

# Billboard



AMERICA'S  
LEADING  
AMUSEMENT  
WEEKLY.



## SPRING SPECIAL



# 1910 Do You See the Point? 1912 TWO YEARS AHEAD!

WHAT IS? WHY THE

## CARTRIDGE CAMERA-SCOPE AND CRACK-ER-JACK SLEEVE CAMERA

They are the **BEST MONEY-GETTERS** on the market to-day. Prove it? **CERTAINLY!**

Read these Unsolicited Letters. We have hundreds of such Letters here for Your Investigation:

### The Cartridge Camera-Scope

Makes six finished Button Photographs in a minute. Price of Camera-Scope, with supplies (enough to pay for the complete outfit), packed in a neat, substantial carrying case. . . . \$25.00  
Extra Button Plates, per 100, \$1.00; Extra Frames, per gross, from 80c up; Post Cards, per 100, 50c and \$1.00.

Summerton, S. C.

Dear Sir:—

I have been thinking some time of writing you how well pleased I am with your machine and material, plates, chemicals, etc. I also want to thank you for your promptness in filling orders and the consideration you have for your customers.

I have just returned from a trip following a circus. I had to "butt up against" Button Machines and Sleeve Machines galore, from the \$7.50 box and 60c per 100 Button Plates to the best there is on the market. I am glad to report that I held my own and the Camera-Scope and the Argentic Plates which you manufacture and which I have been using, always got the big end of the "coin." I took in \$62.00 one day by 3:30 o'clock. Will hit another circus next week. Will let you hear from me.

Yours truly,

J. B. TAYLOR.

Nashville, Tenn.

Dear Sir:—

Outfit arrived O. K., and it is certainly a beauty. Gave it a good work-out yesterday and everything was lovely. Enclosed find \$1.00. Please send me, C. O. D. for balance—

3 Tube Plates	.....	\$3.00
2 Gross No. 2 Frames	.....	3.00
		\$6.00

Rush order, and oblige,

W. L. LOONEY.



Bennettsville, S. C.

Dear Sir:—

One of my assistants from the studio and myself went out yesterday against the crowd on the street and worked for seven hours with the "Crack-er-Jack." Notwithstanding there were four other machines, we two cabbaged the lion's share of the business. I kept my assistant busy washing, drying and delivering. We didn't stop for dinner, even. We got \$38.50 for the day. Please express me 500 more Plates, 500 Mounts, Check enclosed for same.

Yours very truly,

J. E. SPENCER.

Henderson, N. C.

Dear Sir:—

I have been working your Crack-er-Jack Camera for the past two years, as you know, and I must say that it is the best 10c catcher in the world. Owing to an accident last Friday morning, I was left with only 45c in money and my machine. I have cleared, since Friday, \$53.00, and it is now Tuesday night. Have sent you an order for two more machines, 800 Plates, 800 Mounts and Developer, which I hope you will rush, as I need them.

P. S.—I can truthfully say that if I could not get another machine, I would not take \$1,000 for mine.

Yours very truly,

W. T. STONE.



### The Crack-er-Jack Sleeve Camera

Makes 13 (x2 1/2) Button Photographs at the rate of 200 per hour. Price of Machine and Tripod, complete, from \$15.00 to \$18.00. Plates, per 100, \$1.00; Mounts, per 100, 30c; Post Cards, 60c up.

**VISIT THE HOME OF THE CAMERA-SCOPE AND CRACK-ER-JACK** and prove to yourself that they are the neatest, attractive and the most improved, up-to-date machines there are to-day. They are fitted with **Our New Lightning Lens** (just completed), that has a Graduated Diaphragm which gives the operator perfect and easy control over light, having a small stop for bright sunlight and larger stops for poor light, enabling him to work late in the evening, catching the crowd as they go from work.

It also has our Graduated Focusing Attachment by which you can photograph a Person, Groups, Automobiles, Buildings, or anything from 5 feet away to 1,000 feet and more, and get good, sharp, clear pictures.

My **MACHINES** and **SUPPLIES** are **GUARANTEED**—"Kept Promises Count." My past record is reference for the future. I also refer you to any user or my Bank for fair dealing and honest goods. My **Guarantee** is backed up by my **Factory**, which is the finest and best equipped in the Country to-day for the manufacture of **STREET CAMERAS** and **SUPPLIES**.

I manufacture **Machines, Tripods, Button Plates, Frames, Square Plates, Mounts, Post Cards** and **Developer** for all machines—everything for the **Street Photographer**.

Why we give you more for your money than others, is that we do not make good to the **DEALER**, but sell direct to the **CONSUMER**. For every dollar spent with us you get value for 100 cents.

Be the first to get **Our New Model** and **Be Ready** for the **OPENING** of the **SEASON**. Write for Booklet to-day.

**MOUNTFORD MANUFACTURING WORKS, 96-98-100 MAIDEN LANE  
NEW YORK, N. Y.**



# BRIGHTON BEACH PARK

## CONEY ISLAND

== Season of 1910 ==



# Rebuilt, Enlarged and Remodeled.

**1,500 FEET OF BATHING BEACH.**

New Bathing Pavilion and Swimming Pool. Immense Steel Giant Roller Coaster. Skating Rink. Model Dance and Music Hall. Thompson's Scenic Railway of Mountain Peaks, and numerous other attractions.

For concessions and privileges of every description, communicate with the BRIGHTON BEACH DEVELOPMENT COMPANY, Room 604, 41 Park Row, New York City. Telephone, 3922 Cortland.

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NY

# LOOK HERE, FELLOW ARTISTS!!!

You've Often Wanted to

## Reduce Your Photo Expense

**HERE'S YOUR CHANCE.**

You can get Portraits, guaranteed to give better satisfaction than the best grade photographs--AND THE COST IS JUST ONE QUARTER. Booking Agencies, Newspaper Men and Theatrical Managers want photos that rough handling, undue exposure and weather conditions won't affect.

### PHOTO GELATINE PROCESS PORTRAITS

Always preserve their SOFT and DISTINCT COLOR and GRACEFUL, CLEAR OUTLINES. They have withstood the severest tests.

You can distribute one hundred of these Portraits and they'll serve the purpose better, at less cost, than a dozen of the so-called studio grade.

For Lobby Display these Photos POSITIVELY HAVE NO EQUAL. Careless handling and moisture won't affect them.

**PRINTS CAN BE MADE IN ANY COLOR---BLACK, BROWN, ETC., ETC.**

JUST LOOK THESE PRICES OVER:

100 of these Photo Gelatine Portraits, 8 x 10,	-	\$10.00
On mounts, 11 x 14,	- - - - -	11.50
1,000 Photo Gelatine Post Cards,	- - - - -	7.50
10,000 Lots, per thousand,	- - - - -	5.00

Samples mailed on receipt of Ten Cents---Stamps or Coin.

**NOW, MR. MANAGER, AND YOU, PUBLICITY PROMOTER, HERE'S WHERE YOU COME IN.**

We maintain a specially equipped department to furnish all your needs and wants. You can't think of a thing from a plain piece of printed matter to the most elaborate herald, or souvenir booklet, that we can't handle, and handle it to your entire satisfaction.

Our general printing and process work is artistic and absolutely of the highest grade. Our service is prompt, our work perfect and our prices right.

*Call on us, or better still, let us call on you. Always pleased to submit samples, sketches and estimates.*

## **BARTON & SPOONER CO., Inc.**

Address all communications to SAM'L B. ROSE.

**1133 Broadway, . . . . . NEW YORK CITY.**

Phone, Madison Square 923.

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NY





# NORD The DIVING BEAUTY

THE GREATEST SENSATION  
That Ever Played the Sullivan-Considine Circuit

DIRECTION  
**B. A. MYERS, 1402 Broadway, NEW YORK**

From The Seattle Post-Intelligencer.

**DIVING GIRL AT MAJESTIC.**

Dainty Sere Nord, she of the plastic poses and faultless curves, literally dived into local popularity at the Majestic Theatre yesterday and that she will dive deeper as the week passes goes without saying. There have been and are diving acts and diving acts, but none of them has ever been set as is Miss Nord's. To all intents and purposes she has gone into the woods for a little bath, with only nature by way of audience. She is disclosed standing on the bank, the central picture in a delightful woodland setting and then, "O splash," and the act is on. She dives forward and backward, she frolics, jumps and tumbles and every minute she is all grace and good to see. The tank into which she plunges is not transparent, but by a clever arrangement of mirrors the audience is enabled to see every move in the water and for the twenty minutes she is on view it is a rare treat.

KNOWN THROUGHOUT THE CIVILIZED WORLD

## MARTINETTI & GROSSI EUROPEAN NOVELTY SURPRISE ARTISTS.

ALWAYS BUSY

A Musical Act embracing Pantomime, Comedy, Mechanical Tricks and Real Surprises.

Address in care of  
**RICHARD PITROT, New York.**

**WORLD-FAMED.**

## 7—THE ORIGINAL—7 MONTROSE TROUPE

Seven of the Best Acrobats in the Business.

Permanent Address, Care Paul Tausig, New York

## JACOBS & SARDEL

Acrobatic Jumping Comiques

Now playing Pacific Coast Third Season

Permanent Address,  
1240 Franklin St., N. S., Pittsburg, Pa.

SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.

**SAM WATSON  
AND HIS  
BARNYARD  
CIRCUS**

**MANAGERS** Desiring a Box Office Attraction in the Domestic Animal Line could not do better than secure  
**SAMMY WATSON'S BARNYARD CIRCUS.**

A beautiful, yet odd collection of trained pets. Donkey, Dogs, Cats, Roosters, Geese, Lambs and Pigs. A delightful feature for young and old. Was headliner on the Orpheum Circuit and a success everywhere. See it. That's all. Good for Fairs, Parks or Theatres.

PERMANENT ADDRESS  
**333 St. Paul Ave., - JERSEY CITY, N. J.**

SUCCESS  
BIG HIT**The GREAT CAICEDO**BIG HIT  
SUCCESS

KING OF THE WIRE

"THE INIMITABLE"

This great attraction has been proved to be the best feature on the Orpheum Circuit this season. Audiences and the entire Press in general proclaimed CAICEDO THE INIMITABLE! THE REVELATION!! Managers who need a real attraction, a real SENSATION, for THEATRES, PARKS and FAIRS, read what the latest notices of leading Milwaukee newspapers said about his wonderful feats. Caicedo's wire in theatres is 12 feet, but in parks and fairs is 16 feet to give the audience a chance to see.

"EVENING WISCONSIN"  
Tuesday, Feb. 8, 1910.  
AT THE MAJESTIC.

"Probably the most interesting number on the program is Caicedo, who styles himself 'king of the wire.' It has been close to ten years since Caicedo last was seen here. His act shows him more skillful than ever, and his grace and ease on the slack wire is a revelation. Feats performed by him are unusual, to say the least—especially when he works wearing cavalry boots and spurs. His act is one of the best of the kind ever seen here."

"SENTINEL"  
Tuesday, Feb. 8.  
MAJESTIC.

"The best acts on the bill are those given by the great Caicedo. Caicedo's work on the wire justly entitles him to the claim that he is in a class by himself. The ease and grace with which he dances, turns somersaults, and performs difficult acrobatic feats on the slender wire high above the stage make the act most alluring. The riding boots and spurs are donned and even more astonishing things are done."

Great reports in Indianapolis papers this week. "The Great Caicedo, one of the best acts of that character ever seen in Indianapolis."—"News." "The Great Caicedo will not be deposed in a great while, his act being spectacular."—"Star." "His work is in a department all his own."—"Sun."  
Address JUAN A. CAICEDO, per Route; or to his permanent address, 4 Stone St., care of J. J. Julia & Co., New York, N. Y.

"FREE PRESS"  
Feb. 8, 1910.  
MAJESTIC.

"Caicedo, a slack wire walker, dancer and jumper, gives an act so full of thrills that although no lack of interest; pulls the old server. It is with a sigh of relief that one sees the act ended and the performer safely upon the stage. At one point, when the act or, booted and spurred, having discarded the moccasins usually worn on the wire, stands upon a chair which he has balanced on the slack wire, one wants to scream, the strain is so tense and it seems so certain that the little, foreign-looking man in yellow silk, will be dashed to the floor. But he gets through it safely and adds more thrills by turning somersaults and doing other stunts on his wire before he finally retires."

"DAILY NEWS"  
Tuesday, Feb. 8, 1910.  
MAJESTIC.

"The Great Caicedo, king of the wire, proved his right to the title. He danced and turned somersaults until the whole audience was won. It makes no difference to

Caicedo which way you want him to vault, forward or backward. It is all the same to him. By the way, he's an Italian and a fearless one."

"TELEGRAPH-HERALD"  
Friday, Feb. 4, 1910.  
AT THE BIJOU.  
Great Caicedo.

"The Great Caicedo, better known over the world as 'The King of the Wire,' started his career as a bareback rider in the city of Popayan. At the age of six he was the feature attraction of a circus touring Spain. Caicedo started in to practice, and at the expiration of seven years his ambition was realized. The act was brought to the United States in 1883 and in 1887 he went to Europe, where he appeared before all the crowned heads. The Czar of Russia asked for Caicedo's act in his palace for the benefit of the royal family. Caicedo then appeared at the Buckingham Palace before Edward VII., King of England, where his performance was pronounced marvelous. He received two hundred pounds (\$1,000) as a reward for his services, and the title of 'King of the Wire' was bestowed upon him."

"DAILY NEWS"  
Thursday, Feb. 10, 1910.

"The really big feature of the bill is Caicedo 'the wire king,' whose really marvellous feats on the wire make every audience gasp with amazement. No feats equaling those performed by Caicedo have been seen in Milwaukee and his performance is well worth seeing. The entire bill is one of uniform excellence."

THE CINCINNATI "ENQUIRER" SAID:  
"There is merit in every act at the Columbia this week, and it is about as satisfactory a bill as has been presented in Cincinnati this season. The veteran tight-wire performer, Caicedo, still holds his own as a star in that line of work, and hundreds of old friends applauded his skill and daring."

THE CINCINNATI "COMMERCIAL-TRIBUNE" SAID:  
"Caicedo, the greatest of all wire walkers, appeared, with his wire tumbling, dancing and graceful poses. His booted feet, with protruding spurs, in the second position of his act, still amazed his spectators, though the majority of them, no doubt, had applauded these same tricks of grace and daring a dozen years ago."

**TORCAT**

Assisted By FLOR D'ALIZA



Seattle, Wash., Pantages' Theatre, Jan. 15, 1910.

As this is the second time you have played my circuit, it gives me great pleasure to recommend you to any reputable manager of circuit. YOU HAVE ONE OF THE MOST FINEST, DATE AND REFINED NOVELTY ACTS FOR LADIES AND CHILDREN. AND I AM SURE YOU WILL PACK THE HOUSE WHEREVER YOU WORK. It will also be a pleasure for me to play you every season. ALEX. PANTAGES, Gen. Mgr.

Address care The Billboard, Westbank Building, San Francisco, Cal.

**THE MYERS SCENIC STUDIO**

Myers Scenic Studio, Gentlemen:—We received our new Dye Drops O. K. and we cannot speak too highly of them. We think they improve our act fifty percent. It is a pleasure to find that you looked out so particularly for details instead of slighting them. Thanking you, we remain, yours sincerely, KING & MASON, (The Essartie Kid and The Southerner.)

140 N. THIRD ST. STEUBENVILLE, OHIO

**MISS LOTTIE MAYER**

"THE DIVING QUEEN"



Miss Lottie Mayer is, beyond a doubt, the real champion long distance, sensational diving and trick swimmer, and is a crowning feature of the Pantages Circuit, having been one of the biggest box office attractions seen for many a season. Now booking parks. Permanent address, 1910 BARRY AVENUE, CHICAGO, ILL.

**WIGS!**

Wigs, all characters, short curly hair \$1, straight hair \$2. Gents Dress, short curly hair, sewed part \$1. Real human hair, vet. part on netting foundation, dark \$2, light \$2.25. Clip straight hair cut nett \$1.75. Negro 60c., \$1. Brown or Shoulder, dark \$2, light \$2.25. Bridget \$3.25. Old Maid or Martha Wash \$3.95. Ladies Pompadore \$4.25. Mary Jane, vet. part, dark \$2.35, light \$2.75. Gipsy with Metal Diadem \$2.85. Marguerite, dark \$5, light \$7. Japanese Lady \$2.25. Zulu or Negress \$2. Clown 50c., 60c., \$2, \$2.50. Vet. Mustache 20c. Fuller Dundary Pearls 60c. Vet. Snuggers 60c. Your hat measure for size. All of above pre-paid. Send for catalog of Wigs, Beards, Burlesque Jewelry, Trick Wig Masks, Makeup, Papier Maché Heads, Puzzles, Jokes, Etc. Cut this ad. out for future reference. Address: Percy Ewing Supply House, 31 Thatcher Way, Decatur, Illinois.



# BESSIE VALDARE and Her PONY CYCLISTS



A dainty, graceful and clever troupe of cyclists, who perform a line of tricks equal to any of the male riders. Always featured. Just finished a long season on the United Time. Now playing a twenty weeks' contract on the S. and C. Circuit. After, play return engagement on United Time.

## The 3 Ross Sisters IN VAUDEVILLE.

The somewhat different Sister Act. Working with big success in the South. Address, MORRIS, Chicago Office, or Billboard.

## SAMPSON AND DOUGLAS,

IN THEIR ORIGINAL COMEDY OFFERING,  
"15 Minutes in One"

Finishing Return Engagement Over Pantages' Circuit.  
Open on Interstate Circuit March 20th.

## BERT LEVEY CIRCUIT INDEPENDENT VAUDEVILLE

New York Office  
ED. MOZART, Rep.  
Knickerbocker Theatre Bldg.

Seattle Office  
ED. FISHER, Rep.  
Pantages Theatre Bldg.

Oklahoma City  
ERNEST BARBOUR, Rep.  
619-620 Majestic Bldg.

Los Angeles Office  
FREDERIC PALMER, Rep.  
Unique Theatre Bldg.

Executive Offices: 144-150 Powell Street, SAN FRANCISCO, CALIF.

## Theatrical Costumes IN STOCK AND TO ORDER.

Tights, Spangles, Wigs, Beards and Grease Paints

Send for Catalogue B.

CHICAGO COSTUME COMPANY, 69 Dearborn Street, Chicago.



## A SENSATIONAL HEADLINER The Baffling European Illusion "MENETEKEL"

Former HEADLINER, HIPPODROME,  
LONDON.

Former HEADLINER of  
MR. MARTIN BECK'S ORPHEUM  
ROAD SHOW.

**Park Managers Read This**

**A Splendid Feature for BIG PARKS**

J. W. GORMAN'S AMUSEMENT ATTRACTIONS  
Colonial Building, BOSTON, MASS.

Boston, Mass., Feb. 24, 1910

Mr. Wm. Berol "Menetekel,"  
Care Paul Tausig, 104 E. 14th St.,  
New York City.

Dear Sir:—

"MENETEKEL" played my circuit as a  
Feature Act last summer.

My summer theatres are all Open Air,  
though covered, devoid of scenery.

The act pleased, drew, and under the con-  
ditions had a special charm to it.

The fact of its being very much out of  
the ordinary and an extreme novelty as  
I presented it, and with the excellent results  
obtained, gave it unusual value for the  
summer theatres of my kind.

No small feature in connection with this act is  
the excellent manner in which it is personally  
presented and described by Mr. Berol.

Yours very truly,

(Signed)

J. W. GORMAN.

WILLIAM  
BEROL  
Introduces  
This Season  
ENTIRELY  
NEW  
TRICKS

Original,  
Mystifying,  
Novel,  
Amusing,  
Clever.

Refined  
Comedy

Unsolvable  
Mystery

IT MAKES  
'EM TALK

For OPEN TIME AND TERMS, address:

WILLIAM BEROL "MENETEKEL"

PERMANENT ADDRESS:

Care of PAUL TAUSIG, Esq., 104 E. 14th St., NEW YORK CITY

Park Managers—Please state in your letter whether stage is roofed.

## SIX CORNALLAS



## ORIGINAL NOVELTY CATAPULT ACROBATS.

Address, The Billboard, Cincinnati.

THE NEW YORK VAUDEVILLE CO., Inc.

916 Kearny St., Sentinel Bldg., 5th floor, SAN FRANCISCO, CAL.

Wants Novelties, Dancing Teams, high-class vocalists, etc., at all times; write at once; we  
advance fares if required; managers looking for first class acts, write us.  
100 Lady Concert Hall Performers wanted at once. Send photo and open time. We advance fare.

SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.



# The A. L. DUE FIREWORKS CO.

The Biggest Plant and Most Perfect Equipments and Facilities for the Production of Fireworks Exclusively, in the United States.

Makers of . . . . Guaranteed, Up-To-Date, Superior Pyrotechnics of Every Description.

Get Our Latest Descriptive Particulars Covering Our New Effects in 1910 Aerial Sensations.

Offices: 317 Walnut Street, Cincinnati, O. - - - Factories: Reading, O.

## SENT FOR A CENT.

Our latest catalog, just off the press, lists hundreds of items which are suitable for free distribution or premium purposes, for moving picture shows, park concessions, carnival purposes, street men, etc. Every premium or novelty user should have a copy. It's yours for a postal. Novelties from \$0.45 per gross up; china ware from \$0.25 per dozen up.

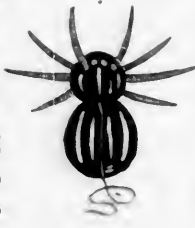


### SPECIAL FOR MOVING PICTURE SHOW SOUVENIR.

Japanese, full decorated salt and pepper shakers, \$4.00 per gro. Give the salt shaker one week, pepper shaker the next. Keeps them coming.

Give the children a toy or novelty of some kind.

- Trembling spider, 3 1/2 in., per gro., \$1.50
- Blow extension toy, 15 1/2 in., per gr., 1.35
- Paper horn, 5 1/2 in., per gro., .45
- Acrobat, per gro., .90
- Feather tickler, 22 in., per 100, 2.00
- Jap. drum major, per gro., .95



Terms, 2 per cent for cash or deposit with order; balance, C. O. D. net.

### TAKITO, OGAWA & CO.,

Manufacturers and direct importers. Largest dealers in Japanese Goods in the Middle States. 106 EAST LAKE STREET, CHICAGO, ILL.

50,000 People Will Attend  
The Great Rockland County Fair at Orangeburg, N. Y.  
Sept. 5, 6, 7, 8, 9, 1910. CONCESSIONERS, GET BUSY!

ONLY TWENTY MILES FROM NEW YORK CITY ON TWO RAILROADS. The following exclusive concessions are now open on liberal terms—Ocean wave, carousel, Ferris wheel, circle swing, rifle gallery, restaurant, laughing mirror, cane rack, knife rack, skee ball, M. P. theatre, circus, photo gallery, confetti; ALSO MANY GENERAL PRIVILEGES, including novelties, fish ponds, souvenirs, tent shows, illusions, freaks, etc. IF YOU WANT TO GET THE MONEY, DON'T MISS THE CHANCE. For privileges and information, address OSWALD A. BAUER, Superintendent of Concessions, SPARKILL, NEW YORK.

## "ASK ME" BUTTON

For ATTRACTIVENESS This Cannot Be Beat

You'll be Surprised how Fast they Sell

This perfectly white plaque with black letters and catch-pin at back. Plaque is 4 inches in diameter and retails at 50 cents. Sample by Mail 30 cents—Per dozen \$2.75—Per 100 \$20.00. Prices are net.

WESTERN BADGE & NOVELTY CO., St. Paul, Minn.



**BASE BALL POKER**  
A Novelty Ball Game, consisting of twenty-four mammoth playing cards mounted on a rack so they will fall when struck with a ball, the indicator in front showing what cards have been knocked down. Throw five balls and make any poker hand. Looks easy, but they don't get the big hands very often. Will be allowed wherever other ball games are used. Everyone tries the game whether they are card players or not. Material and workmanship the best. Rack made of steel and wood. Cards are steel plates, handsomely finished. Nothing to break or wear out. Space required, 10 x 20 feet. Quickly set up or taken down. Shipping weight about 150 pounds.



### THE OLD MILL STREAM

A mechanical fishing game representing an old mill scene, with the water rushing through the mill race, the mill wheel in motion, fish swimming, etc. Dip nets are used to catch the fish, which are numbered to indicate the prize won. An ingeniously constructed device, perfect in detail. Beautiful scenic effect. Handsome front. Will attract attention and get the money. Portable and easy to ship. Space required, 10x10 feet. Shipping weight, 150 pounds.

For further information address

J. M. NAUGHTON AMUSEMENT CONSTRUCTION CO.,  
Hotel Mayer Building, PEORIA, ILL.



— FOR —

WILD ANIMALS, BIRDS and MONKEYS

WRITE TO

**WENZ & MACKENSEN,**

DEPT. R, - - - YARDLEY, PA.

SPECIAL:—Trained group of one Panther and four Leopards.

Independent Shows of all Kinds, Concessions and Free Attractions Wanted  
FOR THE

# Two Largest Fairs in Washington

Washington State Fair  
(RE-ORGANIZED)

NORTH YAKIMA, WASHINGTON

SEPTEMBER 26---OCTOBER 1, 1910

JOHN W. PACE, Secretary.

Spokane Inter-State Fair  
SPOKANE, WASHINGTON

OCTOBER 3-9, 1910 Total attendance in 1909, 106,286  
DAY and NIGHT SHOWS

International Dry Farming Congress meets in Spokane on same dates

ROBERT H. COSGROVE, Secretary.



**MISS CHEYENNE**  
Age 14 Years  
Sole Owner and Equestrian Director

Novel, Original and Up-to-date Attraction

**MISS CHEYENNE AND HER BRONCHO**

AMUSEMENT DIRECTORS, MANAGERS OF PARKS, FAIRS AND EXPOSITIONS

Am now booking Miss Cheyenne and her celebrated high-school horse (Cheyenne) and her band of cowboys and Sioux Indians, with TEN SPECIAL FEATURE ACTS, illustrating Life on the Cattle Ranges, and Indian Encampments, Before the Age of Railroads. Miss Cheyenne is the Youngest Arena Director in the World, and her horse (Cheyenne) is a full-blooded Broncho and was trained by herself. For further particulars and open time, address **JIM GABRIEL, 803 Missouri Trust Building, ST. LOUIS, MO.**

**WASHINGTON PARK ON-THE-DELAWARE**

All Concessionaires, High Class Park Attractions and others desiring space, write immediately

Largest Amusement Park in America. Rebuilt after fire, larger and better than ever. Opens Decoration Day

WM. J. THOMPSON, - Gloucester City, N. J., or No. 1223 Betz Building

**ACTS FOR ATLANTIC CITY**

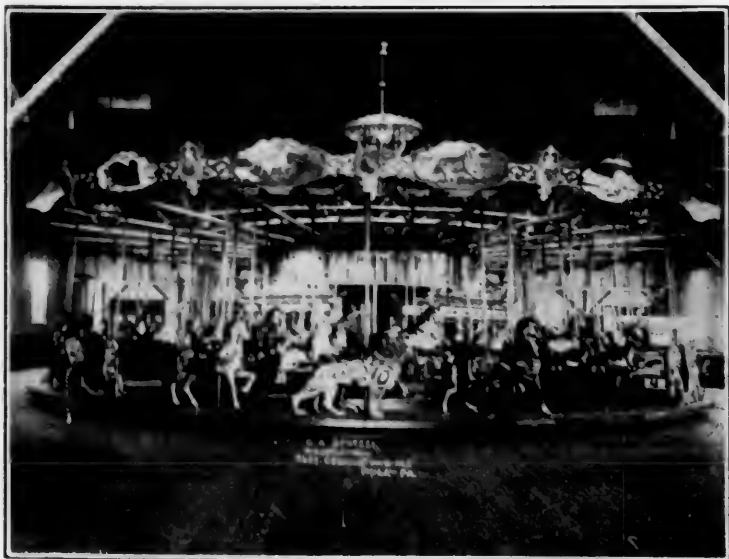
HEADLINERS ONLY

Send Open Time and Lowest Figure.  
FROM JUNE 1st TO OCTOBER 1st.

Address E. L. PERRY, Manager Steeplechase Pier, - Atlantic City, N. J.

**THE NAME DENTZEL**

SINCE 1837



On a Carrousell stands for Quality and Perfect Workmanship, with the assurance of a house that is willing to back up all that it claims.

**DENTZEL CARROUSELLS**

Are the most popular Money-making Amusements on the market today. Other rides come and go--some last longer than others--but the DENTZEL CARROUSELL came to stay, and it is still here. The first DENTZEL CARROUSELL was

built in 1837. The third generation of DENTZEL is now making these machines, and just so long as there are parks and amusement resorts you will find the name DENTZEL on a Carrousell.

WRITE FOR ILLUSTRATED CATALOGUE.

**WILLIAM H. DENTZEL,** (Successor to G. A. Dentzel) 3641 Germantown Avenue, PHILADELPHIA, PA.





VAUDEVILLE COMEDY DUO.  
224 W. 46th St., New York,  
February 3, 1910.

Repro-Photo, Co., New York City.  
Gentlemen—I wish to thank you for the prompt fulfillment of my recent order and at the same time to express my satisfaction of your work. I have always been a great believer in first-class, artistic lobby photographs, made by a high grade, well known photographer, but such photos are VERY expensive, though this fact is not generally considered by the manager when he drives those tacks through the prints that cost me \$12 a dozen. The 7x9 reproductions you recently turned out for me are equally as good, and in the case of one position, BETTER than the original. I can send a set of four large photos ahead now at a total cost, including the postage, of about THIRTY-FIVE CENTS. In case of loss in the mails or careless handling by the theatre employees, I can "stand the strain" much better than heretofore, when the same number of "originals" represented an investment of \$4. Assuring you of my continued interest and patronage, I am  
Yours cordially, J. BUTLER HAVILAND.



Office of THE DRAMATIC MIRROR,  
New York, February 10, 1910

Repro-Photo, Co.,  
259 W. 42d St., New York City.  
Gentlemen—I write to thank you for the photos just delivered and take great pleasure in congratulating you upon the merit of your work. The photos are certainly artistic in every detail and the best copies I have ever had made and I have had work done all over the country. I hope to have another order for you in the near future, and will also recommend you to my friends in the profession. Again thanking you, and wishing you every success, I am sincerely yours.  
MILTON MACK.

"I am well pleased with your work."—Frank J. Binkhurst.  
"Everything satisfactory and well pleased with enlargement."—Dr. S. Becker von Grahl.  
"The reproductions are immense—the originals cost me \$40 per hundred—yours are just as good at \$2.50."—Milo Beldon.



"DOGS IN AMERICA."  
406 World Building, New York, Feb. 26, 1910  
Repro-Photo, Co., 259 West 42d Street, New York.  
Gentlemen—This is to inform you how very pleased I am with your work for the "Garden Special Number" of "Dogs in America." The picture of "Khartoum," the famed heavyweight bulldog, was a notable triumph of artistic photography and (which is more important to any one interested in dogs) of skilled posing and correct appreciation of the psychological moment at which to take the picture. Your work has been widely and flatteringly commented on. "Dogs in America" will continue to avail itself of your highly skilled service. It is so rare that a good photographer of dogs looms to the front that this spontaneous acknowledgment seems called for.

"DOGS IN AMERICA."  
Frank Travers Carlton, Editor.



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PHOTOGRAPHS

These Photographs are copied from any photograph by means of our new Electric Process, which practically eliminates all the labor attached to the old style of Printing by Sunlight, therefore, we are able to quote prices based practically upon paper cost. Manufacturers, performers, and, in fact, any person or firm using photographs in quantities can save 100% by procuring these reproductions from us. All orders delivered in about a week after receipt by us.

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Post Cards, \$2.50 per hundred; \$17.00 per thousand.  
One style.

We only require a PHOTOGRAPH. There is no charge for enlarging or reducing, our photographs are finished in the RICH, DARK, CARBONETTE TONE and are ideal for NEWSPAPER REPRODUCTION, WINDOW and LOBBY DISPLAY, ALL LARGE MANUFACTURING CONCERNS, THEATRICAL MANAGERS and TOP-LINE PERFORMERS use them, thereby saving over 100%, and in many cases getting far superior work than their original photograph sent us. Samples of our work and catalog, post paid, ten cents. Address all inquiries and orders to REPRO-PHOTO, CO., 259 West 42d Street, New York, N. Y.



Roston, Mass., Jan. 27, 1910.  
Repro-Photo, Co., New York.  
Dear Sirs—Photos to hand this date. Your work could not, in our opinion, be improved upon. In fact, they are better than the originals, and you can rest assured that we will talk about them. Respectfully yours,  
RICE & WALTERS.

BUSH TEMPLE THEATRE,  
Harry L. Franklin, Mgr.  
Chicago, Ill., Feb. 28, 1910.  
Repro-Photo, Co.,  
259 W. 42d St., New York City.  
Gentlemen—The copies you have made of Miss Sullivan's etching are indeed excellent. I had no idea of a photo being copied so well. In fact, they are better than the original, as they have been softened just enough to make them really artistic. Be sure to express the last order for one thousand as soon as possible, as she is anxiously awaiting them. Thanking you in advance, I am  
Very truly yours,  
HARRY L. FRANKLIN.

HOWDOIN SQUARE THEATRE,  
Boston, Mass., Feb. 21, 1910.  
Repro-Photo, Co., New York.  
Gentlemen—Received your Repro-Photos of me with your reproductions. I do not understand how you can do the high grade work at the very reasonable prices and I am sure the great army of professional people will take advantage of this golden opportunity to get splendid pictures and save greatly on their advertising expenses. May you prosper and die rich.  
Yours truly,  
CHAS. WELLS.



NEWARK THEATRE  
Newark, N. J.  
Repro-Photo, Co.,  
259 W. 42d St., New York.  
Gentlemen—Received your Repro-Photos of me and was delighted with all of them. You certainly have a fine process and turn out very fine work. I shall take great pleasure in recommending your work at all times.  
Very truly,  
MAY MORLEY,  
Chanancy Street "RAGGED ROBIN" CO.

PROCTOR'S THEATRE,  
Plainfield, N. J., Feb. 28, 1910.  
The Repro-Photo Co.,  
259 W. 42d St., New York.  
Dear Sirs—We are writing this to thank you for the fine reproductions you made for us. They are very fine and have been much admired. We must add that they are very much better than the originals. When we get into New York, during the coming week, we have some more work we should like to have you turn out for us. Sincerely,  
POWERS & WILSON

GLAZED SEMI-PHOTO POST CARDS

To managers, performers, manufacturers or in fact, any person or firm wishing to use editions of not less than one thousand post cards and not wishing to go to the expense of our regular photo post cards, our new glazed semi-photo reproductions will be found to cover the ground thoroughly and with satisfaction, at a price where liberal distribution amounts to little.

These cards are used for all general publicity purposes, local views, souvenir cards and for all advertising schemes. The expense of making the plates of these semi-photo post cards is considerable, and we do not furnish them in less than one thousand of a subject and it requires from two to three weeks to complete an order.

Managers of hotels, of theatres, performers, and all those interested, should write for samples of this work. We have a varied assortment, applicable to any line of business.

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These cards are beautifully glazed and are made only in photo brown. Printed matter may be used on the addressing side and the cards can be furnished in doublets and triplets.

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PRICE 10 CENTS

THEATRES ~ CIRCUSES THE PARKS ~ FAIRS  
**The Billboard**

America's Leading Amusement Weekly

REGISTERED IN UNITED STATES PATENT OFFICE.

Volume XXII. No. 12.

CINCINNATI-NEW YORK-CHICAGO

March 19, 1910.



GUS SUN

GATCHEL-MANNING PHILA

GUS SUN, FAMILY VAUDEVILLE THEATRE MAGNATE (See page 82.)

# American Box Ball Alleys In Actual Operation

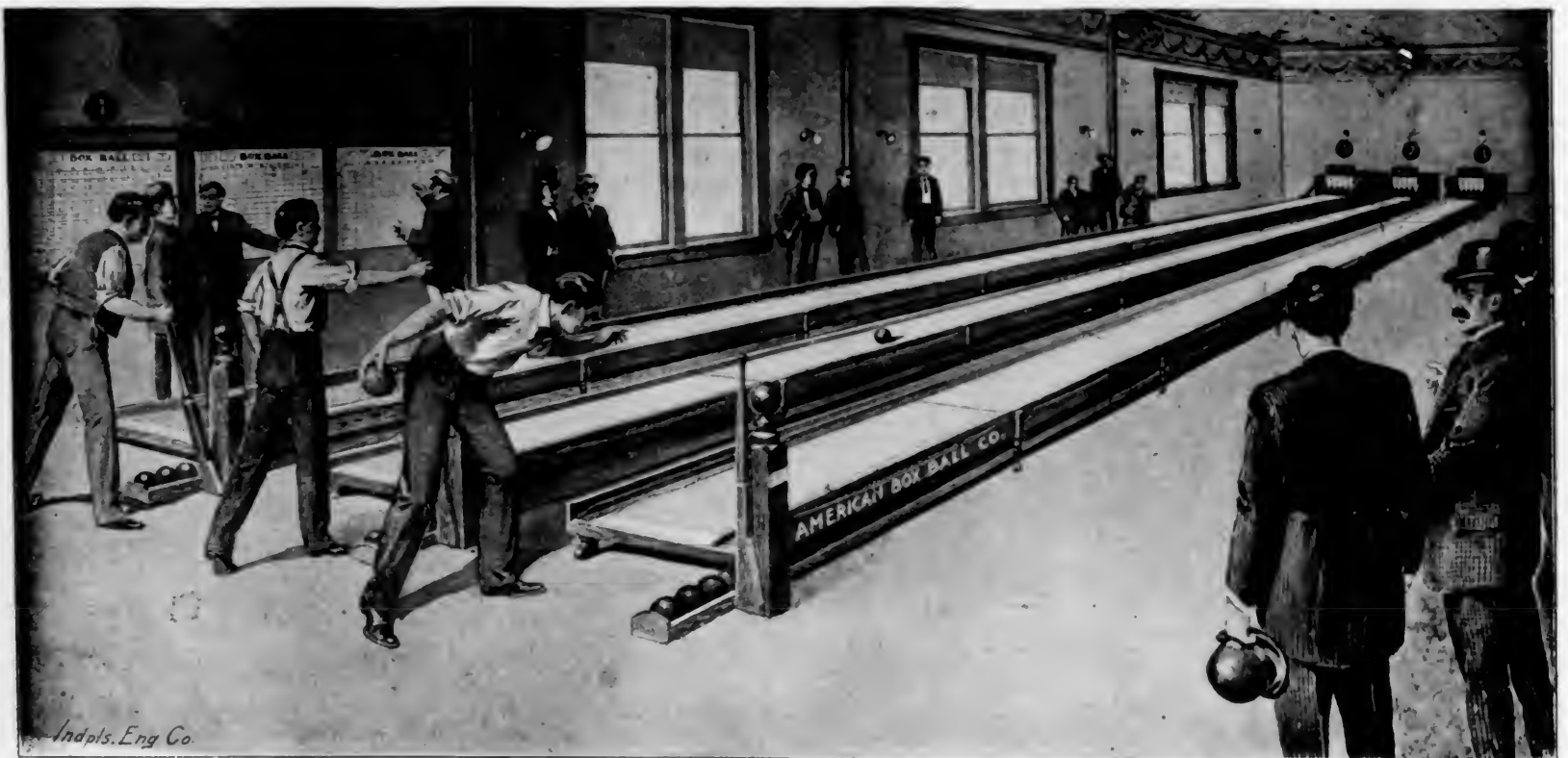


Box Ball has been on the Market Eight Years. 1909 was one of the Biggest Years in our History. This is Overwhelming Evidence of its Real Merit.

ONE OF THE MOST FAMOUS PARKS IN AMERICA INSTALLED FOURTEEN OF THESE ALLEYS, AND, LATER, ADDED FOURTEEN MORE. OTHERS STARTING WITH FOUR OR SIX ALLEYS HAVE DOUBLED THE EQUIPMENT.

We have made and sold nearly 6,000 of these Alleys. We have equipped more than 100 Parks in lots of two to twenty alleys each, and a few even more. We are now receiving Park orders for 1910. This is the most popular Bowling Alley on earth, and the only practical one for Parks, etc., and here are the reasons: **FIRST**—You can install these Alleys at about one-half the cost of good Ten Pin Alleys. **SECOND**—The earning capacity is twice as much as ten pins. **THIRD**—Box Ball Alleys require no helper to set pins and return balls. This saving alone is an enormous percentage of profit on the entire investment. **FOURTH**—Thousands will patronize Box Ball that would not Bowl on the regular Alley, because it is too violent. **FIFTH**—These Alleys are conveniently portable without the least injury. **SIXTH**—There are no complicated parts to wear out or break down; hence, no expense to keep them up. **SEVENTH**—We ship them to you completely built and equipped, and an ordinary workman can set them up ready to operate in a few hours. These Alleys make big money everywhere. The best opportunity of a lifetime to start a legitimate, honest, big-money-making business on just a little capital. Hundreds are making from \$25 to \$65 PER WEEK as a regular business enterprise. They also pay big with Pool and Billiards, Cigar Stores, Barber Shops, etc., etc. We want you to go into this business to-day. Some one is sure to start Box Ball in your town; why not do it yourself? They are made 30, 36, 42 and 48 feet long; all three feet five inches wide. The 42-foot Alley is our biggest seller. One customer installed two of these Alleys in a town of 2,500 population, at a cost of \$336, and his receipts were \$338.75 THE FIRST 55 DAYS. Got his money back two and one-half times in less than two months. We have dozens of reports, some better than this, some not quite so good, but all show a tremendous profit on the investment. Full information free. Write for it to-day.

**American Box Ball Company, ( PATENTEES AND SOLE MAKERS ) 1260 Van Buren St., Indianapolis, Ind.**



This illustrates three improved 1910 American Box Ball Alleys.



CINCINNATI, NEW-YORK, CHICAGO, SAN-FRANCISCO, LONDON.

# The Billboard

AMERICA'S LEADING AMUSEMENT WEEKLY  
 PUBLISHED WEEKLY AT 416 ELM ST. BY THE BILLBOARD PUBLISHING CO.  
 ESTABLISHED, 1894. CINCINNATI. INCORPORATED 1900.

Volume XXII. No. 12.

CINCINNATI—NEW YORK—CHICAGO

March 19, 1910.

## OBSERVATIONS OF THE STROLLER

On Amusement Life and Environment

### STORIES & ANECDOTES

The Leighs, jugglers, relate the following incident, which occurred during their tour of the Pacific Coast recently. A theatre manager in a small town in California, on a trip to 'Frisco, passed the Sullivan and Consideine American Theatre, where the Leighs were playing.



The idea at once came to him that it would be a bully stunt to get that sort of a troupe to his opera house. He inquired into the matter, but found the proposition a rather expensive one, he finally deciding on just one act.

As luck would have it, the Leighs were chosen, contracts were at once signed for the following week, and Mr. Manager returned to the village, not knowing exactly what he had secured. The Leighs, who had fallen victims to a similar deal before, decided to have a little fun at the expense of the manager. So, selecting a small set of photos for the lobby, they had them mounted on a sheet of iron, to answer the purpose of a mount. All this arranged, they boarded the train and arrived at the small town. They found the theatre well enough, but above the entrance was inscribed "Town Hall," and further down a path was a crude sign reading, "Vauderville Opra Tonite—Price Four Bits."

At this stage of the game Mr. Manager appeared on the steps of the opera house, with a hammer and nails in one hand and a bucket of paste and a brush in the other hand. The manager at once asked for the photographs, which Leigh handed him. Mr. Manager commenced with his hammer and nails, but the nail refused to go through the iron. Instead, the hammer glanced off the head of the nail, striking Mr. Manager on the thumb, causing him to say things that would not look well in print. The operation was repeated with similar results. Getting somewhat "sore" and not knowing whether it was a joke or his ignorance, he resorted to the paste brush and bucket of paste, with results as fruitless as those derived from his previous efforts. Meanwhile, the Leighs looked on, enjoying the affair immensely.

When Eddie Foy came to Cincinnati for his last engagement he arrived early Sunday morning and as his company was not to open till Monday evening, he arranged with a Cincinnati friend whom he visited to take a little pleasure trip up the Ohio River on a launch that belongs to the Cincinnati. Everything went along nicely until the party reached a point some distance above Fort Thomas, when the engine went on strike from some cause that could not be ascertained.



The crew and all the pleasure seekers worked at it till late at night, when it was decided to walk back to Fort Thomas and there take a trolley to Cincinnati. The walk was a long, rough, up-hill one, and when the party reached the point in the grounds of the fort which overlooks the river, they found that they had a very limited time to catch the last car, which leaves the fort at midnight.

So they started to run, when a sentry called "Halt! Who goes there?" With his usual keen sense of the ludicrous, Foy replied in his inimitable tremulo: "A friend."

The rest of the party was so struck by the humor of the situation that they burst out laughing.

The sentinel did not like this as he was not sure whether or not they were making fun of him.

"Well, then, come here, 'friend,' and let me look at you," he commanded.

Foy complied and the sentinel seemed to be satisfied with the inspection, as he allowed the party to proceed.

They caught their car and arrived in Cincinnati without further incident.

Lloyd Nevada, manager of the Nevada Novelty Company, of Waco, Texas and also musical director of the Danville Matinee Girls, while playing a small Texas town recently, was not in his usual good humor. Lloyd complained of an attack of "not feeling well" and decided to stop in a wet goods emporium to find something that might brace him up. Here he met a few of his friends and that night it was a little late when he reached his room.



A fellow trooper, Harry Waite, occupying the same room with Lloyd, later in the night was awakened by strange cries. Waite says Nevada seemed to be struggling with some one in the center of the room at the same time yelling at the top of his voice: "Waite! Waite! Some one is in the room! Strike a match! I've got him!"

Waite, after running his hand into the water pitcher and bumping his head against the door, finally found a match. Striking it, he expected to see a gun pointed toward him. But imagine his surprise when he found Nevada holding his own wrist.

Waite says that Nevada is now on the water wagon.

One day last season, Arch M. Donaldson, secretary and general manager of the Donaldson Lithograph Company, visited the Hagenbeck-Wallace Shows at Sapulpa, Oklahoma. It chanced that Mr. Ben Wallace had arranged with the principal of an Indian school in that place to allow the students admission to the show at twenty-five cents apiece. Mr. Wallace asked Mr. Donaldson to station himself at the front door and take the money.



When the Indian school delegation arrived, Mr. Donaldson stood by the entrance of the big show and counted the Indians as they passed in. The principal of the school came last.

"There are ninety-eight of them, that will be, let me see, twenty-four dollars and fifty cents," said Donaldson, affably, and with lightning calculation.

"Why didn't you get the money?" asked the principal in surprise. "I gave each of them a quarter with which to pay his admission."

Those about the front door gave Donaldson the laugh.

"I'll get the money, all right," he rejoined.

The Indians were scattered all over the tent and Donaldson clambered over seats for the next half hour.

When he came out at last, perspiring, but nonchalant, he handed the treasurer exactly twenty-four and a half dollars.

"I got it all," he said.

It is said, however, that he made up two or three dollars of the amount from his own pocket.

The following letter was received recently by the Campbell Brothers, of Campbell Bros.' Shows:

Canton, Kans., 3-3-10.  
 Camble Bros.  
 Dear sirs—Hearing of Your Address I Have a Very Fine Specimen of a Curiosity Of a Pony Weighing 900 Lbs to sell, and Not at a Bargain, But Cheap For the Right Party. He is as intelligent as ever You saw, and always a Good Feel er And as Gentle as a Kitten. and his Color gets them all, He is 4 in June and A Mixed Striped Iron Grey, with White Legs to His Knees, and White Tail and Main, Which is very fine. Can Talk in many ways. Calls me up in the Morning, Calls for Every Meal. Watches everything You do, and Loves Company. I know that if You Would Write me a Check for 300.00 Which is My Price, You wouldnt take 500.00 for Him at first sight. Guarantee Him In Every Respect. And no Bettor Broke In the State.

Hoping you Investigate, I Can Guarantee You Would take him along, at even more than I ask for Him, will send You a very Poor Picture of Him. Resp Dr. A. C. Langman. Canton Kansas. P. S.—Have his buggy and Harness and a small Rubber Tire cart, also. I will sell all.

King and Mason, the Eccentric Kid and Soubrette, write:

Recently we played the Electric Theatre in Coshocton, Ohio, and the acts are certainly well protected there. On arriving at the theatre and learning that it was a dry town, we asked the manager if there was any place where we could get a bottle of the stuff that made Milwaukee famous.

"Wish I knew," says he, "I'm the Mayor."

We next appealed to the usher, who turned out to be the Prosecuting Attorney, also having an interest in the theatre. The door man, who is Chief of Police, could do nothing for us, so the stage manager, who is Constable, referred us to the lady cashier, who turned out to be a W. C. T. U. worker.

Needless to say, we remained dry all week.

Think of it! A woman thirty-five years of age and the police officers notifying her that she would have to come to the City Hall to make arrangements to perform, as she was under sixteen years of age.

That's what happened to the Lafayettes, while playing the Hippodrome, Toronto, recently. Mr. and Mrs. Lafayette are appearing in a sketch entitled My Cousin Sal is a Circus Gal. After their opening show at the Hippodrome, which the zealous officer had witnessed, Mrs. Lafayette was dumfounded to learn that she was mistaken for a girl of sixteen, and that if she desired to continue in the act it was necessary for her to secure dispensation from the rule.



Mrs. Lafayette greatly enjoyed the joke, while the officer's discomfiture may be imagined when he learned his mistake.



# THE AMUSEMENT PARK

## Its Origin and Development

Not more than a decade ago the summer park in its present form was as little contemplated as was electricity in the beginning of the Christian era, and had any one predicted fifteen years ago that such inventions as are now used at parks would be constructed, the prognosticator would have been hurriedly jostled off to some sanitarium where shattered individuals receive the best attention. The agricultural fairs, the circus, menagerie or carnival, are ancient compared to the amusement park. These forms of amusement endeavor have gradually evolved and developed from tiny industries to colossal institutions, until they have reached a stage where improvement or expansion is hardly possible. The park, on the other hand, is a very young member of the amusement family, and has only within the past ten years reached a high standard of perfection.

Relative to the possibilities of improving the park we will speak later. First, let us glance back about ten years when the amusement was little known. In 1902 a reviewer, in one of the national magazines, to be specific, in *The Metropolitan* for May, 1902, dwelt at length on the subject of "The Trolley Park," as he styled the summer resort, and in part said: "The object of the trolley parks has been in existence but a few years but to-day these resorts are to be found on the outskirts of nearly every large city in the land." This was in 1902, scarcely eight years ago. Statistics show that in 1900 there was slightly in excess of one hundred amusement parks in the land of the Stars and Stripes, but to-day, ten years later, there are considerably more than 1,500 of these recreative places. What prodigious enterprise, this rapid growth bespeaks for the people of America! No other country that we know of has been able to build up in so comparatively short a period any business that has proved as successful as the amusement park.

Just where and when the first American amusement park was opened is a matter of conjecture, of little moment to us, however, now that the park has attained a degree of excellence. It is a conceded fact that Coney Island, New York, was the first real spot of out-door amusement operated on any large scale, and that all the numerous resorts of a similar purpose, to amuse and offer recreation, have followed the plans and ideas formulated and executed by the original managers of America's greatest playground. It is true that long before the magnificent Luna, Dreamland and Steeplechase parks were constructed, the picnic grounds (as parks then were commonly called) scattered over the continent, had merry-go-rounds, dance pavilions and bowling alleys, but it was Coney Island that first introduced the wonderful and ingenious pleasure devices and spectacular shows that are now common in all the leading summer parks. The merry-go-round, roller coaster and miniature railroad were the first pleasure inventions employed. These were followed in rapid succession by large, safer, and more exciting contrivances, of which the following are a few: Circle swing, loop-the-loop, automobile track, figure eight, an evolution of the roller coaster; underground railways, mystic palaces, chambers of horrors, crystal mazes, shooting galleries, pony arcades, tuckler and a vast number, very much the same as these, the names of which I can not recall at present. I have mentioned those which are popular not only in the metropolitan cities but in the smaller towns as well. Primitive concessions, such as the Ferris wheel, carousel and shoot the chutes, may not have lost their popularity entirely, but it is certain the more elaborate and highly exciting rides are more handsomely patronized.

The ingenuity of the engineer has been severely taxed since the advent of the summer park. His pleasure rides must not only be so constructed as to allow the highest possible speed to be attained, but they must also be perfectly safe. Some of the coasters (with a variety of names) are operated at a speed never attained by a runaway locomotive or racing auto.

Perhaps the most daring of these rides was "The Dip," a coaster not unlike the regular scenic railroad, and somewhat similar to the figure eight in construction. The dip is undoubtedly the most venturesome of any coaster designed. The car, seating four persons, was drawn to the top of a declivity, the most precipitous, I, for one, have ever descended. The incline was almost vertical, and the descent of the car so rapid that before one realized that the bottom of the decline had been reached he was

hurled to the top of the opposite incline without the aid of hoist or cable. The dip was on the Bowery at Coney Island, but was destroyed along with Steeplechase Park in the disastrous fire of 1907. The Canadian toboggan slide first suggested the possibilities for a water toboggan, which later developed into what we commonly called the chutes. This is one of the most popular concessions now in use, and nearly every large park operates one.

As the seasons come and go, innumerable new inventions are installed, each an improvement over any that have been in previous use. We wonder what the next device will be that will supersede all others in popularity?

Electricity plays a prominent part in the summer amusement park. Without it the highly efficient methods now in use would be practically impossible. Each device has its individual electrical machine, while the myriad incandescents covering every building on the ground, when lighted at night, make the park as light as day, and greatly enhance the beauty of the resort. The larger parks have their own power

hardly say capacity patronage, for the number of people that can be crowded into a park is practically limitless when other attractive features have failed to bring sufficient people to the park to pay expenses. Especially toward the close of the season, when the people have tired of the parks, it is an excellent policy to offer some well-known amusement features. That doing so will stimulate interest was proved by a park company out on the Pacific Coast last season. In order to test the drawing power of a certain big act that had been extensively billed, the gate keepers were instructed to inquire in an off hand way of each visitor if he had come to see the special features being offered, or if they were attracted by the regular amusements of the park. I do not recall just at present how many persons wanted to see the special attractions, but do remember that the percentage in favor of the act was more than seventy-five per cent. This is the only case I ever heard of where a manager resorted to such drastic methods to obtain the desired information, but this illustration shows that it is often

advertised by you is not what is represented and that it is not worth seeing. The result is that he, too, will stay away, and perhaps do you still more injury by telling a third party that so and so said so and so.

Parks can not exist unless they have a steady patronage. The man who goes to the park once or twice in a season will not help you much. You must build up a clientele of people who will come to your resort each week, or oftener. If you offer some inducement to get the public to your park, and will truthfully advertise this inducement, you will find more success will attend you than by depending on the occasional visitor. This is particularly true in the smaller towns, where no transient population can be drawn from. New York, Chicago and St. Louis park managers do not need to depend entirely upon the inhabitants of these cities, as there are always out-of-town people who will come to their resorts. But in these cities you will find that extreme care is taken by the publicity promoters of the large parks in advertising their attractions and special features.

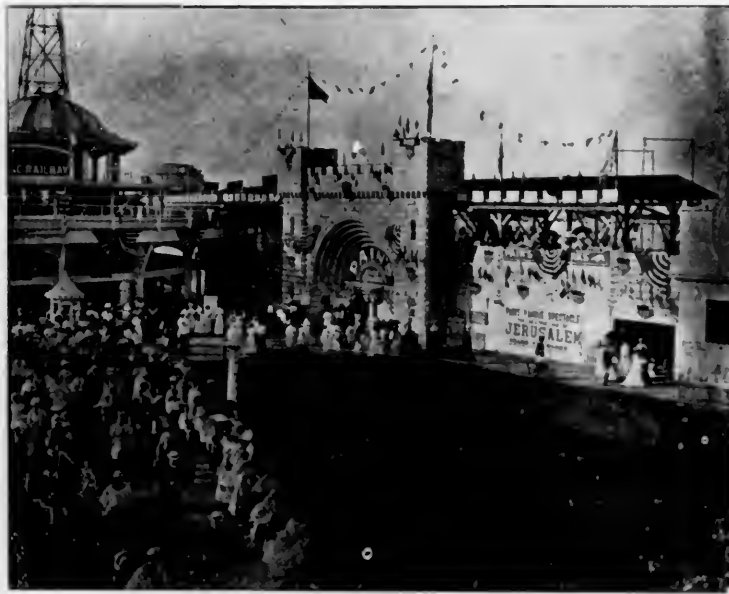
As I said before, vaudeville plays an important part in the success of the park. A first-class ensemble of variety artists can furnish more entertainment for an intelligent audience than all the amusement rides and concessions put together. But only the best acts should be presented. In the summer season it is not a difficult matter to engage any number of capable artists, who, by the prestige they have earned in the larger vaudeville theatres during the winter months, will draw a number of visitors to your resort. Practically every first-class park has an open air theatre where vaudeville shows may be given. An admission fee may be charged for reserved seats, but there should be some free seats. A free act is also a very sensible way of attracting attention. It may be some thrilling acrobatic or casting act or a spectacular pyrotechnical display, but it must be first-class. A number of acts are now on the at liberty list, and can be engaged for any length of time. Sensational acts always draw well. Looping the loop, high diving, tight rope walking, while somewhat antiquated, still continue in popular favor. An act should not be retained more than one week unless it is surpassingly meritorious and one that anyone would care to see twice in succession. If you hold over an attraction that has not been given a great deal of applause and public mention, you might be considered unenterprising, as the public does not realize that you may be paying more for the hold over act than would be necessary to secure another attraction.

As the seasons come and go managers learn by experience what they must do and must not do. There is probably no other form of the amusement business that requires a greater amount of tact, originality and diplomacy than the park. Careful attention to what is offered and the way it is advertised are the principal and most necessary things for a manager to remember. There are multitudinous details that dare not be overlooked, but these the manager must leave to his assistants; he can not think of everything.

I said, "A vaudeville bill of merit would be more appreciated than any other amusement attractions." There is, however, one other feature that will be more delectable to certain cultural persons, and that is the concert band. If you want to attract the most refined of your citizens, there is positively no better way than to offer concerts, rendered by such musical organizations as the following: Creator, Kryn, Weber, The Kitties, Brooks, Antinorelli, Thaviu, Sousa Innes, Vessella, and several others I am unable to recall at this moment. These bands are made up of the most accomplished musicians obtainable, and their leaders are recognized as past masters in the art of conducting. It matters not to these organizations what class of music best suits your clientele. They can arrange programs, on which the most classical compositions are printed side by side with popular and ragtime numbers. Many park managers have special nights on which nothing but popular music is played. The class of music that will best suit audiences, however, varies with localities and conditions. What will please a Boston audience may be hoisted elsewhere, but any fair sized city has a number of musical scholars, whose aesthetic taste yearns for good music. Concerts, by high-class bands are expensive, but their drawing powers will fully warrant the expenditure.

There is no conceivable recreation that is more enjoyable than that of sitting among the

BRIGHTON BEACH, NEW YORK.



Showing Several Concessions.

stations, thereby minimizing the cost, and at the same time increasing the power.

Resorts that have a lake or lagoon in connection enjoy a vast degree of popularity. In the cities it is practically impossible to have a lake, but the suburban parks can either be built around a natural lake or an artificial one can be arranged. Aquatic sports are enjoyed by numerous people, who visit the summer parks for no other purpose than to bathe, fish or row. Many of the northern and middle western parks circle beautiful natural expanses of water. The Lagoon, situated on the Kentucky side of the Ohio river, just opposite Cincinnati, has one of the finest natural lakes in the Middle West. Covering several acres, and surrounded by magnificent foliage, this resort enjoys a patronage that might be envied by the larger American parks. The club house is built close to the lake, and no matter how sultry the day, a cool breeze is wafted from the lake across the spacious verandas. Managers and park promoters contemplating the erection of a park might well consider the added comfort and pleasure the public find in parks that have lakes in connection.

Vaudeville shows play an important part in the success of the park. Offering a high-class act will often draw a large patronage (we can

possible to awaken the interest of an effete public by the use of a high-class act—and liberal doses of honest, accurate advertising.

A word or two about advertising will not be amiss, even though that subject has been thoroughly covered in the columns of this paper on many previous occasions by the actions of the publicity promoting family. In the first place, the press agent, director of publicity, or advertising manager (his mere title has little to do with the success of the park) should be absolutely truthful in all advertising, be it newspaper, street car or billboard. No matter what route he selects (he usually uses all the methods enumerated) his copy should be absolutely reliable. The people who patronize the park refuse to be humbugged. Mr. Barnum's statement to the contrary notwithstanding, Misrepresentation will invariably cause a falling off in attendance. The public will read announcements in the papers, on the billboards, and in the street cars, that certain features will be offered at the park, and if they find after coming to the park that it does not prove to be as good as advertised, they will soon become disgusted and cease patronizing the park entirely. And you will not only suffer the loss of those who have been misled; they will tell a friend that such and such an attraction ad-

CONEY ISLAND, CINCINNATI.



The Avenue Under the Trees.

HILLSIDE PARK, BELLEVILLE, N. J.



The Trained Wild Animal Show.

LAGOON, CINCINNATI.



Famous for Scene's Beauty

OLYMPIC PARK, NEWARK, N. J.



A Matinee Gathering.

trees, listening to the strains of some masterly composition played by a competent band or orchestra. Bandstands are usually situated near the club house, in order that the visitors may enjoy a meal or perhaps partake only of some light refreshments while they listen to the music. That the large transient bands will draw patronage to the park is indisputable.

Special nights for lodges, clubs, etc., are also popular, and earn many dollars for a park in addition to offering limitless opportunities for drawing crowds to the park. To elucidate, let us suppose that the Fraternal Order of Masons, Knights of Pythias, Elks, or, in fact, any of the well-known lodges, secures a certain park for one night. The members of the lodge will each be given a number of admission tickets to sell several weeks in advance. Long before the gala day arrives, all the tickets have been disposed of and every one in the community knows of the event. The lodge has advertised this festival in all the papers and the friends of the several members have helped to boost the affair. Result—a crowded park. Fireworks and other features may be given on these special nights or reductions in the price of admission to the various concessions can be arranged.

Industrial nights are crowd getters. Fair exhibitions and bazaars also come in for their share of credit, and while their use is not as universal as other methods, those who have tried them have been agreeably surprised and satisfied. The schemes that can be brought into use for drawing crowds to a park are numerous, but it is originality that wins out oftenest.

Floyd C. Hopkins, manager of the Orpheum Theatre, Harrisburg, Pa., shortly after being placed in authority concluded that radical changes in the plan of advertising his theatre were necessary, and immediately set about to devise ways for increasing the attendance. He began by furnishing the newspapers with short stories and anecdotes that recounted facts. His theory is that it is very much better to have a five line article published that really tells something interesting, than to succeed in cajoling the dramatic editor into granting a half column that is filled with prosy, uninteresting pot that no one would take the time to read. He tells of a number of plans he used to draw patronage, but space will permit us only printing one or two. He says: "One time I booked Greenwood's Monkeys, and wishing to sell out for the entire week, began to rack my brain for an idea that would bring about the desired results. I wrote a short story for the papers about a wager between prominent citizens that the monkeys couldn't ride a legitimate road race on their bicycles. This led to a test. There were twenty thousand people in the streets to see the race. That Saturday we had a little moon-jump of the theatre roof into his master's arms, and another short story in the papers brought so many people to see the event, that we opened the doors immediately and sold out solidly before the customary time of opening the house. This was far better press work than devoting three times that space to a mere description of the monkeys and the wonderful work in their act.

"Some months ago I wrote a pass for a large box party on the back of a young woman's hand. The pass was dated a week in advance, and was to be void if washed off before the performance. The young woman was prominent at the state capital, and the incident occasioned enough talk to more than pay for the seats. And this wasn't done for an ad either. The week before Christmas looked like a lemon, so the Orpheum managed to dig up enough advertising stunts to make ten big novelties in six days. The week was a paying one. One time the Phebo Midgets played Harrisburg, and

"That's good luck," I insisted; "leave the bird alone. He is worth a hundred dollars in advertising."

"And so he was, for we rewrote the lines of a sketch so that two lovers made reference to 'Nobody looking but the owl,' and then the spot light was turned on the owl. With the aid of the newspapers everybody in town knew that all the 'wise old owls' go to the Orpheum."

Mr. Hopkins tells of numerous other schemes he has used to draw crowds, but we haven't time to tell of them now. We must hurry on and speak of a few other things that may prove

using generally, must be one who can get his stuff printed. Many advertising men are excellent writers, but they can not succeed in getting their stories by vigilant editors. The reasons for this can not be many. The principal one usually is that the press agent does not enjoy the friendship of the newspaper men. I know of one instance where a press agent, whose vocation from childhood has been journalism, and who possessed remarkable ability for writing, could never succeed in having his copy printed in any style that would be beneficial to the park he represented. His stories would be chopped and rewritten until there was no resemblance whatever in the printed article to what he had written. The manager stood for it a short while, and complained strenuously to the agent, but after two months had elapsed and no improvement was apparent, he, one day, carefully adjusted the cap to the agent, and immediately employed another, some fifteen or more years the junior of the original agent. Being acquainted with both parties, I inquired of the newly elected agent the reason for his predecessor's dismissal, who told me that while Mr. Bink was an excellent writer and advertising man, he was very unpopular with the "bunch," as he aptly termed the newspaper men. Press agents are usually persons who have served their apprenticeship in the world of brains, paper and printers' ink on some daily newspaper, or who have had long and congenial acquaintance with the local journalists by serving in some managerial capacity for theatres or other similar amusement enterprises.

Personality plays the most important role in the success of the agent, and you will usually find him to be one of the hall, well-met fellows, endowed with a "won't-come-off" smile, and a genial disposition. Another of his qualities is a double allowance of molten vapor, which he uses with profusion. He is one of the chaps who "gets paid for who he knows," rather than what he does. Employing an agent in whom is combined the necessary ability to write, a liberal supply of originality, and an acquaintance with newspaper men, and you can rest assured that your advertising will be properly handled.

Before concluding it might be well to make a few remarks and comments on the air dome. This new form of outdoor amusement theatre has proved to be a veritable gold mine to many investors. The air dome has practically revolutionized summer theatricals, and in a great number of cases the same companies booked during the winter months are re-engaged to play during the torrid months, when no one would be so foolish as to sit in a stuffy theatre. Just consider the possibilities of the air dome. Picture to yourself a hot night in July or August, with no breeze astir to cool the sultry air, and the mercury registering 90 degrees. How many persons who read this would want to sit in a theatre, even though all the windows were open and the dozen or more oscillating fans in full blast? It would need be a very attractive production that could inveigle you into the theatre. Now draw a mental picture of an

(Continued on page 82.)

LONGFELLOW GARDENS, MINNEAPOLIS.



The above is an excellent view of Longfellow Gardens of Minneapolis, Minn., looking across the grounds towards the amphitheatre. This zoo is one of the most elaborate and extensive in the Western country. Additions are being made daily. R. F. Jones is the manager.

we turned the entire management of the theatre over to them for one day, installing a midget manager, midget treasurer, midget orchestra leader and midget chief usher. To make the idea complete we had a miniature box office built out of a packing case for the little man to sell tickets from.

"Only a few weeks ago an owl flew into the theatre unexpectedly, and alighted directly over the proscenium arch.

"That's bad luck," said one of the theatre employes, as they started for a ladder to get the bird down.

interesting. Before doing so, however, let's concede that this enterprising manager has the right ideas of advertising. While a theatre is somewhat different from a summer park, the fact remains that originality in advertising is essential, and that new ideas are equally valuable, no matter what is being advertised.

We have seen by the foregoing that advertising and publicity promoting in the right way, is absolutely indispensable to the park manager who would be successful. But that is not all. The press agent, in addition to being able to write press notices, and look after the adver-

BRIGHTON BEACH, NEW YORK.



A Summer's Afternoon.

OLYMPIC PARK, NEWARK, N. J.



A Representative Crowd.



# FAIRS AND CONDITIONS

Secretaries and Editors Write of Fairs from the Standpoint of Business, Attendance and Amusement Features, Discussing All the Points Usually Brought Out Singly and By Biased Writers--An Interesting Symposium

### THE COUNTY FAIR.

By JAS. W. FLEMING,  
Assistant Secretary Ohio State Fair.

"Whole hog fer-adme!  
"Scream candy, corn-on-pee-nuts!  
"Ice coli lemon, boys, fire a glass!  
"This way! This way! This way!  
"Now, neighbors, hundreds of your friends are on the lulsive of the large water-proof canvas, waiting to witness the marvelous performance of Lilly Lantern Woods, police patrol fisherman, direct from the Hippodrome. The most stupendous production of the century. Twenty minutes of hilarity. Starts immediately.  
"Comfortable seats for all, and to show our appreciation of your liberal patronage, the admission has been reduced to ten cents for

With his advent came the demise of those leeches with the sure-thing, strong-arm game. Years ago these gentry predominated, but today they are conspicuous by their absence. The showman was the first to open the eyes of the public to these palpable frauds and their extermination has been sure and fast. Education is now paramount at all these exhibitions, but the seasoning which makes the digestion of the lessons a pleasure, is provided by the amusement features. The visitor views and learns from the exhibits of pure bred stock, agriculture and horticulture, but the amusements serve as the dessert to the well provided menu of education. The character of these attractions should be such that they may be safely visited by man, woman or child. The "bally," requiring scantily dressed, gaudily painted female creatures should not be tolerated. Refined vaudeville, animal acts and illusions are much preferred.

Men of sterling character are now engaged in supplying these acts, and the work of the secretary in selecting a suitable program is lightened by the booking agencies.

Amusements are essential to the success of any fair, and managers should carefully scrutinize the claims of promoters before entering into contract. Not only have we booking agencies, but many of the strongest acts are booked individually. A perusal of The Billboard will prove valuable to every secretary seeking high class feature performances.

The fair season of 1910, now rapidly dawning gives promise of being one of prosperity. No amusement feature is too costly to contract. A few years ago, managers willingly parted with \$5,000 for a dirigible balloon, and no doubt double that sum will be paid this season for an aeroplane.

### AGRICULTURAL FAIRS.

By J. A. FILCHER,  
Secretary California State Agricultural Society.

Amusement features at fairs are as important as a drawing card as the exhibits, and in some cases, more so, since experience proves that probably more than half the people who visit fairs attend for the purpose of being amused, while the other half who go to study the exhibits are more likely to extend their visit if they find some attractive amusements coupled with the benefit of exhibits. But State Fair managers find it difficult to secure amusement features that really amuse or interest the visitors. People do not care for a fair that displays more than can be seen in the show windows or on fruit stands of a progres-

## SCENES AT PROMINENT FAIRS.



Nebraska State Fair  
Race Track, 1906.  
LINCOLN, NEB.



Ohio State fair, Columbus, O.



Iowa State Fair and  
Exposition.  
DES MOINES.

to-day only. All ready! All ready! Starts right away. Ten cents to all!"

Sounds familiar, eh?  
Well, in a few months these welcome cries will be heard on the grounds of the old county fair.

Makes a fellow's blood tingle just a little! A feeling akin to that years back, when swimmin' time was near creeps o'er us. And what a happy, merry time is the old county fair.

As one of the greatest fair men in the Union has aptly said, "It is the place where youth and maid exterminate roasted peanuts, and joyously wander hand in hand through the garden of the future, knowing little, caring less for the world and its woes."

It is always fair weather when good fellows get together, and where in all the wide world will you find more good fellowship than at the old county fair?

The development of these institutions during the past decade has been indeed marvelous. From a frolic they have been lifted to a plane commanding respect and admiration of all. And to the enterprise of the progressive showman in no small measure is this due.

Monstrosities should also occupy a conspicuous niche in the has-been class. The repertoire of all Midway performances is directly traceable to the so-called "girl" shows. Gentlemen, with shows of a refined character, have suffered from this latter class. The Midway is now enjoying prosperity. It is a recognized amusement feature not only at the county fair, but at every leading state exposition. This prosperous condition will be enjoyed as long as cleanliness prevails. Its decadence will come with the introduction of immoral shows.

Harkening to the demands of their patrons, every fair now presents free feature performances. The amount expended for these is enormous. Their character should be varied.

Keep abreast of the times in your amusement features. A new novelty performance contracted at \$1,000 is worth more to your gate than the same amount expended for five acts of mediocre character, commanding no publicity ability. Your leading feature should be one that will earn in the news columns double its contract price.

Never allow a few hundred dollars to stand between you and an act that in your judgment will be freely exploited through the press. Do not underestimate the power of printer's ink. A clean Midway, strong free feature acts and the 1910 amusement problem is solved.

sive city, and amusement-loving people must have something more to attract them than a cheap vaudeville, that can be seen any day in the week in the standard playhouses for from 5 to 15 cents, or a hot air balloon that can be seen almost any Sunday at the average suburban park.

The fair attractions should be something unusual, spectacular and exciting, and as much out of the ordinary as possible, and fair managers find it very difficult to secure such features. Practically 90 out of every 100 of the attractions offered by the billing companies are of a standard, every day variety, and do not attract the people.

Last year the best stunt we had was the riding by a Western vaquero of a wild bull, and all it cost was \$20, the amount the fellow bet on riding the mule. If he had been thrown it would have cost nothing, except the expense of bringing the bull from the range. The press commented on the bet, and everybody wanted to see whether the fellow could make good, and people came from far and near to see him try.

### LIBERAL ARTS BUILDING



North Dakota State Fair

### THE FAIR GROUNDS



Ottawa (Can.) Agricultural Society.



The flying machine is new, and for awhile will be a great attraction, and we hope to have one or two with us the coming fair, and in the meantime we are figuring on an emigrant train and a sham battle between the emigrants and real, live Indians. We are also figuring on getting out from Wyoming a bunch of the wildest cowboys that the Rocky Mountains can turn out. You will observe that we are aiming at something original, out of the ordinary, and away from the stock shows or circus stunts, as the latter have proven tame attractions.

I conclude, therefore, that the man who can get up some original, unique and thrilling attractions will be the man in demand. Tight-rope, trapeze, bicycles and circus stunts generally, are usually too tame to play on to advantage at a fair.

FAIRS IN ONTARIO.

By P. B. FAITH.

Secy. Eastern Ontario Fairs Association.

Agricultural Societies in the Province of Ontario, have made marked progress during the past four or five years. Upwards of several thousand dollars have been expended in enlarging grounds and equipping them with suitable buildings for exhibition purposes. Each succeeding year shows a steady increase in entries. In 1909 the entries in horses were 455 more than in 1908, and the entries in sheep, about 350.

At the last annual meeting of the Fairs Association held a week ago, it was decided to divide the Province into twelve districts. In each district there will be from 25 to 30 societies. A local Fairs Association will be organized in each district, which will be represented by a director on the executive board, governing the Provincial Association.

Heretofore the members of the Provincial Executive were elected at the annual meeting of the Association, and the feeling had gone abroad that some parts of the Province were not getting equal representation. The new arrangement now in effect, gives every part of the Province a director.

