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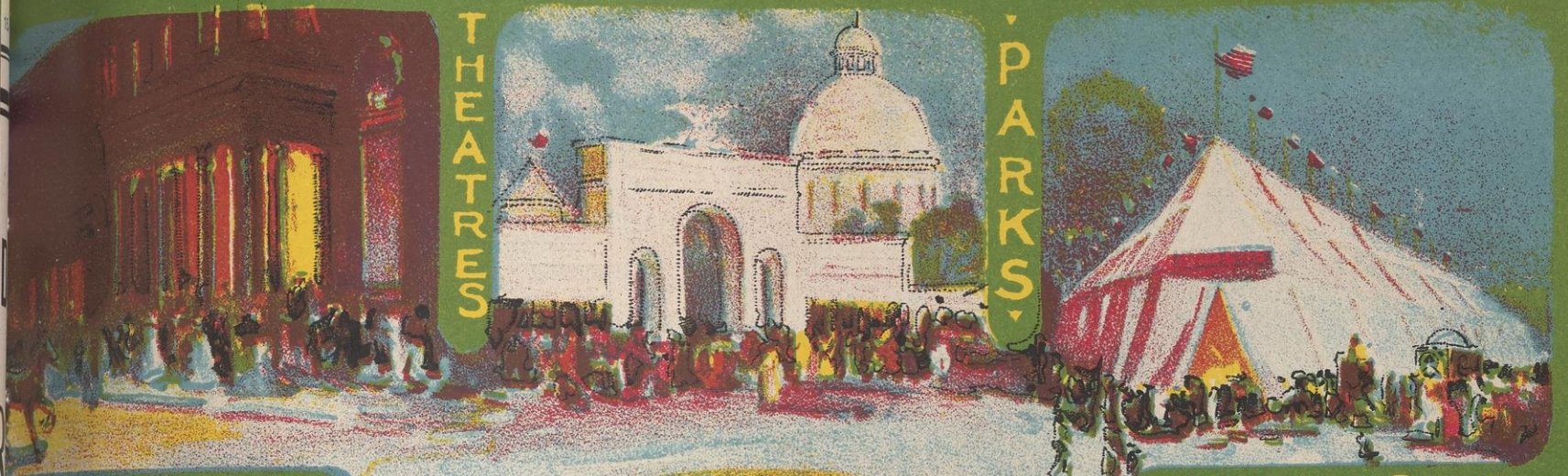
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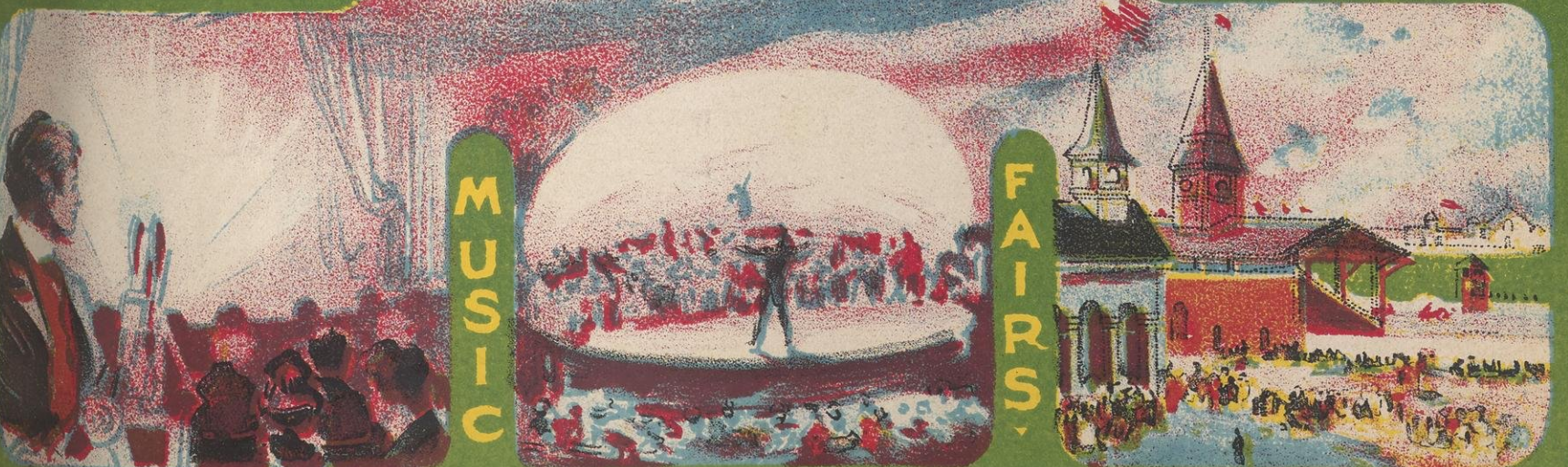
THE SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR

MOVING PICTURES

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

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WARREN A. PATRICK, GENERAL DIRECTOR at the Post-Office at Chicago, Illinois,
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CHICAGO

February 22, 1908

PITHY PERTINENT PARAGRAPHS

GIRL USHERS FAILURES.

International Theater, Chicago, Contingent Removed by Management.

The usherette, or usherine, spoken of in the vernacular as the female usher, is an experiment of the past in Chicago. For three weeks she—nine of them—reigned at the International theater, where English grand opera is drawing crowds. For three weeks she—the nine of them—struggled with the crowds and gave many of the patrons the wrong seats, or kindly found for them a circuitous route for getting at the right ones without disturbing more than a dozen people at a time when the correct aisle would have landed them safely and without any annoyance.

Invariably the usherettes could be distinguished from the regular patrons of the house by their dexterity and facility for chewing gum, if for no other reason. The turning point came a few nights ago when Manager Glickman asked one of the young women what she would do in case of a fire or panic, when the reply quickly came back: "I'd run like —" That settled it. Mr. Glickman said last week: "It was an experiment with me. I have heard that female ushers worked satisfactorily in New York, Philadelphia and Cleveland, and I thought I'd give it a tryout here more for the novelty of the innovation than anything else.

"Chicago theater-goers naturally have the Chicago spirit of moving quickly and the ushers moved too slowly. It may work all right in the east, but never in Chicago unless we can get ushers that will run like race horses without the aid of a fire panic."

Grace George's Chicago Season.

Grace George's forthcoming engagement at the Grand Opera House, Chicago, following Mrs. Fiske's season, will be for four weeks, instead of the two originally announced, and will bring the regular season of that theater to a formal close. She will be first seen as Cyprienne in her fresh translation and arrangement of Divorcons, the role in which she captured London and in which she has been acting all season on tour. Later she will be seen in at least one new role. For the present, however, her announced revival of Much Ado About Nothing is out of the way, because of the illness of Frank Worthing, who was to have been the Benedick to her Beatrice. It is expected that this comedian will have recovered in time to resume his role of Des Prunelle, the complacent husband in Divorcons, for Miss George's Chicago engagement.

Donovan Has New Attraction.

George F. Donovan, who recently launched the Idaho Bill Wild West Show at Tattersall's, Chicago, has severed his connection with that organization. Mr. Donovan is organizing an attraction called The County Fair, which promises to be one of the most stupendous rural productions ever presented in America. Fifty concessions, 400 people, 10 horses and 50 cattle are carried by the big enterprise. Mr. Donovan is now booking a number of big feature acts and placing orders for paper and equipment.

War Against Theater Hats.

In France the war against the big theater hat is kept up. The other night at a "review" the audience yelled for the objectionable headgear to be removed. Some immediately yielded, but others stood their ground until one of the characters in the play stepped before the curtain and said in solemn accents: "In the name of the French republic, take off your hats." This was the final appeal, and it proved effectual.

College Widow Roster.

The company which is participating in the revival of The College Widow at the Studerka theater, Chicago, includes Miss Marguerita Snow, Robert Kelly, Miss Clare Weldon, Miss Estelle Dale, Miss Maude Earle, Shirley Graham, Miss Esther Boggs, Albert Tavernier, Ernest Anderson, Richard Taber, George S. Trimble, John P. Brown, Otis Turner, Alan Brooks, Thomas Holer, Frederick Stanton, Cyril Raymond and George Ricketts.

Hackett Student of Classics.

Norman Hackett, who plays the characters of Iellus in Virginius, Nortier in Monte Cristo, and Cassius in Julius Caesar, in James O'Neill's repertoire, is a graduate of the Michigan university and has devoted the last ten years to the study of Shakespeare and the classics. He is now acquiring the lecture habit.

English Players at Toronto.

The company of English players engaged in the management of the new Royal Alexandra theater, Toronto, Can., commenced their season with a fine revival of Sardou's

Diplomacy week of Feb. 10 and received a splendid reception. William Sanber is director of the company and also the leading man; Miss Darrah leading woman. Other principals are Ernest Shallurd, Ivan Simp-

of officers of the regiment and are notable for their clean character and the interest aroused. The stage and fittings are owned by the regiment; the minor furnishings, such as rugs, chairs, tables, etc., are do-

FAVERSHAM A PRODUCER.

Squaw Man Hero to Make Three Productions Next Season.

William Faversham, of Squaw Man fame, announces that he will produce and manage three plays next season. He is enthusiastic over the American drama. He said in a recent interview:

"During the past three or four years the dramatic successes have been American plays. I can recall but one exception, The Thief.

"I have three plays coming on for next season all of them by American authors. They are The World and His Wife, by Charles Nerdlinger; a play by Martha Morton, as yet unnamed; and the third, The Explorers, by Langdon Mitchell. I'm not only going to produce all of these next season, but I'm going to be my own manager.

"The World and His Wife has a Spanish environment, the Morton play deals with New York life and the Langdon Mitchell play with English army life in India.

"That's the way with the American dramatist—his range is the wide world and he has the cosmopolitan view, while the English author's locale and color are English and the French dramatist's all French.

"The advantage of being your own manager is that you have freedom of action, though you don't always make so much money. But then money doesn't count so much as the larger satisfaction of doing what you like in your own way."

Moving Pictures in Toronto.

The Griffin Amusement Co., Ltd., Toronto, Can., control and own five large theaters devoted to moving pictures and refined vaudeville acts. W. A. Sherwood is painting a series of oil paintings representing scenes from the different Canadian provinces, together with their lieutenant governors, which will be placed in the Hippodrome, their principal house. John Griffin is the general manager, E. C. Macarthur manager of the circuit, and J. A. Shackelford chief operator. A contract has been given for the erection of one of the finest moving picture theaters in the country. It will have a 40-foot frontage, contain a balcony, and seat 1,500 people.

Iowans Sign with Big Shows.

The following young men from Dubuque, Ia., have signed for positions with the big tops the coming season: Ollie Gratz with the Cole show with which he has been for four seasons, acting as twenty-four hour man; and "Louie" Brown with No. 3 advertising car with the same show; Jack Flynn will join the Van Amberg show as bill poster. All three have been attaches of the Bijou theater in Dubuque, Ia., this season.

Singer Given Reception.

Miss Merle Tillotson was accorded a hearty reception on her appearance in her home town, Des Moines, Ia., as a member of the La Scala sextette, which is playing the Orpheum circuit. Miss Tillotson is known professionally as Mertino and formerly lived at Osceola, Ia. She is the daughter of a Methodist minister of Mitchell, S. D.

Actors Wedded on Stage.

Clifford E. Yarnell and Josephine Paton, members of the Marion Stock company were married after the performance of East Lynne, in view of the audience at the Opera house, Marion, Ill., Feb. 6. The couple were showered with rice by the audience and jollity reigned. The bridal pair will make Marion their home for the present.

Two New Theaters for Houston.

It is reported that Houston, Tex., is to have two New up-to-date fireproof playhouses. One is to be put up for the Green-wall Theatrical circuit, replacing the Opera house which was destroyed by fire Dec. 1, and another is to be built by rival interests, and which most likely will be leased by the Majestic company.

New Theater for Dubuque, Ia.

The prospects for a new opera house at Dubuque, Ia., are flattering as an option has been taken on a property there until March 1 with that in view. The proposed house will have a seating capacity of 2,500 and will cost from \$25,000 to \$35,000.

Shaw to Have Leading Role.

Arthur Shaw, son of Marv Shaw, will have an important role in James Forbes' new play, The Traveling Salesman, in which Thomas W. Ross will resume his stellar activities in Washington March 16.

Holland to Stage Bluff.

Joseph Holland, who has not appeared on the stage for the last five years, has been engaged to stage Leo Ditrichstein's new farce, Bluff.



CHRIS O. BROWN.

Associated for many years with the show business, Chris O. Brown is one of the best known figures in the vaudeville managerial field in this country. Mr. Brown represents the Sullivan-Considine vaudeville interests in New York, and occupied a similar post with the same concern in Chicago for several years. Since his departure for New York Mr. Brown has considerably enlarged his circle of friends and admirers, without as well as in, the professional ranks.

son, Ida Waterman and Jane Marbury. George Riddell is stage director. A standard list of plays will be presented and they will be mounted in a lavish manner.

Van Dee's Name Was James.

The real name of William Van Dee, familiarly known as "Pee-wee," who died recently was William James, who formerly resided in Pawtucket, R. I. Van Dee was identified with the Albion Family act some years ago.

Vaudeville for the Soldiers.

The First Infantry, Illinois National Guard, Chicago, has taken a decided departure from the usual entertainments for the members of military organizations by giving high class professional vaudeville shows at the armory. These entertainments are arranged and managed by a committee

nated by the different companies of the regiment from their parlors.

Chicago Elks Benefit Feb. 27.

