

the situation and importance of Seattle which they would otherwise not have obtained. The securing of government appropriations, department rulings and enactment of laws for the improvement of business and commercial conditions of the Northwest, development of its harbors, installation of aids to navigation and an effort to make Congress realize the importance of removing obstacles from the development of Alaska. Negotiations with railroads, through the Transportation department, which have protected local shippers and extended the trade zone of the city for the distribution of products by its jobbers and manufacturers, contributing materially to the growth and prosperity of the community. Publication of its official magazine, Pacific Northwest Commerce, and serving as a general information bureau for the people of Seattle and the stranger within its gates.

SEATTLE A THEATRICAL CENTER.

If New York city has any advantage over Seattle from a theater-going standpoint it lies only in the fact that New York has a greater population than Seattle. Since 1896, Seattle has simply been a stem-winder for the theatrical business, and men by the scores have jumped, from persons of not even moderate circumstances, to men of wealth and opulence. There is not a family theatre in the city today, that does not sell out every evening of the week and is compelled to hang out the "S. R. O." sign at every matinee performance. When it is remembered that Seattle is the headquarters for the men who work in the logging camps and the shingle mills all summer, but hibernate here during the rainy season; that the miners from Alaska, who come out for the winter, meet their families here, where they remain for the winter; that hundreds of persons congregate here during the winter season preparatory to leaving for Alaska on the first boats in the spring, and, finally, that Seattle is the gateway to the Orient, where hundreds of persons await the coming and going of the great ocean steamers, it is plain to be seen, why the theatres are so well patronized. Men who have spent long dreary months in the dense forests and in the distant mountains where no other human being is in miles of them, it is perfectly natural for such persons to take advantage of every opportunity to snatch a bit of pleasure while in civilization. The theatre seems to offer them more attraction and amusement than any other place, hence their patronage.

Comparing Seattle with New York, calls to mind that Seattle, from a theatrical standpoint, is already the New York of the Pacific coast. The largest and most powerful theatrical combination in the world at present has its real headquarters in Seattle and under the directing hand of John Cort. His first step in the direction of controlling the theatrical business of North America was the organizing of the Northwestern Theatrical Association, which controlled the theatrical business of the West. That accomplished, he began to lay plans to capture the extreme East, where the powerful theatrical trust under the control

of Klaw & Erlanger, disputed every move he made. It took time to break in and bust the trust, but he succeeded in doing so within the past six months, and now he controls a greater number of plays and play houses than his arch enemy, and the man from Seattle stands at the head of the theatrical world today. It is useless to add that Seattle is always magnificently cared for by him and it is also useless to add, he sees to it that Seattle occupies more than a mere speck on the map, but is one of the points of distinction.

Pretty nearly all that has been said about John Cort may truthfully be applied to John W. Considine, who has battled with other theatrical trusts from time to time until he is now at the head of the Orpheum circuits of the whole country. He first organized the Pacific coast, then he branched out to the East and even across the waters, and the firm of Sullivan & Considine, like Monte Cristo, is now able to rise up and exclaim, "the world is mine." If he owned nothing more than his houses in Seattle he would be a world-winner from a financial standpoint.

The Pantages circuit, with headquarters in Seattle, and under the direct control of Alexander Pantages, is likewise becoming one of the strong combinations of the country. Like his contemporaries, he first organized Seattle, then the Pacific coast, and now he is endeavoring to organize the East and has made much headway. But recently he purchased a prominent corner on which he will build the parent theatre of his circuit.

The Klaw & Erlanger trust, which is without a show house in Seattle, has begun the erection of a large modern show house and it plans to attack John Cort in his lair by organizing the Pacific coast as he has done, the attempt to do to Cort in Seattle what Cort has already done to it in New York.

Seattle has a large number of family theatres, all of whom are doing good business. The Moore theatre is the leading high class house and is owned by John Cort.

The Grand Opera house is perhaps the next leading theatre, which is also owned by John Cort.

The Seattle theatre, closes the list of local play houses owned by Mr. Cort. It plays stock companies and is considered one of the best family play houses in the city.

The Alhambra theatre under the management of Russell & Drew is the next most commodious play house in the city. It was built with the view of entertaining the Shubert plays, but they went to Cort and now stock companies fill the boards at this house.

The Majestic, at present the leading play house in the Considine circuit, in Seattle, but the Orpheum is nearing completion and within a few months it will be the most imposing theatre in the Northwest.

The Lois is the leading house in the Pantages circuit in Seattle, but it has a close second in the Pantages. When the new house is finished it will be a thing of beauty.

The city is full to overflowing with vaudeville houses, all of which are nightly filled with visitors and are mints