Agricultural Societies of the Province of Ontario receive an annual grant of \$70,000 from the Ontario Government. Our Societies think they are entitled to more money, and at our last annual convention, a deputation waited on the government and asked that the grant be increased to \$100,000. Another matter discussed at the convention was a proposal to provide an insurance fund from which Societies having to contend with wet weather on days of their exhibition could draw a certain amount. In recent years some Agricultural Societies have suffered to a great extent as a result of having wet weather on fair days, therefore it was considered that if some sort of insurance could be provided that would safeguard societies against wet weather losses, it would be a great benefit to all concerned. To put the scheme on a sound financial working basis, it was considered that a least \$12,000 would be required, and it was proposed to withdraw this amount from the annual grant provided by the Government. This insurance fund of \$12,000 would provide for about 75 per cent of the loss suffered by Societies in wet weather. The average amount of the gate receipts for three good years previous to the year that was bad would be used as a basis for figuring the amount of insurance in the event of the allowance being paid. The Society would receive the difference between the bad year and the average of the three years stated.

All Agricultural Societies throughout the Province of Ontario are provided with expert judges who are appointed by the Ontario Government. The Societies are expected to pay \$5.00 per day for each judge employed. The fairs are arranged in circuits, consequently the judges lose very little if any time in going from fair to fair. At a great many of our fairs horse racing and other amusement play an important part, while some of our fairs located at a considerable distance from towns and railroads, are run on a purely agricultural basis.—R. B. Faith, Secretary Eastern Ontario Fairs Association.

AGRICULTURAL FAIRS IN CONNECTICUT.

By GEO. V. SMITH.

Editor Connecticut Farmer.

The agricultural fair has long been a feature of New England rural life. In comparison with the extent of its territorial limits and the number of its rural inhabitants, Connecticut is in the front rank of states that cater to the interests of the agricultural fair. Here we take just pride in our country fairs, because, as a people, we have learned to appreciate the value of their educational influence. As a rule, our fairs are run in the interest of the public and the exhibitors. So long as we con-

time to run our fairs primarily for the benefit of the farming community, just so long will our present high standard be maintained.

The agricultural fair is really a great educator. It affords the farmers of a certain section an opportunity to get together once a year and compare notes and exchange ideas, surrounded by the highest type of farm products produced in the neighborhood. Take, for instance, an exhibit of corn. Farmers who have not yet realized the importance of scientific corn growing can not fail to be impressed with the information gained by attending such an exhibit. Then, again, a butter test which will be a feature of many fairs the coming year, will undoubtedly be the means of sending more than one farmer back to his home determined to build up and improve his herd. After all, there is a great deal of truth in the old saying, "Seeing is believing." It is this element of "seeing" that makes the agricultural fair

Legitimate rivalry is one of the main-springs of progress. The progressive towns are the ones that take profound pride in the town's accomplishments, whether it be the running of a fair or the celebration of some important historical event. Almost invariably the town that is interested enough in itself to make a good agricultural fair is thoroughly alive to the appreciation of local interests. In the case of some of our smaller country fairs the event is one in which the grange is the initial mover in the enterprise, which goes to show that the grange as an organization is closely allied with the welfare of the town in which it is located. Thus the town is proud of its grange, and in turn the grange is proud of its town, and in this way the result is a cooperation of interests that at once gives character to the community.

I believe that the agricultural fair is an institution that is strongly influencing the young

followed by a test of the two products—cream and skim milk.

No farmer can afford to forego the pleasure of attending an agricultural fair, and taking his entire family with him. I have known of farmers before now who frowned upon the idea of fairs, and not only refrained from attending, but doubled the tasks of their families in order to keep them from attending. It is needless to add that such farmers never make extensive conquests in the field of improving agricultural conditions. Make it a point to attend as many fairs as possible and go in a receptive frame of mind. In order to pick up and carry home as many useful ideas as present themselves. Look upon the fair as the agricultural school.

AGRICULTURAL FAIRS IN WISCONSIN.

By E. E. PARKER.

Editor Dodge County Farmer.

Although the State Fair of Wisconsin does not equal the state fairs held in Iowa and Minnesota, the county agricultural fairs of Wisconsin are superior to those held in either Iowa or Minnesota.

Most of the county fairs in Wisconsin cater to the amusement of their visitors and put on a list of free attractions that fill in between the horse races and keep the crowd in a good humor all the afternoon.

The Dodge county fair, held at Beaver Dam, is the best county fair held in Wisconsin. Exhibitors, horsemen, showmen, and concession people come from all parts of the United States to attend this fair. There were 35,000 paid admissions to the Dodge county fair in one day last year, and everybody that had a concession on the grounds had money to deposit in the bank the next morning. A street one-quarter of a mile long was filled with shows on both sides and with the exception of one or two, all were kept busy from 9 o'clock in the morning until 9:30 in the evening; this being a night and day fair. Some of the boys would sell the capacity of their tent before they would open their doors and while they were giving a tent-capacity show on the inside. C. W. Harvey, secretary of the Dodge county fair, believes in securing the best attractions obtainable and is willing to pay a good price for an act that is a headliner and new. Some of the big foreign acts have made their first appearance in Wisconsin at the Dodge county fair and large crowds attend it each year. Showmen make good money at this fair, as the visitors are most of them well-to-do farmers, who go to the fair to spend their money and have a good time.

The fairs held at Chilpewa Falls, La Crosse, Fond du Lac, Watertown, Jefferson and Berlin are good, and all of them draw large crowds. Fair ground show people can make money at the Wisconsin county fairs if they cut out the small ones and go to the big fairs. It is far better to pay a big price for a privilege at a fair that draws 25,000 visitors each than to have a privilege free at a fair that draws only 4,000 or 5,000 a day.

People from rural districts go to fairs to have a day or two's outing, the majority of them go to all the shows on the grounds, and, in fact, try everything and buy everything they see. They do not seem to care to see the farm products and stock, but prefer to see something they can not see on the farm.

Thirty years have made a big difference in county fairs. In 1879, the W. C. Comp went broke in Michigan, and Jedd C. Webb, the veteran showman, organized a fair-ground show among the members. The show made some of the fairs in Wisconsin and had a prosperous season, ending its tour in Georgia late in the fall. Free attractions were just coming in vogue. Mr. Webb made a contract with fair managers to furnish one balloon ascension each day in exchange for the privilege of showing on the fair grounds. He had a good show, consisting of a ventriloquist, Circassian ladies, Albinos, trained geese, a talking machine, and some small animals. He had the exclusive show privilege at every fair he visited.

At the present time the special attractions at the big Wisconsin county fairs equals the performance of a medium-sized circus, and there is not a time during the day but what a visitor can find something in the amusement line to entertain him.

Many showmen engage space at the Beaver Dam and Elkhorn fairs one year in advance and pay 25 per cent of the cost of the privilege on the spot before leaving the grounds. They know that this will mean money for them. The reputation of these two fairs for first-class agricultural exhibits, races, free attractions and good shows is what makes both fairs so successful, both for the associations and the concession people.

P. B. FAITH



Secretary Eastern Ontario Fair Association.

such a powerful factor in the improvement of agricultural conditions. Man is naturally a social being. The more we mingle with the multitude the broader becomes our view of life. The farmer who forever stays at home is seldom actuated by progressive motives. The more we see of the methods of other farmers the more anxious we become to improve upon our own methods. A charitable application of the meaning of the word "comparison" is one of the most broadening influences in American life, especially when applied to agriculture. The more often we compare notes with our fellow-farmers the better off we will be in the end, because it opens the avenue to progress.

The agricultural fair is closely linked with the rural affairs of the town in which it is held. It stimulates and encourages agricultural rivalry between towns and between sec-

in favor of remaining loyal to the calling of their fatherly. The sight of fine cattle, pure-bred poultry, typical specimens of soil crops, and modern agricultural implements, has inspired many a boy to become a better farmer.

The display of farming implements is always one of the most practical features of a fair, and but for which many of our farmers would never have had the inspiration to introduce them. The agricultural press is doing a great service in advocating the use of modern farm machinery, but that service would be only imperfectly performed were it not for the fact that readers occasionally have an opportunity to actually inspect the workings of a specimen machine or implement. For instance, the most convincing proof of the efficiency of the cream separator is to witness a demonstration of the process of separation.

DODGE COUNTY FAIR, BEAVER DAM, WIS.



UPPER END OF "PIKE"



SPECIAL ATTRACTIONS IN FRONT OF GRAND STAND.



LOWER END OF "PIKE"

# FOR STAGE CHILDREN

## Outpouring of Stars in Attempt to Have Child Labor Law Revised---World-famous Actors Plead for Legislation that Will Make Appearance of Children on the Stage Possible Where It Is Now Forbidden.

By L. G. GROSSMAN.

In view of the recent demand for child actors, a wave of protest is sweeping this country to bring forth better laws by which children under the age of fifteen years will be allowed to take part in legitimate theatrical performances. What we need, and it is absolutely necessary at times to have a child actor on the stage and they should be permitted to appear on the stage in speaking or walking parts under proper restrictions. There seems to be an impression that children are ill treated on the stage. This is entirely wrong, and without foundation, as each child has a mother in every woman appearing in the production, and instead of being ill treated, they are pampered.

As to the morality of the children on the stage, they lend an air of morality and purity wherever they appear. Many of the pieces that have attained popularity in recent years are known almost wholly by the name of the star actor or actress who at that time made the play famous on account of their age, such as Lotta, Maggie Mitchell, Elsie Leslie, Olive Homans, Charlotte Hunt, Chas. Macklin, Keene, Kemble, Joseph Jefferson, Julia Marlowe, Maude Adams and a number of others that commenced when little children, and it is needless to mention that every one of them is held in the highest esteem by their fellow beings.

The children who go on the stage may well be called the little geniuses of the poor, and it is an injustice to them, to art and to their parents to keep them, not alone from making a living, but from gaining fame in life. Lotta Crabtree is a good living example. When she was nine years old she was the head of a company in California. Miss Crabtree had to go through the roughest part of the country and over trails. Her mother often remarked that they would not harm Lotta, nor harm come to her, as she was the goose that laid the golden egg, and if any harm befell her the company would be ruined. At the present day the child actor is not compelled to tramp trails, but, on the contrary, they are well housed in the best hotels, are taken care of in the most luxurious style in modern railroad trains, and are put to bed directly after the performance, where other children are allowed to play out doors long after bed time. During 1876 years, when kidnaping was an art and the style, I have never heard of one instance where a child actor was stolen, simply because they are well guarded and well taken care of.

There is no moral danger to the child, as children who begin at an early age to follow the stage become accustomed to flattery and are, from all quarters, the objects of sincere attention, and are not called upon to take immoral parts in any production. The time is not far distant when some enterprising art lovers or persons of wealth will establish schools where children can be trained for the stage, as there is no doubt that an actor can be made of any child of ordinary intelligence, as children of eight or nine years of age are embodied with grace and expression. "It is nothing unusual for the larger circuses to carry 30 and 40 children, ranging all the way from mere babies to boys and girls 15 and 16 years of age," said Jerome S. Rogers, a former circus man. The majority are traveling with their parents, both the father and the mother doing daily duty in the ring, and while often they are trained to follow in the steps of their elders, they are seldom allowed to perform in public.

It is a common belief among circus men that the performer whose training is not started until after the age of six will seldom make a distinctive record. I often saw groups of boys, some of whom could not have been more than four or five years old, practicing rudimentary



FAMOUS STAGE CHILDREN.

Charlotte Hunt  
Walter Lewis

Walter Eddinger

respects, several of the families often hire an instructor, perhaps one of the performers who has time and ability for such work, to coach their children in the standard studies. One circus, indeed, has now established a traveling school for the youngsters. If they are to be acrobats, they are to be educated acrobats.

The stage, today, is as lawful and exalted a profession as a physician, minister or lawyer, and is entitled to some consideration from the hands of the law makers and the public. Some of the famous ones of the past and the present, Edwin Forrest, the great tragedian, made his first appearance as a female character before he was eleven years old. Joseph Jefferson appeared in Pizarro at the age of three years. Agnes Booth (Mrs. John Schouffel) was a dancer at thirteen. Maggie Mitchell, the famous Fanchou, was starting at fifteen. Lotta Crabtree began her stage career at seven years. Maude Adams began when only nine months. Julia Marlowe at twelve years. Mrs. Fiske at two years. Madam Nazimova five months. Ethel Barrymore at fourteen years. Edie Shafton at five years. William Collier at ten years. James K. Hackett at seven years. Louisa Mann at three and Henry E. Dixey at ten.

Children who follow the stage as a profession must, to be successful in the truest sense, begin young, when their natures are plastic. One could name many men and women who are famous on the stage now, who began their careers early in life. The Society for the Prevention of Cruelty to Children of New York claims to have statistics which show many children, mostly girls, who go on the stage go astray. Stage children are not stupid, they are capable of amusing and are bright and interesting.

Few actors have gained influence or prominence who were not child actors, clear down from Macklin, 1880, to Julia Marlowe, of the present day. In the actor's profession, except at first performances of a play, there is no unique excitement nor intense nervous strain, such, for example, as would accompany unexpected happenings or threatening events, for rehearsals and repeated performances prepare him or her for the strain to be borne. But even so, this can apply to the child on the stage, for the vital reason that few children have any sense of responsibility and are evidently devoid of self-consciousness, which is the delight of their performances when they are gifted with charm and personality.

If these well meaning but uninformed people who are using so much fervor and so little discretion in this child labor matter could only know of some people who, turning harmlessly to the services of a gifted child, have been spared and rescued from the martyrdom of icy charity, or from becoming charges upon city or state, they might, perhaps hesitate before pronouncing so positively and proceeding to such extremes. There is a case known of a non-theatrical family of good birth and gentle breeding, drifting, through intemperance of the father, to the sorest condition of poverty, hoping against hope for the reformation of her husband, the mother kept her numerous family together as best she could, with a crust of dry bread here and a dish of gravy there as the only meals of the day. Her eldest son earning seven dollars a week and one child hopelessly an invalid, the infant came to the rescue. He could dance, and dance he did, to such good purpose that his salary brought the family from dire distress to ultimate prosperity and success.

Would it not be a crying shame to prevent by law some future Clara Morris taking her first week's earnings home to her mother?

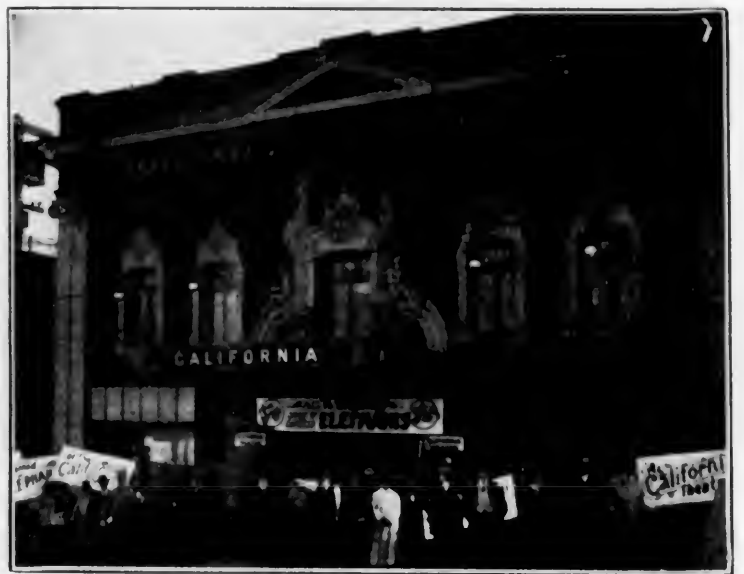
There is a great fallacy which seems to exist in the minds of many excellent people that the influence behind the curtain is harmful. This is not so. If these well meaning persons could pay a visit to the stages of the Boston theatres they would probably be immensely surprised at the order, decorum and discipline which reign there; in fact, if they did not exist, the management of the theatre would be

(Continued on page 82.)

NEW BRANDEIS THEATRE, OMAHA.



CALIFORNIA THEATRE, SAN FRANCISCO.



somersaults and handspings, while their parents looked on with a gratified smile. These were the families of the circus aristocracy, who treasure the records of their ancestors, with the pride of a son in his father's sword, and who see no more inspiring calling for their own children than that of the great white canvas. Not that their children are neglected in other



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A SETTING IN A PRESIDENT'S SPECIAL



ENTIRE STOCK CO - From left to right - top row: EDWARD BOULDEN + THOS. FORTUNE + WM. SORRELLE + HERBERT BOSTWICK + HERBERT PRIOR + WM. BECHTEL + CHAS. SEAY + WM. WEST - From left to right - (Women) MRS. BERNADINE R. LEIST + ROLINDA BAINBRIDGE + LAURA SAWYER



MARK MEDERMOTT IN COMEDY & TRAGEDY

EDWARD BOULDEN



CHAS. SEAY in character pose



HERBERT BOSTWICK



WM. SORRELLE



WM. BECHTEL



EDWARD BOULDEN in character pose

# CIRCUS SEASON FORECAST

## Plans of the Tent Shows Told By Their Press Representatives

### RINGLING BROTHERS' SHOWS.

Baraboo, Wis., is about the busiest little city on the map these days. Down in the Ringling circus colony there is the hustle and bustle, hurry and skurry of a mining town during a gold boom. The shrill piano, the ringing anvil, the humming forge, the rhythmic mallet and the swishing brush are singing the opening chorus of what is sure to be the biggest season in the history of the five showmen. As the time for the rise of the curtain approaches, things are taking on definite shape at winter quarters. Now splendors in equipment have blossomed forth like magic at the command of the artists and artisans who have in charge the embarking of the coming season's show. The shops and store rooms are filled with new coats and chariots, fashioned fantastically and method in gold and crimson. Mysterious looking ring properties and aerial devices, glistening with newness, are piled high in every available space. A consignment of several thousand costumes for parade, tournament and spectacle, has been received from Europe, and from the circus lumber mills has come a train load of new seats, poles and grand stand chairs.

James Whalen is rejoicing over a complete new set of canvas tops, as white as tablecloths. When Auditor Len Roser saw them he took the trouble to figure out the interesting fact that if they were tablecloths, and tables could be found to fit them, the entire city of Milwaukee could sit around them at a banquet with a few vacant chairs for invited guests. Steward A. L. Webb says he'll take Roser's word for it, but he declines to cook the banquet. Webb doesn't mind a thousand or so for dinner at one sitting, but when they pull the whole city of Milwaukee on him without a moment's notice, it's a little too much. Webb will have the finest cook house and kitchen this year that ever toured the country. Famous Billy Brisson is still the royal chef. Mike Martin will be Webb's Friday, as usual, and Dean Brummel Bowers will be chief wearer of the white cap.

The ring and training barns have been the scene of unusual activities. "Doc" Kealey has spent the entire winter in Baraboo, teaching his "Hello" elephants the new code of rules just introduced in New York City's telephone exchanges. "Big Jennie," who will be "Central" in the new act, has learned to answer clients without sassing. Head animal keeper, Charles Smith, has been conducting a night school for the further development of Darwin, the chimpanzee. Darwin has learned to ride a bicycle like an expert, and his table manners now include a napkin and a finger bowl. Smith has had great luck as the doctor and father confessor of the 1,000 animals in his charge. He reports several visits of the stork and not one visit of the animal undertaker.

Spencer Dellvan, the youngest old man in the United States, who began life as an apprentice in Noah's menagerie, has had over 1,000 horses to look after all winter. They have stood the rigors of Wisconsin temperature like a Peary, and are throbbing with health this spring.

Ringling Brothers' circus will open this year in the Coliseum building, Chicago. The date is April 7. Nothing remains of the show as it was last seen there two years ago. The program is new from the grand entry to the last race. Just 375 artists are concerned in the bill of acts. A glance at the list of performers reveals an array of wonderful talent. Among the trained animal features are the Schuman horses, from Albert Schuman's circuses at Berlin, Frankfurt and Scheveningen; the Taximeter horses, also from Germany; the funny "Three Friends" act, presented by Evelyn Francesco and her comedy male, pony and Russian sheep dog; three herds of telephoning elephants and troupes of educated dogs, pigs and monkeys. Among the thirty famous equestrians are the Cottrell-Powells, the Three Buttons, Miss Emma Siskney, the McCrees, the Clark Brothers, the

Four Renos, the Hollisons, John Agle, Lulu Havemport, Miss Francisco, Maud Wolff, Florence Harris and Daisy Hodgkin. The great Lorch family of Germany leads the list of sixty acrobats. They have an acrobatic novelty that is sure to surprise American circus patrons, because it is so different. Closely following them in importance are the Maude Maritz family of upside-down bell ringers; the Florenze family and the Montrose family. Foremost among the great company of aerialists are the Flying Nelsons, the Klarkoniens, the Dunham

family, the Wards, the Smiths and the Shaw family. Roldedillo, the great Cuban high wire soloist, is also a striking feature of the show. He is easily the greatest wire artist in the world. His imitation of a tipsy man coming home from the club in the early hours of the morning, is an aerial classic that no other man has ever had the courage to attempt. J. Mijarez, who closely approaches Roldedillo in skill, appears in the same number but in another ring. Probably the biggest sensation on the program

will be the act of the three Saxon Brothers, of Germany. Schoolists say they are the strongest men in the world. They have demonstrated their powers before experts, and they have broken every world's record for lifting and supporting weights. Arthur Saxon, the eldest brother, lies on his back and with his feet supports a plank on which sit thirteen men, while with his hand he lifts high above his head a bar bell weighing 375 pounds. This is a lift 100 pounds in excess of the famous lift which gave Louis Cyr, the Canadian, the world's championship, which he held for twenty years. Two of the Saxons form the understructure of a bridge over which passes a touring car with six passengers. There are many other big features. The program is in every respect the best the Ringlings have ever offered. There are fifty clowns.

William A. Gorman will be the assistant equestrian director as usual. Al Ringling has been putting the finishing touches on the various acts now in rehearsal in the ring barns at Baraboo. He will of course take charge of the general rehearsals which begin in the Coliseum during the last week in this month. The business staff of the circus remains almost exactly the same as last season. Lew Graham remains the stalwart figure in front of the long row of paintings. His stenographic notes will also expatiate on the features of the big show. Thomas Buckley will be in charge of the ticket wagon with Leonard Roser as auditor. James Brooks as his assistant and Alfred Wilzenhansen presiding over the downtown sale. John Sheehy will have charge of the front door. Charles E. White will be the head of the circus secret service and Attorney John Kelley will be legal adjuster. Samuel McCrackin is still the general contractor and his assistants are Nicholas Pettit and Charles Hayes. The car managers are Thomas Dalley, George Goodhart and Bert Lovelidge. William Horton will be the active spirit in opposition maneuvers. The "twenty-four-hour" men are William Carr and John Nevin. The press department, under the direction of Alf. T. Ringling, remains the same.

The Chicago engagement will be limited to three weeks. The first town under canvas will be Danville, Ill. The new parade which will be seen there for the first time, is a genuine novelty. There is more of it than in former years and it is much more elaborate. The new menagerie is practically a complete zoo, with not a specimen of interest missing. The Ringlings recently received at Hoboken the biggest consignment of wild animals ever shipped to America. Among them were some fine giraffes and more elephants. At night time a portable dynamo plant will turn darkness into noonday. The main tent will be lighted with thirty-six flaming arcs, and in the menagerie, every cage and den will be studded with incandescent globes. Gas will also be used to soften the intensity of the electric lights. On the grounds a battery of electric beams and search lights will be in use. The train that will convey this traveling city from place to place will be composed of 88 double-length cars. The show will have 1,250 employees, forty elephants, 650 horses and 1,000 wild and semi-domestic animals.

### HAGENBECK-WALLACE SHOWS.

While others are scouting around to corral all the possible advantages for certain shows, the advance and business staff of the Hagenbeck-Wallace Shows are resting comfortably not in the least alarmed but that that show will be well billed when the time comes and that when the season shall have passed, and final financial statement from the ticket wagon will be more than satisfactory, to the farm and circus king of Indiana. The Wallace Circus property is acknowledged to be handsome and valuable. It's worth money

FRED H. FISHER



Equestrian Director the Robinson Ten Big Shows.

### THE CIRCLE D. RAN





AL. G. BARNES



Proprietor Barnes' Wild Animal Show.

and making more of it each season. It has never made a million dollars in one season and would not tell it if it had.

The Wallace circus interests are no longer infantile. The first few years this circus proposition was more or less sickly and its friends feared it would not survive its teething period. The proprietor loved the poor scrawny thing and sat up at nights with it, determined that it should live and grow strong. He did not hire nurses to care for it but superintended its care personally and while others assumed to believe that the young thing would gasp its last each season, the proprietor had every confidence and he won. Now and then a few envious neighbors have attempted to force their attentions, but instead of submitting in a cowardly way to the will of its jealous fellows the Peru had continued to grow and remained obstreperous.

Some might have been delighted in its death, but the thing would not die, but persisted in growing stronger. Finally the public adopted it and decorated it with the cloak bearing the words "the highest class circus in the world." This happened at sixteen years of age and it is no wonder that at that self important age the enterprise conceived the notion that it did not have to stand aside for any similar institution. It is now of age. Twenty-one years have seen the Wallace circus interests increase in value and in prestige. Not satisfied to go it alone, the proprietor took in a neighbor and now he is satisfactorily rearing that neighbor's offspring along with his own show, under the title of Hagenbeck Wallace Shows.

The confident parent and tireless manager of this pair of youngsters still profits by his confidence and is not in the least worried. He knows that his proteges have done with wild oats and have settled down and adopted fair and reliable business methods and have a reputation and character that equips them for any kind of competition. This circus has been more or less of a prodigy in all of its career and in the days of its present manhood it is startling its friends and enemies by thriving on the diet of the bitterest opposition.

It has been said that the coming season will be one of strenuous opposition, one continuous performance of circus battles. Apparently the management of the Hagenbeck Wallace Shows either has not heard such dire rumors or insists on discrediting the same. At the quarters in Peru Ind. Mr. Wallace and Mr. Cory are indifferent to the impending conflict and all is quiet and serene. R. M. Harvey the general agent is still at his home in Iowa looking after his private interests, just as if he was not soon to be the commander on one side in what is predicted to be the fiercest onslaught and most strenuous circus war ever inaugurated. Verily the Hagenbeck Wallace Shows are not alarmed. With a better show than Mr. Wallace

has ever organized before, with more cars and finer equipment, with the strong points retained and the weak points strengthened, with all of the modern conveniences for his employees and a superb program of acts that cannot help but thrill the patrons, with the finest paper and a strong, advance to advertise the unusual merits of the show, with a name that is rapidly gaining momentum in public favor, the astute showman of Indiana is not worrying even when informed that the competing shows have had scores of agents in the field for weeks.

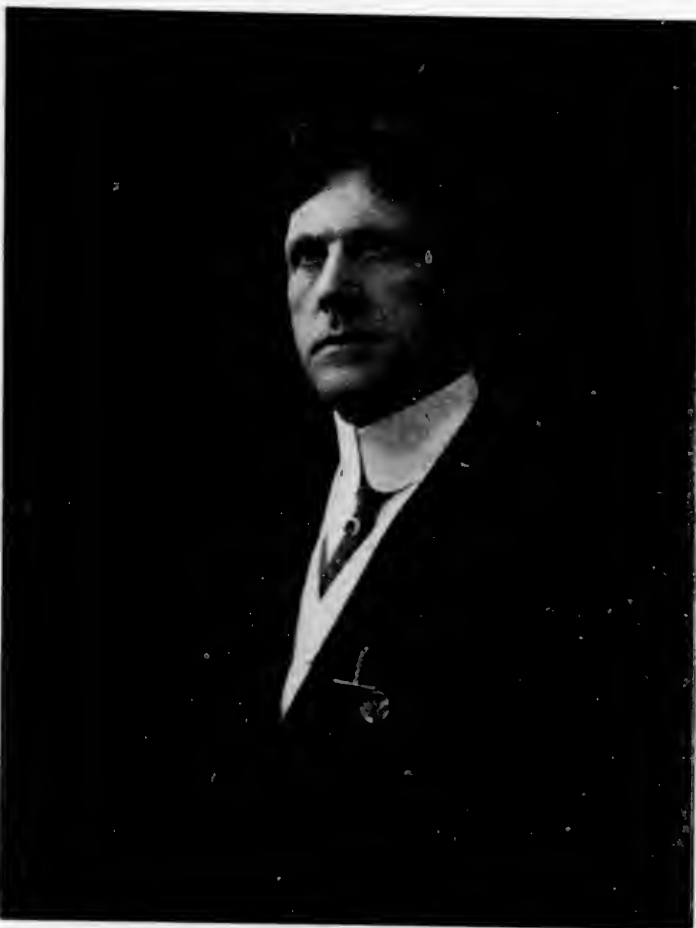
The route for this show is laid out for the entire season, but not a railroad contract has been made, traffic manager, J. P. Fagan, preferring to remain in Madison, Ind., and discuss politics from a democratic view.

of long experience and of confidence in the presentment of their offering to the public.

While the season means much, in fact, everything, to the owners, yet they contemplate it without fear, knowing they have accomplished, during the past winter, all they had set out determined to do, viz.: the complete reorganization of the show; the addition of much new equipment; a judicious selection of attractive acts, novelties and features; an advance that would seem to be the strongest ever gathered by this show; a complete line of new printing and a selection of territory that, from statistics gathered, should prove profitable.

A new figure enters the world of the white tents, in the person of Walter A. Shannon who, at the conclusion of this past season, purchased a one-half interest in the Norris & Rowe Circus.

WILL O'DALE



Equestrian Director Sun Brothers' Shows.

THE GREATER NORRIS & ROWE SHOWS.

With the 1910 tour, practically a new era dawned for the organization known as "The Greater Norris & Rowe 20th Century Circus."

The season is full of pregnant possibilities, with the new arrangement of management, yet the latter approach it with a knowledge born

Young, aggressive, ambitious and tremendously in earnest, this man, who has lived his life in the shadow of the white tops and who has battled his way upwards by sheer force of persistency and hard work, to a prominent place among circus owners, should, by reason of his past achievements, prove a potent force to be reckoned with.

Walter A. Shannon, therefore, enters upon his duties, as manager back with the show, with confident assurance of ultimate success.

RALEIGH WILSON



Press Agent Campbell Brothers' Shows.

The new arrangement leaves H. S. Rowe free to pay more and personal attention to the advance, and those who know this veteran of many a circus season can best appreciate what an advantage this is to the Norris & Rowe Circus.

H. S. Rowe is the acknowledged founder of the Norris & Rowe Circus. It has grown from the Norris Brothers' Dog and Pony Show. Mr. Rowe joined it even before they owned one car—playing opera houses and checking their paraphernalia as baggage. Early in the career of the Norris Bros.' Dog and Pony Show, H. S. Rowe purchased the interest of Andrew Norris and then, with Clarence I. Norris, began the upbuilding of the show. From one car to twenty-five is the record and it was owing to H. S. Rowe's dominant personality, his keen intelligence, his grasp of conditions as they presented themselves, his adventurous going after territory, as witness the Canada and New far west to the Pacific Coast, Canada and New Mexico—therefore the best years of the life of H. S. Rowe have been spent in the making of this circus. It is the child of his creation and is very dear to him. It is true the Norris & Rowe Show has had its ups and downs, its periods of great prosperity, and, again, its discouraging, disheartening periods of depression and once "The Pride of the West" was almost humbled, yet, miraculously, it arose from the ashes of failure and is today, as the press agents are credited with saying, "Greater, Grander and Better than Ever."

It is hard to quench the indomitable spirit of the man who creates things. Unless a series of misfortunes crowd closely upon him, he is bound to succeed eventually, and I am confident that H. S. Rowe, to-day, has the respect and esteem of his brother showmen for the gallant battle he has made against odds that would have put many another man down and out. He is regarded with the deepest affection by those of his employes and associates who had brains large enough to appreciate conditions and applaud the fight of a man against the uncertainties of a most uncertain business.

However, the past is dead and we are now looking to the future.

No better business arrangement could be conceived than that of the union of H. S. Rowe and W. A. Shannon. The latter's assumption of the management allows the former a wider

(Continued on page 83.)

CH WILD WEST



# THE FUTURE OF AMUSEMENT PARKS IN AMERICA AND THE PUBLICITY OF THEM

By FRANK L. ALBERT.

In an interview with Frank L. Albert the well known showman, promoter, press agent and general publicity director, the facts hereafter stated in this article were given by Mr. Albert on the amusement park condition and the publicity of same, as seen through his experienced eye after serving nearly twenty-two years in the general amusement field outdoors and indoors throughout the United States, Canada and Mexico.

Mr. Albert was the general manager of publicity for Chicago's Great White City for two years. He was the only publicity director who ever succeeded himself for the second season at this resort. His term of employment there was during the years of 1907 and 1908. Season of 1909 he went to the new Forest Park on the West Side with Paul D. Howse who left White City as general manager to assume the same duties at this new amusement resort. Mr. Albert was also a concessionaire at Forest Park, having two shows and the magazine concessions.

While serving at these two resorts during the past three years Mr. Albert has met with great credit to himself all of the strongest opposition that the counter amusement attractions of Chicago could give him. He has made many lasting and binding friendships through his courteous methods to all with whom he has come in contact. Notwithstanding his aggressive methods in securing publicity he numbers his best friends amongst his opposition.

A few of the recent attractions that Mr. Albert was with, previous to his advent in the Chicago outdoor park amusement field, he was associated with many of the best and highest class amusement enterprises in America.

Particularly so was he prominently identified in the carnival, jubilee and spectacle world. He was very active in the carnival business for many years. Having been half owner at one time in the Olympian Carnival Company, sole owner of the Oriental Spectacle Exhibition Company, special representative for Frank C. Bostock, promoter for the Bostock-Ferari Company, general press agent and promoter of the Ferari Bros. Shows, suited season 1904. In 1905 as general agent of the same shows, manager of the Zoo, Toledo, O., asst. general manager of the Jubour Carnival and Circus Company, etc. For several years Mr. Albert promoter La Fleetas, Flower Carnivals, Balloon Races, Live Stock Shows, Country Fair, Merchant's Carnivals, Food Shows, Parks, Industrial Expositions, Steamboat and Railway Excursion Events, etc. This list of attractions etc., are mentioned simply to inform the readers of this article who do not personally know Mr. Albert that his experiences have been plentiful enough to know in an expert way what he says in critical and advisory way on the general subject treated in this article.

As every intelligent showman already knows we have to thank "Old England" for our present modern American outdoor park. Yet in its completed form as represented to-day in America, it never really got, until John Calver Brown gave it to them at Manchester, Eng. But for all that "Ye Old English Fairs" is really the beginning and Frank C. Bostock and Francis Ferari were really the advance guard of the present day big city amusement park (A La Luna Park and Dreamland). I think I am correct in stating that the Chicago World's Fair was the real creator of the game as it is now. The first "Midway Pleasance" was in the Windy City, from that date forward every exposition has had its midway, Mall, Warpath, Pike, etc., simply changing the name and each year showing the wane of this former insanely popular amusement, accessory to every exposition.

Who is it that doesn't remember the wild insane fever with which people spent their money at the World's Fair in Chicago. "The Midway!" "The Midway!" that was the cry heard everywhere. Have you seen the shows on "The Midway?" When you go to the World's Fair don't miss "The Midway" was the advice there was but one meaning to all this excitement and enthusiasm and that was the novelty being so new and the unique methods of showing so strange and pleasing, that it captivated all lovers of diversion in amusements. There were new features never before introduced to the public. There were also some old attractions, but they were served up in such a delicious style that they seemed new. Everything with but a few exceptions went with a snap and bang. Hundreds of thousands of dollars were made. It's quite true some thousands were lost. But on the whole Chicago's Midway Pleasance was in reality a huge success. Owing to the vast amount of publicity that the "Midway Pleasance" received hundreds of individual attractions were toured over the country and regardless of the truth they were all billed as having been featured on the Midway at Chicago's World's Fair.

Some of the features were really from the great "Maestro of Gayety" but the majority never saw Chicago, say nothing of the World's Fair. All showmen remembered how many "Coney" dancers were exploited as being the original World's Fair dancer. The same was kept up for many years after. The public eat it up. Why? Because they didn't know any better and by doing so simply showed that they wanted something new and they were never satisfied until they got it. And since 1903 they have got it good and plenty. In every nook and corner of America they have had this class of stuff rammed and jammed down their throats until they are nauseated from the continued repetition of the dose.

The burlesque shows on route have handed it to them. The Carnival Companies have delivered it in a million forms, the hanky park fair ground attractions have dealt it out, the side shows with all the circuses have given the share of some of these features, musical comedies have been guilty of assisting in deadening the sensitive ears with strains of the

music from the midway, etc. The comic weekly, the daily newspaper and the Sunday magazine sections of our big metropolitan papers have reveled in humorous allusions to the same dope. Now for the past six or seven years assisting all of the above agencies we have our modern outdoor amusement park. In 1905 and 1906 the real general death knell was sounded for this class of amusements en route. Up to 1907 the public stood for it in the parks, but in 1908 they began to balk and to any keen observer this balk was so

say that this "Wizard of Creation" is guessing what to give them to get the money. But Thompson unlike the majority of the controllers of big parks is a thorough showman. He will listen to advice and suggestions and besides he is a great originator. The big majority who control parks are not showmen they are merchants and manufacturers who were promoted into the business, and strange to say in two or three years they imagine they can tell men like Fred Thompson and Emmett McConnell their business.



FRANK L. ALBERT.

plain that any novice of a showman could see it. But not so the copyists and imitators, or in other words the chance showmen, who paid their way into the business and who came to be factors simply because they happened to have money which was made by them in mercantile pursuits. Money not made in show ventures to be sure. In fact found the modern outdoor metropolitan park still pondering to the public taste with the same old line of shows and attractions that have become so disgusting in every detail to the public taste. Disgusting because of the Rip Van Winkle character of same and nauseating because they have been so satiated with them that instead of creating enthusiasm and interest they now create nothing more than "Hysteria."

To Frederic Thompson and Elmer S. Dundy belongs the credit for the production of the modern outdoor permanently located amusement exposition. From the Buffalo Exposition these two daring and legendary spirits went to "Coney Isle" and after their short season of operation in a small way they got very busy in promoting the greatest of all outdoor amusement institutions. The following season they introduced to the astonished New Yorkers the now famous Luna Park with its maze of workers. And ever since that first season Fred Thompson's Luna Park has been the in color of all the real new novelties in outdoor attractions for the rest of the "Big and Little" outdoor parks to follow and imitate. Today I'll bet I am not far wrong when I

positively take no advice from showmen of any breed or nature. When one who tries to advise them they think that individual is a rascal. It's the salaried man to-day ninety-five cases out of a hundred who makes all the plans for the employer. Look around you and see if you can not find this statement correct. Thousands of captains of industry never make a move until he consults with his general overseer. Railway systems as a rule are handled in their finest executive detail by their high salaried officials. Great houses of merchandising depends on the expert department managers and buyers to make them win out on the right side of the ledger, and the same merchant and manufacturer showmen who run the majority of these parks directores, all depend on their trusted salaried men in their various industries. They therefore are not consistent. The moment they get on the amusement ground and "hear the band play," they are real showmen, that is they think they are. And if anybody will ever find me any two of these embryonic showmen agree on any one subject in regard to purveying to the public taste I'll eat up all the rails from Chicago to St. Louis on the Chicago and Alton R. R. And believe me I have seen some of these primer showmen who come from the mercantile field and heard some of them talk by the hour. I trust this article will convert some of them. The reason I state these things is this. Why? If they believe that it is necessary to have

expert men in the various industries to make them their fortunes, why don't they believe that it is necessary to have expert showmen to run their show propositions? That is what I call a "Big Modern Amusement Park." I claim that they must and will have to have these men if they ever expect to make the proper returns from the investment that they should make. And until they do admit that they must have expert showmen versed in the park business and general amusements, I say that they are wrong, from every angle. I positively claim, and can prove, that they can not apply manufacturing methods to the amusement business especially the park business, where you have only from May 15 to Sept. 15, to get the returns on investments from \$150,000 to \$500,000. And that's the way they run, in this country to-day in capital interest.

This failure in not securing expert showmen is one of the principal reasons why the park business in general got such a slap last season. In some parts of the country the weather had something to do with it. But the principal reason was because the right kind of heads were not in control. Lack of merit in attractions. Bad publicity, (by this I mean cheap and not enough) were the principal causes. Ignoring the public taste and ignorance in not knowing how to render to the latent desire that exists in all humans, were other reasons and I should say they were quite sufficient if nothing else was offered. Many of them found out that "this public be damned policy" was wrong and much to their sorrow. For some reason or other that can not be explained it seems that from the present outlook that 1910 will see a repetition of trying to gag the public in the same old way. The day of the side show attractions of the old class has passed, there must be a change all around. The out of town people who live in the one night stands of the theatrical world and the city managers figure on very strongly, are really the ones who have been surfeited with this class of shows and attractions, so there's your excursion business. "No good" they may want to know why the out of town people don't care to go to bun side shows. Then if they do, I'll tell them and its true! Immediately after the World's Fair of 1893, during the next season, Otto Schmitt took out the first Midway Pleasance Carnival Company, then during the next three or four years followed the Canton Carnival Company, Bostock's "Ye Olde English Fair", New England Carnival Company, the Gaskell Carnival Company, R. J. Mundy Shows, and later followed the Bostock Ferari Carnival Company with two big road shows of twenty-two to twenty-five cars each. These were the real beginners and for many years later in addition to these wonderful organizations there were some fifty other outfits. Besides these the woods were full of bun hanky park promoters who would put on a carnival for a bonus from \$100 to \$500 for from three days to a week. In addition to the above named institutions there was one aviator in the field. Geo. Jaboud who thought nothing of jumping a show train from the Mississippi River to Portland, Oregon and back to St. Paul the following week. During 1905 and 1906 the public practically sang the "Swan Song" on the carnival game. They had enough! The Great Parker Shows are practically the only warriors of the game at present who were in the carnival game at that time, and who have kept their aggregation intact. As a result of the carnival crusade every nook and corner of America has been shown practically the shows as we have banded in every big park. The sooner park magnates wake up to these facts, the better off they will be. You must give the people what they want or quit! Excepting Thompson's Luna Park most every big park west of New York, had nothing to offer but the regular carnival or old midway attractions. The only real difference was simply in the housing of them in pretentious buildings, beautifully lighted. Some of their fronts never compared with the gorgeously decorated gold exteriors of some of the big carnival companies. At Coney Isle, however, there were really some magnificent structures. But let me remark that there is only one "Coney," everyone who goes to New York in summer goes there. So there is no use trying to compare the conditions there with any other locality as to the attendance. The "Island" has a natural draw resulting from many years of notoriety and general publicity. Grandly illuminated towers, minarets, Cupolas, domes, fountains, etc., dazzled the eye. Some of the parks tried to surpass or equal the great tower of the Buffalo Exposition. The efforts were startling and most beautiful. But after six years of nothing but glaring grandeur the people are tiring. The novelty has worn off, they want something else new in the real attraction line.

The lighting schemes of course must remain. I'd advise the razing of the side show buildings, the quicker the better. The public is tired of the old stall of "Just one more bally" which sometimes makes them sit for thirty minutes, to finally be handed a rotten punk performance, for which they have been bunked for the sum of ten cents or perhaps fifteen cents to twenty-five cents. This is proven by the bunks they have administered during the past two years.

The five to ten cent vaudeville game has helped to plant the tombstones on the graves of the ordinary bun park side shows. I've owned good ones and bun ones myself. Why should they go into bad park shows when they can go to a sweet little five or ten cent theatre in almost any neighborhood in every city in the land and enjoy a good show for less money. No noisy ballyhoo; no stalling; no discourteous treatment by the employes, and where the show starts on time as advertised and they know just what to expect for their money. Why shouldn't the public prefer this game to the other? With this strong popular, aggressive



and worthy opposition of good live and ten cent picture and vaudeville shows there is only one thing for the amusement park to do, and that is offer them something new, novel and meritorious. Without doubt the best show attractions in the west are the McConnell attractions (Monitor and Merrimac and Creation), but he can't be the salvation of all the parks, first he can't show but one park in each city and second, he must have big cities for his wonderful shows. But what a blessing it would be if there was a string of different McConnell-ites of various sizes to fit all different sized parks. With shows of this character to pander to the public with I should say the situation would be solved for a while and then you must be making ready for another change. "The amusement palates fastidious," and it has proved that it charges too quickly for the hardware merchant, hotel proprietor, furniture manufacturer, seed merchant, banker, etc., directors who seemingly are paralyzed in their efforts to meet the demands of the patrons. Another thing that has hurt the park game is the bad music. If the organizing of medleys, hands continue as rapidly this season as it did last we will lose all of our white wing street cleaners, spaghetti makers and German bakers. Besides I fear for the great loss in the population of Scotland as well as the rise in the price of garlic. About the only thing some enterprising manager has not booked is a "Band of Gorillas" and I suppose they would do that also if they could control the monks. Looking for cheap music to hand the public has been the cause of all this. The people are now demanding better music. There are good hands! They can be secured if the money is produced for their hire. I say give your patrons good music. Also give them good high class free attractions (where you charge on the main gate). Give them something else besides a look at the tower and electric lights. They have seen those things for six years. The amusement park has come to stay and the people will have it. If the present owners don't give them what they want then some other class of promoters and builders will. It is a healthy institution and will always live if conducted properly and is something every community needs. But to make it financially successful you must have experts in the business to handle them and always keep ahead of the people's demands, never let them tire! And above all advertise! advertise! in all the fields of publicity do a little something on the Bill-Boards, bulletins, weekly and daily papers, magazines, fraternal publications, aerial, itinerant, clubs, conventions, fraternal organizations, colleges, street cars, special publication, press service bureaus, amusement journals, and every medium you can possibly find and create, advertise in some way in everything whether you have to pay cash or by reciprocity. It matters not, but it must be done if you expect to succeed. The secret in doing advertising on a gigantic scale is in holding down the expense, to do this it requires expert knowledge and expert knowledge costs money. A well known fact to remember and that is this, "Every man to his trade," so when you get a show publicity manager get one who is a showman as well as a publicity man. Don't get a merchandising ad writer or a man who has never had any show experience to direct your park or any other show publicity. The one statement to remember and that is this, "The show business is really three fourths publicity." If State street merchants in Chicago could cut it out they would do it tomorrow, and this is not show business. The public has to have commodities. They can do without amusements much easier than anything else, because they can each and every one create his own amusement in a small way before they will be hunked or snubbed, and you snub them when you don't pander to them with publicity and you crab them when you give them bad shows, especially when they are repeaters. Remember the park game, to attack in the town you can't bunk them and be gone the next day, like the tented show can if they so desire. So you must advertise and also give them new and pleasing attractions, to get them to repeat. Advertising and advertising like blazes made Cascares, Red Raven Splits and Cresmo Cigars famous.

But many years before B. T. Barnum and James A. Bailey taught the world the trick with the Circus Posters and from the circus fraternity the whole commercial world has been educated up to the present state of outdoor publicity. These commercial forms are now the strongest advertisers excepting the circuses who in their pro rata still lead. Is this not enough of an example for the park directorates who are continually chopping the publicity accounts. Above all I advise all park managements to secure nothing but good labor for hire and for the amusement departments none but showmen. Buy your man like you buy a horse, look up his pedigree, put him in an elimination contest as near as you can. Then hire him and

leave him alone, don't four-flush and nag or butt in! No good man will stand for it! Backed by money! Exploited by talent! And directed by experience! are the three phrases that look good in print and will win if park owners actually exemplify them by being the men to make the last two phrases good. Then advertise and give the people something new to please them, and your modern amusement park will win. Get the people in the park! Please them and the financial end, that now sets so many of these directors daffy, will take care of itself. All you need then is good honest auditor service. The great trouble with all these managements is that they put "The cart before the horse." And when they have three days of rain, O! Yo! O! Yo! You can't hurt a real showman if you poured the Atlantic Ocean on his hat. He shakes his head like a dog coming up out of water. It is this spirit that made the old time and the modern American showman famous.

But you can't ever let the majority of these modern park directors see the weather report for fear you will have to call a doctor, let alone allowing him to see the water fall.

### Drawing the Crowds.

How to draw the crowds! That's the perplexing problem which confronts owners and managers casting their destinies in any phase of the amusement business. For generations the purveyor of public entertainment has racked his inventive intellect in an effort to devise something new which would be effective in luring the always-curious public to the box office or ticket wagon. He has spent many a sleepless night arguing to himself pro and con the possibilities of the latest idea, perhaps only, after it has reached the experimental

resourcefulness, ever ready to grasp an opportunity to annex a printed paragraph to his scrap book. But some of his stories! Whew! If a chorister unfortunately happens to be muddled up in some divorce-scandal, is named as co-respondent by the wife of some prominent man in her suit for separation, or is entangled in the meshes of trouble in any way, Mr. P. A. briskly and gleefully rubs his hands together, chuckles a little, and beneath his breath: "Ha! Ha! Here we have it; excellent material for an interesting little tale." And forthwith the clicking of the typewriter may be heard, for it is our friend "rapping off" a composition of "dope."

Or perhaps a certain show has a reputation for its salaciousness, so our estimable acquaintance, the P. A., graciously informs all the ministers and reformers that it is time to exercise a very careful watch over the morality of the city. Of course, an indignation meeting is immediately called by these dignitaries, and several representatives of their august body are chosen to visit the mayor and voice a protest against the presentation of the play. The story gets into the newspapers, the public commences to get the fever of curiosity, and then there is a mad rush to the box office. Advanced prices make no difference. Everybody appoints himself a committee of one to pass upon the question whether or not the attraction should be permitted to fill out its engagement. Meanwhile the creator of the whole disturbance, our mutual acquaintance, Mr. P. A., complacently puffing away at a fat black Havana, watches the eager crowds enter the theatre, and then draws visions of the "boss" informing him of the big increase he has earned and which he will receive for causing a week of S. R. O. houses at a hoost in the regular prices.

A really clever and interesting story found its way into the columns of Cincinnati newspapers recently through the efforts of the

areaway a crouching individual stepped forward with the intent to relieve Mrs. Blank of her purse. No, she didn't scream when the fellow demanded immediate transfer of her valuables. Quietly, but quickly, she glanced at his proportions, then with remarkable speed and precision, deftly planted a wallop on the jaw of the man.

Mr. Blank who appeared in the hotel entrance just at this juncture, seized the situation in an instant and dashed up to aid his wife. The man, realizing that the best course to pursue was to beat a hasty retreat, took to his heels. Reaching the aide of his wife, Mr. Blank hastily gathered a few details of the incident and quickly decided to chase after the fellow.

"Don't do it, Jim," commanded Mrs. Blank. "The poor devil has had enough. Beside it's Christmas eve, you know." And forthwith Mr. Blank obeyed.

The press agent got a dandy showing, for besides the story which occupied nearly a column in a prominent position, the photographs of Mr. and Mrs. Blank were used to embellish it.

Another little stunt by Mr. P. A. which has come under my observation is that perpetrated by a bright young dope-throwing artist, doing duty for a New York theatre. His contribution was an original one, but it was a rather dangerous one, too, inasmuch as it subsequently developed that the ambitious young chap was fortunate to escape without serious injury. But being anxious to establish his mark, taking a long chance didn't feaze him in the slightest degree.

Purchasing a supply of note paper of the variety generally used by women, he had several hundred copies printed of a letter, written in woman's handwriting, and reading something like this:

"Dearest:—I've just learned that you are in town. How about an evening with your old pal? If everything is all right, meet me in the lobby of Blank Theatre at 8:00 o'clock. The current attraction there is Killing the Villain, and everybody says it's a dandy show. We might take it in, have a bite afterward and then talk about old times. As always, affectionately,  
NELL."

Securing the names of the men guests at the leading hotels, Mr. Presa Agent had the letter addressed to them in the same handwriting as that used in the letter. Many fell to the deception at first, but upon closer inspection discovered that the missive was merely created for advertising purposes, which purpose it did fulfill in a most effective manner.

But here's where the intelligent young chap put himself in bad. He happened to mail one of the letters to a young married man from the west who had brought his wife to New York for the first time to show her the sights. Unfortunately for the press agent, and others as well, the wife accidentally came into possession of the letter, opened it, and—well you may readily surmise what subsequently took place. Virtually, it was a brilliant display of verbal pyrotechnics between the Newlyweds—accusations and denials, one volley after another. Finally the unhappy young husband, unable to convince his irate spouse that the letter was merely an ad, seized his hat and rushed madly over to the theatre and into the office of the press agent. That worthy for the next half hour underwent the ordeal of his life, in fact, made him almost regret his earthly existence, so scathing was the sermon delivered by the husband. Needless to say Nell has ceased to write letters to her old pal.

There is one fellow, especially, who has created for himself the title of "story teller" and that is the circus press agent. Besides his routine of press dope, including items covering such subjects as "Jumbo had the toothache," et al, he has a collection of material concealed in his system, usually worth a couple of columns, and at that the stuff is bright, breezy and interesting. As a rule with one of these stories goes several photographs of objects around the "big show" get the space.

Verily, these circus press agents do get the space. Although the fair and carnival proclaimers of the merits of their respective foddings indulge in the same game, to a certain extent, as the circus "story man," yet their field offers a variation from the routine established by the latter named personage.

A great many fair and carnival managers strongly advertise their free attraction, and from this source develop many an interesting article. The free attraction is, as a rule, a thrilling and sensational act. It is generally conceded to be a most important requisite to the committee's list of attractions, although some managers and amusement committees are likely to under-estimate the worth of this feature.

(Continued on page 26.)

### ZOOLOGICAL GARDENS, CINCINNATI.



Showing Beautiful Scenic Qualities.

stage, to find it an ignominious failure, and a great deal of labor, time and money spent. The amusement going public is a fickle lot. You can not foretell its likes or dislikes. What may be an instantaneous success in one city may be shunned entirely by the box office patrons in another—and there you are. It's a game of chance, from A to Z. Heads you win, tails you lose. Owners and managers of attractions and their hirelings—many possessing remarkable ingenuity for originating schemes to interest the dear public in their offerings, have called into play every conceivable device and method to beguile the possessors of the "eagle" into their confidence and eventually influence a change of ownership of the Uncle Sam piece. Take the theatre for an example. What originality hasn't the press agent displayed in his endeavor to lead the crowds to his play-house! He seems to be the very fountain of

publicity man of a local vaudeville theatre. Besides being an exceedingly pretty stroke on the part of the press man, his story was most appropriate. During Christmas week there was appearing at the theatre in question a company of well known players. The two leading members of the organization happened to be man and wife. According to the press agent's story, Mr. and Mrs. Blank, such is the name I shall give them, on Christmas eve, were preparing to start for the theatre at which they were appearing. When they had reached the lobby of the hotel, Mr. Blank remembered that he had a little business to transact with the clerk, and Mrs. Blank, during the time her spouse was completing his arrangements with the hostelry's representative proceeded down the street towards the theatre, which was located but a couple of blocks away. She had gone but a short distance, when in passing a dark

### KENNYWOOD PARK, PITTSBURG.

### CONEY ISLAND, CINCINNATI.



The Open-Air Theatre.



Showing the Huge Coaster Device.

# TRANSPORTING A BIG CIRCUS

J. P. Fagan of Hagenbeck-Wallace Show and Harry Parrish of Campbell Bros. Show Tell How It Is Done

### MOVING THE SHOW.

By J. P. FAGAN.

The daily transportation of a big circus from town to town seems a colossal feat to the untutored mind of the average man, and, in fact, it is one, but it has been reduced to such a science by showmen, that it is looked upon by them as nothing out of the ordinary.

The arrangements for the movement of the vast pageant over the railroads, have been completed week in advance of the exhibition, and it involves an enormous amount of expense for the circus.

The railroad companies have no uniform basis of rates for the movement of circuses over their lines, as they contract as private carriers. The United States Supreme Court has so decided that they may handle circuses as private carriers, and they are therefore not amenable to the Interstate Commerce Law, and in their contracts, circuses are made to assume all responsibility in regards to accidents, etc. The shows own all of their own equipment, and for this movement the railroads furnish only the engines and their crews, and this circus train has the right of way over everything on the track but the fast passenger trains.

The first section of a circus train is made up immediately after the early evening dinner and is usually ready to leave the town in which they are exhibiting for the next day's stand about 10 P. M. It is called the Flying Squadron, and it consists of about twenty cars, made up of the cook tents and the horse tents and a sufficient crew of workmen.

It is one of the duties of the twenty-four-hour man to meet the Flying Squadron upon its arrival at the next stand, and to guide the boss canvasman and the lay out man to the show grounds, so when the balance of the show arrives the lot is laid out, horse tents and cook tents erected, and breakfast ready for the ever-hungry "circus children."

The second section is known as the "cage-train," and the huge cages of animals and the justly noted fine stock, are loaded before the close of the evening performance. Each and every cage and wagon is numbered, and has its own special niche on the flat cars; they are gotten on to the flat cars by means of a "run" and horses called "pull-up teams," are used to pull them into position.

The master of transportation, whose duty it is to load and unload the trains, must be a very competent man, and know without hesitation, not only the place for each cage and wagon, but for every piece of paraphernalia that goes to make up the big show. The men who assist the master of transportation in loading and unloading the trains are commonly known as "tramp-backs." While this section follows the Flying Squadron, it is never unloaded before the last section.

The third and last section gets away about midnight, and is made up of the big top, side show and the sleepers of the performers and the private cars of the proprietors and managers. This section also carries the dining cars, so in cases of long runs, or delays from accidents, the people are sure to be well cared for. A great many shows own and operate their own dining cars, but quite a number of them rent these cars to private parties. This section also carries the innocent baggage, seat, canvas and pole wagons that go to make up the attractive white city, that on the morrow will again dazzle the eye and delight the hearts of hundreds.

The expedient manner that this huge amount of equipment is torn down and packed away

for shipment (about 80 carloads in all) and then the thoroughness and agility that is displayed in placing it all in position again at the next day's stand, especially the erection of the cook tents and the short time that it takes this experienced army of men to have a meal palatably cooked and ready to be served to this vast caravan attracted the attention of the Commissary Department of the United States Army, and members of this department

### PRECAUTIONS NECESSARY.

By HARRY PARRISH.

A great number of people think that after the railroad is contracted for the movement of a circus over their line that the trouble is all over, but from my fifteen years experience as master of transportation of different circuses

The interstate commerce laws are very stringent in regard to all equipment and especially a circus. However the railroads are equipping and using as fast as they can all steel equipment which will be the standard for all rolling stock in the near future, but very few, if any, circuses will be able to use the steel equipment on account of the enormous cost of construction.

The master of transportation should be a bright, sober, thoroughly experienced circus and railroad man. It takes a man of the above combination to make a successful master of transportation if he is not a thorough gentleman, bright, sober, and energetic he can not command the respect or attention of the higher railway officials.

The masters of transportation of the different circuses of today who can load and unload a circus with the greatest of celerity and then get it over the road on time and keep his trains in first class condition with the least cost to the circus owners is indispensable. The day is past when the master of transportation is a "boozier" and as soon as the train is loaded turn it over to the night watchman and then expect a good, safe, quick movement to the next stand. To be successful he has to remain up all night and do his sleeping during the day.

In my experience I have never as yet had a serious accident, which I attribute to my unceasing vigilance over the train crews and my assistants.

I am in Fairbury, Neb., now, overseeing the entire rebuilding of the Campbell Bros. Circus train in the Chicago, Rock Island and Pacific shops and when the different railroads send their master car builders to inspect the Campbell Bros. train they will acknowledge that it is in the best condition of any circus train they have ever inspected for movements over their lines.

### "CRIPPLE JOE" ON CIRCUS DAY.

'Twas one cold November morning, just about a year ago,  
We rolled into a western town—the Great Van Amburg Show;  
And as I stepped down from the car into the drizzling rain,  
The usual crowd was waiting to see the show detain.

I watched them several minutes, and as I turned to go,  
I spotted one fellow in the throng they said was "Cripple Joe";  
"He's here to meet 'em all, boss," a lad remarked to me,  
"He never slept a wink last night—been right down here since three."

I wandered slowly toward the lot, half mile, I guess, or no,  
And when I reached the busy spot, I saw poor "Cripple Joe";  
Close on behind I followed, just about a step or two,  
And it surely kept me puzzled to see what next he'd do.

I'll tell you, boys, it took me back to days of long ago,  
For when I was a lad myself—before I joined the show,  
I used to meet the circus trains before the break of day,  
And there wasn't much I hadn't seen before they went away.

JOHN P. FAGAN



Traffic Manager Hagenbeck Wallace Shows.

were appointed to travel with one of the big shows for a couple of weeks, to observe how this was accomplished in such a speedy and perfect manner, that Uncle Sam's great army might profit by it.

Indeed, this transportation of the circus quite equals many of the wonderful acts of the big top, and the proverbial small boy is not the only interested spectator "when the circus comes to town."

I find that the trouble commences when the circus train arrives on the different railroads that have been contracted by the circus contracting agent.

Most everyone in the circus business understands that railroads are very careful in regard to the handling of circus trains in view of the ever present danger of serious accidents that have happened in the past which have been caused by defective equipment and carelessness on the part of the railroad employees.

### THE FRANK A. ROBBINS SHOWS.





Even now there is a feeling, and my heart with rapture beats,  
When I hear the heavy wagons rattle through the busy streets,  
And every one within the town, their cars aside have laid,  
The curbs are fairly lined with folks to see the big parade.

And when the "Boss Man" hollers out, "Get ready, one and all  
You've only fifteen minutes before your act I'll call!"  
I know just what that call will be, a feeling o'er me creeps,  
For we always opened up the show with all hands in the traps.

When the darling leaps have ended and the whistle blows to stop,  
A clown gets up to sing a song beneath the Big White Top,  
He very seldom finishes, but stops to make this speech:  
The Song Book Boys will pass around—these songs are Ten Cents each!"

Although I have not told you half that happens in the show,  
I must not wander off too far from poor old "Cripple Joe";  
The lad who stayed right there all day—saw all there was to see  
And I'll bet he knows as much about the show as you or me.

The night was cold, yes, very cold, the heavens filled with stars,  
But we followed up the wagons as they moved toward the cars,  
The circus train was loaded, and, as slowly we rolled on,  
I saw "Joe" in the very spot I'd seen him in that morn.

—By HERBERT WOLTZ.

THE BARNUM SHOW IN 1876.

By FRANK A. ROBBINS.

In 1876, having been with wagon shows the five previous seasons, the Barnum Show of that year seemed a gigantic affair, and it was. Having been increased every year since its inception, 6 years before, it required forty-five cars to transport the people and paraphernalia, but as the stocks and flats were but thirty-two feet long and 20,000 lbs. capacity and the sleepers forty and fifty feet in length, it was about the size of a twenty-car show of today. The circus canvas was a 150 ft. round top with one 50 ft. middle piece, one ring, 15 tier blue seats, 13 tier red extras. The extras were in every day. Once in a great while some of the extras were taken out nights, inuways were common, three shows per day, often the can readily see that they could take care of as many people as a show of today with a 150 ft. round top and three 50 ft. middle pieces, as the space used for the two rings, stage and race track would use up the seating capacity afforded by the two extra middle pieces.

The menagerie was a 100 ft. round top with three 40 ft. middle pieces and the museum tent, an 80 ft. top with three 40 ft. middle pieces. I was director general of a candy stand in the center of the museum and had ample opportunity to hear the opinions of the people. They were all satisfied and pleased before they reached the menagerie to say nothing of the circus. Hundreds of people never went beyond the menagerie. P. T. Barnum, W. W. Cole and W. C. Cooper depended largely on the museum features to draw the people, but all backed up the front tops with a first class performance and as many sensational acts as could be obtained. Mr. Cole also succeeded in showing more virgin territory than any other showman. The John Robinson Show was a close second. They made the far west when it was dollar admission. Towns like Seattle, Butte, Portland, etc. being good for well up towards \$10,000. The first California season netted them over \$200,000 in gold.

The same opportunity does not exist today as the increase in railroad mileage is very slight while twenty-five years ago it was enormous, dollar country being plentiful and some two dollar country occasionally. In 1897 with the Forepaugh show in addition to supplying rural swains with notices, I sold a

history of the animals contained in the menagerie, at the entrance.

The front top used was a 60 ft. round top with six 30 ft. middle pieces and as Mr. Forepaugh never allowed anything in the center it certainly looked very long, and the people upon entering, would exclaim, "Why it's bigger than Barnum's!" Our answer to all inquiries "Which way to the circus?" was "Go straight ahead three quarters of a mile and turn to the left," and no one ever said "Take down." The circus was one ring, two center poles, but some numbers consisted of two acts; single aerial acts etc. being put in together. The show used thirty-four cars, the

season the Forepaugh show ever had during the life of Adam Forepaugh was an average business of \$25,000 per week, the two biggest single weeks, a little under \$50,000 each, the opening week in Philadelphia, the other later on the same season, in Chicago. Both weeks nearly capacity for the twelve performances. The two biggest single days a little under \$10,000, one in New Haven, Conn., the other in Milwaukee, Wis. These receipts are big show and reserved seats only. Mr. Forepaugh never counted the privilege receipts in speaking of the amount of money taken. This was laid aside and sent to the Fidelity Bank and during the winter, used to build brick blocks.

HARRY PARRISH



Traffic Manager Norris and Rowe Show.

flats and stocks being specially built for the Forepaugh Show, were forty ft. in length, 30,000 lb. capacity. The two shows were about the same size the following season—the famous beauty season. The \$10,000 beauty and the manner in which it was handled proved to be the biggest feature ever exploited up to the time, and one of the biggest of any time, bringing the show into great prominence and incidentally netting nearly \$300,000 or to be exact \$280,000, by far the largest amount of money ever made in a single season up to that time; this, too, out of a half a million dollars in gross receipts. In fact, the biggest

BUFFALO BILL ON THE RANCH.

By GEO. W. CONNER.

To all who read this is addressed, a letter from the daily companion and physician of Col. Wm. F. Cody, "Buffalo Bill," whose renown as Scout and Pioneer, and Showman is a matter of history, and this is written to give the world a true record of a side of his life and character, that will endure him to all humanity. After a few days rest, following a successful and most enjoyable hunt given by the Col. to friends, we made ready and took

the road for the "TE" Ranch. In God's great universe a casual observation shows the unlimited variety of forms, animate and inanimate, and this fact in relation to the landscape was brought so pleasantly to my notice on a trip up the canyon of the South Fork of the Shoshone River, starting from the city of Cody, Wyo. Not until the canyon is entered do the special landscape features force from the lips an exclamation of wonder and admiration and beget a burning desire to pass on the feast of the senses to the multitudes, hungering for such food. The vista that nature here presents is a valley of greater width, and mountains of wilder aspect than the beauties of the canyon of the North Fork, can command. The river is visible now and again for miles, a ribbon of burnished metal, jewel-studded, and flows under shadow of the ridge, separating the North Fork and South Fork, dividing the lowlands unevenly.

A plateau of undulating land partly cultivated, partly covered by sagebrush and rocks; the creeks flowing into the river at right angles, contributions of sparkling, refreshing water to the vegetation along their course—give relief to what would otherwise be a level stretch of country between towering walls. Upon entering this valley or canyon and looking as far as eye can reach, the impression is given of a great corral with high flanking fences of mountains, converging noticeably toward its southerly beginning. As mile succeeds mile their meeting point comes plainly into view, a group of high peaks. A short distance from the entrance to this canyon, standing out in bold silhouette, on a level plateau west of the river, is a huge irregular formation of rock, well named "Castle Rock," and one would scarcely express surprise at seeing "Sir Gala had," or some other knight of the "Round Table" sally forth on a milk-white steed.

Perhaps a race of giants once inhabited these lands and this castle fortress of vast dimensions served as the key to the defense of a vale they might justly hold was the equal of any. The road up was unusually good for a mountain country, and the dips into little creek bottoms and towering around the brow of some small hill, furnished a diversity of speed and sensations that racetrack roads can never awaken. The mountain slopes forming the eastern and western boundary of this canyon, were more harshly handled in their forming and show great scars and fantastic shapes, gigantic architecture embossed in miles of rock. The patrols of the prairie, the small alert sentinels guarding the entrance to their subterranean homes, seemed jealous of our approach, the coyote keeping at a safe distance warily eyeing the cavalcade, while the little prairie-dog gave his warbling bark and ignominiously retreated into the haven he knows is man-proof.

We are all lovers of the wildness of the west, yet we mark with pride the work of heads and hands in the great irrigating ditches winding around the hills soon to be coronets of burnished metal as the pure waters flow on and on, turning Wyoming into the home of the blossoming rose as well as the snowbird. Many times the road crosses these great ditches but substantial bridges furnish a safe and easy crossing. A halt was made after we had covered twenty odd miles and we partook of a repast truly smacking of the early frontier days, appetizing and delicious. And while we thus refreshed the body, the Col. drew from his inexhaustible fund of incidents and anecdotes, so intimately related and allied with Wyoming, experiences apropos of the occasion. The conventional "cleaning up" which is a necessity of civilization, we left to the birds and beasts, and again we moved on. A gradual increase in the roughness of the country was remarked as we advanced up the canyon, and the different ranches we passed were the subject of favorable comment, their natural advantages for agricultural development and the vast amount of improvement caused by the hands of industrious pioneers. Each succeeding mile is covered in less and less time for we have heard already as a joyful echo the mention of "TE" frequently and I know the Col. is trying to make us feel the hold that restful spot has upon his heart. "Halt!" commands the Col. "Look to the west. There is dear true, ever comforting old "TE", truly my home in all that blessed world of nations and ages conveys. First we are engaged in drinking in the scene before us, every second witnessing the recording of detail after details, the gathering up

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THE NORRIS



CHRIS ZEITZ AND THREE OF THE NEW ELEPHANTS



H.S. ROWE AND W.A. SHANNON AT WINTER QUARTERS

AND ROWE SHOW



CHRIS ZEITZ BREAKING THE NEW ELEPHANTS

# SUMMER VAUDEVILLE TODAY

Contrast of Present Conditions With Those Which Obtained Twenty-five Years Ago

By E. F. ALBEE.

Editor the Billboard,  
Dear Sir:

In answer to your request for an article on summer vaudeville, I beg to say that my duties in supplying engagements for the army of vaudeville artists and managing the theatre I am connected with, are so arduous that I have very little time left to devote to anything else. However, your request strikes me at a moment when I am in a receptive mood for a diversion from my regular duties, and I will, therefore, reminisce a little on what summer vaudeville was 25 years ago as compared with what it is to-day.

As far back as twenty-five years ago, and continuing to 1905, there was scarcely any summer employment for the vaudeville artist, except at a few resorts at the various beaches, where a few dollars were paid as salary and the rest of the compensation was given in the form of a room, food, and plenty of fresh air. In those days, however, artists rarely needed a vacation, for there were so few vaudeville houses throughout the country that most of their time was spent in enforced vacations. The manager, as well as the artist, got very little more than his expenses out of the business. Gradually, however, as the vaudeville houses increased in number, more work and more salary came to the artist, as well as better profits to the manager.

What a difference between twenty-five years ago and to-day? The United Booking Office of America alone furnish artists to over 100 houses located from Portland, Me., to Cincinnati, O., and as far South as Atlanta, Ga. The Western Vaudeville Managers' Association and Orpheum Circuit furnish an equal number. These affiliated enterprises occupy the entire fifth and sixth floors of the Putnam Building, Times Square, New York, and in place of the few seashore resorts which furnished employment to a few artists who were fortunate enough to secure engagements ten years ago, the summer engagements now almost exceed those of the winter. To-day, also, there are hundreds of parks which give vaudeville entertainments, made up in programs with total salaries to the artists ranging from \$300 to \$2,000 per week. There is also a large number of vaudeville houses which remain open during the entire summer; also hundreds of picture houses in each city and state employing from three to five acts of vaudeville each week during the summer. The hippodromes and baseball parks are also coming into vogue as places of entertainment. They give as big a show as do the large vaudeville houses in winter, employing, however, mostly outdoor feature acts. In the old days, we were fortunate, and so was the performer. If fifteen weeks' work could be given in the entire year. Now, contracts are given in large numbers for the entire year, the artist having only two or three weeks' vacation in the summer, which they insist upon having; otherwise, they could continue without interruption from one year into the other.

The advancement has been tremendous. The success of the artist and the salary received has been on a par with the advancement of the largest commercial enterprises in the history of the country, and no class of people is better off to-day, generally speaking, than is the vaudeville artist.

Vaudeville has proven itself to be a most diversified entertainment for the masses throughout the United States. In the old days, people could not be entertained without paying large prices for seats in theatres presenting what we term "high class plays." To-day, large families can attend a vaudeville show for an expenditure of less money than was paid for one seat to witness a regular theatrical performance then. The vaudeville performance, as given to-day, is of a certain character, educational, wholesome and interesting, and taking it all in all, no enterprise furnishes more advantages to its employes, gives more for the money received to its patrons, or is conducted on more business-like principles than is the vaudeville theatre of to-day.

With the continued growth of the summer entertainment, artists will, in the near future, have no time for even the two or three weeks' vacation they now enjoy, and enforced idleness will be unknown to those who have enterprise and merit.

While on the vaudeville subject, I would like to take advantage of the opportunity to correct certain erroneous impressions as to the laxity of character and behavior of the vaudeville artist, both ladies and gentlemen. No greater consideration for the gentler sex is shown in any other walk of life than is daily seen in the vaudeville theatres throughout the United States. The modesty, decency, and consideration, exhibited by the men for the women artists, show as fine a sense of the proprieties as is seen in the home or in any other line of business. I have been a vaudeville manager for over twenty-five years, and prior to making my headquarters at the United Booking Office, it was my custom to have an office, generally adjacent to the dressing rooms back of the stage, in the theatres I represented, and I can truthfully say that I never saw an artist, either man or woman, exhibit himself or herself before another in any other than the most modest manner. Neither have I heard other than the most respectful language used.

It has been Mr. Keith's object, since the inception of his vaudeville business, to see that the same care and consideration that is shown the patrons in the front of the house, should be shown the artists back on the stage, and I speak with pride when I say that the managers, affiliated, or connected in any way with the United Booking Office carry out, in their different theatres throughout the country, the same general policy which Mr. Keith, in his foresightedness in the early days of vaudeville inaugurated.

E. F. ALBEE.

## THE INFLUENCE AND POSSIBILITIES OF MOVING PHOTOGRAPHY.

An eminent American player, writing on present dramatic condition, declared that the greatest danger to the dramatic theatre lay not in the competition of vaudeville, musical farce or opera, but in the moving picture show. He might have gone further and said that the great masses, the backbone of the dramatic theatre had already gone over in a body to moving photography.

The cheapness and brevity of the entertainment, coupled with the fascination of the photographic action, are not the only reasons for this form of amusement. Another reason is a suspicion that the instinctive love for the dramatic in the great body of the people has not been well cared for by the theatre which seems to have wasted its time in the presentation of "physic problems," "sociological disputes," the exaltation of "Feminism" and building shrines for peculiar personalities.

and exhibiting pictures for several others besides women and children. Yes, quite a number of others, all of them good and healthy and they really don't need guardians.

At a moving picture audience a good dramatic story holds its own with a comedy even of the farcial order; in no other form of theatrical presentation are the conditions as healthy as this.

Picture audiences are vigorous and red blooded and appreciate to the full a viril drama, they will even take it a little lurid or over melodramatic, but it isn't safe to feed them long on a diet of this exaggerated kind for they will soon discover the unreality and when they do, they'll move again.

The opposite danger of over repression and exaggerated repose, milk and water dramaturgy, which has so injured the dramatic stage as a healthy institution, is, as far as picture audiences are concerned, nowhere in sight.

Let us hope that neither of these extremes will dominate to its ultimate detriment, the remarkable picture movement of the past few years.