The Elks are planning a big benefit performance to earn money for their charity fund. It will be given in the Auditorium, Chicago, Thursday afternoon, Feb. 27, and volunteers from visiting companies will take part.

Treasurer Deserts Company.

The Empire Theatrical company went "bump" at Boone, Ia., recently when Robert LaMore, who had staked the show with \$4,000, left town, leaving the seven members of the company to get back home the best way they could. He acted as treasurer of the company which made a tour in Iowa in The Roof Garden Tragedy and The Hand of Mystery. It is thought he has returned to his Ohio home.

GLEANINGS FROM THE CHICAGO RIALTO GOSSIP OF PLAYS AND PLAYERS

MYSELF—BETTINA, Rachel Crothers' latest comedy, was the dramatic sensation of last week among the Chicago theaters. Two Ziegfeld musical revues, The Parisian Model and The Follies of 1907, came to the Illinois and Auditorium, respectively, and the usual changes occurred at the stock and melodrama playhouses. The majority of the theaters enjoyed heavy patronage.

Me, Him, and I at Great Northern.

Wrothe, Watson and Arlington, three capable, if strenuous, comedians, brought Me, Him, and I to the Great Northern last week and by dint of much noise and hard work caused the pronoun play to please large audiences throughout the week. The piece itself is a potpourri of tunes, puns and dances. A large company, some of them clever, assisted. This week Fiske O'Hara is caroling at the Quincy street playhouse.

Around the Stock Theaters.

Charles Hoyt's delightful farce, A Temperance Town, was the bill at the College theater where the players entered into the spirit of the occasion and carried the comedy to a thoroughly successful terminus. Morris McHugh, the principal reason for the laughter, showed what a very funny comedian he can be when the author gives him half a chance. James Durkin, Beryl Hope, Worley Birch, Jean Adair and Smith Davies portrayed congenial roles. This week, A Bachelor's Romance.

That good war play, Shenandoah, held the boards at the Bush Temple. Fire and drum plays always prove popular among a neighborhood clientele, and Shenandoah was even more so. Adelaide Keim made a charming and emotional heroine. She was capably supported by Edward Haas and others. The Three of Us is offered this week.

Quo Vadis was the attraction at the Marlowe last week. The revival was made with appreciation and good taste and the pretty playhouse was comfortably filled at all performances. This week The Princess of Patches is engaging the attention of the company. Agnes Blial is appearing as the princess.

How Hearts Are Broken was shown at the People's last week. Maurice Briere, Jr., and Marie Nelson had the principal roles in the demonstration, which was well liked.

At the Homes of Melodrama.

Fallen by the Wayside, the tale of a chorus girl's struggles, held forth at the Alhambra. An ocean steamer and the Little Church Around the Corner were among the scenes shown. The Great Express Robbery demonstrated at the Bijou that western plays are the most popular, and Convict 999 escaped nightly at the Criterion. Dublin Dan, the Irish Detective, a Celtic play approved by the A. O. H., was on view at the Columbus, and Hanlon's Superba caused the little ones to stare with wonder at the Academy.

The College Widow Redivivus.

The College Widow, fresh and smiling, returned to the Studebaker Sunday evening; Deman Thompson, the perennial, brought The Old Homestead to McVicker's, and Mrs. Fiske began a fortnight engagement in Rosmersholm at the Grand Opera house Monday evening. The Man From Home continues to charm at the Chicago Opera house, as does The Merry Widow at the Colonial. The Witching Hour is still making people think at the Garrick, and The Girl Question is accomplishing the opposite at the La Salle. A Knight For a Day is nearing the end of its long run at the Whitney Opera house. At the Pekin Punk Willis is the offering. It is tuneful and amusing.

The Majestic Offers Fine Bill.

Mabel Hite, retained by popular demand, scored heavily at the Majestic last week. Her songs and talk were as much, if not more, appreciated than during the previous week. Nance O'Neill and her company, including McKee Rankin, presented The Jewess. The playlet is reviewed elsewhere in this issue of THE SHOW WORLD.

William MoCart, who was the principal comedian in The Beauty and the Beast, and other extravaganzas, appeared and delivered a monologue that appealed to the majority of the audience as being very funny.

The O'Kabe Family, a Jap troupe, gave their marvelous exhibition of acrobatic feats; the Baggens offered a funny juggling skit, and La Scala Sextette sang selections from the grand opera. The voices of the sextette cannot be commended for either melody or successful blending.

Bert Levy, who acquired his reputation when he was the artist of the New York Morning Telegraph, depicted famous men and events to the extreme satisfaction of the audience. Mr. Levy has a novel apparatus, and is a skilled artisan.

Miett's dogs gave an entertaining exhibition, well away from the ordinary dog act; Slater Brockman appeared in pleasing character songs, and John Clinton and Irene Jermon gave their original act. Back to Louisville. The act is novel and was well liked by the audience when they recovered from their initial surprise.

Al Leonhardt, styled the comedy juggler, offered some good feats of dexterity, but his comedy work with a rag figure could be eliminated. As usual, the kinodrome offered a pleasing film.

Miner's Americans at the Empire.

A burletta in two acts, lacking any possible material from which the comedians could extract humor, was presented by Miner's Americans at the Empire last week. Will H. Ward and Wilbur Dobbs held the principal comedy parts. Both men have been seen here to good advantage on previous occasions, but this season's vehicle affords them little opportunity to shine.

The male members of the cast were almost without exception afflicted with the expectoration habit. Both acts of the bur-

letta dragged unmercifully, and the singing numbers were gone through with a weary, dashless style. The one person who rose above the mediocrity of the attraction, and who was easily the feature of the show, was Frank Grace, a juvenile comedian whose handling of lines and business established him as the superior of his elder colleagues.

Mlle. Mozelle presented in the olio a combination of poses plastique and serpentine dancing. She is the fortunate possessor of a beautiful figure, and the value of her offering was increased by the excellent work of her electricians.

The Two Graces, father and son, appeared in song, dances, and the usual cross-fire repartee used in acts where the child is exploited. They were well liked.

The Wood Brothers, Roman ring artists, who accomplished remarkable feats of skill and strength, were the sensation of the olio. The Original Cherry Sisters closed and left the audience in a pandemonium.

Rentz-Santley Company at Euson's.

Abe Leavitt's famous Rentz-Santley company, presenting A Day's Frolic at Atlantic City and The Darlings of the Demon, played at Sid J. Euson's theater last week. Fred Russell, famed for long reach and contortion work, held first place in the comedy race, with Frank Ross a close second. The leading female parts were played in a jaunty manner by shapely Anna Glocker and Georgine Brandon.

Jennie Edwards got quite a little comedy out of the character part of Mrs. McTruble in the first part, but had little to do in the burlesque.

Louise Marshall and Dottie King ran a dead heat for soubrette honors.

In the olio were Charles D. Weber, eccentric juggler, whose endeavors brought forth rounds of applause. Roscoe & Sims, comedy musical artists, played on everything from tin cans to brass instruments.

The Glocksers in their pleasing sketch, The Comedy Kid and the Society Girl, were well received.

Frank J. Ross, just a plain Hebrew, found favor with his monologic and parodies.

Louise Marshall and Dottie King were dainty singers and dancers.

Fisher & Berg kept the audience in roars of laughter with their comedy bicycle specialty, and the sensation, The L'Auto Girl, mystified the audience for a long time before she exposed herself.

The opening performance at the Star and Garter theater was reviewed in last week's issue of THE SHOW WORLD.

Rice and Barton's Rose Hill company returned to Chicago, after a short lapse of a week and pleased the patrons of the Trocadero.

At the Folly, Frank B. Carr's Thoroughbreds returned and made merry all last week.

ROCHESTER T. M. A.'s.

Newly Elected Officers Installed at Recent Meeting.

The first regular meeting of the Lodge No. 68, Theatrical Mechanics' Association, was held in St. George's Hall, Rochester, N. Y., Jan. 19. The following officers of the lodge were installed: President, Michael Mongavin; vice-president, Burt Caley; secretary, Frank J. Heinz; financial secretary, John J. Tierney; treasurer, Charles Parkhurst; marshal, Charles Colman; sergeant at arms, Frank Smith; trustees, Theodore Edgar, Frank Spies and William Trapp.

Nineteen new members were accepted, making a total membership of 200. Sam E. Ervin, organizer of the new lodge, was given a vote of thanks for his services and was made a life member. The lodge gave a reception at the clubroom Jan. 22 to John L. Sullivan and Jake Kilrain. Dr. Montgomery E. Leary has been appointed physician for the lodge.

It is planned to give a benefit entertainment to aid the sick fund some time in April, and the Lyceum theater has been donated by Manager Wolff for the purpose.

New Orleans T. M. A.'s.

The fourteenth anniversary of the Theatrical Mechanics' Association, Lodge No. 43, was observed in grand style at the Bush Hotel, on Monday, Jan. 27, 1908. A most excellent and varied menu was spread to the delight of the guests and members and the attendance numbered fully 250. Mr. S. R. Socola acted as toastmaster. Numerous addresses and informal speeches served to keep the banqueters in a happy mood.

REVIEWS OF PLAYS IN BIG CHICAGO THEATERS

BY CHARLES KENMORE.

RACHAEL CROTHERS' new play, Myself—Bettina, was revealed by Maxine Elliott and a fairly balanced company with indifferent success at Powers' theater, Chicago, last week. The treatment of the story by the author, although at times human and marked by compelling sincerity of purpose, lacked those essentials that make for enduring success and, as in the case of The Three of Us, by the same author, whose irreparable failure I predicted in these columns last summer notwithstanding many critics raved over it frantically, I am forced to express my conviction that Myself—Bettina inevitably must follow its predecessor in the path so thickly strewn with dramatic failures.

Miss Crothers has invaded the field of the psychological drama in the handling of her theme by which she invites comparisons with the masters in that field to her disparagement. She has superficially handled a subject that requires the master touch of a mind fortified by experience and study totally foreign to a young woman whose sphere of activity has been limited to the writing of a couple of plays and the teaching of the rudiments of dramatic art to stage aspirants. It cannot be denied that Miss Crothers is an earnest worker, but this does not always insure creations which are above criticism and in Myself—Bettina she has displayed lack of knowledge of the men and women she presents or an intimate acquaintance with the emotions, and other personal and mental traits which they automatically display.

It was a fatal error of judgment to present a heroine who goes to Europe from an obscure Massachusetts village, taking with her all the funds left by her dead mother and leaving her half-sister to shift for herself. This sort of conduct in heroines does not win the sympathy of an audience, however faithful the portraiture may be. Bettina, who is a sort of Magda, returns to Stillwater with the real Parisian spirit and she resolves to wake up the sleepy town, as it were. She organizes a church entertainment and resolves as the piece de resistance of the show to give the dance of the seven veils from Salome. Miss Elliott rehearses the dance, and appearing in a be-spangled gown with jeweled headdress and Amazonian breast-plates, displays her hosiery modestly in a sinuous dance of short duration. The rehearsal is sufficient to cause a storm and the dance of course is tabooed by the church element. What follows may be briefly alluded to. Bettina and her half-sister, who has sinned, but who is forgiven, are the principals in several desultory scenes whose heaviness is accentuated by the aimless meanderings of two brothers, neither of whom exhibits qualities that might inspire self-sacrifice in the breast of any woman. There is a minister, however, who preaches on this theme continually and he finally prevails upon Bettina to remain at Stillwater and become his wife, while the erring sister is sent abroad to study and ruminate.

Miss Elliott handled her role as well as its limitations would permit. She was successful in her lighter scenes, but her emotional work at times was marred by undue intensity and vigor. Robert Drouet as the son of the parson was a mournful picture.

Mary Jerrold as Mamie Dean did effective work. The characterizations of Grant Mitchell and Sarah McVicker were excellent and did much to lift the play from the plane of absolute mediocrity. The scenic investiture was all that the most captious taste could desire.

Nance O'Neill at the Majestic.

Appearing for the first time in vaudeville in Chicago, Nance O'Neill was seen at the Majestic theater in a condensed version of The Jewess last week. Miss O'Neill, who is unquestionably a woman of intense tragic tendencies, an actress of uncommon ability and of a robustness of figure and voice thoroughly in keeping with the spirit of the ideal tragedienne, created a highly favorable impression, despite the glaring faults of the vehicle which McKee Rankin has provided for her plunge into the domain of the tabloid drama.

The story of the playlet is that of Leah, the Forsaken, condensed to a paragraph. It served only to introduce Miss O'Neill at the door of a church where she witnesses the marriage of the man who had cast her off only to wed another woman. She confronts him and then follows the famous curse upon the finale of which the curtain descends.

Miss O'Neill displayed unusual tragic power in a scene which in less able hands would descend to the merest burlesque. She presented a faithful picture of the woman scorned who unable to revenge herself adequately, hurls bitter curses upon the object of her wrath. While at times her voice was unpleasantly raucous, her artistry was superbly in evidence and sufficiently felt to force the admiring audience to demand two curtain calls.

There can be no doubt that Miss O'Neill is destined to rank as a tragedienne of unusual power. She has beauty, magnetism and experience, and once she cuts loose from the Rankin apron strings which now are weighting her down and impeding her progress to ultimate fame, she will meet with the recognition her genius now is crying for.

Of her supporting company, with one exception, the less said the better. Mr. Rankin as Farmer Lorenz, exhibited the merest phantom of the Rankin of thirty years ago when he was a matinee idol. His voice was hoarse and his lines scarcely audible. Dallas Anderson as Joseph was amateurish to a degree. Miss Clara Bracy as Dame Crochen is deserving of praise for her intelligent rendition of a thankless part, the limitations of which palpably held her in leash.

