

NEBRASKA IN BRIEF

NEWS NOTES OF INTEREST FROM VARIOUS SECTIONS.

ALL SUBJECTS TOUCHED UPON

Religious, Social, Agricultural, Political and Other Matters Given Due Consideration.

The county commissioners of Otoe county have made the levy same as last year.

The proposition for issuing \$150,000 in bonds for the purchase of the city water plant at Kearney from the American Water company was voted on at a special election and beaten.

H. E. Leudman, who has been selling accident insurance at David City for the Fidelity Accident Insurance company of Lincoln, was arrested by Sheriff West and was taken to Lincoln by Captain McGuire of the Lincoln police.

A peculiar accident befell a man named Dehl at the farm of William Moore, near Pickrell. He fell head foremost from a ladder into a tool chest, with the result that his nose was broken and nearly severed by coming in contact with some of the sharp tools in the box.

The management of the Gage County Fair association have booked John L. Sullivan and Jake Kilrain to appear there during fair week. They will spart every afternoon on a temporary stage to be placed before the amphitheater.

The Missouri Pacific railroad has answered the petition of W. F. Diers asking for a telephone to be installed at the station at Louisville by saying that the station is well supplied with telephone and telegraphic facilities, and that the petition was filed to help another telephone company get business. The case is before the railway commission.

Howard Collister, a 15-year-old boy, met with an appalling accident near Oxford. While driving a mowing machine on the farm of Frank Klme, north of town, the boy was in some manner thrown from the machine, which passed over his body, severing one arm and mutilating the other so badly that amputation will be necessary.

The appraisers appointed to fix the value of the land opposite Bridgeport, wanted by the Union Pacific Railroad company for depot grounds and terminals, viewed the property and made their report to the court, placing the value on Mrs. Young's property at \$63 an acre, or for the entire tract \$8,804.25; on Mrs. Ada Melvin's property \$45 an acre, or \$620.50 for that portion required.

For the Nebraska state fair races this year 183 entries were made, only one race failing to finish, the free-for-all. To date 154 machinery exhibitors have secured space. The swine exhibit will be unusually large, attracting more breeders than any other attraction on the grounds. The entries indicate that the Poland-China and Duroc-Jerseys will run neck and neck in point of numbers.

A series of accidents occurred in Nebraska City. Albert Harman, a farmer residing south of the city, was thrown from his buggy by a runaway team and fractured his ankle. Mrs. Heffling, an aged woman, was knocked down by a cow and severely gored. I. V. Hudson was seriously injured in a runaway. Mrs. C. W. Schneider fell and broke her right limb at the ankle. William Gussett, an elevator employe, was overcome by heat.

The first tornado that ever struck the sandhills visited that place recently. It took Rev. Mr. Sprague's summer kitchen down the street, demolished Henry Crow's livery barn and J. C. Ewing's stable, took the cupola, bell and all, off the church, the chimney off the school building, and did much other damage to trees, windows and windmills. It was accompanied by a terrific electrical storm and downpour of rain.

What appears to be a veritable scourge of insects is reported as having descended upon the truck gardens surrounding Fremont. Thomas Haugan, who raised watermelons northwest of the city, reports that his entire crop of twenty acres has been already destroyed by the pests. Other gardeners are experiencing the same loss. Paris green has been used in different places, but does not seem to have effect.

Boost for the Corn show is the order sent out by the Rock Island lines to all representatives. A circular sent out by John Sebastian, passenger traffic manager, and H. Gower, freight traffic manager, runs as follows: "To all representatives: The work accomplished by the National Corn exposition last year has been very far reaching in its effect. An interest has been aroused to the betterment of corn and other small grain which will add materially to the wealth of our section, and we feel that every effort should be made to encourage those who are devoting their time and energies to this matter."

Will Edwards, charged with stealing a bunch of cattle belonging to A. C. Vistrop, and selling them to B. J. Tierney of Ansley, who had been in hiding for a week, was arrested by the sheriff thirty miles southeast of Broken Bow and brought to jail. Edwards had hired himself out as a laborer, and was busy working when arrested.

Petitions requesting that the dividing of Custer county be voted on at the general election in November have been filed, and the county board of supervisors will act upon the petitions.

TWENTY MILLION DOLLARS A SEASON FOR FUN



FROM time to time in magazines and newspapers have printed stories dealing with the amount of money expended by the public in its search for amusements, and the aggregate in dollars, running well up toward \$20,000,000 for a single season's theater-going, is a fairly reasonable estimate. What it costs to provide these theatrical amusements for a year, a month, a week, or even a day, is a subject, however, of such indefinite conjecture that it has not yet got into type, or, if it has, in such a desultory and fragmentary way, and with so much omitted and so much taken for granted, that the figures cannot be said to have carried much conviction. It is practically impossible to estimate exactly what amount of money the theatrical producers of America expend in their efforts to cater to the vast clientele which looks to this form of amusement for relief from the dull cares of the daily routine or the highly charged nervous wear and tear of a swift commercial era, but averages are possible. And though lacking somewhat in definiteness, they tell a story of vast treasure all being poured through practically the one channel of enterprise.

