in October, 1904. In the meantime I had reconstructed the framework and in doing so increased the weight to such a degree that it made it unsafe for me, a man of 225 pounds, to ride the little airship.

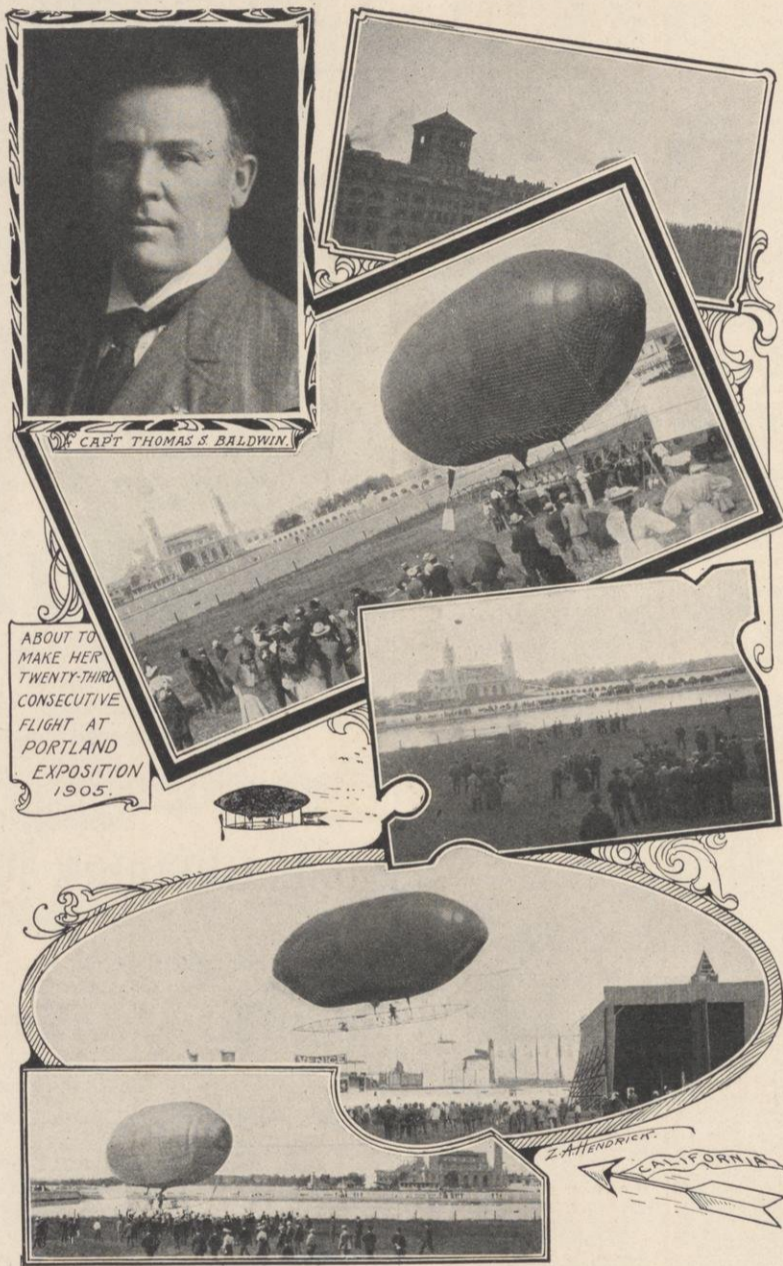
While I was working on the frame, I met a young man named Roy Knabenshue, and he was very enthusiastic over the construction, and watched everything with eager eyes as he had made several balloon ascensions and knew what the sport was. But the airship was a new proposition to him and when the time came, and he saw that I could not ride the craft, he became so eager to try that I decided to let him do so. He thoroughly enjoyed his new work and at last it was agreed that he should continue to ride the California Arrow during the remainder of the engagement at the Fair. Mr. Knabenshue made some very pretty flights for me while in St. Louis. From St. Louis I took Mr. Knabenshue to Los Angeles with me and during the winter of 1904 he rode the machine with even greater success than in St. Louis. From Los Angeles I went to the Portland Exposition, but at the last minute Mr. Knabenshue decided to go into the business for himself, and he left me in Los Angeles.

Beachey Joins Baldwin.