Odoriferous Musical Revues.

Two Flo Ziegfeld parades of indecency, masquerading under the title of musical revues, were odoriferous arrivals of last week. The advent of The Follies of 1907 at the Auditorium, and The Parisian Model at the Illinois increased the number of Chicago theaters devoted to low burlesque and caused the "lid" to be temporarily lifted within the "loop." The "revues" vie with each other in reaching the lowest depths of vulgarity, being low-cut both as to gowns and wit (save the mark!) Owing to lenient police censorship both attractions are booked for a run. People considering Three Weeks a moral and uplifting tract will probably delight in these flagrant exhibitions of the female form and plutonian smut.

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PLAYS AND PLAYERS

BY JOHN PIERRE ROCHE.

GEORGE U. STEVENSON has been playing Boswell to George Ade Davis' John son through the medium of his Chicago Weekly Amusement Guide. Mr. Stevenson informs us that in addition to composing the score of The Fair Coed, George Ade's latest breach of comic opera peace, Mr. Davis recently edified Michigan Avenue by his appearance in an elegant great coat worthy of rank with Gen. Joseph Torrence's historic Russian sables.

The New York Sun relates the story of a near-famous playwright, graduated from the press agent academy, standing in front of a Broadway billboard in a driving rain and contemplating the moist, pasty wreck of a once lovely lithograph. "Honestly," he said, "It hurts me almost as much to see that wreck of a three-sheet as it would to see one of my plays fail. Every rainy morning my first thought is, 'There'll be a lot of good paper down by night.' It's the agent's instinct. You can never outgrow it."

George Pomeroy Goodale says in his entertaining Hit or Miss department in The Detroit Free Press: "There was less trumpeting about Charles E. Hoyt as a playwright than there has been about men who have never written anything half as good as Hoyt's things, but who have made a great deal of noise about what they have done. Hoyt could work at any hour of the day or night. He chose the most unusual places as studios."

Marion Kerby, a Chicago girl whose dialect stories have provided drawing room entertainment for our first families, has been selected by James Forbes to realize the principal feminine role in his new play for Thomas Ross entitled The Traveling Salesman. Miss Kerby has had no previous stage experience but is said to possess dramatic talent of a high order. When the comedy is produced at Washington, Mar. 16, we shall see what we shall see.

Henry W. Savage's suave press sheet relates that a crazy No'the'neh cheering Dixie in a New Orleans restaurant found himself alone in his noise-making. He was informed that the Merry Widow waltz was the only thing Southerners would condescend to cheer. This wild desire of those residing south of the Mason-Dixon line for Lehar's molasses melody is not apt to cause another war.

Edna Wallace Hopper has joined the ranks of curtain-speech makers. She recently expressed her thanks to her audience, in a thin, piping voice as best she could. Standing in the first entrance was a tough stage hand whose expression showed his disapproval of her remarks. "That stuff's on the blink," he said to the stage carpenter. "Why don't she learn 'Casey at the Bat' from her father?"

Frederick de Belleville is at present appearing in vaudeville in Mrs. Van Vechten's Divorce Dance, recently employed by Mrs. George Gould in demonstrating to the Upper Ten that she could act. It was said of Mr. de Belleville when he appeared in The Eternal City that his acting was so polished one regretted that he was the villain and was consequently doomed to death.

Morris McHugh, the clever comedian of the Patrons' stock company, College theater, Chicago, appeared last week in Hoyt's delightful farce, A Temperance Town. He gave as finished a portrayal as he invariably does. Mr. McHugh possesses the unique distinction of being the only comedian in America who has appeared as Mother Fouchard in The Two Orphans.

Daphne Pollard, dainty, diminutive and droll, and until recently a member of the San Francisco Opera company, resigned because her salary did not commensurate her to cover the cost of retaining a duenna. It is rumored that Miss Pollard will join Marie Cahill's company, where she may rest secure under that delightful comedienne's watchful and anti-crustaceous eye.

The Parisian Model came to Chicago last week—but did not conquer. Forrest Arden thought it a disulay of limbs, lungs and lingerie; James O'Donnell Bennett termed it very silly, very loud and very long, and Burns Mantle classified it as conceived and written to attract young men sowing their wild oats and old men trying to market a delayed crop.

Frank J. McIntyre, the delightful Bobby Brumble of Classmates, is looking forward anxiously to the close of the season when he can return to Ann Arbor and renew his acquaintance among the oldest inhabitants. They knew "Frankie" there when he was a roly-poly youngster, thinking more of his history lesson than making people laugh and eclipsing the star.

Nance O'Neill, supported by McKee Rankin, appeared at the Majestic theater last week in a one-act adaptation from the German entitled The Jewess. Some years ago Miss O'Neill headed her own company at the International theater, subsequently the home of Yiddish drama under the management of Ellis F. Glickman and now given over to English Grand Opera.

Milton W. Seaman, who edits Baker's Players, vouches for the following: The property man found a Bible and was reading the Psalms in an audible tone. "Say, who wrote that? Shakespeare?" asked a stage hand. "No; David."

"Well, what'll Belasco be doin' next!" gasped the astonished "grip."

Mabel Talliaferro, at present delighting the theater-goers fortunate enough to secure opera-chairs for Polly of the Circus, at the age of two years "created" the part of the Baby in Blue Jeans, and at five was one of Chauncey Olcott's stage children. Despite Miss Talliaferro's growing fame it is said she will soon retire from the stage.

Frederick Donaghey, business manager of The Bondman, Wilton Lackaye's play, was accorded large space in all the Chicago Sunday dramatic papers last week. The critics did not care for the Hall Caine melo-

drama, but they appreciated Mr. Donaghey's intelligent and able press work.

Billie Burke's success in My Wife has encouraged Charles Frohman in an attempt to acquire all the beautiful actresses London boasts of. At the present time Mr. Frohman is negotiating for the services in this country of Marie Lohr, Alexandra Carlisle, Lily Elsie, Gertie Millar and Eva Moore.

Maude Adams, in memory of the remarkable American exploits of Peter Pan, has sent J. M. Barrie the green jacket which the little fellow wore when he eloped with Wendy, subtracted the tail from the lion and finally settled down to ripe young age in his home in the tree tops.

Ofis Skinner remarks: "The essence of successful stage lovemaking is to make every woman in the theater feel how much she herself would appreciate such a lover, and to make every man feel that he would like to have to be romantic and ardent in just the same way."

Frances Cossar, a pretty and talented Chicago girl, playing the school ma'am in The Flower of the Ranch, has been given an additional song to voice. It is entitled The Wedding of the Pajamas and the Nightie. Miss Cossar is assisted in exciting applause with his lit by Forrest Doolittle.

Lena Ashwell, whose invasion of America was not an overwhelming success, has a new play, Diana of the Drapery, written for her by Cecily Hamilton. It is scheduled for early London production and is said to be on the order of Lady Godiva, now engaging the talents of Amelia Bingham.

Renold Wolf of The Morning Telegraph, recently interviewed Ethel Barrymore to considerable and entertaining lengths. During the course of Mr. Wolf's "painlessly extracted" interview Miss Barrymore imparted the intelligence that she once discharged a press agent for putting her into society.

Wilton Lackaye, during a recent interview, said that George Cohan had the present call upon popularity in America. Also: that he would not play melodrama after he relinquished The Bondman, sulphur mines et al.

The College Widow returned to the Studebaker theater, Chicago, this week, with a capable but starless cast. Among the players are Margarita Snow, Robert Kelly, Clara Weldon, Estelle Dare, Maude Earle, Hiley Graham and Esther Boggs.

Eddie Foy recently insured his voice for \$50,000, the policy to last during his production of Hamlet. Evidently the gentleman who is arousing interest for Mr. Foy's next musical comedy is not overlooking any wagers.

Austin Strong, a nephew of Lloyd Osbourne and author of What Happened Then? has in his home a tiny theater which just fits the top of a large table. Channing Pollock uses pins and a piece of cardboard when he is writing his near-successes.

The Witching Hour company now current at the Garrick theater, Chicago, gave a professional matinee last week. It was at-

tended by the greater part of the entertainers at the other theaters.

Helaine Hadley, we are informed, has appeared in the role of the blind girl in Quincy Adams Sawyer some fifteen hundred times. It is about time Miss Hadley is having her eyes opened.

Helen Holme, a San Francisco girl, has replaced Julia Hay in the Chicago company of The Witching Hour. Miss Holme was leading woman with Wright Lorimer in The Shepherd King.

Maxine Elliott appeared in Her Great Match as a gypsy, in Under the Greenwood Tree in a bathing costume, and in Myself-Bettina gives an imitation of the Dance of the Seven Veils from Salome.

Graustark, which is now proving one of the most popular vehicles for resident company, was originally written for Mary Manning.

KANSAS GRAND CIRCUIT.

Meets and Dates for Fairs and Races Are Agreed Upon.

The Kansas Grand Circuit met at Kansas City, Mo., Feb. 1, organized the circuit, elected officers and made dates for holding fairs and racing events. The following secretaries were in attendance:

P. B. Height, Parsons, Kan.; Frank E. Smith, Iola, Kan.; A. B. Holloway, Coffeyville, Kan.; C. M. Porter, Ottawa, Kan.; A. E. Timpane, Chanute, Kan.; R. T. Kreippe, Topeka, Kan.; M. B. Hamilton, Leavenworth, Kan.; W. A. Johnson, Independence, Mo.; Reynolds, Paola, Kan.

The following officers were elected: A. E. Timpane, Chanute, Kan., president; M. B. Hamilton, Leavenworth, Kan., vice-president; Frank E. Smith, Iola, Kan., secretary and treasurer.

The following dates for meets were set: Parsons, Aug. 4-7; Coffeyville, Aug. 11-14; Chanute, Aug. 18-21; Iola, Aug. 24-28; Ottawa, Sept. 15-18; Independence, Mo., Sept. 22-25; Paola, Sept. 29-Oct. 2.

The classes are as follows: Trotting, 2:33, 2:27, 2:22, 2:18, 2:14, three-year-old; pacing, 2:30, 2:24, 2:18, 2:13, 2:10, three-year-old. Entries to the stakes will close June 15, 1908. Amount of stakes and purses will range from \$300 to \$1,000.

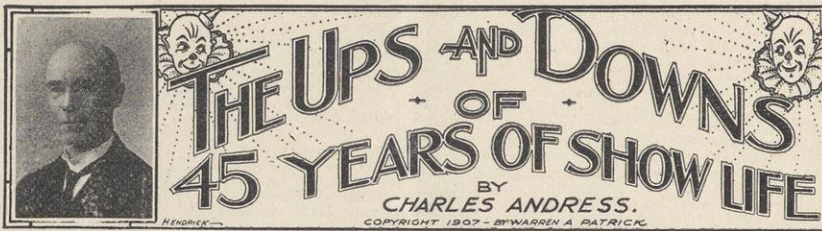
The meeting was a harmonious one, and all secretaries report a prosperous year for fairs and racing for 1908, as they have received a great many letters from horsemen, saying they had many horses in training, and are going to race them through Kansas this year.

Fine Superba at Augusta, Ga.

One of the finest motion picture theaters in the south is the Superba, Augusta, Ga. They are booking vaudeville talent through Sullivan & Considine, and especial attention is paid to the comfort of artists playing the home. There is running water in the dressing rooms and two fire places.

Henrietta Crosman Renames New Play.

A change is to be made shortly in the name of the new play which Henrietta Crosman is trying out and instead of The Smoke and the Fire it will be called The New Mrs. Loring. Maurice Campbell, under whose management Miss Crosman appears, has the impression that the present title is too suggestive of melodrama. A curtain raiser, A Happy Pair, is being played with The Smoke and the Fire.



(CHAPTER VI.)

WE left Bodie and turned our way towards the Sacramento valley and southern California. We had enjoyed our sojourn very much, four days having been spent in advertising and preliminary work, and six days exhibiting. We had a splendid week's business, though our receipts were about \$1,000 less than on the previous occasion. We were all yearning for the open air camp life, which not only restored my health, but paved the way to fortune.

After the last night's performance we would pack everything and load the wagons ready for travel the next morning, taking care to lay in a good supply of provisions. We usually figured on a short drive the first day out after an extended lay-over in each town, as the horses would be fresh and spirited, and if allowed to go as fast as their ambition prompted they would be in bad shape for the next day's drive. We would cover about fifteen miles the first day, and twenty to twenty-five after that, depending on the condition of the roads. This mountain travel by wagon is the greatest appetizer and health producer one could imagine. We would start about 8 or 9 o'clock, and at noon would pick our camp, generally near some ranch house, and in close proximity to a river or brook, if possible.

After the horses were unharnessed and the outfit unloaded we would purchase from the farm house milk, eggs, butter, etc., and while the women were preparing the victuals we would make our beds under the wagons, or under a tree. With our appetites whetted to a fine edge our wholesome food tasted delicious.

My Brother Wilson would usually go ahead with his little black mare and have the camp grounds located and a fire built, which we could see from the distance, by the light, if at night, and by the smoke in the day time.

On our second day out from Bodie, about 4 o'clock in the afternoon, we met a big freight team, similar to those pictured in the advertisement for twenty mule team borax, and learned from the driver that my brother was in camp about four miles further on. One of the teamsters told us that he

had shot a nice young mountain goat, and asked us if we would not like a piece of it for our supper. We assured him that it would be very acceptable, and he cut us off a leg, for which he refused payment, remarking that they had more than they needed.