E. F. ALBEE.



General Manager United Booking Office of America.

This was the schedule of the high priced theatres which all the while kept getting a little higher in price. In the cheaper theatres the other extreme was resorted to. Sensationalism and blood and thunder rules rampant and almost forced a theatrical censorship. All dramatic action was distorted, heroines were so absurdly persecuted and villains so persistent, that all semblance of reality was wiped out.

And then the audiences got up and moved over to the picture theatre, where they were quickly and agreeably entertained. Although the brutal slap stick and bucket of blood producer had got there ahead of them and succeeded in doing to the picture business what he was unable to do to the theatre, he forced the moving picture censorship.

So mischievous was the work of the blood producer, that the august body appointed as censors in the different cities thought it was their duty to protect women and children from villains and kidnappers and they began to "censure" and so well did they perform at this job, that there remains now nothing on earth in the amusement line so well censured as a moving picture, or any place more absolutely respectable than a moving picture show.

The gradual increasing "purity" of producers and exhibitors under the censorship of these censorial fathers may persuade the latter to trust them somewhat more as they are mak-

Character and brains, a welding together of commercial and artistic ability, for the industry itself, is an artistic one, will safeguard and guide this great movement in American photographs until it reaches throughout the world.

And what an opportunity lies here for the American producer? The stage in its appeal is restricted to a single language and after a single nationality. But a world audience lies before a producer of photographic movement.

How are American producers equipped for this conquest of a world? In the realm of inventive skill and scientific mechanism no race transcends the American. In the fertility of business ideas and commercial organization he is a man of the very first rank, but in the domain of artistic judgment he can boast no such claim. He has taken his chance with foreign film makers and sometimes at a disadvantage, because he seems to entertain the fear that anything artistic means over the head of his audiences. It means nothing of the kind. He must shoot neither over their heads nor under their feet, but straight at their heads and minds, if he would win a permanency for his industry.

Reality is a foundation upon which he should build; reality not only in the environment of the action, but in the portrayal of the action. An engineer pictured upon the screen should

look and act like one to the engineer in the audience, the same with a laborer and doubly so with a man in evening clothes. In these essentials the moving picture has laid far behind the stage and there is no good reason why it should so lay, it must not if the industry is to conquer other lands and become epoch making.

And what possibilities there are in such a conquest! Not since the advent of telegraphy has there been an influence so world-wide as the invention of moving photography. These countries are made neighbors and diverse races become familiar through the rays of the moving camera. Photography played a more convincing role in our late Spanish crisis than either the press or the telegraph.

Photographic cuts of starving "Hecentradon" presented before the Senate of the United States were quickly followed by a declaration of war.

The camera has invaded Africa. The savage of Ruchanland is looking at the crowds that cross London Bridge. He has often been told that there were such things as London crowds, but he doubted it because the information came to him through the ear by sound. But now he is convinced because it comes to him through the "sight," the greatest of all senses.

As a world force telegraphy appeals through sound, journalism through the understanding, but neither of these arts are so comforting, so convincing in the portrayal of action as the moving picture of photography.

## FIRST TALKED WITH PICTURES.

Edward W. Dustin, manager of the Hopkins Theatre, of Louisville—which, with its seating capacity of over 2,400, incidentally has a good claim on being "the largest moving picture theatre in the world"—is credited with being one of the first to give explanatory talks with moving pictures. The idea accompanying the reading off of these photographic stories, especially those of a dramatic and instructive nature, suggested itself to Mr. Dustin when he took charge of the erstwhile vaudeville house about two years ago, when the place was originally converted into its present capacity. So practical and popular did the scheme immediately prove that it was not long before nearly every "picture show" in the country of any consequence found need for the advice of the so-called lecturer.

Excepting, possibly, Hurton Holmes, Lyman Howe and one or two others who have become famous for their "travelogues," Mr. Dustin can undoubtedly be ranked with the best "picture interpreters," as they have sometimes been referred to. He is peculiarly fitted for the role in that, having visited almost every point of the globe and, being a great observer and student, he has put his traveling experience to good account by developing into a story-teller of rare ability. "But," says Mr. Dustin, "no matter how well read or experienced in this line a person may be, he must study the character of the film itself, as well as general information of interest in connection with it, in order to give an understandable explanation of it to a big audience. For instance, coincident with the running of a series of views of the Italian navy at the Hopkins recently, I had to look up the statistics concerning the battleships of various nations."

Mr. Dustin has also helped make moving pictures popular at the Hopkins through the production of wonderful mechanical effects to add to the realism of the scenes depicted on the canvas. A corps of efficient stage hands is employed solely for this purpose.

Before entering the amusement world in the role of a theatre manager, which he did upon assuming charge of the Hopkins for O. T. Crawford and J. B. Tippett, who operated the house when it first installed moving pictures, Mr. Dustin was well known in musical circles throughout the country through his various song compositions. He has written a number of "hits" in his time, such as Red Moon, Sweethearts May Come and Go, Stella and Shellah, but is now devoting his entire attention to the management of the Hopkins for the Anderson & Ziegler Co., the original lessees of the big theatre.

## DOES THE AMUSEMENT BUSINESS PAY?

By ARTHUR R. CUNNINGHAM.

I have been asked many times if the business of amusing the public was profitable or if some "angel" always footed the bill. While it is true that many times an amusement enterprise is backed by an "angel" and that the only person it pays is the promoter who skips with the leading lady and the receipts, still I know of many personal cases where a man with very little capital has made a great success in the amusement business.

One case that I remember in particular was that of a farmer who mortgaged his farm to secure money with which to purchase a Merry-Go-Round. His neighbors all thought him a fit subject for the insane asylum and I confess that I myself thought him a little off. He purchased a machine at a cost of \$2,400.00 and in two years of hard work had not only paid the mortgage from his place but had the machine and a nice bank account as well. In the four years this gentleman kept this machine he cleared over \$1,200 yearly and when he quit got a good price for his machine. Another case that is brought to my mind is that of several brothers who saved enough money to secure a side walk and launched a small fair ground show with but a few acts. They conducted their business on business principles and made some money. They kept increasing their business until they launched a small wagon show. Success seemed to follow them and finally they went on the railroad. These boys have stuck at it and to-day they own the Campbell Brothers Show. Rutha Boyner, who has made a great success and money, too, with her dramatization of Lena Rivers, started on a small scale. With her

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# THE AMUSEMENT PARK AN AMERICAN INSTITUTION

The Demand, the Supply, and Why It Thrives

By JAMES S. HUTTON.

The amusement park is distinctively, both an American idea and an institution. It originated in this country, receiving its birth at the time of the Columbian Exposition, Chicago's World's Fair, with the Midway Plaisance of that remarkable exhibition as its cradle. It may be that the international character of its birthplace has had much to do with the general adoption of the idea by other countries else than America for amusement parks are found now in nearly every country of the civilized globe. These, it may be said to the credit of the American showman, are largely through his promotion and enterprise.

Before the Chicago World's Fair, the words "Amusement Park," covered only a wooded enclosure with a Casino and band stand as the only architectural features. Here, in sultry weather the crowds gathered for the purpose of rest amidst the cool shade. The only amusement provided was a band, and this often of indifferent musical value, dancing in the pavilion and riding on the roller coaster. The people brought their own food, but patronized the Casino, where beer and Rhinisch wines were sold.

These parks were purely local, appealing only to the tastes of a restricted population living in close proximity. Beyond the publication of a small five or ten line advertisement in the German papers and that particular English journal affected by the working class, little publicity was thought necessary. Billing, in the sense we use it today, was covered by a scant edition of three sheets and a few thousand half-sheet hangers printed in the language of the greater portion of the residents of the locality in which the park was located.

In the case of the Midway Plaisance, the first amusement park the entire world ever enjoyed, practically no publicity was resorted to by the publicity board of the Exposition, it being considered an amusement annex to the main show. Nor was it needed then. The fame of this first great collection of the world's different peoples in villages built by the natives themselves, spread long before the gates opened on the inaugural day, it was the talk of the entire community. With the opening day its permanent fame was established. I, too, a traveler of the world, accustomed to the strange costumes and customs of the varied races I had met in my circus and exposition life, was astounded with the completeness in an ethnic sense of the gathered races. People surged into the great broad way and marveled at new wonders. From India's coral strand, from the spicy isles of the Pacific and Southern oceans; from Africa's deserts; from the land of the Midnight Sun, and from the icy regions of Labrador came a wonderful information to enlighten mankind. This great knowledge of the enchanting new worlds was the greatest publicity possible. Brought face to face with these, and with the eyes bewildered with strange architecture, languages, music and dances, every witness of the sight immediately constituted himself a publicity agent, and Chicago's World's Fair was made.

From this time on the managers of the many parks throughout the United States began to add amusement features akin to those given on the Midway. The contagion spread to Coney Island, and George Tilyou, at his Steeplechase Park, began a reconstruction of his entire resort. This was mainly through the efforts of Frederic Thompson and Skip Dundy, who had obtained a concession for their Trip to the Moon, so successful at the Pan-American Exposition at Buffalo. A quarrel arising was the beginning of the plique on the part of Thompson and Dundy that resulted in the construction of the famous Luna Park, at Coney Island, N. Y.

With Thompson and Dundy, for the first time, began a systematic publicity campaign, result-

ing in a signal triumph for these enterprising managers over Mr. Tilyou.

About the next in the line of managers who followed the example set by Thompson and Dundy, in the matter of advanced publicity, was the late Col. John Hopkins, who applied the system to his St. Louis, Louisville and Memphis parks with gratifying success.

Park improvements from this time on were phenomenal. Construction companies were organized in many of the principal cities of this

country, in a quiet, dignified way and never goes so far as to whoop 'em up as we do at home. The English Parks, in many respects, are patronized by the better classes. Queen Alexandra and the children of the royal family are frequent visitors, always in incognito.

Chicago leads the world in quantity, size and number of its amusement parks already established, with several yet in embryo. Oldest of all is Sans Souci, a delightful place though smallest of all. The White City, brilliant with

over 200,000 people, were hardly cognizant of their proximity.

It was this park that set the pace for grand achievements in an architectural way. Here it rises superior to all others in the monster size of its amusement palaces. Grand avenue after grand avenue are lined with imposing edifices of palatial finish, exquisite in their adornment of sculpture that vie and excel any of the great palaces erected at former World's Fairs. A Casino, a marvel of elegant taste, nestled among forest trees, the very branches of which sweep in a canopy over its broad veranda, and bevilderes filled with the cream of society dining *à fresco*, and enjoying the superb music of the U. S. Philippine Constabulary Band. It has more shows than all the combined parks of Chicago and more than the combined shows of the Jamestown and A. Y. P. Exposition. All are meritorious, the park governors eschewing anything of a petty nature. Riverview is dear to the hearts of Chicago. It has ceased to be a park of amusement only. It is now an institution, possessing educational values that have been recognized not only by the teachers of the public schools, but by the clergy of all denominations.

The great changes wrought in Riverview date back not quite three years ago, when its Board of Governors, consisting of Paul Cooper, president; N. P. Valerius and William Johnson, decided upon inviting Emmett W. McConnell, the famous Napoleon of Midways to become a concessionaire of the park. On his becoming one, there was built the big Monitor and Merrimac naval spectacle, and the Biblical spectacle, Creation. These two wonderful examples of artistic show enterprise added much to the fame of the resort and has led to the building of other fine shows.

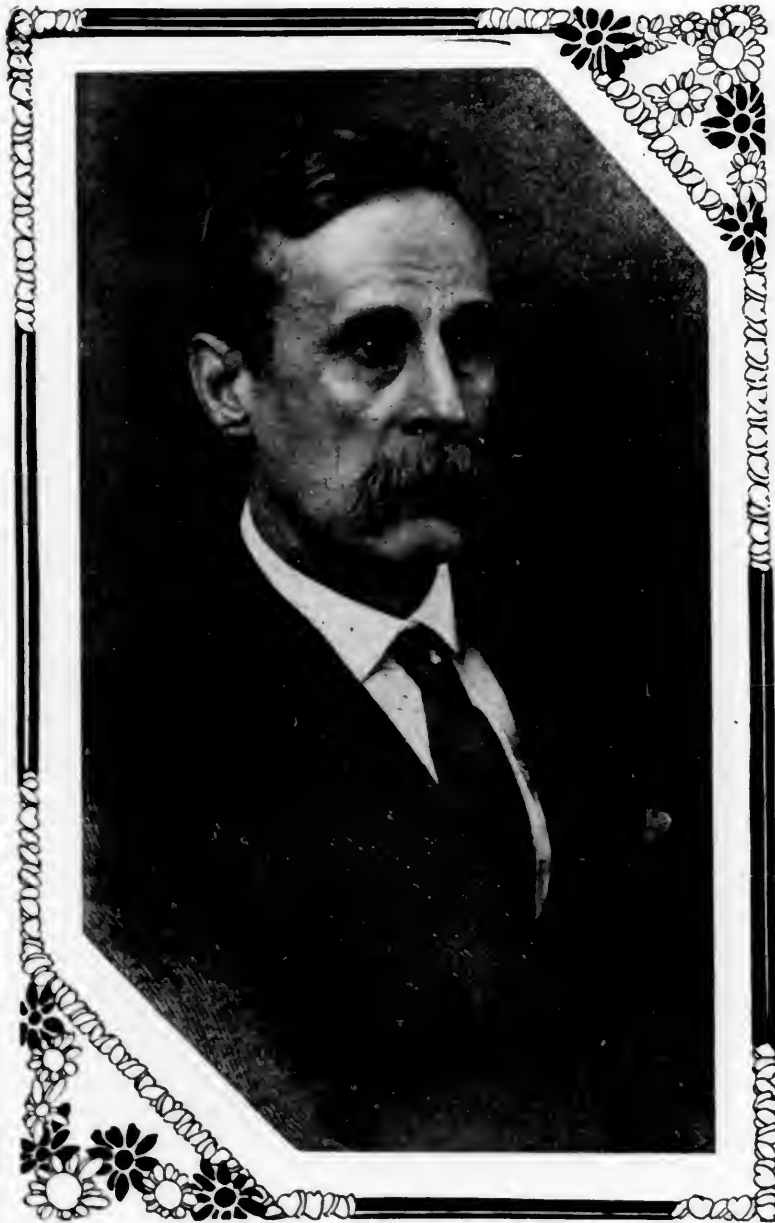
In publicity, Riverview is like itself—great. It is a believer in the efficacy of the press and billboard. Its governors spend annually more on advertising than does the combined parks of Chicago, and they find it pays. During the Buffalo Bill engagement I was authorized to spend in one week in ten daily papers the enormous sum of \$6,500.

The system of publicity carried on by Riverview embraces every avenue of advertising known in the show world, with a few angles never used before. In its campaign last year it used over 750,000 sheets of poster work, and a series of painted railroad boards costing over \$50,000. Its system of advertising was greater than was used for the exploitation of the A. Y. P. Exposition.

The Department of Publicity advertised from Detroit to Omaha, and from Duluth to Louisville. The Little Lady of Riverview, the trademark of the park used on the painted boards, is familiar, even now, to every traveler over the vast section of the country. The sign was the product of the R. L. Gunning System. Through the Morrison Posting Service, under the personal supervision of Edward Morrison, the country within a radius of 350 miles of Chicago was reached through 1,100 posting centers. Five million postal cards were distributed by the same company, who also officered and routed the three advertising cars that traversed the same territory, distributing and posting the smaller soft stuff. Through another department, over 15,000 weeklies and dailies were supplied with column based metal write-ups properly illustrated. Twelve thousand dollars was appropriated for this purpose alone.

This branch was under the supervision of Mr. Ernest Stout, and of 35 large books of press clippings is an evidence of success, the efficacy of this part of the work is apparent to those who have "worked the press end." The system of changing newspaper advertisements daily was an important part of the advertising scheme. To the "ad writer" expert though he may be, this is no easy task. To make them meaty, current and effective was the hardest part of my work. I had, previous to coming to Riverside, been engaged in the exploitation of grand opera for Henry W. Savage and fought hard to divest myself of the habit of writing for the cultured taste, for in order to reach the park reverter your English must be direct and convincing. A satirical touch here and there clothed in homely

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JAMES S. HUTTON.

WM. E. H. THALLER.



President Hillside Park, Belleville, N. J.

country, notably Chicago, Cleveland, Cincinnati, Minneapolis, Denver, Boston, Milwaukee, Kansas City and other important points, until now an unbroken chain of beautiful amusement parks extends from Portland, Me., to Portland, Ore., and from Toronto to the City of Mexico. The invasion of Europe by bright American showmen has carried the craze into England, France, Germany and Austria, until now scarcely an important city in these countries is without its White City or Luna Park. Dreamlands, too, have blossomed even in phlegmatic Berlin. With all of these is carried on the American system of lavish advertising.

Europe is virtually, in the summer time, under the hypnosis of these parks. There the rate of admission is considerably higher than in this country. Take the case of Gaston Akoun's Luna Park, at Paris. The gate there is one franc, and on Friday, a special fête day, it is advanced to five francs. Think of giving up a dollar for admission only! Yet the French "parque" enthusiast does so cheerfully. In Paris the French enjoy its diversions in a whole-hearted way. He plunges down the chutes on one day, until the colic drives him away. The next day monsieur is there to ride the Royal George or Scenic Railway. He sticks to this until blue in the face, only to return the next day for some other sensation. He is a thorough sport in his way of doing the concessions.

In London the English enjoy the American devices also, but their method of doing the sports is distinctively English. He does them

its famous electric tower, a replica of the one that was the chief glory of the Pan-American Exposition at Buffalo. Luna Park, situated on the West Side, is another. Forest Park, newest of all, has entered the list and is competing for a high place in the hearts of the park goer. Ravinia is the aristocrat of them all and farthest from the heart of the city. Here the world's best music is recited by the Thomas and Damrosch orchestra 'neath the sylvan shade of a veritable forest of Arden. In its beautiful garden, in the open air, Shakespeare, Goldoni, Moliere and Racine are played by the Ben Greet and Donald Robertson Players, before audiences that are made up of the most select of Chicago's society.

As for Riverview, the mightiest of them all, I am fond of writing. My two years of service here as its Director of Publicity, has endeared itself to me and made me familiar not only with the greatness of its domain, the magnitude of its influence, but the wonderful enterprise of the triumvirate of men who govern its destiny. Riverview deserves its new cognomen of "Exposition," for it has emerged from the swaddling clothes of mere parkdom and is now a giant among amusement parks. It contains 138 acres of park, grand courts, Prado and forest preserve. I have seen in one day, in its picnic grounds of 38 acres, 70,000 people—20,000 to see the Buffalo Bill Wild West and Pawnee Bill's Far East Combined shows; a Polish national picnic, with 40,000, and an aviation race with 10,000 people assembled, yet the main part of the park, with



Contracting Agent Campbell Ross' Shows.

# FORECAST OF THE SUMMER SEASON IN NEW YORK

## Big Developments In Plans For Outdoor Amusements

By FRANK WINCH.

For the first time in several years, New York amusement promoters are anticipating the coming summer with real eagerness—spending real money and are sanguine of real returns. There has been nothing so terrifically lavish promised. The press agents have cornered the market of fulsome promises and I don't find the managers telling all they plan to do at the regular minute meetings of the Urbisone Club—all of which is the very omen for good that something definite is going forward.

Retrospecting over the past few summers, one bumps into as merry a lot of blizzard conditions as you'd care to find. First, it was the panic, then again, the public had tired of the old routine laugh makers, then came the financial convalescence of a panic. It was slow and Dr. Misfortune had many good paying clients. Last season was, with most of the parks, a break-even one—might have been a money-getter hadn't it been for the muchly over-press-agented blower, the Hudson-Fulton fiasco—that is from a money standpoint and waste of time and money trying to get it. Things have changed!

Amusements move in cycles. 1910 will prove a cycle of prosperity. Taking first the parks, as they, of all amusements, are the tickle chasers. A public, long wearied with the same old rides and mazes and houses of mirth, will be treated to something almost entirely new in nearly every park. Add to this the fact of the hippodrome acts that will take place in the baseball parks, the many new vaudeville roof gardens, the outdoor picture theatres, a real genuine circus in New York, under canvas, the many added features at bathing resorts, all gleaned from the advance announcements tend to incline the belief that something delightfully summer awaits the public during the swifter season.

Coney Island outranks the world as an amusement resort, that part of the world visiting New York goes there and lingers, the other part wishes it could.

Surf avenue, the main street of Coney Island, which fringes the three great parks, Dreamland, Luna and Steeplechase, is undergoing a change—complete in every detail.

Both sides of Surf avenue have been lined with amusement places, cafes, scenic rides, picture shows and the what-nots of confectionery and popcorn. But heretofore there has been no concentration. Each place was fitted out according to individual tastes. This season there will be a uniformity of design, pleasing to the eye and making the thoroughfare one long vista of gay colors and unique architecture. Police regulation of traffic will also be a feature, and should prove a great benefit to the millions that visit the island this year.

Over in Dreamland there are nearly 500 carpenters and mechanics at work tearing out the old buildings and putting up the new. A distinctive change in Dreamland will be the main entrance. It is planned to tear out an entire block on Surf avenue, leaving a gateway of nearly three hundred feet. This will make the largest individual gate of any park in the world. A live, growing forest is to be installed in place of the rookeries that have hidden Dreamland. Full grown trees will be transplanted to this sylvan spot—bridle paths and a huge, water fall coming from a mountain side will be features. The entrance to the forest will be free. All will be welcome to gather under the cool shade trees for a minute's respite from the broiling sun. Quaint rustic houses are being constructed, with all manner of benches for the elders and awings and grass lawns for the youngsters.

Electrically controlled airships will run from the forest to the mountain tops, where a view of majestic grandeur is spread to the gaze. Within the park proper the big dance hall is still to remain a feature. The old dance hall pier is to be converted into a theatre. The affair will be a fresco, a canvas roof will be drawn across the top during daylight, in the evening the sky will be its canopy. Vaudeville and high-art moving pictures are to be given, with a restaurant adjoining. Popular prices will prevail. On the lower deck of the pier will be a yacht club, boating house and a float for those desiring deep sea bathing. Those owning water craft

of any description are eligible to club membership without cost. A goodly portion of the pier has been set aside for club rooms of the Hawks' Club, an organization of prominent newspaper men of New York City.

The chutes is to be widened and a new slide, called Over Niagara Falls, will be run on the middle tracks, the ride, while having every appearance of great danger, is perfectly safe, tremendously exciting and exhilarating.

The Lagoon is being widened and an upper corner of it apportioned off in a concrete basin swimming pool for those who are too timid to go in the ocean.

Frank Bostock will again have the animal amphitheatre this year. It being especially enlarged to accommodate his acts, many of which will be entirely new in this country. Bonavita, the greatest lion tamer the world has ever known, will enter the cage on certain days with thirty-six lions.

General Manager Samuel W. Gumpertz, to whose keen business ability Dreamland owes its phenomenal success, will give the park his personal attention. Mr. Gumpertz has scoured Europe for novelties and promises some of the

greatest circus and outdoor acts this country has ever seen.

And just across the way there's a myriad of busy men shaping Luna into presentable form for the summer. Superintendent McClellan spent several months in Europe this winter and the purposes of his visit are manifest in the whacking of things into shape.

Frederic Thompson, owner and manager of Luna, is on the ground every day personally going over every detail of the installation of his new big attractions. Probably one of the best money makers any park has ever known is the Trip to the Moon, and this comes to Luna on a scale never before attempted. The show will be housed near the main entrance, where the Monitor and Merrimac has been for two seasons. An additional building has been torn out to make room for the "Trip." Many new features are being added. One that is quite unique and should prove of great drawing power, viz., a ride in what to all appearances is a genuine aeroplane, full sized, and apparently under its own motive power, soaring through clouds and sky. Thirty passengers will be taken aboard for mock flight and the trip starts from the moon, flies

away to several stars and returns to the earth. The mechanical apparatus makes the illusion complete. Mr. Thompson plans a gigantic show for the lot occupied by the Man Hunt. Nearly one thousand people will take part in the spectacle. The Witching Waves will spend another season at Luna. A military concert band of sixty-five pieces has been engaged for outdoor concerts. The L. A. Thompson Scenic Railway Company is busy tearing out a ride which will be replaced with one that the owners claim is brand new, original, fast and a fun maker. Circus acts will be seen this year on an enlarged platform over the lagoon. In all, Luna will have possibly thirty new, big, sensational features for the coming summer.

George Tillyou, at Steeplechase, will generally revise the interior of his building, installing many new devices, at the same time retaining the leading ones of last season, of which the horses is one of the best known. A large promenade, vine covered, cool and shady, will face the greensward abutting Surf avenue.

Those who make the towey their summer home have planned new ideas. The fire department has just finished the installation of a new hydrant system that should guarantee protection. Among the new features will be Sing Fat's Oriental Palace, the deep sea divers, the cowboy tavern, the rolly polly, Jackson's glide and many others.

A general enlargement, remodeling and renovation is going on at Brighton Beach Park. Thompson's scenic railway has been lengthened about 500 feet, extending now to the ocean front in the shape of a range of mountain peaks, through which the cars run for about 1,800 feet and double return, making a ride of nearly a mile. The bathing pavilion has been raised up for another story underneath, increasing the capacity fifty per cent.

The Pike is being lined with new buildings for concessions of all kinds and the skating rink, 800x200 feet, has been removed from its old position and now rests alongside of the Ocean View Inn, in connection with which it will be run as a model dance and music pavilion and skating rink.

At the easterly end of the bathing beach, the Manhattan Beach Development Co., of which Mr. Harriman (vice-president of the Brighton Beach Development Co.) is president and chief owner, has created another beach of over 700 feet in length, which, being connected up to that of the Brighton Beach Development Company, makes about 1,500 feet of beach as solid and smooth as a parlor floor. At the most easterly end will be constructed a reinforced concrete swimming pool 150 feet in length. This will be just at the Manhattan Beach New Terminal of the Long Island Railroad Company. A syndicate of Chicago capitalists is building the largest roller coaster yet produced, built of steel and running 2,000 feet from the ocean back to Neptune avenue. This is an enlarged reproduction of the giant roller coaster at Forest Park, Chicago, which has been so successful, carrying one-half a million people in the last two years without an accident of any kind. The company has incorporated under the laws of New York state as the Brighton Beach Giant Safety Coaster Company and expects to be ready for business early in May. Negotiations are in progress for a mammoth spectacular hippodrome show, with water, fireworks and other novelties, in the Great Arena of Brighton Beach Park.

All in all, Brighton Beach Park looks up as one of the foremost of Coney Island's parks and bathing beaches; catering only to patrons of refinement and cultured taste, which, with its close railroad connections, both local and express, reaching every part of Greater New York, makes it one of the favorite summer resorts within the limits of that vast city.

Two new vessels are being built by the Iron Steamship Company to handle the crowded that journey waterwards to Coney. The ride on the steamers is one of the most delightful features of summering in New York.

Adjacent to New York the parks are showing marked activity. Falisades seems to be the only one in doubt of reopening. Plans had been progressing nicely for some months when suddenly the Realty Trust Company, owners of the

DREAMLAND, CONEY ISLAND, NEW YORK.



Showing Electric Outlining.

DREAMLAND, CONEY ISLAND, NEW YORK.



View from the Beach.

DREAMLAND, CONEY ISLAND, NEW YORK.



Bottom of the Chutes.



LAGOON, CINCINNATI.



From the Clubhouse Veranda.

CHESTER PARK, CINCINNATI.



An Afternoon Crowd of Bathers.

property, canceled the lease held by A. Tusch and his partners, who had formed the Palisades Amusement Company. It is believed that the park will open later on in the summer. Palisades, on account of its vantage points of nature, stands pre-eminently as a park location, but the trouble is that the ground is also rough for residential purposes.

Keeping pace with the demands of the amusement seeking public, the management of Hillside Pleasure Park, Newark, N. J., which stands high among the popular playgrounds of the East, is at work upon a large number of new attractions. When the gates open for the regular summer season in May the patrons will find some unique additions to the already large number of schemes for the whiling away of the sweltering days. Notable among these will be an airship and aeroplane station, where the most modern of vehicles will be manufactured and exhibited. Flights by fleets of aerial monsters of all descriptions will be among the daily attractions at the resort. Mr. William E. H. Thaller, the manager of the park, has decided to send some of the fleet for flights to different parks throughout the country, and has already booked a large number of engagements.

Another of the new features at this park will be a large swimming pool. For this purpose a section of the large lake has been dammed with a concrete wall. The bottom and sides have been concreted and there is a slope from the shores to the center. White sand of the character found along the seashore will be strewn in large quantities along the bottom and the edges of the tank, daily, from wells making the bath attractive to the most fastidious. In the construction of dressing rooms care will be taken as to proper sanitation. Special days will be set apart for the use of the tank by women.

A large zoological garden will be still another feature. Several acres of land will be reserved for the exhibition of animals of all varieties and there will be daily performances by trained beasts.

The best of the old attractions will be retained at the popular resort and in some of them will be improvements calculated to make them still more agreeable to merry makers. An equestrian and hippodrome show will be given daily on the large outdoor track, and for this the management is scouring the country for the best acts obtainable. All sorts of horse acts, aerial acts and outdoor thrillers will be seen throughout the season. All things considered, Hillside should be one of the Meccas for the pleasure seekers of Newark, Paterson, Passaic, Jersey City, the Oranges, Elizabeth and even New York.

Beginning in April, the park will be open on Sundays for its preliminary season with outdoor attractions. The regular season of the park opens Saturday, May 28.

A visit to Olympic Park, Newark, N. J., disclosed unusual activity. H. A. Schmidt is the manager and a busy man these days. Olympic Park is one of the foremost pleasure resorts of New Jersey, drawing from over one million inhabitants, and nearly all of this population can get to its gates on a single five cent fare. This park was started in 1904 and its growth has been phenomenal.

Among the entertaining features to be installed in the park may be mentioned that the Alcorn Brothers Opera Company will again fur-

nish entertainment in the large auditorium built on the plans of the Delmar Garden in St. Louis. It is the intention of the management to give the best of grand and comic opera that can be staged. It is planned to give daily matinees during the school vacation season, especially fitted for the education and entertainment of children. Pleasure seekers also find great enjoyment in the large dance hall which has been remodeled and redecored.

Among the many features are the helter-skelter, the merry-go-round, the toboggan slide, the free stage vaudeville, and the usual attractions that are found on the midway. Eight new howling alleys will be placed in the park and the electrical effects will be much more elab-

NEW HIPPODROME PARKS.

And now enters a new departure in the field of outdoor amusements. The baseball parks in New York City and nearby towns will go into the amusement enterprise. On days when no games are to be played the promoters will give hippodrome shows and vaudeville acts, and every evening, weather permitting, regular entertainment will be had. The plan was tried out in Pittsburg last season with great financial success, but whether New Yorkers will take to it remains to be seen. Manhattanites are a queer lot and move largely on impulse. The ball park shows may jump into immediate popularity, or—but to get back.

At night the illumination has been so contrived as to make it a brilliant affair. Search and flood lights will be called into requisition. The class of acts range from tumbling to high diving, also hippodrome features, along with musical turns. Owing to the difficulty of making the sound reach there will be no sketches either dramatic or comedy except, possibly, high-class pantomime.

A feature of the entertainment that will appeal to many will be the dirigible airships and aeroplanes, their exploitation being made possible by the vast acreage.

In the interests of Messrs. Stone and Counihan, John D. Tibbitts, well known promoter of St. Louis, is now in Europe engaging vaudeville features. The bills are to be changed weekly, and with the price of admission reduced to ten, twenty and thirty cents, there seems to be considerable basis for the optimism expressed by the promoters.

Polo Grounds, the other large baseball park, has also succumbed to the hippodrome idea, and with Madison Square Garden falling in line for a ten-twenty-and-thirty vaudeville show, it would seem that New York will spend its money on the department store plan this summer.

But vaudeville is by no means done for yet—no, indeed. Now come the roof gardens, more expensive as to admission, and that uncomfortable dinner coat and all that sort of thing, popular in the past, they promise to be more so in the future.

Even the New Theatre plans to have a roof garden this summer. Then, of course, there's Hammerstein's and the New York Roof, and, if memory serves aright, one of Frohman's press agents amused himself during the winter months by imagining summer zephyrs atop a prominent Broadway house. The managers of several roofs are already announcing feature acts for their roofs. Ziegfeld will come to the New York with the Folies of 1910; a snake dancer goes to Hammerstein's, and something classical is destined for the New Theatre.

Then, anon, comes the Barnum and Bailey Show to the Garden and this will be followed by Buffalo Bill's Wild West and Pawnee Bill's Far East, and some time in June a circus is booked here under canvas.

New York is weary of winter—cold and wet—the first straw hat days will be greeted with a cheer. Managers of every kind tell me this will be the hanner season. I believe it, and tell it to you. Get your small change ready, gentle men. All aboard for Coney!

CAESER RIVOLE ENTERTAINS.

The Great Rivole gave an Italian supper on the bill at the Majestic program at Birmingham, Ala., Thursday evening, March 3. All voted it a grand success. Toasts were offered to Agent B. F. Muckenfuss and his daughter, Rosalie. Those present were: Caesar Rivole, Hoyt and McDonald, Musical Bently, Jas. A. Dunn, The Warreks Julian Florence and wife.

THOS. WHIFFEN BETTER.

Mr. Thomas Whiffen, star of Three Twins (Central Company), has been ill with pneumonia at the City Hospital, Stillwater, Mich. He has now rejoined his company.

ZOOLOGICAL GARDENS, CINCINNATI.



Hagenbeck's American Headquarters.

orate than last year. The center of the half-mile race track will be leveled and an athletic field put in. A New York company is now considering putting in a 300 ft. square building for athletic events, such as six-day bicycle races, etc.

The policy of maintaining this park as a family park will be carried out again this year. The rabble will not be admitted. The park and building will be decorated with more than 50,000 plants, which will be another feature. Still another feature will be installed by Mr. Schmidt, in the shape of a zoological garden. It is predicted that the business of the Olympic Park for 1910 will far surpass that of 1909.

Mark L. Stone, widely known as an amusement promoter, president of the Concessionaires' Association, and with large interests both at Coney Island and in different European ventures, introduces the ball park, hippodrome to New York. He has secured lease of the American League grounds, and controls a circuit of about twenty more in near by cities. Associated with Mr. Stone is Wm. J. Counihan, well-known theatre owner, of Plainfield, N. J.

Seating capacity in the various parks runs from ten to twenty thousand. The diamond will be completely covered with a huge mat, a portable stage will be placed in the diamond center, so that a good view may be had from grand stand and bleachers alike.

CHESTER PARK, CINCINNATI.



In the Shadow of the Clubhouse.

LUNA PARK PITTSBURG.



Showing Where Lion Allacked Woman.

# THE LOYALTY OF THE CIRCUS EMPLOYEE

He Never Vacillates From His Allegiance to the Show With Which He Once Allies Himself

By THOMAS J. MYERS.

When, after some fifteen seasons variously spent as theatre treasurer, advance agent, manager of noted stars and high-class touring theatrical organizations, I became a member of the Norris & Rowe Circus some seven years ago, my mind was naturally keenly alive to new impressions. The life was a new one to me and it opened up a vast new field of experiences.

What impressed me most was what I still call the strange loyalty of the circus employe.

More than a dozen years ago my friend, Fred J. Beckman, now of the famous 101 Ranch Wild West, told me that sooner or later I would join the "red wagons" and when I did I would never leave them. At that time we were both employes of the historic old Bush Street Theatre, San Francisco, and fellow employes of David Wardfield, Fred Hewitt, Walter Messenger and others who later gained prominence in the business. When, later, I graduated to the ranks of theatrical advance agent, with "best hotels," sleepers, etc. I failed to see why I should give up these comforts for the restricted confines of a state room on a circus train, yet, as Beckman predicted, I finally tried the circus business and liked it so much that I can honestly say I care for no other life.

There is surely something in the atmosphere that makes one loyal to the show he is with. As we all know, the life is not a bed of roses. Contrary to the accepted opinion of outsiders, circus people are not gypsies. It means unceasing work and plenty of it, from early until late, and one goes to bed tired, but healthy.

A man's rating, be he roughneck, performer or manager, is as sternly fixed as is that of the legitimate business man of Bradstreet's, and woe be to the employe who does not preserve the unwritten laws of tradition.

My first surprise was when I came to realize that an old employe was known by the show he had been longest connected with. Bosses of departments would say, when engaging a man, "Oh, he's all right. He's a Norris & Rowe man," or "Bring him on. He's a B. & B. man," or a "Ringling man," as the case might be. I know for a fact that when our employes left and went over to another show for the time being, they were known as Norris & Rowe men, and at times we had men from other shows, but the personality of that show clung to them and we knew it was but a question of a short time when they would return to their first love. I went away from the Norris & Rowe show for a season, but, "thanks," no more for me. The other fellow did not do business as Norris & Rowe did and I can appreciate that when conditions were reversed, the other fellow said the same about "his show."

But it is of the man who never aspires to a loftier place in the profession than to work under a boss of a department, that I would write—the canvasman, the roughneck, the razor back—he to whom a "sizzer bill" is like the rookery to a trained soldier; the man who gets \$3.00 a week and is perfectly content, and I have seen perfect specimens of physical manhood and with a good common school education, work contentedly, under the most discouraging conditions of wet lots, late arrivals, blow downs and her, rubes, started by misguided townspeople who never won a fight, and never will.

These are the men who take the life as they find it. I do not mean the bo, who is engaged when there is a shortage of men, but the fellow who "sticks," season in and season out, and who survives on account of good habits when the temporary employe is quickly discharged for habits unbecoming a showman.

Their play and their joshing may be a bit rough but they manage to extract fun out of almost nothing and as if they were big children. Still, most of them have many admirable qualities and would succeed in other and higher walks of life.

There is that old fighting veteran of many a campaign, "Hell's Fire George Wormald," who dreams, eats and lives canvas. Wars may be fought, history changed in the making, dynasties overturned, but that holds but little interest for old George beside the importance of a new big top or the disaster of a blow down to his beloved canvas; John Hickey, who drinks gasoline, and thinks Bolte and Weyer the wizards of modern light men; Chris Zeitz, who, in his

sleep, dreams of training elephants; "Willie Green," who is jealous of his camels, llamas and dromedaries; "Sleepy Nigger," always fooling around the stock; "Shorty Johnson," so named because he was the tallest man with the show; and, of course, "Sleepy Nigger" had another name, but it is so long since he himself has heard it, and "Willie Green" is not "Willie Green" at all, but George Desein. But of course the boys are quick to place a sobriquet upon their fellows, and this nick-name usually sticks as long as the man stays in the circus business; and so it goes. Each man has his department, and to each that particular department is the most importantly essential thing to the show.

In good days and in bad, in storm and sunshine, long runs and short ones, wrecks, fire, disaster, good business or bad, swell lots or rough ones, the circus employe is "there."

Last season the Norris & Rowe boys had a baseball nine and whenever they won they used their rallying cry, which was:

"One, two, three—who are we?  
We are the Norris & Rowe bunch. Can't you see?  
Are we it? Well, I should smile.  
We've been it for a h—l of a while."

And when the cookhouse crowd wanted to ex-

press themselves as an aggressive bunch, their cry was

"Soup and crackers, soup and crackers.  
Cook, him, fling, hal!  
Cook house, cook house, rah, rah, rah!  
Cook house, cook house, cook house—that's the stuff.  
Eat at the cook house, always get enough!"

And after all hands were called to pack up on a muddy lot, they would sing, to the tune of "Shall we gather at the River?"

"We are traveling with the circus,  
We are traveling with the circus,  
We are traveling with the circus,  
Just to pass the time away."

And then there was the early morning song "Around her neck she wore a purple ribbon,  
She wore it in December and the merry month of May;  
When they asked her why she wore it  
She said it was for her lover who was far, far away."

Then there was Old Dad, the giant negro stake puller, who, in all sorts of weather would sing, at the top of his voice:

"I'm going to live until I die."

and the other men would join in and make melody of so simple a theme.

They may be simple folk in their way, these children of the circus, but the lot superintendent knows each and every one personally, and knows they can be depended upon in any emergency where sterling courage is required and demanded. So this is but a slight tribute to that vast army of unsung, unnamed heroes of the rank and file—the men who put it up and take it down.

## GOLLMAR BROS. SHOWS.

It is a peculiar fact in the history of our country that certain states or localities seem to have produced groups of men prominent in the various fields of endeavor, from Ohio come presidents and statesmen, the "Buckeye State" having produced more men prominent in national politics than any other of her sister states, namely, William McKinley, Benjamin Harrison, Senator Hoar, and others.

Indiana has furnished its full quota of authors, Gen. Lew Wallace famous for his novel of Biblical times, Ben Hur. Then we have Booth Tarkington, with his romantic tales of medieval times, George Ade with his famous "Fables in Slang." But there is another state which has produced a class of men who are equally famous to their following, as those above mentioned, and parenthetically may be mentioned that their followers are legion.

To Wisconsin, must be given the palm, for having given to the world the greatest purveyors of high class amusements of the country.

The "Badger State" is honored by the birth place of the Gollmar Brothers, props. of Gollmar Brothers' Greatest of American Shows.

The Gollmar Brothers' Shows, while not the largest, is the finest and best equipped, twenty-five car show in the country. They began with a small circus, so small in fact, that they hired teams to transport it from town to town, the four brothers giving the entire performance themselves. The show has been built up from this modest beginning to its present magnificent proportions.

The great success of these remarkable gentlemen, is summed up in one word "Honesty." They started out with a fixed policy, and with the Gollmar perseverance, have adhered to this principle, through their many trials and vicissitudes. To this they owe their unparalleled success.

The Gollmar Brothers have been honest in their dealings with the public. The fact that no games of chance, no catch penny schemes, no graft of any kind, nor grafting people, no matter how clever their operations may have been, and how artfully concealed, have ever been known to exist around the Gollmar Brothers' Shows.

(Continued on page 88.)

THOMAS J. MYERS.



Press Representative and Auditor Greater Norris and Rowe Shows.

## RHODUS-WHITELEY SHOWS.



Just Before the Matinee.

## TIGER BILL SHOW NO. 1.



Ready for the Parade.



# AMUSEMENTS AT FAIRS

## Several Phases of the Question Discussed By As Many Individuals, Each of Whom Is An Authority on the Conduct of the Agricultural Fair and All Departments Thereof

### AMUSEMENTS AT FAIRS.

(Written for The Billboard By S. R. McKELVIE, Editor The Nebraska Farmer.)

The amusement feature of an agricultural fair is of consuming importance. Without it the attendance must surely wane, and no one realizes this fact more, perhaps, than the managers of the fair themselves.

Through a regular attendance at Nebraska and other Corn Belt state fairs for the last fifteen years I gather the impression that the agricultural fair which consists of an even balance between exhibits and features of entertainment comes nearest pleasing all the people, and certainly goes farthest toward insuring a neat balance on the right side of the ledger when the final summing up has been made.

It is at once admitted that the primary object of the agricultural fair is to educate the soil husbandman. This education is accomplished effectually by observation of the articles produced upon the land and a knowledge of how they have been produced most successfully. That this primary object is fully accomplished at every corn belt fair no one will deny who has seen the exhibits there.

But all work and no play makes Jack a dull boy, and no one realizes this better, it seems, than the farmer. After a period of steady labor in the fields and amongst the herds, he makes his trip doubly profitable by adding to the educational feature the recreative opportunity. Some may think that the farmer cares for nothing but the exhibits of agricultural products and live stock, but don't you believe it. Observe closely and I dare say you will find him giving a liberal portion of his time to the horse races, the side shows, and such lines of amusement as are new to him. It may be further said that the farmer is not overly fastidious in his demands as to the kind of amusement. Many features which are old to the city dweller are new to him and fill the bill quite as well as the very latest "stunt."

It is also true that the attendance of the agricultural fair is not constituted principally of farmers. Nay, nay, the city people are even better patrons than the farmer, and the wide-awake manager of a fair knows this full well. In consequence he spends a liberal sum in procuring amusements which are really attractive to all the people.

As to the best, or better kinds of amusements, there are certain vendors of amusement who have become part and parcel of the agricultural fair. To be without them would be comparable to a pumpkin pie without the pumpkin. Included in this list is the horse race. This is a worthy sport if kept within the limits of cleanliness without the selling of pools or open betting. Permit me to add that I know of nothing more demoralizing to an agricultural fair than open gambling on results. There is none of this in the corn belt fairs.

Next comes the side shows. The fair without them is rare, though I understand that they have been placed under the ban by some fair managers. In such instances this comes as a direct result of the abuse rather than the use of the side show as an amusement. Lewd shows have no place upon the fair grounds, and should not be classed with a pleasing vaudeville, or the exhibition of some unusual animal or freak. Nor do I believe there is any legitimate field for the fake show or concession in which the son of Farmer John gathers wisdom by giving up the "long green" in return for experience. It is undoubtedly true that fairgoers expect to be "stung" a little, but they will get a plenty of it from the fellows who pretend to be doing business on the square. Concessions designed to fake the unwary must be a source of dissatisfaction to the ones who "fall" for it, and the blame reverts immediately to the fair management who permits such con-

cessions. All in all, it results in poor advertising for the fair.

For the youngsters the merry-go-round, the miniature train, the Ferris wheel, etc., etc., are ever in demand and doing a rushing business, because children are just about the same to-day as ever in that regard.

Special features have taken prominent position in the state fair manager's program. As a special feature at the Nebraska state fair for the last three years a famous band has filled the bill admirably. Good music pleases, and if you think the grand opera or the classica are too "high toned" for the agricultural fair, forget it. I know of nothing that has elicited more favorable comment from all the attendants at the Nebraska state fair than the daily music of this famous band.

The state fair and exposition is full of interest, and meets the wants of the city and country worker alike. It is a state on exhibition. It is a great showing of its products, manufactures, crops, live stock, machinery, minerals and all methods and processes by which the state has attained its position. It is a great university which teaches by object lessons. It is the one place where the results of their labors may be seen. The state fair and exposition is the advertising agency of the state and nation. It is the great show window of its store of accomplishments and what it has to offer. It is the exposition center of all the interests of the commonwealth and nation, and it is the place for the annual reunion of its citizens. To all its people the educational and social value of the State Fair

to the amusement side of the fair has no excuse for existence.

The management of the Iowa State Fair and Exposition are firm in their belief that good amusements are as essential as a good cattle show, machinery exhibit, etc., to a well-balanced fair, and carry out their ideas in making up the program for the annual fair. In fact, we believe they expend annually more money for amusements than any of the fairs with but one or two exceptions.

The aeroplane should be a big feature at the fairs the present year. So much has been written the past six or eight months that the public are hungry to see them in actual flights. Whether or not they can be secured at a cost that will justify the fair managers in contracting for them remains to be seen. Again, on many of the fair grounds it will be hard to get a sufficient amount of space for a starting field.

The class of amusements a fair should have is a problem which the managers must work out for themselves. What would be a huge success in one state might not be so successful if carried out in another. Fair managers must be alive to their work. Nothing is so detrimental to a fair as the practice of continual change of its officers, especially a secretary or general manager.

The Executive Committee of the Iowa State Fair and Exposition will in a few days meet to select a landscape architect to prepare plans for the future development of the fair grounds. This plan will include the whole of the 280 acres contained within the grounds.

### ATTRACTIONS AT FAIRS.

By M. C. BACHELLER, Secretary North Dakota State Fair Association for Grand Forks, N. D.

If in doubt as to the advisability of special paid and free attractions in conjunction with your State or local fair, follow the crowd and if you do as they do you will end up by having a show or several of them on your hands. The best argument to consider in deciding for or against special attractions is the fact that practically everybody has them. In the past few years the special attraction has become as much a feature of the more important fairs as the race program which from long established custom has become the side partner of all agricultural fairs of every description and size.

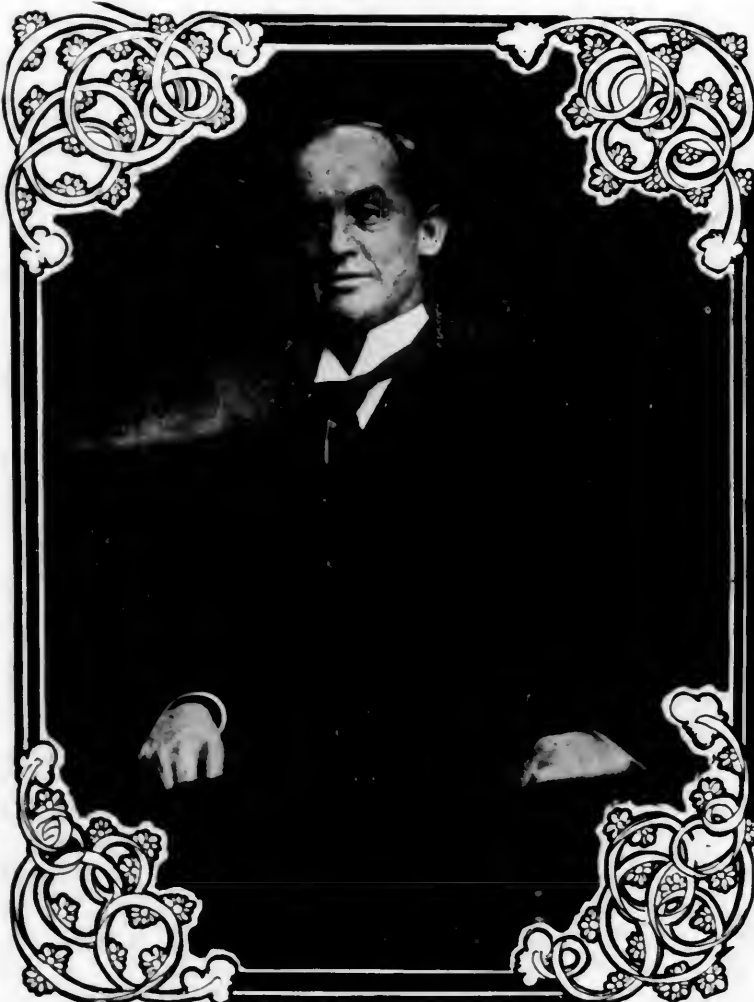
Most fair managers will agree on the reason for this condition of affairs. The public wants some of the sweet of frivolity and sensation with its solid ration of instruction. Proper special attractions, both free and paid, when properly advertised, mean additional business and better chances of a balance on the right side when the show closes. The financial success of an exhibition depends almost entirely on the completeness and efficiency of its advertising campaign. A good feature means an easier campaign and a cheaper one, for it will work for itself and carry the more substantial but perhaps less attractive features with it.

The extent to which any fair management is warranted to engage in show features and the show business depends entirely on local conditions. It can be overdone. One of the largest fairs in the west has created great dissatisfaction among its exhibitors. In all departments for the reason that visitors are offered sensation after sensation from morning till night with the result that there is little time left in which to inspect the more substantial features of the exhibition.

The exhibitor of stock, machinery or any variety of merchandise who is under expense to make a showing is entitled to a chance at the attention of the crowd. State and county appropriations are made to assist in the promotion of better things for the farmer and the farm industry. The objects of an agricultural fair and a circus should be entirely different though the fair may be justified in adopting a few methods to attract patronage.

(Continued on page 90.)

W. R. MELLOR.



Secy. Nebraska State Board of Agriculture.

PHIL. E. GRIESEMER.



Secretary DuBois, (Pa.) Driving Association.

The exhibition effort of a famous race horse answered the purpose well in its day, but the people are not content with calling that a special feature. Now come the dirigible balloon and the flying machine. The flying machine is a sure enough special feature and the agricultural fair which procures this feature this year or next year will be well repaid for a liberal expenditure in this project.

It seems to me that the concessionaire who directs his efforts along the line of furnishing wholesome amusement, appealing to all classes, can find no better place to exploit his energies than at the agricultural fair, because the managers of these events are becoming more rigid each year in their demands that the concessions be clean in character. As a result, fairgoers are placing greater confidence in such amusements and are patronizing them more liberally than ever before.

### AMUSEMENTS AT THE FAIR.

By J. C. SIMPSON, Secretary Iowa State Fair

Amusements are a necessary adjunct to every well managed fair. They are just as necessary to a fair as the little pleasures and recreations are to home life. Fairs and expositions are held not only for educational purposes, but also to furnish the people with harmless amusements and entertainment. Recreation and relaxation are quite as important sociologically as education and instruction. Therefore all forms of amusement when provided along proper lines are a legitimate feature of any fair; they should not, however, be made the dominant and all important factor of the fair. A top-heavy amusement program can be nothing else than harmful to the stability and permanency of a fair. The real object of a state fair or exposition is clearly set forth in the following paragraph:

and Exposition is unquestioned and unmeasured. It has a patriotic duty as well. It is that duty which every citizen owes to himself, his family, his neighbors and his state to attend the fair, see what is to be seen, learn what is to be learned, touch elbows with his fellowmen in the march of progress and spend a most profitable vacation.

The above analysis of a state fair and exposition will apply equally to a district or county fair. Most of the fairs are living up to the above standard of excellence; although there are quite a number, both large and small, that would have a hard time in gaining membership in the above class of excellence. Those fairs and expositions complying with this standard of excellence are distinctly industrial and agricultural exhibitions, and are attended by a typical industrial and agricultural folk who are intelligent, prosperous, happy, well read, well fed, well dressed; the people who stand for good farming, clear thinking, right living. It is because of the character of the people that an exhibit of practically everything needed on the farm, in the factory, or in the home will be found in the exhibit. The man who makes anything that will lighten the work of the laborer and farmer, or contributes to the comfort of his family, has found there is no better place to display his tools, machinery or wares than at a well conducted state fair.

Only good, clean, moral shows and amusements should be engaged or tolerated by the management. They should insist upon the best of conduct at all times on the part of those connected with the shows or attractions, dealing severely with those who do not conduct their selves in a gentlemanly or ladylike manner.

The preliminary advertising of the fair should not be devoted exclusively to the amusements, lest the public be led to believe the fair has been turned into an amusement park. A fair board or fair that devotes most of his time

HERMAN H. A. SCHMIDT.



Treasurer New Jersey State Fair Association.

# FORECAST OF THE SUMMER SEASON IN CHICAGO

## Outdoor Amusement Promoters Optimistic of the Outcome

By WATTERSON R. ROTHACKER.

Summer has not arrived. Spring, even, is not in decided evidence, but with a lingering winter hanging on and slowly relinquishing its frigid grip and with robin days visible only at casual intervals, the reasonable spirit is evoked now, by those whose business it is to provide and manage amusement of the lighter sort. Keen interest and optimistic anticipation among these people whose mission, when fulfilled, makes fun and pleasure for the sweeter and ennobled city dweller during those months which are signalized by the straw hat, the ubiquitous house fly and a languid yearning for "dolce far niente."

As far as Chicagoans are concerned, the Windy City is the capital of summer resorts. Viewed by unprejudiced outsiders, this appellation is decidedly appropriate. Even the most rabid of those effete few who are prone to accept any claim made by this western metropolis in a skeptical sense of ridicule, may not with any degree of consistency deny the fact that the big village on the lake has developed and augmented its natural advantages to such an extent as to make prominent Chicago when the question arises "Where shall we go this summer?"

This being granted, and having gained this recognition, it is certainly up to Chicago to be able to answer quickly and with satisfaction the omnipresent question of the visitor and the tourist, "What shall we do NOW?" The "what shall we do" part of the interrogation

in Chicago in quest of summer amusement and feel an "I WILL" inclination you can satisfy it to your heart's content. This is true even though your appetite for such things has, by absent treatment or otherwise, cultivated in fancy a craving for a snail of salt air, and your wife "just loves" those pretty (3) little 75 labels, which are "just too cute for anything on one's bag or traps," and which give one at least an atmosphere suggestive of fashionable watering places and ocean steamships and those other "smart" things which are so flattering to that part of us which is superficial.

But we are talking of great amusement, and we are talking of Chicago. It may, then, be of interest to know of a few of those many entertainments which will be served in a carte hot during the warm season of 1910, for the edification of the crowds who demand their money's worth, and who insist that they be truly amused.

Of course, the outdoor parks are the real factor during the time when Nature's canopy shelters sufficiently and breezes untroubled are adapted for band concerts and kindred things. However, the theatre manager does not throw up the sponge entirely when the dog days are with us. More than one downtown house keeps lights burning and stage active in an endeavor to pull in the box office pieces of silver which are welcome and pleasing decorations in any climate or place.

Opinions are at variance among the many men

and the undesirable attractions that theatres present, and from its judgment there is no appeal.

Mr. George Wood, who sees to it that the Colonial Theatre receives plenty of publicity, when asked what he thought about the theatre and summer, said:

"As for my personal opinion of the advisability of keeping a Chicago theatre open during the summer season, I can only express an opinion as largely a guess work. If a man knows what he is talking about, it is like casting a horoscope on a production. If the public wants it, well and good. If they don't want it, on your way. Some productions can undoubtedly stand the test of hot weather, for there are surely enough amusement seekers and theatre-goers to support a good play during the sizzling times, and you undoubtedly realize that those days of splendid ventilation, artificial and natural cooled air, and the many successful schemes for keeping a crowd comfortable in a modern theatre, make it a very different proposition from a few years ago. There are a great many public spirited and philanthropic managers who insist on closing down during the summer in order to give their hard worked employees an opportunity for relaxation, and who argue that it would be wise to close as the theatres in order to give the public a better appetite when the regular season opens. Somehow or other, I have a sneaking idea that if they could secure a good attraction and the business was profitable,

during the forty weeks of the regular season if it were not for this, almost every house that runs through the summer would, I believe, show a loss.

"We are going to bring The Midnight Song to the Lyric Theatre (formerly the Great Northern) for a summer run. We shall start off at the Garrick with the New Theatre Company for two weeks, beginning June 13, and will follow that with The City, which will, of course, run through the summer months."

George C. Warren, of McVicker's Theatre—"Summer seasons have been growing steadily worse for two or three years, but I think theatres may be kept open with profit until sometime early in July. Antagonists, summer parks and the delights of outdoor life take up the time and attention of the people after that, and it is just as well to give the people a short respite from the pleasures of the theatre. Our regular summer attraction will be a season of grand opera in English, by the Aborn Grand Opera Company, Adelaide Norvess, Joseph Sheehan, Domenico Russo, Leda Howell and other prominent singers will be in the casts of the various operas to be presented. The orchestra will be increased to the regular grand opera size, and there will be a fine chorus of one hundred voices."

Sam Leslerer has been putting over press stunts and special events in the interest of The Fortune Hunter, so it is hardly up to him to believe that there is such a thing as a closed



demands something out of the ordinary as a sight-seeing or recreative attraction; the "NOW," with its challenging infection, means variety, and lots of it must be on tap and conveniently available, and that opportunities of never failing entertainment be ready to quench the thirst of those critical who go often to the fountain of diversion.

When the rapidly increasing and already great population of Chicago is taken into consideration it will be seen at a glance that order that those many whose names appear in the local directory have their fill of necessary entertainment that this business of supplying bodily refreshment, mental recreation, and a pastime of cheerful relaxation, must, of its very proportions be planned and operated on the large scale required by the numerous patrons.

This, of course, is figuring on Chicago's regular population as the minimum. So, when the transients who fit through every large city, taking advantage of railway stop-over privileges and trying to "do" the town in a couple of days; the visitors who come here in vast armies regularly and steadily from the numerous villages, towns and smaller cities tributary to Chicago, are considered, along with the farmers who come to sell and to see, and the buyers who come in from the Middle West to buy and to "hustle." It is at once evident that Chicago must of its very necessity be an amusement resort at all times. This it certainly is, but with more evidence does the "I WILL" lady urge her claim for the title when the weather softens. When the balmy breezes, heavily laden with the odor of flowers and red-hot, waft across the town (with the fervent hope of all that they come not over the stockyards, when the warbling of the birds did you ever hear the sparrows warble?) blends with the enticing trembles of the ballyhoo, and make music-heavy the winds which fan the feverish faces of the fans to whom the National League magnates deny a "game-every-day" schedule; then is when Chicago sits up and makes others take notice. Then is when a varied line of epicurean quality of things that amuse and rest, is dished up for the delectation and selection of those who seek them. This is a time when even the most skeptical of scoffers are brought up with a turn and made to acknowledge, inwardly, at least, that when Chicago says "I WILL," she DOES, and that if you are

who have made a study of the summer theatre problem. They do not all agree that when summer opens they should close, neither are they unanimous in a decision as to the advisability of a season too prolonged. On one point, however, they all harmonize, and that is, if a theatre can keep open and can fill its stage with an attraction that will fill its seats, there is only one answer—keep open. Simple, isn't it?

What will be in Chicago this summer at the leading theatres and what the managers of those theatres think of summer stage seasons may, after a fashion, be ascertained and determined by the following bits, which were gathered in interviews with the men concerned—men whose active participation in things theatrical, and whose experience has been such as enables them to speak advisably and with authority on the subject.

J. Herman, of the Cort Theatre—"There isn't much I can say regarding my opinion of the summer season in Chicago theatres, except that if one is fortunate enough to get a good show, the weather conditions here are such as to make it possible for him to do a uniformly good business, whereas, if one is unfortunate enough to get a show that does not meet with the approval of the people, he much better close the theatre than to keep it open in the hope of paying salaries. The attraction at the Cort Theatre has not been definitely settled as yet. The girl in the Taxi took a very good at the present time and will, in all probability, prolong its run to April at least, and possibly to the first of May. After that we expect to follow it with another farce comedy which will probably have Louis Mann and other prominent performers in the cast."

That grand old man, Will J. Davis, is banking in a prosperity of goodly proportions with Seven Days, is joint tenant of the Illinois Theatre. Mr. Davis has at present under consideration his attraction to be in his house during the summer, but will probably not arrive at a definite selection until later in the season. When queried as to his opinion of summer seasons at the theatres, Mr. Davis said:

"My ideas on this subject may be summed up in very few words. If a manager has an attraction that will do the business, he would be silly to close his theatre in the summer. I believe the public has arrived at the time when they can readily discern between the desirable

the vacation and sermon would be put in the discard."

Harry J. Powers, of Powers' Theatre—"Regarding summer amusements, if the theatres can secure extraordinary attractions during the summer, of course it is wise to keep open. If not, they are better off closed. As my bookings are at the present time, Mr. Bellasco's company in the comedy, Is Matrimony a Failure? I have one or two attractions in view after this, but nothing has been settled."

Edward J. Sullivan, of the Studebaker—"I am not just positive of our summer attraction as yet, but think in all probability that it will be The Echo, Mr. Dillingham's latest offering, with Frank Lator and Rock and Fulton in the leading roles. Since Messrs. Dillingham and Connor have taken the lease of the Studebaker, the summer runs here have surpassed any theatre in Chicago, as the Studebaker is the coolest house in town, and the attractions offered were Top o' th' World and The Candy Shop. Situated on Chicago's magnificent new boulevard, where cool lake breezes waft melody and mirth, is it any wonder business is good with us?"

Herbert Duce, western manager for the Shuberts and manager of the Garrick and Lyric theatres, discourses on the subject at hand as follows: "It is, I believe incontrovertible that the summer business has dwindled down to 60-75 per cent. Seven years ago it was a foregone conclusion that any strong attraction would play around the ten thousand dollar mark all through the summer season. The advent of the amusement parks, the craze for automobiles and the development of the lake steamer are the three main sources of opposition which have served to reduce interest in the theatre and its affairs."

"I find that it takes the strongest kind of an attraction to run through the summer months to very moderate business. Owners of theatres naturally want to keep them open because there is no money in a darkened house, and so the struggle continues, year after year. You will find in Chicago the biggest success of a New York season fighting for a more exalted attraction that have run for weeks in Manhattan and drawing from eight to fifteen thousand dollars a week, struggle through the summer in Chicago, playing to four, five and six thousand dollars. Most theatres, I believe, manage to pay their rent and fixed charges

season at the Olympic Theatre. Mr. Lederer is a great believer in outdoor pastimes during the warm months, but quite as true is he to the theatre, which, he contends, should be filled at all times with a show strong enough and clean enough to cope with the weather and opposition and thereby make consistently good showings on the business statements. It looks now as though the Olympic can maintain its excellent business as long as The Fortune Hunter can be retained and Manager Lederer can keep up his record gait.

George Lederer, of the Colonial, announces Madame Sherry for an engagement at his house and states the opening for April 19. It is expected that this attraction, in which will be featured Lina Abrahams, Ignacio Martinelli and other prominent players, will hold the interest of the patrons of the Colonial throughout the spring and summer months.

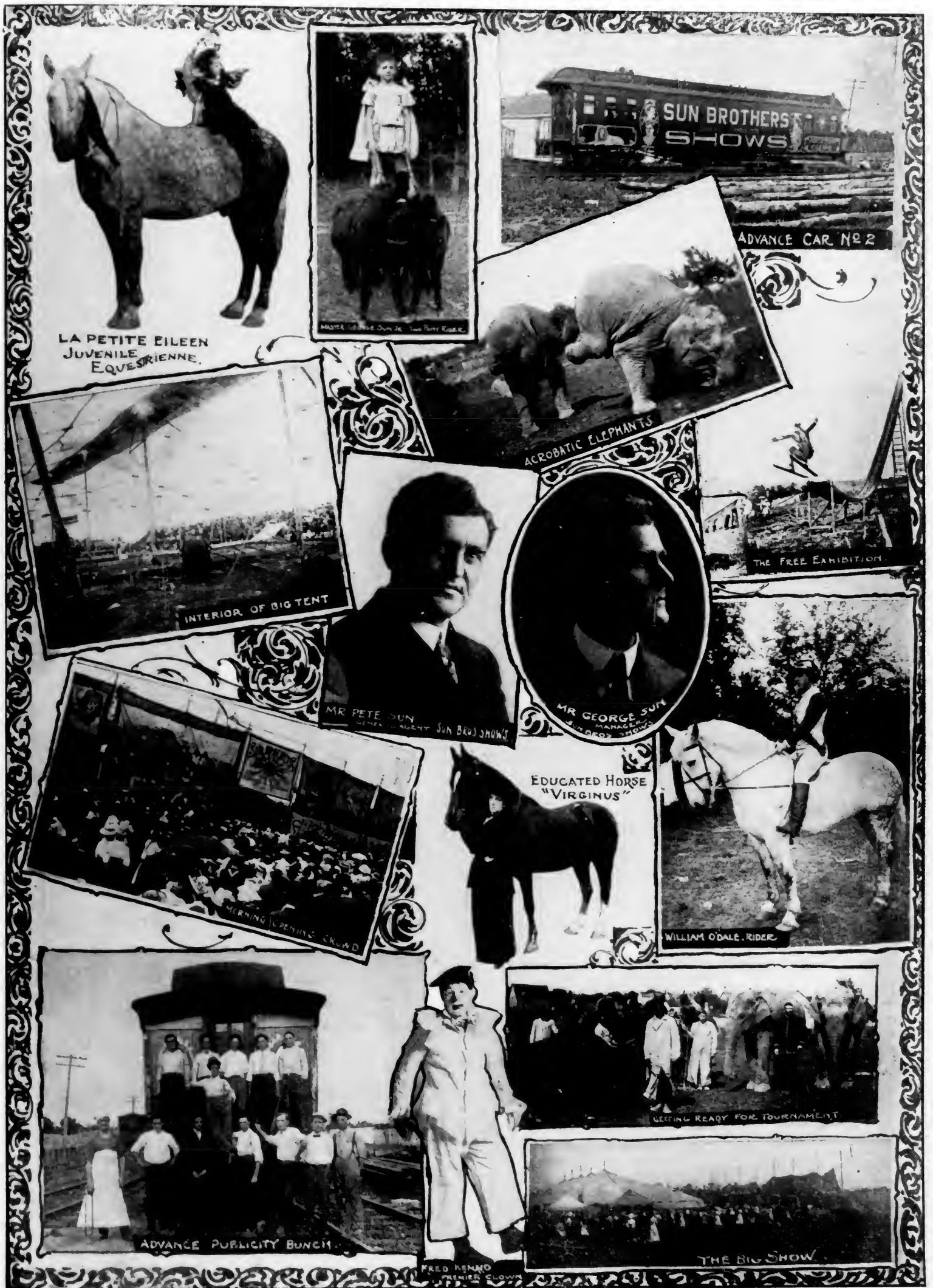
George Kingsbury, of the Chicago Opera House, will, in all probability, exploit a revival of the Viennese operetta, The Gay Hussars, during the period of days when the sun shines brightest. The astute director of the destinies of the Washington Street show shop will see to it that the doors of that house swing with the times and that the lights will be on as long as Chicago is in the market for indoor amusement.

Frank O. Peers, at the Whitney Opera House, has a little jewel box of a place in which a musical comedy fitted to hot weather nature may well be accommodated. Just what it will be for this summer is not officially stated, but it looks at present as though W. D. Seabird's The Seventh Girl is intended to fill the bill. John Hyama and Lella McIntyre expect to, in this, make their appearance at the Whitney as costars.

The best thing that Mort H. Slinger does is to start a real summer run on its way and then keep it going to the full length of its rope. What he has done in this direction is sufficient on which to base an opinion of what this producer thinks of Chicago and particularly of Chicago in summer. His Princess and La Salle theatres have been called, and merit the term, locally, the homes of summer musical comedy.

(Continued on page 84)





SUN BROS.' SHOWS, SEASON 1910.

# ROLLER SKATING IN NEW YORK

Proprietor of Metropolitan Roller Rink Defines the Present Status of the Popular Sport

By JOHN P. MAGNER.

From time immemorial it has been a common belief, accepted both by the general public, and by the promoters of sports in general, that in order for a sport to become popular and wide-spread it must first have the stamp of approval placed upon it by the fashionable set. And, no matter how it is talked about that so-and-so, and so-and-so, whose doings are followed with avidity because of their standing in either the social or money world, have taken up a certain sport, than that sport enters in upon a heyday of success. The general public flock in numbers to take up the sport and soon become its most ardent followers. Meanwhile, however, people of fashion and prominence have wearied of the sport and consequently drop it entirely. This belief has been heard so often that it has almost attained the position of an axiom. It has been said concerning everything. But it isn't true. It is merely a superstition and the history of roller skating in New York proves it. Suddenly in 1905 without much ado or blowing of trumpets the sport of roller skating suddenly became popular in New York. There was no previous approval put upon it by society nor was there a society introduction, but everybody in New York—the Toms, Hicks and Harrys—possessed a pair of roller skates and vast rinks grew up like mushrooms in a marsh all over the city. Even the streets were used for roller skating and the papers of that day were

filled with stories concerning the sudden popularity of the sport. But as suddenly as it sprung into existence, so unexpectedly did the sport begin to wane. One by one the huge buildings that had resounded with the hum of the skates, were closed. The strongest blows to roller skating were given by the very managers of the rinks, and in endeavoring to annex the dime and quarters of the young, they relaxed all discipline and never gave a thought to what was happening on the floor of the rink beyond the box office window. This soon caused comment and proved the death blow of those rinks in which this idea prevailed. The newspapers took the proposition up and the following story is only an example of many which appeared at that time: "The attention of various moral reformers like Anthony Comstock, Charles H. Parkhurst, Dr. Slicer and others is called to the condition which prevails in many of the roller rinks in New York, Brooklyn and the other boroughs of the American Metropolis. "With the country at large this paper has nothing to do, but the invasion of New York by moral fests of the roller skating rink sort is a question sufficiently vital to demand more than passing attention. "No other such breathing place of superhuman lechery, lewdness and over-leaping of

bestial passions has ever existed in any civilized community." It was with opposition like this that the legitimate roller skating rinks had to contend, but by dint of great care and rigid discipline were they able to gain the confidence of the better classes. What ever may have been the reason for the decline of the craze the fact remains that after passing through a brief but strenuous "popular" period, roller skating survives in New York as a fashionable pastime. It is just possible that the fact that the aristocracy of England has put the seal of its approval upon the sport accounts for its adoption by the society folks in this country. And this hold will be only the more strengthened by the fact that the craze has spread through all of Europe and that now the most elite of the Washington society has taken it up. To quote the New York Times in a special article on the Metropolitan Roller Rink: "A Times reporter yesterday afternoon visited the Metropolitan Rink, the only rink that still survives in the city. As he approached the Broadway front of the building, he saw that times have indeed changed in the roller skating sport. Along the curb stood eight big automobiles and seven taxicabs. Smartly dressed women were coming in and going out. The crowd—perhaps two hundred in number—glid-

ing around and around the huge floor looked as if they had just stepped in off Fifth Avenue for an hour's recreation." "The change became noticeable last fall when the sport began to wane in general popularity. A different class then began to take it up, and with this class it has grown steadily in popularity and favor." One of the facts that tends to bring out more strongly the regard with which roller skating is held by the society element in New York is that during the winter no less than three nights a week are given over to the meetings of roller skating clubs composed entirely of society people and to be a member of these clubs insures your standing in New York. In conclusion I might state that the newspapers have so changed their views concerning roller skating in New York that there is barely a day goes by that the society columns of some one of the many New York dailies does not make some mention of the people who are skating at the rink. The instructors too are coming in for their share of the success attendant to such a high class of patronage. Their time for lessons is nearly always complete and some of the instructors have become so popular with the society matrons and debutantes that their time is booked weeks in advance.



OUTSIDE VIEW ON BROADWAY, METROPOLITAN ROLLER RINK.



FROM LEFT TO RIGHT—HARRY McDONALD, S. KIRKBRIDE, WM. DIXEY AND WM. BLACKBURN. START OF RACE AT METROPOLITAN ROLLER RINK.



PUBLIC SCHOOL DAY AT METROPOLITAN ROLLER RINK, AUG. 24<sup>th</sup> 1909.

## Outlook for Amusement Parks

By R. S. UZZELL.

Eminent educators insist on a study of history in order that the park may be thoughtfully known so as to enable us to judge of the future.

The history of amusement parks does not extend far into the past and a tremendous activity has been concentrated within a very brief space of time and, therefore, a review of the situation will not require much space and it will enable us the better to judge of what can reasonably be expected in the future. This intense activity which manifested itself in park building, prior to the late financial depression, was very largely ill-directed and the greater part of it was entirely without the guide of experience as a teacher.

As every great movement in history can be traced to some one event or series of causes, so can the precipitation of such concentration of human endeavor in park building, point to the modern American exposition as the wave which swept everything before it and produced such widespread disaster.

Prior to the World's Fair at Chicago in 1893, the average summer park consisted of one of nature's beauty spots with ample shade, possibly a small lake, either natural or artificial, and ample space for the accommodation of picnics. They had band concerts, a dance hall, a few refreshment stands and, most of them, some type of the old merry-go-round, operated either by horse power or the crude steam engine of the time. The Chicago fair, our first one of any considerable magnitude, taught us to concentrate the amusements into much less space than had ever been used before and to commercialize everything in the park; which can be successfully done at the exposition where the patrons come but once, and the great majority of them never see the place again; but the successful park of the future must give the people a great deal for their money and must have something free to draw the patronage and to keep up interest.

This fair also gave us the Ferris Wheel, which was the first device after the merry-go-round to have such a broad distribution.

The Pan-American, at Buffalo, not only emphasized all we had learned at Chicago, but it also showed us that such outdoor places for public entertainment during the summer months, were destined to become a distinct business in themselves and it added the scenic production to our already considerable number of attractions, and claimed the attention of the artist as well as of the inventor.

