

THEATRICAL TRUST BREAKS SILENCE

Marc Klaw Writes in Defense of Famous Syndicate That Has Put the Theatrical Art on a Business Basis

SIGNED ARTICLE BY THEATRICAL MAGNATE. For the first time since the beginning of the attack on the so-called theatrical trust, Marc Klaw has broken the silence he has maintained regarding the charges made against the workings of the organization in different periodicals and by several authors.

The Oregonian prints herewith an authorized article submitted for publication by Mr. Klaw himself, in which the noted manager discusses in detail the charges made and contends that the attack on the organization was directed to promote the welfare of the theater in the United States and also to elevate dramatic art.

TWO MEN AT THE HEAD OF THE GREAT THEATRICAL SYNDICATE



MARC KLAW. ABRAHAM LINCOLN ERLANGER.

Benefits of their productions, but they should not be held as a syndicate, because the combination, never in the whole history of the syndicate, produced but a single play. And it may surprise my readers to know that in the City of New York the syndicate absolutely controls only one theater, namely, the Knickerbocker.

Mr. Charles Frohman is the lessee of certain theaters in New York and Missouri. Mr. Klaw & Erlanger manage some theaters in New York and Frohman and Klaw & Erlanger together are interested in some theaters, but these are not syndicate ventures. The conduct of the Empire Theater, the Hudson Theater and the Lyceum Theater are distinctly and independently in the hands of Charles and Daniel Frohman, as the Liberty Theater, New Amsterdam and New York theaters are in the hands of Klaw & Erlanger.

One or two disgruntled managers who have not been able to use the syndicate exactly as they pleased for their own purposes, and who could not get all the time and all the terms they demanded to the detriment of every other attraction, have been crying that the business of the theater was an art, and that the syndicate as a theater manager was an artist.

Now, this arrangement immediately produced the following distinct benefits for the business of the theater: First—it made the management of the theatrical business generally a dignified calling instead of the haphazard plan conducted upon the streets and in cafes.

Large Booking Agency. The formation of the syndicate meant nothing more than the combining of two booking agencies into one, and the syndicate has never been anything more nor less than a large booking agency.

visit to New York, particularly Mrs. Fiske's "Leah Kleschna." He is resuming many old acquaintances and altogether having the time of his life.

At the conclusion of Miss Lulu Glaser's tour in a Madras premiere in May she will sail for Europe for an extended vacation.

Channing Pollock, a press agent who often unearths interesting statistics of the stage, contributes the information that between 1874 and 1904 Miss Ada Rehan played 103 roles.

Charles Frohman, who is in London, declares his intention to take Seymour Hicks and Ediline Terrie to America for a season, where they will be supported by the best musical comedy company that can be secured.

In his last letter from Paris, Augustus Thomas advised Kirk La Shelle that he has completed the detailed scenario of the new play he is writing for Lawrence D'Orey's use next season.

John F. Cohan, long prominent in amusement enterprises on the Pacific Coast, with headquarters for several years past at Portland, Or., arrived in New York last week for a leisurely visit.

MARQUAM GRAND THEATER

W. T. PANOLE, Resident Manager. PHONE MAIN 909

Monday Evening, March 27, 1905

"A HEARTY LAUGH SAVES A DOCTOR'S BILL." "THAT ODD FELLOW" MR. HARRY BERESFORD Direction of J. J. COLEMAN IN "A CONTINUOUS LAUGH" "OUR NEW MAN" BY CHAS. T. VINCENT.

SEATS NOW SELLING PRICES—Lower Floor, except last 3 rows, \$1.00; lower floor, last 3 rows, 75c. Balcony, first 6 rows, 75c; balcony, last 6 rows, 50c. Gallery, 25c and 35c. Boxes and Loges, \$7.50.

MARQUAM GRAND THEATER

W. T. PANOLE, Resident Manager. Phone Main 909.

Two Weeks, Commencing Tuesday Night, March 28, 1905

Return of the Favorites after a Triumphant Tour of Australia, China, Japan and the Philippine Islands

POLLARD'S LILLIPIUTIAN OPERA COMPANY

INCLUDING DAPHNE POLLARD, TEDDIE McNAMARA AND THE FAMOUS POLLARD TWINS

REPETOIRE FOR THE FIRST WEEK: TUESDAY, WEDNESDAY, THURS. NIGHTS | FRIDAY AND SATURDAY NIGHTS

COLUMBIA THEATER

Fourth and Washington Streets. COLUMBIA STOCK COMPANY LAST TWO PERFORMANCES OF MARIE CORELLI'S BEAUTIFUL LOVE PLAY