We were all delighted, and anxious for the night meal, and I told the rest of our party that I would tell Wilson I had killed the young mountain goat. When we pulled into camp Wilson had everything ready, and was accompanied by the old rancher. "What do you think, Wils, I killed a fine young mountain goat, and we will have a feast on it tonight," I cried out. After shaking hands with the rancher I went to the mess box and brought forth the nice leg of the mountain goat. Up to this time the old man had been very reticent, but now he broke out in a loud voice and a clinched fist, and hurled a volley of words at my head, which I can not here repeat, accusing me of killing one of his young sheep. He declared that there had not been a mountain goat in that region for twenty years, and in confirmation of his statement his son rode into camp on his broncho and yelled that "some infernal scoundrel had killed one of his little sheep," for he had seen where they had skinned it in the brush pasture, about two miles back on the road that we had just come over. This doubly convinced the old man that we had killed his sheep, and he and his son threatened to kill one of our horses for revenge, and also insinuated that they had known such thieves as me to have been killed for just such rascality.

I have done a lot of so-called "squaring" in my time, but I had the hardest time proving an alibi with this old fellow and his son I ever had in my life. I told him how I got the meat, and when his son told him what time he discovered the slaughter grounds I proved to him that at this time we were at least ten miles from there, and we parted friends. I divided the meat with him and he swore vengeance on the freighters.

Moral: Never kill a "mountain goat."

(To be continued.)

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SURGICAL MOTION PICTURES.

Cinematograph Is Added to Equipment of Great London Hospital.

Another step in advancing medical and surgical science has been taken by the Mid-essex Hospital in London through the efforts of Dr. H. C. Thompson. The cinematograph has been added to the equipment of the institution and hereafter records will be reproduced on films of symptoms, germs and operations, which will be used to illustrate lectures.

MRS. WIGGS HOODOOED.

Members of Cabbage Patch Company Meet with Many Mishaps. Three mishaps befell the Mrs. Wiggs of the Cabbage Patch company at the Majestic theater, Brooklyn, two weeks ago.

GLENMORE DAVIS RESIGNS.

Well-Known Dramatic Editor Quits the New York Globe-Commercial. General regret was manifested in the New York theatrical district last week on receipt of the news that Glenmore Davis had resigned the dramatic desk of the Globe.

NORFOLK FILM EXCHANGE.

Reid, Tyler & Co., of Norfolk, Va., owners and operators of the Gaiety theater, and the New Lyric theater, just completed, the most popular of Norfolk's moving picture theaters, have opened a thoroughly up-to-date moving picture supply house and film exchange, obtaining direct from the Pathe brothers their latest films, which are imported from France and obtained through their New York office.

TO THE LATE DENIS O'SULLIVAN.

BY FRED E. BUTTON. Since the days of poor Scanlan No actor or singer Has stolen our heart strings To any degree, Till Denis O'Sullivan, True son of old Erin, Roused the blood in our souls, In "Peggy Machree," Told often—I ween— Of sorrow and suffering For true Irish manhood Imposed by the tyrants For "wearing the green."

Bloomington, Ill., Gets Grand Opera.

Bloomington, Ill., has the honor of being the only one-night stand in America played by the San Carlo opera company. The company closed a three weeks' engagement at the Auditorium Feb. 10 and went from there for a run in St. Louis.

Poll's Theater Orchestra Strikes.

Poll's vaudeville theater at Springfield, Mass., was without an orchestra last week, and for the time being went back to the old-time method of using a piano. The

SWAAB SERVICE DEPARTMENT OF PUBLIC SAFETY, CITY OF PHILADELPHIA—FIRE MARSHAL'S OFFICE. HENRY CLAY, DIRECTOR ROOM 388, CITY HALL JOHN LATTIMER, FIRE MARSHAL. Dear Sir:—Having examined different makes of Moving Picture Machines with reference to their absolute safety in case of fire, I find that the machine for which you are sole agent, viz.—Power's Cameragraph is decidedly fireproof and meets with all the requirements of this office.

musicians employed in the theater went out on strike last week by order of Joseph Weber, of Cincinnati, O., head of the American Federation of Musicians.

Brooklyn T. M. A. Entertainment.

Brooklyn Lodge, No. 30, of the Theatrical Mechanics' Association held its first entertainment and reception Feb. 6. The purpose of the affair was to add to the sick and death fund, some of which is tied up in one of the suspended banks.

Lillian Russell Sued by Coachman.

Sylvester Corning, of Ballston Spa, N. Y., has brought suit against Lillian Russell for \$10,000 damages. Corning is a coachman

Rink Managers Attention! What is said by a promoter of 26 rinks of Prof. A. P. Demers Fancy and Trick Exhibition Skater of the World. DANVILLE, ILL., February 11, 1908. To whom it may concern:—I take pleasure in recommending to you, Professor A. P. Demers, as being the strongest rink attraction that I have ever played and the best skater I ever saw performing in any rink.

orator, and will be presented before the close of the present season. Mr. Hackett refuses to say whether he will himself play the part of Paul or merely be the producer. He refused to say whom he had in mind for the woman's part.

Arthur Alston in Chicago.

Arthur C. Alston, the well-known theatrical manager, passed through Chicago last week on his way to visit his attractions.

H. Reeves-Smith Scores.

H. Reeves-Smith, one of the most dependable of the leading men brought from London in recent years, is acting Des Prunelle in Divorcons with Grace George on tour, and is reported to have scored in the role. It is expected that Frank Worthing, whose place Reeves-Smith took, will have recovered from his severe illness in time to resume the role for Miss George's engagement here in April.

THE SHOW WORLD "WANT AD." SERVICE. We call attention to our Classified Department which will be of vital interest to those seeking employment and to employers requiring help. We aim to aid men and women of the profession of entertainment, now out, or soon to be out of work, and to such we offer our classified columns at a rate so low that it barely covers the cost of composition.

Edmund Day's New Play to Be Produced.

From Edmund Day, the author of the immensely successful The Round Up, Klaw & Erlanger have purchased the rights of a play entitled, The Widow's Mite. The manuscript has been completed and the piece probably will be one of Klaw & Erlanger's productions in the fall.

Maggie Cline Seriously Ill.

Maggie Cline, popularly known as "The Irish Queen" on the vaudeville stage, is seriously ill at her country home, Red Bank, N. J. "Throw Him Down, McCluskey" was the song through which Miss Cline won her greatest popularity.

Marguerite Merington's New Play.

Marguerite Merington has written a play which she calls Auf Weidersehn. It may be given under the translated title, Till We Meet Again.

Actors in Fire Panic.

Guests of the Guillard Hotel at Bridgeport, Conn., including more than a score of members of the Peter Pan company, were obliged to leave their rooms Feb. 8 by a fire which quickly spread from the first to the

fourth floor. The monetary loss was about \$5,000.

Woman of Kronstadt Booned.

The reception given to the first performance of The Woman of Kronstadt, at the Garrick theater, London, Feb. 8, was not one to promise a long run of the play adapted by Max Pemberton and George Fleming from Pemberton's book.

Will Better Copyright Laws.

At the offices of the Producing Managers' Association in the Times Building, New York, members of the National Copyright Association met a number of authors, composers and theatrical managers for the purpose of considering ways and means of urging the passage of the proposed copyright bills.

Chicago Theater Ordinance Amended.

The Chicago city council has passed an amendment to the theater ordinance permitting two sets of scenery in playhouses with capacities of between 800 and 1,200 persons, provided a steel curtain is used and the first floor of the theater is not more than three feet above sidewalk level, was passed.

Burnside Succeeds Temple.

R. H. Burnside, for several years general stage director of the Shuberts' musical productions, has been transferred to the Hippodrome in the absence of Edward P. Temple. Representatives of Shubert & Anderson insist that Temple will return to the Hippodrome when he comes back from Europe.

Worthing Again in Divorcons.

Frank Worthing, whose recent illness forced him to retire from the Grace George company, has recovered sufficiently to leave Colorado Springs, where he has been recuperating, and left for San Francisco, where he opened with Miss George.

Actor Loses Eyesight.

Charles C. Silk, leading man with A Desperate Chance company, which played at the Worcester, Mass., theater last week, will lose his eyesight as the result of the accidental discharge of a blank cartridge into his face at the matinee by one of the company.

Fascinating Flora Ceases to Beguile.

At the Park theater, Philadelphia, last Saturday night, Adele Ritchie and the other members of Fascinating Flora company brought their tour to an end. Since its all-summer's run at the Casino the musical comedy has visited nearly all the principal cities.

Holt Acquires Kidder Play.

Edwin Holt, who is playing with Maude Adams in The Jesters, has secured Edward Kidder's new comedy, Stinky Stebbins, and will make a spring production of it. Kidder is the author of A Poor Relation, Peaceful Valley and other of the late Sol Smith Russell's quaint comedies.

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Things Theatrical in Empire City

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

NEW YORK, Feb. 15.—Delightful weather conditions have appreciably augmented the attendance at the playhouses.

It is pointed out that good shows with good people in the cast are getting the money. That, at least, is the situation here where the standard attractions have been playing steadily to good business and where recent novelties are producing phenomenal box office results.

New Plays This Week.

Olga Nethersole and her company presented The Awakening for the first time in New York at Daly's theater last Monday.

Therese de Megee, who has a husband and a daughter, has become infatuated with the young Prince Jean of Sylvania.

Supporting Miss Nethersole were Frank Mills, Chas. A. Stevenson, Lionel Belmont, Lawrence Grant, Langhorne Burton, Robert Bolder, A. T. Hendon, B. A. Monks, Miss Katharine Stewart, Miss Molly Pearson, Miss Adeline Bourne, Miss Laura Hansen, Miss Emilie Carder.

At the Garden theater Tuesday, Mrs. Patrick Campbell and company presented Electra, an English translation of the German version of a weak play by Sophocles.

Electra schemes to be revenged and courts the assistance of her sister, Chrysothemis, but the latter wishes to let well enough alone and refuses her aid.

The supporting company includes Mrs. H. Beerbohm Tree, Miss Stella Patrick Campbell, Ben Webster and Charles Dalton.

The Worth of a Woman.

David Graham Phillips' first attempt at writing plays was presented at the Madison Square theater Thursday by Miss Katharine Gray and company.

The scenes of the play are laid at Clifty Farmhouse, Ind. Diana and Phyllis, daughters of Herbert Mervale, are the women in the story.

Miss Gray plays Diana, the leading role. Others in the cast are: Frank Young, Henry Hall, Walter D. Greene, George Farren, Robert Warwick, Harriet Sheldon and Jane Peyton.

Changes in Sight.

Paid in Full, a new American play by Eugene Walter, follows Viola Allen at the Astor theater, opening Feb. 25.

Sam Bernard, in his new play, Nearly a Hero, follows the Top of the World at the Casino, opening Feb. 24.

W. H. Crane in George Ade's play, Father and the Boys, follows Maude Adams at the Empire theater, opening March 2.

New Plans For Warfield.

David Belasco announces that beginning Feb. 24 David Warfield will appear in The Music Master at every performance of the week except Saturday night.

field in London early next fall. He will probably open in a new play by Jerome K. Jerome, following with the three plays before named.

Russians Will Go to Daly's.

The announcement that the Russian company, with Mme. Komisarzewski, would appear at the Liberty theater, has been amended to read Daly's, where they will follow Olga Nethersole March 2.

Madam Komisarzewski will be supported by the regular company of players from the St. Petersburg Dramatic theater, of which M. Bravich is the leading man.

Plays That Continue in Favor.

Belasco, Frank Keenan and Charlotte Walker, in The Warrens of Virginia; Broadway, A Waltz Dream; Circle, Kolb & Dill in Lonesome Town; Criterion, Miss Hook of Holland; Hackett, John Mason in The Witching Hour; Herald Square, The Girl Behind the Counter; Hippodrome, The Battle of Port Arthur, The Four Seasons, and a circus; Knickerbocker, Victor Moore in The Talk of New York; Liberty, Mabel Tallafiero, in Polly of the Circus; Lyric, E. H. Sothorn in repertory: Lyceum, Kyrie Bell and Margaret Illington in The Thief; New Amsterdam, The Merry Widow; New York, Adeline Genee, the world's greatest dancer, in The Soul Kiss; Savoy, Twenty Days in the Shade; Wallack's, John Slavin and May Vokes in A Knight For a Day; Weber's, Joe Weber, Lulu Glaser, Peter F. Daly and lots of others in a burlesque of The Merry Widow. Garrick, Edna Wallace Hopper in Fifty Miles From Boston.

Houses Where the Bills Change.

Academy of Music, Henry Miller in The Great Divide; American, In Old Kentucky; Dewey, The Oriental Cozy Corner Girls; Gotham, burlesque and vaudeville; Harlem Opera house, Wallace Erskine as Julian Belford in The Prodigal Daughter; Hurlst & Seamon's, The Rice and Barton Galety company; Lincoln Square, The World Against Her, by the Spooner stock company; Majestic, Williams & Walker in Bandanna Land; Metropolitan, The Wizard of Oz; Murray Hill, Mack's Wild Beaters, a burlesque organization; New Star, Deadwood Dick's Last Shot, by Owen Davis; West End, The Bad Boy and His Teddy Bears; Yorkville, The Walls of Jericho.

In the Wilds of Yonkers.

It's a standing rule among performers to mention Yonkers when one wants to get a laugh and can't get it any other way.

At Blaney's theater, where Dick Schlesinger presides as manager, Webster Cullison's company of players presented Are You a Mason to a good house.

At the Vaudeville Houses.

The big sensation in vaudeville this week was the joint appearance at Keith & Proctor's Fifty-Eighth Street theater of Vesta Victoria and Eva Tanguay.