The St. Louis Fair brought together all the leaders in this form of public entertainment, as well as all the best rides, shows and attractions which could be operated at such places. It also gave us the circle swing, which has enjoyed as wide distribution as the merry-go-round of the Ferris wheel and is continuing a permanent attraction. This was the greatest exposition we have ever had, and is, doubtless, the best for some time to come. At it, most of the amusement men were successful. This added to the momentum already gained by the parks which, with their inspiration from Buffalo, the accumulation of experience up to that time, produced the mad enthusiasm for park building which is unparalleled and will, it is hoped, never reach such a frenzy again. The record of receipts of the various attractions at the St. Louis Fair and at Luna Park and Dreamland, Coney Island, had more lasting effect on this

business than the stories told of gold discoveries in California in 1849, or the oil gushers of more recent times had on the adventurers who flocked to those fields from every walk of life. Men looked only upon the gross receipts, not considering the conditions which produced them, and reasoned that the same results could be earned in their chosen city where the population in many instances was not by any means large enough to support any one of the devices which were built in it, not considering at all the great number of attractions which were placed in such a small city.

It is now generally known that many of the parks which failed, and which could have been made successful by the thorough and conservative park managers now found in the field, were projected by men who had had no experience at all in summer amusement parks, were not even builders, mechanics, electricians, advertisers, or executives, and no other result could be expected than that which has happened: receiverships, bankruptcies, and failures. All attractions obtainable were procured the first year, surrounded by a high board fence, fronted on a sunbaked board walk with no shade. There were no free attractions in the park, 10 cents admission at the gate, no systematic advertising, and no experienced men to run either the park or the attractions therein contained. Because of the venture being entered new and many of the devices unheard of

before by the public, the park started off with a considerable patronage which only added to the unreasonable enthusiasm prevailing. But with a small accessible population, the patrons soon rode on all of the devices and saw all of the attractions several times and receipts began rapidly to decline. The income was used to meet the enormous obligations which had been entailed and, for that reason, no money could be appropriated to keep the park up and to sustain the interest on the part of the patrons. The second year, because of their unaided creditors, no money could be appropriated for improvements of any kind, the receipts decreased 50 per cent and, in many instances, as much as 75 per cent. Promised dividends were not paid, obligations were not met, no new capital could be obtained, there was nothing new in the park to be seen, and the whole enterprise, in most instances, was in general disrepute not only in the community but more or less throughout the country.

To all of these undesirable conditions we must add the late panic, which caused many failures that might otherwise have been avoided, and contributed very greatly to the unjust reputation which summer parks gained throughout our country, caused the business everywhere to be stigmatized as a failure and gave the general impression that any capital invested would surely be lost.

Fortunately in this, as in all other enterprises, there are conservative men who are never moved by flights of fancy, nor lured from the even tenor of their ways by dreams of a fortune to be made in a single year.

These men owned their park and had it paid for. Some of them remained quite passive until this unreasonable activity which they knew could not last very long, had subsided. After these results recorded above, they came into public notice again with reputations unimpaired, no obligations contracted, in full possession of their property, and with an accumulation of experience gained from observation which will repay them for their inactive and observant attitude. In order to gain a comprehensive idea of what the outlook in summer parks really is, one should visit these men in their own park, and see them conducting it in their own way. There are local conditions to be met which are no small factors in successful park management; therefore, the necessity of

(Continued on page 81.)



# A SHOWMAN'S PREDICTIONS

One of the Ablest and Most Widely Experienced General Agents of the Circus Business Goes on Record

By LOUIS E. COOKE.

That the coming season will be a satisfactory one for out-of-door amusements of the tented order is a prediction which I am willing to place on record. This optimistic view is made for many reasons—the general prosperity of the country, the reported good condition of crops, the high value of all farm products, and the favor with which the big arena attractions have always been received by the public, in the foundation for this belief.

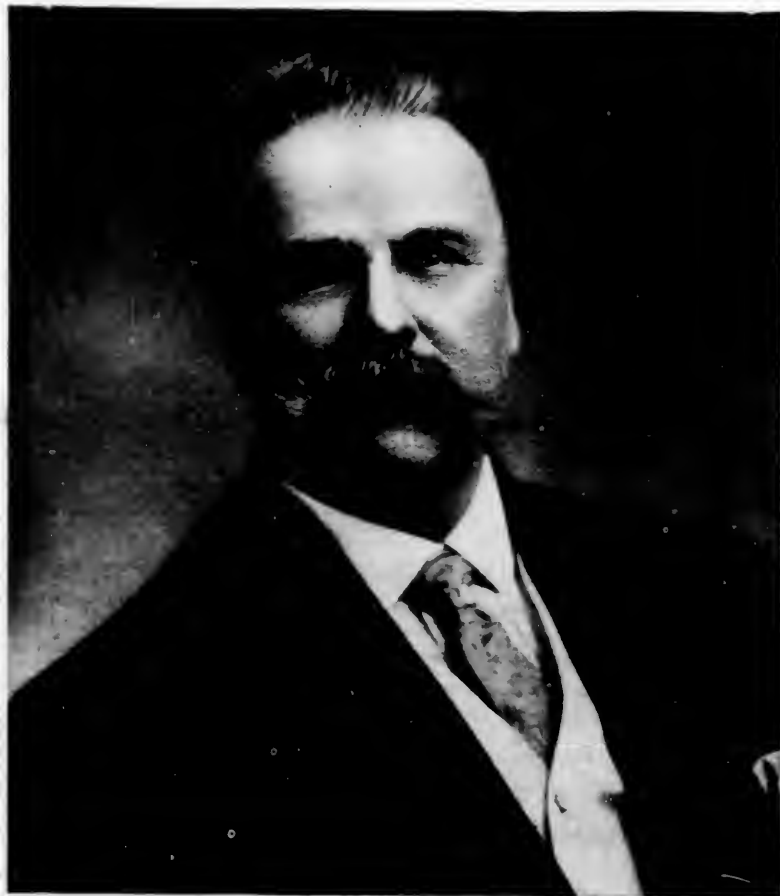
Each succeeding year has brought later novelties and bigger features to the tented world. The plan of entertainment has been more conscientiously drawn. The students of public desire have in more than one way mastered their lessons.

There was a time when many shows relied on their bluff, bluster and billing matter to attract the crowds. The exhibition's quality was a matter of secondary consideration, but that era has passed. The exhibitor of to-day must give a dollar's value for a dollar seat, that is, he expects to ever get another dollar from the same source.

For the last thirty-five years I have watched with vital interest the metamorphosis of the entertainment profession, in and out of doors. It was often by chance and luck that one got a good show under a "Round top" in bygone days. It is consummate skill, judgment and ingenious devising that does it to-day. Showmen of all classes scour Europe and other foreign countries for sensations. They practically draw a fine comb through all the amusement centers of the wide world of course in no wise overlooking anything of virtue that can be procured in our own productive America.

It might be interesting to let a curious public peep into the expense box of the big attractions. Salaries to performers are higher to-day than ever in all history, competition for the best acts is keener, and, in consequence, the programs are filled with top liners from all over the world.

Often the question has been asked about the summer parks, and in what way these interfere with or influence the wild west or circus business. There was a time when the effect of street fairs and all freero shows were somewhat demoralizing on the cash box, but this main tains no longer. Parks and picnic grounds cater to a certain class of people, who find pleasure and are attracted by a day's outing at the small price of ten cents admission, which, with a trolley ride and a glass of soda or a dish of ice cream, constitutes an afternoon's diversion. But when the big show comes to town it is an event, and the crowd turns out accordingly. It is generally conceded also that the demand for amusement parks runs in cycles, and the theatrical and vaudeville managers find the same conditions also, but the tented exhibition, which comes only once or twice a year, and then for a day only, brings something new each time, and just in the same ratio that we all like to put on our "Sunday togs" once a week, just so one can not resist the temptation of going to the lot when the brass bands play and the big flags fly.



LOUIS E. COOKE.

Another condition that appeals strongly to-day with the man or woman who dangle their feet over the circus seat, is the positive elimination of all questionable methods, such as graft, games of chance, and their attending circumstances, with attractions of any repute. For instance, with the Buffalo Bill Wild West and Pawnee Bill Far East these features have never been permitted to exist, but it takes the public a long time to realize the fact, although I could mention several prominent exhibitions that have always strongly opposed these elements of disorder and disrepute, the same as Col. Cody and Major Little have done during all their career as amusement providers.

Our experience last season in combining the Wild West and Far East more than met our most sanguine hopes. Of course, we expected good results, but not the avalanche of popular favor and patronage with which the exhibition was greeted on all sides.

It was rather a gigantic undertaking to weld such an exhibition into a composite whole. For nearly one third of a century Buffalo Bill has toured the civilized world with the original and only genuine Wild West that we have ever known, or that has ever been gathered in one arena, and for many years Pawnee Bill has been gathering under his management sufficient attractive foreign novelties for the world's greatest temples of amusement. But in just what manner the public would receive the combination of these two elements—the Wild West and the Far East—remained a problem until the season began. Ten thousand voices at our opening performance in Madison Square Garden shouted New York's approval, and from that time to the season's close it was a genuine ovation everywhere.

Anticipating even bigger and better returns this year, the management has collected an all-around series of acts and performers that should prove a sensation everywhere. As a feature that will mean much and possibly for the first time in history, Messrs. Cody and Little have practically cornered the high school horse market. This string of Western range horses and Blue Grass thoroughbreds, numbering sixty-four in all, including the famous Rhoda Royal and Ray Thompson troupes of the greatest trained horses in the world, have been taken over under this management, and to this display will be added the greatest military tournament ever seen outside of the government parade grounds, and over one hundred military troopers will all be seen in the arena at one time. Lovers of horse flesh in its highest development will have much to marvel at this season in the make-up of the equestrian department, which embraces everything from the wild, untamed bucking broncho to the most refined, well bred equine that ever graced a horse show. And unless all stars fall, I predict that the Wild West and Far East will, like many other tented exhibitions, enjoy the best season this country has ever seen, as there seems to be more money and more work for every one, and when enterprising America is amassing its fortune it must be amused.

## "RAILING THE ROAD."

Bonheur Bros.' Press Agent Becomes Reminiscent of the Old-Time Wagon Show Days on the Plains of Kansas.

By LOUIS WOOD.

The term "railing the road" was used by wagon shows in the timbered regions back east. On the treeless plains of Oklahoma, Kansas and Nebraska, the phrase is a misnomer for no rails can be had. A handful of white "gyp" or flour, strewn across the trails could easily be seen at night by torch or moonlight, and would not blow away in the wind like prairie grass or weeds. All trails thus marked were understood by the drivers, following after, to be closed and the road left "open" or not marked with a streak of the white substance was the road to be taken by the wagons that followed in the morning.

While the night show was going on, the wagons were made ready for the long night drive, and before the concert audience was fairly out of the big tent much of the paraphernalia of the show was ready to move. Then with the canvas quickly loaded into baggage wagons the caravan started.

The first out was the ticket wagon, which was also called the "telegraph wagon," occupied by the manager and a man blind in the town, who knew the road perfectly. A sack of gypsum or sometimes flour was carried to mark the road for those who came behind.

Behind the road marker came the stake and chain wagon, the canvas wagon, the wagon with the seats and the long coupled pole wagon. In some of the wagons various individuals slept in most uncomfortable positions. Then came the cages, the side show staff and the cook wagon. All the working people traveled in this train. The performers came later on in covered vans built for living in while on the road. The canvas men had to watch what sleep they could while moving across, but the drivers in their turn had to keep awake and watch for the white gyp sign to keep on the right road.

Many unavoidable hardships, loss of sleep, irregular meals and the general hustle of moving every twenty-four hours, generally at night, were endured with fortitude in the feverish race of travel. No real travelers of the old time wagon show, complained of their lot, and they were generally a jolly, good-natured set of fellows, eating, sleeping, laughing and enduring the manifold duties and grind of their existence, and enjoying the constant change of scenes. The dry air of the vast level prairie was conducive of vigorous health. The crisp air made out-door life enjoyable. The drives were long, but the roads were hard and smooth. The fall season was most delightful when the air was not sultry and the autumn tints gleamed amid the fading green of scattered timber along the streams of the breeching plains.

In the short grass country of Kansas the patronage came mainly in those days from cowboys, cattlemen and the merchant families of the prairie settlement. Once the Bonheur Bros. Overland Show was granted exclusive privilege to show on the fourth of July at Wilmore Grove in Comanche County, Kansas, the grove was merely a shady dell on the banks of Big Mule creek. The fourth of July picnic committee were from Coldwater, the county seat, nine miles away. The committee reserved the right to sell all the red lemonade, or lemonade of any other tint to be sold on the ground that day, and various refreshment stands had been erected under the dense shade of the big trees.

A harbored steer was one of the attractions to be rationed out free to all. When the afternoon show opened under the Bonheur Bros.' tent all but the committeemen and their lemonade vendors attended and the big crowd sweltering under the sun pelted fabric soon set up a fierce clamor for cold drinks, and the genial Mr. Howard sympathizing with them in their distress appealed to the committee to send their ley decoction into the tent, assuring them that no charge would be made for the privilege of gratifying the inordinate thirst of the multitude and pocketing the nickels awaiting them for the accommodation.

"Let them come out to our stands for their lemonade," unfeelingly responded the men who had cornered the lemonade privilege. "Your show has got the crowd; what need you care?" spoken in a tone of jealousy.

"All right," said Mr. Bonheur, "I won't let that audience suffer for a cold drink after they have been good enough to turn us out a crowd like this."

Mr. Howard Bonheur thereupon started a bucket gang under Happy Jack, the canvas boss, who was just off the cattle range of the Fred Talmier ranch. A barrel was filled with chunks of ice from the cook tent and the bucket gang poured unadulterated water on the ice from the only pump hard by in the grove, and soon the cool water was being doled out to the thirsty audience in tin cups from the buckets carried by the bucket gang. The people had been crying for lemonade which they all expected to pay for, but they only got cold water.

"That's not lemonade, but the Lord knows it's just as good," exclaimed an old lady, proffering a nickel to Happy Jack.

"It's free, madame; keep your money," said the cowboy.

The lady looked up in incredulous surprise, and said:

"Do you showmen mean to furnish ice water to all this crowd of people free of charge?"

"That's the boss' orders, madame, certainly. Won't you have another tin full?" responded the cowboy gallantly.

The old lady accepted, for she was very dry and then ejaculated:

"Mercy sakes, you 'pear to be the kindest showmen I ever met!"

But the pump was running dry as the crowd had been, and Happy Jack hurried to the manager and said:

"Say, Mr. Howard, I've done watered all the little kids, the good looking girls, and haven't alighted any of the good old grandmothers, and now, as the pump's gone dry, if you say it's all right I'll just drive all the old stags down to the creek!"

## THE CONTRACTING AGENT.

By HARRY A. MANN.  
JOHN ROBINSON'S CURIOUS.

Of all the fine and dandy jobs that fill me with delight, making circus contracts is simply out of sight. You skoot around in Pullman cars and stop at swell hotels.

And strut around in your nifty suit and flirt with the village belles.

(How is that, my boy, for a chunk of real joy?) BUT:

The lot's too small, the price too high, the license isn't out.

The billposter gets too many comps, the show don't get the nut.

It's wet or cold, or else too hot.

There's a crop of weeds upon the lot.

Joe Dokes has got a better spot.

Which is all the agent's fault.

It's a merry life and a pipe, you bet, out ahead of a show.

You're a tourist on a pleasure stunt, with your pockets full of dough.

A cock-a-borum everywhere among the village folks.

And the village clown comes off his perch when you crack rusty jokes.

(How is that, my son, for a bunch of real fun?) BUT:

It rains like hell—the mud is fierce, the parade gets out at noon.

The cookhouse wagon gets upset; the band plays out of tune.

The canvas men go ou a drunk.

A row of blues come down kerplunk.

The show gets "shook down" for a chunk.

And it's all the agent's fault.

Give me the life of joy and ease, making contracts—every pop.

No Mervont Morgan yet was born with whom I'd make a swap.

And when the season's over and you've got your wad of kale,

You have John D. backed off the block as you hit the homeward trail.

(Can you skin that, gassons, for a job full of prunes?)

BUT:

The crops are hum, the town is dead, the crackers have no dough.

The graffe chokes on a wad of grass, the clown's new jokes don't go.

If the dog faced boy eats too much snake, or the fat girl has the belly ache,

Do not forget, for goodness sake, That it's all the agent's fault.

## BUFFALO BILL-PAWNEE BILL.

What promises to be the most successful Wild West season of all will be this year. The management of the Buffalo Bill Wild West and Pawnee Bill Far East expect big returns as the success of the combination of the two shows last year warrant these expectations. The exhibition this year will be bigger, better and more sensational than ever before. Special attention has been given to the high-school acts and in the exhibition will be found the premiere trained horses of the world. Col. Cody (Buffalo Bill) will appear in the saddle at every performance. Major Little (Pawnee Bill) will have active management; Chas. Thompson will be the adjuter; Lester Murray, car No. 1; Victor Car No. 2; Major John M. Burke will be relay story man; Frank Winch, press representative back with the show; Louis E. Cooke, who as usual, will be general agent.

The striking feature of this year's exhibition, will be the pictorial matter designed and originated by Mr. Cooke. It is said that the bill-posting material will be the finest ever seen with a tented attraction. The number of people with the exhibition this year will be nearly one thousand, six hundred and fifty animals and sixty-five cars.

## GREAT MILLER SHOW.

The Great Miller Show, with winterquarters at Swanwick, Ill., are making preparations for the forthcoming season, which opens the last week in April. The big top will be 60x90, dressing and dining tent, 20x40. The big program will be headed by Prof. R. M. Miller, magician and wonder worker.

The Great Miller Show is owned by E. C. and R. M. Miller. R. M. Miller will be general manager; E. C. Miller, agent; Emerson Miller, in charge of ticket wagon; Robert Miller, in charge of stage; D. G. Lind, with four bill-posters, will handle the advance. The show will play Illinois and Missouri.

## WARREN BROS.' SHOW.

Preparations for the season of 1910 are progressing nicely at the winter-quarters of the Warren Bros.' Show on their farm, two miles south of Greenville, Pa., where all is life and excitement, getting the show in shape for an early opening. The show will carry a 60x90 big top, with a seating capacity of 1,000, eight wagons, sixteen head of grey draft horses. A ten-piece uniformed cornet band will be the special feature.

The executive staff: E. Warren, general manager; W. J. Warren, press agent; Harry Germaine, second agent, assisted by two bill-posters, who will take care of the advance work.

# THE WEEK IN NEW YORK

Frohman to Produce The Chantecler in New York--Ben Greet in Revivals--Merry Widow at Academy--Shuberts' New Theatre--Forbes-Robertson Celebrates Performance--Hattie Williams in New Farce

**C**HARLES FROHMAN reached a final understanding with Rostand, Cosquin and Horitz regarding the production of Chantecler in America. "I have secured the two greatest successes of the day," he said afterward, "and shall present them in English to American audiences next Autumn. Chantecler, on which I hold an option until I had seen the performance, is exclusively mine for American production. I have also La Vie en Rose, (The Foolish Virgin) lately produced at the Gymnase, perhaps the most important play that Paris has seen for years. Henri Lavendin's Sire, the success of the year at the Theatre Francaise, is also mine, and I will present it in New York in November. The comedy, which has been running at the Athenee for the last six months, Le Dancer Inconnu, (The Unknown Dancer), the new comedy to be produced at the Varietes within two weeks by the authors of Love Watches, and the play at the Renaissance, L'Ince-Femme Passa, (A Woman Went By) have likewise been added to my new stock.

"In my opinion Chantecler is a piece which Americans ought to see, and which they will insist on seeing. Otherwise, naturally, I should not have taken it. It will cost me \$50,000 to put it on the stage and another \$50,000 if it should fail.

"I believe American audiences will receive Chantecler with the same respect and admiration that I felt when I first beheld it. I was spellbound under the power of Cock, who called up the sun and caused the day to dawn, and I really believed he had that power. I deeply felt also his degradation when, after he had forgotten to exercise his supposed power, the sun rose just the same. I felt the reality of this lesson in the life we ourselves know. Rostand's works, in my opinion, will become classics, and will be received on the stage from time to time, just as Shakespeare's are.

"In producing The Foolish Virgin, the difficult question will be to find a woman for the principal part. Perhaps it would be better to say it is not so much a question of to whom to give the part as to whom not to give it.

**HATTIE WILLIAMS IN NEW FARCE.**

In the presence of a large audience that filled the Apollo Theatre, Atlantic City, N. J., Charles Frohman presented on Monday night, March 7th, Hattie Williams in her latest play, The Girl He Couldn't Leave Behind Him, adapted from the German of Gustav Kadelburg and produced under the personal supervision of William Collier. It was the premiere performance, and the audience greeted Miss Williams and the company with every degree of sincerity, there being many curtain calls at the close of the second act. The story hinges around the adventures of one Lola Cornero, a gay Spanish dancer of the Carmen type.

Others in the cast were Vincent Serrano, Grace Carlisle, Ernest Lawford, Zaida Sears, George Trader, George Mendum and Richard Gordon.

**HENRY W. SAVAGE REVIVES THE MERRY WIDOW.**

The large audience at the Academy of Music Monday night, March 7, proved that New York is not tired of The Merry Widow, which returns to this city with new costumes, new scenery and a brilliant cast, including Anna Russell, R. E. Graham, Frances Cameron and Charles Meakins. The parts were well sung and well acted to the accompaniment of an orchestra augmented to full grand opera strength.

**SHUBERTS TO BUILD TWELVE THEATRES IN WEST.**

At a conference between the Shuberts and George C. Tyler, of Lieber & Company, held last Saturday, it was decided to build twelve new theatres on the Pacific coast and adjacent territory, and complete the chain of Shubert Theatres from sea to sea.

The new theatres will be erected in the following cities: Denver, San Francisco, Portland, Tacoma, Winnipeg, Vancouver, Oakland, Cal., Butte, Spokane, Salt Lake City, Sacramento, Fresno, San Diego and San Jose.

The Thompson-Sterret Company of New York City will receive the contract for building, and it is estimated that the total cost will be in the neighborhood of \$6,000,000, or an average of about a half a million dollars for each theatre.

All twelve of the show houses are expected to be ready for occupancy by the opening of next season, and the Shubert Booking Company will divide the time between the Shuberts, Lieber & Company and other independent attractions.

**FORBES-ROBERTSON CELEBRATES AT MAXINE ELLIOTT'S THEATRE.**

A large audience attended Monday night's performance, March 7, at Maxine Elliott's Theatre, Mr. Forbes-Robertson's five hundredth performance in England and this city of The Passing of the Third Floor Back. Each person present received a bound volume of Jerome K. Jerome's stories, including that from which the play was taken.

The continued popularity of this play, which is now entering upon the last weeks of an unusually successful season, will probably induce Mr. Forbes-Robertson to appear at an extra matinee on Easter Monday. On Friday, March 18, he has been requested to preside as judge at the annual oratorical contest of three thousand boys in the Department of Education of New York.

**KOLKER FOR NEW THEATRE.**

Henry Kolker, formerly leading man with Bertha Kallie, and more recently leading man with Margaret Anglin during her Australian tour, has been engaged as a member of the New Theatre company. He will make his first appearance with that organization on March 28, as Leonidas, in A Winter's Tale, that is to be

presented on a Shakespearean stage. The roles he will have during the remainder of the season of the New Theatre have not yet been decided.

Mr. Kolker made his stage debut in Milwaukee in 1888. His first New York engagement was at Wallack's Theatre, where he supported Margaret Mather. After several years in stock companies he became leading man for Mary Manning in Harriet's Housewife. He has subsequently supported Bertha Kallie in Sapho and Phoon, and Lu Maria of the Lowlands, played the villain in The Three of Us, with Carlotta Nilsson, toured Australia with Miss Anglin, and this season was chief in support of Alla Nezhimova.

**THEATRICAL NOTES.**

Paul Armstrong, in collaboration with Wilson Mizner, has written a new play for Litcher & Co. It is entitled in the Deep Purple, and will be produced next fall.

Motion pictures will replace the drama during the spring and summer at the Savoy Theatre, from whose stage The Children of Destiny was withdrawn last week. In the autumn Frank McKee, the manager, will reintroduce legitimate plays.

The first diamonds mined in America will be sold by Miss Ethel Barrymore at the Actors' Fund Fair, which will be held at the 71st Regiment Armory during the week of May 9 to 14. The stones will be given by the managers of the

But the most significant fact contained in Mr. Frohman's cable to his general manager are the words: "Her success may be the means of making Dora permanent London star." "May" almost always means "shall" with Charles Frohman; so that the principal aftermath of the London production of The Climax is that Miss Marie Dora's address from now on will be London, not New York.

**A. L. ERLANGER, NATIONAL CHAIRMAN OF THE ACTORS' FUND BENEFITS.**

Mr. A. L. Erlanger, the National Chairman of the Actors' Fund benefits, has arranged a remarkable series of entertainments to be given on a day yet to be selected during the week of April 25, in all the large clubs of the United States and Canada. Assisted by the National Producing Managers' Association, Mr. Erlanger will have at his disposal nearly all of the big production and companies now on tour. In each of the cities, which include Brooklyn, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, St. Louis, Kansas City, New Orleans, Denver, San Francisco, Los Angeles, St. Paul, Minneapolis, Milwaukee, Chicago, Buffalo, Rochester, Toronto and Montreal, a local manager has been appointed as chairman of the committee which will arrange the program and supervise the performance. Leaders of society will act as patronesses. Acts or scenes from the current plays of the week will be given, with the addition of the star acts from the vaudeville and burlesque houses. Talented amateurs in each of the cities will

**CAPTAIN LOUIS SORCHO.**



Chaplain Deep Sea Diver of the World, at Oa trich Farm, Jacksonville, Fla.

newly-discovered diamond mines at Murfreesborough, Pike County, Ark. Under the instruction of J. Van Brock, an expert diamond splitter, Miss Barrymore will break the stones with a golden hammer, the chisel being held in place by Mr. Van Brock. After the diamonds are polished Miss Barrymore will take her place on an auctioneer's block and sell the stones to the highest bidder. Miss Barrymore will sell lots in a drawing for a \$5,000 diamond necklace which has been given anonymously to the managers of the fair.

In addition to presenting a new one-act play, The Bracelet, at the Art Workers' Benefit at the Lyceum Theatre this Tuesday, Miss Billie Burke will sing and dance My Little Canoe, which she originally presented in The School Girl in London. She will be assisted by a number of girls from the Arcadians.

Jesse L. Lasky's newest production for the vaudeville theatres, The Photo Shop, was presented for the first time Monday night, March 7, in Easton, Pa. After a short tour on the road the new act will be seen in this city. The company numbers twenty persons.

**MISS MARIE DORA TO BE A PERMANENT LONDON STAR.**

Charles Frohman cabled his New York offices that Miss Marie Dora has scored one of the most judicious personal triumphs ever achieved in London by an American actress. This is Miss Dora's second appearance on the London stage. Her first was when she played the role of Clarice when Charles Frohman presented by William Gillette in London in the play of that name.

But Miss Dora's first bow in The Climax was the occasion of a triumph that even eclipsed her former success in Clarice. The London press is unanimous in the claim that America has sent England "another Marie Lohr."

The Sunday Times says that "Miss Dora has a pleasing and dignified personality that suits her admirably to dramatic paths." The Observer says "The Climax proved to be a quantity ingenious mélange of Teutonic sentiment and American humor, providing an admirable vehicle for the comedienne Miss Marie Dora, who has considerable vocal ability as well as a command of serious emotion."

be invited to take part in the program. The keenest rivalry has already appeared among the managers as to which one will give the best performance and turn over the largest receipts to Mr. Erlanger. As the expenses will be small the returns from this series for the Fund ought to be enormous.

The Actors' Fund, which this series of benefits is designed to assist, is one of the most famous of American charities. It is also one of the most deserving. Since it was organized twenty-eight years ago, its benefactions have stretched across the Continent. It recognizes no nationalities and no creeds. It is not bound up in red tape. In the Actors' Fund Home at West New Brighton, the Fund maintains for the old of the profession a pleasant refuge which in its comfortable appointments and cheery surroundings is unique among similar institutions in the country. Those who seek its shelter when age has incapacitated them for labor are not "impaired" but guests.

To maintain the Actors' Fund Home and keep effective the charities of the Fund itself in all its branches throughout the United States requires more money than can be raised by its annual benefit performances and the nominal dues of two dollars, which its members are assessed. Last year the expenditure for charities was about \$45,000, all of which was raised in the profession itself.

In the week of May 9th a great fair will be held in New York City for the benefit of the Fund. President Taft will open the Fair with an inaugural address on May 9. When he comes to New York for this purpose he will be greeted by a committee of twelve of the most prominent actresses of this country, who will have been chosen for this honor by ballot.

**K & E. NOTES.**

The Young Turk, with Max Rogers and Maude Raymond, is on tour, after a month's engagement at the New York Theatre in New York.

During her stay in Iowa, her native State, Lillian Russell will be presented to the Iowa Historical Society an oil painting of herself. The presentation will be made at the request of the members of the Society. The picture will be hung in the State Hall of Fame in the Capitol Building in Des Moines.

McIntire and Heath, who are now playing on the Pacific Coast in their successful musical

comedy, in Hayti, will open the new theatre in Reno early in March. The new house is one of the most beautiful theatres west of the Missouri River. No expense has been spared in arranging for the comforts both of the audience and the players.

Maclyn Arbuckle made his re-appearance in the role of "Slim" Houser in Klaw and Erlanger's production of The Round Up in Dallas, Tex. In a certain speech he said that twenty-five years ago he rode a cow pony through the mud roads which are now the paved streets of Dallas. Boyhood friends in the audience who recalled his youthful fondness for apple dumpings, presented him with an enormous apple, garnished with a mass of flowers. The Round Up is now on its way to the Pacific Coast and Tugst Sound cities. As Mr. Arbuckle was a favorite in San Francisco as a member of the Frawley Stock company, a cordial reception awaits him. The play will be put on in that city on a spectacular scale, as the stage permits the use of plenty of horses and men in the battle scene.

Mr. Marc Klaw, of the firm of Klaw and Erlanger, has been in New Orleans looking after the firm's interests in the south. Speaking of the theatrical business in general, Mr. Klaw made the following observations to an interviewer:

"This matter of keeping children from the stage is foolish sentimentalism. For instance, to say that a child will not dance until she is sixteen years old is absurd. Her muscles are so hardened at sixteen that she can not learn to dance, and for that reason America has produced no great dancers and never will produce any until her child labor laws are changed and corrected.

"The cost of everything we need in the theatrical producing business has been more than doubled in the past five years. We can not make up for this increase by increasing the cost of our seats. All that we can hope to do is to increase the size of our audience. Too many people think they must have the best seats in the theatre or not go at all. It is pride that keeps one from sitting in anything but an orchestra seat.

"That a play doesn't succeed is no more proof that it is not a good play than is the daily variation of circulation proof that the paper is better on the days when the most copies are sold.

"Moving pictures are driving out the old melodramatic shows. These shows depend largely on the appeal of the eye for their success and the moving pictures can do the thing cheaper and just as effectively. Moving pictures are educating playgoers."

**BECK'S FORESIGHT**

The great forethought of Martin Beck was very forcibly brought to mind, when it was learned that just prior to sailing for Europe on Wednesday morning he completed a deal which involves the probable early erection of two new theatres in the Middle West, which will prove important links in the Orpheum chain of the theatres which now stretches from coast to coast and from Canada to the gulf. While the official details of these latest acquisitions are withheld, yet it comes from good authority and from the lips of those who should know, that Martin Beck quietly arranged with prominent real estate promoters, for a theatre in the bustling Michigan city of Grand Rapids, and that one of the best locations obtainable in the city was acquired by option.

The consummation of the deal for a theatre in Grand Rapids was only made after careful consideration by Mr. Beck, for it is now revealed that he had had the project under advisement since last summer, when, accompanied by Pat Casey on an auto trip from New York to Chicago, he carefully noted conditions in several of the smaller cities, although presumably on a tour for pleasure.

Credeus is given the rumor now, since it has been learned that for several days prior to the sailing of Mr. Beck, a prominent real estate man of Grand Rapids was in New York and was often seen at the Orpheum offices.

At the Orpheum offices nothing definite could be learned regarding the deal, but that there is something to it was demonstrated by the air of reticence displayed by those in charge during Mr. Beck's absence abroad. A careful investigation elicited the information from one who refused to allow his name used that the deal was correct in every way and even went so far as to say that the location of the New Theatre would be in the vicinity of Canal and Pease streets, where certain property owners stand ready to dispose of their holdings.

Grand Rapids being situated so close to Chicago and the Middle West theatres of the Orpheum Circuit would give Mr. Beck an ideal location for a new theatre, which it is said would be placed on parity with other metropolitan houses playing the full routine of acts and having a large orchestra. The seating capacity of the new theatre would in a measure be figures on future, but it is said it will be the largest in Grand Rapids.

South Bend, Ind., is the other city where it is said the Orpheum banner of vaudeville will also soon be waving about a newly constructed playhouse.

**WILLIAM ANNOYED.**

An impostor, selecting Williamsport, Pa. and Memphis, Tenn., for the field of his operations, has caused Percy G. Williams the well known New York theatrical manager, a lot of annoyance lately and incidentally has relieved several prominent business men of those cities of some of their hard earned cash.

He purported to be the duly authorized representative of the Orpheum Circuit of Theatres as well as the traveling representative of Mr. Williams, who he claimed was interested in the leasing of playhouses outside of New York City.

The attention of the New York manager was first called to the operation of the swindler early in February, when Frank I. Wilson, proprietor of the Orpheum theatre in Williamsport,

(Continued on page 85)



# THE WEEK IN CHICAGO

The Actors' Fund Benefit Holds Center of the Stage—Grace George Essays a New Role at the Grand Opera House—John Drew at Powers', Frank Daniels at the Lyric, Louis Mann at McVicker's, Are Welcomed

**Q**UITE the event of the week is the big Actors' Fund Benefit which has been heralded in the newspapers as the greatest event in the history of the stage. This laudable enterprise has been responded to generously by a big-hearted public who at the Auditorium, on Friday, March 18, by a combination of a most worthy cause, and incidentally enjoy an all-star performance tendered by such stage celebrities as John Drew, from Powers' Theatre, Elsie Ferguson, from the Colonial; Grace George, from the Grand; Frances Starr, from the Garrick; Frank Daniels, from the Lyric; Louis Mann, from McVicker's; Elbert Hubbard, from the Majestic, together with acts from The Fortune Hunter, Miss Patsy, Seven Days, The Fourth Estate, The Girl in the Taxi, The Belle of Brittany, Miss Nobly from Starland, The Flirting Princess, and Al Fields and Dave Lewis, from the American Music Hall, and the Chicago Symphony Orchestra, under the direction of Chevalier Emmanuel. The advance seat sale augured well for the success of the venture, and the sentiment expressed on all sides was such as to prove conclusively the advisability and popularity of the undertaking.

Grace George, while at the Grand Opera House in *A Woman's Way*, achieved a wonderful personal success, which she resumes this week in another role. At the same stand she essays the principal part in a new play by Thomas Buchanan, called *Mrs. Partner*. This play is slated for appearance at Mr. Brady's Playhouse in New York some time in September, and the performances in Chicago this week are said to be rather in the nature of a try-out. The cast of last week's show will be augmented by Lizzie Conway, Justine Cutting and Catherine Coburn, and others. Wm. Brady will locate in Chicago for a temporary stay, in order that he may at first hand direct his attractions in this city. Next week at the Grand Opera House he will put on a drama of American life which has been written by Jules Eckert Goodman, and which Mr. Brady believes is of sufficient strength to run here for an indefinite time. The new play was recently produced at Plainfield, N. J., to the entire satisfaction of Mr. Brady, who is sanguine and certain of it as a winner of decided worth. It is called *Mother*, and tells a simple, homely story, which is replete with a wealth of interest. In it Emma Dunn, Frederick Perry and Miss Jane Corcoran have parts which, according to advance reports, they portray to the fullest extent of the roles, which are fertile in possibilities.

Mr. Goodman, the author of *Mother*, also is responsible for *The Test*, in which Blanche Welsh is acting, and for *The Man Who Stood Still*, which is the vehicle in which Louis Mann is riding to success this week at McVicker's.

Mr. Mann is an actor of proven talent, and has won by sheer merit a well-deserved popularity, which is decidedly in evidence in Chicago. Frances Starr, in *The Eastest Way*, this week allows the patrons of the Garrick Theatre the opportunity of witnessing that much discussed play which ran to nearly three hundred performances at the Stuyvesant Theatre in New York. Eugene Walter's treatment of *A Particular Phase of New York Life* concerns a tragedy of those women to whom luxury is worthy of any price. Its story may be taken as a sermon in some respects, but in all respects it is of unusual interest as an entertainment. The first act shows a scene in the foothills of the Rockies, which is a credit, indeed, even to the great art of David Belasco in these effects. The other settings, one showing the interior of a theatrical boarding house, and the other disclosing the lobby of an expensive New York hotel, are likewise realistic. Miss Starr is on the stage practically during the entire action of the piece, and truly does she prove worthy of the flattering notice she has been accorded. In her support are Joseph Kilgour, Edward H. Robbins, William Sampson, Beatrice Morgan and Violet Band. The Chicago engagement is announced for a limited period.

Powers' Theatre, with John Drew, is one of the anticipations of every theatrical season in this locality. This week the accomplished Mr. Drew is delighting his audiences in a play which has been adapted from the French, and is called *Inconstance*. It is comedy, brilliant with wit and humor, and spiced with its original French flavor and atmosphere. Mary Boland heads Mr. Drew's supporting company, which includes Adelaide Prince, Diamond Kelly, Jane Laurel, Frederick Tilden, Rex MacLoughlin and Martin Sabine. The current engagement will keep Mr. Drew with us for another week.

The Lyric Theatre now has another show in place of Dick Whittington, which has been supplanted by *The Belle of Brittany*, in which Frank Daniels occupies the big type position. Mr. Daniels alone is a worthy entertainer, and, in combination with a show suited to his particular style of art, furnishes entertainment of the sort we all enjoy. At the Lyric the admirers of Mr. Daniels find sufficient of him to satisfy, and Mr. Daniels in *The Belle of Brittany* finds ample scope for his talents as a fun-maker. The answer is, go see it.

Until March 20 Elsie Ferguson will reign as such a Little Queen at the Colonial, and then will come in the dancing queen of this age, Adele Gones. The current attraction at the Colonial is excellent of its kind, and is harmless in its amusement. Miss Ferguson is said to be at advantage in it, and is prettier than ever. Her company of associate players make for her a good background and give an even performance. In *The Silver Star* theme will give great opportunity for display of her graceful art, which, as we well know, is of a class all alone. The big Klav & Erlanger production, in which she shines, is helped in its success by a great chorus, and such reputable players as Leo Harrison, Barney Bernard, Emma Janvier, George Hinkel, Harry Watson, Ann Tasker, Mortimer H. Weldon, Grace Bromide and F. Stanton Heck. Miss Gones will execute eleven overtures, among which are *A Fairy Dance*, *The Feast of Bacchus* and *Grand March*. Miss Gones, which announcement is sufficient unto itself to insure entertainment of the superlative sort.

The Studebaker may well be proud in its possession of the attraction now current, for *The Fourth Estate* has stood the test, and now stands solid on its own merits, acknowledged as one of the best of newspaper plays. The story is logically outlined from a pattern of universal appeal, its interpretation by the acting company develops it to its fullest, and it is presented and produced in a manner typical of its nature, and realistic, indeed.

Adele Rowland has recovered from her recent illness, and, unless a relapse prevents, she will regularly resume her role in *The Flirting Princess* at the La Salle Theatre. This show is popular and pleasing, as in the other singer show, *Miss Nobly* from Starland, which is housed in the Princess Theatre. Mort Singer tells us that, after the run of *The Flirting Princess*, the La Salle Theatre will be dark until August. The La Salle is an upstairs house, and has never run after the first of July. The two hundredth performance of the *Flirting Princess* will be celebrated on March 21.

On Easter Sunday Mabel Tallafiero will come in at the Chicago Opera House in her new play, *The Call of the Cricket*. The first performance of this piece was given in Tennessee on February 28, and reports of it are predictions of its success. Pending this engagement Gertrude Quinlan, in her anti-kiljoy show *Miss Patsy*, will continue to put smiles on her audience and money in the box-office.

*The Fortune Hunter*, with Thomas Ross, Frank Bacon, and the good wishes of everyone, runs

She is a very capable little actress, and portrays the parts entrusted to her in a manner true to life, interspersing a little comedy of her own here and there that is amusing, and at the same time well received. Messrs. Klimt & Gazzolo have a real "find" in Miss Journe, and a portrayal of characters that would be difficult to duplicate. Herbert A. Isthew, as the "bad man," is indeed a real favorite at the Criterion, and assuming the villainous roles very realistically. Mr. Robert Gleckler and Miss Edith Mae Hamilton are interpreting the leading roles very successfully; however, as is generally the case in melodrama, the brunt of the work falls on the villain and sleuth.

At the Crown Theatre is being offered *The Wearing of the Green*, with Fliske O'Hara, to be followed in next week with *The Clansman*. *The Wearing of the Green* proved to be a big drawing card at the special matinee on St. Patrick's Day.

Another typical Irish play is being offered at the People's Theatre, where this week is being disclosed *Kathleen Mavourneen*. The play is being well received, and proved a winner on St. Patrick's Day at the special matinee.

At the Academy is being offered *Nellie*, the Beautiful Cloak Model, a play well known in the world of melodrama. Mr. Geo. L. Kennedy, formerly star of *A Gambler of the West*, makes

Meyer, proprietor of the Stratford Hotel, left last week on a private car for a visit to Hot Springs, Ark. This party intends to return about April 1.

Balky Bill Beard, the leather impresario of the Schiller Building, is this week taking an enforced vacation that he may recover his strength which was sapped by a recent illness. Mr. Beard, who is known to practically everyone on the local Kialto, was confined to his flat for nearly three weeks with a bad case of talk-itis. This sickness was the direct result of working in the employ of a bird-seed manufacturer of international renown, in whose factory he was engaged in the difficult feat of putting the Bull in Durham. Mr. Beard, while convalescing, is devoting his time to writing a sequel to his sketch *Ham and Bread*. The tentative title of the new act is *Concerning Conversational Cola Coating*. There will be three parts to it, namely: Beginning, ending and burial.

On March 27 Mabel Tallafiero will be seen at the Chicago Opera House in *Edward People's The Call of the Cricket*. Members of Miss Tallafiero's company are: Joseph Brennan, John B. Yamnel, Samuel Forrest, Everett Butterfield, Lillian Thatcher, Emily Lytton, Norman Mitchell and William Harrigan. Miss Tallafiero will stay at the Chicago Opera House until the production of the *Gay Hussars*, which is expected to arrive early in spring.

The Richardson Players' Company on March 11 presented Oscar Wilde's *Lady Windermere's Fan* at the Hull House. This production was under the direction of Emmett Richardson Smith, while Miss Catherine Schummer interpreted the part of Lady Windermere and Mr. Edw. C. Schreiner assumed the role of Lord Windermere. The play proved quite successful, and much to the liking of the patrons of this house.

Mr. Herbert Kline, of the Kline Shows, was in Chicago last week for a brief visit. Mr. Kline has framed up for the coming season the finest aggregation of attractions which have ever traveled under his banner. To those who are familiar with his reputation this means much.

Mr. Harold Ward, the well-known press agent for the Garrick and Lyric Theatres, has moved his headquarters from the Garrick to the Lyric Theatre, and from his handsomely equipped office in that place is putting some stunning things over in a manner that is convincing, as well as productive of results.

The Rosary, as dramatized by Edward E. Rose, will be launched by Rowland & Clifford on Easter Sunday at Aurora, then after playing a week of one-night stands it will come to Chicago for two weeks.

March 21 will mark the two hundredth performance of *The Flirting Princess* at the La Salle Theatre. To celebrate the event souvenirs will be given in the form of a doll to each woman and child present.

It is said that Miss Chrystal Herne, recently seen at the Studebaker in *Miss Phyllis*, will soon enter vaudeville in a variety version of *A Little Brother of the Rich*, assisted by a company of six.

The ground on which the New Blackstone Theatre will appear is practically all clean of debris, and soon operations on the building will commence.

## QUINNS' ARIZONA CIRCUIT.

Quinn Bros., managers of the Ardmore here, have secured control of at least eight theatres throughout Arizona, which will be used for vaudeville and pictures. They have opened houses in Douglas, Nogales, two in Globe and will soon open houses in Tucson, Stafford, Bisbee and Phoenix and have an option on a theatre in Los Angeles. Each one of these houses will have a seating capacity of about 300. Their present headquarters are at Globe, but later on will be moved to Los Angeles. All vaudeville acts are booked independent.

They have secured an additional ten years' lease on their Douglas theatre and will put in an incline floor and other improvements.

Julius Morgansor pianist of the Ardmore, will leave for Frisco, where he has accepted a similar position. Mrs. Moran has taken his place.

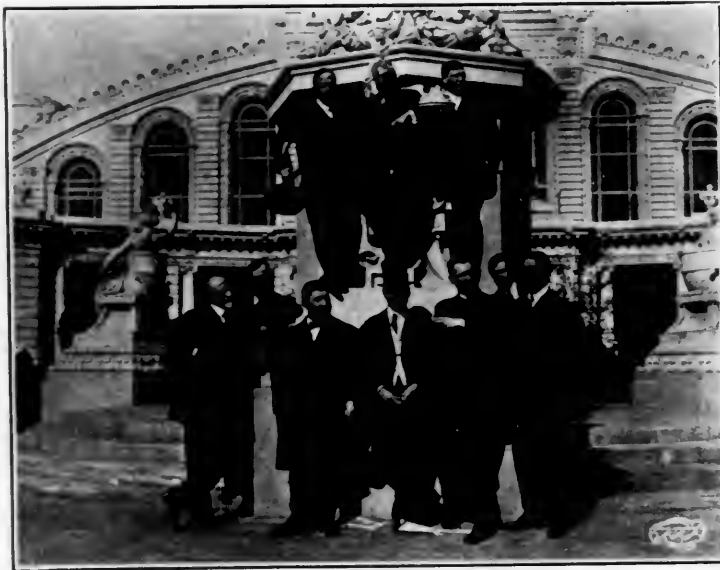
Paul Winters, of Cleveland, O., will be the operator for their Globe house.

## SAM E. RORK SUED.

Miss Olive R. Macelroy, a former member of The Land of Nod Company, filed suit through her attorney, C. F. Huff, of Hot Springs, Ark., against Sam E. Rork, owner of The Land of Nod Company, who is at present sojourning at the Arlington Hotel, Hot Springs, Ark. The plaintiff alleges that in August last year she contracted with the defendant for her services as a performer for The Land of Nod Company for the season of 1909-10. The contract called for the transportation expenses, both of the plaintiff and her baggage and was to use due diligence in transporting the baggage from the car to the theatre.

She alleges on December 18, while in Portland, Ore., the defendant's men in his employ neglected to exercise due diligence and care in transporting her baggage from the car to the theatre, and that her trunk, containing all her personal property, was lost and she has been unable to recover either any part of the trunk or any of its contents. She sues for \$383.50 damages in the Circuit Court in Hot Springs, Ark.

## MANAGERS, AGENTS AND PUBLISHERS.



The photo was made at the Alaska Yukon Pacific Exposition, held at Seattle last summer. They are (top) John Moore, Col. Thompson, Norman Peel (the hand belongs to the statue), Below, left to right: Emil Ankemiller, E. A. Batwell (editor Crittle and Referee, Seattle), M. Osterman, John Rogers, J. Konsole, Manager Barry (Grand, Seattle), John Cook.

along at the Olympic with no limit to its popularity and without any apparent limit on the season. It is rather too early and previous, therefore, to discuss the successor of the Olympic's present occupant, but it is said that when the change does occur it will bring to the Olympic a comedy called *Bobby Barnett*, in which Wallace Edinger will be featured.

The girl in the Taxi seems to like the Cort Theatre, and the patrons of that house evince a reciprocal feeling. The play is full of vim, pepper, snap, ginger, and is highly spiced in a manner unique. It is replete with situations calling for laughs, and the players realize on their opportunities to that end. Carter De Haven has much time allotted him as the central figure, and interpolates songs and dances which go over big. Adele Ritchie plays opposite De Haven, and is quite as good in her part as he is in his. In fact the entire cast do all that is required of them, and do it well. Several of the scenes are typical of the places where minister's sons are, but should not be, and the complications of a live-wire father, despatched into a live-wire son, and the live-wire son mixed up with the live-wire wife of a militant husband, who is charged only at maneuvers, efforts amusement, during which the interior of a questionable resort, or rather a resort as to which there is no question, is disclosed in full operation.

Miss Bunney, who appears for a too brief period as one of the "ladies of the house," is convincing in her part, and a view of her is answer to the question "why boys leave home." Miss Bunney, while active in this "bit," is understudy for more prominent roles in the company, and also finds time to write enough to be "a literary woman." The girl in the Taxi will remain at the Cort for some time yet, and at a later date will come the official announcement of its success.

Seven Days at the Illinois Theatre continues to give good cheer, and an entertainment which every minute creates a laugh, and is so consistently excellent of its kind as to deserve all the good things possible in its description.

### AT THE NEIGHBORHOOD THEATRE.

Texas Jack is this week being played at the New Criterion Theatre by the resident stock company. This melodrama was written by George Klimt, and was at one time his starring vehicle. Miss Madlyn Journe is to be complimented on the splendid work she is doing

his initial appearance this week at the Academy in the leading role. Another addition to the company is Mr. Raymond Paine, who was seen earlier in the season in the title role of *The Candy Kid at the Bijou*. By securing these two capable gentlemen Klimt & Gazzolo have materially strengthened their company at this playhouse.

The Chinatown Trunk Mystery is seen this week at the Bijou. The play is said to deal in the facts of this sensational mystery as found by the New York police department, and to be handsomely mounted and costumed. The next melodrama to be witnessed at this playhouse is in Wyoming.

At the National Theatre the attraction for the week is Gus Edwards' *School Days*, a unique and pleasing musical comedy under the direction of Stair and Havlin. Herman Timberg continues to interpret the leading role, and Miss Anna Wilks is still seen as "Nonnie." Others of the cast are Dan Coleman, Daniel Murphy, Charles A. Walsh, Edna Reming, Florence Benedict and others.

Never Again for Me, a big laughing comedy, is being offered at the College Theatre this week with Miss Leona Stater in the leading female role.

### SAID AND SEEN IN CHICAGO.

Frank Daniels in *The Belle of Brittany* is ably assisted by Miss Elsa Ryan, Miss Frances Kennedy, Frank Rushworth, Martin Brown, Miss Christine Neelson, Joseph A. Bingham, Herbert Neville and Miss Florence Roher of its success.

Mr. Frank H. Jane, manager of the Warington Opera House of Oak Park, proved himself a hero last week in calming the frenzied throng who insisted in rushing pell-mell out of the theatre when the alarm of fire went up. The blaze, which was caused by crossed electric wires, was quickly put out by Mr. Jane with a fire extinguisher.

Mr. Will J. Davis, manager of the Illinois Theatre, Mrs. Davis, George Ade, George J. Charlton, general passenger traffic manager of the Hawley system of railroads, and Edwin F.

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## EDITORIAL

### Inequality and Injustice of Amusement Licenses.

The theory upon which licenses are levied against amusements by municipal corporations is born of the idea that, inasmuch as all who participate in the blessings of society should contribute to the expense of maintaining orderly government, so should those who minister to lovers of amusements be made to pay a part of their earnings into the coffers of the municipality in which they ply their vocation. The theory is eminently sound and none can be found to question it. That the charges against any business should be regulated in amount by the actual burden which it imposes on the community is also conceded to be fair.

In the outset let it be understood that the above commends itself to all citizens who are not tax dodgers, and have the good of their fellowmen in mind. The only complaint which can be made is of the practical operation of laws regulating business enterprises, and of the extortions practiced upon traveling shows in particular.

Some pains have been taken to collect data touching the license fees charged against amusement enterprises in different and widely separated localities, and in the summary given is afforded an object lesson, telling a story of shameful abuse of the taxing power and of a species of municipal and individual graft, shocking to those who believe in honesty and common justice.

The only way to account for the striking variations in fees required is to consider the fact that individual views of municipal legislators are widely at variance; that graft is more rife in certain sections of the country than in others and that there is no restriction placed on the power to tax. The theory in most quarters seems to prevail that the amusement business is in a class by itself, and in view of the fact that it is currently supposed to be exceedingly profitable and takes much money from other channels, should be taxed to the limit. In few instances is it recognized that, as an institution, the amusement business is just as firmly established and is entitled to the same consideration as any other; that the damage left in the wake of traveling attractions is largely a myth.

Is there any reconciling the difference in license required to be paid by the circus, per day: Minneapolis, \$1,500, and Chicago a maximum fee of \$150? Is there any explanation why the city of Washington, D. C., should exact only \$200 of the visiting circus, while the municipality of Savannah, Georgia, holds up the same show to the tune of \$1,000? New Orleans must have a warm spot in its heart for the tented show, for it admits it at a license fee of \$30, upward to \$500, according to the number of persons employed in producing the show. Pittsburg is even more liberal, for the charge is only \$20 per day. Rochester, N. Y., has a maximum charge of \$150, and New York City will permit a run of three months at the nominal charge of \$150. Boston does even better than Rochester, for \$100 a day pays the bill. At Butte, Montana, the not modest charge of \$500 a day is exacted for a three-riding show, and the county comes in for another \$100 rake-off. St. Paul, Minn., is not backward, and demands \$300 as the price for exhibiting; Seattle, \$300; Columbus, Ohio, \$60, and a county license of \$100; Philadelphia, \$25 city and \$500 state license; Kansas City, \$300 for a 30-car show; Denver, Colo., \$500 per day; Louisville, Ky., \$300 city and \$50 county; and St. Louis, \$600 for six days.

When it comes to the matter of theatre licenses there is more uniformity of charge, due, doubtless, to the fact that the managers of theatres are mainly residents of the community and respect is therefore paid to their rights.

There is, however, food for reflection in that St. Paul charges the large sum of \$100 per month as a maximum fee for operating a theatre, while Philadelphia, not so slow as reputed to be, cultivates amusements of the stage sort by asking but \$20 per month.

An analysis of the figures before us fails to account for the wide variance in charges for each of the different forms of amusement enterprises. The fact of the matter is, that there is no fixed basis for establishing fees, and the amount charged depends upon the fairness or cupidty of officials. In one of the cities the ordinance provides that certain classes of license shall be fixed, at his option, by the Mayor, thus leaving the door open to the rankiest sort of imposition, dependent in enormity upon the physical condition of that chief magistrate after his last Martini cocktail.

We can not close this editorial without quoting literally from a letter received from one of the people who furnished data for this symposium. Said he: "All agents contemplating contracting for this city would do well to get in touch with the writer, as I can save them from twenty to fifty per cent of their license fees, through influential connections."

### CONTRIBUTIONS TO THE STAGE FROM PROVIDENCE, R. I.

If a person unfamiliar with the size of Providence could read a list of those who have made good in "Stagedom" he would be pardoned if he jumped to the conclusion that Providence was populated with a million people, or that it was contributing more than its share to the large army of professional entertainers. Among the many was Joseph Haworth, born in the Dudleyville district, April 7, 1878, whose parents removed to Cleveland a few years after he was born. Haworth began his career in Stock, was later with Edwin Booth, Lawrence Barrett, and leading man with John McCullough. He is best remembered for his roles in Hoodlum Blind, The Belle, and leading man in his own company. He passed away in 1903.

Another who became famous was Mrs. H. L. M. Mann, whose death took place a few weeks ago. For more than half a century she occupied a leading place among players, and after the death of Mrs. Gilbert, she had the distinction of being the oldest American actress. Her most noted achievement was the time she joined Dentman Thompson, and played the role of Aunt Matilda for a quarter of a century. George M. Coban, the Yankee headliner comedian, was born here in this city on July 4, 1878. He is the son of Jerry J. and Helen F. Coban, who are as well known as he. Mr. Coban made his first appearance at the age of ten in a play written by his father. That same year he appeared in his first musical specialty as a child violinist.

At an early age Mr. Coban began to write sketches the first being The Wise Guy, the Governor's Son followed, which was later turned into a 3 act drama. His first complete play was Running for Office, Little Johnny Jones was next produced and was a popular success from the first, and run continuously for two years. Then followed Forty five minutes from Broadway and George Washington Jr, which was produced in 1905. He has been a most successful composer, and is now a prominent manager in New York.

In Miss Sylvia Starr, Providence has given to the stage an artist who claims to be a descendant of Rhode Island's first Governor. In early life she made her first professional appearance in a small part in The Maudslayi Zune, in 1897. Later she played juvenile parts in Hoyt's A Trip to Chinatown, A Stranger in New York, and the leading woman's part with Nat Willis in A Son of Rest.

Miss Marcella Harris now with The Midnight Sons was formerly Miss Hill of the East Side in this city. Her first professional appearance was in Cheekers about six years ago, since then she has appeared in Poor Relations, The Calhage Patch, The Merry Widow and the Devil and a number of others.

Lal Lawrence and George Edwards, who appeared at Keith's a few weeks ago, are both well known in this city where they were born and brought up. They began their careers about fourteen years ago, in an amateur performance directed by Ben A. Kelly, in a benefit for St. Joseph's Hospital. Their first appearance as a team, was in a Feast of Roses, written by, and personally directed, by Mr. Chas. Lovenberg, manager of Keith's Theatre. They have recently returned from a western trip and are now on the Keith circuit.

Master Gabriel, the dwarf actor, whose real name is Gabriel Weigel, is a graduate of the Holy St. school in this city. He joined the Wilbur Opera Co. a few years ago, while it was playing here, and went on the road with the company. The trip was unsuccessful and the company disbanded. Later he appeared in Buster Brown in vaudeville. Four years ago he signed with K. and E. and has successfully appeared in Buster Brown, and Little Nemo, which is now closing its second season. Master Gabriel is twenty five years old, and thirty inches tall. He spends most of his time during the summer months on his large farm at Wickford, R. I.

The Lovenberg Sisters, Miss Adelaide and Miss Estelle, nieces of manager Chas. Lovenberg of Keith's Theatre, although not born in Providence came here in their childhood days, and received part of their education in the public schools of Providence. After finishing their schooling they were associated with George and Josephine Coban one season, doing singing and dancing specialties at the summer theatre. The last three years they have headed the Six American Dancers, which is now on the Keith Circuit.

There is probably no professional performer and entertainer who is better known in Providence as Mr. George A. Spink and an author of Bill Simmons, he is known from Maine to California. Mr. Spink has appeared with Raymond Hitchcock in Brian Horu, with Jefferson He Anella in the Jolly Munketeer, and three seasons with Miss Amelia Blingham. He is now in vaudeville and is planning a season abroad.

Another vaudevillian who is well known here is Harry Brown, of Brown, Harris & Brown, perhaps he is better known as Gully Brown, because nothing was, or is now, too big to attempt. He made his first appearance years ago, at the old Dame Museum. He shortly afterward went into vaudeville and is there now, associated with his wife, Viola Thornyck. They have one of the most comfortable and attractive bungalows on the shore, which is located on the water front, foot of Plain Alley. From the first of June to the first of September it is open house at the bungalow, and their little thirty foot launch the "V" is daily seen on the waters of the Narragansett Bay.

Although not living in Providence, the smallest state in the union has the distinction of being the home of the smallest business woman of the country. At Chepachet, a suburb of Providence lives Mrs. Reuben A. Steere, widow of the late Col. Steere whose fame as a circus dwarf is world wide. Mrs. Steere is very prominent socially in Chepachet and has a large circle of non-professional friends. She has traveled all over this country and Canada, and has had many exciting experiences. She was born in Indiana, April 8, 1853, weighing at birth eight and one half pounds, when she was twenty years old, she weighed thirty nine pounds and was forty one inches high, at this time she joined C. G. Grady's circus, her first professional tour, the following season she was with Cole's Dominion Circus. During the few years following and up to November 1878, she was with several attractions which were generally successful. November 1878 she joined the Liberty Opera Co. Mrs. Steere, who was formerly Miss Myers, had been corresponding with Col. Steere for about two years previous to her meeting him, which she did when she joined the Liberty Opera Co. They were married in Rochester, N. Y. March 7, 1880. From the time of their marriage until the summer of 1882 they appeared at the different museums and

parks. In the summer of 1882 they started their home in Chepachet and have lived there since, during the summer, traveling winters. Their last appearance being at Minneapolis 1907. Mrs. Steere is now the proprietor of a restaurant and confectionery store on Main street, Chepachet, where the children like to stop and spend their pennies for sweets, and many grown children stop to lunch, as they may be waited on by the little lady, whose forty four inches of height, will barely enable her to look over the counter.

W. E. GREENE, B 17

### THE WINDING WAY.

Faversham Tries Out New Play at Indianapolis.

#### THE CAST:

Robert Pryor	Mr. Faversham
Judge John Noble	Burton Churchhill
Frank Noble	A. Hyton Allen
Elizabeth Noble	Margaret Moreland
Abraham McCoy	Edward McWade
Stephen Kimberlin	H. Cooper Cliff
Thomas Thatcher	Frank Thomas
Hon. Anthony J. Belding	Lionel Belmonte
James Cartwright	Charles Cline
Perkins	Pickering Brown.

At Shubert's new Murat Theatre, Indianapolis, March 16, The Winding Way, a three-act comedy drama by Charles H. Summers of Indianapolis, was presented for the first time on any stage, with William Faversham as the star. A large and distinguished first night audience was most liberal with its applause and praise for both the new author and the well-known actor, each being called out at the end of the second act for speeches. The new play was produced in Indianapolis as a compliment to Mr. Summers and the playgoers of his home city, as Mr. Faversham intends to make it his chief offering for next season. All of the cast are members of the Herod company excepting Margaret Moreland who was especially engaged for the piece on account of her charming Southern accent, which is essential.

The play has for its theme the "winding way of the law," on which evil President Taft and other notables have spoken forcibly of late. Robert Pryor, a rising young lawyer, has been appointed, against his wishes, to defend in court the assault of a young girl. However, he is determined to fulfill his lawful duty, and at the time the play opens he has brought the culprit through three trials, merely on technicalities, although the prisoner has been found guilty and sentenced to death in each of them. Meanwhile the inhabitants have formed a mob, impatient at the law's delay, and at the head of this is Kimberlin, the father of the girl. Pryor is engaged to the high-spirited daughter of Judge Noble, and when she hears of the case she asks Pryor to choose between her and his client, on account of her sympathy for the girl. He hesitates but a moment, and then declares he will uphold the law, no matter what happens. Then follows a series of attempts to keep the prisoner away from the would-be lynchers, in which a thrilling mob scene is effectively introduced. Finally when his own Betty is saved from a similar fate by Kimberlin himself, Robert realizes that his duty lies toward the people, and not toward the brute, in spite of the winding way of the law, which he has been following. Thus the plot reaches an effective climax.

All the parts are well taken, especially the three unique characters of Pryor, McCoy, Thatcher, and Kimberlin. The play gives Faversham plenty of the desired opportunity, and will undoubtedly prove a good starring vehicle.

### THEATRE FOLKS GIVE ENTERTAINMENT AND BALL.

The first annual entertainment and ball given by the girls of the LaSalle Theatre Flinging Princess Company was held at the Pearson Club in Chicago, where all arrangements were under the sole direction of Mr. Douglas Johnson, to whom much credit is due for the smoothness in which every minute detail was carried out.

It was early in the evening, before the theatre people had had time to arrive, that the best view of the entire club was obtainable. To say the least, it is beautiful, and to do it justice is practically an impossibility. Mr. Johnson has one of the prettiest and most conveniently arranged clubs for such parties as these that could be found anywhere. A large wine-room is on the second floor, where refreshments of all kinds were served in abundance. The ball room is located up a third flight, and has a floor the surface of which has a polish that makes you want to dance.

About the time that the clock in the town hall was tolling the hour of midnight the real fun started. With a rustle of skirts and a shouting of the taxi-drivers, the spacious club rooms were filled, as if by magic, by a myriad of pretty girls and stage celebrities, for every show in the Windy City was well represented.

Many voices were there, and with her came fun enough for all the rest, had there been gathered there a pessimistic crowd, but, as such was not the case, Miss Vokes was not alone, for Jolly Louise Dresser, from Dick Whiteington, made her appearance, with many others who have never known what the "blues" really are.

The dances were all dedicated to some member of The Flinging Princess Co.

### PERFORMERS GIVE BENEFIT.

East St. Louis, Ill., March 10.—While the show was going on at the Avenue Theatre here last Sunday, fire broke out. The audience was dismissed, everyone getting out in safety. The performers on the bill gave a benefit performance today, the manager of the Majestic Theatre turning over the receipts of the matinee to the artists. The Mayor, the Elks and the Masons extended every possible help. The show consisted of acts by Clayton and Drew's players the Four Bardens, Warren, Latreola and Warren, Sylvia DeFrankie and George N. Wilson.

### ENTREE WASN'T SUCCESSFUL.

Elmira, N. Y., March 8.—Thomas D. Sea broke, the former well-known comic opera star who sought to entrance into vaudeville at the Mozart Theatre here, lasted but two performances, the curtain being lowered on his uncompleted act after which the announcement was made that his engagement had been cancelled. "Indisposition" was given as the cause of Sea's retirement.



THE STAGE NEAR AND FAR

A LETTER FROM CHINA.

Hongkong, China, Feb. 3, 1910.

Dear Sir—Elvy Baldwin and myself left San Francisco on December 7th, on the S. S. Asa for an extended tour of the Orient.

Baldwin proceeded on to Manila to try and arrange for some exhibitions at the carnival to be held at Manila, February 5 to 15.

I remained in Hong Kong and made a balloon ascension and parachute descent here on January 29.

Show business is good in Hongkong. At present there are two picture shows here, called Cinematographs. They run pictures and vaudeville, give two shows nightly and matinee Saturday and Sunday.

I am thinking of starting a looking agency out here. I can get the booking for about twelve cities in the Orient and could book artists for about twelve months.

The Manila Carnival opens to-morrow, but will probably be a failure, as the people in China are taking no interest in it this year.

A CRITIC'S "SCOOP."

New Haven, Conn., March 12.—The man of the hour, not only in New Haven but in New York City, is Lesley Mason, a senior at Yale.

Mr. Mason, who at present is the dramatic critic on the New Haven Palladium, landed a big story with the New York World the morning of the first night production of The Turning Point, the new play by Preston Gibson.

Mr. Mason knew he had one of the biggest "heats" of the year if he could only verify his suspicions.

Mr. Mason told the editor who took his story, and who suggested that he hold it over twenty-four hours that a stenographer might take the Gibson epigrams down word for word.

But the real interest of the incident centers in the fact that it served to bring before the

public a new genius, for that term has been pretty generally applied to Lesley Mason since then.

Never in the history of the local theatre has any such brilliant critic been discovered as this young writer.

Already he was attracting attention among able newspaper men and the dramatic critics of New Haven, and now that his brilliant coup has put him in the New York public eye it is a question of a very short time before he will enter a larger field.

Mr. Mason was born in New York City in 1887. He has practically paid his own way through Yale, and had it not been that he became interested a year or two ago in educational work under the government at Porto Rico in order to earn more money, he would have graduated in the class of 1908.

It is said Mr. Mason is ambitious to himself become a playwright. But, whatever his career, it will be one to watch, for this young man is bound to "arrive."

JEAN PARDEE-CLARK.

NEW YORK STATE INCORPORATIONS.

Terrace Amusement Co., New York City; capital, \$5,000. To conduct a general amusement business including moving picture shows.

Continental Globe Hotel Co., New York City; capital, \$5,000. In connection with hotel business to act as managers of theatres.

Hamman Inn Co., Rochester, N. Y.; capital, \$15,000. To act as proprietors and managers of theatres.

Fairground Opera House Company, Fairground, Suffolk Co., N. Y.; capital, \$5,000. To promote a place for amusements.

Leavitt & Mitchell Amusement Company, New York; capital, \$10,000. To deal in theatres, balls and parks; to give theatrical performances and moving picture shows.

Sylvia Theatre Company, Buffalo, N. Y.; capital, \$3,025. To erect, operate and lease theatres and to produce theatrical productions of various sorts.

The Girl with the Whooping Cough Co. (Inc.), New York; capital, \$5,000. To conduct a general amusement and real estate business; to own and manage theatres; to produce operas and dramas.

Clason Point Toboggan Co., New York; capital, \$22,000. To manufacture and erect amusement devices of every class; to carry on the business in connection with a general amusement business.

Star Dramatic and Literary Club, New York corporation membership. To cultivate and educate its members in the dramatic and literary arts.

Charles and Harvey Inc., North Pelham, N. Y.; capital, \$5,000. To deal in theatrical scenery and properties.

MOTOR GIRL REVIVED.

Atlantic City, N. J., March 16.—The Motor Girl, a musical play, with music by Julian Edwards, and booked by Charles J. Campbell and Robert M. Skinner, which played all last summer at the Lyric Theatre, New York, was revived here tonight at the Savoy Theatre.

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THE SHUBERTS

St. Louis, March 14.—Announcement has been made by J. J. Shubert, who is visiting here, that his firm will open a new theatre in St. Louis.

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NEW BRANDEIS THEATRE, OMAHA, NEB.

The opening of the New Brandeis theatre, March 3, was a brilliant affair. In the boxes and audience were beautifully gowned women, it being distinctly a social event.

A feature of the house is the fact that there are but two posts in the body of the building, and they do not in any way obstruct the view.

Short speeches were made by several distinguished citizens, among them, Mayor Dahlman, Arthur Brandeis, one of the owners, and O. D. Woodward.

Omaha is proud of its new theatre, and of the men who have built such a beautiful place of amusement, and under the able management of Burgess and Woodward, the patrons may expect to see the best of attractions.

WESTERN CANADA LETTER.

Calgary, Alta., March 14.—The surprising development of Western Canada within the past few years is beginning to attract the notice of the largest amusement centers of America.

Between Winnipeg and Vancouver there are no less than eight cities which could hold their own from a theatrical standpoint with any of the cities of equal size playing the big attractions on the American side.

The natural development of the many large towns is being met from a theatre standpoint by the erection of houses, built on modern lines, with a view of accommodating the large attractions which must ultimately play this line to the coast.

Companies traveling to the coast via the Canadian Pacific can now get eight good one-nights between Winnipeg and Vancouver without the loss of a night.

The enormous business done by Shubert's Gay Musician and The Man From Home is another strong proof of what the people of Western Canada want and are willing to pay for.

Unquestionably the Canadian Pacific is going to develop into one of the most popular routes to the coast.

ERNEST WILLIS.

HOPP THEATRE OPENED.

Rock Island, Ill., March 8.—The New Hopp Theatre was formally opened yesterday. The Hopp Theatre, formerly the Elite, has been undergoing extensive improvements during the past few weeks.

The executive staff for the Hopp Theatre is composed of H. W. Fulton, manager; E. C. Ward, conductor of orchestra; Steve Miller, stage manager; Thos. Dunning, properties; Roy Orchard, electrician; Ralph McManus, press agent; James Goff, house officer; Stephen L. Miller, head usher.

MANAGERS IN TROUBLE.

Wilkes Barre, Pa., March 8.—On Saturday, March 5, the special extra edition of the Poll Spotlight, an interesting four-page paper devoted to the coming events of the Poll Theatre, came to grief.

For several weeks Mr. Wright and Mr. Saunders have published a paper which they called the Spotlight. A stubb ten was announced as the editor, and that he was succeeding in proven by the many favorable comments made on the stories and announcements contained in the Spotlight.

distributed among patrons of the theatre through the mails, the management having a mailing list of over six thousand names. Believing that the wonderful Dr. Merman, "The Man Who Tamed Electricity," who is heading this week's bill at the Poll, was worthy of a little more publicity, the management decided to issue a special extra number containing a description of the man and his act.

DEAN HAS BIRTHDAY PARTY.

Tunis F. Dean, manager for Blanche Bates in The Fighting Hope, had a birthday March 3, during the company's engagement in Toronto.

Miss Bates thought that the occasion should be celebrated in some befitting manner, and accordingly decided to give her manager a birthday party after Thursday evening's performance.

Hon. J. J. Foy, Attorney-General of Ontario, and his family, are close friends of Miss Bates and Mr. Dean, and they attended. Other guests were Mrs. Frank Meade, of Cleveland; Mrs. Rupert Hughes (Adelaide Monola), New York; Messrs. Alex. P. Moore, of Pittsburg; John E. Fay, Chicago; Allan McIntosh and Milton Sills.

GRIFFIN CIRCUIT MOVEMENTS.

Miss Ana Dee, well known formerly as a talented artist in the vaudeville profession, is touring Western Ontario as a field agent for the big Griffin Vaudeville Circuit, which is controlled by the Griffin Amusement Co., Ltd., Toronto.

When Mr. Peter Griffin returns to Toronto after a business trip to the States, Mr. Crosby McArthur, of the Griffin Co.'s staff, will leave for a tour of inspection of their houses in Eastern Canada.

The Griffin Vaudeville Circuit recently added two new houses to their chain in Port Arthur, Ont.; also one in Port William, Ont., is now booking through the Griffin office.

STAGE CHILDREN

It is Claimed are Intellectually Superior Over Other Children.

Boston, Mass., March 14.—Liebler & Company propose to demonstrate to the Massachusetts Legislature the high superiority of the stage children, mentally and physically, over other children, by having Hugh Ford, their general stage director, bring with him from New York thirty children, ages from 7 to 16 years old, and who are members and understudies of "Alma Jimmy Valentine," and offer them as exhibits to the Legislature.

RIOT IN THEATRE.

Auburn, N. Y., March 12.—Twenty Cornell students who had followed the Richard Carle Opera Company to Auburn, created a disturbance in the theatre. They were passing remarks about the show girls aloud, which Carle resented and during the second act he stepped to the center of the stage and ordered the lights up and the music stopped and said: "You are all good fellows and I know you enjoy having a good time and we enjoy having you with us, but when it comes to insulting the women of my company, I resent it and won't stand for it."

PROPOSED NEW THEATRE.

Washington, D. C., March 12.—The District Amusement Company has purchased a valuable tract of land in the business section of this city, upon which it is intended to erect a modern theatre of the Spanish type of architecture, to be devoted to high-class vaudeville.

BELOIT'S NEW THEATRE.

Rockford, Ill., March 12.—It is understood here that Beloit capital is figuring on a theatre commodious enough to accommodate the largest shows, and which George Sackett, of this city, has been invited to take charge of. The site has a frontage of 73 feet and is 130 feet deep.

FLORENCE DAVIS CLOSES.

Miss Florence Davis, playing in Are You a Suffragette, closed in Hattiesburg, Miss., March 5th. Miss Davis was suffering with an attack of bronchitis, and her physician advised her to lay off, which she will do until after Easter.

ATHENS THEATRE REOPENS.

Athens, Ill., March 12.—After being closed for three months on account of being in litigation, the Opera House is again to open under new management. Jonathan P. Stutzman and A. T. Kneal have secured it under a lease, and are already booking attractions for the season of 1910.

ON TO ROANOKE.

On March 21 Isador Schwartz assumes management of the Jefferson Theatre, Roanoke, Va. The policy of the house is vaudeville and pictures. Mr. Schwartz was formerly manager of the Palace Theatre, Philadelphia, and also opened the Lubin house in Cincinnati.





VARIETY THEATRES IN CHICAGO.

MAJESTIC THEATRE.