In San Francisco I secured a young man, Lincoln Beachey, and took him to the Portland Fair and broke him in to ride the airship during the Exposition in 1905. During the engagement there, out of 25 starts, the airship returned to the exact starting point 23 times. Mr. Beachey is a very capable young man and could handle the California Arrow with the greatest ease, up and down the streets and over the tall buildings, alighting and delivering messages, rising and sailing back to the grounds with return answers. Indeed, the airship seemed a thing of life.

After the Exposition, Mr. Beachey decided to go into the business for himself, and I then decided to ride

my own machine. Since then I have enlarged and improved the craft to a marked degree and last season out of 53 starts, I returned to the starting point 51 times. On the one occasion when I failed to get back was in Louisville, Ky. It was night when the engine gave out, and drifting in the dark, I came down in a field and deflated, so that the California Arrow and my-



THOMAS S. BALDWIN AND HIS FAMOUS AIRSHIP.

self were compelled to return to town in a wagon on top of a load of hay. The other time was in Dayton, Ohio, when the engine gave out, but the Arrow and myself came back this time in more style, I in an automobile and the airship sailing along behind in full glory. That break was easily fixed and this was an end to my troubles for last season.

I always try to make my by-word "success," and nothing but success will answer. With my knowledge of aeronautics, having made two ballooning trips around the world, I feel that I know almost as much about the subject of aerial navigation as any man now living. I never agree to do the impossible, and rather underestimate what the California Arrow really can do, for I would rather have a little surprise in store for the people that will please them, than to come away leaving disappointment in my wake by having agreed to fill a bill that I knew could not be filled.

AMERICAN DRAMATISTS GAINING RECOGNITION

What We Lack Here Is Not Good Plays But Competent
Play Readers.

BY GRANT HAMILTON

IT is a common complaint of American authors that so few native dramatists have any chance on the American stage. It is true that outside of a few stereotyped writers like Harry Smith, the librettist, George Hobart, the writer of "May Irwins," and George Thomas, native

agers, will tell you that picking a possible dramatic success is a riddle under any conditions. The unique experience of one American manager seems to show that what is lacking in America is not good plays, but good play-readers—not native talent in writing, but native talent in judging the possibilities of a dramatic work.

Walter N. Lawrence, manager of the Madison Square Theater, New York, is the hope of the American dramatists. He has picked up more unknown writers with success in the last five years than have all the big "syndicate" managers in three times that period. Beginning with "Mrs. Temple's Telegram," he has had a series of successes with American plays of which most conspicuous are: "The Man On the Box," "The Prince Chap," and "The Three Of Us."

Plays Often Grilled.

It is an interesting study to one who looks on at the game to see the critical comment on Mr. Lawrence's productions by the independent critics of the New York newspapers. For there are independent critics—men of trained judgment who say what they think about a play without regard to the feelings of the manager. Mr. Lawrence has never yet had a production which has not met with some degree of critical condemnation. Yet these analysts, while proclaiming that his plays are not quite up to their standard of construction, end by saying that there is no question of their popular success. They all admit that somehow these plays touch the key-note of human nature.

The Three Of Us Has Faults.

Looking from the front of the house at Laura Nelson Hall in "The Three of Us," which just closed at the Garrick Theater, and admitting the unalterable conviction that if I had passed on it in the manuscript, I should have found it wanting in dramatic requirements, I admit, even to myself, that it has interested me from the beginning to the end, that it has made me laugh and almost cry, that my heart has gone out in sympathy to the many characters it presents—that it has achieved with me even in my critical mood, all that a play could be expected to achieve. And somehow Mr. Lawrence has seen this quality in the manuscript as I would not have seen it and taking it from the hands of an absolutely unknown woman writer, ventured to stage it for a New York run. And it not only ran for 227 nights there, but repeated its success in Chicago.

Good Playwrights Here.

In common with many other Americans, I believe that there are in America just as good playwrights and actors as were ever born across the sea. It is not necessary as Wilton Lackaye once said, to import a Bernard Shaw from Ireland to England, to write a play for America—a play as Lackaye facetiously added, "that was presented by Arnold Daly and presented by Anthony Comstock."

Plays like "Shenandoah" and "Alabama," "Uncle Tom's Cabin" and "In Old Kentucky" all are purely American and they made American hits. American pathos, American humor, American history, American tragedy, all present fields for the modern playwright that should not be overlooked. An American wants to see American plays, he wants to applaud American genius, and as I have pointed out, the man who gives him the opportunity will be the man of the future who will succeed.