THE HELMA

Matinee Today and Tonight STARTING MONDAY NIGHT, MARCH 27 THE COLUMBIA STOCK COMPANY IN

A CONTENTED WOMAN

A brilliant satire on American politics by Charles Hoyt Monday Night ... Ad. Men's Night ... Wednesday Night ... Elk's Night

Star Theater

Park and Washington 8-WEEK COMMENCING MARCH 27 8-SHENK FAMILY-8 Superb Acrobatic Marvels

Burns & Washburn The McCavers New York Singing Duo Colored Comedians Par Excellence King of Banjo Maude Carter The Widow The Projectoscope Roscoe Arbuckle Showing Eastern Novelties Singing "Good-bye, Sis"

SENIOR RICARDO RUIZ

Spanish Concert Violinist Prices—Orchestra, 20c; Balcony, 10c. Matinees—except Sundays and holidays, 10c to any part of the house. Continuous performance Sunday from 2:30 to 11 P. M.

EMPIRE THEATER

Geo. L. Baker, Resident Mgr. Use Phone Main 117

Engagement Extended Last Performances Matinee Today and Tonight Tremendous Success

The Moonshiner's Daughter New Specialty Features Today (Sunday) Matinee and Night PRICES Matinee - 10c, 15c, 25c Evening - 15c, 25c, 35c, 50c

GRAND

Week of MARCH 27 SUNDAY CONTINUOUS SHOW Superb feature in addition to the regular bill James Keane "Dr. Jekyll and Mr. Hyde"

Powers and Lawrence Amusing play Ted E. Box New song nightly The Lucados Heavyweight balancers Deely and Shean Black-face duo

Mr. Alf Bonner "Sweetest Girl in Dixie" Grandiscope President's Gift of Office

FIRST READING By ROSE EYING At Parsons' Hall, Thursday, March 30, 2.45 P. M. Selections from Shakespeare.

EMMA EAMES GRAND CONCERT TOUR Management HENRY WOLFFSOHN, New York

into it voluntarily. The best proof of its efficiency lies in the fact that the contracts have been twice renewed and not a single client has ever left. In several instances where local managers have died they have left instructions, by will or otherwise, to their administrators to continue the arrangement, and several widows in the United States can testify to the security of theatrical investment, for the first time in half a century.

Supply and Demand. In an article in the Cosmopolitan of December I used the following language: "An attempt is made now and then to draw a parallel between the theater and, for example, the railroad, as an illustration of public institutions. There is this difference between them: The railroad takes up the public highway, which is yours and mine and everybody's. The theater, on the other hand, does not take up one inch that it does not pay for, and in most cases it pays twice as much as anybody else would pay for the same thing. In America there are no Governmental subsidies for theaters. Private capital has built every playhouse in the land.

Ticket Speculation Fought. We have been waiting for eight years for an intelligent attack upon the syndicate. It is a business house, and we have never found one based upon truthful premises. I do not wish by this to accuse every writer of willful misrepresentation. Perhaps ignorant and unscrupulous as the world is, one very intelligent writer in a weekly magazine has lately had something to say about high prices and hotel premiums, and we have seen tickets and this, too, had been held at the door of the syndicate.

Charges Against Theatrical Trust. That it has raised prices. That it has cornered actors and actresses. That it has gained a monopoly of playhouses, attempting to shut independent managers out of cities. That it has raised several independent managers. That it compels actors and actresses to act for it alone and on its own terms.

Closing of Dates Eliminated. The closing of dates which was so ruinous to managers, both local and traveling, has been practically eliminated under the arrangements effected by the theatrical syndicate. In spite of all twaddle to the contrary, audiences in interior points are witnessing better attractions than were ever sent them before. Landlords and owners of theaters are getting better rentals, and business obligations of the theater are being met, while the Town Marshal and Deputy Sheriffs are enjoying long-winded holidays so far as theaters are concerned. In spite of all twaddle to the contrary, audiences in interior points are witnessing better attractions than were ever sent them before.

"I should not think such a prominent man would care to have a cheap cigar named after him. 'Why not? He likes to have his name in every one's mouth.'—Town and Country." His Best Girl—Good-bye, Darling. I know everybody that sees you up in Maine will think you are a perfect dear. Answer that Hunter—That would be just my luck, I'm afraid.—Baltimore American.