Hill of new acts, and old ones that are par excellence, the bill last week was well received throughout. The De Camos, novelty comedian, opened the performance, and offered amusing diversion with his motley twista and...

Jack Miller, the ever-popular banjoist and pianist, and Jack Dale and Kids, singers and dancers, were Nos. 2 and 3 on the bill, and both were well received by the small audience that was present to enjoy those supper hour acts.

Jack Hale and Kibbe, a new act, is covered in detail under that heading.

Vesta, Wentworth & Teddy are clever comedians and went big with their comedy novelties, especially Teddy, who happens in this case to be a dog. He is always ready for his end of the performance, and to snap and yelp in just the right way.

Lucretia Lucia, a vocalist possessing a beautiful soprano and baritone voice, made his American debut, and on account of his efforts was found under new acts.

The Morrissey Sisters and Brothers, in a song and dancing diversion, were favored with spot No. 7, and presented a neat, refined specimen of graceful movements, working as double teams.

Mr. Hymack, the chamberlain comedian, has been reviewed in these columns before, as this is his second engagement at the Majestic this season. His lightning-like changes are as mya...

Mr. Frank Hines, the "and he did" comedian, has also been seen many times at the Majestic and other of the higher class vaudeville houses in Chicago, and in no way does his popularity seem to be waning.

William Rock and Mabel Fulton. See new acts.

May Ellmore and Irene Joverne, billed as two strolling players, were hardly able to hold down the best spot with which they were favored—number twelve.

Kens, Walsh and Melrose, comedy gymnasts, closed the bill introducing their latest novelty, The Revolving Arch, which consists of an arched-shaped piece of apparatus, inside of which two men balance a third on their heads.

AMERICAN MUSIC HALL.

A Ha-Ba's pictorial postcard album, which was reviewed last week on the Haymarket bill, was the opener at the American this week, introducing a series of miniature tableaux selected from the following well-known pictures: The Gleaner, Red Riding Hood, Bonaparte, The Rock of Ages, How Slowly Time Flies, The Gypsy, Skylark, Tra Pe Nobs and Goodnight.

Tambo and Tamblo, extraordinary tambourine manipulators, followed with an act that was really wonderful, but which was not fully appreciated by the audience on Monday matinee.

The feature of their entertainment is a marvelous exhibition in which they play thirty-one tambourines at one time. The act is interesting, due to the technical skill which is displayed by these two artists.

Company next presented a most clever sketch, in which a marvelous change of scenery takes place. Three characters are interpreted by Edward Keogh, who in each instance plays the parts true to life.

Miss Helen Nelson portrays two roles, in which her acting is as true as life and appreciated. James J. Morton came next on the bill, and true to his title description, is a real "Boy Bonnie".

Three characters are interpreted by Edward Keogh, who in each instance plays the parts true to life. Miss Helen Nelson portrays two roles, in which her acting is as true as life and appreciated.

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HAYMARKET THEATRE.

Paul Kliest and his unique exhibition of Black Art was as clever and entertaining as when seen at the Majestic Theatre recently, at which time a more complete description was given in these columns.

Elsie Tuell gave a clever vocal rendition of the more popular songs of the day in the interest of Ted Sawyer.

Spaulding & Belgs, perhaps the smallest of acrobats, came next on the bill in a comical and most entertaining exhibition of acrobatic work. Their efforts were well received, and funny antics amused the audience and kept them in laughter throughout their entire performance.

Lydell & Butterworth next offered a clever sketch, in which special scenery is used. Lydell's interpretation of Man, You Don't Me Wrong, finished by a very entertaining eccentric dance, was well received and went big.

Both Lydell and Miss Butterworth impersonate colored people, in which Miss Butterworth wears some beautiful and appropriate gowns. Herrmann presented the comical side of the musician's art, to the entire satisfaction of the audience, who were kept in a continuous roar of laughter throughout his act.

Next on the bill came Carl Nobel, who throws his voice into the wooden heads of the dummies, so that we wonder, when people dub a person "blockhead," whether or not it is a credit or to be taken as an insult.

Devil & Tom Walker, an act in which spectacular scenery is used, went big, and was truly the "hit of the bill." The sketch takes us to the lower region, where a negro usurps the devil's throne and besieges his enemies, and provokes much mirth and enjoyment at their expense.

Ballerini's Dogs, that clever exhibition of canine education and the skill of man in the training of dumb animals, deserves much favorable comment. Ballerini's wonderful ability as a trainer is displayed to its best advantage, for the little animals go through the performance of their numerous specialties without a word from their master.

This closed the bill, which was an exceptionally good one, and one in which a splendid variety of entertainment was presented.

VAUDEVILLE NOTES.

A. D. Reynard, the trick bicyclist, paid a visit to The Billboard last week, and said that he had given contracts with local firms for some new apparatus, to be used in connection with his act.

The Three dreamers, who played at the Auditorium, Cincinnati, last week, have spent the last six months of Sun time, in their comedy talking, singing and dancing act. Their cast includes Jack Remy, Morgan and Schrader.

The Four Flying Valentines returned to their native town, Cincinnati, last week, and played at the Auditorium. They are booked for the circus season with John Robin son's Show.

J. Theodore Murphy recently resigned his position as manager of the Gay Morning Glories Company, and resumed playing vaudeville dates with his partner, Miss Lillian Washburn.

Emmett and Lower announce that they have in preparation a new act, which will include Miss Emmett's brother in the cast. Their present double act is making good.

The Lyceum Comedy Four, now playing Gus Sun time, are meeting with success everywhere they play. This quartette is made up of Rankin, Bray, Finn and Murphy.

Miss Isabella Peyrami's dogs and bird act, opened on the Morris time March 7, in Baltimore, with the rest of the time to follow. Jules Larvett is booking agent.

The Andrews and Abbott Company, featuring The Little Leading Lady, are now at their St. Louis home, where they will remain indefinitely.

Pauline, the hypnotist, is proving a big sensation out West. Newspapers are devoting columns and columns of space to his act.

Low Spencer is now booking Frank Ross's The Folly, at Elizabethport, N. J.

PLAYHOUSE NOTES.

Capt. W. D. Ament has changed the name of his recently acquired theatre at Nashville, Tenn. to The Elite.

William P. Nickerson has been appointed manager of the Russwin Theatre, at New Britain, Conn.

A Company has been organized to erect a new and modern theatre at Rockville, Conn.

The Mavis Trio will join the Ringling Show April 2, for rehearsals.

A new \$20,000 opera house has just been opened in Hobart, Okla.

The Randy Brothers will erect an Aldome in Savannah, Ga.

PERSONAL PATTERN

About Performers Seen in Chicago.

William Echols is offering a sparkling little playlet, being presented by the Gerral Company, which is called A Glorious Time. It is produced in a capable manner, and a continuous wraaaah is heard from the rise to the fall of the curtain.

Chas. Gramlich and Helena Hall, who have ventured into vaudeville with their new act, called "His Affinity," are recruits from the burlesque and musical comedy stage.

Bert H. Colton, playing at the Bush Temple last week, proved to be one of the classiest society entertainers ever seen at that house.

The Troy Comedy Four were a big riot at the Columbia and Comedy last week, the applause being so enthusiastic at the close of their act as to almost hinder the following acts on the bill.

Blanche Kruger continues to make the audience happy with her clever singing and dancing specialties. Miss Kruger has a way of her own that makes her time on the stage most entertaining and wins for her many friends.

Bailey & Bailey are making quite a hit on the Morris circuit with their imitative coss shouting and dancing. The male member of the team is a dancer who starts to dance where the others leave off.

Will Nicola will sail in August for Europe, where he will make a tour of the continent that will keep him across the water for a period of three years.

Anderson and Evans, a clever team who are presenting a real live comedy sketch on Association time, entitled "On the Rocks," will leave in two weeks for the East, where they will join Herbert Lloyd's company.

Harry Kirchbaum, the boy who makes you sing, is one of the biggest song boosters in the business. He is now featuring all of Ted Snyder's songs in his act, and puts them over in a manner which pulls the whole audience with him on all his choruses.

Fred Lake is introducing a new novelty in the way of ventriloquism by using a dummy who talks without assistance from its master. The dummy is a construction of clockwork, which is timed to enact the facial contortions at the proper moment.

Chas. E. Henderson has added two characters to his La Bella Napoli Troupe; Nick Parnolla, who is reputed to be the best Harp player in the world, and a high class operatic songstress, the name of whom Henderson refuses to divulge at the present time.

The Riato Vaudeville Association has grown so extensively the last few weeks that Roy J. Anderson has taken an interest in that concern, and will devote his entire time to the producing department, where at least five new acts are under way.

Thomas and Ryan, the ever-popular singing and dancing team, was the big feature of the bill at the Columbus last week, with their original style of eccentric creations.

Phasma, who has completed a 15 weeks' engagement over the Kloth circuit, is booked for a solid tour of 24 weeks on the S. & C. time. They open April 11 in Winnipeg, being the feature attraction of every house they play.

The La Bella Napoli Troupe had the distinction of playing two and a half weeks straight at the Saratoga for Jake Sternad. The troupe is now booked solid on the Association under the direction of Chas. E. Henderson.

Ray Wilmer, who, up to date, has been the assistant stage manager, has recently been made private secretary to Mr. W. P. Shaver, manager of the three Doyle houses, the Bush Temple, Comedy and Columbia.

Nichols & Smith, comedy bicyclists, are on the last half of a twelve weeks' booking on the W. V. A. They intend opening on one of the Park and Fair circuits the coming summer, in stead of with the circuses.

Hi Tom Morgan, Billy Jackson and Miss Alice Parks are at the Family Theatre, Muscatine, Iowa, where they have signed up for the season with a musical comedy stock company.

Billy Hayer, of Hayer & Janet, has fully recovered from the operation he underwent on his leg, and that team are again on the Western Vaudeville circuit.

Little Lord Roberts will open a thirteen weeks' engagement on the Western Vaudeville time commencing March 20.

Chicago Music Notes.

The Lombardo Symphony Band and Orchestra Company has just closed a contract for the early part of the season at the New Ravenna Park in Milwaukee. This park is under the management of the capable Mr. Thielges, who is now busily engaged directing the construction of a large and beautiful pavilion, in which all the band concerts will be held.

Bob White's new one, entitled "It's You, Pal," has caught on and going big through the popular musical lover's world. It has a snappy set of lyrics and the chorus runs as follows: "It's you, Pal, it's no one but you, My soul is yearning to know if you are true; Just say that you love me with love that's sincere, Because I am so happy, dear, when you are near."

Raymond Sisters, Darrow & Mitchell, Harold Kennedy and Juliette Roberts, Lew Le Mar, Steops & Soladar, O'Neil & O'Neil, William Arnold, of the Bohemian Quartette, Miss Eunice Kline, Tom Ripley, Miss Helen Merron and the Merry McGregors are now using music from M. Wiltmark & Sons' list. The prevailing numbers are: There's Nothing Else in Life Like Love, Love, Love; Temptation Rag; Just for a Girl; Tie Your Little Bull Outside; Goodnight, Dear Arcadia; To the End of the World and Shaky Eyes.

Miss Jona Branscombe and Miss Belle Forbes, two young Chicago musicians, appeared recently before the American Women's Club, in Berlin, in a musical recital, and, according to a cablegram from the German Capital, made a most favorable impression.

Blanche Kruger, a pretty little dancing and singing artist, is continuing in her successful renditions. Her voice has a unique rising inflection, which seems to captivate her audience, and her dancing is of the graceful and entertaining kind that always makes good.

Mr. John W. Bratton, composer of the popular Only Me, I Love You in the Same Old Way, The Cozy Corner, and Teddy Bears' Picnic, and many others, has submitted to the Victor-Kremer Music Co. a new child ballad, entitled, Playthings, That's All.

Melville J. Gideon, a well-known composer of popular song hits of the present day, and who also wrote the majority of the numbers in Dick Whittington, has connected himself with M. Wiltmark & Sons.

"I Have Something in My Eye, and It's You," is the title of the new waltz song which the Victor-Kremer Company have just issued. It has a sweeping, melodious rhythm which is sure to make good.

A new production, under the management of Will H. Block, has just begun rehearsals at the Whitney Opera House. The musical rights of this show are controlled by M. Wiltmark & Sons.

A new edition of The Thompson Music Company's ballad, heretofore known as The Night Ingle Song, is coming out. The name has been changed to "Little Rose, I Love You So."

The Merry McGregors have added "Bonnie, My Highland Lassie," to their repertoire of Scotch songs. This is published by M. Wiltmark & Sons.

Haley & Haley are featuring 'Tony, the Hand Organ Man, and My Caroline,' from the Thompson Music Company's catalogue.

Victor Kremer reports pleasing results from the sale of the new Italian character song, "Go on, Good-a-Bye."

Rob White reports that his new hit, "O You Jefferies," has caught on and going big throughout his territory.

Fay, Two Colers and Fay are using "Are You Lonesome," from the Thompson Music Co.

ILLNESS CAUSES CANCELLATION.

Port Huron, Mich., March 2.—The engagement of Mr. Hopkinson, billed at the Majestic Theatre for to-day, has been canceled, owing to the illness of one of the leading members of the company.

Cunningham and White Brothers are organizing a vaudeville and moving picture show. The headquarters are at Morgantown, W. Va.





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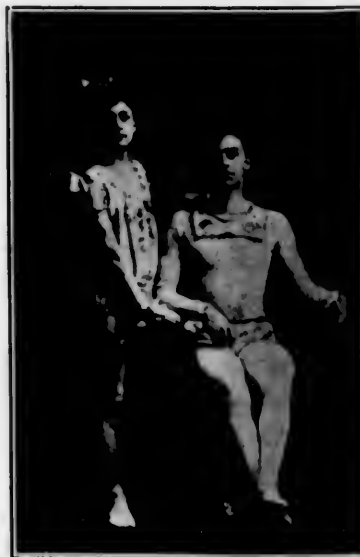
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**Booking under the Direction of Jake Sternad,**  
 167 Dearborn Street, Chicago, Illinois.

# READY FOR THE ROAD

101 Ranch Has Been Thoroughly Inspected And Found Perfect In Every Detail—Clark Shows Opened At Alexandria La.—Other Tent Show News

Mr. Edward Arlington has received the final reports from every department of the 101 Ranch Wild West Show and they are all ready for the season of 1910. Mr. George Arlington will make a detailed inspection of each department of the reports received and it is more than possible that the reports will be accepted by Mr. Edward Arlington this week. The inspection will be most rigid and it is not intended that the show shall go out without the most minute detail being absolutely perfect. The advance has already been passed upon and there was not the least suggestion that could be made to improve on it. The three advance cars are models and the crews are composed of men of unlimited experience and not one first year man can be found among them. The same can be truthfully said for the entire advance which Mr. Arlington has surrounded himself for this season. They are all men capable and experienced. The work in the winter quarters at East St. Louis is about ready to load on the train and will be the coming week. It is not intended to take to the road so early, but the rule of "no procrastination" prevails wherever Messrs. Arlington are interested. This rule has been adhered to ever since the outfitting was commenced and it will prevail through the entire season. On Ranch 101 at Bliss, Okla., the rehearsals are all over with the exception of the rehearsals with the band, and these will be taken up this week. The Miller Brothers and their aids have done wonders in organizing the show for this year and their part of the gigantic aggregation will not only please, but will surprise. They have arranged a program for the performance that will make it worth the while for other showmen to take notice. Many will realize how many features there are in the west that were never considered in the organization of a wild west show before the 101 Ranch Wild West Show put them on the program this year. If the term modern can be applied to a wild west show, then the 101 Ranch Wild West Show will be modern, but if it can not be then it can be considered as the one that will offer wild west features that will be new, in as much as they have never before been seen away from the plains and the prairies. Particular attention has been given the Indian contingent and while it will be twice as large as that carried by any other similar show they have been selected for their value for exhibition purposes.

There will be a number of them who are historical and who have cut prominent figures in the western struggles. There will be many of entire Indian families, and in not one instance will there be any of the Indians who have become civilized by constantly touring the country with shows needing Indian characters. Mr. Edward Arlington contends that an Indian is valuable for true exhibition purposes after he has once been out on the road. He, too, readily absorbs the cunning of the white man and loses his own individuality. It will be the same with the cowboys and cowgirls. They will all be new to the show business, and not those who are compelled to resort to artificial methods to get the western color. Every possible effort has been successfully made to have the entire show have with a purely western atmosphere and anything foreign to it has been eliminated.

## MINNEAPOLIS I. A. B. P. & B. OF A.

Business Agent John Carr, is very busy these days, looking for men to fill the vacancies of the men leaving to join the different circuses.

J. J. Whitehead, president of Local No. 10, is back on the job after an illness of two weeks.

Tumble Tom Jones, who was advertising agent of the Miles Theatre, is now with the Southern Theatre, as advertising agent.

Rusty Davidson has left the Dewey advertising force to take the position of advertising agent at the Miles Theatre.

Carl Munsen is going to buy a billposting plant in northern Minnesota.

Harley White, wagon man on the Interurban Route, is not going trouping this season.

Sidney Haggerness has left for the coast to take charge of some coast city bill shop.

Rilly Lemke and Alvie Hunt, two summer billposters, are working on the stage at the Dewey and Metropolitan.

H. M. Praetig has transferred from the Alliance to Local No. 10.

Good news comes from St. Paul Local 45, that Kid Wheeler is the business agent. Kid Wheeler takes charge of the banners for the 101 Ranch Wild West.

Mike Wolner leaves March 26 to join the Barnum Shows.

Ray Langley, formerly with the Miles Theatre, is now the financial secretary of the Minneapolis T. M. A. Lodge No. 50.

Grin McDonald and Deacon Holmes are going to farm Zach Lucken's farm in Clam Falls, Wis., this summer.

W. J. McDonald has fully recovered from his recent illness, and is once more the busy agent at the Metropolitan.

Howard McCarty has left to join the big show.

Zach Lucken's care of the Lyric Theatre, would like to hear from Ed. L. Jones.

## CLARK SHOWS OPEN SEASON.

M. L. Clark and Sons' Combined Circus and Wild West Shows opened their 1910 tour at Alexandria La., on March 7 and 8. The show this season carries a 120 foot round top with five 60 foot middle pieces; Twelve wagons, including fifteen cages of wild animals, two hundred and ten head of horses, four elephants and eight camels.

The performers include Colorado Cotton and wife, expert rope spinners and riders; Coaly Family, four in number, fancy ropers, riders and rifle shooting; Williams and wife, expert riders; Misses Julia Payne and Mande Duberry, lugging horse riders; Capt. H. Lindvick, with his troupe of Russian Cossack rough riders; Chief Andrew and his band of twenty Sioux Indians; The LaComa Troupe, five in number, in their novelty rebounding table acrobatic act; Chas. Johnson and wife, bounding wire, juggling and flying trapeze; The Silverlakes, contortionists

and mid-air wonders; Trefelo Cluo, the Mexican wonder, in wire and foot juggling; Pearl Clark and her Arabian high school horse, Alexandria. W. T. Bryan again rides Jack, the burd mule, making his nineteenth season with the Clark Show. Bob Pierce is principal clown with eight assistants.

Chris LaCorua has the dressing room; Colorado Cotton has charge of the wild west department; Mart Smith handles the big top, with twenty-five assistants; Moore has the properties with eight assistants; Joe the Cook, is head cook, with ten assistants; Chas. Long, better known as Ark Chicken, steward, and Harry Earl, manager of the side show with many new features.

## MAIN DENIES REPORT.

Geneva, Ohio, March 11, 1910.  
Billboard Publishing Co.,  
416 Elm St., Cincinnati, Ohio.

Gentlemen: I noticed in the recent issue of The Billboard that they had me scheduled to go in partnership with J. A. Jones. The rumor is without any foundation, and how stories like this get started is not known to the writer.

I sold Mr. Jones a lot of show property recently, and our business relations were very satisfactory. I never had a partner in my life, and never will. The nearest I came to it was owning the controlling stock in a Wild West in 1906, which was uncontrollable. Since that time I have been selling the property, and what I could not sell I leased.

I positively owned no interest in any show since, except in a way of straight out-and-out rental. I still have show property for rent or for sale. Sometime the big Main Show may be put on the road, but it will not be this year. I realize the value of its name, and I don't think it hurts a circus name to rest.

A short time ago I advertised for horse trainers. I had some unfinished stock trained at quarters which I desired finished, and, as I had a chance to rent them for the season, and as I advertised as above, many people understood from this that I was going to start a show in 1910, which is not the case. I write this as an explanation, as I have had many letters from people wishing engagements besides trainers.

Respectfully,  
W. L. MAIN.

## ANDERSON'S DOG AND PONY SHOW.

On account of the snows and cold weather the past few weeks most of the work has stopped around the winter quarters of the Anderson Dog and Pony Show, Modoc, Ill., in the way of repairing wagons, painting, etc. Mr. Anderson has been kept busy in the ring barn, his troupe of five Angora goats having added three new tricks to their repertoire.

Mr. Anderson has taken in as a partner, Joseph Wells, from St. Louis, Mo., and it is their intention of having a model wagon show on the road the coming season. About thirty-five people will be carried, a band of ten pieces, with J. E. Bateson as bandmaster, and a new band wagon, now in course of construction.

James Mack will be in advance of the show, making his fifth year under the Anderson banner. Lawrence Freeman will again be the clown, with a few new stunts.

Sixteen young bronchos for the wild west department have been purchased by Mr. Anderson, while Fred Fride, the leader of the cowboys, bought from Simon Dorn two wild bulls for the boys to rope and ride in the arena.

## FRED LEGGETT'S ENGAGEMENTS.

Fred Leggett, considered one of the best riders with circuses to-day, was born and raised in Rockford, Ill., also making his professional start from there in 1890 with the Will Reynolds' Show, doing the jockey act in a hippodrome race.

He has been with Forepaugh-Sells, Ringling Bros., Barnum and Bailey and Hagenbeck-Wallace, and this season is with the Sells-Floto Circus, starting from Denver, Colo.

In 1909 he was married to Miss Dalley Julien, with whom he now forms the team of Leggett and Julien. He has an act of fancy driving and racing, and Miss Julien is doing a bar-back act.

## NEW WAGONS FOR EASTERN SHOWS.

The Beggs Wagon Company, of Kansas City, Mo., has just turned out for the Great Eastern shows a complete bunch of show wagons, consisting of cages, band table, ticket and tabular, cook house, and baggage wagons, totaling eighteen. This will make all the Great Eastern Show Wagons brand new, and all being especially built and adapted for a wagon show, should make this one of the best equipped wagon shows in the west.

Phone Canal 3664. Established 1865.

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Will purchase organized Railroad or Overland outfit if right, or cars, seats and other show property separately. What have you? Tell all first letter. J. H. ESCHMAN, Linden Hills, Minneapolis, Minn.

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Man and wife; blown and net workers. C. D. DAVIS, South Jacksonville, Fla.

## For Sale Second-Hand Slot Machines

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Brand new, complete, with wardrobe, imported Statue; electric effects, scenery and beautiful oil painted front; cost \$1,500; will sell for \$550. Address ILLUSION, care The Billboard, West bank Building, San Francisco, Cal.

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50x100, 80x120, 60ft. Round Top, 50x80, 30x60, 30x50, 20x50 black, 20x30, 300 camping tents and 2,000 ft. of 10 ft. side wall. D. M. KERR MFG. CO., 1007 W. Madison St. (Old No. 260), Chicago. Long Distance Phone Monroe 2448.

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A great drawing attraction for side show, county fair, carnival or museum. Colt is two years old, in good health, right front foot missing. Have no time to exhibit the colt on account of other business. Will sell this freak reasonably.

ADDRESS R. B. Hanson, Sleepy Eye, Minn.

FREE—Order 3 of Flint's famous Porcupines at \$15, and we'll include one of our regular \$5 pictorial banners FREE. Send to-day, as supply is limited. LINWOOD FLINT, N. Waterford, Me.

CIRCUS & JUGGLING APPARATUS. Clubs, Bats and Novelties. Stamp for catalogue. EDWARD VAN WYCK, Cincinnati, O.



**THDAY PARTY AT QUARTERS.**

The winter home of Harry Moore, treasurer of the Greater Norris & Rowe Circus at Erie, Pa., occurred one of the gayest of parties and invited his many friends, on February 28. It celebrated Mr. Moore's twentieth birthday and the party proved a jubilation of the many delightful parties by various of the circus folk during the winter.

Moore was the recipient of many beautiful and costly gifts. Among those present were H. S. and Mrs. Rowe and the Misses and Elizabeth Rowe, Ella Rowe, Wall Shannon, Mr. and Mrs. T. J. Myers.

**SEEK A. F. DOWNS.**

E. Downs, of 87 Fourth Avenue, Newark, N. J., is endeavoring to ascertain the whereabouts of Arthur F. or A. Foster Downs, who was last heard of a little over a year ago, with a traveling Wild West show. He was then in Milwaukee. S. E. Downs is the young man's uncle and his former guardian.

**ELY SHOWS CLOSE SEASON.**

The George S. Ely Shows closed a most successful season of ten months Mar. 14, at Berling, Texas, and have gone into winter quarters, which are situated a half mile from Berling. The show will again take to the road April 20, opening at Berling considerably enlarged. A two-weekly drill and an aerial act will be featured.

**SEEK NEW TRIAL.**

Wilkes-Barre, Pa., March 11.—The testimony in the case of Geo. L. Marlan, theatrical manager, recently convicted at Wilkes-Barre, Pa., of murder in the first degree, has been transcribed, and his attorneys will at once prepare reasons for a new trial in his behalf.

**PFEIFFENBERGER MAKES DENIAL.**

Jack Pfeiffenberger will not handle the side show canvas with the Van Amburg Show this season, as was announced in last week's issue of The Billboard. Mr. Pfeiffenberger has not been placed for the coming season.

**NO LICENSE FOR GRAYVILLE.**

The city council of Grayville, Ill., has discontinued the licensing of all kinds of tented exhibitions, making it absolutely free to all circuses, menageries, etc.

**CIRCUS GOSSIP.**

Fletcher Smith, for the past three seasons with the Cole Bros.' Shows, is at present at Shreveport, La., painting up the Sparks Shows. This season he will play the new thirty-two whistle colt, which will be a new parade feature with the show, besides handling the concert and reserved seat tickets. The Sparks Show will be a ten-car show this season.

Walter Shannon, of the Norris and Rowe Greater Shows, is visiting his old friend, Max Zimmerman, of the Midway Horse Market, St. Paul, Minn., combining business with pleasure. Mr. Shannon will remain on the market for a week at least, having contracted with Barrett and Zimmerman, horse dealers, to furnish the Norris and Rowe Shows with heavy draft horses.

The Great Inter-Ocean Shows, with winter quarters at Leeds, Iowa, are getting ready for their opening early in May. The show this year will be enlarged and will use a sixty-foot round top with a forty-foot middle-piece. Seven wagons will be used to transport the show through the territory of North and South Dakota and Minnesota.

W. E. Franklin has them all guessing and the many attempts to get next to what he will do are in vain. It is generally conceded, however, that the Selig-Photo will go to the Coast, but the question that is causing agitation is, when will they go there, and where will it go in the meantime?

The H. W. Freed Show, with winter-quarters at Niles, Mich., will open the season about May 1 at Niles. Mr. Freed has purchased some new dogs, and expects to have quite an outfit this coming season. The show will play through Indiana and Michigan.

The moving picture films that were taken on the 101 Ranch, at Bliss, Oklahoma, are attracting more than ordinary interest, and are proving both valuable as entertainers and publicity givers. They will make a tour of all the large cities.

Roy Felts will return from Panama this month and report for duty with the Harman and Bailey Shows. Mr. Felts writes

that his circus has had a very good season on the island, and that he will return next winter.

A. D. Moreland, who has had the dining tents with some of the best of the circuses, has retired. He is getting rich selling automobiles of the Ford make, and has one of the finest garages in the State in Geneva, Ohio.

Mr. Edward Arlington will change his headquarters this month from New York to St. Louis. The New York office will, however, remain open for some time yet, and Mr. Arlington will be in it as occasion demands.

Loney Buchanan has returned to Des Moines, Ia., from the coast where he has been in the interest of the Yankee Robinson Circus, of which he is general manager.

E. A. Schelch, equilibrist, closes his grandstand time at Ann Arbor, Mich., this week. He will be seen with the Gollmar Bros.' Shows this coming season.

Lorin Charles and I. Coogan, billposters of Grayville, Ill., have signed with the Norris and Rowe Show for this season.

It is reported that there will be four circuses which will play Canada this coming season, two going to Nova Scotia.

Charles Coleman, it is said, will have one of the opposition brigades with the Forepaugh Sells shows this year.

Harry Snyder, of Los Angeles, Cal., will be with the 101 Ranch Wild West Show advance this season.

Harry Crawford will conduct the privileges with the H. W. Freed Show, making his second season.

Herbert Gage and Bill Webb will be assistants on canvas with the Norris & Rowe Show.

There is quite a number of circus people in Cincinnati waiting for the band to play.

Joe ("Frenchy") Lavender will have the lights with the Famous Robinson Show.

Tom Tucker has been re-engaged to handle the canvas with the Sun Show this season.

Chas. McLean, the veteran boss canvasman, is spending the winter in Bridgeport, Conn.

Muldoon Hartman will be head cook with 101 Ranch Show this season. It is said.

H. S. Rowe, of the Norris and Rowe Circus, was in Cincinnati the past week.

Chas. Bolus an old-time boss canvasman, is taking life easy at Canton, O.

Walter Shannon, of the Norris and Rowe Show, was in Cincinnati last week.

Wilson Monett will be with the Gentry Bros.' Show Band this season.

"Buzz" Griswold may go with the advance of the Two Bills' Show.

The Mollie A. Bailey Show opened at Humble, Texas, February 28.

Capt. Jack Snumake, the well-known boss hostler, is at Columbus, O.

Kid Fleteber will be boss canvasman with the Sparks Show.

The Great Wagner Show opens May 15 at Germantown, O.

Smith "The old scout," goes with the Wallace Shows.

**UNIFORMS**



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They are going fast, and our rock bottom, closing out prices are as follows:

- One 190-ft. Round Top, with seven 40-ft. middle pieces; 12-ft. walls; top, 8-oz. drill; walls, 6 1/2 oz. drill. Heavily roped every second cloth. Decorated with red material on inside. Used only six weeks; as good as new. Complete, without poles, stakes, or bale rings, ..... \$3,000.
- One 90-ft. Round Top, with 50-ft. middle piece and 10-ft. walls. Top, 8 oz. drill; walls, 6 oz. drill; thoroughly roped and banded; used only one season. Complete with poles, etc., ..... \$325.
- One 75-ft. Round Top, with two 40-ft. middles and 12-ft. walls. Red and white, has been paraffined. Thoroughly repaired; full roped. Complete with poles, stakes, etc., ..... \$340.
- One 60-ft. Round Top, with one 30-ft. middle and 10-ft. walls. Top, 8 oz. drill, walls standard drill. Roped every two widths. Finely made; used about a week. Complete with poles, stakes, etc., ..... \$315.
- One 60x90, both ends straight gable, 10-ft. walls. Top made of 8 oz. best duck, walls drill. Complete with poles, etc., ..... \$285.
- One Marquee, red and white, 50-ft. wide, 30-ft. deep, 12-ft. walls; used only four weeks. Price without poles, ..... \$120.
- One 22x74, round end front, gable end back tent. Walls 8-ft. high in front, running to 15-ft. high in back. 8 oz. government khaki drill throughout. Excellently made. Used only two weeks; a bargain. Complete with poles and stakes, ..... \$175.
- Two 20x60, 10 oz. black tents, round end front, gable end back; 10-ft. walls; lines all through; fully roped; used one week. Complete with poles, stakes etc., each, \$210.

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Season 1910, opens March 28, Anniston, Ala., auspices of Fire Company, featuring "The Great Quincey," high diver; Arnold, "The Aerial Clown;" Prof. Alfonso Seelsel's Royal Band of Naples; Trained Wild Animal Circus; The Hurdlers and 12 other high-class shows. Can place legitimate shows and concessions that do not conflict. Address SMITH GREATER SHOWS, Box 956, MOBILE, ALA.

**WANTED FOR**

**Robinson's Famous Shows**

Strong Aerial Act, Return Act, or Passing Act; Female Performers, Lady Riders, Boss Hostler, Four, Six and Eight Horse Drivers, Boss Property Man, Light Man, twenty Union Billposters, to complete cars one and two.

For Sale, on account of not having room for same—One Dog Act, well broke, first-class in every respect, including props; three Performing Black bears. Address BOX 257, Birmingham, Alabama.

**WANTED**

**Shows and Concessions**

For Merchants' Carnival, Okla. Ark., week of March 28. Address BLUE RIBBON SHOWS, Argenta, Ark. C. F. STURM, Manager.

**Our Yearly Animal Transports from Africa and India will reach New York about middle of April.**

SHIPMENTS WILL COMPRISE:

- Tigers, Leopards,
- Hyenas, Jaguars,
- Lions, Pumas,
- Elephants,
- Zebras, Antelopes,
- Python Snakes, 7-20 feet



- Llamas, Yaks
- Kangaroos,
- Polar Bears,
- Russian Bears,
- 1000 Monkeys,
- Cranes, Swans, etc.

**LOUIS RUHE, Animal Importer,**

248 Grand Street, NEW YORK.

OPPOSITION.

There's Going to be a Great Deal of it This Season, but it Will be Done Fairly.

There will be none of the big shows that will escape opposition of the most pronounced kind this spring. From what can be learned of the routes there is going to be a whole lot of buncing and the "tank-splitters" will be kept busy.

The Barnum and Bailey and the Itingling Brothers have issued their call for their opposition brigades and they are to report this week. The other large shows have undoubtedly done the same and the clash is now only a matter of a few days.

The 101 Ranch Wild West Show is ready for the road, and all that is necessary is the word from Mr. Edward Arlington for the advance to move and this word will soon be given.

Mr. Fred Beckman reports that the outfitting is about completed and the lot paraphernalia, both old and new is in perfect condition. There is no reason why it should not be when it is considered that the outfitting has been done under the personal supervision of Messrs. Geo. Arlington and Fred Beckman.

Mr. Joe C. Miller, at 101 Ranch, Bliss, Oklahoma, is busy putting the final touches on rehearsals and the lengthy and varied program of the performance is completed. The 101 Ranch Wild West Show has made money during the rehearsals. The moving picture concerns have been busy with the movements of the performers and have secured some very interesting material for reproduction.

A. L. FOSTER.



The above is an excellent likeness of Mr. A. L. Foster, the genial manager of the Isis Theatre of Minneapolis, Minn. In addition to his managerial duties at the Isis, which is one of L. E. Lund's enterprises, Mr. Foster also renders the illustrated songs at this theatre and his melodious tour voice has won marked approval from the patrons.

CINCINNATI LODGE NO. 33.

At the regular stated meeting of Cincinnati Lodge No. 33, held Friday, March 4, Bro. Chas. W. Schweitzer, on behalf of Bro. Harry Richardson, presented the lodge with a beautiful silk and gold banner.

All letters, dues and other communications in the future should be addressed to Edward Holenkamp, 50 East Court Street, the new Secretary of Cincinnati Lodge. Bro. Holenkamp has been employed for a number of years on the stage at the Grand Opera House, and it is believed he will prove the right man in the right place.

Bro. William Keenan, stage carpenter of The Round-Up Company, returned home several weeks ago from New Orleans, La., suffering with blood-poisoning. He is still under Dr. Moss' care, but will be able to join his company in a short time.

It was decided to change the meeting date from the first Friday to the first Thursday of each month. The next meeting will be held Wednesday evening, April 6, at 10:30 p. m.

BALTIMORE LODGE NO. 14.

Baltimore Lodge No. 14 is now entering into its twenty-third year of incorporation, and is in a healthy state. The lodge was incorporated on Friday, March 23, 1888. The members are ever anxious to put forth every effort to help to the upbuilding of the fraternity.

The Lodge has now located in new quarters, meeting hereafter at Lehman's Hall, 836 N. Howard Street. Any member of a sister lodge who may be in town is asked to come up to meetings, which are held the second Sunday of each month.

The Banquet Committee and Ball Committee are busy getting things ready.

It would be appreciated by Baltimore Lodge No. 14 T. M. A. if Miss or Mrs. Alice Gilmore, last season with Mary Jane's Pa. Company, and Miss Corrine Runkel, would write the Secretary, Mr. J. D. Cordie, 323 E. Biddle St.

THIS YEAR'S LAMBS' GAMBOL ABANDONED.

Showing spirit and generosity, the directors of the Lambs' Club have concluded to abandon the week of gambol which included in the itinerary the cities of Cincinnati, Indianapolis, St. Louis, Columbus, Louisville, Toledo, Detroit, Buffalo, Rochester, Syracuse, Albany, and Utica.

This action was taken in order not to interfere with the programs of the Actors' Fund Fair, which will demand attention of many in divisional Lambis.

CAPT. SNIDER WITH WHEELER.

Capt. H. Snider has signed with Al. P. Wheeler's New Model Show for 1910, making his fourth season with that aggregation. Capt. Snider will present his well-known animal act, also exhibiting Splittree, the untamable lion. During the winter months Capt. Snider has had charge of the Wheeler Show winter-quarters at Oxford, Pa., Mr. Wheeler being away the greater portion of the time securing new attractions for this season.

WHEELING LODGE EVENTS.

The members of Wheeling Lodge No. 51, T. M. A., will hold a smoker in their hall Sunday evening, March 20, at 8 p. m., to which all visiting members are invited.

Wheeling Lodge is going to give a dance and vaudeville entertainment at the Elks' Auditorium, Tuesday evening, March 29.

DEATHS.

KRAMER.—The death of the well-known musician, Mr. Frank J. Kramer, in Allegheny City, Pa., on March 8, will be greatly mourned by a large concourse of friends. Mr. Kramer was for years the leader of Kramer's well-known Wheeling Band; also the leader of the Opera House Orchestra, and for many seasons furnished the music for the widely known White Sulphur Springs, Va.

The remains were escorted to his old home by a committee from the Federation of Musicians from Pittsburgh, who offered as their tribute of sympathy a magnificent harp, with one string broken.

The sympathy of friends of Mr. Kramer throughout the country is offered to his relatives in this their hour of sorrow.

DAYER.—J. Harvey Dayer, for the past five years manager of the Hode Opera House, Lockport, N. Y., and also for several years in charge of the Charles Amusement Company's interests at Olcott Beach, died March 1, at his home in Lockport.

CIRCUS GOSSIP.

Shows can tack banners in Erie, Pa. this year. They were denied this by an over zealous plant owner there for years. There is no ordinance against it. The billboard simply buffeted the show people on the strength of the wall he had with the police. This same billboard is out of the business now, and he did not get rich while he was in it.

There is a story floating around Erie, Pa., to the effect that the son of a late show man won \$1,000 shooting craps. He won it but he did not get it all as he broke the bank. Now the same rumor says he is suing the owners of the game for what he did not get of his winnings.

Andrew Downie will open his season in Medina, N. Y. He will have the largest aggregation this year that he has ever taken out. With the exception of riding acts, he will have a full bodied circus and the people he has engaged are well up to the standard of shows boasting of greater magnitude.

John Englehart, familiarly called Captain Smith, will have the canvas with the Golden Roosters. He is at present doing business in Baraboo.

Charles Herman, who was with Cole Brothers' Show last year will be with the Haeonick Wallace Shows this season as master of transportation.

Montgomery and Elwyn, musicians, closed their engagement with the Rhoda Royal Indoor Circus and are now spending a few days at the Hever House, Chicago, prior to going to their homes for a brief rest. Montgomery goes with the Sells-Floro Shows, while Elwyn will be identified with the Ventry show.

RAVENNA PARK, MILWAUKEE.

Planning to eclipse all other amusement enterprises, Mr. Theo. Thielen, manager and director of the New Ravenna Park in Milwaukee, Wisconsin, formerly known as Wonderland, is busily engaged in the work of construction and the booking of such attractions as will cause some little comment in the field during the coming season.

Mr. Thielen recently visited Chicago for the purpose of obtaining such attractions that bear the stamp of superiority and meet with approval in the Cream City. His visit was not in vain, for shortly after his return an announcement was made to the effect that "The Lombardi Symphony Band and Concert Company," one whose pre-eminence is proven by the fact that a park of some prominence in Chicago opens its season with this same organization, which will continue for a six weeks' engagement thereafter, when it will travel northward and disport at Ravenna for several weeks. In order that everything should unite with his personal effort to obtain high class musical organizations, Mr. Thielen is building a spacious and beautiful new band pavilion, which will accommodate 10,000 persons. A pavilion such as this not only affords shelter from rain and the heating rays of the sun, but concentrates the efforts of the musicians that are so often lost where an open-air concert parquette is in vogue.

Old Wonderland will be completely reconstructed in the New Ravenna. The old site of the chutes will be graced by a magnificent electric fountain. New riding devices of every conception will be installed, together with numerous concession buildings, which are now under construction. A spacious garage has been built, with accommodations for four hundred motors and one hundred horse vehicles.

Another accommodation, that is probably the greatest and most essential to a summer park, is the outcome of many long conferences held by Mr. Thielen with President John I. Beggs, of the Traction Company. The final arrangement that was agreed to was a four-cent fare from the city hall, which is a ride of twenty minutes direct to the gate.

Ravenna Park is situated on either side of a beautiful ravine, so as to combine nature with the artificial pleasures, and crown Ravenna with the laurel of summer garden success, where health and enjoyment abound.

SEIZE COPIES OF SONG.

Acting under a writ of seizure issued by Judge Lacombe in the United States Circuit Court Deputy Marshal Bostwick seized a number of copies of the song "The Wreck of the Good Ship Love," at the establishment of F. A. Mills, a music publisher, No. 122 W. 25th street, New York City. He also seized the plate of this song at the establishment of R. Teller Sons & Borer, No. 224 W. 26th street New York.

The writ was granted on the application of Joe W. Stern & Co., who are also music publishers at No. 102-104 W. 35th street New York. Stern & Co., in their complaint alleged that Arthur J. Lamb, the author of the song, assigned the rights to them and that they had copyrighted it in their name. It is claimed that the Mills' publication is an infringement and Stern & Co. have instituted suit to enforce their copyright. This is the first writ of seizure issued in the New York district under the new copyright law.

PALISADES AMUSEMENT PARK.

The Palisades Amusement Park, situated atop the historical and picturesque Palisades along the Hudson River directly opposite Grant's Tomb, New York, and in sight of Broadway, will open its third summer season on Saturday, Mar. 28.

Although the park has only been in existence for two seasons it has earned an enviable reputation as being one of the cleanest, brightest, most orderly and unique summer pleasure resorts in the metropolitan section.

The patrons are drawn from New York (Manhattan and the Bronx) Brooklyn, and Yonkers as well as from Jersey City, Hoboken, Bayonne, Union Hill, Newark, Passaic, Harrison, Kearney, Paterson, Hackensack, Englewood and numerous other nearby towns and cities. The transportation facilities on both trolley systems which run to the park are to be greatly increased.

ABE SHAPIRO.



General Manager of Lake Erie Park and Casino, Toledo, O. This park, which is one of the finest in the country, owes its great success and popularity to the able management of Mr. Shapiro. It will open the season May 29, with a fine list of attractions.

tion facilities on both trolley systems which run to the park are to be greatly increased. The Public Service Railway is arranging a better through service from Jersey City and Hoboken and the Hudson River line operated in conjunction with the West 190th street ferry will put on an exceptionally good summer schedule.

During the winter, the ownership of the fee of the property has been consolidated with the leasehold management and a new company (Palisades Realty & Amusement Co.) has been organized to own and operate the park.

Vast improvements are now being made and a host of amusements are busy constructing new amusement devices, etc., to entertain the millions of patrons this summer.

The splendid equipment and the desire of the management to cater to the refined tastes of the seekers of recreation and entertainment insure a highly profitable season.

JOS. W. STERN NOTES.

Mr. W. T. Hitchcock, the well-known vaudeville manager of Baltimore, writes to Joe W. Stern & Co. as follows:

"Am featuring your new song 'The Wreck of the Good Ship Love,' and it is a tremendous hit. The slides and music are the best I have had in many years."

Mr. Mill Arnsman, the clever singing comedian, who is playing some of the good vaudeville time, is featuring Joe W. Stern & Co.'s new novelty song, 'I've Got the Time, I've Got the Place, But It's Hard to Find the Girl with more than ordinary success.' He states that it is by far the best song takes less than five scores.

HOSKINS' RANGER COMPANIES.

Jack Hoskins opens his first A Texas Ranger show with new canvas and outfit on May 7. Roy W. Sampson is to be the manager with J. W. Harpsprite in charge of the forces ahead.

Mr. B. Wilson will lead the band of fourteen pieces and Fred Ray will be boss canvasman. L. A. Stanton is to manage the second Ranger show, opening May 21, and playing West P. L. Wheeler will be in command of the advance. Al Remeyer will again lead the band which will include fourteen pieces and Jack Fairchild will be back to look out for the canvas. This show goes West.

Mr. Hoskins is contemplating a third Ranger show to open early in June.

MAJESTIC THEATRE, DENTON, TEXAS.



The above represents the Majestic Theatre at Denton, Texas. The gentlemen standing in the entrance are Mr. G. Itardro, proprietor, on the left and Mr. B. E. Husbands, manager, on the right. Mr. Renfro is also manager of the Majestic Airline of that city.



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RAYMOND N. HARRIS (Inc.) ATTRACTIONS CO.

39th and Broadway, New York City

## AN HISTORICAL PARK

Black Hawk Watch Tower Was Named After a Great Indian Chief—  
Bergen Point, Once a Famous Landmark, Now Entirely Obliterated—News of Other Parks.

### BLACK HAWK'S WATCH TOWER PARK.

Of all the beautiful parks in the Middle West, Black Hawk's Watch Tower Park, at Rock Island, Illinois, has the distinction of being situated on one of the most famous historical spots in the country—the stamping ground of the great Indian Chief, Black Hawk, and his crafty band of warriors. Situated on a bold bluff promontory above the swift Rock River and rising steeply over a hundred and seventy-five feet from its glassy surface, it commands a sweeping panorama of thirty miles up and down the beautiful valley of the Rock River. In addition to one being able to see seven different counties of the state of Illinois, on this spot where the big Watch Tower Inn now stands, Black Hawk, and his father before him, used to keep ward and watch over the Sac tribe of Indians. Here they built their beacon fires to brightly blaze at night or to throw up their tall columns of tall-tale smoke by day. Here the Indians held their mystic rites and buried their dead. On the slope lies buried Black Hawk's father, surrounded by hundreds of his braves. The view obtained from Watch Tower, of the surrounding country is one never to be forgotten, rushing rivers, roaring rapids, wild woods, happy hamlets, busy farmsteads, railroads that distantly rumble across resounding bridges, and steamers that come and go along the peaceful line of the famed Hennipin Canal. These are some of the natural features of the picture that show plainly. But the charms of Watch Tower are not confined to its prospects; it is a thoroughly up-to-date amusement park as well. It has amusement devices of all kinds, roller coaster, show of the chutes, roller skating, carousel, dancing pavilion and many others too numerous to mention. Situated at Watch Tower is also the famous Black Hawk Inn, a summer hotel, replete with dining rooms, large and small, with dancing and banquet and assembly rooms, encircled by spacious verandas, and rendered doubly attractive by a kitchen and service not excelled in any resort in the West. It is the center around which circle the summer pleasures of the three cities, Rock Island and Moline, Illinois, and Davenport, Iowa. Public and private dances are given here nightly. Watch Tower Park is also the birthplace of the famous amusement device, the shoot the chutes. Here was built the first chutes by John Newberg, who patented the device and made a fortune out of it. The first chutes was a crude affair; the boats were drawn up by a windless, the motive power being furnished by a retired steel mare, and the tracks were greased with soft soap. The present chutes is a marvel of speed and safety and run down the steep bluff in to the Rock River. The Watch Tower Park, famous for its natural wealth of majestic trees, rugged crags, picturesque caves, each with its story of Indian lore, beautiful flowerbeds, walks and drives, is under the management of Messrs. Sauerbaum and Krell. The park is now undergoing extensive improvements and when opened for the season about May 1, will be more attractive than ever.

FRANK R. HILDEBRANDT.

### PASSING OF A FAMOUS RESORT.

Nothing shows so well the rapid advance of commercialism as the removal and obliteration of historic and historic landmarks, which have had to make way for manufactories. Such a victim of "progress" is the old pleasure resort at Bergen Point, Bayonne, N. J. This was in the hey-day of its prominence when Coney Island was but an infant. One of the most picturesque spots on the Jersey Coast, Bergen Point had a clean sweep along the water front of over a mile on Newark Bay and the Kill von Kull River. It presented unusual facilities for a pleasure resort, being easily accessible from every side. But it was even these facilities which were the death knell of this resort. Bergen Point was the Mecca of pleasure seekers at that time, and concessions were ranged right alongside of each other for the entire space. This place was also famous for its hotels and shore houses. Of these, two at least had great prominence, Wheeler's House, (burned in 1907) and the LaTourette House, which even at this day is the rendezvous of motor parties. But this resort could not escape the march of "progress." Noting its great shipping facilities, manufacturers quickly acquired most of the land and erected factories, the bane of the amusement business. This was a blow from which the resort could not recover. It still had a small stretch of water front, to which it held tenaciously trying to build up its old prestige again. But the days of Bergen Point as an amusement resort were numbered. And as a last straw, Nature herself took a hand, crumbling up the sands by the tides and removing the last hope of this resort ever coming back. With the tides advancing almost to the line of residences beyond First Street, Bergen Point's old amusement place was added to the list of resorts which have been swept aside by the onward march of commercialism.

GEORGE W. C. SCHMIDT.

### BIG AIRDOME CIRCUIT.

Topeka, Kans., March 14.—The Crawford-Kearney Wells Amusement Company, which will control forty-five airdomes or summer theatres in all the principal cities of Kansas, Oklahoma, Southern Nebraska and Western Missouri this year, was incorporated and organization completed, at Topeka, March 5. Roy Crawford of Topeka is at the head of the company, which is capitalized for \$15,000. The officers, who hold most of the stock, are Roy Crawford, president; James Kearney, first vice-president; L. M. Crawford, second vice-president, and Rolla Welle, secretary and treasurer.

Ten new airdomes will be built by the syndicate in ten cities in Southern Nebraska and will be owned exclusively by the company. Several houses in Kansas and Oklahoma, attractions for which will be booked at Topeka, are now owned by the Amusement Company. The rest are the

property of the local managers. Stock companies will appear at all of the airdomes controlled by the syndicate. The company will also maintain a booking agency at Topeka to furnish vaudeville acts for a number of airdomes in smaller Kansas towns not on the regular circuit and not large enough to support stock performances. James Kearney is now in Nebraska arranging for the building of the ten new airdomes in that state to be located at Falls City, Beatrice, Fairbury, Hastings, Kearney, Grand Island, York, Fremont, Plattsmouth and Nebraska City. The erection will begin at once and they will be ready by the opening of the summer season.

Roy Crawford individually will book stock companies for the following Kansas airdomes: Winfield, Arkansas City, Hutchinson, Newton, Salina, Emporia, Topeka, Lawrence, Ottawa, Manhattan and Junction City.

Of the fifteen houses in Oklahoma, eight are owned by the syndicate and the others by the local managers. Stock attractions will be booked for all by the Crawford-Kearney-Wells Company. The nine airdomes in Western Missouri will play stock attractions, also booked by the new company.

The syndicate will maintain two agencies in Topeka, one to be a straight theatrical exchange, which will book people for the stock companies playing the circuit; the second agency will have charge of the booking of all vaudeville performers for the airdomes in cities not sufficiently large to support stock companies.

### CEDAR POINT STILL GROWS.

There is an old saying that "old wine improves with age," and the truthfulness of this assertion apply to the continued, steady and sound growth of Cedar Point on Lake Erie, the popular pleasure and health resort of the Middle States. Each season under the direction and able management of Mr. G. A. Boeckling it has increased in facilities for the accommodation and entertainment of the thousands who daily visit this paradise of the Great Lakes, and upon the eve of the opening of the season of 1910 finds it complete in hotels, dining rooms, swimming and bathing pavilion and varied amusements. There is no individual resort in the world as large and as complete as Cedar Point on Lake Erie. It owns its own terminals in the city of Sandusky, three large steamers maintaining a twenty minute schedule every day from the opening to the close of the season, and the vast area of ground embraced in the delightful peninsula which separates Sandusky bay from Lake Erie and upon which are located in three score of buildings. These imposing structures include the largest and most complete hotel on the Great Lakes, large and airy convention auditorium, mammoth dining hall, dancing pavilion, summer theatre, dancing pavilion covering 45,000 square feet of space, electrical station, power house, Crystal Rock Castle, the largest bathing pavilion in the world and over two-score of attractive and inviting amusement places. The waters of Lake Erie wash its sandy shores for a distance of nine miles, and its safe and perfect bathing beach is known wherever the tourist has traveled. To take a dip in the "lean blue waters" of the historic lake at Cedar Point is one of the delights of a visit to this inviting watering place. From a one-day excursion resort Cedar Point has rapidly increased in popularity until today it has become one of the convention centers of the country, entertaining each season thousands of delegates representing scores of associations from all parts of the country. Thirty excursion trains, with an average of ten coaches for each train, have been run into the city upon one day last summer, and the thousands of people handled without delay and no mishap to mar the pleasure of visitors. "All roads lead to Cedar Point during the summer" has become a saying in the railway world and the daily increasing attendance each summer has necessitated the operation of special trains in addition to the regular schedule maintained by the great system with terminals at the very door of the resort.

### BUSBY BUILDING AIRDOME.

Waterloo, Iowa, March 14.—Busby Brothers will open here this summer, to take the place in part of Electric Park, which they have abandoned. Stock will be the policy, opening the season May 30 with the Harvey Stock Company. In charge of the Airdome will be Herbert Parker, last year in the box office at Electric Park.

### SHOSHONE'S NEW PARK.

Shoshone, Idaho, March 12.—A new amusement park, entering upon its career with the present season is Mountainview Amusement Park at Shoshone, Idaho. This resort will be operated by C. J. Dorsy, and will be opened for the season about June 15. The usual park attractions will be operated.

### MINNEQUA'S OPENING.

Pueblo, Col., Mar. 14.—Manager J. J. McQuillen announces that he will open Minnequa Park the early part of May. The Glass Stock Company will open Minnequa Theatre, under the management of Jos. D. Glass. The skating rink, figure eight, pavilion, bathing beach, and a number of new concessions will add to the attractions.

At Lagoon Park, near Salt Lake City, Utah, preparations are being made for the coming season. The park is situated fifteen miles from Salt Lake on an interurban line. The resort has a dance pavilion, a large livery to accommodate two thousand people, restaurant, refreshment stands, bowling alley, skating rink, and other park devices. A large baseball ground is also within the park, which occupies about fifty acres. This season free attractions will be played.

SOME RECORD FOR 1909

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IN A BLAZE OF GLORY ACROSS THE CONTINENT  
FROM THE

Hudson-Fulton Celebration at New York

TO THE

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FROM THE

Alaska-Yukon-Pacific Exposition

TO THE

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Including nearly ALL the  
GREAT STATE FAIRS and  
GREAT EVENTS and FETES  
throughout the United States.

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Cost no more than unknown makes and draw  
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Some Big Novelties for Season 1910.

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SEVERAL STATE FAIRS ALREADY CON-  
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**40** SELECTED **40** Musicians Corps of Famous Soloists  
THREE DISTINCT QUARTETTES

Strictly a High-Class Artistic Organization

With a national reputation; endorsed by the Press, Critics and Managers from the Atlantic to the Pacific.

A BAND THAT PLAYS TO PLEASE AN AUDIENCE,  
PROVIDING MUSIC FOR THE CLASSES AND FOR THE MASSES

**NOW BOOKING** EXPOSITIONS, FAIRS, PARKS AND SPECIAL OCCASIONS.  
Write to-day for time and terms, address,

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**CRESCENT ORANGEADE POWDER**

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We guarantee this powder to make the best Orangeade on the market. Tastes the best, and pays you the best profit. Does not contain Coal-tar color or anything prohibited by any Pure Food Law, U. S. Serial No. 11768. No trouble to prepare it, simply add water, sweeten and it is ready to drink. Price, \$2.25 per lb., prepaid. Sample for 2c stamp.

**PEACHETTE**

A new drink and a very good one. It is rich, delicious and is sure to bring your customers back for more. Put up in liquid form, each ounce makes two gallons of Peachette by simply adding water and sugar. Fully guaranteed under the Pure Food Law. Price, per 16-oz. bottle, \$2.50, prepaid; this makes 32 gallons and retails for \$25.00 at 5c per 8-oz. glass. Sample of Peachette and our 1910 catalogue, postpaid for 10c. We make 10 different drinks. We sell coolers, tumbler carriers, glass jars, etc., at lowest prices. Agents wanted everywhere.

CHAS. T. MORRISSEY COMPANY,  
B-2430 Harrison Street, CHICAGO, ILL.  
(Name changed from Columbia Mfg. Co.)

**FOR SALE---My Famous London Ghost Show**

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CRISP POP CORN PEANUTS COCOANUT

"GO IN GOOD  
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THE AIR-TIGHT WATER-PROOF PACKAGE DOES IT

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Write for samples and prices.

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# World of Little Wheels

## Davidson Successfully Defends International Championship Speed Title at the Races Held in New Music Hall Rink, Cincinnati. Roller Skating News of the Week.

Still it's Harley Davidson, the International champion. Harley defended his title in grand style at the New Rink, Cincinnati, last week, against the strenuous fighting of "Pony" Joe Altman, the game little Cincinnati lad, who attempted to wrest the championship laurels from the battle-scarred victor of many a race.

After a week of elimination racing, from February 24 to March 5, results of which were announced in last week's issue of The Billboard, "Pony" Joe Altman qualified to meet the famous champion. Altman did some pretty skating against such men as Fred Tyrrell, Willie Blackburn, Frank Bacon, Midge Sherman, Rowland Cloni, Rollie Burkholder, Jack Fotech, Joe Seiferino and others.

To whom the title of International championship should go was to be decided in three heats. The first was skated Tuesday evening, March 8; the second, Thursday evening, March 10; and the final Saturday evening, March 12.

Altman won the first heat, skating the mile in 2:53-2:55. Altman got an ideal start, while Davidson's get-away was just the opposite to Altman's, and by the time the first lap was over, "Pony" Joe had a lead of about twenty-five feet. He held the advantage for the next half dozen laps when Davidson commenced to slowly crawl upon him, until when the last lap was reached Harley was but a foot or two behind. Rounding the final curve before hitting the stretch Harley was thrown off his stride. Altman gained on him through this mishap to such an extent that at least twenty feet separated the two when the winner hit the tape.

Davidson protested vehemently to Manager Nail who acted as starter, that he was not ready when the gun was fired. He also claimed that spectators along the rail interfered with his skating. Manager Nail promised to have the matter so arranged that such interference would no longer be possible.

The second heat was run on Thursday evening. Fred Tyrrell acted as starter. Altman broke before the starter's gun was fired and Tyrrell called him back. Altman, however, disagreed with Tyrrell that he beat the gun, claiming his start was a legitimate one.

Again the skaters got off splendidly. Altman took the lead with Davidson lying just behind, skating in easy fashion. At the eighth lap the champion let out and passed "Pony" Joe. He retained the lead until the finish although Altman made a game effort in the final sprint. The time was 2:54 1-5, the slowest time since the opening of the meet.

Saturday night the final was pulled off. In this heat Davidson displayed some of the form which placed him on the highest rung of the roller skating ladder. The mile was skated in good time—2:49-1:5. When the starter's gun was fired, Altman got his usual fine start and at the outset had a fifteen-foot lead over the champion. But Davidson set sail after the firing Cincinnati boy and for eight laps skated easily a foot or two behind "Pony" Joe. At the ninth lap Harley cut loose with one of his characteristic sprints and passed Altman, but the latter repeated the performance when Davidson swung out too far at the curve. Again Davidson, now twenty feet behind, with only a lap and a half to go, summoned his speed and generalship and once more passed Altman. This lead he retained until the finish, winning from Altman by fifteen feet.

All of the races were won fairly and the best man won. Even though beaten, Altman displayed some material as a skater, and considering his youth, which when pitted against the experience of such a skater as Davidson, ranks "Pony" Joe very high, indeed.

Davidson's efforts netted him \$1,000 aside bet money, and The Billboard cup, emblematic of the title he holds.

### NOTES OF THE MEET.

Allen I. Blanchard, president of the International Skating Association, acted as Judge of the Davidson-Altman races. His work was of such a high class order as to bring forth not even the slightest protest.

Rollie Burkholder, the Columbus lad, did not stay to see the championship races but returned to his native city after the elimination finals on Saturday night. Burkholder showed a fine improvement in form over some of his previous performances.

Frank Bacon, Willie Blackburn, Rowland Cloni and Fred Tyrrell remained over until the meet was finished. They were pressed into service on the nights of the races, acting as officials. Tyrrell did duty as starter on Thursday and Saturday night.

Jack Fotech, who participated in the elimination races, filed an engagement in Vincennes, Ind., March 13-16, but was down in time to see Davidson beat Altman on Thursday night. Jack was suffering with a slight attack of indigestion which, though not serious, was anything but pleasant.

Rowland Cloni says he was not in the best of form and that his work in the first week's races was not up to his usual standard. The Norristown lad is still very young, but has displayed something in the East which has attracted the attention of many.

L. W. Wastell, the well-known professional skater, acted as one of the judges.

On the night of the first race (Tuesday) Davidson entered a complaint against the inter-

ference of spectators who permitted their feet to protrude beneath the railing. Manager Nail put several carpenters to work placing boards along the railing to prevent the possibility of another complaint of a similar nature.

Even though "Pony" Joe Altman won the first race, the betting before the event on Thursday night by the Altman contingent was light. Davidson's admirers were offering 10 to 3 but at those odds their money went begging.

Miller Huggins, well-known ball player, refereed the heat run Tuesday evening. He depart-

ed the sixth season of the rink. Cause of the rink's success. Manager Fred W. Nail.

Jack Fotech has cancelled a number of engagements in Pennsylvania because of illness.

Blackburn, Bacon, Cloni and Tyrrell will probably compete in the races at the Wayne Rink, Detroit. Negotiations are now under way.

"Pony" Joe Altman, Hans Mayer, Joe Seiferino, Billy Dehner, Harvey Steffen and Bob Welsh, all Cincinnati skaters, will participate in the races at Vincennes and Chicago.

Each of the races was attended by large and enthusiastic crowds. Altman, being a local boy, came in for a big hand while Davidson also received his share of applause.

If any one deserves credit for the big success of the meet, it is Manager Fred W. Nail. Arrangements for the races were made in the characteristic manner of Mr. Nail, and as a result there was no wrangling, delays or anything of the sort. The large crowds were splendidly handled which fact also gives evidence of the staff assisting Mr. Nail.

After the races, Davidson left for Chicago and from there will probably go to Los Angeles. In the fall it is almost assured that he will go to England.

AL. FLATH.



Al. Flath has resigned as manager of the Hippodrome Roller Skating Rink, Milwaukee, Wis., after a year's service. Mr. Flath is considered one of the ablest roller skating rink managers and race promoters in the West. He has done perhaps more for the roller speed game in Milwaukee than any other person. He is known as a straight man in the business and has, in all contests held at that place, recognized the rules of the Western Association. As a developer of talent he occupies a foremost position in the skating world and has to his credit some of the speediest and most likely young men in the business, notable among them being the bunch which during the past year trimmed up the Chicago stars in four straight inter-city matches. He is also prominent as a director of professional championship meets.

### RACES AT DETROIT.

Detroit, Mich., March 14.—World's series will start at the Wayne Gardens Rink, Detroit, next week, Wednesday, Thursday, Friday and Saturday, March 23, 24, 25 and 26. Skaters from all parts of the country will be here to compete for the championship purse of \$300 and gold medal. The following well-known skaters are expected to take part: Jess Carey, of Wyoming, Pa.; Fred Tyrrell, Chicago; Rollie Burkholder, Columbus; Frank Bacon, McKeesport, Pa.; Charles McCarthy, Chicago; Willie Blackburn, New York; Midge Sherman, Kansas City; Clyde Hamilton, of Pittsburg; Worthington Kemp, of Detroit, and many other fast men who care to enter. Manager Shea held the western championship races at the rink the first week in February.

For the World's Series, Manager Shea will have bleachers built in the center of the rink to accommodate 2,500 people.

The following week Henry Thurston, of Lockport, N. Y., and Walter Gorman, of Detroit, the

champion one-foot skater of the world for one-half mile, will skate three nights for the championship and a gold medal. Mr. Thurston will also give fancy skating exhibitions before the races each evening.

Before the close of the season Manager Shea will have many novelty attractions, including Pink Tea Party, North Pole Party, Mousiekat Skating Club, special nights for big stores; also Frank Vernon and wife, skatorial artists. The rink will close for the season April 15.

### RACES IN NEW YORK.

The roller skating championships of the eastern division of the National Roller Skating Association will be decided at the Metropolitan Roller Skating Rink, Broadway and Fifty-second street, New York, starting with next Monday evening and continuing on Thursday and Monday thereafter until the series is completed. The schedule, as arranged, follows: Monday, March 14, one mile; Thursday, March 17, two and one-half miles; Monday, March 21, five miles; Thursday, March 24, three miles; Monday, March 28, four miles, and Thursday, March 31, two miles.

The heats in each of these events will be run off during the evening and the finals decided at 10:30.

In addition to the regular championship prizes for first, second and third in each event, John P. Magner, president of the National Roller Skating Association, has donated a large cup, which will go to the skater scoring the greatest number of points in the series, counting five for first, four for second, three for third, two for fourth and one for fifth.

Several entries have already been received from the skaters now participating in the championships at Pittsburg and Cincinnati, and to judge from the list of names it seems highly probable that quite a few new records will be established before the series is completed.

### BURKE'S SPLENDID WORK.

Harry Burke, the diminutive speed skater from Bridgeport, Conn., again covered himself with glory last night at the Metropolitan Roller Rink, Broadway and Fifty-second street, New York, when he defeated a large field in a three-mile scratch race. Nine skaters took the mark at the start, but the race was so hot that four of them were compelled to drop out before the middle mark had been passed. The remaining five, W. MacCormack, of New York; Frank Brower, of Bridgeport; S. Kirkbride, of Newark; Harry MacDonald, of New York, and Harry Burke, of Bridgeport, remained lunched well together until two miles had been covered, when young Burke started in to pass the other competitors one by one, followed closely behind by Harry MacDonald. It took but seven laps for the Bridgeport lad to gain the lead and, with a clear field in front, he slowed up, winning by over twenty yards, with Harry MacDonald second and MacCormack third. The time, 6:30, for the distance was not exceptionally fast, but the track lay-out had been changed from measuring seventeen laps to fifteen laps to the mile, and when measured after the race was found to be considerably longer than the distance.

### SCRATCH MEN WIN.

Notwithstanding the liberal handicaps, the scratch men had an easy time of it last Thursday evening, March 16, in the two-mile roller skating race decided at the Metropolitan Roller Rink, Broadway and Fifty-second street, New York. There were four men on the scratch mark—Harry Burke, of Bridgeport; Harry MacDonald, of New York; George McCormack, of New York, and Frank Brower of Bridgeport, and they finished in the order named, to the entire exclusion of the handicap men. Burke gained the lead soon after the mile mark had been passed, and he increased his advantage, easily drawing away from the other competitors, and winning the race by over a quarter of a lap, in the fast time of 6:32 3-5. All four of the scratch men are entered in the series for the Eastern professional handicap, which will start next Monday evening at the Metropolitan Rink with a one-mile race.

### MANAGER IS ENTHUSIASTIC.

"Business is great," says Manager C. L. Simmons, of the Almont Rink, Bucyrus, Ohio. "My new rink is a modern building of brick, with a skating surface of 130 by 65 feet, running two seasons daily and three on Saturday. I have been putting on many events, such as professional acts and local affairs, to keep the crowds interested. On March 3-5 I played Frank Vernon, assisted by Lillian Vernon, and they played to turnaway. Their act scored a hit."

### CLAIMS HALF MILE RECORD.

Writing from Indianapolis, Jack Le Clafar states he broke the half-mile skating record at the Armory Rink, Indianapolis, March 7. The time was 1:13.

### PARK MANAGERS MEET.

The meeting of park managers, most of whom are associated with street railway companies, was held at the Fort Pitt Hotel, Pittsburg, Pa., Thursday, March 3, under the auspices of the American Vaudeville Circuit of New York.

Among those present, and mentioning the parks they represent, were: Mr. McSwigan, Kenneywood, Pittsburg; Mr. Henninger, Southern, Pittsburg; Messrs. Harton, Williams and McCallip, West View, Pittsburg; Messrs. Maxwell, MacCutehon, Shea and Hocking, Rock Springs,

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...Cincinnati, Ohio; Mr. Pope, Alameda, Ind.; Mr. Shattuck, Lakemont, Altoona, Pa.; Mr. Boyce and Rothery, New Brighton, Pa.; Schuck, of West Penn. Highway, Pittsburg; Emmending, of Johnstown, Pa.; Messrs. ... and Steward, Rock Point, Pittsburg; ... Coffey, Oakford, Greensburg, Pa.; Mr. ... Connellville, Pa.; Mr. Hartley, Oiy... McKeesport, Pa.; Mr. McCaskey, Youngs... Ohio; Mr. Helser, Dayton, Ohio; Mr. ... Cleveland, Ohio; Mr. Comstock, Expe... Park, Pa.; Mr. Maxwell, Pittsburg, Pa.; Messrs. Italy and Shipley, Sharon, Pa.; also Mr. Mountfort, secretary and representing the American Band of America; Mr. Melville, of the American Vandeville Circuit, of New York, and Mr. Harton attorney, of Pittsburg.

Mr. McSwigan acted as toastmaster and filled the position very entertainingly, telling numerous stories appropriate to the occasion.

Mr. Mountfort "opened the show," as he expressed it, and left a very favorable impression on the audience. The next morning at 9 o'clock, the telephone at the park began to ring and the city was in one great state of excitement. The papers were full of the wonderful ascension and the park looked forward to a big day's business. An hour after the ascension was to take place, the hill tops were lined with people. After counting up that afternoon, Mr. Helser said the receipts were \$11.29.

After Mr. Helser had concluded, he said that as Mr. Mountfort was opening the show, he undoubtedly could be looked upon as the dumb act of the show, to which Mr. Mountfort replied: "for a dumb act, you have more comedy than any I have ever seen."

Mr. Shannon, of Altoona, spoke entertainingly for some minutes relative to the amusement park in connection with street railway companies.

Mr. Melville spoke briefly, advising the managers present to form a permanent organization for their own protection in the matter of

public concessions and other problems that could only be met through concerted action. This suggestion met with approval and a committee was appointed to devise ways and means of forming such an organization. A meeting will probably be held later in this month among the managers and a permanent organization formed.

**AMERICAN BAND OF PROVIDENCE**

Upon the death of D. W. Reeves, the famous writer of marches, and founder of the American Band of Providence, for many years the leading band of New England, Bowen R. Church was entrusted with the artistic future of the organization. Mr. Church was formerly the associate conductor.

The band has been in constant demand in New England for years, playing occasional engagements in every city and hamlet, with full orchestra, or with small concert and dance orchestras for entertainments. But the band's services have not been confined to New England, as they have played at some of the most important events in various parts of the country.

The library of the band, which has been accumulating for fifty years, is now one of the most extensive of any band or orchestra.

One unique feature of this organization is that a full brass band can play a faultless band concert, and immediately change to orchestra and give an equally attractive and worthy concert on strings.

The conductor, Mr. Bowen R. Church is one of the most talented and experienced musicians in the country, having conducted as many concerts during the life of the founder of the band as Mr. Reeves himself. In fact he is the musical idol of Providence.

The band, fully equipped, is ably handled by Howard Parr, whose headquarters are located at 121 West Forty-second street, New York City.

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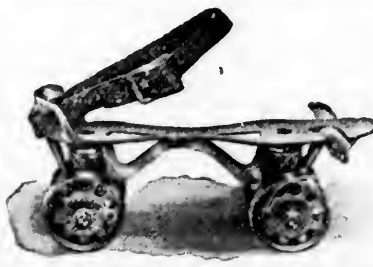
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**DAY LIGHT PICTURE.**

C. Holmberg, manager of the Warloto Film Co., Nashville, Tenn., says he had big success with daylight pictures at the Hippodrome during the Nashville Exposition, held week of Feb. 25 to March 5, inclusive. These pictures

were shown in actual daylight, during the daytime and with electric illumination in the building during the evening. This is believed to be the first time that daylight pictures have been shown in the South. Be pleased to mail explanations upon receipt of an inquiry accompanied with \$1.00.



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THE STATE FAIR.

W. R. MELLOR, Secretary Nebraska State Board of Agriculture.

The fair is the show window of the great house of the State. Here its choicest products and manufactures are exhibited. It is the place to secure education in a shorter space of time, and at a less outlay, than any school of learning in the land. This marks the beginning of desire for better herds, products and machinery on the farm. Here are practical observations from which, at a glance, is secured the lasting knowledge which may not be imparted in any other manner. What other incentive has been constantly and ceaselessly offered for the creation of ambition for pedigreed stock? Had it not been for the education by object lesson at these gatherings of the best from our storehouse of merit? Our effort, the knowledge of attained effort, which is so important a feature to welfare and happiness, would be still in its infancy. At no other place in the world can so much be seen for the money as at a State Fair. There can be found the best animals of all the various desirable breeds, true to type. There are the best agricultural products, arranged in a manner pleasing to the eye. There are all the varieties, makes and kinds of machinery, where those who desire may see a half dozen makes of the machine for the same purpose, shown by an expert, so that the particular kind adapted for the buyer's purpose can be judiciously selected. There the ladies may examine the wares of the Textile, Fine Art and Domestic Products departments, and how much enjoyment is secured by those connected or in sympathy with the schools of the State, in the examination of the educational display.

With what pleasure and delight are viewed the fine exhibits of flowers, plants and fruit displayed in Horticultural Hall; what an attraction the fish present at the Fisheries Building to the thousands who annually visit this exhibit. What a vast amount of study or lectures it would take to acquire the knowledge gained at a glance as to the difference in the characteristics of the various exhibits. When patrons grow tired of the educational features at the Fair, there are amusement features which attract from the fact that a selection can be made for the specific kind which the beholder most thoroughly enjoys.

Each of the great fairs now has one or more concert bands and grand opera companies, a number of which have attained national reputation by the rendition of repertoires from the world's best masters and whose concerts are a season of delight to music lovers. These are often made in connection with the events before the grand stand at the race track, where a seat is most alluring to the patron who has faithfully put in his time at sight seeing among the wonderful exhibits visited. Man's love for a good horse is probably the most constant drawing card that will ever be discovered as an adjunct to the fair. The contests of speed furnish the few seconds of intense excitement, which is the spice of life, and for which man freely gives up his money. Between the beats of the race it has become universally recognized that it is necessary to furnish attractions which entertain and amuse the waiting crowd. Here the province of The Billboard is most thoroughly appreciated, as it is the happy medium which brings together the world's best fairs and the world's best vaudeville attractions, and nothing but the best is good enough for a fastidious public to appreciate.