Good Play Readers Needed.

The professional play-reader, employed by any one of the great man-

talent does not have much show. The big theatrical managers go to London and Paris for tried productions instead of risking their money on productions of plays by American writers. That is, as has been charged, in some degree a commercialization of the drama.

Unquestionably, an American manager runs his theater to make some money and it is a much surer way of making money to offer Americans a well tried plan than to spend \$10,000 putting on an uncertain quantity. Yet one American manager has made good so frequently with the uncertain quantity that the question naturally rises, Are not the great theater managers afraid of their own judgment? Does not their experience prove their incapacity for judging plays in manuscript?

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IF there is one thing above another that makes a path of thorns for a musical comedy when playing the kerosene circuit, it is the indifferent orchestras usually encountered. Just before going on at the Majestic theater a few days ago to do his monologue turn, Cliff Gordon, the "German politician," told me an incident that occurred in a little town in Canada last season when he was starting with "In New York Town." Cliff Meech, musical director of the show, called the orchestra together for the rehearsal and made up his mind it was pretty bad when he found it was composed of everything from a butcher to a bank clerk. The first one or two numbers went all right and Mr. Meech was congratulating himself that he had formed a wrong opinion of the musical ability of the men. The third number was a march played in double quick time, furnishing the inspiration for some rapid evolutions by the chorus. After the first two or three bars the flute player ceased playing entirely, and bringing the others to a halt Mr. Meech turned to him for an explanation. "You'll have to play that slower," he said. "I've only been practising a couple of weeks."

Here's a story Cliff Gordon tells on Boonton, New Jersey. While playing the lead with "In New York Town" he always picked up some local gags in every town to work off with his other comedy stuff. Barber shops usually proved prolific places for gaining information of this kind.

"Can you tell me something of topical interest that I can use for a gag in the show tonight?" inquired Mr. Gordon of a Boonton barber. The word "topical" seemed to be a sticker for the barber, for he answered, "What do you mean, women?"

"No, no," replied Mr. Gordon, "I mean something that has happened that the people here are greatly interested in."

"Well you might mention that we've got a new bowling alley," replied the barber.

Adolphe Poiriers, of the Three Poiriers, who are presenting their sensational bar and ring act on park time this summer, closes his performance with what is known as a double dislocation of the shoulder, after which he does a double somersault from the bar. The double dislocation is accomplished on a sixteen-inch bar, and is a very difficult feat to do and looks even more so to the audience. While presenting this turn a few months ago at a small town in Wisconsin a man fainted in the audience and had to be carried from the theater. Mr. Poiriers was later introduced to the gentleman and to his surprise found him to be a man of unusual strength and on his own testimony in the very best of health. Of the thousands of ladies who have witnessed the act in the five years it has been given, both in this country and abroad, not one has ever been similarly affected, although many turn their heads away and smothered exclamations of fear are usually distinctly audible at every performance. Since this incident Mr. Poiriers has relieved the tension somewhat by going through the act with a smiling face.

According to a recent issue of the Waterloo (Iowa) Courier the Yankee Robinson circus came very near not giving a show at Hawkeye, Iowa, all

on account of the temporary loss of the cook's wooden leg. The Yankee Robinson is a wagon show owned by Col. Fred Buchanan, the sponsor for Ingersoll Park and other Des Moines enterprises. It seems that the cook in turning in for the night on his perch atop the cook wagon removed his wooden leg in order to secure greater comfort. When he awoke next morning on the lot it was no where to be found. Without the leg there could be no breakfast and without breakfast no work could be accomplished, and no work accomplished meant no show. Such wailing and gnashing of teeth has never been known before in the annals of the canvas world. The Courier says that nine o'clock came and no leg; ten o'clock, no leg; eleven o'clock, no leg. At a quarter past eleven a sturdy tiller of the soil came to the show grounds, bringing what he supposed was a new kind of tent stake, and which he had found on the road. No time was lost in passing the word that the cook was again in possession of his useful wooden member, and a belated breakfast was served. The circus packed the tent twice at Hawkeye, and at both performances the farmer who saved the day and his whole family occupied seats that didn't cost them a cent.