To any one who has not stopped to consider the number of theaters required in a great country like this, the number of people employed, the multifarious business enterprises directly or indirectly affected by the unceasing demand for theatrical amusement, the figures at first sight may seem well-nigh incredible. But it may be borne in mind that any figures quoted here represent

8, Cleveland 8, Columbus 5, Cincinnati 11, Detroit 8, Chicago 27, St. Louis 11, Milwaukee 8, St. Paul 6, Minneapolis 10, Omaha 4, Kansas City 8, Denver 4, San Francisco 7, Los Angeles 7, New Orleans 9, Louisville 5, Indianapolis 4, Toledo 5.

Number of Theaters in Each State—(List does not include theaters in cities mentioned above)—Alabama 27, Arizona 12, Arkansas 19, California 43, Colorado 20, Connecticut 34, Delaware 4, Florida 19, Georgia 35, Idaho 26, Illinois 126, Indiana 95, Indian Territory 7, Iowa 124, Kansas 51, Kentucky 36, Louisiana 24, Maine 37, Maryland 20, Massachusetts 70, Michigan 98, Minnesota 57, Mississippi 26, Missouri 81, Montana 14, Nebraska 70, Nevada 10, New Hampshire 22, New Jersey 33, New York 150, North Carolina 46, Ohio 134, Oklahoma 17, Oregon 22, Pennsylvania 141, Rhode Island 11, South Carolina 27, South Dakota 26, North Dakota 16, Tennessee 31, Texas 90, Utah 39, Vermont 20, Virginia 42, Washington 22, West Virginia 29, Wisconsin 67, Wyoming 13.

Here, then, we have an aggregate of 2,616 theaters of one kind or another which get regular bookings.

It is a peculiar fact that even the most narrow-minded and

puritanically inclined farmer with a head dead set against the theaters, is often, though he may not know it, under obligations to the theatrical producer for the profits that enable him to "lift the mortgage from the old place." For the scenery there is required lumber, from which the frames to hold the canvas are made, bringing a profit to the lumber yards, then to the mill, and finally back to the lumberman or farmer who owned the standing timber. Hundreds of thousands of square yards of canvas and linen are used to cover these frames, and here the returns, first to the dealer, eventually reach the manufacturer who sold him the material, and ultimately get to the men who grew the cotton and flax—the farmer once again. Immense quantities of hardware are also used, with the resultant profit to the dealer, the manufacturer, and the miner, and from many sources the wage earner, had he the mind to do so, might ultimately trace his earnings to the door of the theater.



an average arrived at only after separate consultation with representatives of three or four of the most important and persistent active theatrical organizations in America; they should therefore, be accepted as reasonably trustworthy. In round figures there is invested in theatrical ventures in this country about \$100,000,000.



Does this sum seem excessive? Then remember the wide expanse of territory represented by the words United States of America, and try to realize that practically every city and hamlet in the land has its theater or opera house, that in every case the accessibility of the theater itself is a matter of supreme importance, and that this fact at once necessitates the expenditure of high rentals or the purchase of high-priced properties—that the operator of a theater, in fact, must expect at the very outset to pay the maximum of property values, whether he leases or buys.

In New York, for instance, the Rialto has steadily moved uptown, keeping pace with the city's growth northward, and to-day the costliest theaters in the world are centered about Times Square—in Broadway and in the adjacent side streets within a radius of half a dozen blocks from the point of supreme commercial competition.

Main street in the average American village would not be Main street without its theater or "Opera House," and there can be no doubt that in these smaller communities, as in the great metropolitan cities, the theater property will be found listed among the most valuable holdings in realty.

In Chicago there are 27, Baltimore 9, Washington 8, Buffalo 7, Cincinnati 11, while practically every one of the larger cities throughout the country has an average of from three to five theaters, and though for the time being many of them are given over to moving picture shows, they all represent an aggregate of capital invested for the sake of providing amusement for the public. Moreover, in every state of the union the smaller towns as well as the capitals and metropolises are well supplied with temples to the muse. The following table gives an approximate of the number of places in each state where regular attractions are booked, though there are some of the number undoubtedly that are merely public halls rather than well-equipped theaters. But it must be remembered also that innumerable minor towns have halls where theatrical entertainments are given, and these are not comprised in the booking schedules.

Principal Cities: Number of Theaters.—New York 75, Brooklyn 23, Jersey City 4, Hoboken 1, Newark 8, Boston 15, Providence 6, Philadelphia 23, Baltimore 9, Washington 8, Buffalo 7, Rochester 5, Albany 3, Syracuse 3, Pittsburg

men, 500 scenic artists, 200 shoemakers, 1,000 musicians, 200 electricians, 5,000 costumers, dressmakers, etc. It is estimated that 65 people on an average are employed to operate a big Broadway theater, and with the actors, singers and choruses included, it is possibly no exaggeration to say that such a theater employs more people and pays them better than the largest store in a town of 100,000 inhabitants. In the season there are employed in New York about 5,000 chorus girls, including those who have small roles, and whom the showmen still regard as members of the chorus, though they and their friends would probably resent the imputation. The average salary of these girls is \$18 a week. Principals, of course, command large sums when they can find work, and the few favored ones may earn at times as much as \$1,000. The oft-repeated statement that star actors are better paid than United States senators, supreme court justices, governors or mayors, is probably not untrue in certain specific cases.