Occasionally we hear that the events before the grand stand at the track cost the fair too much money, or that more is expended in proportion than is offered in any other department. This is erroneous, and it is seldom that the entry fees, grand stand receipts and privileges do not more than foot the total expense, leaving the amount received at the outside gates from the people who constitute the racing "fans" to apply on premiums and other expenses.

AT PARKER HEADQUARTERS.

Mr. C. W. Parker has just returned from a three weeks' trip to Boston, New York and other Eastern points. While in New York he cleared from the Custom House a valuable cargo of material contracted for some time since by C. T. Kennedy, and which it is claimed will mark an epoch, not only with the Great Parker Shows, but in the entire carnival business.

The Great Parker Shows, now in process of reconstruction, will scarcely be recognized this season by those to whom they have become familiar. Many startling innovations are being worked out, and the only familiar features this season will be the Carry-Us-All and Ferris Wheel, which are necessary adjuncts to any company.

Both Mr. Parker and Mr. Kennedy have devoted the entire winter to evolving attractions which will not only conform to the established Parker standard, but also meet the insistent and ever-increasing demand for new features.

That the carnival business is as well established as that of the circus is evidenced by the multitude of inquiries already received, requesting dates for the coming season.

Both Mr. Parker and Mr. Kennedy have concluded that, to make a carnival company an unqualified success, it is impossible to keep it going both winter and summer, and that a six-months' closed season for rehabilitation is absolutely essential to a successful summer tour. The Parker Shows do not claim to be the only ones in the field, and, with the others who are honestly trying to remove the odium which the actions of certain managers have attached to the name "carnival," both Mr. Parker and Mr. Kennedy are always ready to cooperate.

Mr. E. C. Talbot, general agent of the Great Parker Shows, made a flying visit to Atlanta on March 9, coming direct from the Chicago office of the Great Parker Shows, and leaving on the tenth for a few days' visit with his family at Dallas, Texas, before going after a few more of "the big ones."

SOUTH CAROLINA STATE FAIR.

The dates of the State Agricultural and Mechanical Society of South Carolina are from October 31 to November 5. The Fair Grounds are near the city of Columbia, (the capital of the state), and are beautifully laid out, well watered and well situated. The transportation facilities are extra good, ample lines of street cars and shuttle trains make rapid trips between the city and the grounds on regular schedule. Columbia is a beautiful city, and her people are kind and hospitable. The city Chamber of

Commerce will offer special inducements to help make the state fair a success. A well arranged premium list with ample attractions will increase the entries, and the prospect has never been brighter for a greater fair than we have ever had.

D. F. Eford of Lexington, S. C. has recently been elected secretary of the Society. The racing programme will be made especially attractive to those who find pleasure in witnessing the speed and endurance of great horses.

FERRARI'S WINTER QUARTERS.

Large Force at Work Painting and Re-Building the Various Features and Attractions.

At Col. Francis Ferrari's winter quarters in Harrisburg, Pa., a large force of men are at work repainting and putting all the various attractions in new garb for the coming season. The winter quarters are the best appointed Col. Ferrari has had for several seasons; a large, double car barn, located in the heart of the most thickly populated part of the city, has been used partly as a Zoo and partly for storage and repairing quarters. The Zoo has had a most successful season, making quite a bit in the capital city of Pennsylvania. The bill is changed weekly, consisting of animal acts, vaudeville and moving pictures.

Among the various attractions being overhauled and rebuilt in the repair shops are Col. Ferrari's Trained Wild Animal Arena; Billy Williams' famous "Manie" show; J. H. Johnson's "Merrimac and Monitor" and Pruney Arcade; Col. Ferrari's "Seven in One," and a number of smaller shows and concessions.

Col. Ferrari has just closed a deal with a large park in Montreal, Canada, where he will show for twelve weeks during the first part of the season, and then take to the road for the fall fairs, many of the best of which have already been booked.

Ray LaBoyetaw is busy at his home in New Castle, Ind., framing his Fairyland Show. He opens in East St. Louis April 25, with the Cosmopolitan No. 2 show, and will carry ten people, including a seven girl chorus. He has engaged George Stanley Freed, better known as Yorkie, one of the best spellers in the business, to handle the front.

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New Hollywood Park will open with entirely new features this season, and is one of the most successful amusement parks in the entire country. The attendance last season exceeded the hopes of the most optimistic. Reached by BOATS and STREET CARS, 5-cent fare.

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# NOTICE

THERE WILL BE A MEETING OF COMMITTEES FROM THE IOWA (AUG. 27-SEPT. 2) MINNESOTA (SEPT. 5-10,) WISCONSIN (SEPT. 12-16,) INDIANA (SEPT. 12-16,) MICHIGAN (SEPT. 19-24,)

## STATE FAIRS

At The Grand Pacific Hotel, Chicago, Tuesday and Wednesday, March 22-23.

The object of this meeting will be to discuss the policy of a closer relationship and co-operation of the fairs named in contracting free acts, paid shows and other concessions. Four weeks of the largest and best-attended fairs in the United States, with an aggregate total attendance of over one million in 1909. Parties having free acts, carnival companies, or other legitimate concessions to place are invited to submit their propositions to any of the officers named below, prior to the meeting, or send notice that they will be present in person to submit their propositions.

Propositions on any act or show of a questionable nature or of a demoralizing tendency are not desired, as such acts or shows will not be permitted on the grounds of any of the above State Fairs.

Address communications to any of the following:

B. E. Gregory, Supt. Amusements Minnesota State Fair, Hamline, Minn.  
J. C. Simpson, Sec'y Iowa State Fair.....Des Moines, Iowa.  
John M. True, Sec'y Wisconsin State Fair.....Madison, Wis.  
Charles Downing, Sec'y Indiana State Fair.....Indianapolis, Ind.  
Fred Postal, Pres. Michigan State Fair.....Detroit, Mich.



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## 1910-Great Provincial Exhibition-1910

Announce the R. A. & J. Society of British Columbia, NEW WESTMINSTER, B. C., October 4-5-6-7-8. President, T. J. TRAPP, Esq.; Treasurer, G. D. BRYMNER, Esq.; Manager and Secretary, W. H. KEARY, Esq., New Westminster, B. C.





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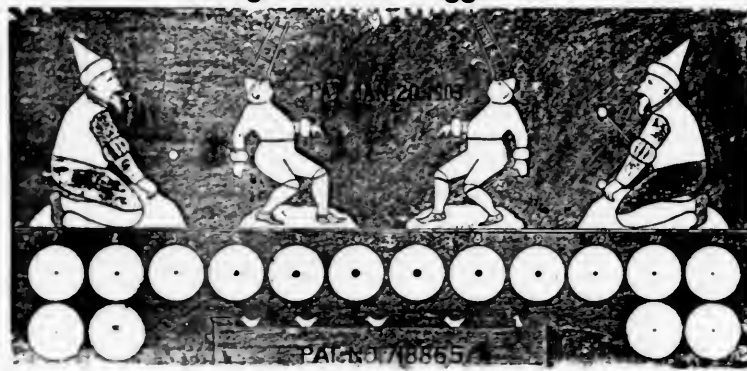
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which we make in several designs and sizes suitable for parks. We also make portable ones. This popular park attraction has been a success wherever tried, many having taken in big money last season, often from seven to nine thousand dollars, sometimes more. Cost of operation is nominal. Latest improved protected designs. Get in touch with us. We have other Joy devices.

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**\$15 to \$30 A DAY**--This is what you can earn by operating one of our Standard Striking Machines at parks, summer resorts, carnivals, fairs, etc. Our machine works on the dial principle, stands over 8 ft. high, weight about 200 lbs., strong, durable, attractive, built especially for carnival and fair workers. Price, \$45. Write for photo and be convinced. STANDARD STRIKING MACHINE CO., 34 1/2 Pine St., Morristown, New Jersey.

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Small size, for sale or exchange. Address A. B., care The Billboard, Cincinnati, Ohio.

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**THE INTER-STATE FAIR MANAGERS' ASSOCIATION**, representing fairs in Southern Minnesota and Northeastern Iowa, want clean concessions and live attractions. Will hold attraction meeting at Mason City, Iowa, March 28, 1910. Write D. A. LONG, Secretary, Waverly, Iowa.

## LOOK! WANTED!

**THE WEIDER AMUSEMENT CO.** can place two strong shows, Plantation, Platform Shows; one or two more Privileges. Swell towns, good territory; opens April 30. Address quick. WILL H. WEIDER, Mgr., Box 53, Coalton, O.

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For Dancing Wire Act

Age 15 to 20; about 5 ft. tall, 100 lbs. weight, good appearance, small for age, quick and active. Good salary, everything furnished. MILLMAN TRIO, Star Theatre, Chicago, Ill.

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## Stories Told in Pictures

Synopses of Films of Recent and Early Prospective Release by Manufacturers and Their Agents—Nature of Subject and Length of Film Indicated.

### VITAGRAPH.

**VICTIMS OF FATE**—(Drama; released March 15; length, 923 feet). The opening scene of this story shows a bar-room brawl in which one man kills another over some trivial matter, in the sight of his son, who swears vengeance against the murderer, Old Man Dawson. The body of the victim, Bill Briggs, is carried to his cabin where his daughter and son mourn their loss. Surrounded by his friends, the son plans an attack on the Dawsons. The daughter of Bill Briggs is the sweetheart of Jim Dawson, and when she hears her brother conspiring to kill her lover, she determines to warn him. Her brother suspects her purpose and tries to prevent her. She escapes from the house, however, goes to the Dawson "shack" and tells young Dawson of his danger. She begs Jim to fly for his life; for her sake he is finally persuaded and with his mother asks his father to go with him. The two women are left alone and soon the girl's brother, with his followers, besieges the cabin. Mrs. Dawson seizes a rifle and through a "peep hole" returns the volley of shots which suddenly penetrate the door and windows, killing the mother of young Dawson and wounding young Briggs' sister. The brother and his companions then batter in the door and discover the women on the floor. Briggs is horror stricken. Just then young Dawson enters. Briggs points to the mother and his sister. Filled with shame the two young men shake hands and forgive. Suddenly they notice that the sister shows signs of life and they rush toward her, lifting her in their arms. While they tenderly support her she is happy and satisfied that she has not lived in vain.

**THE MYSTERY OF TEMPLE COURT**—(Drama; released March 18; length, 909 feet). A young girl who loves an unworthy young fellow secretly marries him. After a spell he deserts her. Following him she confronts him, pleading for protection, but in answer he strangles her, hiding her body in the closet of the apartment he occupies. The young man receives a note from his father, informing him that he can arrange a marriage for him with an heiress. The young man immediately returns home, and we see him at a reception during which he is introduced to the heiress, who receives him passively, as she seems to favor another suitor. This suitor shortly after takes lodging in the same apartment in which the young wife was killed. Dozing before the fire he has a dream in which the murdered woman appears and points to the closet. He can not dismiss the dream from his mind, so decides to look into the closet. He finds the body of the girl. The police are notified and following up the clue they capture the murderer, just as he is about to be married. The heiress turns in gratitude to the other suitor and he is not slow in declaring his love.

**THE COURTING OF THE MERRY WIDOW**—(Comedy; released March 19; length, 823 feet). Two jolly old souls, fat, foolish and forty, fall ardently in love with a fair and figureless widow of forty summers. Their jealousy leads to a challenge to a duel. While they are on the field of honor a note is received from the widow asking them to hasten to her at a race. Both drop their awards and indulge in a hot race but arrive at the same time, only to find she has married another. They are downcast. Then they both shake hands and smile.

### ESSANAY.

**THE HAND OF UNCLE SAM**—(Drama; released March 23; length, 1,000 feet). The scenes of this story are laid in one of the little Central American republics. Frank Smith, an American mining engineer, has in his employ a native clerk who is the leader of a band of conspirators working to unseat the present dictator. Early one morning the clerk calls a meeting in Smith's office. In the midst of it they are interrupted by footsteps. They hurriedly pack away the papers and retreat. Smith enters and commences work at his desk, when a captain of the native troops enters with soldiers and commences a search of the premises, as the authorities have secured information about the meeting. When the papers are found Smith is accused as the ringleader of the plotters. Protests notwithstanding, he is hurried off to jail. Meanwhile, standing by her sister, has received word of what has happened, and upon her plea Smith is granted an interview with the president of the republic. Receiving no assurance of husband's liberation, Mrs. Smith appeals to the United States consul, Robert Evans. Evans demands the release of Smith and the president refusing, the consul wires the War Department for aid. The court martial follows in the afternoon and Smith is found guilty and sentenced to be shot at sunrise. At this juncture Evans appears on the scene with a cablegram telling him that a torpedo-boat destroyer is on its way to

assist him. Evans again demands the release of Smith, but is again refused. Next is seen the torpedo boat coming in. Smith is being led forth to the place of execution but just in the nick of time a squad of sailors from the torpedo boat arrive on the spot. The release of Smith is ordered. Just then the native clerk is dragged in with documents which prove him guilty. Smith is released and falls into the arms of his wife, with Old Glory waving above them.

**THE AIRSHIP GAZE**—(Comedy; released March 26; length, — feet). An aviator is seen starting his machine for a flight. Leaving Mother Earth, his machine is soon high in the sky. Now watch the crowd gazing at the airship. A man carrying a ladder upsets another ladder with its burden of painter, paint, etc.; a farmer with a pitchfork runs into an open-mouthed Chinaman; and other incidents amusing to the spectator take place. Finally the aviator is seen to slight. An enthusiastic crowd gathers about him, hoist him to their shoulders and carry him out of view.

**A RANCHMAN'S WOOING**—(Comedy; released March 26; length, 851 feet). Jed Perkins, an old ranchman, has four handsome daughters whom he guards with jealous care. The opening scene shows a western barn dance with the four daughters participating and their four admirers. After the festivities Perkins gathers up his offspring and starts home. Old Perkins has taken a sudden fancy to Widow Wiggs and proposes. She accepts on the condition that he has his daughters marry. She proposes a plan to let the girls' beaux on the premises when they call, believing that they will elope. The plan is tried and found to work satisfactory. The next day old Perkins calls on the widow, communicates the information to her, and true to her promise, she permits him to press a kiss to her lips, vowing to be his until death do them part.

**THE HUNTING TRIP**—(Comedy; released March 30; length, 975 feet). Jack Sweet starts on a hunting trip with some companions. Before he leaves he pays his yearly premium on his insurance policy and tells his wife it will not be necessary to forward his mail. While hurrying from his home to the station a tramp holds Jack up and robs him of his coat, guns and suit case. A short time later Jack arrives at the station and tells them of what has happened but as they are ready they compel Jack to go along. In the meantime, the hold-up man, recklessly drunk, seeks shelter in a small powder shack. He lights a cigar and a moment later there is a violent explosion. The fragments of the garments are gathered up and among them Jack's card is found. Mrs. Sweet receives the news of Jack's death with terrible grief as she identifies the clothing. Two weeks later the will is read and Mrs. Sweet finds all property is left to her. A month elapses and a yellow newspaper, bearing of the fortune left her, publishes a feature story. Immediately Mrs. Sweet is surrounded by suitors. While this is going on Jack and his friends are having a good time in the mountains. But, returning to Mrs. Sweet's home, we see the president of the insurance company telling her that the insurance is void, but he can arrange it all right if she will promise to be his wife. She refuses just as Jack enters. Thoroughly frightened, the insurance president, believing him a spirit, makes his exit, and Jack convinces his wife that he is really in the flesh. The check, which has dropped to the floor, explains all. He tears it up and takes his wife in his arms.

### GAUMONT.

**IN THE SHADOW OF THE CLIFFS**—(Drama; released March 15; length, 685 feet). Poor old, homeless Hector, a French poodle, wanders through the streets. People, believing him mad, get their guns to shoot him, but a custom-house officer interferes and takes the poodle along with him. Some time later the custom-house officer is attacked by smugglers, who tie his hands and abandon him on a rock where the rising tide will drown him. Meanwhile, the dog, tied up in the officer's home, has a presentiment of danger, breaks his chains, and following the scent, rescues his master.

**THE SARABAND DANCE**—(Fantastic colored mystery; released March 15; length, 235 feet). An elegant tea service is shown, ornately decorated with figures of peasants. The butler, preparing a lunch, samples the ice cream, after which he joyfully admonishes the figures on the plates not to inform upon him. He has no sooner left the room when the figures come to life. After a series of peculiar dances one of their number falls into the dish of cream. They promptly sample the substance, but when the

## THEATRE SOUVENIRS!



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The only complaint we have had was from a man who insisted that we furnish a policeman with each case of cups and saucers, as he had a riot when he gave those away. If you want to pack your house, order this item and advertise it a week in advance. Price, 75 cents per dozen. Cups and Saucers. Just received a shipment of very pretty Antique Japanese tea pots; price, \$3.00 per hundred. Send in your order at once, as we were oversold on the Match Safe we advertised a few weeks ago. A deposit of 10% must accompany each order; balance C. O. D. Sample sent on receipt of 15c each. Send in for circular on Jap paper decorations. We always guarantee satisfaction.

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of approaching footsteps are heard they back to their respective posts. Naturally and disgust are exhibited by the family butler when they find their lunch so spoiled by unknown cause.

**THE JACK'S LETTER**—(Drama; released March 19; length, 741 feet). Little Jack's mother is ill with a lingering disease and she can no longer earn a livelihood. At this juncture Jack enters the home jubilantly because he has won a medal at school. For a time the mother forgets her trouble, but remembers when the ladder is empty. They go out upon the terrace, the mother to beg at such times as her wishes are averted. A few days later she is unable to leave the house. Jack, realizing that help is needed, decides to write a letter to his mother. While his mother is asleep he hurries off to a public writer, an old soldier, who writes the letter and then dispatches Little Jack to church, telling him to deliver the letter at the shrine of the Holy Virgin. While the boy is on his errand the kind old public writer goes to the bereaved home, where he leaves a quantity of money.

**IRAN-ECLIPSE.**  
(George Kiehn)

**THE COUNTRY SCHOOLMASTER**—(Drama; released March 16; length, 688 feet). The teacher of this story has had, in addition to the struggle for a comfortable existence, the misfortune of losing his wife, leaving him alone to care for his young son. The father's love for the boy is repaid by the youth's gentleness and careful application to his studies. Next we are shown the schoolroom. The pupils prefer the patient instructor and one youngster mischievously creeps up behind the teacher with a pair of shears ruins his coat. The following afternoon the same youngster falls into a deep stream. The teacher happening to be near he rescues him. The parents of the boy call upon the teacher. Here the penitent youth confesses to having spoiled the teacher's clothing. He is readily forgiven. The final scene shows the teacher installed as private tutor in the home of his erstwhile mischievous pupil.

**A TRIP ALONG THE RHINE**—(Travel; released March 16; length, 240 feet). A fascinating trip by boat along the famous old German stream. Perfectly recorded by the camera are the beautiful towns and cities on either bank divided by short stretches of country, dotted here and there by ivy-clad ruins.

**LURIN.**

**THE BLUNDERER**—(Comedy; released March 14; length, 455 feet). The Blunderer is one of those good-natured, big hearted, small trained young fellows, whose tastes and amusements are those of a boy of ten rather than a man of twenty. We see the Blunderer being sent from his country home to his city cousin by the father, in the hope that metropolitan life will bring out the polish and self-possession. After some humorous incidents, the fellow landed in his uncle's house by a friendly policeman. Here the foppish cousin's instruction to "do as I do" brings the country lad to grief and he is glad to get back home.

**THE IRISH BOY**—(Drama; released March 17; length, 930 feet). Pat Noonan brings Terrence to this country, advancing him the price of a steamer fare. Upon his arrival he procures work for him in the same factory in which he is employed. Terrence falls in love with Nora, the pretty triplet in the office, and this feeling is reciprocated. The foreman, a jealous fellow, seeks to discredit Terrence by claiming his watch has been stolen. But Nora has seen her secret the timepiece in Terrence's pocket and has abstracted it. Her explanation not only clears Terrence but the foreman is dismissed and Terrence is named as his successor. With the increased salary he is enabled to send for the old folks, and when they come across the sea his happiness is made complete by his marriage to pretty Nora.

**PATHE FRERES.**

**UNCLE'S COMEDY**—(Comedy; released March 14; length, 499 feet). Poor old uncle is about to shuffle off this mortal coil. His niece is heart broken—the more so as the old chap has not as yet made his will and he is well holed with worldly goods. She, poor thing, is alone in the house with the dying relative (excepting a man servant), and something must be done to get the antique's money into the proper channel. To wit, the niece's pockets of her brother's coat, in dire need she sends for her brother, but that worthy pretends as the old man has departed from this life. Much anguish is the lot of sister and brother; so, after a consultation they decide that brother shall impersonate uncle. A law shark is sent for. Brother assumes a fatal illness expression, and when the law shark enters, brother makes the will for uncle, leaving all to nephew and niece. All is well. The papers are signed and the law shark is about to leave, when old uncle arises from the dead, so to speak, and announces that he has only been unconscious for a little while. Thus the loving relatives out of the house, and making the astonished lawyer by the arm takes him to a distance where he dictates a will leaving his entire fortune to the "Society for the Propagation of Wild Turkey."

**Tobacco Culture**—(Industrial; released March 14; length, 469 feet). The Island of Sumatra is famous for its tobacco—its preparation, its growth, and the various stages through which the fragrant leaves must pass before they are ready for the smoker is the theme of this colored picture.

**THE CAPTIVE**—(Drama; released March 16; length, 640 feet). The scene of this film is laid in Morocco. The wife of a planter is kidnapped during the absence of her husband and her captives take her to the Sultan who has her placed in his harem. The wife, however, repulses the Sultan's advances. In the meantime the woman's husband has returned and immediately writes on a hunt for her. Coming upon two members of the Sultan's harem he asks them to deliver a note to his wife, which they consent to do. To go back to the Sultan he has finally become exasperated at the woman's obstinacy and has her beaten by slaves. She finally escapes and the barbarous sultan is properly punished by the victim's husband.

**A BULL FIGHT IN MEXICO**—(Sports; released March 16; length, 295 feet). This picture shows the fight for life in El Tero, the famous bull ring of Mexico City, between Wm. Bennett, an Oklahoma cowboy, and Romulo, the

fercest and most dreaded Spanish bull of all the Mexican republic.

**THE TROUBADOER**—(Trick comedy; released March 18; length, 561 feet). Three suitors aspire to the hand of Muriel, the miller's daughter; one, a big, handsome captain; another, a scrivener; and the third, Harold, the miller. The girl chooses Harold, but her parents' choice does not coincide with her own, and Harold is banished. By the magic of his music, however, Harold calls up a supernatural being and the gift of tallman suddenly endows him with fortune. But still Muriel refuses to marry him without her parents' consent, and Harold speeds away to ask it once more. Being again refused, Harold uses the magic power once more, making uncanny apparitions dance in the kitchen and change bags of flour into gruesome objects, causing an inquiry to be made by the guard into the doings of the miller and his wife. Now is Harold's chance. With a wave of the tallman he fearful apparitions disappear and the thankful parents give the desired consent. The marriage is then celebrated.

**THE EXILE**—(Drama; released March 18; length, 410 feet). This is the touching story of a husband who is obliged to flee from his country because, in a moment of passion, he was rash enough to kill an enemy, and who, after many years have elapsed, returns to his own "residence" only to find his place taken by another and his memory obliterated by those cruel years of enforced absence.

**WILD BIRDS IN THEIR HAUNTS**—(Educational; released March 19; length, 459 feet). This picture shows various kinds of birds in their natural environments and in their natural colors, and at such close range that the very eye of the little fledglings in the nest are easily discerned.

**THE WILLFUL DAME**—(Comedy; released March 19; length, 544 feet). Suzanne's father insists upon her marrying a man she doesn't like and because she refuses, locks her up in her room. Suzanne thereupon climbs into a little room built out from the main building of a big Parisian hotel and restaurant. Observing a messenger boy's clothes scattered about, she makes up her mind to disguise herself. In another room of the same hotel Lord Edward Corn Mastor is fuming and fretting because the lady who was to dine with him has disappointed him. He writes her a cute note and demands a messenger. Suzanne enters, but before she is well out of the room, Lord Edward changes his mind and requests her to keep him company at dinner. All goes well until coffee and cigarettes are served and poor Suzanne suffers. Her hair falls down and Lord Edward, mildly astonished, hastens to her assistance. At the same moment the father and the suitor appear on the scene and angry expostulations are witnessed by the prompt action of the Englishman, who has made up his mind that Suzanne is the girl for him.

**EDISON.**

**FRANKENSTEIN**—(Dramatic; released March 18; length, 975 feet). In this film is embodied a liberal adaptation of Mrs. Shelley's famous story. It runs as follows: Frankenstein, a young student, is seen leaving his sweetheart and father to enter college in order to study the sciences. Here he becomes absorbed in the mysteries of life practically forgetting every-

(Continued on page 647)



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Write for the Big Descriptive Circular.  
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For handsome simple German silver Key Check with your name and address stamped thereon. Big commissions for taking orders. We also supply blank check and stamping outfit. HART MFG. CO. Dept. 32-38 Querusey St., Brooklyn, N. Y.

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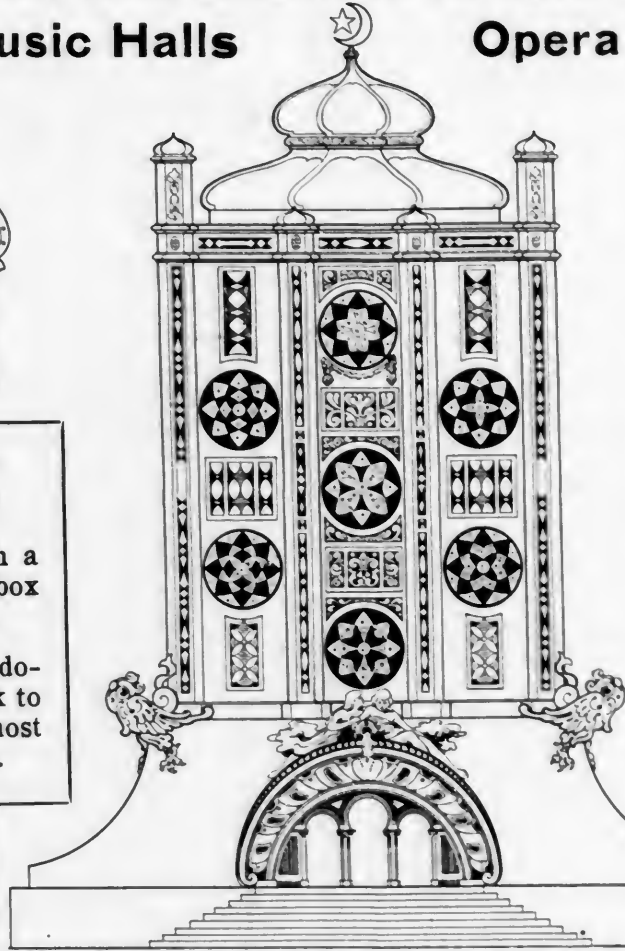
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These lighting effects are now in operation in Luna Park, Coney Island, N. Y.; New Rensselaer Park, Troy, N. Y.; Midland Beach, N. Y.; Olympic Park, Newark, N. J., and parks at Holyoke, Brockton, Lowell and Taunton, Mass., and others. Also several theatres, music halls and opera houses.

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THESE DEVICES ARE MANUFACTURED UNDER THE McCOMB SYSTEM. PAT. JULY 6, 1909.

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AN UP-TO-DATE CARNIVAL CO. to appear during week of Bi-Centennial and North Carolina State Firemen's Tournament. Population, city 17,000, surrounding territory 30,000. Largest event history of State. Barrel of money for good Company. Address ATLANTIC STEAM FIRE ENGINE CO., NEW BERN, N. C.

**WANTED**—For the Rozella Amusement Co.—1 Feature Show, Grand Shows, clean Concessions, 6 or 8-piece Band, Aerial Act for free attractions, Song and Dance Team; state lowest salary in first letter. Door Talker for three-in-one Grand Show; state lowest salary or per cent. I have two 20x65 tents for right party on per cent. Lady Vaudeville Show, Illusion or Black Art Show, or Old Plantation People that can double in brass. Ye money seekers, get busy, for this show travels in good territory. Would like to hear from good Promoter. J. T. Echlin, write. Show opens Muskogee, Okla., April 2-9. Address all mail P. O. BOX 325, Muskogee, Ok.

**FOR SALE**—Films, \$5, \$10, \$15 per reel; Edison, Powers, Lubin machines, \$40 to \$60; new, \$100; Black Top Tent, \$75; Baby Piano, \$65; \$600 Overland Living Wagon, \$100; Model B gas outfit, \$25. **FOR RENT**—6,000 ft. film, 3 acts slides, \$10; 9,000 ft. \$12 weekly, one shipment. **WILL BUY**—Machines, film, gas outfits, tents, show property. H. DAVIS, Watertown, Wis.

**FOR RENT**—Good Paying Theatre, Skating Rink, Dance Hall, combined, 45x110; 500 ft. billboards, piano, 50 pairs skates; county seat town 1,800, drawing population 3,000; good opening moving pictures; last manager here 12 years—rent all \$50 per month one year; must give bond or security for rent. **JOE BINGHAM**, care Box 71, Preston, Minn.

**WANTED**—Good all round Med. People that can change for one week; would like to hear from a good novelty act. **WANTED**—A small cam; outfit for this summer. Polo & Co., Jack and Jennie Willey, and the Lovejoy, answer this ad Address **ROXEY BOVIER**, Derwent, Guernsey County, Ohio.

**WANTED**—At once, for Skerbeck's and Oregon Red's Wild West R. R. Shows, Performers in all branches, and musicians; state all in first letter. **JOE SKERBECK**, Mgr., Fordyce, Ark., March 21st.

**PRIVILEGES TO LET**, season 1910, at Trimp's Seaside Resort, Merry-go-round, must be a good one; Concessions, Photo, Jap Ball, Ice Cream Cones, or any small concessions. **D. TRIMPER**, Ocean City, Md.

**FOR SALE**—Ten wagons for wagon show; in the condition; also seats, lights, wardrobe, etc., set High Dive Ladders and Trick Garden Wall. **C. A. WIXOM**, Bancroft, Mich.

**FOR SALE OR TRADE**. One circus wagon, electric light plant; can use films, picture machines or black tents. **MOUND CITY FILM EXCHANGE**, 308 Granite Building, St. Louis, Mo.

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The Mastodon of Colossal Gala Festival and Modern Free Street Fair Companies will again tour the States this summer, opening the season in RICHMOND, VA., WEEK APRIL 11th. Managers of first-class Tented Shows, Riding Devices, Concessions and Demonstrations are invited to correspond with us now. We carry no conflicting shows and all privileges will be exclusive. We will exhibit only in the better class cities, and at no time will we have a gate. SEASON 32 WEEKS. ALL FREE STREET FAIRS AS IN YE OLDEN TIMES.

**Exclusives FOR SALE** Novelties and Confetti, Refreshment Stand, Country Store, Queen's Contest, Advertising Program, and All Other Privileges **WANTED**

A crackerjack band of 20 pieces; two of the best Aerial or Platform Acts in America; one good, strong General Announcer; 2 Moving Picture Operators owning machines; 2 first-class Piano Players, (male or female); 2 A.I. Promoters; two Press Agents; A-1 Electrician; Billposters; Trainers; Program, Contest and Country Store Workers. Reputable people in every branch of the street fair and exposition business are invited to write at once.

**Ye Olde English Pleasure Faire Co.**  
LARGEST PURVEYORS OF AMUSEMENTS IN THE UNITED STATES.  
**Headquarters: Richmond, Virginia.**

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FOR THE

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Wish to secure the services of a reputable Carnival Co. to assist them in putting on a Street Fair and Carnival on the main street of town some week in May or June, 1910. In answering please state terms, and address **EDW. A. KELLEY**, Secy.

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**FOR EUROPEAN ENGAGEMENT**  
Two or three Snake Eaters, with credentials or references covering past engagements; color or nationality not restricted. Address or apply AT ONCE, E. L. B., No. 2 Willow St., Brooklyn, New York.

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Merry-Go-Round and Nigger Head, for 40c on the dollar; newly painted and repaired; good as new. Inquire **WM. H. OWENS**, 605 Betty St., Scranton, Pa.

**WANTED**  
For the Western Overland Shows—Performers and Musicians, also Side Show People; show never closes; good treatment and salary sure. Address **JESS BROWN**, Pterson, Texas.

**WANTED-Musicians and Performers**  
Of all kinds, who double brass; Band Leader and Piano Player. Macon, Miss., March 14-16; Columbus, Miss., March 17-19; one car show; we pay all. **WHITTON & CANNON'S MUSICAL STOCK COMPANY.**

**WANTED-Good Musical Team**  
That can double band; also Musicians, Versatile People, also Boss Canvasman for 60 ft. Top. Write full particulars, **IMPERIAL VAUDEVILLE SHOW**, Box 146, Cumberland, Md.

**MUSICIANS WANTED**—Holloway Bros' Band can use a few more Cornets, Clarinets, Trombones and a Trap Drummer; must be sight readers, sober and reliable, with road experience. No high salaries paid, but regular employment given; state age, experience and size uniform you wear and enclose late photo, which will be returned. Our contract this season is with the John Robinson Shows. Address **JOE HOLLOWAY**, Bandmaster, Hoanoke, Ala.

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FOR SALE—My Edison Ex. Model Machine, in excellent condition, complete with take-up, etc. 2 reels film and 2 sets slides all for \$75. Big bargain. Send \$10 deposit, ship at once. C. O. D. extm. C. LININGER, 129 S. Market, Canton, Ohio.

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WANTED---FOR HESTER'S BIG SHOW! The Custer Massacre Under Canvas. Brass Band, Actors and Musicians that double stage and orchestra; Man and Wife, Lady to do some soubrette. Staterooms for married people. One car show. State all in your first and if you do specialty. Also want Cook and Walter, man and wife preferred, and Boss Canvasman. Show opens in Harvey, Ill., April 30th. All letters answered. Address L. HESTER, care of Hester's Big Show, Harvey, Illinois.

RAVENNA PARK CONCESSIONAIRES! WE HAVE THE TRANSPORTATION, LOCATION AND GOOD WILL THAT INSURES SUCCESS. Write quick and learn all about it. THEO. THIELGES, Manager Ravenna Park, MILWAUKEE, WIS. IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.

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Any one can make from \$20.00 to \$100.00 per day selling the greatest Novelty in Toy and Confection combined. Greatest Seller at Fairs, Amusement and Baseball Parks. SECURE RIGHTS NOW. FREDERICK GARDNER, 266 State St., Chicago, Ill.

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Hoochie Coochie Dancers Must be good-looking and dressers. Send photo and everything first letter. Also TWO men to work in front; 15 weeks starting June 25. GREEN AMUSEMENT CO., P. O. Box 614, Fairmont, W. Va.

WANTED FOR Superba Show

—WITH— Parker No. 1 Carnival Co. A-1 Door Talker, Male Pianist who sings, four girls, must be singers; send photo, will return; also good ballyhoo act. Incompetency or misrepresentation means cancellation promptly. Say it all first letter. A. P. WHITNEY, 427 Elm St., Dallas, Tex.

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Machinery in good condition, used one season. Two Miniature Railways

Seven cars with each outfit. Will sell either engine without cars if so desired. As good as new; used two seasons. Built by Carney Bros. Reason for selling the above, must vacate. For information, write L. J. KING, 212 Elgin Ave., Forest Park, Ill.

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[Our Golden Eagle Pepsin Gum] Is the best popular priced gum on the market. Send 20 cents in stamps for sample box, 100 sticks, prepaid. Spearmint flavor. Tastes fine, chews fine, looks fine, is fine. Write to day. THE TOLEDO CHEWING GUM CO., 404 Lion Street, Toledo, Ohio.

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Stories Told in Pictures

(Continued from page 61c)

thing else. His great ambition is to create a human being, and finally one night his dream is realized. His experiment commences and is developed, but instead of creating a marvel of physical beauty, there is unfolded before his eyes an awful, ghastly, abhorrent monster. As he realizes what he has done Frankenstein rushes from the room. He falls fainting to the floor where he is found by a servant and revived. After a few weeks, under the care of his sweetheart and father, he regains his health. The story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his normal mind to be overcome by evil and unnatural thoughts. His marriage is soon to take place. But one evening while sitting in his library, gazing in the mirror before him he sees the monster just entering. A struggle follows and Frankenstein is thrown to the floor. Here the monster looks into the mirror and is appalled at his own image, flying from the room in terror. Not being able, however, to live apart from his creator, the monster returns on Frankenstein's wedding day, and while searching for his creator, goes into the bride's bedroom. A shriek of terror and Frankenstein's bride rushes out of the room falling in a faint at Frankenstein's feet, who has come to her aid. The monster overpowers him and then leaves the house. Here comes the vital point: That when Frankenstein's love for his bride shall have attained full strength and freedom from liquor it will have such an effect upon his mind that the monster cannot exist. The theory is thoroughly demonstrated in the next scene. The monster, broken down by his unsuccessful attempts to be with his creator, stands before the mirror and holds out his arms entreatingly. Gradually the real monster fades away, leaving only the image in the mirror. A moment later Frankenstein enters. As he stands before the mirror he is amazed to see the image of the monster reflected instead of Frankenstein's own. Gradually, however, under the effort of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him and the film ends with their embrace, Frankenstein's mind being relieved of the weight under which it had been laboring for so long.

A WESTERN ROMANCE—(Drama; release March 22; length, 600 feet). Two children, both living in the East, are betrothed in conformity to a clause in a will, the provisions of which read that a fortune is to be left to the little girl providing she marries the boy before her twenty-fifth birthday. Shortly after the betrothal, the parents of the little girl move to the West where she grows up. Learning that her hand has been promised in marriage while still a child, she refuses to abide by it. Of course, her mother writes to her friend, the mother of the boy, and also sends a photograph of the girl. When the young man sees the picture he falls in love with the original and starts West to win her under an assumed name. Arriving at the little town in the West he finds he has a rival, but nevertheless takes the lead in the love race. The rival realizing quick action necessary to win his suit hires some Indians to do away with the hero, but their plan is frustrated by the young lady, who has overheard the plot, in a thrilling manner. Shortly after the young lady and her mother visit the East and she is again urged to marry her childhood sweetheart. She refuses, protesting that her heart has been given to another, unaware of the fact that this other is her boy lover under an assumed name. When this discovery is made the young lady offers a fine bit of emotional acting. The logical ending of the story follows.

THE MAN WITH THE WEAK HEART—(Comedy; release March 22; length, 305 feet). The doctor admonishes our hero that he must handle himself with great care, avoiding any physical exertion or violent exercise as his heart is very weak. But on his way home he finds four men endeavoring to nose a large cake of ice. Our hero witnessing their futile efforts, becomes impatient, pushes them aside and with apparent ease carries the ice for them. A "tough bunch" attack him but he sallies forth and walks over the prostrate bodies of the "gang." A street car is off the track and our hero replaces it. A high stone drops upon him while passing a building in the course of construction, but he easily lifts the five hundred pounds and holds it at arm's length above his head. Then he goes home. Mindful of the dangers of exertion he dare not take the baby and the picture closes with a scene showing the whole family attendant upon his every wish and caring for him with all the solicitude that his precarious condition demands.

ECLAIR FILM CO.

HONESTY, ITS OWN REWARD—(Drama; release March 21; length, 510 feet). A ragged, deplorable-looking old man, passing a church, decides to enter it. After services are over the congregation leaves. While descending the steps one of the ladies drops her purse, and as it strikes the ground two dollar pieces roll out. Presently the old beggar finds the purse, but does not notice the two coins which have fallen out of the purse. Despite temptations, he carries the purse to the police station. How over the owner of the purse has preceded him. When she is handed her purse she misses the two coins which had fallen on the street and the old beggar, about to depart, is brought back and accused of the theft. Appearance against him the old man is about to be placed under arrest when two men appear and hand in the two dollar pieces, explaining where they had found them. The old man is released. The two men noticing the old man's condition direct him, the old man is about to be placed under enjoy his new comforts.

THE LOVER'S EMBARRASSMENT—(Comedy; release March 2; length, 420 feet). Lucas and Lucy have fallen in love with each other, but owing to the fact that the parents of the young people strenuously object the lovers are obliged to meet in secret. It happens that the village in which the two young people live has been thrown into a state of excitement by the presence of poultry yard pillagers. One day while Lucy's parents are on a journey to a neighboring town, the young people think it an excellent opportunity to enjoy a few quiet undisturbed hours together. While thus engaged the plunderers arrive. Presently the parents return. They immediately notice the theft and call for Lucy. Lucas attempts to escape un-

noticed but is detected. Greatly disconcerted, and not desiring to jeopardize the young lady, he takes the blame for the poultry robbery. But in the meantime the real criminals have been captured by two constables and at this moment are brought up. Lucas' innocence is proven. Mother soon perceives why Lucas took the blame upon himself, and taking the two by the hand, consents to their union.

IMP.

(Carl Laemmle.)

HIS SICK FRIEND—(Comedy; release March 21; length 700 feet). A young husband gets a note from some of his friends saying that in little game of power is on, and his presence will add joy to the occasion. He springs the story of the poor sick friend on his wife and gets away in good order, telephoning down that a seat at the dance be reserved for him. It is.

But he forgot the note on the table when he used the phone, and his little wife discovers the missive. So! Now, what? She'll fix him. The first stage of the fixing process consists in telling her best friend all about it, and the friend advises her. She loans her a man's hat and coat, while the wife, idling on a chair by her dining room table, and then proceeds to make the table look as if she and a good friend had been having a fine old time in the house while hubby is gone. She strews wine bottles around, upset, lights a few cigarettes to make butts and tumbles things around in great shape. Her husband has been playing pretty long, and decides to go home, taking with him one of his companions at the game who is unable to make his way home alone—too many high balls. When they come into the house the husband begins to look for his wife, while the friend crawls under the table. She comes on the scene defiant, but the storm of accusation that greets her is too much, and she breaks down. He points to the cigarettes, the wine, the hat, the coat, and then to her surprise, lifts the table cover and reveals his clum, whom she does not know. It is now up to her to clear herself, and she tells him how she fixed that table on purpose. Sure he forgives her for the presence of the man!

STUNG—(Comedy; release March 21; length 300 feet). Two rivals for the hand of a girl are having a fine time-stealing marches on each other, and on this occasion they are invited to a whist party at the Jamoisele's home. In the course of the evening one of them is very much tormented by a shoe that was never intended for his foot, and when he is seated at a table he takes advantage of the opportunity to remove the tight shoe. Soon the company is called to supper, and the shoeless man is in a fine fix. He groans frantically for the footwear, and the guests discover his predicament. He is humiliated, but not for long. Remembering that his rival was near the table, he gets

an idea. Telling the guests that he will find the shoe through a trick in clairvoyance, he furrows his brow and apparently thinks profoundly, makes a few mysterious passes, and suddenly counts four on his fingers. Then he quickly counts off four people to the right—it is his rival! The company looks on in amazement as he turns him 'round and extracts the shoe from his back pocket.

THE STAGE NOTE—(Comedy-drama; release March 21; length 700 feet). A young lady is interested in amateur theatricals, and she is preparing to receive the members of her society, who are going to conduct their rehearsal at her home. The dramatic professor arrives, the set men follow, and we see them going through a terrible "drammer." The rehearsal is soon all over, and the actors go home. That night the young lady of the house is in her bed room, when she hears the sound of feet steps in the dining room. She timidly goes

there, when two masked men spring on her before she can make an outcry, gag her, and blind her in a chair; she gets an idea. Throwing herself from the chair, she wriggles across the floor to where is lying the same note that had been used during the rehearsal in the afternoon, reading: "There are burglars in the house!" With a painful effort she drops it out of the window and then, with her teeth, pulls down the lever of the telegraph call box. This done, she struggles bravely back to the chair.

The burglars have by this time overpowered the servants, and when a messenger boy answers the call one of them mistakes, in the butler's coat, tells him that it is a mistake. On his way back the boy stoops to pick up a cigarette butt that he had banked, and finds the note. He rushes away a little faster than messenger boys usually do, and returns with two policemen, who capture the burglars and march them away. Then the beautiful kid is subjected to a kissing at the hands (lips, rather) of the rescued young



Four "IMPS" on These Two Reels!

Always tickled to death to do as the exhibitors and exchanges ask us, we have rigged up a rattling good bunch of short and medium length stories for the week beginning Monday, March 21st. Instead of standing on our dignity and ignoring the requests that pour in upon us, we take the attitude that the best way to gain popularity is to go after it tooth and nail, hide and horns. That's one of the reasons why the success of "IMP" films is the wonder of the world. Only four months in business and selling twice as many films as our friends, the enemy, predicted we would—that's our record and it's no wonder we're proud of it!

A Double-Header Release Monday, March 21st

"HIS SICK FRIEND"

(Length 700 Feet)

Pure comedy in which a wife teaches her husband a lesson only to find that the tables are turned on her at the last minute. It's a scream.

"STUNG"

(Length 300 Feet)

More comedy in which a lover by means of a marvelous feat of legerdemain emerges triumphant in a battle of wits with his rival.

A Double-Header Release Thursday, March 24th

"THE STAGE NOTE"

(Length 700 Feet)

In which some amateur theatricals turn into a really and truly "drammer" only to wind up in comedy. Keep your eye on that messenger kid!

"STUNTS ON SKATES"

(Length 250 Feet)

In which Edmund Lamy, amateur champion skater of the world, does some of the most wonderful trick skating you ever saw. Count the barrels!

Have you had "Mother Love," our release of March 7th? Honestly, what did you think of it? Did you ever see a better "film d'art"? Have you seen very many as good? Did you notice that even the cold blooded critics in whose publications we do not advertise were compelled to admit that it is a film d'orkerkino? Tell us your candid opinion of "Mother Love."

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LISTEN TO MANAGER LOOS:

(Of San Diego)

DEAR IMP: As a manager of dramatic companies for over 20 years, I wish to express my appreciation of the splendid stagecraft in evidence in all IMP productions. You not only have a superb acting company, but at long distance I take my hat off to your stage director. My audiences cry for IMPs and go into ecstasies over the artistic work of Miss Lawrence and your handsome and talented leading man. I can assure you your enterprise and liberality are appreciated all over the Pacific Coast, for you do things well. Wishing you continued success, I remain, yours sincerely,

R. BEERS LOOS,  
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... that makes up for the biggest reward he will have won.

STUNTS ON SKATES BY EDMUND LAMY—(Amusement exhibition; released March 24; length 20 feet). The amateur champion skater of the world is shown doing some stunts on ice skates. He does go some, too. Any man would, who could come five miles in fifteen minutes and fifty yards. And for fancy skating Brother Lamy is a phynx. He can hurdle like a fellow in a ship, quick as lightning. Then he starts barrel jumping stunts. The assistants keep coming to the long row of barrels after each jump, and just when you think he has reached the limit of human effort, why—then just add another barrel!

(Itala.)

THE BETRAYING MIRROR—(Drama; released March 19; length 15). Hortensia, the sweet and fascinating daughter of Col. de Arce, is engaged to marry Alfredo de Dinias, a young and handsome navy lieutenant. Shortly after announcing their engagement, Alfredo is ordered on a cruise with his ship. A few days later, Jacques La Tora, who holds a mortgag on the Colonel's home, offers to coin promise with the Colonel for the hand of his daughter Hortensia. When the Colonel tells Hortensia of his circumstances, she realizes that she will be ruined and reluctantly consents to sacrifice herself and marry La Tora. After the marriage, La Tora takes her to his beautiful home, where his nephew has always ruled the house. The nephew becomes angry and vindictive at being displaced by Hortensia, and he vows to get vengeance upon her. A short time later Alfredo returns and learns of his sorrow of Hortensia's marriage. Going to see her he cannot resist the temptation and embraces her. The nephew sees Hortensia and Alfredo and at once goes to La Tora and tells him that she is untrue. While waiting for Hortensia to return, La Tora sees the nephew's reflection in a mirror, as he is putting some poison in a glass of water for him to drink. Realizing that his nephew is a scoundrel and blackguard, he drives him from the house, just as Hortensia returns.

(Hison.)

FOR HIS SISTER'S HONOR—(Drama; released March 15; length 15). Bert Matthews and his sister, Jennie, are employed in the office of Hamilton Anderson. Jennie, seeing Anderson put a large sum of money in a drawer, cannot resist the temptation and takes part of it. The next day Anderson discovers the theft and at once summons a detective. The detective accuses Bert of stealing the money. Protesting his innocence, he is forced to accompany the detective to his home. Jennie, seeing Bert and the detective entering the house, hides the money under a rug. In searching the house the money is found. Bert realizes what his sister has done and to shield her, swears that he stole the money. Anderson, satisfied in having his money restored, does not prosecute him. Now that Bert's good name and reputation are gone, he goes west to start life anew. Securing work as a cowboy on the ranch of John Leasans, who has a pretty daughter, named Dot. After Bert has been on the ranch for some time, Leasans notices that Bert and Dot are together quite frequently. As he wants another young man, Jack Wilson, to marry her, he forbids Dot to speak to Bert again. Dot then tells her father that she is going to marry the man she loves, and that man is Bert Matthews. Leasans orders her to leave her home forever. Two years roll by, Bert and Dot are happy in their own home and a little one has come to bless their happiness. Just when times seem brighter than ever before, a man from Bert's old home comes west, and seeing him upon the street, tells the secret of his past to Jack Wilson, the man whom Dot refused to marry. Wilson goes to Dot and tells her that she has married a thief. Heartbroken, she writes a note pleading it on the door of the house, telling Bert that she never wants to see him again, as he is a thief. Bert, finding the note, goes in search of Dot, and finds her just as she is about to marry herself and baby over a high cliff. Telling her that he did not steal the money and that if she will go back west with him he can prove his innocence. Reaching home once again, Jennie confesses to Dot and the past is forgotten.

A MEXICAN'S WARD—(Drama; released March 18; length 15). La Belle Carmen, a young and beautiful Mexican girl, the ward of Jose Espanno, is about to inherit the fortune left to her by her father. Jose Espanno, knowing this, is anxious to have his son, Pedro, marry her. Pedro, urged on by the father, proposes to La Belle and is refused. Espanno, upon learning of her refusal to marry his son, tells her that she must either marry Pedro or enter the convent. La Belle answers that she will not do either. Espanno and Pedro growing angry, forces her into a carriage and starts on their way to the convent. Jim Blake, an American cowboy, passes them on the road and notices that the girl is being held in the carriage

against her will, suspects that the two Mexicans are up to some trick, and decides to follow them. Upon reaching the convent, La Belle is carried in by the two men. Jim, waiting until they have gone, knocks upon the door of the convent, a nun answering, Jim asks to see the young lady who was just carried in. The nun, refusing to let Jim see her, he now feels positive that she is being held against her will. Learning from a peon working about the grounds the location of the room in which La Belle is locked, he waits until the night has fallen and then goes back to the convent. Throwing a pebble against the window of La Belle's room, he attracts her attention and tells her that he has come to rescue her. Throwing his larrikin up to the window, she catches it, ties it to the bedpost in her room, and slides down the rope into Jim's arms. Taking her upon his horse they ride back to La Belle's home where they arrive just in time to find Espanno and Pedro robbing the safe of all the valuable papers belonging to La Belle. Jim forces them at the point of a revolver to leave the house, saving La Belle's fortune and winning her as his wife.

(Ambrosio.)

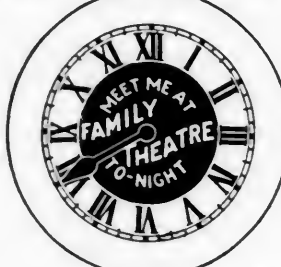
THE SHEPHERDESS—(Drama; released March 16; length 15). Molly, a pretty shepherdess, is in love with Tony, a Corporal in the King's Army, but her parents want her to marry Francis Capeto, a young man of great wealth. Molly, not wishing to hurt her parents' feelings, consents to marry Capeto and then goes to say good-bye to Tony, who is in camp with the soldiers. Molly, arriving at the camp late at night, is heard approaching by Tony, who is on guard. Tony calls out: "Who goes there." Molly hearing his voice is just about to answer, when Tony, thinking that an enemy is approaching, fires his gun, hitting Molly, who screams and falls to the ground. Tony recognizes her voice and rushes to her assistance. In Molly's long convalescent days that follow, Tony proves his love and devotion and gains the consent of her parents to marry her.

INSIDIOUS WEAPONS—(Comedy; released March 10; length 15). Insidious weapons are those long and pointed shining pieces of steel, which "Madam" uses to hold on her latest "chantecler" hat. Madam starts upon a shopping tour, but is unfortunate enough to board a car filled with men. One of her hat pins, the "insidious weapon" protrudes from her beautiful bonnet and at every lurch of the car some poor fellow receives the point of the weapon in the eye. At last the men, aroused to indignation and anger, cause Madam's arrest. When taken to court, the judge, learning the Madam's extreme carelessness, sentences her to a long term in prison.

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Advertisement for Imperial Curtain Company. Text: 'MANAGERS! CURTAINS AND SCENERY WRITE FOR SPECIAL OFFER IMPERIAL CURTAIN COMPANY NOTE THE NEW ADDRESS Columbia Theatre Building, 47th and B'way, New York, N. Y.' It also lists services for moving picture operators and provides contact information for Bigger and Bigger.

Large advertisement for film exchanges. Text: 'FILMS FOR RENT A No. 1 COMMERCIAL RUN GOODS 6 Reels weekly, \$7.00 12 Reels weekly, \$12.00'. It lists various film services and provides contact information for Pittsburgh Cut Rate Film Exchange and Cincinnati Film Exchange.

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THE CUT shows the size, but you have to see the goods in the FLASHY WRAPPERS in gold and catchy colors to realize what coin coaxers we have.



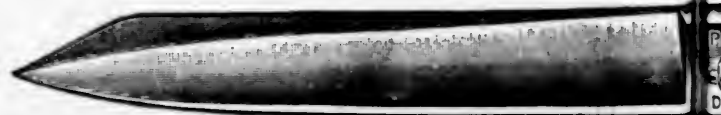
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YOU offer it as an introductory advertising proposition for only 75c. and give FREE, as a "Sale Clincher," a pair of 8-inch Spring Tension, Razor Steel Shears, fully nickel-plated. LET A WOMAN LAY HANDS ON THESE SHEARS AND SHE BUYS THE SOAP.

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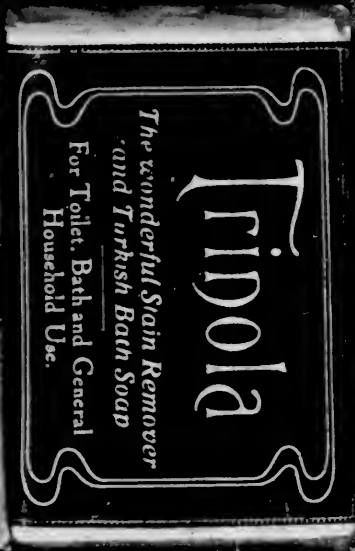
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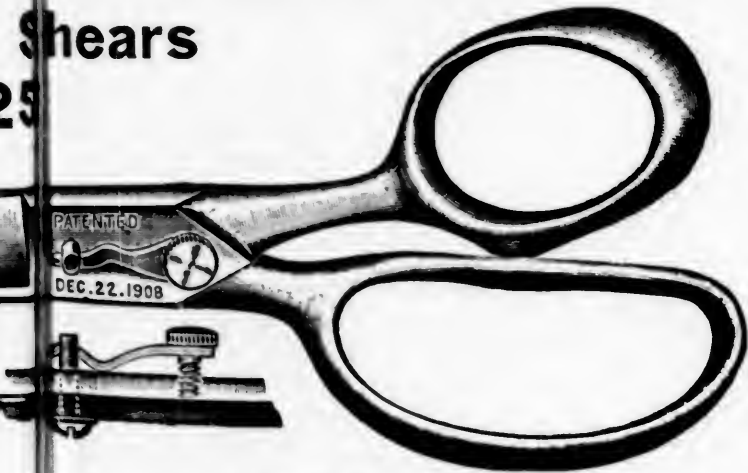


Only one of our "27 Varieties" of Red-hot Sellers. Send for inside tips today!

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Best than their value. The American high power tension shears, will last a lifetime. Cut wet tissue paper

## Space Will Not Permit Us To Do Justice

To more than this one proposition. Our "Shampoo Combination," our "Solid 6 and Shears," our "Princess Toilet Combination" with Post Card Album for premium, our "Cold Cream and 25 Post Card Proposition," our "6 Bar and 6 Tea Spoons," our "American Beauty" and a score of other winners are making from \$5.00 to \$25.00 a day for Davis Agents.

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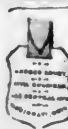
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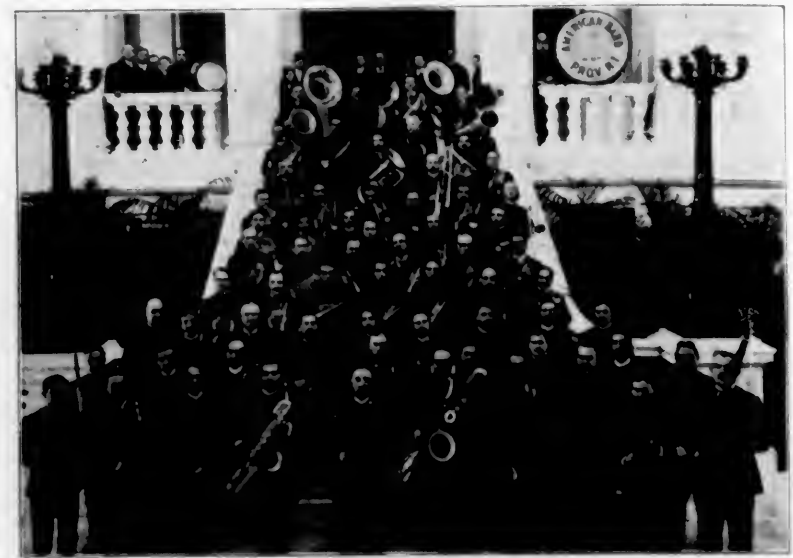
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- \*Winneit, George
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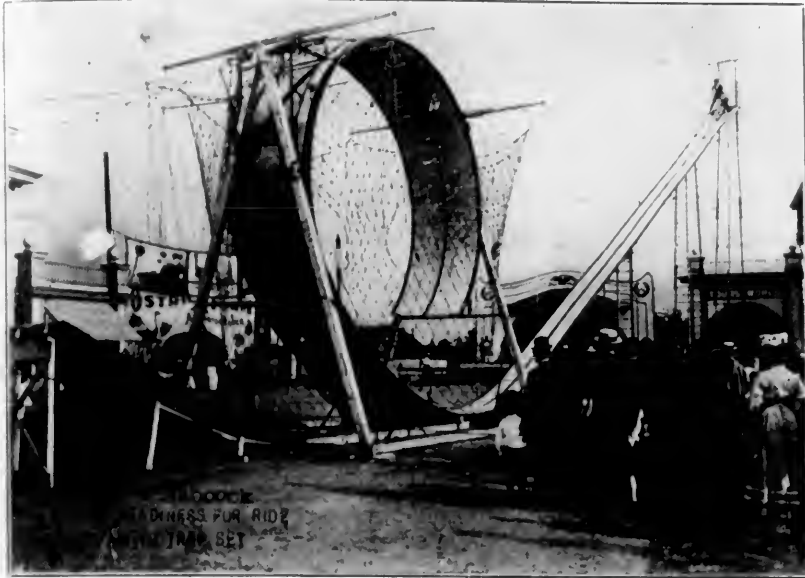
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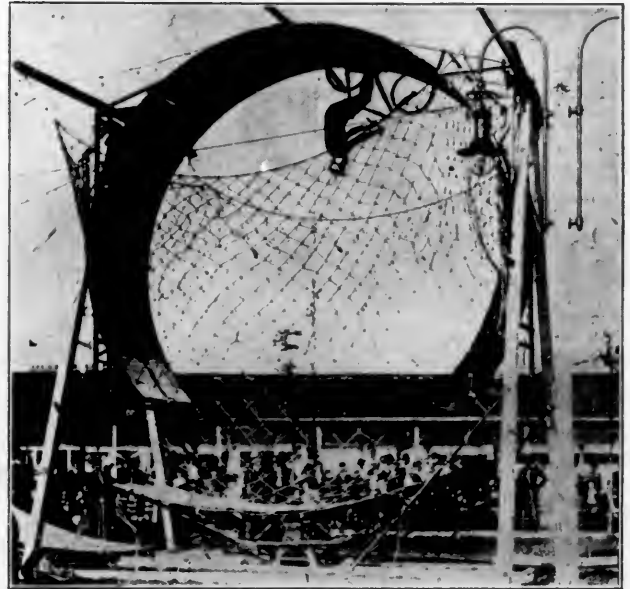
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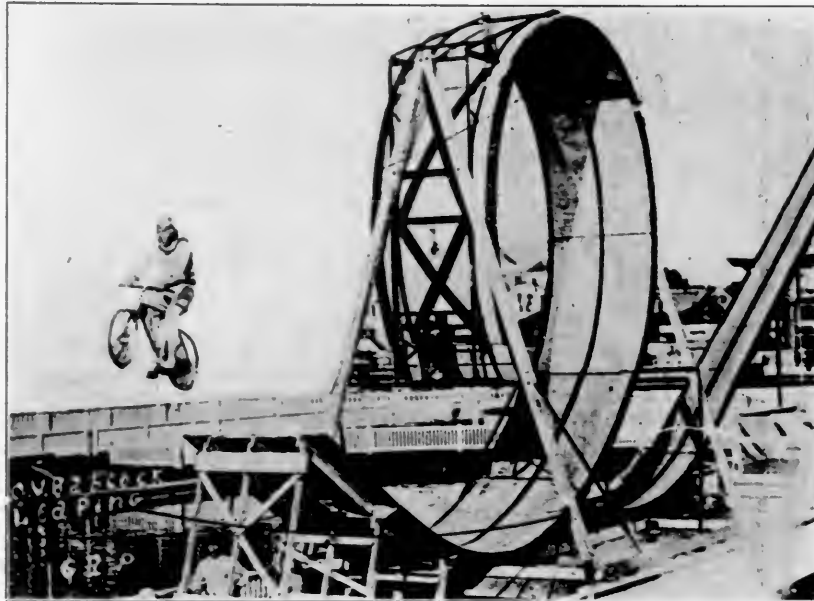
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- Luna Park Buffalo, N. Y., engaged one week.
- Ontario Beach Park, Rochester, N. Y., engaged one week (x).
- Scarboro Beach Park, Toronto, Can., engaged two weeks.

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- Riverview Park, Baltimore, Md., engaged three weeks.
- Electric Park, Detroit, Mich., engaged one week, extended to two (o).
- Wonderland Park, Revere, Mass., engaged two weeks, extended to three (o).
- Lincoln Park, Worcester, Mass., engaged one week, extended to three (o).
- Ontario Beach Park, Rochester, N. Y., engaged three weeks (o).
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- Taunton, Mass., Fair.
- N. Y. County Fair, Madison Square Garden, N. Y. City, three weeks (x).
- Florida State Fair, two weeks and two days (x).
- Malone Co. Fair
- Watertown Co. Fair.
- New Jersey State Fair (x).
- Massachusetts State Fair (x).
- Maryland State Fair (x).
- Sardinia (O.) Fair.
- Wilmington (O.) Fair.
- Bantani (O.) Fair.
- Norwich (N. Y.) Fair.
- New York State Fair (x).
- Batavia (N. Y.) Fair.
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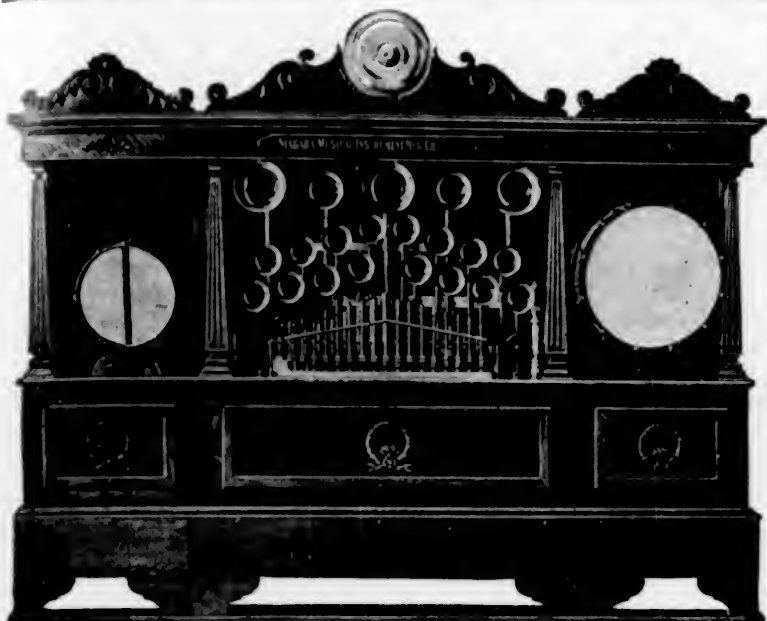
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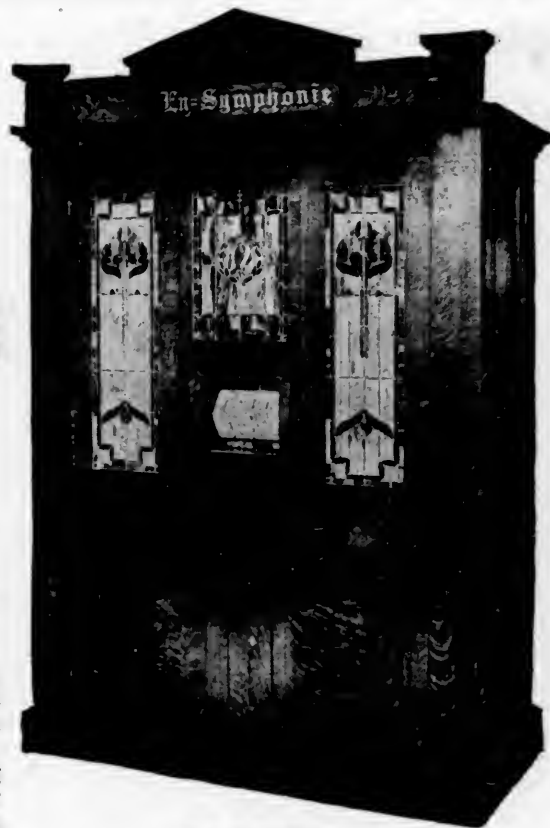
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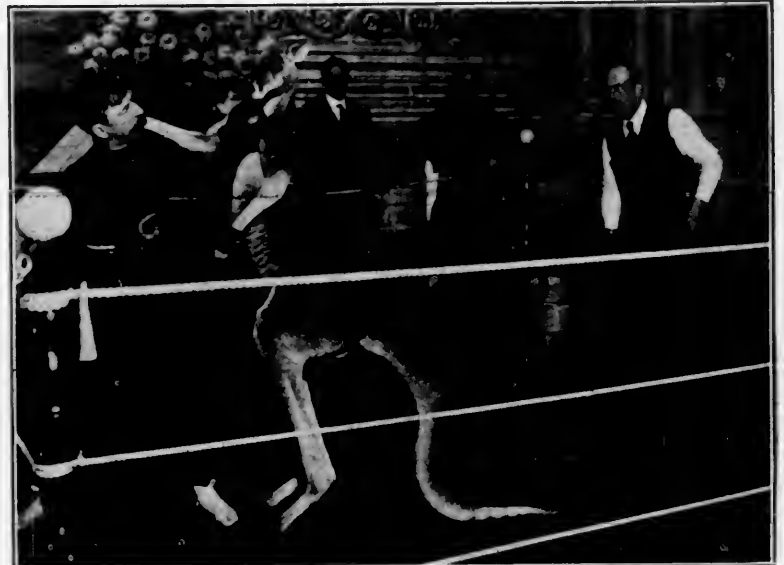
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Double Trapes Team, Sketch Team, Novelty Acts, Musical Act, two good Singing and Dancing Comedians. State if you double hand, solo, clarinet. Other musicians write. Lyne and Bell, George Parento, Jack Linnt, Musical Walker, and John Mangelis, write. Lufkin, Texas, March 17-19; Groveton, 21-23; Dibolt, 24-26; Onalaska, 28-30; Livingston, 31-April 2. Show goes to Colorado this summer

Privileges for the Following Circuit of Fairs

Will be sold by the undersigned on or before May 1st, 1910: Lancaster, Ky, July 27-28-29; Danville, Ky., Aug. 2-3-4-5; Harrodsburg, 9-10-11-12; Perryville, Aug. 17-18-19. Danville and Harrodsburg will have fairs opened nights and lighted by electricity. R. W. KEENON, Secretary, Harrodsburg, Kentucky.

THE BILLBOARD MAKES A SPECIAL COMPLIMENTARY RATE ON ADVERTISING TO MEMBERS OF THE PROFESSION ON PROFESSIONAL ANNOUNCEMENTS AND AT LIBERTY CARDS.

**A. BERNI, THE ORGAN KING.**

Howdy, boys! haven't seen you since last fall. Seems a long time since I plodded over the sawdust and mingled with the park and fair crowds. But I haven't forgotten you. I've been pretty busy this winter importing a new line for you. Went to Paris myself to get what I wanted, and I sure had you in mind. You know the last time we met you told me about those big Gavloff organs. Of course I knew all about them but I didn't like to talk about 'em. But just you let out a peep this year that you're interested in one of those big, modern, beautifully decorated organ and orchestras, and I'll flash my credentials as sole agent of Gavloff & Co. in a minute. Not long ago a big eastern park owner wanted one of my big 65-key organs. He was in the



West when he ordered it. Co-operating with his manager, I put the instrument up. We went to the park together the day it opened. Our train was late and we reached there about an hour after the thing was in full blast. As we stepped from the car he stopped suddenly and said: "Who inarnation ordered that band in the park?" He was so nettled that he almost sprinted to the grounds. Imagine his surprise when he saw a huge crowd gathered around the carousel and instead of that band he expected, there stood his new organ, a beautiful ornament as well as a monster attraction. This surprise is a matter of general occurrence, because the organs I sell, in their effects rival the greatest orchestra known in the musical world to-day, and in appearance are triumphs of the art of carving and decoration.

Every showman will admit that no living man can bark for them like a good organ, and they don't haggle over the price, either. Joe Wells, of the big Horse Show Building, Richmond, Va., paid \$4,000 for his 89-key organ and he considered the money well spent. Don't forget, boys, that it took me fourteen years to effectively introduce the paper organ in the United States, and I am not through introducing. Although I enjoy the sobriquet of Organ King, I have plenty of territory to cover and conquer.

H. SEIDEL THROM.



For the past eight years Mr. Throm has been secretary of the Great Reading Fair, Reading, Pa. He succeeded Cyrus T. Fox, who was secretary for over twenty-five years. At the last meeting of the fair association Mr. Throm was elected to act as treasurer in addition to his duties as secretary. That recognition, besides the fact that he receives exhibits and attendance money, is a credit within the past five years, reads that Mr. Throm has "made good."

**A PLEASING SKETCH.**

One of the most pleasing vaudeville sketches that has been seen in the city this season is that in which the Great Reading Fair Co. is appearing. The title of the sketch is "The Play," and shows the play being acted in a dressing room. Patricia and Corbett are with each other in this playlet, depicting the life of an actress for her big star. Patricia is the girl whom she believes is sincere, but who later proves to be the one who has been her constant companion. Patricia concludes the sketch, on account of her devoted friend, all

lows her erstwhile lover to go unmolested. The company is under the management of Bert S. Frank.

**FOUNTAINS AS PARK IMPROVEMENTS.**

What is prettier than an electric fountain, with colored lights and plenty of flowing water? It not only adds to the beauty of the park, but is cooling and refreshing to look at. The New York Electric Fountain Co. make a specialty of building fountains. They control several valuable patents and have no opposition. Most of the fountains have no water connections, and can be taken apart and stored in winter. They last for years. It is impossible to properly describe these fountains in print or by cuts. A great number of fountains are on exhibition at the show-rooms, 544 Sixth Avenue, where park men are invited to call.

With its softly falling water and beautiful effects, it makes an impression that is not soon forgotten.

One cannot help noticing the many beautiful and artistically fitted-up restaurants, cafes and saloons in New York City. The interior of some saloons and cafes, where you would expect to find nothing but the ordinary bar, gives one a pleasant surprise on entering, to find it fitted up equal to places on upper Broadway, where one naturally looks for such decorations. No expense is spared in setting up some of these cafes. The lower part of old buildings are remodelled and finished in elegant style. The New York Electric Fountain Co. is always willing to offer suggestions and draw up sketches free of charge.

Fountains, as a means of decoration, have been used for ages. At the present time, when ancient architecture is so beautifully blended with the ideas of the modern age, we naturally feel that no banquet-room, hotel or private home, if built on an elaborate scale, is complete without a fountain. By using a combination of colored glass, electric lights, and material to harmonize with the interior decorations where the fountain is to be placed, most beautiful effects can be obtained. The New York Electric Fountain Co. introduced a self-contained, portable electric fountain, having no water connections whatever, it being only necessary to insert the plug in an ordinary electric light socket and turn on the current to run the motor and the pump.



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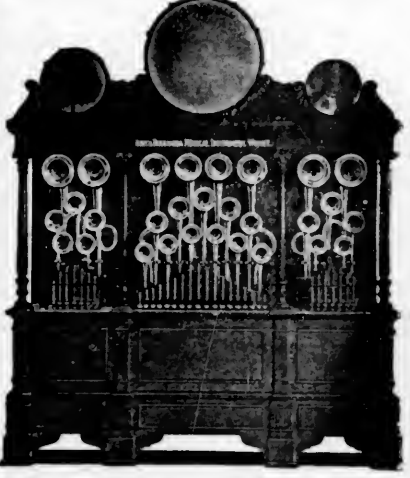
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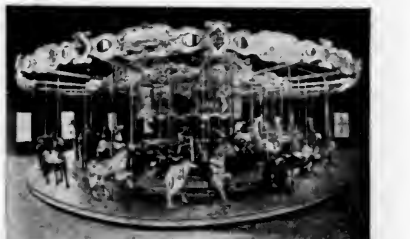
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By TOM LEMONIER. Coon song, good for soubrette. Writer of "Just One Word of Consolation." THE KING OF COON SONGS
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It will talk for itself. Slides ready. \$5.00 per set. Made by DeWITT C. WHEELER.
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By NATHAN BIVINS. A Coon Lullaby. When you once hear it you can't forget it. Slides ready. \$5.00 per set. Made by ELITE SLIDE CO.
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March Ballad, by WM. ELLIOTT. Full of ginger from start to finish. Slides ready. \$5.00 per set. Made by ELITE SLIDE CO.

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JAS. F. DONEGAN, 1553 Broadway, N. Y. or Martineil Agency, N. Y.

**HARRY LA BELLE.**



In feats of Gymnastic, Acrobatic and Equilibristic Flexibility on the Silver Perch and Flying Cloud Swing, Harry La Belle is truly a marvelous exponent of physical strength and elasticity. He is featuring his famous foot revolve, making a change of costume revolving at the rate of 70 revolutions a minute.

**ALICE TEDDY**



The roller skating wonder of the world, a real live cinnamon bear. Alice skates like any lady or gentleman, and does wonderful tricks on skates. Boxing and wrestling exhibitions; is human in intelligence. A novel entertainment, something entirely outside of the ordinary. The greatest attraction for rinks and vaudeville. Write for open time. Address GEO. B. CRAPSEY, care Richardson Skate Co., 311 Michigan St., Chicago, Ill.