A gentleman who has made a comfortable fortune in the manufacturing business in Chicago decided last fall that he would visit the little old home town in Wisconsin where he was raised. It was the first trip there in fifteen years and he pictured to himself the satisfaction he would take in greeting the old friends, who would hardly be able to convince themselves that this prosperous, well-groomed man was the green country youth they had known in former days. As his train pulled into the familiar old station, he was surprised to see a much larger throng on the platform than he had expected there and hastily concluded his friends had prepared a little demonstration for him. He tried to think of a few appropriate words to say to the crowd, but to his amazement when he stepped from the train no one even seemed to notice him excepting two or three friends, whom he had written to meet him. Following the gaze of the crowd, which was composed mostly of boys of the hero-worshiping age, he saw a plainly dressed, sun-burnt young man alight from the train. Considerably crestfallen the Chicago man turned to one of his friends and said, "What in the world has that young man done to make himself so popular?" "Nothing particular," replied his friend, "he has been driving a twenty-horse team in a circus parade all summer."

Roberts Joins Roberts.

Thurlow Roberts has been engaged as leading man for Florence Roberts in Zira next season. Miss Roberts will play almost entirely in western territory next season.

Returns to the Stage.

Grace McArty, the pretty daughter of Superintendent John McArty of the Garrick theater, returned to the stage recently after a vacation of two years. Miss McArty was formerly connected with "The Tenderfoot" and "Forbidden Land" companies and with Ben Jerome's vaudeville act. Miss McArty is a clever singer and dancer and has many friends.

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MAMMOTH FIRE SPECTACLE WINS FANCY OF DENVERITES

"Fighting the Flames" Spectacle, Under the Management of George W. Porter, a Complete Success.

A MAMMOTH production of "Fighting the Flames" has made its appearance this season at Denver, Colorado, under the management of George W. Porter, who for two seasons was in charge of the mechanical department of the Fire Show at the White City. This splendid exhibition, which is installed at Manhattan Beach resort in the suburbs of Denver, and under the shadows of the lofty Rocky Mountains, is owned by the Aladdin Company, and is drawing crowds that are exceeding the expectations of the management.

The claim of this company that it has the largest and best Fire Show in the world, is substantiated by glowing reports from Denver. People who have seen the Aladdin show and all of the other similar exhibitions in the East, declare that the new venture is perfect in all its settings and details and that the realistic affect of not only the conflagration, but the street scenes that precede the fire, are so natural that spectators in the grandstand need but a small power of imagination to make them believe they are comfortably seated in some building in a section of a big city and are gazing down upon passing activities and exciting events of every-day life.

Chief W. E. Roberts, formerly in command of the Denver Fire Department and a firefighter of many years' experience, is in command of the Aladdin fire department. Chief Roberts has a national reputation and is known to every veteran fire chief in every city in the country. Under him are experienced firemen who were formerly connected with the Denver fire department. The other members of his three companies are young men who have been drilled into the service by the veteran chief. Under his able direction they have perfected themselves in their work.

While Chief Roberts was in command of the Denver Fire Department he took an exhibition drill team of ten men and four horses to Omaha to attend the Trans-Mississippi exposition, where they won many honors in the various contests. A number of these men, who were trained and drilled by Chief Roberts, have appeared in fire exhibitions in various parts of the United States and in Europe.

The famous gray team, Pete and Con, who were victors in many contests while attached to the Denver Fire Department, are now connected with the Aladdin show. These horses, together with nine other trained and seasoned fire horses, were secured through Chief Roberts when he associated himself with the Aladdin show.

Chief Roberts began his career as a firefighter in 1876 on the volunteer fire department of Denver. When the paid department was organized in 1881 he was made Assistant Chief. He was made Chief in 1894 and held that position until 1903. At that time he became interested in mining and still retains his interests. While head of the Denver department he attended the annual conventions of Fire Chiefs and was personally known to all the Chiefs of the association.

George W. Porter, general manager of the show, also has a national reputation in his line. His experience and clear judgment was largely instrumental in making the Chicago White City Show what it was for two seasons while he was connected with that exhibition, and his fame and reputation became so well established that when the Aladdin Company sought a man to produce a fire show that would surpass any thing of its kind in the world,

Mr. Porter was selected to take full charge of building the show and subsequently its management.