George Evans, known as the "Money Boy," headed the bill this week at the Victoria theater, coming in at that house for the first time in three years.

Nat M. Willis, who has recently been the star of A Lucky Dog, appeared at Williams' Alhambra this week in a new monologue, and Wilfred Clarke appeared in What Will Happen Next? Grace Van Studdiford sang a number of selections.

Valeska Suratt, the original Gibson Girl, was the headliner this week at Williams' Colonial, assisted by William Gould, and appearing in a musical skit.

At Keith & Proctor's Fifth Avenue theater this week the headliners were May Irwin, with a number of her most popular songs, and Murphy and Nichols, in their sketch, From Zaza to Uncle Tom.

At Keith & Proctor's Union Square theater, White & Stewart presented this week a playlet entitled Cherie, a sequel to their last year's sketch, Paris.

Robert Hilliard and his company in the one-act drama, As a Man Sows, was headline attraction this week at Keith & Proctor's 125th Street theater.

Rose Berril was the soloist at the Eden Musee concerts Sunday afternoon and evening. The Thaw Court Room this week shows the summing up of the trial before the jury.

Jean Libbera, known as the Double Man, and the Astic Twins, were the favorite freaks at Huber's Fourteenth Street Museum.

A Peculiar Decision.

Some time ago the owners of a vaudeville act known as The Fays sued another combination, calling themselves The Phays, for using a similar title and secured an injunction from Justice Truax forbidding the Phays using the similar title.

The ground taken by the appellate division for making the decision it did is peculiar. The Fays do an alleged mind-reading act that is exceedingly clever and which has succeeded in mystifying many learned people who did not know how the thing was done and who chose to explain it by occult means.

It was not the character of the infringing act that was complained of so much as it was the use of a title clearly intended to mislead the public by its close similarity.

This conclusion would be amusing to laymen if it had not the serious aspect of laying open to theft and copying all so-called acts of legerdemain, second sight and mind-reading, some of which are the best money getters in the vaudeville field.

Actors' Society House Warming.

The Actors' Society of America entertained friends Feb. 9 at the new home of the association, 133 West Forty-fifth street.

The Friars.

At the meeting of the Friars last week the club house project was given a big boost.

Information was received that Friar Harry Schwab was at the Argyll Hotel, Charleston, S. C., well provided for, but very lonesome and anxious to hear from the boys.

The Friar Dean, Charles E. Cook, entertained some of the members of the Ways and Means Committee at a beefsteak dinner at The Cave, a restaurant on Seventh avenue, last week.

Willatowski-Rock Wedding.

On Thursday evening, Feb. 6, at the residence of W. T. Rock, Kings Highway, Brooklyn, N. Y., was solemnized the wedding of Miss May Louise Rock to Carl A. Willatowski.

The bride and groom and a party of friends left New York Feb. 7 on a tour to the west. Mr. and Mrs. Willatowski will make their future home in Brooklyn.

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MOVING PICTURE MEN IN SOUND ORGANIZATION

THE results accomplished at the meeting of the film men in Buffalo on Feb. 8 will mark an epoch in moving picture history. Conditions had arisen which required the united effort of the industry to cope with to insure any degree of success in the future.

The name of the organization was changed to the Film Service Association. The officers, elected at the meeting held in Chicago on Dec. 14, are J. B. Clark, president; F. C. Wilken, vice-president, and P. L. Waters, treasurer, who, with F. J. Howard and C. H. Beckham compose the executive committee. The position of secretary is appointive, and will be occupied by D. McDonald.

Motion pictures as a form of entertainment have met with due appreciation by the public, and conducted on a legitimate basis the industry in general has a prosperous future. Many evils had crept into the business, however, the realization of which by those who had invested their capital therein brought about the perfection of the Film Service Association, for the purpose of promoting and safeguarding the interests of the film renting concerns of the United States, of their customers, the exhibitors, and of the public.

The degree of success experienced will be determined by the amount of co-operation exhibited by those interested. In order to eliminate objectionable subjects from the market, it is necessary that the manufacturers cease producing such. In return the film renters should recognize the fact that a film has a limited life of usefulness, and after it has passed that stage its exhibition is a detriment.

The exhibition of such films will win the good service rendered by the film exchange in furnishing him with first-class films and good subjects, and should be willing to pay such rental as will enable the renter to make a fair profit during the limited life of the film.

The exhibition of such films will win increased patronage from the public, and thus everybody will be satisfied.

The agreement of the manufacturers to cooperate with the film renters will silence the clamor regarding objectionable subjects, and will stop the source of supply of those undesirable exhibitors who have entered the ranks of purveyors of amusement and cater to a certain depraved element. They must either close their doors or elevate themselves to the higher plane demanded by the members of the Association.

Places of exhibition which use motion pictures to attract patronage to beer halls, charging no admission fee, and who have utilized worn out films, will be unable to secure film service, as no members of the association will supply them.

The licensing of operators will be taken up by the Association, and all questions pertaining to the proper safeguards to be established for the physical protection of the public.

Working in harmony with municipal authorities, relieving the commonwealth of the burden of regulating such phases of the industry as need attention, the Film Service Association is in a position to uplift the industry, and compel universal recognition for motography as a factor in the world of entertainment and education.

Many things which have been a source of annoyance and loss to the film renter will be eliminated. It is probable that many members of the Association do not realize the benefits accruing from united action. The parasites who have disappeared with reels of film belonging to renters will be crushed. The renter will not be compelled to accept undesirable business, or furnish service at suicidal rates, and endeavor to make up his loss by keeping a film in service long after its usefulness has passed, as he knows his competitor will not do so.

The whole fabric of the Association is founded on co-operation and honor, and strict adherence to the policy will spell success.

In the issue of THE SHOW WORLD dated Dec. 28 was given a roster of the members of the Association. At the last meeting the following new members were admitted: Improved Film Co., New Orleans, La.; Theater Film & Supply Co., Augusta, Ga.; Theater Film & Supply Co., Charlotte, N. C.; Oklahoma Film Exchange, Oklahoma City, Okla.; Mitchell Film Exchange, Little Rock, Ark.; Globe Film Service Co., Denver, Colo.; W. H. Swanson Film Service, Kansas City, Mo., and the Schiller Film Exchange, Chicago, Ill.

The manufacturers who have agreed to cooperate with the Association are as follows: Edison Mfg. Co., Pathe Cinematographe Co., American Vitagraph Co., Kalem Co., Selig Polyscope Co., S. Lubin, Melies Co., and the Essanay Co.

New Vitagraph Catalog.
The supplementary catalogue of the Vitagraph Co. is just off the press. It contains all the latest subjects issued by that company, up to and including the film to be released March 2. It contains 88 pages, profusely illustrated.

Latest Biograph Picture.
Bobby's Kodak is the latest picture from the studio of the American Biograph company. Bobby gets a kodak from papa, who shows him how to use it. He gets busy and succeeds in catching folks in the most compromising positions, including papa, who is indulging in a Soul Kiss with his pretty stenographer. When the pictures are de-

The World reserves its big prizes but for one thing, and that is

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veloped and exhibited in the bosom of the family there is consternation, which concludes in the destruction of the kodak. Hard to guess a more startling finish.

New Novelty Machine Company.
The Novelty Machine company of New York has been organized for the purpose of making circle swings and other mechanical amusement devices. The capital is \$50,000, all paid in. Those chiefly interested are J. W. Ely, an amusement promoter, and R. S. Uzzell, formerly connected with the Traver Circle Swing Co. The new company owns the patents and all other privileges formerly controlled by the Traver Circle Swing company, and will continue to manufacture and operate circle swings. The offices of the company are located at room 1103, No. 2 Rector street, New York City.

Calehuff Loses by Fire.
A fire of unknown origin occurred in the slide making and film renting establishment of Charles A. Calehuff, Fourth and Green streets, Philadelphia, Feb. *0, causing a loss of \$6,000.

Beginning in a pile of film clippings, the fire spread so rapidly that the entire room was in flames before preventative measures could be taken. Nearly the entire stock of films and many of the choicest sets of song slides were destroyed.

Mr. Calehuff was attending the convention of film renters in Buffalo at the time. He states that he has been enabled through telegraphic orders to manufacturers, and quick shipments of film, to fill all standing orders.

Talking Pictures En Tour.
The road rights for the National Camera-phonograph have been secured by the Cullison-Mitchell Co., of New York, and the plan is to play regular theatrical time. The camera-phonograph is a moving picture device which includes a phonograph accompaniment giving simultaneously the picture and the song of spoken words of a monologue. Among the numbers secured by the Cullison-Mitchell Co. are: The Teddy Bear Number, with chorus from Anna Held's Parisian Model; Harrigan from Fifty Miles From Boston; Kiss, Kiss, Kiss, from Lew Fields' Girl Behind the Counter; Dixie Dan from The Gay White Way; So Long Mary from Forty-Five Minutes from Broadway; Ethel Levey's Virginia Song; Eddie Foy's He Goes to Church on Sunday, from The Orchid. They also have the original Rip Van Winkle

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Airship Baldwin's "CALIFORNIA ARROW"
Open for engagements for season 1908. All flights guaranteed. **FOR SALE - Complete Airship, with guaranteed speed of 12 miles per hour. Also Aerodrome.** Captain Thomas S. Baldwin. Box 78 Madison Square, P. O. N. Y.



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JEFF HAMMOND, Mgr., Lock Box 22. Casey, Ill.

record made by Joseph Jefferson with pictures posed by George Ober, who is now playing the piece.

CONCESSIONS TO LET.
The Oaks, Portland, Ore., offers Inducements to Concessionaires.

The Oaks, at Portland, Ore., the biggest and most modern amusement park on the Pacific coast, is offering free buildings, light, water, power, licenses, etc., for money getting shows and concessions, flat or percentage. They desire a shooting gallery, baseball poker, brainstorm, illusions, etc., and have a fine location for a glass blower's show. A fine rink will be leased. D. C. Freeman, the park manager, at First and Alder streets, Portland, Ore., would like to hear from interested parties.

Maynard Waite Returns From Europe.
Maynard Waite, Henry B. Harris' general press representative, who has been in Europe for the past month, returned on the St. Louis last week.

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and get on with that

great big United States Film Exchange. Always there with the goods. Prompt service—all the headliners and then some. Send for our lists—(please specify lists). We have no old moth-eaten catalogues.

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CORRESPONDENCE

BOSTON

BY TOM FITZGERALD.

BOSTON, Feb. 15.—Julia Marlowe, heralded as America's foremost actress, appeared this week at the Majestic as Gloria, Juliet, and the captivating heroine of When Knighthood Was in Flower. Capacity audiences have been the rule throughout the week.

At the Tremont, The Man of the Hour continues to draw large crowds; Elsie Janis is amusing mildly with The Hoyden at the Park, and Brewster's Millions is offered with the original cast at the Colonial.

The Boy and the Girl, Richard Carle's new musical comedy written for the Banker's Association, is holding forth at the Hollis. Success seems to be stamped upon the new Carle piece. The tuneful score is the work of H. L. Hertz.

Wine, Woman and Song is pleasing large audiences at the Globe; the Ben Greet play-ettes are in their last week at Jordan Hall, as is the English Grand Opera company at the Castle Square theater.

The good bill offered at Keith's theater includes Julius Steger, Horace Goldin, Dainty Grace Hazard, Whit Cuncliffe, Rose De Haven Sextette, Vernon and Wynn & Lewis.

BALTIMORE

BY VICTOR BONAPARTE.

BALTIMORE, Feb. 10.—Will M. Cressy and Blanche Dayne, established vaudeville favorites and the former the author of some hundred sketches, appeared at the Academy of Music Monday evening in The Village Lawyer, a play on the Old Homestead-County Chairman order. The work of a well-balanced cast was entirely creditable and the comedy was accorded a hearty reception that betokened success. Next, The Gay White Way.

Eleanor Robson is meeting with favor at Foru's Opera house with Salomy Jane. The play is typical western drama of the approved standard. H. B. Warner was her principal support. Way Down East is the next attraction.

Nancy & Co., a rollicking farce comedy, is George Fawcett company's offering this week at Albaugh's. Catherine Countiss appears in the titular role.

Mamie Fleming, a talented young actress, is the principal player in The Girl of Eagle Ranch, playing this week at Blaney's theater. Miss Fleming is too good an actress to be wasted upon a melodrama theater and audience.

Byron & Langdon in their Dude Detective sketch are the headliners of the program at the Maryland theater this week. Other acts are Joseph Maxwell & Co., Mlle. Marguerite, Josie and Julia Rooney and Middleton & Spellmyer.

BROOKLYN

BY WM. SIDNEY HILLYER.

BROOKLYN, Feb. 15.—Montauk (Edward Trail, mgr.)—William Collier in Caught in the Rain. Next week, The Dairymaids.

Broadway (Leo. C. Teller, mgr.)—Hattie Williams in The Little Cherub. Next week, Eddie Foy in The Orchid.

Grand Opera house (Wm. S. Glover, mgr.)—Aborn Opera Co. in Faust. Next week, The Wizard of the Nile.

Majestic (W. C. Fridley, mgr.)—Lew Dockstader's Minstrels opened to excellent business. Next week, In Old Kentucky.

Bijou (Wm. J. Hyde, mgr.)—Neil Burges in The County Fair. Next week, Thomas E. Shea in repertoire.

Folly (H. Kurtzman, mgr.)—Dare Devil and Ray Bailey in their new play, Tony the Bootblack, to big patronage. Next week, Deadwood Dick's Last Shot.