**Will Sell My Show Cheap**

2-Headed Calf, Peccary, Mermaid, Sea Porphyrine, Oil painted banners for these beasts, and very attractive. W. H. KELLEY, Water St., Sandusky, Ohio.

**REPRODUCTIONS GOOD AS ORIGINALS.**

Spring, with its outdoor activities, is already upon us. The big red wagons are splck and span and the outfit almost together. Even the animal contingency is impatient to be on its way; to hold in awe the multitudes which pay homage to their prowess. The gang is all here and the big show is almost loaded. Even the advance man has had his regalia all slicked up, ready to cut a figure in the world literary and to get away with as much publicity as the town will stand for.

Broadway shows signs of the approach of summer. Here and there groups of the heavy "le-

to me I see a lot of them in town and they sure do look good. I had it from a vaudeville team last week that they tried to play a joke on the Repro Photo Company of New York, but the joke was a boomerang. You see, the boys took over an old faded yellow picture, one of the kind that has reposed in the family album for a score of years or more. That picture sure was faded. "Say, Simmons, you claim you can reproduce pictures and make 'em as good as the studio kind. Well, here is one," said Jones, "make a hundred of them." Simmons looked it over, scratched his head and took the deposit. "Do my best with it," he said, and Jones sort of tittered.

When Jones got that hundred he near fainted. He couldn't believe it. The reproductions were



gits" bemoan the fate of a most gloomy and unprofitable winter, but optimistic, as usual, looking forward to the promised wealth of another season. Some vaudeville acts have closed for the season and have returned to their native soil for recuperation and subsequent preparation.

It's a big word, that, "preparation." It means more than the act or the show itself. It always implies preparing the public for its reception, and that's a big item.

Peculiar, isn't it, why the public should crave for just a glimpse of the portrait of the performer in her usual surroundings, with her natural beauty, devoid of the make-up, for the rouge et noir certainly make a difference—most times for the better. It's easy enough to get the studio picture just so, because the price is usually high enough to make it worth while to doctor the original, but it's only the big stars with the big salaries that can afford to spread broadcast the \$50 a dozen kind. You and I, of the circus or the wild west show, the vaudeville or the musical comedy, must solemnly hope the editor won't spoil it or the dub of a copy boy break it, so that the dozen will travel a long way. But that's not the worst evil—you see, the booking agent wants a photo, and the joke of it is it never comes back. It's usually labeled, numbered and filed or thrown into the basket.

I've often wondered if these reproductions are as good as they are cracked up to be. It seems

so good you would have sworn they were originals from Saroncy, White, or Hall, and the bill—that's more humorous. The things were so cheap that Jones sent a dozen of them to the booking agent and told him to send them to his friends.

Simmons afterwards explained it. "You see, we have a plant," said he, "especially adapted to reproduction. Our staff of photographic artists knows just how to retouch a photo so as to make the copies as good as the original, when it was first made. Yellow pictures don't phase us. We rather like 'em. Gives us a chance to show what we can do. Of course, the better the original, the better the copy. There's no printing work in our process. It's a regular photographic reprint, mounted on regular photo mounts and guaranteed to look as good as any studio picture. Another thing you want to consider, we make them cheap enough to give away. You needn't get sore because the newspaper man lost the one you gave him. Give him another, two, if necessary; you will never miss the few pennies they cost.

"The best part of it all is that it don't make any difference what the subject is, whether it's an animal, a stage setting, a group or an individual, the same excellent results are obtained. Good, black, uniform prints, suitable for any purpose, have been produced by our process, and there hasn't been a kick yet."

**RUBY STEEL SIGNS.**

The frame work of the Ruby Sectional Steel Sign is constructed from angle iron and the sections from No. 28 sheet steel bent over a light angle iron frame, and galvanized to prevent rust. The frame work of the standard 10 feet high sign is made from uprights of angle iron. Each upright is composed of two pieces—the lower one, which goes into the ground, being fitted with a steel shoe or anchor so that it can not pull out. The upper part is adjustable so that the horizontal bars which carry the sign itself can be kept in perfect alignment. The same adjustable construction is used for the supports which are anchored in the ground at a depth of from 3 to 5 feet. One support, or brace, is used for each upright.

The horizontal bars which carry the sections are fastened to the upright by bolts and nuts. The bar is cut so that each section can be easily inserted and slid into place. When the sign is completed the sections are locked into place by a bolt and nut at each end of sign.

The advantages of the Ruby Sectional Steel Sign over the old wood or wood and steel construction are very evident to every one interested in outdoor publicity.

It is practically indestructible, and the entire construction can be taken down and erected in some other location without any loss or depreciation.

It is not necessary to do away with your present construction. Did wooden boards, if the frame work is good, can be fitted with horizontal bars and the Ruby Sections used just as in our all-steel signs. Then when the old wooden structure gives out you simply have to buy the uprights and braces, and you have an all-steel sign.

But by far the greatest advantage of the Ruby Sectional Steel Sign is the big saving in cost of maintenance and the more efficient service given to the advertiser.

In city work an advertiser's entire boards can be changed in one day. Bulletins for special sales and for the introductory work on new propositions can be painted in the shop and displayed simultaneously in all parts of the city.

Changes of designs for different advertisers can be prepared during dull seasons so that when the rush begins all that is necessary is for ONE MAN to go out and put them up and bring back the old sign.

Or, it is possible to give an advertiser with the Ruby Sectional Steel Sign a change of copy in each location once a month or oftener. If necessary, at less expense than repainting his signs two or three times a year, as is now done.

For instance, an advertiser can have twelve different designs painted on 12, 24, or any number of boards. After these signs have been displayed for a month, No. 2 sign can be removed

to No. 1 board, No. 3 to No. 2, and so on. In this way at the end of the year 12 different signs have been displayed in each of the 12 locations with only one painting.

While the standard height of the Ruby Sectional Steel Sign is 10 feet, it can be made in special sizes, or a single row of sections can be used, making a sign 5 feet high. Signs can be made any desired length, and the Ruby construction allows for the building on of additional space at any time, which makes a continuous sign without any break, or disturbing the part already up.

Cut-out designs of figures or packages can easily be added to the Ruby Sectional Steel Sign, and being stamped from sheet steel are much less liable to damage than if they were cut out from wood.

We shall be glad to give estimates for new construction or for furnishing sections for old boards in good condition. Write for our illustrated catalog, showing full details of construction.

**EDW. VAN WYCK'S SUCCESS.**

The factories of Edw. Van Wyck, manufacturer of jugglers' goods, and other paraphernalia for circus and vaudeville specialty people, are just now enjoying the largest business ever known in those lines. Mr. Van Wyck has two factories in full blast, employing a large force of skilled men. The present facilities, however, have been found inadequate, and a large addition will be at once made to the plant at 1665 Pullen avenue, Cincinnati, to properly care for the wonderful business being done.

The reputation of Van Wyck goods and apparatus is world-wide, and there is probably no civilized country on the face of the globe where they are not in use. Among other shipments during the past four days was one to the Harrington Circus, Ceylon, India. Recent sales have been made to The Fassi's Troupe, The Ballets Legotto, Tau Araki Japanese Troupe, Birdie Martino, Dietrichs Brothers, Four Rias, Zenox, and many others. Mr. Van Wyck has recently perfected a new mirror club, which is admired and is catching on in great form. He also will spring a new circus apparatus at an early date, which will create a sensation.

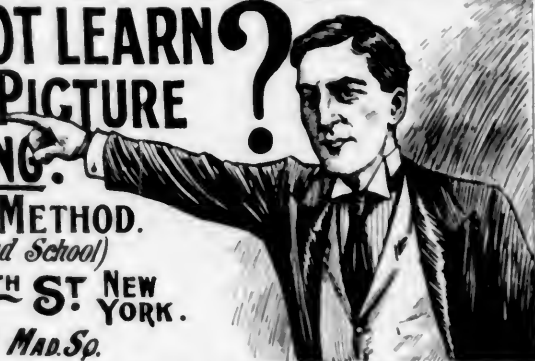
**NEW POPULAR HOUSE.**

A new, popular house has been opened in Midland, Ont. This is one of the largest vaudeville houses in Ontario, the building being 160 feet long, 90 feet wide, stage 32 feet by 24 feet. This house will play the better class of vaudeville, teams and big acts being preferred to single turns. Only first run pictures will be used.

**WHY NOT LEARN? MOVING PICTURE OPERATING.**

**TAYLOR'S METHOD.**  
(Licensed School)

**51. W. 28<sup>TH</sup> ST. NEW YORK.**  
TEL No 1405. Mad. Sp.



Class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. Complete course \$15.00. Write for free catalogue. We instruct by mail.

**Andrews OPERA CHAIRS**

Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago.

To meet the growing demand for **LOW PRICED OPERA CHAIRS** we have originated a number of styles which, though inexpensive, are characteristic of

**ANDREWS QUALITY**

Write to department F. for our large catalogue No. 1. Illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

**THE A. H. Andrews Co.**  
CHICAGO.  
174-176 Wabash Avenue.



**OUR 1910 NATIONAL SLEEVE CAMERA, No. 20**

New and perfect. A money maker. Best of its kind. Makes 1 1/2 x 2 1/4 also pictures. \$30.00 to \$50.00 per day can be made in good locations. Non-corrosive cup. Lens with adjustable focus and dial plate for taking pictures at different distances; also magnetic reversible plate holder for taking groups. Takes pictures rapidly; as fast as you can get persons in front of the lens. No experience required. Any one can operate them by following printed instructions. Camera complete, \$17.50. Plates, 1c each. Developer, 25c per package. Mounts, 25c to 50c per 100. Deposit of \$5.00 required on all orders; balance, C. O. D., and charges. Will answer all questions promptly. We are also dealers in all sizes of dry ferrotype plates.

**NATIONAL PHOTOGRAPH MACHINE COMPANY,**  
85 Beaver Street, - New York, N. Y.

**DIAMONDS ON CREDIT LOFTIS WATCHES LOFTIS SYSTEM**

**FOR EASTER PRESENTS.** Write for our new Catalog containing over 1500 beautiful photographic illustrations of Diamonds, Watches and Artistic Jewelry. Select any article you would like to see or present as a gift to a loved one. It will be sent you approval—all charges prepaid. If it is satisfactory in every way, pay one \$1.00 down and keep it, balance in eight equal monthly payments. Any person of honest intentions may open a Credit Account with us. Our Diamond & Co., Dept. 107, 92 to 96 State St., Chicago, Ill.—Branches: Pittsburg, Pa., & St. Louis, Mo. Prices are lowest; our terms are easiest.

**900,000 PEOPLE TO DRAW FROM LANSDOWNE PARK EAST ST. LOUIS, ILLINOIS**

25 minutes ride from St. Louis, with a paved street right to the gate. Have room for several more riding devices and one or two more Concessions. Only park open on Sunday without restrictions. Will rent fully equipped, stage 40x38, for Airshows, with exclusive theatre privilege, cheap. Great chance for big money. Write quick. **HUGH MORRISON, General Manager.**

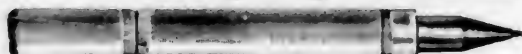
**KING & TUCKER'S SHOWS**

Can use one good act, also good cook. George Boyd, write. Address, per route in Billboard.

**WANTED FOR THE GRAND VAUDEVILLE THEATRE**

MIDLAND, ONT. The Largest Vaudeville House in Ontario. Companies to write who are open for engagement 21st of March and following dates.

**Streetmen! Auctioneers! Something Doing! Are You On? 'The Red King'**



A perfect Ink Pen. Red rubber finished. A close duplicate of the famous \$2.50 Red Dwarf, that you can sell at the most popular price, and make big profits. Sample by mail, 15c. **THE COMMERCIAL NOVELTIES CO., Mfrs., 180 E. Monroe St., Chicago.** Something new coming, watch for it.

**Barnstable County Agricultural Society BARNSTABLE, MASS.**

**Cattle Show and Fair, Aug. 30-31-Sept. 1, 1910.**  
M. N. HARRIS, Secretary.



THE BARTON AND SPOONER CO.

stepped out of the studio building styl-  
gowned, with a smiling countenance and a  
package in her hand. She had just re-  
turned that dozen photos, which meant so much  
to her.



There was the  
manager, the  
agent, the news-  
paper man and the  
rest of his ilk.  
She frowned as  
she counted—not  
even one left for  
mother—and she  
surely ought to  
have one.

She couldn't af-  
ford to spend an-  
other \$20 bill, so  
mother would have  
to wait until next  
time—the boys  
must have them;  
it meant her liv-  
elihood.

Rehearsals were  
going on; she had  
an under a study  
part and she was  
so elated. The show was booked for forty weeks,  
and that's a good deal. But with the added  
honors came press possibilities. The press  
wanted a few photos for the newspaper boys,  
the journals' theatre wanted a few for future  
reference, and the magazines wanted to include  
her in the 'Players' Section.

There wasn't much outside of glory in the  
part during rehearsal days—the contract did not  
specify money until the opening week. The  
boarding house missus couldn't wait—a girl  
must dress—and the exchequer was rather low.

She was looking over one of three poses of  
her last sitting when her chum walked in as  
radiant as the sunshine, with a ring of cheeri-  
ness in her voice; a fair sized package under her  
arm.

"Been shopping?" queried the penance one.

"None," said the other. "Just received my  
photos, and may, girly, they're stunnors. Never  
thought they'd turn out so good. A new wrinkle  
of mine—getting them made by the hundred  
now, and just to think of it, they cost about  
a dime apiece. You see, it was this way. I  
had to have a lot of photos for the press boys  
—they're simply wild about my new act. You  
remember the last time we had that dozen  
made, when we came back with a few hun-  
dred to the good? Well, I just had one left,  
and I couldn't see how I was going to supply  
about 30 newspapers with a dozen photos and  
beside, those studio fellows charge real money  
for the second dozen. I put it up to Gus—you  
know him, the fellow who did the press work  
for the show last year. He didn't seem a bit  
worried; just poked his hand in a drawer and  
banded me a card. "Go down and see Rose,"  
said he, and that quick I did a light fantastic  
down Broadway. Up on the eighth floor of the  
St. James Building I found him. Nice sort of a  
chap, that Mr. Rose. Manager for the Barton  
and Spooner Company. I told him my tale of  
woe, that Gus had sent me, and waited for the  
explanation of the mystery. I hadn't been there  
ten minutes when I knew my worries were over.  
You see, these people make reproductions—high  
grade kind, with the soft outlines, the ar-  
tistic finish; the kind that water and light  
won't affect. When he showed me a copy made  
for Blanche Bates, another for Frances Starr  
and some of the other topnotchers, I couldn't  
wait until he got through explaining about the  
process. It said something about "we don't  
use half tones, our work never leaves the plant  
unless it is perfect," and showed me a long list  
of prominent theatrical people he had made re-  
productions for. I was nervous about the price,  
but that ended in a joke. The cost was about a  
dime for a picture twice the size of my studio  
original. Well, to make a long story short, he  
got my order, and I can't praise the work too  
highly. The boys are tickled, too. They tell  
me they are just  
the thing for  
newspaper cuts.  
You see, Gus gives  
them all his work,  
even his printing.  
They've got an  
enormous plant up  
the Hudson and  
they've made  
good."

The penance one  
looked up, a smile  
lurked where the  
frown had been  
ant, with a ges-  
ture true to an  
understudy, she  
turned to the  
phone.

"What's the  
number, girly?"  
Rose had re-  
ceived another or-  
der.

DETROIT PARK SOLD.  
Detroit, Mich., March 14—Electric Park in  
Detroit, Mich., beautifully situated on the De-  
troit River at the Belle Isle Bridge Approach,  
after a tempestuous financial career, has been  
sold by order of the Circuit Court for Wayne  
County, and was bought in by the bondholders,  
and will be leased by them to a responsible  
party for a term of years. This park was  
never financed, and while it did a thriving  
business, could not carry its burden of indebt-  
ness and held its head above water at the  
same time. Located as it is at the entrance to  
Belle Isle Park, hundreds of thousands of peo-  
ple pass its doors annually, and it is said a good  
park, with adequate attractions, should  
pay the money. Detroit, with a convention a  
foot for the coming season, including the great  
convention of Elks in July, will make Detroit a  
summer this summer. The riding devices have  
been done a thriving business, and conces-  
sionaires generally have fared well.

S. R. O. SIGN.  
Standing Room Only sign is still hanging  
the box office of the Yorkville Theatre. New  
due to the good management of Mr. E.  
in pleasing his patrons with high class  
ville and moving pictures.

VAUDEVILLE ACTS

THE GRIFFIN  
CIRCUIT

Has plenty of time with short jumps. Booking more houses in  
Canada than all other agents put together. Can use GOOD sister teams  
single women and novelty acts or any act which has the goods. All  
acts must open in one of our seven houses in Toronto, Canada. All you  
big acts write in for our park and fair time. No limit on this time.  
Can use a few more good field men, must have experience.

House managers in Michigan address all correspondence to branch  
office in Sault Ste. Marie, Mr. Beardsley Mgr., Office, Temple Theatre,  
Sault Ste. Marie, Mich.

New York State Branch Office, Mr. Bruce Fowler, Mgr.,  
Happyland Theatre, Auburn, N. Y.

HEAD BOOKING OFFICE, Variety Theatre Building, TORONTO, CANADA.

NOAH WEBSTER

wrote our first advertisement when he defined the word  
QUALITY for we make

THE QUALITY LINE OF  
OPERA CHAIRS

superb in design, supreme in workmanship and finish.  
Known from Maine to California as the Quality Line.  
We make over 50 styles ranging from the most inex-  
pensive Veneer chairs to the most elaborate upholstered ones.  
For Moving Picture and Vaudeville Theatres we have  
constantly on hand upwards of

2,000 VENEER CHAIRS

for 24 hour shipment. We have sold in the last year more  
chairs for Moving Picture Theatres than all of our competi-  
tors combined without a single serious complaint. It is  
better to be sure than to be sorry and in buying Imperial  
Chairs you are SURE QUALITY COUNTS and our prices  
are never higher than our quality. Send for catalogue and  
prices and be convinced. Buy our chairs and be satisfied.

IMPERIAL SEATING CO., 1345 State Street, CHICAGO

Streetmen, Conces-  
sioners, Jobbers!  
Here's A Positive Money-Getter  
THE BIGGEST BOOK CRAZE ON THE MARKET

Sells quicker than "Three Weeks" or Droll Stories. Not sold through the news com-  
panies. Sole selling agencies to YOU if you act quick. Never offered to the public  
before. Get a copy and look it over. Sample sent for 25c.  
KNAPP PRESS, 47 Ann Street, NEW YORK CITY.

FOR SALE—One A-1 Doll Rack complete, used one season; cost when new \$125; repainted this  
winter; size of hood when closed up, front, 11 ft. 6 inches, back, 9 ft. 6 inches, width, 8 ft. 6  
inches, depth, 5 ft. 6 inches; made of 12-oz. red canvas; rack consists of 4 rows of 6 dolls, in  
all 24, heavy canvas and leather heads, nicely painted faces; 22 inches high; heads are 8 1/2 inches  
in diameter; dressed in fantastic silk dresses, canvas lined; lift up with rope from stand; no  
screws or bolts to take out; can be taken down and packed in 30 minutes. This is an up-to-date  
rack. When you are buying of me you are buying no old junk. \$65.00 buys this outfit.

FOR SALE—One hand striker, 2 ft. 9 inches high 3-way combination; nearly new; never goes  
wrong. This machine ran nearly all last season in Iowa. \$20 takes it.

FOR SALE—One shooting gallery complete, 6 ft. high, 8 ft. 10 inches wide, background is  
high-grade boiler plate 3/16 inch steel, nicely painted landscape representing a forest; consists  
of 9 complete targets; Nos. 1 and 5 are score cards, Nos. 2, 3 and 4 are round targets, No. 6  
is an owl target, No. 7 is an eagle automatic target, eagle spreads its wings and makes a  
screaming noise when center is hit; set with rope from stand. All the above targets ring when  
center is hit. No. 8 is one row of 8 falling birds; lift up with rope from stand. No. 9 is a  
complete glass ball fountain; can be run in or out of doors. 500 glass balls, 2 Winchester  
22 short repeating rifles, one nearly new with globe sight; 1 chest and 2 torches. \$125.00 buys  
this complete outfit.

FOR SALE—One Novelty Paddle Rack, 10 ft. long, 24 paddles, nearly new; used one season;  
very attractive, nicely painted; paddles fall when hit; raised with rope from stand. Will furnish  
one cigar schedule, 108 rubber balls, 2 pieces fish netting, 12 ft. by 7 ft., used for side walls.  
\$15.00 buys this outfit.

FOR SALE—One Japanese Bowling Outfit, nearly new, used one season; consists of 4 alleys  
8 ft. long, 16 inches wide, 50 hard marble balls. Alleys are made of yellow poplar, nicely  
varnished. \$20.00 will buy this outfit.

FOR SALE—One twisted Pin Spindle with jewelry case. Cost when new \$35.00. This is an  
odd looking spindle, but it will do the business. \$15.00 buys it.

FOR SALE—One Parisian Cone Baker, complete outfit, cost when new \$40.00; consists of two  
gasoline burners, white aprons, coats, ice cream dippers, 1 hamper 10 ft. long, and other articles.  
\$15.00 buys this complete outfit.

FOR SALE—Part of Knife Rack layout, nearly new; consists of 15 daggers, 11 1/2 inches long, 19  
good jack knives, 1 pair opera glasses, 1 3 draw field glass, 2 Ivor-Johnson revolvers, 1 gilt clock,  
2 gent's watches, 1 lady's watch, 190 knife rack rings, 57 awls. \$20.00 takes this outfit.

FOR SALE—One Spothess Spot layout, nearly new; consists of one cloth 3 ft. 10 inches wide,  
10 ft. long, covers top and front of counter, 6 nicely painted red spots, 30 plates, one piece of  
canvas 6 ft. 8 inches wide, 10 ft. long, for roof; one piece of heavy muslin 6 ft. wide 27 ft.  
long, for side wall. \$10.00 takes this outfit.

TERMS—\$10.00 with order for each outfit, balance C. O. D. Will ship by freight or express  
f. o. b. Reason for selling, going to Canada. Address ALBERT MILLER, General Delivery,  
Whiteside Co., FULTON, ILL. For reference, address Fulton Bank.

SOUVENIR WHIPS — Tremendous Price Cut — SOUVENIR WHIPS  
This is the most astonishing slaughter of prices in the Souvenir Whip business.

You can now buy the best Souvenir Whip on the market at \$4.00 A GROSS. Whip is 42 inches  
long, with assorted colors celluloid handles and made up in attractive style. Send your order  
now or send 10c for sample. YOU WILL NEVER GET ANOTHER CHANCE LIKE THIS.  
A. EPSTEIN, 265 Bowery, NEW YORK CITY.

UNIVERSAL  
Electrical Stage Lighting Co.

Manufacturers of

- AMERICAN WAVING FLAG EFFECT
- ANVIL SPARKS
- AURORA BOREALIS
- AURORA BOREALIS RAYS (Double Disc)
- AUTOMATIC LIGHTNING STRIKER
- AVALANCHE EFFECT
- BIRD'S-EYE VIEW MOTION PICTURE
- BLIZZARD EFFECT (Double Disc)
- BURNING FOREST PANORAMIC VIEW
- BURNING TORCH (With flames)
- CHEMICAL SMOKE
- CHINESE SNOW (A fine effect for choros)
- CLIMBING MONKEYS
- CRAWLING SPIDER WEAVING HIS WEB
- CYCLONE
- CYCLONE WITH FLYING OBJECTS
- DISSOLVING COLORS
- ELECTRIC FOUNTAIN EFFECT
- ELECTRIC GARLANDS
- ELECTRIC MUSICAL BELLS
- ELECTRIC SKIPPING ROPE (With eight lights  
and batteries complete)
- FALLING AMERICAN FLAGS
- FALLING FLOWER EFFECT
- FALLING LEAVES
- FALLING ROSES
- FALLING STAIR (Hand Movement)
- FATA MORGANA
- FENCING ACT (With flashes)
- FIREFLIES (Made in sets of 12, 24 or 36, with  
battery and keyboard)
- FIRE PLACE (Gas and electric)
- FIREWORKS EFFECT
- FLAME EFFECT
- FLOWER BASKET ILLUMINATED
- FLOWER BOUQUET ILLUMINATED
- FLOWER ILLUMINATED
- FLOWING WATER
- FLYING ANGELS
- FLYING BIRDS
- FLYING BUTTERFLIES
- FOG EFFECT
- FROG EFFECT
- GREAT TIDAL WAVE
- HAND LIGHTNING (Enclosed)
- ILLUMINATED BALLS
- INFERNAL SPECTACULAR EFFECT
- JUMPING INSECTS
- LAVA EFFECT
- LIGHTNING, ZIGZAG
- LIGHTNING, ZIGZAG BETWEEN CLOUDS
- LIGHTNING FLASHES (with Battery)
- LIGHTNING BOLTS (Enclosed)
- LIVE FISH EFFECT
- LIVE SNAKE EFFECT
- MEPHISTO HAND SPARKS (The effect of  
sparks is produced between two special  
metals without using current)
- MIDNIGHT SUN
- MOONLIGHT RIPPLE EFFECT (Mica Slides)
- MOON PICTURE SLIDES WITH APPEARING  
AND DISAPPEARING CLOUDS
- MOVING CLOUDS WITH DISAPPEARING  
MOON
- MOVING CLOUDS WITH RISING OR SETTING  
MOON, APPEARING AND DISAPPEAR-  
ING BETWEEN CLOUDS (Double Disc)
- MOVING CLOUDS WITH RISING OR SETTING  
SUN (Double Disc)
- MOVING CLOUDS WITH STATIONARY MOON
- MOVING FLEECY CLOUDS
- MOVING FIRE CLOUDS
- MOVING HEAVENLY CLOUDS
- MOVING STORM CLOUDS
- MOVING SUNSET CLOUDS
- MOVING CLOUDS WITH FLOWING WATER
- MOVING APPEARING ISLANDS
- MOVING FILM FOR SWIMMING EFFECT
- MOVING FILM FOR HORSE RACING EFFECT
- NIAGARA FALLS EFFECT
- NOISE OF SAND STORM
- NOISE OF WIND
- OCEAN RIPPLE
- OCEAN WAVES
- OCEAN WAVES WITH PANORAMA
- PANORAMA, MOVING (Single Disc)
- PANORAMA, MOVING SCENE (Double Disc)
- PYROTECHNIC EFFECT
- RAIN EFFECT
- RAIN EFFECT WITH DRIVING CLOUDS
- RAIN OF ASHES
- RAINBOW PRISM EFFECT
- RAINBOW SLIDE
- RISING FIRE (Single Disc)
- RISING FIRE AND SMOKE (Double Disc)
- RISING MIST
- RISING OR SETTING MOON
- RISING OR SETTING SUN
- RIVER OF SOULS
- ROWING SCENE EFFECT
- RUNNING WATER
- SAND STORM EFFECT (Single Disc)
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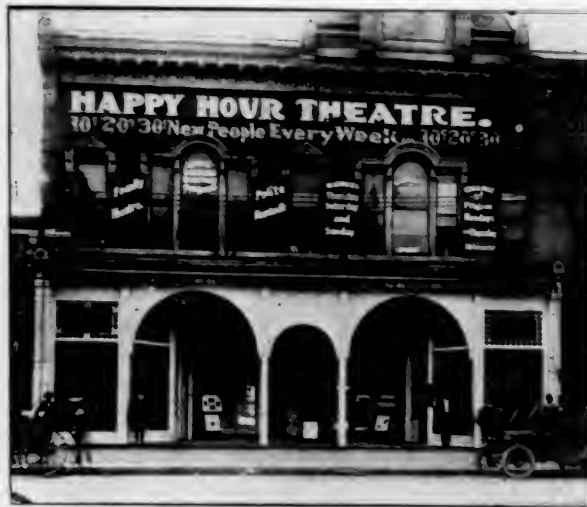
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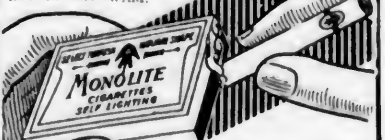
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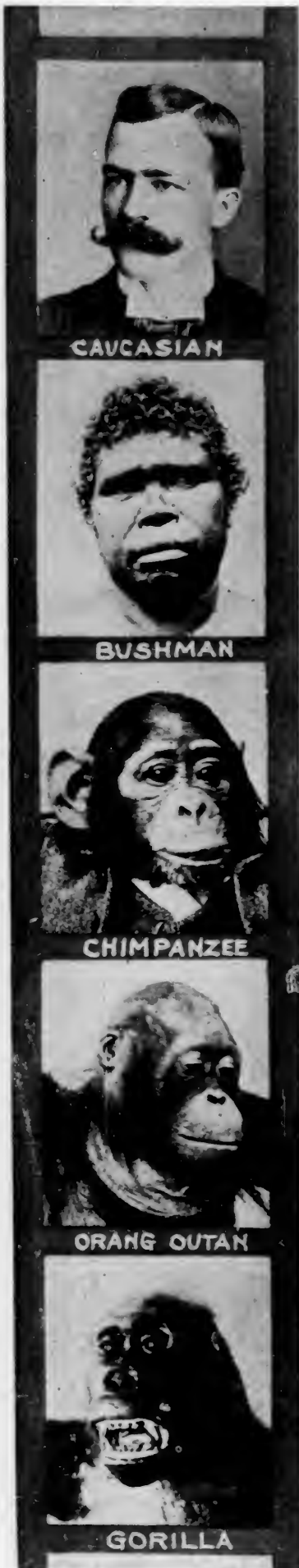
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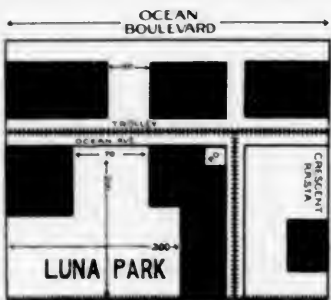
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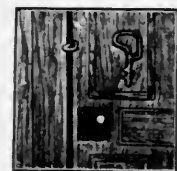
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London Letter

(Continued from page 40.)

As a piece of special pleading, and as pointing out the clumsy and bungling methods that we in England are pleased to call justice, the play is excellent. In book form perhaps these motives would have seemed stronger still. But, very curiously, it struck me that the play, as acted, conveyed something rather different to what the author meant when he wrote. It may be the effect of the acting, but one felt that the real drama lay round the personages of the drunken brute Honeywill, who degraded and ill-treated his wife, the letter, and the poor weak Falder. In a sense to them the prison episodes and the trial meant little. The tragedy of these three seemed to be the one thing that mattered. All else appeared purely adventitious.

All the same the play is a fine one and worthy of being the leader of this series. The company was throughout of the highest level and it is hard to single out any one member above another. I must, however, mention Dennis Eadle's subtle and brilliant playing of the role of Falder and Edmund Gwenn's delightful rendering of the part of Cokeson. Edyth Olive again in a rather unsympathetic part displayed an emotion and a knowledge of art which puts her on the highest plane once and for all.

The second piece produced in the repertory theatre was Bernard Shaw's new play entitled Misalliance. It was a striking contrast to Justice and produced something very different to the gloomy atmosphere which pervaded the theatre on the night preceding. Its brilliant dialogue, with its amusing satire and biting sarcasm kept the house in roars and laughter and proved an acceptable change indeed.

From the dramatic standpoint Misalliance belongs to the "Getting Married" type of Shaw play, rather than to the earlier Arm and the Man, and the You never can tell. The author calls it a "debate in one sitting"—an accurate description, for it has no pretensions to the construction and cohesion of the ordinary comedy. It consists of three or four exqu岸ely drawn characters whose conversation skirts lightly over those subjects dear to Shaw's heart—namely, the illusions of the average Englishman, the relations between parents and children, education, and, of course, marriage. The play opens at the house of John Tarleton, famous for his make of underclothing. He is a typical British capitalist in his self-complacency, with considerable fondness for long quotations from the authors he happens to have read. His daughter is engaged to a young aristocrat—first cousin. I should say, to the young lordling in Caudilla—and things go smoothly in their conversation until an aeroplane suddenly crashes into the viary outside. Out steps the aviator who happens to be an old Oxford friend of the young aristocrat and also Lena Szczepanowski a triple bar performer, to whom in the next scene everybody makes love in turn. This part is played by Lena Ashwell who makes her appearance in the latest of aeroplane costumes. It is difficult in reference to a play of this description to give any suggestion of the dialogue, but I need only say that it is Shaw at his best. Charles Lowmes gives a brilliant impersonation of John Tarleton and is the best thing he has done since his performance in Lady Frederick. Florence Haydon, a typical British matron, is delightful. Lena Ashwell as the young lady who "must live her life" and that a not very creditable one at times apparently, plays with all the force of which she is capable. One of the chief features of the performance, however, was the playing of Mr. O. P. Heggie as an underized clerk who shouts Socialistic perorations at every opportunity.

Taken as a whole the play is simply an exposure of the pretensions rhetoric of the average Socialist and having had an unequalled experience of this type Shaw has produced one of the best things, from the point of view of dialogue, that he has ever written.

In both of these plays one of the greatest features has been the perfect production. One is easily able to see that the beautiful balance of the casts must have been the work of a master hand and Cranville Barker in this respect has probably contributed more than anyone else to the success of the enterprise.

I can't say I'm particularly impressed with Tantalising Tommy, Cyril Maude's latest effort at the Playhouse Theatre. I understand the piece was written by Michael Morton and M. Paul Gavault especially for Maude and Marie Lohr. If this be so, then the authors must have a strange notion of parts suited to these respective players. Undoubtedly, clever as Miss Lohr is, she is still extremely young and inexperienced and I'm afraid it will be some time before she can carry a play on her own shoulders.

The piece is much on the same linea that Cyril Maude has lately been giving us. That is to say it hovers between English light comedy and French farce. Tommy is a millionaire's daughter who has been endowed with a masculine name to compensate the father for his disappointment at not having a son. Spoiled from the beginning she just goes her

own sweet way in the world. One day out on a motor trip her ear breaks down near the week-end cottage of Jemmy Cottenham a shy Colonial Office clerk, and his friend Harry Killick, an artist of the most irrepressible type. She takes shelter at the cottage and promptly discovering that her presence is an embarrassment to Cottenham, decides to stay there for the night. She quarters herself in his bedroom, even borrows his pajamaa and on the stage clad therein.

Jemmy's life is soon made unbearable. Tommy scandalizes the prim young damsel to whom he is engaged, and then with devilish ingenuity puts him in one embarrassing situation after another until he nearly meets with a nervous breakdown. But in the nick of time he recovers himself somewhat and makes up his mind to really fight his torment. But he has his troubles. She pursues him to the respectable confines of the Colonial Office; upsets all his official papers; is impertinent to his chief over the telephone; drives him into resignation of his post, and finally forces his sweetheart to throw him over for good and all. And then at the end of this time she suddenly finds herself in love—not with the diffident man she first met at the cottage, but with the determined commanding person who has since been evolved. Moreover, Jemmy, to his disgust finds himself in the same boat and everything ends in the usual way.

Miss Lohr does her best and lets herself go to the fullest extent, but she has not sufficient temperament to make the part of Tommy a success. Cyril Maude is good as Jemmy, but the best acting of the piece is that of Kenneth Gordon as the artist.

A promising new musical play in the shape of The Balkan Princess, made its appearance at the Prince of Wales Theatre last Saturday. Throughout it is another King of Cadonia, but as Frank Curzon, who knows the musical comedy public better than anyone else has produced it. I suppose playgoers are ready for something of the same sort again. There is just the same picturesque imaginary kingdom of the Buriolan order, inhabited by lovely Princesses and bewitching court beauties gorgeously arrayed in the latest Parisian confections, and by dashing military officers.

Miss Isabel Jay is the Balkan Princess. If she does not marry by a certain time she must abdicate her kingdom of Balaria. She accordingly jots down the noblemen who would be eligible from her point of view. All are eliminated except one and he never comes to Court.

She goes out to find him herself, and meets him in a restaurant where she strikes up an acquaintance. He turns out to be everything she wishes, but unfortunately she discovers that he is a convinced enemy of her dynasty and refuses absolutely to appear at Court. But she finds her way out of the difficulty in her presence, ignorant of course of her identity, he utters words disloyal to the Sovereign. She immediately has him arrested for high treason and takes him away to Court, where, in spite of his old antipathy and his plots against the dynasty, he falls in love with her and the marriage takes place long before the stated time.

The piece is one of the pleasantest of the kind I have seen for some time. Miss Isabel Jay sings just as well as when she delighted us all in her days of prima donna at Savoy and she has two really delightful melodies in Dreaming and Wonderland World. James Blakely is chiefly responsible for the light side of the piece and as the wondrously whiskered waiter of the Bohemian restaurant he is one of the sights of London. He has one capital topical song, It's a Hard Life, and a chorus. Come to the Opera Ball, which, should prove a blessing to the barroom. Bertram Wallis as the nobleman is in his element and sings a good song, Dear Delightful Women, while Lauris de Frece and Charles Brown are really funny as burglars intent on a raid on the Royal Palace. The piece was extremely well received on the first night and between now and the summer it ought to draw some good houses.

The Stellan actors returned to London this week and their performances show that they have lost nothing of the stupendous energy that enthralled everyone their previous visit. Some of the performers have gone but their successors are just as cyclonic and on the whole one is rather glad that there are other places than Sicily in which to live. The women are still seized furiously by the hair and dragged about vigorously, faces are slapped resoundingly, ears are bitten with an apparently uncontrollable zest, the men weep as loudly and as readily as the women, and the shouting and shrieking throughout are deafening. One is in two minds with regard to the show. It is impossible but to admire the extraordinary realism and the vividness and sincerity of the whole performance, but to an unemotional person there must be always something ludicrous in the wild contortions and the unbridled and

animal like ferocity of each actor and actress in turn. Grasso, the leader, is just as wonderfully agile, strenuous and tremendous as before. When in the last act, in the words of the programme, "at the crucial moment he rushes forward and kills his antagonist with the same bite in the throat with which he slew the dangerous brute on the mountain"—it is indeed a sight to see. "Then he takes his young wife on his back and flees with her toward the mountains."

The leading lady this time is Signora Bragaglia. She is a fine actress, possessing every variety of emotion, but with a little more restraint than the rest, although on occasion she can let herself go like a hurricane. The players were received with the intensest enthusiasm by many of their compatriots in the house. As before, they acknowledge applause by returning and bowing in the middle of a scene, and at the end of the acts they acknowledge the cheers with the most delightful glee.

TRAINER FIRE CURTAINS.

Everybody has heard of a Trainer Asbestos Curtain. The C. W. Trainer Mfg. Co., No. 89 Pearl St., Boston, claims to be headquarters for Asbestos Fire Curtains, Picture Booths, etc. Many of the most prominent theatres in the United States have one of their curtains in use. They employ a high-class scenic artist to decorate their curtains where they are to be used as a drop, and will submit suitable designs either for advertising purposes or otherwise.

Parties interested should send for a special booklet. The following named theatres and opera houses have recently installed a Trainer curtain, viz.: New Casino, Boston; Alhambra Theatre, Stamford, Conn.; Huntington Theatre, Huntington, W. Va.; Woodard Theatre, Warren, Pa.; Hymera Opera House, Hymera, Ind.; Manhattan Theatre, Manhattan, Kan.; Mathewson Opera House, Booneville, Ind.

CHATTERTON'S OPENING DATE.

Bloomington, Ill., March 14.—The New Chatterton Opera House will be thrown open to the public Wednesday evening, April 6, Madame Sherry, the English musical success, being the opening attraction. Frank Hakech, manager of the old Grand Opera House, will be the resident manager of the New Chatterton.



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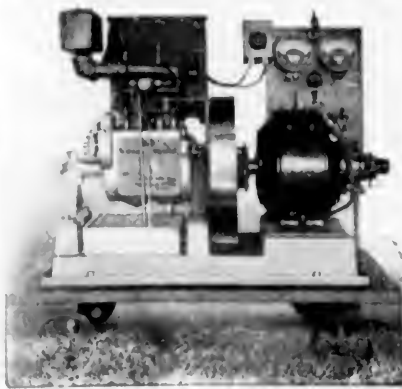
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Advertisement for Fort Wayne Electric Works, Fort Wayne, Ind. It features a comparison between a rheostat and a compensarc. The rheostat is shown as a simple knob on a wire, while the compensarc is a more complex device with multiple adjustments. Text includes: 'When he used a Rheostat', 'Which Would YOU Rather Pay?', 'After he bought a Compensarc', and 'Fort Wayne Electric Works, Fort Wayne, Ind. 1401 BROADWAY'. It also includes a small diagram of an electrical circuit and a list of prices for different models.





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For gas, gasoline or kerosene. Horse power, 10. Dynamo, normal capacity 4 k. w.; maximum 5½ k. w. Weight of complete outfit, as shown in large cut, 1350 lbs. Space occupied, 24x57 inches.

Price, complete with tank, switchboard, etc., as shown, \$625, freight prepaid East of the Mississippi River, freight allowance to points beyond. Mounted on truck for portable work, \$25 extra.

Designed by Alanson P. Brush, inventor and designer of Cadillac, Brush Runabout, Oakland, and other leading Auto mobiles. The only engine giving perfect regulation.

Bearings large and ample, workmanship first class, whole outfit weighs less than the fly wheels of most other engines, owing to Brush Patented Balancing System, which enables us to get best results without excessive weight.

SPECIAL 60-VOLT OUTFIT for moving picture work. Only about 50 volts are needed at the arc, and with 120 volt current half is wasted. In 60-volt outfit, after using 25 to 35 amperes, there is enough current for 100 or more 16 c. p. tungsten lamps, or the equivalent in other sizes. Flaming arcs, the greatest advertising light in the world, may be used.

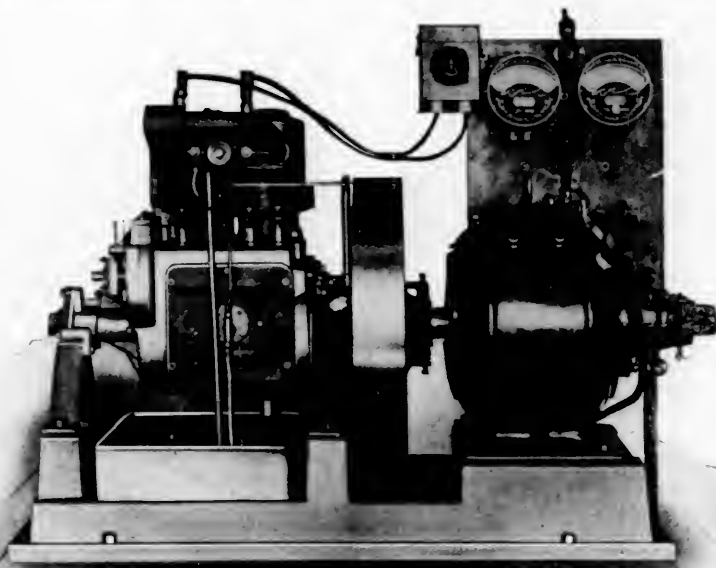
Don't pay for 8 to 10 k. w. from 80 cents to \$1.50 an hour, when with the proper outfit 3 or 4 k. w. at 3 CENTS A KILO-WATT is ample.

Sold and guaranteed by a concern engaged in the manufacture and sale of Engines, Machinery and Tools for over forty years.

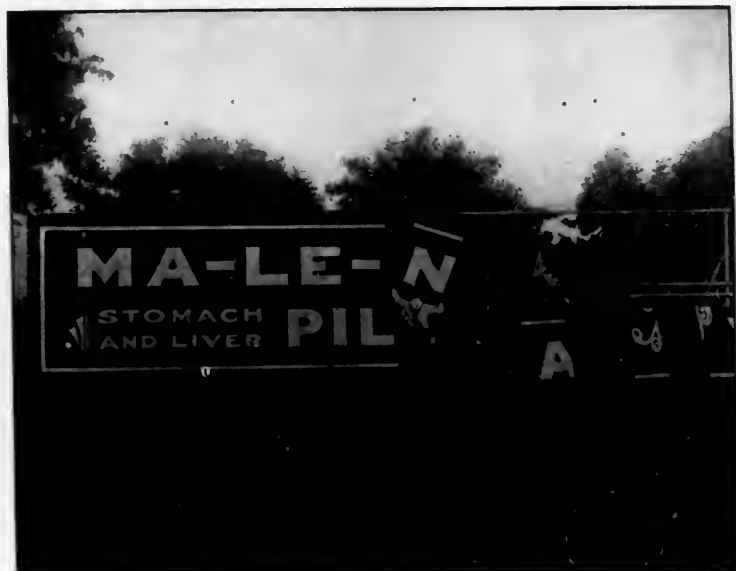
Our 1910 Catalogue will be ready April 1st.

## The Chas. A. Strelinger Co.

Box B-3, DETROIT, MICH., U. S. A.



Rear View of the Ruby Sectional Steel Sign showing steel braces and galvanized sections in place.



Vertical and horizontal frame work of the Ruby Sectional Steel Sign, Front View. One man with a spade, monkey wrench and a spirit level can put up this construction.

## The Ruby (All Steel) Sectional Construction For Bulletins And Billboards

Designed and Patented by F. W. Ruby. Patents Owned by The Ruby Manufacturing Co., Jackson, Mich.

THE FRAME is constructed from angle iron and the sections from galvanized sheets bent over an angle iron frame.

THE SECTIONS are attached to the horizontal rails or stringers of the sign by a T shaped slot in the frame of the section which engages a corresponding clip on the stringer.

THE UPRIGHTS and braces are adjustable to any desired height above the ground or roof.

ALL BOLTS and nuts as well as all parts of the frame work and sections are interchangeable.

THE RUBY IDEA makes possible a standard construction for both painted signs and billboards.

FOR ROOF SIGNS the Ruby Construction is cheaper, easier to erect and better in every way than anything you can use.

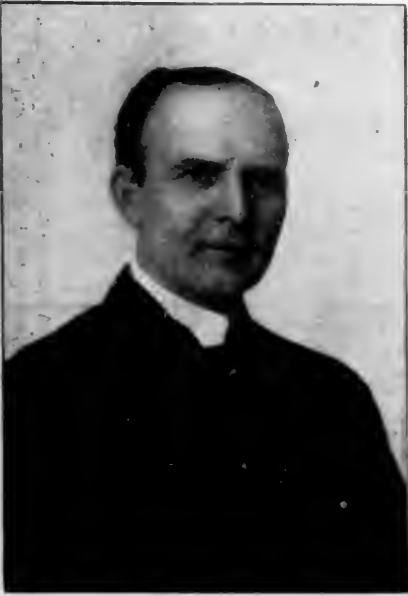
WE ALREADY HAVE orders for this construction from The Bryan Company, of Cleveland; The Ware Company, of Montreal; Walker & Company, Detroit; and The Cusack Plants, in St. Louis, Indianapolis, Cincinnati and Louisville.

THIS IS THE CONSTRUCTION YOU WILL EVENTUALLY USE. Why not get in touch with us at once, and let us send you our catalogue and full information.

THE RUBY MANUFACTURING CO.,

JACKSON, MICH.

C. E. VAN DUZEE.



The above is an excellent likeness of C. E. Van Duzee, the genial owner of the Twin City Calcium and Stereopticon Company of Minneapolis, Minn. Mr. Van Duzee is a pioneer motion picture man, having been engaged in this business for over thirty years. He has built up from being the owner of one optigraph and fifty feet of film to one of the largest and best-equipped plants in the entire Northwest. He is considered an authority on all motion picture affairs, and numbers many friends and acquaintances, not only in the Twin Cities, but also all over the Northwest.

BIG TIME IN CHATTANOOGA.

T. M. A. Lodge No. 59, of this city, gave a Dutch Lunch Thursday night, February 24. The affair was attended by the members of the Wayne Comedy Co., The Cutter Stock Co. and the city officials of Chattanooga. The local members turned out in large numbers in honor of the occasion, and they have been thanking themselves ever since, for never in the history of No. 59 was there such an enjoyable event. Exactly two hundred members and guests were seated at the tables when Mr. Harry Gribbons of the Wayne Company, who acted as toastmaster, started the ball going by making one of the neatest speeches ever heard in the lodge-room. After his speech he started the fun with singing ball, which he contracted in his baseball days (at one time Mr. Gribbons was a ball player). The first victim was Danny Mack, treasurer of the Lyric Theatre. He was fined for what Mr. Gribbons claimed, giving an imitation of a stage-door Johnny flirting with a chorus girl. Mr. Mack insisted that he was not guilty, for which offense Mr. Gribbons doubled the fine for talking out loud in the presence of ladies. Mr. Wallace Cutter was fined for sitting too near the table. Mr. Fred Wayne was appointed official collector of fines. He was fined for collecting the fines. After paying his fine he asked Mr. Gribbons for the floor, which was granted. Mr. Wayne then fined Mr. Gribbons \$5.00 for fining other people. At this point word was sent out to the buffet for Messrs. Harper and Kane. They came into the banquet room together; Mr. Gribbons asked Mr. Harper what his (Harper's) weight was; Mr. Harper said that he weighed about two hundred pounds. He then was fined for carrying so much weight. Mr. Kane was asked the same question, and replied his weight was one hundred and sixty-five pounds; he was then fined for not weighing as much as Mr. Harper. Miss Amy Traversa was fined \$5.00 for asking for a bottle of ginger ale.

After lunch was served the members of the Wayne and Cutter Companies entertained with songs and stories. Miss Carlisle sang "Mary;" Miss Amy Traversa sang an Italian song with an Irish dialect; Mr. Harry Gribbons sang "Jimmy Burns." The local quartette, all members of No. 59, obliged and made a big hit. 59 can well be proud of their Quartette; their singing was the cause of much comment by Mr. Wayne, and there is a possible chance that, in

the near future, they will be members of the Wayne Company, so favorably impressed was Mr. Wayne with their singing.

The good time, enjoyed by all, has been the talk of the lodge-room ever since the happening, and it is safe to say that it will be many a day before No. 59 will have so many good fellows in their midst at one time again. After the entertainment dancing was in order, and Prof. Geo. Harris, of the Wayne Company, took great delight in showing how much good music really could be gotten out of a lone piano. It was in the wee small hours of the following morning when the party broke up, acknowledged by all to be the best one of its kind they ever attended. The following are some of those who

were present: Mr. Fred Wayne, Mr. Wallace Cutter, Harry Gribbons, Carlyle Littleton, Judge Martin Fleming, James Beeler, Dan Garvin, Danny Mack, Fred Fritz, Robert Cameron, Chas. Nichols, Johnny Harper, J. Kane, Frank Shipp, Dr. Carl J. Schenman, Abe Litz, Ed Solbeck, Joe Altrich, Lew Walton, Ben Dickenson, Geo. Shaw, Mink Carson, Ross Cochran, Chris Allsworth, Archie Foulk. Some of the ladies present were the Misses Traversa, Marshall, Carlyle, Harbour, Carroll and many others.

The following gentlemen, members of the Suporta Co., were callers last week: Mr. L. A. Kuntz, Minneapolis Lodge; Mr. Chas. Hien, Washington Lodge; Mr. Frank Peacock, Washington Lodge; Mr. John Kelly, Cleveland Lodge; Mr. John Lester, Boston Lodge; Mr. Jim Callahan, Boston Lodge; Mr. Al Holden, Providence Lodge.

The third annual ball of Chattanooga Lodge No. 59 will take place at the Armory on the night of March 17. Elaborate preparations have been made, and everything looks like a complete success. Bro. Geo. Saffers' entire orchestra will furnish the music, with the following floor managers: Chas. Linster, Fred Martin, K. R. Duffy, Edgar Herron, Abe Ida, "Peg" Garrett.

THE OAKS



PORTLAND'S GREAT AMUSEMENT PARK. 7th Season--\$50,000 New Buildings This Season

OPENS MAY 30th, 1910---WANTED---ALL KINDS HIGH CLASS ATTRACTIONS!

Fine opening for Zoo. Have a number of buildings and booths for Concessionaires. Magnificent space for Aeroplanes. Flights. New Auditorium, seating 2,000 people. 500,000 people to draw from. No opposition. Country never more prosperous. Climate unexcelled. Special railroad rates from all parts of the United States.

Address, UNITED AMUSEMENT COMPANY, John F. Cordray, President, PORTLAND, OREGON. Special Representatives Western Vaudeville Managers' Association, Majestic Theatre Building, Chicago.

NATIONAL AMUSEMENT COMPANY

Seven Years Crowned Success---Seven Years The Pride of the West.

Will furnish all the attractions for the GRAND MAY FESTIVAL AND STREET FAIR, HORTON, KANSAS, MAY 16 to 21. Everything on main street. C. R. I. P. R. R. will pay over eleven thousand dollars (\$11,000) on May 17th. Special excursion trains to Horton on Thursday, Friday and Saturday. WANTED—For 22 or more weeks—People in all lines of the carnival business. Musicians for B. & O., preference given to those who play parts or do strong specialty, all must be able to play standard music (don't light on this show to get up a lip); Dramatic People, all lines, A-1 leading lady and gentleman, song and dance Soubrette, three general business men, character woman, experienced in wardrobe, modern and square cut; preference to those who do specialties or double brass. Shows that are new and novel, especially Ostrich Farm, Japanese Theatre, Igorrote Village, Plantation, Dog and Pony Show, Glass Show, Oriental Show, with a couple of camels; must be clean work to ladies; and other good shows. Will furnish tents and fronts for good shows.

PRIVILEGE PEOPLE.

Try one season with the real show; all privileges \$10 and YOU MUST PAY. Special car to load your paraphernalia in. No graft, all Legitimate joints work. ORATORS that can make strong openings; PROGRAM and Queen Contest Man of ability; must understand the business thoroughly. WORKING MEN, Boss Canvasman, Boss Property man, Experienced Carousel Man, operator for Conderman Ferris Wheel, CARS—Want to lease or rent two more baggage cars, must be 60 ft. or longer and wide door; pass M. C. B. inspection. AMUSEMENT COMMITTEES in Nebraska, Colorado, Wyoming, Montana, North Dakota and South Dakota, if you are intending to hold a celebration of any kind, drop me a card and I will come and see you. Carl Beard, Mr. Ratliff, Sol Zantutte, Sam Samayoa, Tom Kinno, Jap troupe that was with Robinson Shows, Guy Duncan, write. Shows, Privileges, Cars, address HENRY OLDHAM, Independence, Mo., R. F. D. No. 6; Dramatic People address JIM BAUGH, Kansas City, Mo.; Musicians address BILLY BROWN, 978 Argentine Blvd., Kansas City, Kans.; all others address DOC ALLMAN, Kansas City, Mo.

This AD TELLS of BIG MONEY MADE

with the Buffum Automatic Press at amusement parks, fairs, hotels and other public places. So read on with an eye to good business. Anyone can operate the Press and do fine work—and more than that. This is not an ordinary press. It prints 8,000 cards an hour. Some speed, some production, some business! The novel operation attracts crowds. The people can see the work done. With it, you can easily make \$10 a day and more than that if you are not satisfied.

FACTS ABOUT THE BUFFUM PRESS

The Buffum Press prints all sizes of cards, up to and including the government post card size at a speed of from 6,000 to 8,000 impressions per hour. It is self-feeding. It prints two or more colors. Affords a perfect register! Is operated by hand or by an electric motor. It requires absolutely no experience to operate. As a machine, it's a beauty.

I Hottz, writes: "During the Dallas State Fair this year, I averaged \$15 a day for two weeks."

Mr. Webb Oungst, of St. Louis, says: "We secured a prominent location for our press where many people could see it operate. Got hundreds of orders from all classes of people of whom many never used cards before."

Remember that because the press is operated at a high rate of speed and very easily, you

can turn out the job while your customer waits—or takes in the show. The Buffum Press does such fine work that it makes customers come back. Every day you increase your list of steady customers and soon have work enough for two or three machines and make from \$30 to \$50 a day. Your prices can be less than those charged for inferior work and you can make more profit at these prices than others can with old style presses.

AND HERE WE SAY DIRECT TO YOU

If you are a Park Manager, do all your office printing, post card size and under, on the Buffum. Save money on your tickets, coupons, dodgers, mailing cards etc. No extra help needed. A boy or girl can operate it. You can change your copy until you get it just the way you want it. Put a Buffum on the boardwalk and let it pay you handsome profits.

If you are an Exhibitor, or are willing to be, add the Buffum to your money making attractions. Do your own, the park's and the public printing.

Traveling Shows, printing their own advertising tickets, etc., with their own Buffum Presses, have small printing bills, better printing and no worry. Get yours.

Get in early on a good location, some amusement park, fair, hotel or other public place. Just take care of the business that is waiting for you and make hay! Every person who reads this can think of some good way to make plenty of money with the Buffum. Understand fully that hundreds of people are making money with the Buffum Press to-day. Some in spare time! Others hire some one to attend to it while continuing with their regular business. You can get orders from every direction. You are limited in no way.

MAIL THIS COUPON TO US TODAY

men who are making money "hand over fist" with it in all parts of the country.



SPECIAL COUPON—Tear out and mail to-day. BUFFUM TOOL CO., Louisiana, Mo. Gentlemen—

Kindly send me at once complete information concerning and price of the Buffum Automatic Press, as advertised in The Billboard.

Name ..... Address ..... City ..... State .....

THE BUFFUM TOOL COMPANY, Louisiana, Mo.



**OUTLOOK FOR AMUSEMENT PARKS.**

(Continued from page 32.)

...travelling in order to gain the true possession of the general outlook for the future. These conservative park men all agree upon the essentials for a successful park as follows:

The location must be within the five-cent car zone, a reasonable distance from a city, and have ample shade, some grass and flowers, a small body of water, either natural or artificial, a theatre, a vandeville or free acts or music, depending upon the local conditions, ample space for the accommodation of picnics, and a live, well-walked excursion man to look picnics and outings of all the churches, Sunday schools, fraternal and benevolent organizations, patriotic societies, labor unions, the annual outings of the various industrial companies, department stores, newsboys, and, in fact, every body of people who can be induced to have a day, afternoon or an evening at the park. If these outings are properly handled and give satisfaction to people, each of them can be made an annual event at the park; and it can always be arranged to have these outings at a time when the park would otherwise have little business, thus making profitable time which would otherwise be producing nothing and not in any way interfering with the general patronage of the resort. There must be a systematic and well-directed advertising campaign by a specialist in this line, or the park manager himself must become proficient in advertising if such specialist is not employed. There should be some of the so-called midway attractions, such as the riding devices, shows and other attractions, but a great number should not be added at any one time. One or two new attractions put on each year and one or two old ones removed will add greatly to the interest and will be much more conservative than an attempt to put in everything new that comes out, which policy would, possibly, give three or four new ones one year and nothing the next. It can not be too strongly impressed that something new must be done each year, or the patrons will tire of the park. Make a trip to any one of the parks and listen carefully to what the patrons say as they walk about. Their expressions will be about as follows: "Oh! here is something new. Let's take it in first;" or "There is not anything new here this year. It is a sleepy old place. Let's go home."

There has also sprung up among the best managers a strong conviction that they themselves should own and operate nearly all of the attractions, especially the riding devices, rather than to let them out on concession. Many are the experiences where the park owners received 15 or 20 per cent of the gross receipts of a good riding device and, at the close of the season, learned that this particular device was the chief attraction, having taken in, perhaps, more money than any other two or three attractions in the park, but the concessionaire carried away the big profits and the park management was left to pay advertising, policing, free attractions, lighting and power.

The park to be successful in the smaller places should not attempt to purchase the very largest devices, costing \$8,000 and over, even though extraordinary earnings have been shown in New York or Chicago, because the patronage in the smaller places would not be sufficient to any more than pay for such devices before it was worn out. In this event there is nothing left to the park for management, risk, and other expenses above mentioned. It is for this reason that the leaders among the conservative park managers are looking for the devices which are not too large and, if possible, composed of steel so as to be easily erected, entailing no risk from fire, insuring long life, and, after five or six years' operation, can still be sold at a good figure, be easily removed, and repeat the same experiment in other places. There is already a sentiment growing up for a number of park men to associate themselves together in order to purchase a number of good riding devices and attractions and each man use one for two or three seasons or as many as seem advisable, and then exchange for an attraction which he has not had, and continue to do so until each member of the association has had use of the device which he assisted in purchasing. This will give all the advantage of ownership and, at the same

time, avoid the much larger outlay which would be necessitated by each individual purchasing the same number of devices independently. There is also a strong tendency in other quarters among amusement men in neighboring towns, to buy each a good riding device independently, with the understanding that by the expiration of a definite period they will trade, thereby giving each the benefit of more than one riding device and entailing the expenditure of but one. Either of these arrangements demand for their successful execution the device which can be readily moved without great expense, but with perfect safety and with the assurance that they will be as attractive in the new location as in the old, giving an additional reason for steel construction in riding devices.

In fact, chaos no longer reigns in park construction or management, and the lead is now being taken by the conservative business men who put the same systematic methods in vogue in the park building and management as are applied in a department store, a railroad, or a bank. Nothing is done haphazardly or by chance, but plans are carefully laid and executed with the same business acumen which has made successful the great enterprises of the country.

By common consent all agree that the summer amusement park will occupy a permanent place in our national life as the theatre, which, in itself, is as essential to the city as the school, the lecture hall, or the gymnasium. The people must be entertained during the summer months, as well as the winter, but it must be a totally different form of entertainment. He who does it successfully can, with assurance, expect as great, or even greater, reward as in any other business, but it must be borne in mind that because one is a successful theatre manager, there is no assurance that he can handle the park with the same results, because the fields are divergent ones and require totally different talent, training and experience. There are instances where the theatre manager is also a successful park manager, but not because of his theatrical experience. He has made a constant, careful and thorough study of both.

That the number of parks will increase is inevitable. Every city of more than 20,000 will have a permanent park within the next few years, but the new ones which are being built are copying the conservative methods and not the midway mania which prevailed in 1904-5-6 and 7.

With the enormous amount of wealth represented, and the thousands of people employed in the summer parks, this can not fail to become one of the great business systems of the country. With past experiences, which are always the best guides, there will never again be so many failures, and now that everything is being reduced to a system, and since there are publications to record all successful experiments, and to point out the shoals, we are not too optimistic in saying that the present outlook for summer amusement parks was never better, more encouraging, or more enticing to capital and the best business talent, and that the outlook for 1910 is the best in the history of parks.

**W. AL. WHITE.**

On page 44 is a likeness of Guy Hickman and his manager, W. Al White. Mr. White, whose picture is at the right, is manager of the Hickman-Bessey Co. the past four years, and considered by local managers to be a fine man to do business with, and one who is thoroughly versed in the show world. Mr. White entered the show business in 1887 under Dick P. Sutton's management, and remained with him for thirteen years—nine years his business manager; five years of that time Mr. White acted as business manager of the Broadway and Family Theatres in Butte, Montana, where Mr. Sutton still resides. In 1901 he joined Ringling Bros., World's Greatest Shows, and has remained there since, opening this season in Chicago the first week in April at the Coliseum. It is a well-known fact that Mr. White bears the reputation of seating and crowding more people in the big tent than any man in the show business, and all done in a refined and gentlemanly way.

**LUBIN FILMS**



Released Monday, March 21st

Released Thursday, March 24th

**"A Mother's Heart" "Two Gentlemen of the Road"**

A story of irresistible appeal told by some of the stars of the Lubin Stock Company, including four exceptionally clever kiddies. A wife convinced of the transgressions of her husband, leaves her home and children to find a place as nursery governess where the presence of two other little ones reminds her of her own deserted children. Turn the medium of a photograph her employer brings about a reconciliation and return to the home from which pride alone has held her. One of those heart-interest stories that for real value discount the most sensational subjects. Approximate length, 905 feet.

A rattling comedy subject having to do with the adventures of two wayfarers who discover a note giving the clue to concealed treasure. The directions are vague, but the searchers are persistent, and after many ludicrous adventures they land in the hands of the police, regretting that they have lost not only their liberty but their chance at the treasure. A genuinely funny comedy of action. Approximate length, 925 feet.

**LUBIN MANUFACTURING CO.**

926 Market Street,

PHILADELPHIA, PENN.

Send for illustrated catalogue of our 1910 MARVEL PROJECTING MACHINE.

**Heagler-Wotring Concert Band**

**NOW BOOKING PARKS AND FAIRS.**

**At Liberty, After June 8th.**

A very popular Park Attraction. A great variety of Popular and Standard Music. Can furnish band with any number of pieces. Five Soloists and Two Singers. Under the management of

**P. L. WOTRING.** Address, A. J. & P. R. R. Bldg., ALTON, ILL.

SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.

**GENNARO**

—AND HIS—

**Venetian Gondolier Band**



**WILL PLAY PARKS NEXT SUMMER**

GUS SUN, A THEATRICAL PIONEER  
A Domestic Biography of a Successful Showman.

(See first page.)

A certain author once remarked, "What's in a name?" and then went on and gave rather a voluminous explanation of his question. While in the name itself there may or may not be anything, there are certain associations or circumstances that call to mind many things. When the name of Gus Sun is mentioned in Springfield, O., his home city, the first attribute that springs to the mental vision is the word "success."

The picture mentally formed by the mention of the name to the vaudeville artist is that of a man busily engaged at his desk surrounded by a corps of skilled assistants who execute his orders while he personally superintends the booking of over 175 family vaudeville theatres in the United States and Canada. To the uninitiated the intricate details of this work can hardly be appreciated. In a nutshell the situation is this: The Gus Sun Booking Exchange Co., Inc., of Springfield, O., working in conjunction with two branches at Pittsburgh and Cincinnati, furnish employment the year around for 1,500 people weekly, or on an average of five hundred vaudeville acts each week in the different theatres. The daily mail received averages from four to six hundred letters and a corps of eight stenographers including special night and contract clerks are absolutely necessary to handle the correspondence.

Gus Klotz, or more familiarly Gus Sun, the latter name being adopted as better suited for theatrical purposes, was born in Toledo, O., of German parents. At an early age he became apprentice in a machine shop and continued at this work until he became a full fledged machinist. During the latter part of his apprenticeship through the overtures of a friendly juggler, he took up the practice of juggling. Five years later he accepted his first engagement with a small road circus. Later he became half owner of Sun Brothers Circus, an organization still in existence. Then Sun's Minstrel eventually loomed on the horizon. From the minstrel show he entered the ranks of family vaudeville managers, being the pioneer manager of a ten-cent vaudeville show this side of Chicago.

The success he attained through the booking of his own theatre attracted other managers and eventually the Gus Sun Booking Exchange Co. was formed. The start was the booking of small store shows in Hamilton, O.; Richmond, Ind.; Muncie, and a few others. The success of Gus Sun as a booking agent is conclusively shown in the development of the theatres. The store shows in all these towns have been superseded by beautiful family vaudeville theatres and the success these out of town managers have met is due in a large measure to the excellent booking provided through the agency of Mr. Sun. The latest step upward made by Gus Sun in the vaudeville field is the affiliation with the United Booking Offices of American and the Western Vaudeville Managers' Association of Chicago, whereby theatrical managers booking through the Sun agency are protected against any recognized vaudeville opposition. At the commencement of next season a new branch office will be established by Mr. Sun at Buffalo, N. Y., and Louisville, Ky.

The local record of Mr. Sun is one that is more or less familiar. The beginning will be well remembered by Mr. Sun as well as many residents of this city. The little store room show on Limestone Street against overwhelming odds conquered, then came the change to the Barrett building on Fountain avenue and eventually the ever popular "Theatre Beautiful," the New Sun. Public confidence was early established by Mr. Sun through the agency of his managerial policy of never allowing anything to be said or done on his stage that was offensive in any sense of the word. The children could always be brought by mothers with the assurance that there would be nothing on the bill that was not clean or moral.

A CAPTAIN OF INDUSTRY.

Today Mr. Sun stands as a typical type of the captain of industry. He has earned his spurs and is now enjoying them not only to the betterment of himself and his immediate family circle but the community in which he lives.

At the present writing Mr. Sun is identified with the following enterprises, President of the Gus Sun Booking Co., Sun Amusement Co., Sun Booking Exchange Co., Sun-Murray Amusement Co., Central Film Renting Co., and the Lagonda Publishing Co.

Outside of the Sun Amusement company and the booking office, Mr. Sun's most pretentious enterprise is the Sun-Murray Amusement Company, which comprises a string of first class theatres in Springfield, Richmond, Lima, Newark, Mansfield, Zanesville, Portsmouth and a new theatre building in Sandusky. Mr. Sun's business associate is G. G. Murray, a prominent business man of Richmond, Ind. Mr. Murray is half owner in the Sun and Murray theatres. While he does not devote his entire time to theatrical interests, he is a thorough showman with a keen knowledge of the business to which he adds his shrewd business principles in the arduous duties which naturally come within the scope of treasurer of a large incorporation. A man who has built his own fortunes, diplomat and always a perfect gentleman, the firm of Sun and Murray is one that is ideal from a business standpoint.

A PERSONAL NOTE.

Personally Mr. Sun is one of the most popular men in Springfield. An incident occurred at a recent public meeting which forcibly illustrates this. A committee was being appointed to secure funds for a certain public event. The speaker named Mr. Sun, who immediately rose from his seat and begged to be excused on the ground that his business took up so much of his time that he never had the chance to make the acquaintance of Springfield business men. The speaker replied, "Mr. Sun, while it may or may not be true that you do not know your business neighbors intimately, every child of the street knows Gus Sun not only by name but by sight, and children have a most keen intuition that tells them Gus Sun is their friend." Mr. Sun served on the committee.

Such a man is Gus Sun, who lightens many burdens of sorrow and distress through the wholesome amusement of his patrons, a philan-

thropist who believes that laughter is a panacea for all ills, a co-worker in practical charity, a successful business man and worker.

His family circle is equally as interesting as his business interests. Mrs. Sun is a charming woman of the home type. The three children with which Mr. and Mrs. Sun are blessed, Nina, Louise and Gus, Jr., are their unalloyed joy. At the present time you will see a big seven-passenger touring car with the entire family taking numerous spins along Fountain Avenue to a corner where Cassity Street intervenes. This spot of interest is the location of a palatial home which Mr. Sun is now building. At this point we will draw the curtain shrouding for the present the likeness of a man who has wooed and won success not by luck but by pluck.

Mr. Sun is especially fortunate in having as his secretary Iray H. Leason who has been identified with him for the past four years. Mr. Leason has risen to the position he occupies through his own efforts. Leason is a young man with a thorough knowledge of the vaudeville game.

JOE SCHOENTHAL.

THE AMUSEMENT PARK.

(Continued from page 13.)

open air theatre with no roof except the bluish sky and no ceiling lights except a million glittering stars and silvery moon. Listen to the intermingling sounds of the orchestra with the wind sighing through the boughs of the trees and then while you sit in perfect comfort, fancy that you are seeing a performance of some high-class play or a bill of sterling vaudeville acts.

Very frequently stock companies are engaged at airdomes, especially in the South. I have known of one company to play three weeks in a town of 10,000 population, and to have excellent attendance at every performance. Of course, the elements sometimes work against the airdome, but people very seldom go to a theatre in the rain, be it summer or winter.

The repertoire of a stock company that plays airdomes must be first-class and also extensive. If they are to play a long engagement. Usually these aggregations carry a full equipment of scenery, and all the other accessories needed by a theatrical company. Vaudeville and moving pictures can also be presented with success, and it is in this form of entertainment that is most in vogue in the Northern and Western cities that have airdomes.

The rules that apply to the successful operation of the park, also apply to the airdome. The house must be carefully managed and equal, if not more, care must be exercised in advertising. While the airdome is yet in swaddling clothes, it is safe to predict that within the next ten years it will be as popular as its older sister—the amusement park.

REYAM.

FOR STAGE CHILDREN.

(Continued from page 16.)

Impossible. This, in itself, is a useful training for any child—far better for them than playing in the streets—or, if they are compelled by hard necessity to earn a living at an early age, infinitely more desirable than peddling newspapers. I have never known a case where children have been employed in a theatre where they have not been contented and happy in their work, and let me assure you they usually have as many loving mothers and fathers as there are men and women in the company.

Look at some of our notable child players, for instance: Margaret (Peg) Woffington, 1719-1790, the famous Irish beauty who, as a child, acted in the Lilliputian company of The Beggar's Opera.

Joseph Jefferson, 1829-1905. At three years of age, he appeared as "The Child of Cora" in "Pizarro." Also gave imitations of Fletcher, the Statue Man. At four, he danced "Jim Crow" in imitation of Daddy Rice. At eight years of age he played the "Pirate" and fought a broadsword combat with Master Titus, an infant phenomenon.

Mary Anderson, 1859—"Our Mary" was to study Shakespeare at thirteen and appeared as Juliet November 27, 1875, in Louisville, Ky., when just sixteen.

Mrs. General Lander—Jean Davenport, was an infant phenomenon. She was a "star" at eight and died at seventy-six. Adeline Patti had made such progress in her profession at six that she was enabled to star at nine. Jennie Lind was a child singer and died at six; seven, Mrs. G. C. Hart was the original "Topsy" when as a very young child. Her brother, G. L. Fox the wonderful pantomimist, began in the drama at six.

Adelaide Phillips was starring at ten. Died a few years ago at seventy. Agnes Booth (Mrs. John Schoffel) was famed as a lancer at thirteen; she must have begun much earlier; died at sixty-seven. Maggie Mitchell, of Fanchon fame, was on the stage from the time she could walk. She was starring at fifteen. She is now seventy-eight. Louisa, Miss Charlott's Crabtree, began at seven years old. Annie Yeomans began as a youngster, as did her two daughters, Jennie and Lydia. She is long past the allotted three score years and ten and is still playing.

Julia Arthur, now Mrs. B. T. Cheney, began as an amateur at eleven and was a leading woman at thirteen. Her mother was a Shakespearean reader. Ada Rohan was already a child actress at fourteen (1860). Jane Fading, who was Coquelin's co-star, made her first appearance at three as a doll in Le Rossu. Kate Bateman, the great Leah, first appeared at the age of fifteen; now sixty-eight.

Agnes Robertson, the first Mrs. Dion Boucicault started at ten. She is now, if alive, six-seventy-seven. Clara Morris was thirteen. Fanny Davenport first appeared as the baby child in "Metamora" at twelve. She was playing the King of Spain in "Paint Heart" when Fair Lady. Accounts vary about Richard Mansfield's first appearance. One gives it as twelve years of age, and in Scopia, another several years later.

In the dramatic field, take the actors and actresses that appear before you each season. Maude Adams, nine months; Julia Marlowe, twelve years; Mrs. Fiske, two years; Madam Nazimova, a baby; Ethel Barrymore, fourteen; Annie Russell, seven; Grace George, fourteen; Effie Shannon (Eva), as a child; Mahel Tallaf erro, as a child actress; Salvini began as a child; Collier was ten, and so was Dixey. Fleckett recited in public at seven; Drusina Farnum was a child; Louis Mann was three; Warfield was boy usher in the old Bush Street Theatre, San Francisco, where, month in and month out, he was first trained for his present eminence.