Mr. Porter as a mechanical engineer ranks among the foremost of the world and it was his pyrotechnic designs and novelties that made the Chicago White City Fighting the Flames show the talk of the amusement world.

No show has been better advertised than the Aladdin show. This department is under the management of A. W. Sowers, a newspaper writer of Denver, member of the Denver Press club, and one of the best publicity men in the West. He belongs to the younger set of Western newspaper men and in his work of advertising the Aladdin show, he has used modern



FIGHTING THE FLAMES IN DENVER.

methods that have brought quick and exceptional results and which have been gratifying to the management.

No expense was spared in building the Fire show at Denver. The largest and most substantial grand stand in the city was constructed with a seating capacity of 2,000. This grand stand is 223 feet long and extends along the side of a main street that is 283 feet in length. In the center of the main thoroughfare is an intersecting street that runs into a back street, 203 feet long. On the opposite side of the main street are two blocks of buildings ranging from two to five stories in height. Buildings are also constructed along the cross street and along the back street. A trolley car passes along the main thoroughfare and winds to the back street along the intersecting street.

Already the Aladdin Fire Show is lining up for future engagements. Many offers have been received by the management from other cities, both East and West for next summer, and the company is considering one proposition to go South for the winter.

The former director of the Morrison, (Ill.), band, is now permanently located at Tulsa, Okla.

FREDERIC THOMPSON TO MAKE NEW PRODUCTIONS

New York Promoter Says Chicago Is Ideal Producing Center of United States.

COME on back to New York. I am going to make a million for us." This was Frederic Thompson's telegram to his partner, the late "Skip" Dundy, when the latter was preparing to go to the St. Louis World's Fair and establish a number of concessions there. And the brief message sums up Thompson's character. He is the ideal promoter of the Twentieth Century—a man who dreams things and then goes ahead and brings them into realization. Within a few years he has advanced from the ownership of a one-horse concession at the Omaha Exposition to the position of leading showman of

The success of Brewster's Millions, both here and in England, where it is having a great run, has induced me to direct more of my time to this field. Next season I will have four companies playing this piece and I intend to make two, and possibly three, new stage productions. The first of these will be called 'Polly of the Circus,' written by Edgar Selwyn and Margaret Mayo from a scenario of my own. Mabel Taliaferro will have the title role, and Earl Brown, Harrison Armstrong and a number of other famous players will be prominent in the cast. It is very likely Chicago will witness the premiere of Polly of the Circus and I am now negotiating with a manager here in regard to producing the play at his house.

New Revolutionary Play.

"Another new production I will make will be a play of the American Revolution. It is constructed along absolutely new lines and gives opportunity for a number of lavish scenic displays. The opening will be in Boston, but I hope to bring this piece to Chicago early next season. My third production will be, in all probability, delayed until spring, for the reason that I must first go to Europe to find the man who gave me the idea for it. These three productions are the only ones I have in immediate view, but I shall make a great many more from time to time and I intend to produce several of them in Chicago, as I regard this city as one of the best first night locations in the country. Plays which have their premiere in Chicago are always given a fair hearing and are almost universally successful.

"I still retain my interest at Luna Park, Coney Island, and although the late spring was disastrous to us, telegrams I am receiving now state that the business has picked up wonderfully with the warm weather and things are now rushing along in fine shape at the big ocean resort. The great ship wreck spectacle, which is an elaboration of the third act scene in Brewster's Millions, is making a tremendous hit and I fully believe that it is the finest scenic spectacle ever conceived. The stage shows an ocean beach and by a combined arrangement of lights and scenery we produce the effect of waves rolling towards the audience and breaking into clouds of spray. This is an effect that producers have been trying to reach for 25 years and it is bound to be imitated far and wide."

Thompson's Remarkable Career.

Frederick Thompson's career is one of the most remarkable in the history of amusements. He and his late partner, "Skip" Dundy, met at the Omaha Exposition, where they had rival concessions. They formed a partnership which lasted until Dundy's death and in the few years they were together they conceived and launched several gigantic amusement enterprises, including Luna Park and the New York Hippodrome.