Payton's (Joseph Payton, mgr.)—The excellent stock company in Sapho. Louis Leon Hall and Minna Phillips portray the leading parts. Next week, David Harum.

Orpheum (Frank Kilholz, mgr.)—Marie Lloyd, Josephine Cohan, Fred Niblo, Albert Whelan, Willard Simms & Co., Vinie Daly, Charles Leonard Fletcher, Urbani and Son, and Will Rogers make up an unexcelled program.

Keeney's (George Sloan, mgr.)—Valerie Bergere & Co., Burt Barle, Amy Stanley and Pinks, Ella Richards & Co., Jupiter Brothers, Ross and Wilson, Irving Jones and the Baker Troupe of bicyclists.

Gotham (E. F. Girard, mgr.)—Charles Bradshaw & Co., the Astrellas, Crane Brothers, Mr. and Mrs. Stuart Darrow, Lyons and Park, Joe Deming, Mart and Sledge's Pantomime Co.

Novelty (Benedict Blatt, mgr.)—Pat Rooney and Marion Bent, Diamond and Smith, Barry and Wolford, the Liqueys, the Petots, Cecile D'Arville, the Howards and Goldsmith and Hoppe.

BUFFALO

BY JOSEPH A. MCGUIRE.

BUFFALO, Feb. 15.—The theatrical business here this week has been quite satisfactory. The Right of Way with Guy Standing and Theodore Roberts has enjoyed a good run at the Star, and Bertha Kalich in Marta of the Lowlands is attracting excellent business to the Lyric.

The Stewart Opera company is in its sixth successful week of comic opera at the Teck theater. The Bohemian Girl is the bill this week.

Stella Mayhew, Henry Horton and the Romany Opera company are among the headliners at Shea's Vaudeville theater. The Gay Morning Glories is the burlesque offering at the Garden theater, and the Merry Maidens company is drawing crowds to the Lafayette theater.

BUTTE

BY WILBUR A. BILLINGS.

BUTTE, Feb. 14.—Broadway (J. K. Hesel, mgr.)—After a week's total eclipse at the Broadway, it opened with Buster Brown, 7-8, to fair business. Florence Roberts, 10-11, with Zira and Sham; George Washing-

ton Jr., 12; Devil's Auction, 13; Sis in New York, 14.

Grand (Geo. W. Donahue, mgr.)—Strong bill this week, with Vera De Bassini as a feature, and Maud Sutton and company, Brooks and Jeanette, Young Buffalo, Bert Tuckman & Co., Marian Tracy Whiting. Capacity business so far.

Family (Frank M. Clark, mgr.)—Fine bill this week: Two Fishers, O'Neill's College Boys, Moncrief and Smith, Dan J. Harrington, Jimmie Cowper and Alice Rooney. Lulu (Dick P. Sutton, mgr.)—East Lynne with Irene Lorton as Lady Isabel, 10.

Mrs. Effie Byrne, wife of Manager James T. Byrne of the big twin Holland rinks at Butte, died Feb. 4. A son was born to her the day before. Mrs. Byrne was born at Waterloo, Ia. Four children survive their mother.

CINCINNATI

BY CLARENCE E. RONEY.

CINCINNATI, Feb. 15.—Heuck's.—Broadway After Dark, this week. Harry Fields, Mildred Stoller and Robert Bertram are in the leading roles.

Lyceum.—The Little Organ Grinder, with Marion Ballou, supported by Anna Lehr and Edwin McKim is doing well.

Grand.—The Yankee Consul, with Raymond Hitchcock, is drawing big business.

Lyric.—Time, Place and the Girl, proved to be popular this week.

Olympic.—In the Bishop's Carriage, with Miss Adair and Mr. Mayall in the leads, attracted large audiences.

Walnut.—The Awakening of Mr. Pipp, to good returns.

Columbia.—Anna Woodward, Little Pich, Jordan and Harvey, Lillian Flexmore, Lew Hawkins, and the Belclaire Brothers made up a good bill.

People's.—Rialto Rounders. The olio is up to the standard and the chorus and principals are good.

CLEVELAND

BY EDWARD FRYE.

CLEVELAND, Feb. 15.—Hippodrome.—Night Attack, a brilliant military spectacle, attracted good business all week.

Keith's.—Powell & Cottrell, bareback riders; Lillian Shaw, Bijou Fernandez, John W. World and Minden Kingston, Charles F. Semon and others make up a good bill this week.

Opera house.—William Faversham in The Squaw Man to big business.

Colonial.—The Glaser stock company in Graustark.

Lyceum.—A Lucky Dog, well acted and patronized.

Majestic.—The Countersign with Florence Oakley to good returns.

Cleveland.—Kidnapped for Revenge.

Star.—The elle of Avenue A.

Empire.—Sam Scribner's Big Show, with Falardo, the Four Hidges, the Yalto Duo and Colton and Darrow.

DETROIT

BY AUGUST BEAUVAIS.

DETROIT, Feb. 15.—Marie Doro, prettiness personified, played at the Detroit Opera house the first part of this week in The Morals of Marcus. The Locke epigrammatic comedy was popular hereabouts. Way Down East is offered for the remainder of the week, and Wilton Lackaye comes next.

At the Whitney, Wm. H. Turner is offering His Terrible Secret or The Man Monkey. Thrill-lovers are flocking to the Opera house.

Cliff Bersac's Ponies are the headliners this week at the Temple. Others on the bill are George Abeles & Co., Edith Helena, Farrell-Taylor Trio, May Boley, Griff, Brown, Harris & Brown and A. O. Duncan.

Leah is the tragedy offered at the Lafayette theater. Next week, She Stoops to Conquer.

INDIANAPOLIS

BY LAWRENCE SCOLLER.

INDIANAPOLIS, Feb. 15.—English's (Ad. F. Miller, mgr.)—Robert Mantell was seen in Shakespearean plays. Among the company are the following: H. Cooper Cliff, W. H. Crompton, Alida Cortelyou, Alice Belmore, Gilbert Sells, Allen Collier, John Nathan, Peter Agnew, and Jan Miller, of last season's company; Marie Booth Russell, Josephine McCallum, Lella Frost, Natalie Tyler, Lorraine Guy Lindsley, Franklin Bendtsen, Hamilton Mott, Romaine Callender, George Stillwell, Walter Campbell and Henry Keefer.

Grand (Shaefer Zigler, mgr.)—Vaudeville, with Master Gabriel, George Ali, May Ward and her eight Dresden dolls, Eva Mudge, Rosaire & Doreto, Agnes Mahr, Carlin & Otto, Walthour troupe, Almont & Dupont.

Majestic (W. E. Lawrence, mgr.)—Forepaugh Stock company all week in Her Own Way.

LOS ANGELES

BY C. WM. BACHMANN.

LOS ANGELES, Feb. 12.—Madam Butterfly drew \$16,000 for three nights and two matinees. This week, James Powers in The Blue Moon.

At the Los Angeles, the San Francisco Opera company in Fantana. They will take the road for a tour, featuring Fantana and The Toy Maker.

The Burbank is presenting Home Folks this week.

The Energetic Mr. West is the bill at the Belasco.

Sydney Deane & Co., Bailey & Austin's American Beauties, Geiger and Walters, Foster & Foster, George Wilson, W. Inman's dogs, Arlington Four, Manello - Marnitz Troupe, made up the Orpheum bill.

The Grand had Why Girls Leave Home.

Way Out West is in its second week at the Auditorium.

The Unique will change their policy, cutting out their vaudeville olio. They will

NOW

Will you stand for "Junk" and "Bunk"? You don't have to. Your money talks. "Stalling" days are over. We have been patient. But we knew that we would get the Quality Customers. BEST FILMS and TEMPLE SERVICE will make good.



FILMS For Rent



Temple Film Co.

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CHICAGO

VAUDEVILLE

It was announced last week that Orpheum shows will be put into four of the vaudeville theaters controlled by Sullivan & Considine. This move, however, will not interfere with the bookings of the Sullivan-Considine circuit, owing to the fact that in each city a theater, now given over to stock companies, will revert to vaudeville.

The Majestic Trio received bookings last week through their exclusive agent, A. E. Meyers, for the Inter-State circuit.

Ethyl Grazier's playing on the French horn during a recent Chicago engagement made such an impression on a member of the firm of Lyon & Healy that she received a beautiful instrument as a Valentine gift. Arnold Grazier continues his wonderful toe dancing specialty.

Lutz Bros. & Co. are meeting with success on vaudeville featuring Clarence A. Lutz, the armless wonder. They carry a special set, a military scene, and the sensation of the act Mr. Lutz's disrobing an assistant by means of a rifle, while she is swinging in the air.

Al Jolson, the coast favorite, returned to Chicago last week after a triumphal tour of the Sullivan-Considine circuit and received immediate bookings over the Inter-State circuit.

John Rice and Sally Cohen, vaudeville favorites, closed their vaudeville season in San Francisco last week.

The bookings of the Majestic, La Salle, Ill.; the Bijou, Kewanee, Ill., and the Grand opera house, Tulsa, Okla., have been taken over by the International Booking Agency.

Sam DuVries recently secured the booking of the Avenue theater, East St. Louis; the new vaudeville theater, Atlanta, Ga.; the Majestic, Wilmington, Del., and the new vaudeville theater at Chattanooga, Tenn.

The management of the States restaurant, Chicago, offered Louis Magnus, the well-known violinist, as an added attraction last week. Midnight vaudeville continues to meet with the unqualified approval of after-theater patrons and the States is crowded nightly.

Living M. Wilson and S. Anworth Rutherford, of San Francisco, Cal., are working on vaudeville sketches for a number of well known vaudevillians. Among the acts the duo have already completed and have on the market are Jack and John and The Lost Case. Beside the vaudeville sketches, the team have written and composed several original comic operas.

Paul Goudron, of the International Booking Agency, is minus a diamond which formerly

gleamed conspicuously on his neck-tie. While returning home from his daily toil on a crowded street car a nimble-fingered "lift" acquired the jewel.

Walter Jones, the tramp comedian, whose name has been appearing in divorce court news, is playing at the Majestic, Chicago, this week. Blanche Deyo, who wears rings on her toes, is a member of his company.

Joe Carrol, "as slim as a prohibition cocktail," is finding immediate favor with vaudeville audiences with his funny monologue. Mr. Carrol is slated for an early appearance at the Chicago vaudeville theaters and after that will tour the Orpheum circuit.

Bertha Pertina, a fancy dancer of repute, arrived from London several days ago and went direct to St. Paul where she appeared at the Orpheum. This week Miss Pertina is appearing at Sioux City, Ia.

Wood's Alabama Minstrels were retained for a second week by popular demand at the Globe theater, St. Louis, last week. The show drew large audiences.

George Evans, known to fame as "Honey Boy" and now appearing in vaudeville, will begin a tour in April at the head of a burnt-cork minstrel company. George M. Cohen is to write the jests and jingles for the entertainment.

The management of the Burr McIntosh Monthly, founded by Burr McIntosh, who recently filed a petition in bankruptcy, announces that the present vaudeville artist severed his connection with the magazine four years ago.

Grace Van Studdiford, at present appearing in vaudeville, will soon retire from that field of endeavor and under her own management star in a light opera now being written for her by Harry E. Smith and Reginald DeKoven.

Joseph Powell, who is the clown of the Powell bicycle act, is in the hospital at Minneapolis suffering from a wound in the hand which he received two weeks ago while playing at the Orpheum theater in that city. The wound was caused by the discharge of a revolver loaded with a blank cartridge which Powell used in his act. The charge of wadding struck him in the hand, but he covered the wounded member with his costume and continued the performance, though the pain was so great that he swooned as soon as he left the stage.

The Lyceum and Burt theaters, of Toledo, O., owned and controlled by Stair, Burt & Wilbur were transferred by papers filed last week to the Maumee Amusement company, with general offices in the Burt building.

SHOW WORLD IN HONOLULU.

Douglas Jones Company to Open Moving Picture Theater in Hawaii.

G. Douglas Jones, former representative of THE SHOW WORLD at Ada, O., left for Honolulu last week to embark in the moving picture business in Hawaii. Mr. Jones will act as representative of THE SHOW WORLD at Honolulu.

Before sailing from San Francisco Mr. Jones arranged for his moving picture apparatus with Miles Brothers. He was also in conference with Claus Spreckels, the sugar magnate, and other capitalists, who considered plans for the installation of a modern amusement park in Honolulu. As the Hawaiians are an amusement-loving people and the city has 90,000 inhabitants, with a population of 200,000 to draw from, it would seem that conditions are ideal for the operation of a modern amusement park.

Mr. Douglas is a man of executive ability and recently received his degree as bachelor of laws.

AARON JONES' ENTERPRISES WIN.

Chicago Theatrical Magnate Now Controls Ten Theaters on State Street.

Jones, Linick & Schaefer have bought the Harris theater at 276 State street, Chicago. They now have ten theaters on State street between Monroe and Congress streets, for which an annual rental of \$218,000 is paid. This, in connection with other theater and mark enterprises in Chicago and other cities, makes them the foremost amusement promoters in their line in America. It is a noteworthy fact that every one of their projects is financially successful, which would indicate the degree of ability of these gentlemen in meeting the demands of the public for amusement.

Billers' Union in New Quarters.

Local No. 39 International Bill Posters & Billers' Union, Scranton, Pa., has moved into its new quarters, No. 139 Wyoming avenue, and all visiting members are cordially invited to visit it while at Scranton. President Hamilton reports No. 39 as being in good shape.

Philadelphia Theater in Receiver's Hands.