The printing bill for large cities in the case of a big show like "Ben Hur" will call for \$1,000 a week, and will not drop much below that in smaller places. The salary sheet, the live stock, the orchestra, and the printing are the fixed charges of a show. These are never changed, except in case business does not come up to expectations, in which case the shrewd manager, as one representative put it, will increase his advertising—the only real method of increasing his receipts.

Variable items are the railroad fares and transfer accounts, the latter being the charges for hauling the scenery and properties, trunks, etc., to and from the theaters to the cars. In a broken week the local transfer charges of about \$300 are doubled.

The average profit of a successful season for a manager is about ten per cent.

It is estimated that Charles Frohman employs, directly or indirectly, in America and England about 10,000 persons. The extent of this manager's enterprises may be imagined from the following letter, which was recently sent by Alf Hayman to Hollis E. Cooley, secretary of the National Association of Theatrical Producing Managers, in response to Mr. Cooley's request, at the time the theatrical copyright was being jointly sought by all the managers, for a statement of Charles Frohman's gross investments in theatrical properties:

Mr. Hollis E. Cooley, Secretary, The National Association of Theatrical Producing Managers, 1,410-11 Times Building, City:

Dear Sir: As requested by you, I am here-with handing you a statement of the gross investment in theatrical properties, together with a tabulated statement of annual expenditures and persons employed. The statement involves the value of the theaters both owned and controlled by us and are as follows:

Theaters	\$6,000,000
Annual salaries, performers and theater employes	3,750,000
Annual cost of productions (over)	400,000
Annual railroad fares	750,000
Annual printing and advertising	500,000
Annual transfer and hauling charges	75,000

The foregoing statement is, as you understand, not computed to a penny from our books, but it is an approximate statement and is reasonably accurate. If I can furnish you with any further information in the premises please advise me.

Yours sincerely,
ALF HAYMAN.



Now, when it is remembered that in the various estimates and summaries the activities of only the three most active producing organizations have been considered, and that there are at least a dozen firms operating in New York and Chicago who make from



three to ten productions a season, while innumerable companies are operated by individuals, the original estimate of \$100,000,000 invested will seem reasonable enough. With the New York theater occupying an expensive site, and half a dozen other theaters in process of erection in New York, with new theaters projected in Chicago and various other large cities, with a constant increase in competition and the necessity for augmented expenditures, each firm trying to outdo its rival in lavishness of production, more and more money is being poured each year into this one channel of enterprise, and more and more of it, overflowing the confines of its original intention, filters out through various channels to bring profit to innumerable people who would be greatly surprised to learn to whom they are indebted for their wages. The strictly practical economists might put much of the expenditure under the head of unproductive consumption of wealth, since much of it is ultimately wasted. The same amount, for instance, employed in fertilizing vast acres of barren unused land would ultimately produce a greater communal benefit.

HARD TIMES AND MATRIMONY

There is probably not more than a fraction of one per cent. of truth in that unpleasant old proverb, "When poverty comes in at the door love flies out of the window," but it is not to be denied that when poverty is the first to take possession poor love has to sit on the doorstep and wait.

All through the year 1908 the little god had been shivering outside many homes where he had every expectation of spending a cozy and perfectly delightful twelvemonth. And during the year of hard times marriages fell off 20 per cent.

In Manhattan borough alone nearly 20,000 persons are going about in single blessedness—or otherwise, as they take it—who ought from the statistician's point of view to have been married last year.

The statistician takes a cold-blooded view of it, merely marking it down as an interesting fact to be "footed up" with other interesting facts. He hasn't a word to say about love's young dream and hope deferred and all the furtive tears for which those 10,000 non-existent marriages are responsible. You can't make averages of such things as a young man's disappointment and a nice girl's heart-ache.

The results of hard times are always, first of all, fewer diamonds imported and fewer marriages recorded. Jewels and matrimony go hand in hand, as indications of a rising or falling in the barometer of prosperity.

HE BOUGHT

It was one of those moments when after dinner comfort and a pervading atmosphere of congeniality and well being are conducive to a flow of intellectuality. Smith, casting about for a topic that might serve as a vehicle for a flight among the upper spheres, hit upon a happy thought.

"How remarkable it is that after Michael Angelo Italy produced so few great architects," he remarked.

Jones heard with a sinister smile. "Why, what's the matter with Lanuche?" he asked.

"Well, Lanuche hardly added anything to the art, should you say?" said Smith.

"Then there's Teruche," commented Jones. "I have always regarded Teruche as rather decadent," was Smith's response, accompanied by a lofty wave.

"Gaaluche?"

"Oh, distinctly fourth rate."

"There still remains Skabuche," suggested Jones.

Smith turned a fishy eye upon each member of the group and last of all upon Jones. And then came the explosion. When the merriment had subsided somewhat Smith came to the scratch manfully.

"Waiter!" he called.