Thompson's interests are so wide that he himself can scarcely keep track of them. It is stated that with the exception of one or two of the big circuses he owns every elephant in America, renting them to showmen. He has 36 complete shows at Luna Park alone. On his trips to Europe to secure acts for the Hippodrome he insisted on securing the very finest, paying salaries which at first staggered his backers. Although not actively connected with the Hippodrome, he still owns stock in the company amounting to more than \$500,000. He is an expert architect and electrical engineer, and as a stage producer Thompson stands supreme.

the country today. Now he is in the dramatic field and already his first production has scored one of the biggest hits of the season.

Mr. Thompson recently visited Chicago to witness the opening performance of "Brewster's Millions" at the Colonial Theater. A SHOW WORLD representative had a brief interview with the man who conceived and brought to realization the New York Hippodrome, the greatest amusement enterprise of the age.

Chicago Good to Thompson.

"Well," said the 32-year-old stage wizard, "Chicago has been good to me—in fact, I owe a lot of my success to your city. I studied architecture and electrical engineering in Chicago as a boy, and from Chicago capitalists came the money which enabled Mr. Dundy and myself to construct the big Hippodrome. It was the success of our first Hippodrome spectacle, The Yankee Circus on Mars at the Auditorium, which put the idea into my head of creating such spectacles for the stage. And now Chicago has shown that it appreciates Brewster's Millions, so I guess I ought to be very well satisfied with Chicago.

"I am going into the theatrical field on a larger scale than ever before.

July 20, 1907

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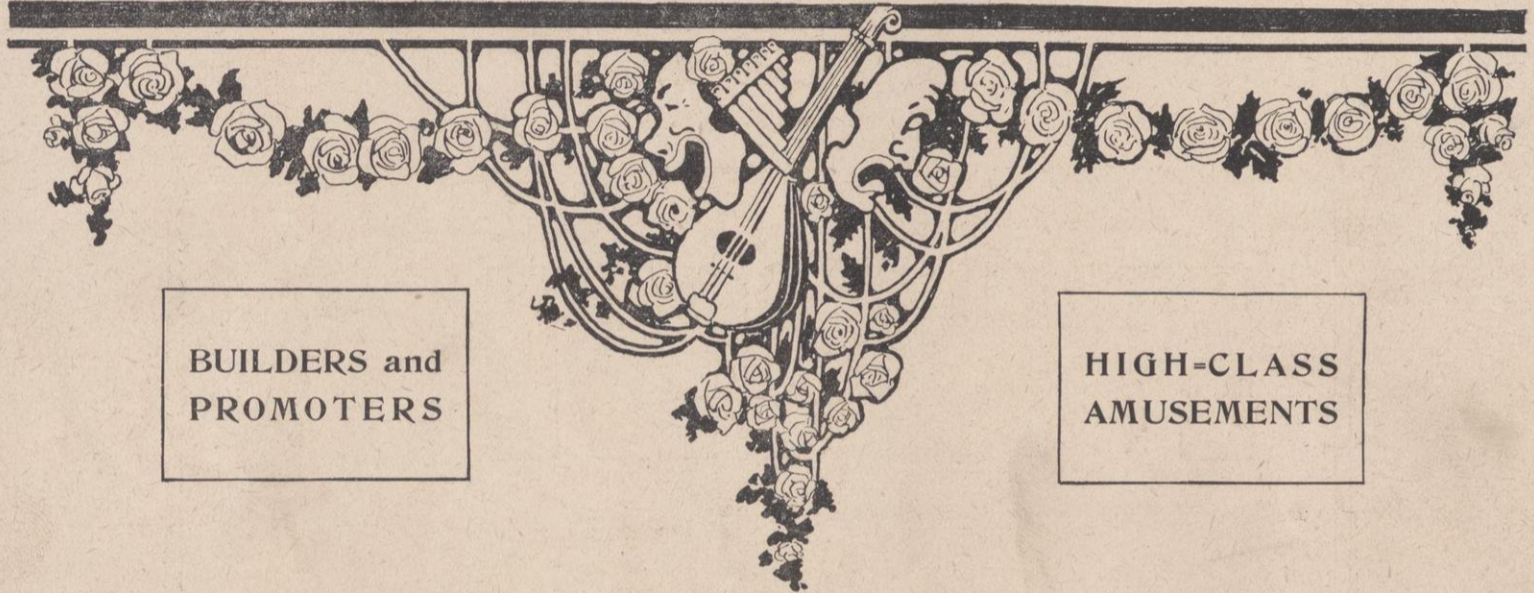
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