Upon the application of David Graham, a creditor and stockholder, Judge Barratt last week appointed Archibald T. Johnson receiver of the William Penn theater company. It is understood the company has little if any assets owing to the death of Gustavus A. Wegefarth, the promoter of the theater, and his failure to make any provision for the protection of the stockholders, who left everything to his management.

SHOW WORLD ADS PAY.

States Restaurant, Chicago, Attests to Value of This Medium.

That advertisements in THE SHOW WORLD bring results is attested by the following communication from Herman Mack, manager of the States restaurant, Chicago:

"CHICAGO, Ill., Feb. 13, 1908, Editor THE SHOW WORLD. Dear Sir—It is a pleasure to acknowledge the good results obtained through our advertisements in THE SHOW WORLD.

"We announced the fact that we desired talent for our midnight vaudeville and have been well supplied through your columns. Besides we now have on hand a voluminous correspondence for future bookings. Respectfully, Herman Mack, manager States Restaurant."

At Chicago Vaudeville Houses.

Houdini, who laughs at locksmiths, headed the bill at the Haymarket, Chicago, last week. The list of clever acts included: Great Houdini, Lucy & Lucier, Three Leightons, Mignonette Kokin, H. B. Burton, The Tanakas, Willie Silver, Salerno, Kelly & Dose, Galetti's Monkeys, Dixon & Fields, Mile Hilda, Minton Brothers, The Kinodrome.

The Olympic offered a fine bill which included: Maude Hall Macy Co., Elizabeth Murray, Grant & Hoag, Shields & Rogers, Amie Louie, Chris Lane, Lewis & Chapin, Four Ford's, Hope Booth & Co., Eight Bedouin Arabs, Marie Florence, The Graziers, Majestic Trio, The Kinodrome.

Poor Relation Company Sets Record.

The Abel opera house at Easton, Pa., is included in Julius Cahn's circuit. The attraction one night last week was A Poor Relation. When the usual report of the business did not arrive at his office on time, Mr. Cahn telegraphed for a statement. The answer from the house manager was as follows:

"A Poor Relation was billed here last night and the company was on hand. We opened the theater and the box-office but did not give a performance, because nobody came."

Mile. Theo Weds James A. Orr.

Mile. Theo, the snake charmer, was married to James A. Orr, treasurer of the Wallace & Hagenback shows, at Altoona, Pa., Feb. 7. The ceremony was performed by Alderman Theodore Crawford and was witnessed by Jacob Silverman, manager of the Grand, and James Spangler of the Altoona. The bride, whose real name was Grace F. Van Dern, of Mattoon, Ill., and her husband will spend a several weeks' honeymoon in New York. Next summer she will be with Sells-Floto circus and he will go on the road

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WILLIE SILVER

"The Little Boy with the Big Voice"

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Two Kentucky Theaters Closed.

A deed of assignment was filed last week at Cincinnati by Thomas H. Batteman, who for a year has been conducting the Grand family theater at Newport, Ky. The property was placed in the hands of a receiver, but no schedule of assets or liabilities was filed with the deed. Batteman attributes the cause of his failure to losses sustained in operating the Grand theater in Covington, which was closed down about two months ago, but the Newport theater has been presenting vaudeville.

Vaudeville in Old Mission.

There is a well confirmed rumor that the Alamo at San Antonio, Tex., known as the

Mission San Antonio de Valero, and which has for years been occupied by a liquor company, is to be rented for a vaudeville playhouse. The liquor company vacated the premises Feb. 10, and unless it is rented for some purpose it will cease to bring in any revenue. The liquor company pays \$250 per month. It is understood the vaudeville company offers \$310.

Pennsylvania Theater Closed.

Under directions of Deputy Factory Inspector Gus Eglor, the Colonial theater, the principal playhouse at Phoenixville, Pa., was closed last week and cannot be re-opened, the inspector declares, until more precautions are taken by the management for safeguarding the public from fire. H. I. Brownback, its owner and manager, says he will lay the matter before the chief factory inspector at Harrisburg. He declares that he approved the theater three years ago.

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CORRESPONDENCE

(Continued from Page 13).

Institute a musical burlesque company to work with their farce company.

The People's has closed. The Sullivan-Considerate company still have the lease. Edwin Gardner of this city has leased the Isis theater of San Diego and will put in a stock company. Eleanor Montell goes from here as leading lady.

MEMPHIS

BY HARRY J. BOSWELL.

MEMPHIS, Feb. 15.—The bills offered for the current week at the various theaters of Memphis are excellent. At the Bijou the bill is Through Death Valley.

The bill at the Orpheum is the best of the present season. Among those in the bill are Tom Nawn & Co., The Four Bards, Carbery Twin Brothers, Mason & Bart, Beth Stone, Ernesto Sisters, Gardner & Revere and others.

At the Lyceum this week Louis James presented The Comedy of Errors and The Merry Wives of Windsor.

MILWAUKEE

BY JOHN B. SACKLEY.

MILWAUKEE, Feb. 15.—Classmates, labeled "a play of West Point life," held forth at the Davidson the first part of the week. Robert Edson appeared as the lady-like hero, and a capable company assisted. Frank J. McIntyre won most of the applause. Henry Woodruff in Brown of Harvard arrives Sunday night.

The Isle of Spice is at the Alhambra. The dancing broilers are a distinct feature. Mabel McCane in The Girl Over There is the attraction next week.

James J. Corbett is crowding the Bijou nightly where he is playing The Burglar and the Lady.

The bill at the Crystal includes Nan Engleton & Co., the Hoffmans, Sam Hood, Rome & Ferguson, Della Fox and the Crystalgraph.

Reilly & Wood's Big company is entertaining at the New Star and the Bon-Ton Burlesquers are offered at the Gayety.

MINNEAPOLIS

BY ROBERT BLUM.

MINNEAPOLIS, Feb. 15.—Hazel Kirke at the Lyceum theater is drawing large houses. Will Jossey, Frederick Bock and Peter Raymond are new members appearing with the company. Next week, The White Horse Tavern.

At the Unique theater, Porter J. White is the headline feature and is followed by the Robert De Mont Trio, Dolliver & Rogers, Fields & Hanson, King Wilson and Eugene White.

At the Orpheum the bill includes: Mlle. Zelle De Lussan, Charles E. Evans, Mullen & Corelli, Caicedo, Willy Zimmerman, Ida O'Day and Urna Sisters.

The Lion and the Mouse at the Metropol-

tan theater, 9-12; Henry Woodruff in Brown of Harvard, 13-15; Classmates, 16-19; James O'Neill, 20-22.

MOBILE

BY B. J. WILLIAMS.

MOBILE, Feb. 15.—Mobile theater (J. Tannebaum, mgr.).—Helen Grantly presented Under the Southern Cross, 3, to fair attendance; Adelaide Thurston in The Philosopher, 4; The Girl from Out Yonder, 5; The Rays in King Casey, 13, to good business.

Lyric theater (Gaston Neubrik).—The past week has marked an innovation by cutting the orchestra seats to 50c each, making the Lyric on the same scale of prices as all other vaudeville houses on this circuit. The bill included Arthur Deming, Mazuz & Mazzett, Mr. & Mrs. Dowling, Madell & Corbely, May Wallace and Little Cleone Pearl Fell.

Victor theater (Geo. D. Briggs, mgr.).—Up-to-date vaudeville presenting Baby Pearl, Madam Butterfly, Al. Foster, Fred Evans, Great Alluring French Poses and moving pictures, to good business.

Arcade (B. Taylor, mgr.). Daisy theater (W. Cyril Pooley, mgr.). Bijou (Frank and LeRio, mgr.). Pictorium (J. Keener, mgr.) and Edisonian (G. Walker, mgr.).—Moving pictures, to good business.

NEW ORLEANS

BY D. C. SILVE.

NEW ORLEANS, Feb. 15.—French Opera house (F. Brulatur, mgr.).—Milano Opera company in repertoire.

Tulane (T. C. Campbell, mgr.).—Nat Goodwin, Edna Goodrich and an excellent company in The Easterner to packed houses. Next, Chauncey Olcott.

Crescent (W. R. Brown, mgr.).—Buster Brown is doing a land office business.

Greenwall (H. Greenwall, mgr.).—The Crackerjacks, with Bob Van Osten and Rubie Leon in the leads to S. R. O. Next, Irwin's Majestics.

Dauphine (J. W. Barry, mgr.).—A Lion's Heart to capacity. Land of the Midnight Sun is underlined.

Blaney's (J. V. McStea, mgr.).—Ninety and Nine is pleasing big houses. Next, The Unwritten Law.

Elysium (W. J. Nickerson, mgr.).—Mahara's Minstrels. Next, Black Patti Troubadours.

Orpheum (J. Bistes, mgr.).—An excellent bill of seven acts to capacity. Gillette & McFarlane, Cliff Gordon, Jules & Ella Garrison, Two Charleins, Miss Alba, Gillette's Dogs and Monkeys and Three Meers, comprised the entertainment.

OMAHA

BY SAM E. SMYTH.

OMAHA, Feb. 15.—The Boyd (E. J. Moneghan, mgr.).—Richard Carle in The Spring Chicken packed the house, 8. We Are King, with Edmund Carroll, 9-12, did fair business; Mary Shaw, in Ghosts, Candida and Mrs. Warren's Profession, 13-15, to fair business; The Girl Question, 16-18.

The Burwood opens 15 as a stock house with Harry Ingram as leading man and Emilie Lessing, leading woman, in Young Mrs. Winthrop. The house is under the direction of the United Theaters Company.

The Boyd will be installed April 1 with a summer stock company headed by Albert Morrison and Eva Lang. O. D. Woodward, of the Woodward stock company, says the company will play throughout the summer.

The Orpheum (Carl Reiter, mgr.).—Jane Courthope headed the bill, with Helen Bertram. The bill included: Loney Haskell, Snyder & Buckley, Montrose Troupe, Roatina & Stevens and the Two Loretas. Krug ("Doc" Breed, mgr.).—The Spoilers, 9-12, and Lottie Williams in The Tom-Boy Girl, 13-15.

PITTSBURG

BY C. G. BOCHERT.

PITTSBURG, Feb. 15.—Pittsburg keeps pace with New York. Simultaneously with the report from New York that B. F. Keith intends turning his Union Square theater, New York, into a motion-drama house, comes the announcement here that Pittsburg is to have the same. Pittsburg beat out the metropolis, for the Savoy, formerly the Auditorium, was reopened here last Saturday with the new idea.

Motion-drama is the reproduction of plays, comedies, tragedies, tures of foreign countries, fantasies and humorous incidents by moving picture, and accompanying each movement with an imitation of the noise made in the original production. Where speech is necessary to complete the vision of reality, it is introduced, and the new idea has caught on in Pittsburg like wildfire. A corporation has been organized to carry out the scheme, known as the Idle Hour Amusement company, and this company has leases for several other sites in Pittsburg where theaters will be located in the very near future. The motion-drama has been a fad in Europe for years, and its popularity there has led the local capitalists to try the plan here.

SALT LAKE CITY.

BY RUFUS D. JOHNSON.

SALT LAKE CITY, Feb. 12.—A packed house greeted the Salt Lake Press Club's presentation of Uncle Tom's Cabin at the Salt Lake, 3. Jack Held as Topsy and Councilman Martin Mulvey as the baby scored highest, though every part was cleverly handled. This week, Herbert Kelcey and Effie Shannon in The Walls of Jericho, to fair business.

Josephine Deffry pleased good audiences at the Grand with A Wicked Woman. Miss Deffry towers far above her support, which is not as strong as might be expected.

The Orpheum Road Show was with us, and it included Edward Connelly & Co., Rosini Cassell's Chihuahua Dogs, La Gardenia and Troubadours, Coram, Kelly & Kent, Tom Jack Trio and Keno & D'Arville.

The Utahna Stock Co. in Arisen from the Ashes and Hazel Kirke billed at the Lyric nightly.

Empire (C. B. Minor, mgr.).—C. J. Shiff Albert Goodwin and illustrated songs. Majestic (P. P. Jensen, mgr.).—The Great Boutelle, Clarence Alexander and moving pictures.

The Bon Ton is undergoing extensive repairs.

SAN FRANCISCO

BY IRVING M. WILSON.

SAN FRANCISCO, Feb. 12.—The Alcazar has the winner show of the week in The Bishop's Carriage. Thais Lawton has the leading role.

Forty-Five Minutes from Broadway is its last week at the Van Ness.

The Orpheum gave us several new specialties the past week. One of the novelties was Alice Norton, who manufactures rubies and sapphires in full view of the audience. She is very clever. Hilda Spong in Kit remains this, her third, week, as well as John Rice & Sally Cohn, also their third week. Some newcomers are The Three Keatons, the Melani Trio, etc., all very good. As usual, S. R. O. continuously.

The Princess theater is doing well this week in a revival of When Johnny Comes Marching Home, with Arthur Cunningham. Buster Brown is at the American this week.

SPOKANE

BY E. AXELSON.

SPOKANE, Feb. 12.—Florence Robert came to the Spokane theater, 2-4, in The Wind and Sham. She has a capable supporting company and played to good business. The Elks Minstrels, 6-7, local, staged by Miller & Draper, was a big success; The Derby Auction, 9; George Washington, Jr., 10-11. No Mother to Guide Her, 16.

The Jessie Shirley stock company presented Michael Strogoff this week to the business.

By Right of Sword with the bill at the Columbia by the Curtiss stock. Virginia Brissae and Eugene Mookbee in the leading roles, Noel Travers and Marie Van Tassel sharing the honors.

The Washington has a fine bill the past week. Irene Hobson & Harry Sheldon, Armstrong & Levering, Ricky Craig, Ma Rerdelle & Co., Hayes & Suits and Edith Powers made up the bill. The Miexhoff Troupe of Russian White Wind Dancers were the big feature at Pantages. Other good ones were: The Velde Trio, Coccia & Amato, Wilson & P. and Jolly Zeb.

ST. LOUIS

BY DAN LORD.

ST. LOUIS, Feb. 15.—The Road to Yesterday, that delightful imaginative fragment came to Olympic Sunday night. Next week Dupree as the principal player. Next week John Drew and Billie Burke in My Wife.

The Time, the Place and the Girl is the popular offering at the Century. John Young and a sizzling complement of broilers work hard to please, and do so. The Three of Us is underlined.



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OLLIE MOORE retained his title as champion roller skater of the world by defeating all comers at the conclusion of the championship races held recently at the new rink, Cincinnati, O. Manager Nall deserves credit for the manner in which he conducted this big event without accidents or mishaps of any kind.

George B. Norton has opened a roller rink at Lockport, Ill., which gives every indication of becoming a success. The citizens of Lockport have taken up the sport with enthusiasm and are fast becoming proficient skaters.

The Renowned Rexos were the attraction at the Coliseum roller rink, Elgin, Ill., recently and made a splendid impression with their trick and fancy skating. Their novelties were appreciated and drew good patronage.

Henry Phillips, manager of the Armory rink, Scranton, Pa., is contemplating building a roller rink in Luna Park which will cost in the neighborhood of \$10,000.

During Howard Fielding's recent appearance at Menominee, Mich., the local press were enthusiastic in their treatment of his performance and commented at length upon the worth of his performance.

A greased pig contest was the attraction recently offered by Manager O'Mara of the Auditorium rink, Salt Lake City. The contest caused excitement and was voted a success.

G. E. Word visited Monroe, Wis., last week and made arrangements for opening a rink at that city. The rink will be modern in all its appointments.

Charles Mack of Joliet, Ill., who thought little or nothing of roller skating until recently, has become enamoured of the sport. Several months ago Mr. Mack took up the sport on a "dare;" last week he journeyed

to Chicago with a party of friends and gave an exhibition of his skill at the Sans Souci rink.

The rink at Fargo, N. D., was closed recently for repairs. Messrs. Champline and Vidger, the managers, have been highly gratified with the patronage the rink has received this season and are making every endeavor to keep it up to a high standard of excellence.

The Biloxi roller rink at Biloxi, Miss., has been opened for the season under the management of A. Anderson.

James Slim is making arrangements to open a skating rink in his building on Third street at Covington, Ind.

John Clayton opened his new rink in the Clayton block, Huntington, Ind., last week.

Morris Wood, who relinquished his title as amateur speed skating champion of the world, to be a professional, returned to Chicago for the skating carnival held last week at the Logan Square rink, Chicago.

Jennie Houghton was the attraction at Englewood, Ill., rink last week. During her engagement in the city Miss Houghton posted a forfeit with a local paper to race any woman for the title of champion skater of the world. Her engagement was notably successful.

L. W. Walker and Harry Walsh, proprietors of the Palace roller rink, Bay City, Mich., have decided to build a rink at Wenona Beach for the coming season.

C. Soxman and John W. Hyre are preparing to erect a rink at Lawrence, Kan., and conduct it during the remainder of the season.

The Mammoth rink at Denver, Colo., is one of the best and most prosperous rinks in the

west. The rink is managed this season by Sam M. Willner, who is well known among professional skaters. Mr. Willner has played some of the best roller skaters as feature attractions at his handsome rink this season.

Nellie Donegan and Earle Reynolds appeared in the roller skating scene in The Parisian Model when that musical revue was presented at the Illinois theater, Chicago, last week. The papers spoke in laudatory terms

of the skating scene as a novelty previously executed.

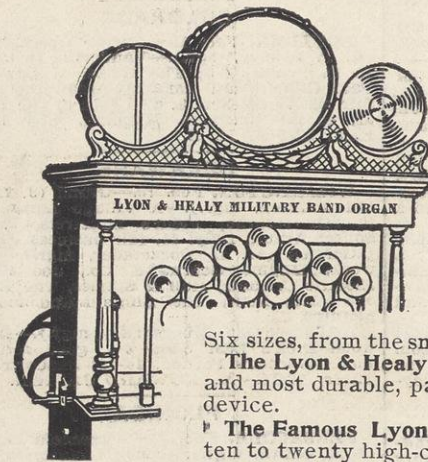
Plans have been completed for a building West Gadsden, Ala., to be used as a skating rink. The building is to be erected by A. Burns.

Fred Cooper of Mount Pleasant, Ia., visited Muscatine, Ia., last week. Mr. Cooper will open a skating rink in the Nyenhuis building in that city.

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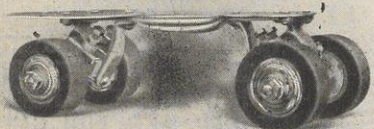
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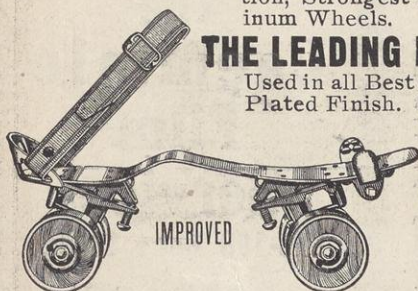
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Lyric theater (Max Hurtig, mgr.).—This week, Rialto Comedy Four, Roberts, Haynes and Roberts, Mary Dupont and company.

SANDUSKY, Feb. 15.—Grand (Dr. Hanson mgr.).—Elks' Minstrels (local), 10-11, to good business; Convict's Daughter, 21; A Doll's House, 22.

OKLAHOMA. Tulsa, Feb. 15.—Grand Opera house Greer & Gillespie, mgrs.).—Isabella, Irving Susan in Search of a Husband, 5, good house; Lawrence Evert in We Are King, 10; Checkers, 11; Bachelor's Honeycomb, 14.

PENNSYLVANIA. SCRANTON, Feb. 15.—Poll's (J. M. Dockert mgr.).—This week, Colonial Setette; Koffin's Monkeys; Duryea & DeLand, Willis Hasson, Lewis & Green, Josephine Davis, Lyceum theater (C. M. Southwell, mgr.).

—House of a Thousand Candles, 12; Digby Bell in Shore Acres, 14-15. Academy of Music (C. M. Southwell, mgr.).—The Four Huntings in The Fool House, 10-12; A Fighting Chance, 13-15.

SHARON, Feb. 15.—Morgan Grand (G. B. Swartz, mgr.).—Frank E. Boga, treasurer).—The Great Divide, 10, to capacity; Jameson Lee Finney in The Man on the Box, 11; The Convict's Daughter, 12; The Man of the Hour, 13.

ERIE, Feb. 15.—Majestic (J. L. Gilson, mgr.).—Lillian Russell, 3, in Wildfire, to packed house. The Time, the Place and the Girl, 5, good show and house; Rogers Bros. in Panama, 13; Jameson Lee Finney in The Man on the Box, 14-15.

ALTOONA, Feb. 15.—New Mishler (I. C. Mishler, prop.; G. S. Burley, bus. mgr.).—Happy Hooligan's Trip Around the World, 10, to two good houses; Harry Davis' moving pictures, 11, to fair business; Wm. H. Crane in Father and the Boys, 13; My Wife's Family, 14; W. A. Whitecar in An Old Sweetheart of Mine, 15.

EASTON, Feb. 15.—Able Opera house (Chester Rice, mgr.).—Himmelein's Ideals drew good houses this week, with Beatrice Earle and Sam Mylle in the leading roles. The special vaudeville feature was Westworth & Vesta.

HONOLULU, Feb. 15.—Lyric theater (B. H. Dittich, mgr.).—Coming Thro' the Rye, 4, S. R. O.; His Honor, the Mayor, 10; East Lynne, 12, to fair returns.

CHARLESTON, Feb. 15.—Academy of Music (C. Mathews, mgr.).—Piff, Paff, Puff, 1, pleased; Chauncey Olcott, in O'Neill of Derry, 5, to big house; Boccaccio, with Miss Blomke, 6, to small house.—EDWIN J. BLANK.

HOUSTON, Feb. 15.—Auditorium (M. C. Michael, mgr.).—Brewster's Millions, 6-7, to good business. When Knighthood Was in Flower, 8, to fair business.

TEXAS. HOUSTON, Feb. 15.—Auditorium (M. C. Michael, mgr.).—Brewster's Millions, 6-7, to good business. When Knighthood Was in Flower, 8, to fair business.

PARIS, Feb. 15.—Opera house.—Mary Manner in Glorious Betsy, 8, to fair patronage; Creston Clark, 13, pleased well filled house.

DALLAS, Feb. 15.—Opera house (Geo. Anz, mgr.).—Lucia Moore in Alice-Sit-by-the-Fire drew big audience; Arizona was butchered in a fearful manner by the presenting company; Checkers closed the week with big business.

WHEELING, Feb. 15.—Court (E. L. Moore, mgr.).—The Great Divide, matinee and night, 5, business fair; Under Southern Skies, 8, fair returns; Little Johnny Jones, 21.

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FORT WORTH, Feb. 15.—Majestic theater (Mullaly & McDonald, mgrs.).—Kretore, May Melville, Heim Children, Gracie & Reynolds, Herbert Brooks, Swickards & Harry Tates Fishing; good returns. Lyric theater (Randle Bros., mgrs.).—Harry La Salle, Carol Sisters, Eugene & Mar, C. E. Able; good bill, capacity business.

SAN ANTONIO, Feb. 15.—(Sidney H. Weis, mgr.).—East Lynne, 4, failed to attract at reduced prices; When Knighthood Was in Flower, 5-6, was well received; Kubelik, 7; Cupid at Vassar, 8; The Flaming Arrow, 9; Brewster's Millions, 10-11; Arizona, 12, to fair business.

WACO, Feb. 15.—Auditorium (Jake Garfinkle, mgr.).—East Lynne, 7, poor house; Flaming Arrow, 8. The dates of the Ben Hur attraction have been changed to 20-22. Majestic (Friedlander & Leudde, mgrs.).—Copeland Bros. stock company made their first appearance in Waco this week and drew well.—JOE BLOCK.

NORFOLK, Feb. 15.—Colonial.—Rose Coghlan in a one-act playlet, The Ace of Trumps and Fanny Rice with her "animated dolls," made a hit. The Six Musical Nosses, The La Four Sisters, Findley & Burke, Lester & Miller and Theo. Hardeen made up the bill.

WEST VIRGINIA. WHEELING, Feb. 15.—Court (E. L. Moore, mgr.).—The Great Divide, matinee and night, 5, business fair; Under Southern Skies, 8, fair returns; Little Johnny Jones, 21.

and Rush and others, to fair houses.—WILL SHANLEY. WISCONSIN. EAU CLAIRE, Feb. 15.—Grand Opera house (C. D. Moon, mgr.).—Kennedy's Players in repertoire all this week. Unique Family theater.—This week Della Watson, Wilfred & Lottie, Harry Sefton, Frank Petrich, Clara Tropp, Alice Murluck & Co. CORRESPONDENCE (TOO LATE TOO CLASSIFY.) ILLINOIS. JOLIET, Feb. 15.—Opera house (J. T. Henderson, mgr.).—Joseph Santley in Billy the Kid, 7-8, to good business; The Yankee Doodle Boy, 9, to good business.

Burgess Stock Company Disbands. Quarrels among the members of the Burgess Stock Company, which had been playing at Alton, Ill., caused the manager to disband the company. Manager Sauvage of the Alton theater tried to get the leading lady and the leading man to make up and be friends long enough to complete the engagement but failed. Fanny Rice to Clown. The Ringling Brothers will have next season the first woman clown who ever appeared with a circus. And that clown will be no less famous a person than Fanny Rice, who was a well known stage figure for many years.

Stewart, May: J. E. Cline, mgr.: Magnolia, Ark., 20; Stamps, 21; Prescott, 22.

Third Avenue Stock Co.: Seattle, Wash., indef.

MUSICAL COMEDY

Allen Curtis Musical Co., Allen Curtis, mgr.: Smithville, Tex., 20; San Marcos, 21; Austin, 22.

Flower of the Ranch, with Jos. E. Howard & Mabel Barrison, A. Emerson Jones, mgr.: Montreal, Can., 17-22.

Mortons, The Four, Frank McKee, mgr.: Philadelphia, Pa., 17-22.

Boston Belles, G. H. Backlund, mgr.: Brooklyn, N. Y., 17-22.



I'd like to know who is holding a rabbit's foot on me! I got it again at Baker City, Oregon. Got what? Why, the sublime pleasure of arriving in the town to find the manager out of town.

"Cross Roads" was underlined on the Gorton program. Same story. No program copy had been brought in.

If business had been bad, if I had gone through the town like the Gorton man this would have been the "gone-to-Portland-for-the-holidays" manager's point of view.

conclusion that to arouse the traveling agents, managers and owners and that which is necessary to put the proverbial square deal into effect is publicity, therefore from now on I am going to throw my column in THE SHOW WORLD wide open to agents, managers (both house and traveling) and owners to voice their treatment, good or bad.

let is down! Come on boys! Send all communications care of THE SHOW WORLD the publication that stands for the uplift of every branch of the profession of entertainment; that stands for fair play in all things the privilege of all to assert themselves without arbitrary deprivation of employment; the believer in D'Artagnan's immortal maxim: "One for all, all for one."

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