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The best Comedians, Solo and Chorus Singers, Experienced Interlocutors, Musicians, Specialists, Stage Carpenters, Property Men, Electricians, Buglers, Drum Majors, Gen'l Agents, Lithographers, Banner Men, Distributors, Car Porters, and a strictly High-Class Novelty Act to close the show; nothing too expensive, if you have what I want. If you desire a long, pleasant engagement, where the man in WHITE appears regularly every Monday, address JOHN W. VOGEL, Owner and Manager, starting very LOWEST salary; I pay board, lodging and transportation after season opens; also what you can and will do. I do not tolerate Kickers, Knockers or Booze Fighters, and am capable of managing my own business, therefore do not need any advisers. Would be pleased to hear from Joe Dunlevy, Route: Piqua, Ohio, March 16; Winchester, Ind., 17; Decatur, 18; Marion, 19; Kokomo, 21; Frankfort, 23; Attica, 24; La Fayette, 26; Logansport, 29. Please consider two weeks' silence a polite negative.

FOR SALE "TICKLER" AMUSEMENT RIDE

Complete, in running order, can be operated in its present location or removed and re-erected in another location; price very low, part cash, balance on time. For particulars, address W. F. MANGELS COMPANY, Carousel Works, CONEY ISLAND, N. Y.

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WANTED---VAUDEVILLE ACTS

Of all kinds that can deliver the goods; play or pay contracts, but you MUST deliver; state definitely of what your act consists. Write quick for now and future time. All letters answered. Address THE CONTINENTAL AMUSEMENT CO., Gayety Theatre Building, KANSAS CITY, MO.

P. S.—Hal Goodwin will be with this office. Guess you know "Father," eh? Write him.

NOTICE TO MY CUSTOMERS!

I have enlarged my establishment. Orders which have been received and not filled will be attended to as fast as the great bulk of business I am receiving will permit. I expect to fill yours at once. When alterations are completed I will have the most modern facilities and the most up-to-date plant for the manufacture of slides of every description. Tell me what you want and leave the rest to me. GEO. J. GOLDTHORPE, Manufacturer of Lantern Slides for Songs, Lectures and Moving Picture Announcements, 244 West 14th Street, New York City.

RAG YOU can learn by mail to arrange and play latest hits in "Clear" Rag "Royal Rag" exercise and Trial Lesson Free. ROYAL SCHOOL, 518 11th Ave. Sq. Theatre Bldg., B'way, N. Y. MONEY MAKERS' MANUAL New book. Tells how to make money at political rallies, dances, picnics, with stands, shows and games of amusements. Price, 25c. Circular for stamp. Address J. KLOOTWYK, Benton Harbor, Mich.



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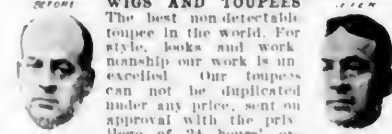
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The best non-detectable toupee in the world. For style, looks and workmanship our work is an excellent one. Our toupees can not be duplicated under any price, sent on approval with the privilege of 24 hours' examination; satisfaction guaranteed or money refunded. One price for all shades; made on silk netting, \$12; on silk gauze, \$18; on silk gauze lining, \$25. Send for free illustrated catalogue. **LOMBARD BAMBINA**, 113-Y Munroe Street, Lynn, Mass.



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We can always replenish your stock of jokes and gag from our joke books published for one use. Over 700 PAGES OF UP-TO-DATE MATERIAL in book form, bound in paper cover sent by mail, postpaid, on receipt of a \$1. Your money back if not satisfactory to right now.

**THE OGILVIE CO.**  
Rose Street, New York City.

**WANTED NOVELTY ACTS**—For Street and City Fairs, must be standard, recognized acts; amateurs or try-outs; write lowest salary; see and be seen, (Warner, Prof. Robinson others), write, **LORE AMUSEMENT CO.**, Wash. Ave., South, Minneapolis, Minn.

This question of permitting children to appear on the stage is one of vital importance to the welfare of the drama as an art, and I firmly believe their employment in the theatre is not only without harm to the little ones, but is a positive advantage to them; therefore, I beg you to give it your very earnest consideration, and I am sure you will come to the conclusion that the best interests of the public, and especially of the children, will be served by the enacting of the proposed law.

Personally, I have no ax to grind, as I am not doing, nor have I any intention of doing, a play in which children are to appear, but the stage is close to my heart and I should feel very, very sorry to think that Boston, the seat of culture and refinement, a city with such unusual educational advantages, should be deprived of so many beautiful plays because of the mistaken views of some well-meaning people who, if they were thoroughly acquainted with the facts would, I feel sure, change their attitude and give the little ones a chance, not only to earn a living and to help to educate themselves now, but possibly to become conspicuous ornaments of an ennobling profession in the future.

**THE GREATER NORRIS & ROWE SHOWS.**

(Continued from page 19.)

field of operations and he is, therefore, unhampered by the daily doings on the lot. Heretofore, H. S. Rowe directed both ends from his office in the ticket wagon. Now he takes the field and personally directs what is acknowledged to be the most tremendously important, viz: directing the advance and the policy of the show.

The aids to the coming season's success are, a most superb line of all new special printing, from the Bonaldson Lithograph Company; an assistant general agent and traffic director, who has "made good" in the past; two special agents, highly recommended; a contracting agent who is an honored veteran in the business; two advance cars and an opposition brigade capably managed and with complete crews; press representatives ahead and with the show; competent 24-hour men; checkers up and route riders, etc.; a twenty-five-car circus train, newly painted, varnished and lettered, including an additional sleeper, two flats and a stock car, new tableaux, band wagons and cages replacing the old, small equipment that has been broken up for scraps the past winter; two carloads of baggage stock; a completely equipped menagerie; a program that looks perfect on paper and will doubtless turn out so, and an array of employes most of whom have proven their fitness, capability and loyalty in past seasons.

That about comprises the Norris & Rowe contribution to the season's offering of the white tops. The management approaches it with confidence, knowing their enterprise will be conducted honestly, cleanly and upon the strictest of legitimate principles.

I would like to add, in conclusion, that this article is not inspired. Messrs. Rowe & Shannon are essentially the most modest of men, and personally would prefer the personal note omitted. However, in the past they have allowed me great latitude and wide discretion and I have taken the liberty of an old employe who writes of things as he sees them and is, therefore, alone responsible.

WHAT'S THE MATTER WITH OUR FAIR?

This question is frequently asked by managers, secretaries, officers and often times by the general public. Why it is that one state or county can hold a successful annual fair, one that is a money-maker and of great value to the community, and another county or state can try, year after year, with indifferent success?

The reasons are many, but in nine cases out of ten, narrow-minded and pennywise management is responsible for poor attendance. While the principal object of the annual fair is to promote interest in agricultural and stock products, too many fair associations overlook the fact that their patronizing public expect to be entertained and amused when visiting the fair, as well as to be educated how to raise better corn, wheat, barley and a higher grade of stock. Too many fairs pay too little attention to this important department. It is perfectly right and proper that liberal premiums be offered and proper quarters provided for the exhibition of all classes of products of the farm; that ample facilities be furnished for machinery and industrial exhibits; but when this is done attention should next be given to the amusement department.

Horse races are allright and every fair should offer purses sufficient to attract horses that will provide good contests, but the time has passed when harness horse events will increase your grand-stand attendance. Something more is necessary, and it is the fairs which augment their racing program with several clean, moral vaudeville acts that are proving successful.

The fairs that are proving most successful are those which keep their gates open both day and night and put on an evening entertainment in front of the grand stand. Aside from the additional money received from privileges where this has been tried, a large attendance from the town or city is secured at night from those who find it impossible to attend in the day time. It costs no more for vaudeville attractions and moderate priced fireworks display supplied by a first class concern adds a feature that is always a big drawing card and pleasing to any audience. Any fair that can arrange to illuminate its grounds at night, makes a most serious mistake in holding a day fair only.

The Minnesota State Fair was the first to inaugurate this policy and their privilege department this past year turned in over \$48,000 against loss than \$4,000 in 1906, the last year of the day-only show. The night paid attendance in the grand stand at the Minnesota State Fair was \$43,013.75, an increase of \$9,552.50 over the day grand-stand attendance. The same has been found in the cases at the Iowa, Michigan, Nebraska, Colorado, Utah, and many other state fairs, the Toronto and Winnipeg exhibitions and dozens of county fairs.

The Wrigor Fireworks Company, of Chicago, has a wide-spread reputation for furnishing fireworks displays and spectacular productions to fairs, having been honored with contracts at the largest fairs in the United States.

Minnesota State Fair, St. Paul, Minn.; Michigan State Fair, Detroit, Mich.; Inter-State Fair, Spokane, Wash.; Inter-Mountain Fair, Boise, Idaho, and hundreds of others have successfully used fireworks displays and were glad of it.

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**Self-Playing Musical Instruments for Every Purpose**

WE make and sell ten times as many Automatic Musical Instruments as all others combined. For 53 years the name "Wurlitzer" on a musical instrument has meant "highest musical quality." We supply the United States Government. Prices guaranteed lowest. Easy payments. Big, new 84-page catalog now ready. Write for a free copy.

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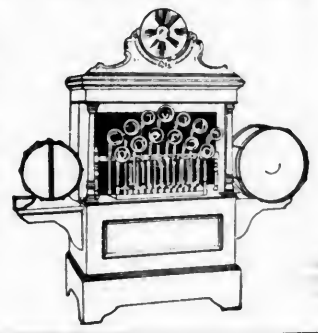
**For Skating Rinks**

These instruments are designed and built by us for the rink business, and represent a brass band of 10 to 30 pieces.

They positively furnish better music than a band to skate by and cut out the heavy expense of musicians.

The music on cheap, interchangeable paper music rolls, is full and melodious, in the correct swing time and includes everything new and up to date.

Weekly or monthly payments arranged.

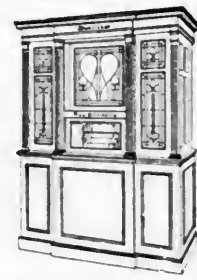


**Wurlitzer PianOrchestra**

For Moving Picture Theatres

The leading Nickelodeons are putting in this marvelous Automatic Orchestra. It furnishes better music than a regular orchestra of five to twenty-five pieces, is always "on the job," and cuts out the enormous expense of musicians. The money saved pays rent.

Write for testimonial booklet showing the PianOrchestra in leading Nickelodeons.



**Wurlitzer Player Piano**

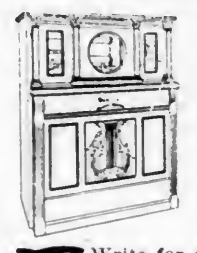
The only Electric Piano that plays the entire keyboard with musical expression, the same as a pianist playing by hand. Plays from paper music roll; also playable by hand. Very popular with Nickelodeons, both for ballyhoo and inside use; also for cafes, etc.



**Wurlitzer Mandolin Sextet**

The latest musical sensation. Exactly reproduces the work of a first-class mandolin orchestra. Plays from paper music roll. Great for bally-hoo in picture shows, arcades, slide shows, etc.; also for cafes, restaurants, cigar stands, bowling alleys, etc.

Write for a free copy of the complete 84-page Wurlitzer Catalog, illustrating and describing the greatest and the only complete line of self-playing musical instruments in the world.



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Grace Tieden, Secretary  
1402 Broadway, NEW YORK

THE BUYERS' DIRECTORY TELLS YOU WHO AND WHERE.

**FORECAST OF THE SUMMER SEASON IN CHICAGO.**

(Continued from page 30.)

Grand Opera House, plans of import-  
ance are now under consideration, but have not  
yet reached the stage where Manager Harry  
Akins cares to say much about them for pub-  
lication. It may be inferred, however, that  
they have to do with the summer attraction  
which will be located at that house. The Grand  
Opera House has, by keen business judgment  
and practical realization of the excellent ideas  
of those who manage it, been decidedly for-  
tunate in the past with summer shows. It may  
be said, however, that the Grand  
Opera House management advocates an open  
house all summer. Rather, it may be said that  
they stand ready to take advantage of all time  
of the sort that makes profitable seasonable  
shows of quality.

As may be inferred from the general tone of  
the opinions as here given, the greatest opposi-  
tion to theatres that keep open in the summer  
is the fact that Chicago offers such excellent  
amusement at the parks within the city con-  
fines, that the people are diverted in the di-  
rection of these open-air fun gardens, to the  
detriment of the house manager who implores  
their patronage. This year the park managers  
say that they will come stronger into the field  
than ever and that they will install and op-  
erate many new and novel features, supple-  
mentary to their natural advantages and mu-  
sic, of a decidedly superior quality.

White City is in the sixth year of a successful  
career and will open this season under the di-  
rection of Morris Biefeld who, at the last election,  
was chosen to be president and general manager.  
The other officers newly elected are Joseph Bie-  
feld, vice-president; Aaron J. Jones, secretary  
and treasurer; and a board of directors composed  
of Adolph Lineck, Jos. McNab, Eugene Biefeld  
and Frank Behring. Mr. Morris Biefeld is an  
able and conservative business man. Under  
his guidance the patrons of White City may  
be assured of every comfort and convenience  
in their enjoyment. The feature attraction of  
the season will be a spectacular show, known  
as The Mexican Mine. Changes are contem-  
plated in every building and the decorations are  
to be improved. The racing coaster, which is  
practically the invention of Mr. Biefeld, will  
vie with the shows in the Hippodrome with  
their multitude of laugh producers. The musical  
season will be noticeable with such band-  
masters as Ferrulo, Lombardi and Liberati, who  
will relay in six-week stands. White City will  
inaugurate the season of 1910 on May 14.

Miles Fried has some great plans under way  
at Sans Souci. The west side of the park has  
been ripped out and a covered walk constructed  
similar to the one on the east side. A new and  
magnificent rathskeller will be another addi-  
tional feature. The lire pony merry-go-round  
will be retained for the little people who pat-  
ronized it so freely last season. Sans Souci  
will throw open its gates on May 21, and from  
then until the close of the season will have  
Createur and his great band as an incentive for  
Chicago's music lovers to become regular patrons  
of the park, which is famous for its band con-  
certs.

Paul D. Howes is authority for the statement  
that out at Forest Park they are putting in the  
largest swimming pool in the West. It is said  
that the entire place will be covered with water  
from a depth of four to seven feet. The esti-  
mated cost is \$35,000. In addition to this, when  
Forest Park is thrown open to the public it will  
appear in a new dress, improved by recon-

struction and offering a bigger and better vari-  
ety of concessions.

Jim O'Leary still holds the reins at Luna  
Park. What will be the new things for 1910  
he has not as yet announced, but judging from  
Jim's past performances his offering will not  
be that of a piker. It must be admitted that  
in seasons before Luna Park has not done busi-  
ness of the record-breaking sort, but we are  
looking ahead now. So, here's hoping that  
Jim will reap a well-deserved harvest.

"Oh, you Riverview!" We'll be hearing that  
noise a soon, for the days are but few indeed be-  
tween now and the time when the big expo-  
sition on the northwest side will be open and  
ready for business. To be exact, on the elev-  
enth day of May the inaugural event and cere-  
mony in keeping will be signalized. Many are  
the patrons of Riverview, and even more than  
that, are the host of people who have heard of  
this enclosure of wonders. With augmented  
facilities for transportation added to the al-  
ready excellent arrangements in this regard,  
Riverview should be bigger, better and brighter  
than ever, with merry makers galore. The man-  
agement, consisting of Paul W. Cooper, presi-  
dent; N. P. Valerius, vice-president and treas-  
urer, and Wm. M. Johnson, secretary, make a  
working combination known as "the triumvirate"  
(Oh, very well!). Supplanting the limtable  
Col. Hutton, in the position of director of pub-  
licity, we this season have Charles R. MacCloon.  
Last year Mr. MacCloon was identified with  
Sans Souci, but then Charlie has been mixed up  
in so many big press stunts that every one  
knows him and a mention of what he has done  
would be too lengthy and too familiar to at-  
tempt. Through MacCloon we may expect to  
hear a whole lot about the greatness and pre-  
eminence of Riverview. Already we have it that  
such bands as The Russian Imperial, Navassar  
Ladies, Victor Herbert's, Pat Conway's, Web-  
ber's Prize, Scotch Highlanders and the Phil-  
ippine Constabulary are on the books and that  
others are yet to be announced. Also sugges-  
tions are thrown, and the inference encouraged,  
that the Two Bill's Show will play a stand at  
the picnic ground, and the hints would lead us  
to believe that negotiations are under way with  
the Ringlings' and other big tent shows. Be-  
that as it may, however, Riverview will have  
a wealth of entertainment devices and will be  
a fertile field for fun. The Monitor and the Mer-  
lincac will stand as it was in 1909. Creation  
will be bettered by much needed improvements  
and additions. Sam Haller will tell us more  
about this later. The Grand Court will be  
further beautified by a new electric fountain.  
A bathing beach is another of the new ones we  
are promised. A beach of 300 yards, with ac-  
commodations for innumerable bathers will be  
there if the mind bet materializes. "Anyhow,"  
as Bobby Gaylor says, every night will be a  
big night, and Riverview is prepared to take  
good care of crowds unlimited, with no limit on  
the good times made possible by modern means  
of amusement.

**DOES THE AMUSEMENT BUSI-  
NESS PAY?**

(Continued from page 24.)

husband she invested all her savings in scenery  
and paper and then launched the show. While  
playing in Toledo it was brought to the at-  
tention of a firm of New York managers that  
her play would be a winner, so she was given  
city time and has made her play a winner for  
three years. I know of several small dog and  
pony shows that go out each season and make  
a handsome profit for their owners. In a ma-

majority of cases the owners of these shows are  
men who were in bad health and invested in  
an outdoor business more to regain their health  
than to make money. In a great majority of  
the cases where an amusement enterprise goes  
to the wall, it can be traced to bad business  
methods.

A number of our successful newspaper men  
got their training and money to start their  
papers out of the amusement business. Several  
fine hotels are owned by men, who made their  
money in the amusement business. I might  
mention numerous cases where this business  
certainly pays, and I see no reason why any-  
one that is adapted to this business and uses  
good business methods should not make money  
out of the amusement business.

**THE AMUSEMENT PARK AN  
AMERICAN INSTITUTION.**

(Continued from page 25.)

language is a necessity. This I found was sig-  
nally successful in my Bryan ads. The Demo-  
cratic candidate for the presidency, through a  
contract obtained by the park from Roger Sull-  
ivan, Chairman of the Democratic State Commit-  
tee, was to speak to the people on a certain  
date. The contract carried a penalty for fail-  
ure on the park's part to have every thing in  
readiness. The Democratic National Commit-  
tee had other plans for the time of Mr. Bryan  
and refused to carry out the schedule arranged  
by Mr. Sullivan. I was informed of it, but alive  
to the value of a newspaper controversy, per-  
sisted in advertising W. J. for the date. This  
was done in homely English. Perceiving that I  
insisted upon the announcement, I had a run-  
ning with Mr. Sullivan, who declared the date  
was off. Three days before the date I began to  
write a series of satirical advertisements, and  
on the day of his supposed appearance, gave out  
an advertisement declaring that Bryan was in  
the race, but "running against form." The idea  
of which was given me by Patsy Harmon. It  
caused a sensation among the press boys, and in  
a manner assuaged the chagrin I felt over the  
impending disaster. It tickled the fancy of the  
public, and at 8 P. M., the hour for Mr. Bryan's  
appearance, nearly 375,000 people gathered in  
Riverview to hoot the poor candidate. Polit-  
icians and newspaper men aver that the vote for  
Mr. Bryan in the wards near Riverview was re-  
duced sadly by this episode, but I am of the  
opinion that the North Side was too strongly  
Republican to be affected by it.

Amusement parks are now a necessity for the  
thickly-settled centers. They afford the only  
breathing spaces outside of the city's parks,  
which with the single exception of Lincoln  
Park, in Chicago, as the case may be, provide  
no amusement outside of an occasional band  
concert.

All of those can be made successful if the  
same liberal policy as regard to their adver-  
tising will be observed. It has brought Riv-  
erview into the full limelight, gained it favor  
and handsome yearly dividends for its stock  
holders. Not that publicity deserves all the  
credit, for an amusement park to succeed, must  
amuse. The day of the park containing nothing  
to see save a few petty carnival platform shows  
has past. Riverview this season will demon-  
strate that it still leads in size, quality and  
attractiveness, by coming forward with some  
wonderful new things, with special features that  
include two weeks of the Buffalo and Pawnee  
Bill's Shows, a circus of international fame,  
and the pick of the greatest musical organiza-  
tions of both Europe and America.

I regret that I was compelled to give up my  
alliance with it, my allegiance it will always  
have, but a desire to open an International  
Press Bureau directed my judgment, which re-  
sulted in the severance of these relations.

My advice to all park managers is to visit  
Riverview, have a talk with the three greatest  
park men in America, and learn from them  
"How to promote and give publicity to amuse-  
ment parks."

**GUY HICKMAN.**

On page 44 is a very good likeness of Guy  
Hickman and his manager, W. Al. White.  
Mr. Hickman, whose picture is at the left,  
ranks among the best actors and playwrights  
of the Middle West, and is the owner of two  
big dramatic companies, known as the Guy  
Hickman Co. and the Great Hickman-Bessey  
Co.

Mr. Hickman was born and raised in Center-  
ville, Ia., a town of seven thousand, that has  
turned out fifty-four actors, and not a bad one  
in the bunch. For the past ten years Mr.  
Hickman has played from Canada to the Gulf  
with the above companies. He is the author  
of The Sweetest Girl of All, The Swamp Angel,  
The River Gamblers, and others, and is now  
about to produce his latest play, Sweetheart, a  
beautiful story of the South. For this pro-  
duction alone Mr. Hickman will carry a car  
load of special scenery.

**WANTED FOR  
Frank Adams' Southern  
Railroad Show**

Two or three good Performers, man and wife;  
must be able to do two turns each in big show;  
those that can double in hand preferred. I  
want troopers, this is no place for beginners.  
Boozers save your stamps. This show never  
closes. Can use man and wife with moving  
picture machine; lady must be able to sing good.  
Make your salary low for you get it. Will buy  
small animals or anything good and strong for  
side show. I want some good band uniforms.  
Address FRANK ADAMS, Higgins, Texas.

**POPCORN**

Concessionaire, Jobbers, Candy Men, Fairs,  
Theatres, Circuses, Carnivals—We supply you  
with candles and fancy pop corn good, shelled  
pop corn by bag, ton or car load, and pop corn  
on ears. C. G. BUONCRISTIANO-J. A. BRACK-  
ETT CANDY WORKS, 263 Washington St., N.  
Y. City.

**MAGIC POCKET FREE  
TRICK**

Illus. Catalog Included  
Send 4c. Magic, Dept. 2, 270 W. 39th St., N. Y.  
WANTED—Specialty People for Moving Picture  
Show; must have good acts; a first class show  
town; you get the money here. AL. DOUGLASS,  
Metzall, Ill.

**WE HAVE SERVED  
OVER**

**TWO-THIRDS**

**OF OUR  
CUSTOMERS  
CONTINUOUSLY FOR  
OVER TWO YEARS.  
THE BEST ASSET  
TO AN EXCHANGE  
IS A SATISFIED  
CUSTOMER.**

**WHY NOT BE  
ONE OF  
THEM?**

**WRITE FOR OUR SPECIAL  
PROPOSITION.**

**O. T. CRAWFORD  
FILM EXCHANGE  
COMPANY,**

**1401-07 LOCUST ST.,  
ST. LOUIS, MO.**

**MEYER'S  
MAKE-UP**

**KEEPS YOU YOUNG**

Many professional people have worn and  
wrinkled skins from using impure and harm-  
ful make-up. Meyer's Make-up will keep  
your face smooth and young looking. It's  
the only make-up that will do it. Costs a  
little more but WORTH IT.

**SOLD EVERYWHERE, or address**

**CHAS. MEYER,  
34 UNION SQ., - NEW YORK**

**FOR SALE**

20 Mechanical Window Attractions, \$25 each;  
cost \$150. Can make big money renting them to  
storekeepers. A few large ones cheap for  
Store and Platform Shows. Electric Fountain,  
Tix, \$150. J. ANDORF, 46 Great Jones Street,  
New York City.

**CAROUSELS**

and all parts of the same for sale. The most  
reliable and artistic in the market. Break-  
downs unknown; all ball-bearing. KREMER'S  
CAROUSEL WORKS, 264 11th Ave., Long Is-  
land City, N. Y.

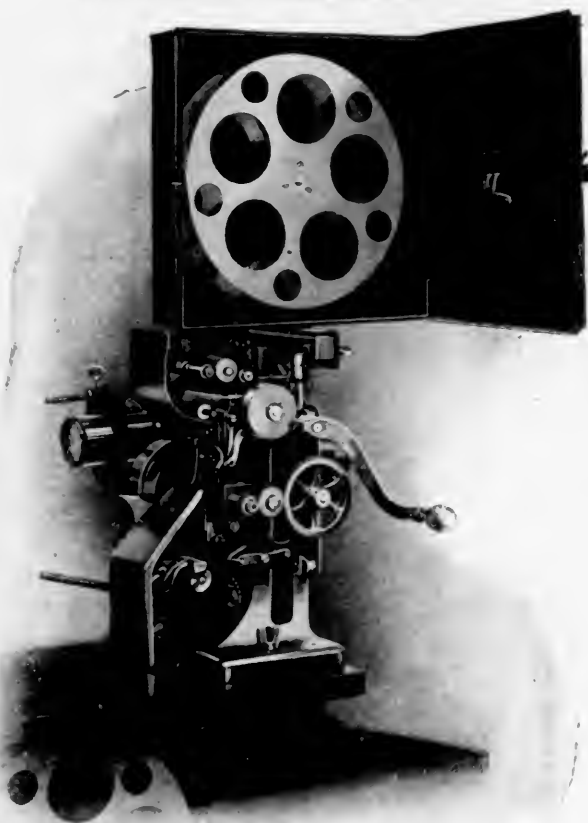
**THEATRICAL LAWYER**

**HARRY GREENBERG**

61-63 Park Row, World Bldg., New York.  
Telephone, 4692 Heckman. Special rates to the  
profession. Interviews in evening by appoint-  
ment.

**BARODA FLASH Like GENUINE**  
Day or Night. You can own a Diamond equal in brilli-  
ancy to any genuine Stone at one third the cost.  
**BARODA DIAMONDS**  
stand up to test and of pure examination. We guarantee  
them. See them first, then buy. Catalogue Free.  
Please Ring Measure Tool—No. 717 S—Post-Office  
**THE BARODA COMPANY,**  
Dept. A-65 290 North State Street, Chicago.

**POWER'S NO. 6 CAMERAGRAPH.**



The perfect moving picture machine has at last been found in Power's No. 6 Cameragraph  
as shown above. The specifications show that nothing is lacking and so sure are the manufac-  
turers of the machine, Nicholas Power Company, 115 Nassau street, New York, that it is  
positively guaranteed for one year.

Some of the good features claimed for this machine are that it has an intermittent move-  
ment, no star wheel and a quicker movement than any other machine; is absolutely flickerless;  
weighs 50 per cent heavier than other machines; all parts accessible; automatic fire shutter;  
fireproof magazines and a rheostat practically indestructible.



The Week in New York

(Continued from page 34.)

...to him to the effect that a Mr. Willard ...

Another communication was received at the ...

Shortly afterward word was received from ...

Mr. King, and Mr. Willard are supposedly ...

He is reported to wear a Masonic emblem ...

To just what extent the swindler's operations ...

Mr. Williams is highly indignant over the fact ...

He further states, and most emphatically too ...

MARTIN BECK PROMISES PRIZE FOR PLAYLET.

Martin Beck, general manager of the ...

Unlike the other contests this provides for ...

"In entering the contest no author loses the ...

"Never have the conditions for new authors ...

"The only requirements that the plays must ...

The contest closes April, to allow time for ...

All manuscripts must be typewritten and sent ...

Mr. Beck has invited the following well-known ...

BUFFALO BILL ON THE RANCH.

(Continued from page 23.)

gether of component parts of an ideal picture ...

For park decoration the number of effects ...

The two other illustrations shown represent ...

slopes of the plateau as it's eastern boundary ...

The river bottom varies in width at different ...

berry form a fringe of somber brown at this ...

The "TE" Ranch is located near this stream's ...

the outer edge of the fringe of trees. The music ...

and dignify and dignity is situated the main ...

and low and long and raumbing. The stables ...

and corrals and "bunk house" are typical of ...

the log fire, the hallway of rare curios, drew ...

Without the rough-hewn, whitewashed ...

with all praise. Our intoxication of delight ...

each hour a treat, for we saw the great scout ...

and wins the friendship of even the dumb ...

and a man, a soldier, a rare friend; educated ...

and absolute unselfishness of his heart. A life ...

and canvas walls, a priceless bedroom for ...

and a hypocritical assumption of justice tried ...

and a man harboring only good will; generous ...

and democratic, intensely human. Realizing ...

and the Scout, the Pioneer Peer, the great ...

and Buffalo Bill Wild West and Pawnee Bill ...

NEW LIGHTING AND DECORATIVE SYSTEM.

Three illustrations of the McComb System ...

The illustration of the Park Tower demon- ...

each has twenty-nine lights and produce over ...

For park decoration the number of effects ...

scope changes independent of the flashing of ...

This system is new and practically unknown ...

and, hence, has not as yet been taken up by ...

The McComb System of Kaleidoscope Dis- ...

of combinations and irregular acting cir- ...

of economy is by no means lost sight of, and ...

No catalogue of these displays is issued, but ...

for each particular case will be prepared with- ...

In addition to Luna Park, the kaleidoscopes ...

have been shipped to parks and other locations ...

in the following cities: Troy and Rochester, ...

New York; Dayton, Ohio; Poughkeepsie, N. Y.; ...

and London, Eng.; Edinburgh, Scotland, in ...

Frank Schramm (Original California Frank)

Can furnish show people at any time with range ...

FOR SALE—Lease and fixtures at a sacrifice ...

FOR SALE—50 Penny Arcade Machines, all ...

WANTED—For Cowboy Girl and Ranch Girl ...

WANTED—Good Stock Repertoire People in all ...

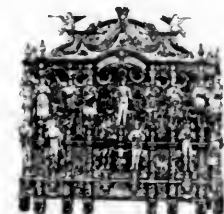
CUTE TRICKS AND HOW TO DO THEM—A ...

FOR SALE An Ignace Pyle Piano, very antique ...

ORGANS

For Carousels, Shows, Etc.

FROM \$25 UP!



All kinds of repairing, Cardboard or Cyl- ...

JOHN MUZZIO & SON 178 PARK ROW. - NEW YORK CITY

Something New!! UNDER WHICH SIGN WERE YOU BORN

A 20-page book, giving your strong and weak ...

The way the book is gotten up and being ...

I also have NEW IMPROVED INVISIBLE ...

FOR SALE—50 Penny Arcade Machines, all ...

S. BOWER, 117 Harman St., BROOKLYN, N. Y.

POPCORN

HIGHEST GRADE GROWN

BRADSHAW CO. 286 Greenwich St., New York

FOR SALE

Moving Picture Machine and B. C. Phonograph ...

WANTED CONCESSIONAIRES WANTED

FOR THIS COMING SEASON 1910

BRIGHTON BEACH BOARDWALK

The main thoroughfare to Brighton Beach Park and Coney Island. All this space and ground facing the Ocean front, on each end of Boardwalk is Music Hall, Pain's Fireworks and Race track in the rear.

WANTED:--Tent shows and other large amusements. TO LET OR ON PERCENTAGE: Large buildings, stores, spaces and grounds for shows of all kinds. Special Booths for exhibiting and demonstrating new devices. Also good spot for advertising any new article. Rent reasonable. Race Track open this season and automobile races. On the grounds every Sunday. Write at once.

LEONARD PADULA, Office 330 Greene Avenue, BROOKLYN, N. Y.

DRAWING THE CROWDS.

(Continued from page 21.)

As I said before the free act is usually of a half-curling nature—something exciting, sensational, new and novel. Exciting and sensational because the public likes to be thrilled and is irresistibly drawn when anything of that nature is put on exhibition. New and novel because the public is a curious lot and will flock in droves where they can witness something out of the ordinary.

Heavily advertised and widely heralded, or, in fact, "billed like a circus," should be this feature. The purpose of the free attraction to act as a magnet upon the people. After you have them on the grounds it will be easier to sell your wares.

But another thing. The problem of keeping the crowds within the confines of the park or grounds after they have once entered the gate now is confronted. Of course, here's where the necessity of good shows come into discussion. But there is no need of dwelling on this subject. Experience has taught many that it takes more than a "big front" to bring you to success.

With the crowd in the park, the big sensational and death-defying stunt, as the advertising matter proclaims it, is held off until near the end of the program. To keep the multitude in suspense, and incidentally to keep them from leaving, is the reason for that move.

Then the free act. The older thrillers, such as the high dive, loop the loop, gap of death, parachute drops, etc., now fail to thrill as they once did, and it is up to those interested in the game to supply new hair-raisers to take the place of those which have been better days. The public has become accustomed to the high dive, as the stunt has been done at practically every fair and street fair in the country. The novelty has worn off. High divers have realized this and are now doing a dive with numerous embellishments—such as diving into a tank of flames, riding down an incline on a bicycle amid a myriad of lights and leap into the tank, etc. There are a hundred and one different ways all calculated to draw the crowds.

To a certain extent the loop the loop or gap of death is also weakening as far as its power to draw is concerned. Circuses have featured it; it was the special big attraction at the fair; it was given at parks, and carnival companies billed the event heavily, but gradually the "dip of death" has passed over its excitement-creating period, and the managers of outdoor events commenced to look for something more novel to supplant it. Even now the loop the loop is being done in vaudeville theatres without creating any special stir.

The same fate has been met by the parachute drops, and the announcement that such a feat is to be attempted calls for no special show of enthusiasm. In its place came the dirigible balloon and the airship. At all the state fairs and other similar celebrations on a big scale, contracts were made with universally known aviators to make flights. Witnessing the soaring through the air of such a thing as an airship or dirigible balloon was something new, and the public flocked to the exhibition grounds in large numbers to see another wonder of man's ingenuity. At first flights were announced and advertised, but not made due to the incompleteness of the artificial bird, or in some instances due to the inefficiency of the operator, but later, with the many perfections brought about, and the superior knowledge obtained by the aviator, disappointments were very few and the possibility of no flight very remote.

At the present time the big attraction is the aeroplane. Last season aeroplane flights were to be witnessed at very few fairs, but unlooked for this year it will constitute the big feature and most important drawing card of the list, at nearly all the larger events. As yet the aeroplane hasn't reached that stage of perfection as to insure flight practically every time it is attempted. But withal, the announcement that aeroplane flights are to be given will arouse the interest of the people and be the incentive to the swelling of attendance on the days these exhibitions are given.

Exhibitions or aeroplanes have been confined to a very few places in this country, but whenever they were given they attracted national attention. Newspapers were full with accounts of the events. There are a number of aviators driving this model of flying machines, possessing a reputation that is world wide. Glenn Curtiss was the winner of the first prize offered at the meet in France. He is acknowledged to be one of the top notchers in his profession. Whenever Curtiss has gone to give exhibitions the event has been exceedingly heavily advertised, resulting in multitudes of people witnessing his flights.

There are several types of this recent invention in use at the present time. A. M. Herring, formerly the partner of Glenn Curtiss in the Curtiss Herring Aeroplane Company, at Hammondport, claims to have made two successful flights in an aeroplane of his own construction. This aeroplane was built with the aid of Starling Burgess, well known as a designer of yachts.

For a number of years Herring has been studying the flying machine, and claims that as early as 1888 he made a flight of a few hundred feet in an aeroplane. A compressed air engine, in use before the present gasoline engine was fully known, operated the machine.

During 1908 Herring held a contract with the War Department to deliver a man-carrying aeroplane at Fort Myer, but after numerous postponements the contract was let go by default. The Wrights, however, who also held a contract with the government, delivered their machine.

Herring always advocated a machine of very light weight and carried a number of parts around in his pocket. It was admitted that the result Herring's labors proved him a very fine mechanic.

According to reports, the new machine with which Herring made his two successful flights outside of Boston, weighs 360 pounds—somewhat heavier than any of the other models turned out by him. Despite this fact it is said that the new machine has attained a very high degree of perfection and is capable of performances not before attempted.

Prof. S. P. Langley, of the Smithsonian Institute, at one time employed Herring as his assistant, and it is claimed that in Herring's latest model there is embodied some of the structural features of Langley's aeroplane. However, in general appearance, Herring's machine very much resembles the Curtiss biplane, although there are details embodied in it which are not obvious to the casual observer. That Herring exercised great care in the construc-

tion of his machine is borne out by the fact that although its size is the same of that used in the Curtiss biplane, its weight is only half. A twenty-five horse power motor is utilized to drive the biplane. Silk covers the planes, excepting a section of the lower plane under the engine which is of sheet aluminum. Levers, of which there are four, two operated by the hands, and two by the feet, are used.

It is claimed that the new machine made three flights in two days, the longest time in the air being fifteen minutes.

The machine is twenty-six feet across the main planes and these are spaced four feet four inches apart. The planes are set at a decidedly steeper angle than in either the Wright or Curtiss models, and it is said that the aeroplane rises from the ground with a shorter run.

No wheels are used under the machine. During the trials on ice a central runner was used. Besides this central runner there are other smaller runners, but these do not normally touch the ice. No turbuckles are used in the machine, all of the wires being kept taut by tightly coiled springs, which absorb all the shocks.

Herring's machine is reported to be the lightest of any ever constructed. What its utmost speed is have not yet been determined.

Besides Herring's machine there are others piloted by well known aviators, who will find no difficulty in booking up their open time at a handsome figure. The aeroplane is the latest thing in the way of free attractions and undoubtedly it will prove an exceedingly big drawing card.

Of many other methods used in "drawing crowds" at the places of amusement it will take many and many a column to be filled, but experience has taught the showman that it requires originality and the proper material to back it up to "draw."

G. W. BRADENBURG

FILM IMPORTER 233 North 8th Street, Philadelphia, Pa.

INDEPENDENT FILMS AT 5c PER FOOT.

NEW OR AS NEW.

A Ticklish Gentleman; 425 ft.; Cines. A Marriage of Love; 488 ft.; Itala. Manon Lescaut; 750 ft.; Itala. In Search of Adventure; 290 ft.; Cines. False Oath; 552 ft.; Ambrosio. Who Arrives Late; 525 ft.; Itala. She Could Be Happy With Either; 525 ft.; Cines. Vultures of Syria; 675 ft.; Eclair.

FILMS AT 4c PER FOOT.

Juggin's Motor Sates; 585 ft.; Clarendon. Robber's Ruse; 425 ft.; Eclair. Race for an Inheritance; 375 ft.; Itala. Boxing Fever; 600 ft.; Cricks & Martin. Eccentric Sportsman; 380 ft.; Welt. Reformed Drunkard; 485 ft.; Lux. Fair Dolores; 700 ft.; Itala. Vultures of Syria, No. 3; 530 ft.; Eclair. Paterson Patent Paint; 350 ft.; Clarendon. Marriage of Yvonne; 640 ft.; Eclair. Masaniello; 785 ft.; Itala. Troubles of a Pretty Milliner; 620 ft.; Aquila. Julius Caesar; 780 ft.; Itala.

FILMS AT 3c PER FOOT.

Episode of French Revolution; 750 ft.; Cosmo. Passion that Overbrows; 650 ft.; Comerio. Animated Newspapers; 320 ft.; Gaumont. Gypsy's Child; 325 ft.; Lux. Sorcerer's Hoard; 690 ft.; Comerio. Pleasant Farming; 350 ft.; Cricks & Martin. How Coster Sold His Seed; 295 ft.; Warwic. Traitor to His King; 730 ft.; Cricks & Martin. Kid's Jest; 350 ft.; Warwic. Punch Register; 234 ft.; Theo Pathe. Elephant Procession; 200 ft.; Urban. Man and Woman; 650 ft.; Cosmo. Pretty Flower Girl; 350 ft. Fashionable Hat; 475 ft. Bargain Day; 600 ft.

REELS AT \$8 PER REEL.

In the Days of Louis XVI. Wedding in Brittany and Orderly Jameson. Bewitching Woman and the Mummy. Joan of Arc. Tragedy of Japan. Richelieu. Lucky Heiress. The Orphan. The Patriot and Two Traveling Bags. Tramp and the Club Man.

IMPORTANT—These films are no clearing line of overstock and played out exchange prints but are exclusively the latest, best selected subjects. Import and export of films a specialty.

All films sent C. O. D. on receipt of sufficient money to guarantee charges both ways.

PLEASE NOTE—All my films are in splendid condition. Only first-class, up-to-date subjects.

All orders receive prompt attention. I can get you any subject, new or second-hand, at lowest prices.

STREETMEN

Here's a Snap You Can't Afford to Pass Up. Some of the wisest street men in business are earning big money by selling our Silks, Dress Goods, Shawls, Waists, Handkerchiefs, Petticoats, Belts, etc., to street crowds at half merchants' prices. Our Silk Embroidered Waist and Dress Patterns, etc., are used by all Medicine and Street men with great success. Get in on this. Write for Big Free Catalog, No. 118 and samples.

Schwartz Importing Company, St. Louis, Mo.

The very latest hit in comic post cards; "What Every Woman Knows." Sold in sets only. Send 22c. stamps or silver, for 12 cards.

WALKER'S SOUVENIR STORE, 602 Central Ave., Hot Springs, Ark. Billboard and Clipper on file. The profession welcome.

NEW OPERA HOUSE

NEW OPERA HOUSE, Electric Lighted and all accessories, in best small show town in this vicinity. Small but high-class attractions wanted. Address G. A. YELVERTON, Fremont, N. C.

The Brockville, Ontario, Fair and Horse Show. Aug. 30, 31, Sept. 1 and 2 1910. The best Fair in Eastern Canada.

D. J. FORTH, President. J. E. FIDLER, Secretary. INVESTMENT—In a town 10,000. Fully equipped airplane for moving pictures, sheet iron theatre for stock or vaudeville and skating rink with 100 pairs skates, all in good condition, cheap for cash. R. B. GARRISON, El Dorado, Ark.

WATCH FOR THIS EDISON FILM

Michael Strogoff

A Superb Motion Picture of Jules Verne's Famous Story To Be Released April 1, 1910

Order It Now So That Your Exchange May Have It When You Want It

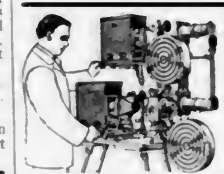
Other Edison Films

- RELEASES OF MARCH 22. A WESTERN ROMANCE. A Dramatic Story. No. 6605. Code. Vestilium. App. Lgth. 690 ft. THE MAN WITH THE WEAK HEART. A Comedy Replete with Laughs. No. 6606. Code. Violon. App. Lgth. 305 ft. RELEASE OF MARCH 25. THE SUIT CASE MYSTERY. A Novel and Dramatic Story by E. W. Townsend. No. 6607. Code. Violoncello. App. Lgth. 935 ft. RELEASES OF MARCH 29. BRADFORD'S CLAIM. Dramatic, introducing Don Fulano, the Educated Horse. No. 6608. Code. Violiniste. App. Lgth. 730 ft. THE CAPTURE OF THE BURGLAR. Comedy. No. 6609. Code. Violoncello. App. Lgth. 270 ft. RELEASE OF APRIL 1. MICHAEL STROGOFF. Jules Verne's Famous Story. No. 6610. Code. Violoncello. App. Lgth. 995 ft.

ORDER DISPLAY POSTERS OF THESE FILMS FROM YOUR EXCHANGE OR THE A B C COMPANY, CLEVELAND, OHIO.

EDISON MANUFACTURING COMPANY

Main Office and Factory, 71 Lakeside Avenue, Orange, New Jersey. New York Office: 10 Fifth Avenue. Chicago Office: 90 Wabash Avenue. Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., Eng. KINETOSCOPE JOBBERS: Geo. Bree, 70 Turk St., San Francisco. P. L. Waters, 41 E. 21st St., New York City. Howard Moving Picture Co., 564 Washington St., Boston. Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland. Chas. A. Cahuff, 4th & Green Sts., Philadelphia. YALE FILM EXCH. CO., 622 Main St., Kansas City.



The Motigraph Motion Picture Machine is A Wonder. And will INCREASE YOUR BUSINESS. It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1 1/2 minute rewind from main crank, revolving magazines, automatic fire proof shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Kookuk, Iowa, writes: "Motigraph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, Mo., writes: "operating Motigraph nearly two years. Have operated all makes, but NONE TO COMPARE with Motigraph." PRICES, \$150.00 and up. The Enterprise Calcium Gas outfit is the only satisfactory substitute for electric light. Write for catalog to-day. ENTERPRISE OPTICAL MFG. CO., 570 West Randolph Street, CHICAGO.

EXPOSITION PARK

On Conneaut Lake, Penn., Will open to the public for the Season of 1910, May 30th. Always looking for live and attractive propositions.

Showmen and Merchants THE BEST AND SHOWIEST SOUVENIRS AND POST CARDS AT THE VERY LOWEST PRICES. ALFRED GUGGENHEIM, 529 Broadway, NEW YORK CITY.

WHY NOT SELL THE MOST RELIABLE REMEDIES ON THE MARKET? They Cost You No More Than Inferior Goods. Most complete and attractive line of advertising matter ever offered by any supply house. Write for prices and general information. Medicine performers wanted. OREGON INDIAN MEDICINE CO., CORRY, PA. IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.



MERIT WINS.

A representative of The Billboard recently had the pleasure of being conducted through the factory of the Chicago Ferrotyping Company, manufacturers of the Wonder Cannon Camera, that most ingenious money-making photographic device.



Mr. L. Mandel and Cannon.

For the benefit of our readers, if there be any who are not familiar with what the Wonder Cannon Camera is, and what it will do, we desire to say that this little device is practically automatic, and is so simple, yet so scientifically constructed, that anyone of ordinary intelligence can learn to operate it within a few minutes.

Next Mr. Mandel demonstrated the ease with which the Cannon could be taken apart and put together again. He took up a new tube of plates, and, by the way, these plates are packed in hermetically sealed tin tubes, absolutely safe from being damaged by light or dampness, or any climatic conditions, and refilled the Cannon magazine with 100 new photo plates, and this wonder of the twentieth century as a photographic machine was again ready to make pictures.

Next, a visit was paid to the stamping room, where enormous lengths of tin are fed into huge machines and stamped into small discs, later to be used for the backs of the photo plates. This room is crowded to the walls with intricate machinery, most of it especially designed and constructed for the exclusive use of the Chicago Ferrotyping Company.

From the stamping room our next visit led to the frame room, where thousands and hundreds

of thousands of small frames used to frame the finished photo plate were being made. From here, the way led to the plating room, and Mr. Mandel assured The Billboard representative that every single one of the many thousand gross of these frames sold by them during the year, were gold plated, and that the outlay for this purpose amounted to thousands of dollars annually.

A few steps brought us next into the dark room, where the photo plates are prepared. Here there are a dozen or more large machines which force the sensitized plate directly into the little tin discs above described. These machines, the invention of Mr. M. Mandel, work automatically, and are so arranged that no human hand touches the finished plate, thus preventing any damage being done to them.

The office of this energetic and growing firm is a most busy place, and is highly organized, each department being in charge of a highly-paid and well-trained expert. The business in foreign countries is so extensive that competent translators and correspondents are kept busily engaged translating and answering foreign correspondence. The advertising is looked after by a separate department. The literature describing the Wonder Cannon Camera is printed in several languages, as well as in English.

Last, but not least, was the stock and shipping room, occupying the larger portion of the main floor. Here our representative saw thousands of the Wonder Cannon Cameras stocked on shelves reaching from the floor to the ceiling, all ready to be placed in shipping cases to be forwarded to all parts of the world.

Seated in his cozy private office with Mr. Louis Mandel and his brother, Mr. M. Mandel, who looks after the main financial and financial end of the business, I listened while these two men, who practically own the entire stock of the Ferrotyping Company, related some of their early experience and told how they succeeded in building the largest business of its kind in the world in a few short years. Their initial capital consisted of the minuscule sum of twelve dollars, and abiding faith in their machines, a capacity for hard work, and an inexhaustible supply of energy, which could not be diminished by setbacks or discouragements like all successful inventions, it was not long after they started before their invention was copied and infringed upon.



The Home of the Chicago Ferrotyping Company.

The Chicago Ferrotyping Company is entirely responsible. Its responsibility is vouchered for by the Wendell State Bank of the City of Chicago, Bradstreet's, or Dun's.

Accompanying this article are portraits of Mr. M. Mandel and Mr. L. Mandel. Probably the readers of The Billboard are familiar with these gentlemen, having seen them on the streets, as they are known from coast to coast as the original "picture boys."

FOREST PARK, MINNEAPOLIS, MINN.

Forest Park has become established as one of the most popular amusement resorts in the Northwest. It is situated four miles from the heart of Minneapolis, three hundred feet above the city level, in what is known as Columbia Heights, a beautiful village suburban to the city. While Forest Park plays no bands, it provides in place of concerts a remarkably good vaudeville show, free, after paying the nominal admission to enter the park. Many new attractions will be added this season.

MELBORNE FAIR DATES.

The Newport Driving and Fair Assn. will hold its fair at Melbourne, Ky., August 9-14. W. J. Baker, of Newport, Ky., is president. Clarence Pinguely, secretary, and W. F. Grizell, committee of privileges.

PAXTANG PARK OPENING.

The beautiful Paxtang Park, located at Harborside, Pa., will be formally opened this season, on Saturday, May 28. A determined effort will be made this season to eclipse the results of previous years. Felix M. Davis will again be general manager of Paxtang Park.

THE RAUB BALLOON CO.—Up-to-date novelty in ballooning. Our latest, The Aerial Torpedo. Per address, AERONAUT WALTER RAUB, Newark, Ohio.



Mr. M. Mandel.

CO-OPERATION

The Germans are slow, but exact and just. Their philosophy holds this: "Eine hand wascht die andere"—One hand washes the other.

Nothing is INDEPENDENT—everything is inter-DEPENDENT—everything depends on something else for its strength.

That is the philosophy which guides and governs our business.

Granted that our Film Service is of the highest grade; granted that our prices are just as equitable; granted that we honor every obligation which we assume, granted all these things, and then what would they mean to us without your Co-operation.

To earn your Co-operation, to compel your recognition of the asset which is yours when you install "PITTSBURG CALCIUM LIGHT & FILM SERVICE"—for that we will go a long way in Co-operating with you.

So you may know how far we can go, keep in mind this:—Our executives are men of the highest standing; our employees have ever been identified with the knowledge of knowing how, and our capital is unlimited.

NOW THEN, WRITE TO

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"Large stock of M. P. Machines and Supplies for immediate delivery."

## GOLLMAR BROS. SHOWS

(Continued from page 28.)

It is well known in the north and northwest, by all the people for twenty-five years past, that "Honesty" has been the watchword around the Gollmar Brothers' Shows. While it is freely acknowledged by their competitors, that they use more and better paper than any show of its size touring the country, it is also admitted that no one can point to any instance in which the Gollmar Brothers misrepresented or advertised any act, feature or performance they did not possess.

This is abundantly proven by the fact that they play the same territory successfully, and have for twenty-five years. The residents in the cities which they visit look forward to the coming of Gollmar Brothers as an annual holiday equally as important to them as any holiday in the calendar.

The Gollmar Brothers' Shows in the northwest have, in a great many instances supplanted the county fairs, reunions and so on, the country folks coming in to see their neighbors and friends, talk over crop conditions and other topics of interest. The merchants in the cities visited also welcome Gollmar Brothers with open arms, knowing full well the enormous crowds attracted by the clean up-to-date performance puts hundreds of dollars into their pockets.

Another commendable feature of the Gollmars, is their treatment of their employees, the paying of all working men promptly and in full. This policy is, and always has been in force. Starting out in spring short-handed is a condition unknown around this show, numbers of men employed having been with this show ten years in succession. The Gollmar Brothers as a rule, turn away hundreds of applicants every spring. This is especially noticeable in the mechanical department. They believe the men who do the laborious work around the show a vital necessity, and they are consequently accorded the best treatment possible. Few hotels in the country serve better meals—or as good—as those served in the working men's cook-house of Gollmar Brothers' Shows, the bill of fare consisting of plain wholesome food, properly and cleanly prepared, cooked and served. Mr. Charles Gollmar taking pains to visit this department at every meal, and personally see that every man gets food and all he wants of it.

The great Napoleon once said, "An army moves on its stomach." In pursuance of that plan, whenever possible, invariably insisted that his men have good food, and plenty of it. The Gollmar Brothers follow the same principle in maintenance of this department.

The sleeping accommodations of the working men are far better than those given performers on some other shows. Four Pullman sleepers are set aside with two-high berths for all workmen; the linen on these berths is changed every day; a porter is provided on each car, whose sole duty it is to keep the linen clean, and see that it is changed regularly, that the tanks in the washroom are filled regularly, and plenty of ice-water furnished the men for drinking.

That this is good business principle is proven by the fact that during the summer, when other circuses have a hard time, securing work-

ing men, due to the large wages paid in the harvest fields of the north and northwest, the Gollmar Brothers are always full handed.

The performance of Gollmar Brothers' Shows is worthy of special mention. There are some shows that produce more, but none better than Gollmar Brothers'. The size and magnificence of the manager is a matter of daily comment. The show has an assortment of zoological specimens that few shows equal, and none excel. They have eleven elephants, six camels, the largest hippopotamus in the world—barring none, twenty-five cages, forty ponies, each cage being decorated by hand-carved statues finished in gold. In every cage is found some rare, odd, strange or wild beast. The show carries over four hundred people, three hundred head of stock, twenty-five seventy foot cars. The wardrobe, trappings, paraphernalia, etc., cannot be equalled by any show of its size. Everything is clean, new, and equipped with modern appliances, while the publicity department is provided with three of the finest cars on the road, the work of each car being directed by men who have attained prominence in this branch of their profession. To reiterate, the Gollmar Brothers by their rigid and tenacious adherence have proven that "honesty is the only road to success."

FRITZ E. TRYON.

Press agent Gollmar Brothers' Shows.

## BUCKSKIN BEN'S FAMOUS WILD WEST.

It is only a matter of a short time now until we will have a chance to try out all the new ideas in the show business that we have thought up during the winter months, and, like every other manager, I have some new ones to try. Some of them may be successful and some of them may not be worth the trouble, but I intend to run my show this season on the same principle that has been getting me the money in the last few years of my business, and that is, trying to please all "classes" of people. It would be impossible to get a show together of any kind, to please every person that buys a ticket. When a manager can figure it down that fine, he has a mint. But if you can please the masses that is about as much as you can hope to do. With my aggregation I figure out—the dogs and ponies for the ladies and children; the wild west, with its riders, ropers, bucking horses and rifle shots for the men folks, and the two shows together for those who don't know just what they do want.

There are very few managers who can look back over their twenty-four years of show life and say, like I can, that they have not changed their show during that time, with the exception of adding a number of improvements to it, and as my show has always been successful, there must be a good reason, and in my opinion that reason is that the public is growing more and more in favor of wild west shows every year. They have the dash of the free, boundless plains, that carries with it a zone of nature and is a tonic to the jaded city people, and presenting at the same time a feature of typical nature that the more it is studied, the more there is in it to study. But like every other class in the show business, you must have new ideas to get the money season after season. And it is to that one part of it that I attribute, in a great measure, my own success. How many of us

can look around and see the wild west shows that come back year after year with the same old "Holding up of the Stage Coach," "Hanging of the Horse Thief," and other features that Noah had in his wild west show after he left the Ark and started on the road with his wagon show, not only in the wild west line but in every part of the amusement business, people do not wear the same style of clothes and hats year after year and it stands to reason that the same amusements will not satisfy them.

With reasonable weather conditions, I think this is going to be one of the best seasons that outdoor attractions have had for several years; and with the number of new shows that take the road this year and nearly all the old guaranteed attractions, the public will not be in a position to claim that they have no place to go.

In my estimation, the road shows and carnival companies will be more liberally patronized than the parks. Some of the park managers have not yet gotten rid of the idea that people will come out and pay the admission price just to look at the scenery and sit under the shade trees. A park manager nowadays must keep up with the big attractions and be up-to-date in every way. The attendance at the parks in the last two seasons has fallen off considerably, due to a great extent to the management not having the attractions to draw them away from the downtown sidewalks and picture shows. Of course, the Sunday patronage is good, but very few parks can make any money and just depend upon their Sunday trade. And why not put in an attraction in connection with their other features that will draw the people out during the week also? The same rule will apply to the parks that has been proven in the vaudeville field. How many small houses have been compelled to close their doors for want of patronage, simply because they tried to please the people with a line of "cheap vaudeville"? I believe that about one more losing season for the parks will be the means of bringing about a revolution in the management of them. Then we can look for improvements that will bring the old-time crowds out.

There are plenty of good attractions that are willing to play the parks if they will get away from the policy of wanting the "big end of it" themselves. But a show that is a good drawing card any place is not going out and play a park just for glory. I played one or two parks last season as a free attraction where my show was practically the only drawing feature. But if my show was big enough to draw a patronage that would pay all the expenses of the park, instead of playing some one's else, I would have a park of my own.

## KING AND TUCKER'S SHOWS.

With a practically new equipment throughout, everything shining and glistening like a new silver dollar and an aggregation of performers that can not be excelled in their various lines, when the King and Tucker Shows left winter quarters at Hattiesburg, Miss., on March 1, the prospects for a successful season for this popular enterprise were all that could be desired. E. H. Jones, manager; H. J. Williams, general agent; with a strong advance brigade; Frank A. Goldie, manager of side show; J. C. Fay,

manager of privileges; Rob Penney, equestrian director; Howard Flowers, ring master; Bob Cook, principal clown; Joe Quinlan, supt. canvas; Owen Lewis, boss property man, and O. L. Patton, band director, with an All American band are the moving spirits behind this organization who will contribute their efforts toward making this the most prosperous season in the history of the organization.

Besides the large number of unusually strong attractions previously carried, there have been added for this season many new features, each a headliner in itself, and the show is in every particular thoroughly equipped to deliver the goods which the public is looking for.

Among the numerous attractions offered this season, the following deserve special mention: The Roberts Sisters, tight wire performers; this is a team offering some new and novel stunts never before presented in the arena.

Lady Principal, Rose Myers, one of the most picturesque and sensational performers of her kind in America, in all new acts. Executing a complete somersault upon a barebacked animal.

Avitt Brothers, acrobatic and whirlwind tumbler. This is the strongest acrobatic team to be found with any organization and their performance is classed as something out of the ordinary.

Prof. Adell, with his troupe of educated dogs, presenting the Snyder Family and troupe of high-leaping grey hounds. This is a new feature and is an exceedingly strong aggregation of performing canines, doing some of the most sensational stunts performed by dogs.

Bob Penney, the celebrated cannon ball and heavy weight juggler. This is a top notch feature, presenting some of the most highly approved strong man acts in existence.

Menage Horse, performed by Jessie Flowers, the premiere equestrienne of the show world, in many brand new and thrilling acts.

Avitt Brothers, triple horizontal bar performers, presenting many new and novel features never before attempted and executed only and exclusively by this team.

January Act, "Old Hezekiah," the kicking mule. The most sensible clown mule in existence.

Another topline feature is Le Roy Fighting the Lion. This is a new act and one which is sensational in the extreme. Le Roy is one of the most successful animal trainers in the United States, and this new feature can not but please the most exacting lovers of sensation.

Howard Flowers, with his troupe of educated ponies is another feature of the show this year which will meet with the approval of the public, their act consisting of many remarkable innovations.

An exclusive feature of the King and Tucker Show is the performing Liama, performed by Miss Lizzie Roberts. This is positively the only educated and performing Liama in existence, and is one of the most picturesque acts ever presented.

An entirely new departure, which is original with this show and carried by it exclusively, is the sensational balloon ascension and parachute leap by a monkey. This is one of the many free attractions and will doubtless prove a great success, as the act has already been tried out by this monkey and executed to perfection.

Taken altogether, the King and Tucker Shows this season have the finest aggregation of performers, the best equipment, side show and free



VIEW OF—"THE WITCHING WAVES"— Now Being Installed "On the Bowery," Coney Island.

In Operation at Luna Park, Coney Island (its 3rd year); Riverview Park, Chicago; Forest Park Highlands, St. Louis; Woodside Park, Philadelphia; Shepherd's Bush, London, England.

Over 100,000 Cash Repeaters Last Season at Luna Park.

Waterless Wave Amusement Co.

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features ever gotten together by an organization of this kind, and the prospects for a successful season are very gratifying.

AL. G. BARNES ANIMAL CIRCUS.

By J. A. MORROW.

The Al. G. Barnes Three Ring Animal Circus closed its seventh successful season at Palouse, Wash., November 1, and immediately retired to the new winter quarters that had been secured by James A. Morrow. It embraces four large buildings, a beautiful eight room cottage, and forty acres of land that was known as Minnehaha Park, formerly a Spokane, Wash., pleasure resort, good roads and electric cars pass the gates, making it a very desirable place to winter a large show.

All buildings are equipped with large furnaces, running spring water, arc and incandescent lights. The animal house is built of stone 60x150 feet. Permanent animal cages have been erected covering the entire length of one side of the building, the other side being used for the elephants and other hay animals. At the extreme end a large steel arena 40x40 is placed and all of the Al. G. Barnes animal acts, go through their exercise daily.

The next larger building is a two story affair and is used as a stall loft, carpenter, blacksmith and paint shop. The building used for the baggage stock, camels, ponies and dogs is large enough to properly house seventy head. Another building is perfectly round 40x40, and makes a splendid ring barn which was formerly used for a carry-all. Another building that the park management used for an electric fountain with its basin and running water, is the winter house of the performing seals and sea lions.

The cottage with all modern improvements is occupied by Jas. A. Morrow, who is in charge.

The work on the cages, wagons and seats is about completed and as soon as the weather moderates the entire working force will start to paint the rolling stock. The decorations on the cages, band wagon and callopes was finished under the personal direction of C. C. Clair.

All canvas is new from the factory of F. O. Berg, Co. All new paper is to be used and is from the Ackerman Quickley Lithographing Co., Kansas City, Mo. All new wardrobe, animal covers, etc. are from Lilly & Co., Columbus, O. The big free attraction to draw the crowds to the lot will be daily flights of an aeroplane.

ROBINSON TEN BIG SHOWS.

The New, Old, John Robinson Shows, would make a fitting title for the Ten Big coming season. All of the good of the past has been retained or revived, and the best of the present day "show folks" engaged for all departments. It is possible "The Past, Present and Future of Circusdom" was the object in view when the outline was arranged for the coming tour, as enough new and newer innovations will be introduced to fill the requirements necessary to represent the future.

The train will be the largest this show has ever had. Many new cars have been added, and the old ones placed in "ship-shape" condition.

The stock will be a very pleasing "Horse Show" in itself. Many new additions have been made to both the ring and baggage strings. The side show will be a new novelty, and entirely different from anything ever dreamed of in the side-show line. Many new ideas will be introduced, and the top will be the largest ever used by the Ten Big for side-show purposes.

The entire outfit will be greatly enlarged in every way. A new and much larger top has been ordered, all of the seats, poles and stakes retained and the necessary additions made.

Two more herds of elephants, several camels, sixteen cages of cat animals have been added to the menagerie. A new idea will be introduced by way of illuminated signs telling the names of the animals and the country they come from.

The parade will be a bumper; music galore, twenty new tableau wagons, sixteen new dens, a new steam callope, all of the old wagons newly painted and redecorated, forty Isly riders, troupe of ex-United States cavalry, Cosacks, Arabs, Cingalese, Indians, cow boys and cow girls will be out daily. Each wagon den and Isly a distinct creation. All new wardrobe and several features new to the circus parade.

A stupendous revival of King Solomon, his temple and the Queen of Sheba will be made; the ever favorite Biblical spectacle will be better than ever before. New costumes and paraphernalia have been received and are far beyond expectations, and are, without a particle of doubt the most handsome and costliest wardrobe ever used in a circus spectacle. The ballet will be a large one and a regular beauty contest. A novel director will rehearse and produce the spectacle, and a well known composer has rearranged the music.

The circus performance—in three rings, on two stages, in the air, and on the hippodrome track—will be composed of eminent entertainers, carefully selected for their special fitness. Big feature acts will be in abundance. Several foreign novelties will be introduced. The riding will be exceptionally good. Already three acts are at winter quarters rehearsing, one with eight people, four horses and a dog, and another with three beautiful women and two horses, and a third with four people and three horses. Two big aerial acts will report for the opening. Three troupes of acrobats have been engaged, and thirty clowns will offer grotesque entertainment. These, with a number of other big acts of various nature will make the best program ever offered patrons of the tented form of amusement.

There will be a thriller—and it will be some thriller, too. It will make all the leap the loops, auto defiers and live of Beathers of the past look like members of the kindergarten class in the school of death-defying acts.

As a special feature addition will be introduced a big, realistic Wild West with cow boys, cow girls, Japs, Cosacks, Cingalese, Turks, Armenians, Indians, and a troupe of United States cavalry. There will be trick and fancy roping, rifle shooting, rope spinning, log throwing, bucking horse riding, stage coach hold ups. The prairie schooler will be attacked and burned, a chase for a bride and the capture and hanging of the horse thief, and, as a fitting climax, will be introduced sports and pastimes on the ranch, and a grand review of the cavalry of the world.

The strongest advance "the father of shows" has ever had has been engaged. In addition to all of the old reliables will be found several new ones. Two new advance acts have been purchased and the boys who display the enticing posters will certainly have a mighty nice home.

The paper has all been ready for many days and, as usual, is so much different than any of the other shows it would be almost impossible to compare.

Several changes have been made in the staff, but mostly in the way of promotions. The greatest addition having been made by the adding of a large number of assistants, necessitated by the enlargement of the show. At present all departments are in fine shape, and if necessary the 1910 debut—as society would call it—could be made to-morrow. Look out for the Ten Big's eighty-seventh birthday. It will be a real surprise.

THE GREAT RHODUS-WHITELEY SHOWS.

For an amusement organization that is scarcely three years old, the Great Rhodus Whiteley Show is a wonder. Three years ago J. W. Whiteley was a farmer with one shetland pony. He had a natural instinct for training and soon had this pony doing numerous stunts. He kept faithfully at it and this pony developed into the wonderful talking pony "Sparkle Jr" which is known throughout the west. Two amusement promoters Arthur R. Cunningham of Bethany, Mo., and Perrin G. Wightman of St. Louis, saw that there was some good money in this act and contracted with Mr. Whiteley to exhibit his pony at different fairs and carnivals throughout the country. Cunningham and Wightman worked day and night boosting the act and Whiteley put all his soul into the act with the result that it "made good". The next season Mr. Whiteley formed a partnership with J. B. Rhodus a stockman, and the two put out the Great Rhodus-Whiteley Show. The growth has been phenomenal. Last season when numerous wagon shows were going to the wall, this show remained out. They encountered the worst flood district in Missouri and were often tied up days at a time on account of bridges being out, but they kept doggedly at it and remained out the entire season. This season they will go out with an 80 foot round top with a 50 foot middle, carry 60 people, 10 musicians, 40 head of stock and 16 wagons. Work at winter quarters is going right along and everything will be in readiness for the opening which will be the last of May. A number of their old people have been re-engaged and a new feature act will be secured. They will also carry a sensational act for a free attraction. If this show was able to make it last season they will certainly make good this year, as everything points toward a prosperous season for tented shows.

\$15 TO \$35 A DAY



This is what you can earn by operating our 1910 Model Telo Camera Scope, and we can prove it. This machine takes and delivers six pictures in one minute. Price of complete outfit of Telo Camera Scope, with supplies for making 400 pictures (enough to pay for the complete outfit, with a profit), \$25.00. Our Wonderful Ferrotype machine makes three styles of pictures on plate 1 1/2 x 2 1/2, and is reversible for taking groups on the length of plate, and button pictures. Button plates to fit any button machine, 90c per 100. Frames, \$1.50 per gross. Mounts, 20c to 30c per 100. Developing powders, 20c per set. Send \$5.00 deposit with all orders: balance C. O. D. Write for free catalogue. NEW YORK FERROTYPE CO., Dept. A, 168 1/2 Delancey Street, New York, N. Y., U. S. A.

ATTENTION!

Owners of High-Glass Tent, Platform Shows and Riding Devices

Gentlemen—I am in a position to give to you certain information which I am confident will be of value to you in the booking of your attractions the coming season. Do not sign up until you investigate this. If interested, give complete description, by letter only. Want your address or route until April 1st.

WILLIAM JUDKINS HEWITT, Gayoso Hotel, Memphis, Tenn.

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Opens May 21st Free Attractions, High Class Vaudeville.

Concessions write for exclusive privileges. Address, S. H. Kahm, Mgr. Forest Park, Minneapolis, Minn.

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Wire Walkers, Rolling Globes, Bats, Guns, Juggling Balls; best in the world; stamp for catalog. EDW. VAN WYCK, Cincinnati, Ohio.

WANTED—A first class Midway and Carnival Company, to make contract for Fourth of July week in best town in western New York; also to hear from first class free attractions at once. Eagle Week. They all fly. Address JOHN MICHAELSON, 304 Exchange St., Geneva, N. Y.

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Clean, clever acts, so arranged as to particularly appeal to all classes of amusement seekers. A RELIABLE SERVICE AT ALL TIMES. Photos, billing, and names of all acts always two weeks in advance of their opening date. A Circuit controlling none but the very best grade of talent consistent with the salary paid; systematic business principles acting as the foundation of it all. YOU MUST appreciate the benefits accorded you with such conditions prevailing.

Write, wire, phone, or call and present such acts as these to your patrons; it will increase and build your business from the very start.

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ANATOMICAL WAX MODELS FOR MEN ONLY SHOWS

I make them. Lots of good territory that has not been worked with this kind of show in years. Young generation of men grown up. Think it over. Get a set of my models and be independent. Plenty of money everywhere. Write for list. ELBERT H. ROSCOE, "Sculptor," 413 West St. Joseph Street, Lansing, Mich.

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First-Class Shows on Percentage

Shows that do not conflict. Legitimate Concessions of all kinds. Carnival People in all lines. Want to hear from band of six pieces; a good Promoter. Open April 15th. Not the largest, but one that gets the money. PEOPLES AMUSEMENT CO., 128 Lake Ave., Clifton, New Jersey.

Al. F. Wheeler's New Model Shows

WANTED—Rider for Hurdle Mile and Prin. or Pete Jenkins, Musical Act doubling band, to handle Concert tickets; Lady with Novelty Act for Side Show, doing other acts. Musicians who are good ticket sellers; Trap Drummer. Sober Workmen can report any time after April 1st. Address, AL. F. WHEELER, Oxford, Pa.

Park Managers, Showmen, Concessionaires, Penny Arcade and Theatre Men AN ABSOLUTELY ORIGINAL IDEA

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Is creating a Sensation. A regular Gold Mine. Let us send you particulars.

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MILLOT BROTHERS, Mfrs. Something New! Featherweight Jewels. 47 1-2 W. Third St., New York.

ATTRACTIONS AT FAIRS.

(Continued from page 29)

It is the custom of the writer to provide a good program of platform act features before the grandstand for the afternoon and evening programs. In the afternoon the acts fill in the time between heats of the race program. In the evening the entire program is run off with such additional special features as may be available.

In addition to these are the paid attractions or "The Mike" where the public may spend time and money ad libitum to its hearts content. Visitors with but a limited amount of time may get a pretty good "eyefull" of free and paid attractions and still have ample time to inspect the stock and displays in the various buildings. The result of this system has been satisfactory all the way around.

Occasionally some protest is raised by show company managements because the association holds an evening show before the grand stand, the contention of the show men being that they should have free swing at the evening attendance. While there may be some justice in the complaint of the show man this fact should be considered—that many persons do not care to make the rounds of the Mike shows but do enjoy a short evening show from the grand stand. A management that wishes to be fair with its show people will not run its evening show too long, in which case any patrons of the grand stand show who wish to do so will have time to go down the line on the Mike before the price is turned off and the fair goes to sleep for the balance of the night.

There is no doubt of the advisability of running evenings wherever possible, particularly if there is a good live local population to draw from.

The character of the attractions to be selected opens a wide field for discussion and is again a matter of local conditions and personal opinion. The advent of the small vaudeville house and moving picture theatre in the smaller towns has complicated affairs. If attractions are to be offered they must be different to be worth what they cost. In a measure special attractions are advertising for the next year's show.

Generally speaking the public is strong for sensation; it wants an opportunity to see someone get killed for fifty cents. A lynching bee properly advertised would pay off the standing debt of the most bankrupt association in the country. A serious fair manager, however, does not care for too much sensation, but prefers to satisfy his patrons if possible with the safe and sane. With the passing of the dirigible balloon and Dan Patch, the aeroplane comes to the front as a headliner that will carry a host of lesser lights to prominence. One stellar attraction of this sort makes the selection of the balance of the attractions comparatively easy.

To become personal, I have used Indians and cowboy riders with success for several years and the wild west stage coach hold-up on the track at night with a daring cowboy rescue and the killing off of all the Indians, never fails to "get 'em." The balloon and the parachute gag has been passed up for two years and nobody seems to miss it. Comedy acts requiring considerable in the way of "set up" and animal acts I find very popular. Straight acrobatic acts do not seem to take as well as formerly on account of the fact that the little vaudeville houses have made them more common. Child acts and family acts are popular. The average fair crowd seems keen for a little "beef" and a female act in tights seems necessary. Many classy high grade acts fall to "land" when playing out of doors. They are often interfered with by the wind and since

they do not hold the center as strong as when inside their finer points often pass unnoticed. I have noticed, too, that the so-called sensational act often fails to make even a ripple.

It is our policy to get the best line of paid attractions possible. I prefer to do business with an established outfit carrying several shows, making one contract for all the paid attractions, as a single clause in the contract to the effect that any show not satisfactory to the fair management must be closed on its order settles all difficulty as to character of shows. I think there is no doubt in the minds of the majority of fair managers that the questionable show is not worth while. A few curbstoner booster may like them. Your curbstoner, however, generally beats his way in one manner or another and though he talks loud and long is a poor judge to go by. The annual visitor who comes with the "dough" and spends it for everything he sees or gets may not talk so loud, but he is the man to please.

I am using free and paid special attractions because I believe they pay and because they satisfy a demand on the part of our patrons. They are a distinct aid in the matter of advertising. I believe I am using as much as is legitimate and necessary and would rather be a little short than too heavy, particularly when looking for state and county appropriations. A fair association should not lose sight of its serious purpose and real work. So long as it seems to be advisable and profitable to use special show acts and attractions to advertise exhibitions and attract patronage, the average fair management will spend time, energy and money in providing them.

CALIFORNIA FAIRS.

(Written for The Billboard by H. W. Kruckenberg, Secretary Los Angeles County Poultry Association.)

Possibly the best index of the importance of a state's annual agricultural fair to its people and the country at large, is the annual value of its soil products. This of itself almost individ-

ualizes the peculiar character of its exhibitions and the attendant attractions. Thus the corn shows of the Central Middle Western states are typical of the field production and the live stock industry; the apple shows of the Northwest denote a country of delicious fruits; the horticultural shows of Boston represent intensive culture largely under artificial conditions. But what shall be said of a state that represents nearly all classes of agriculture—the production of the temperate and tropic zones? And not only in a tentative and amateur way, but essentially in a commercial sense? That this is no idle boast is clearly indicated by a few figures, which go to show that the annual soil production of California aggregate over three hundred million of dollars, divided substantially as follows:

Orchard products .....	\$ 70,159,247
Vineyard products .....	24,853,500
Garden products .....	8,257,312
Barly products .....	38,608,888
Farm products .....	80,088,007
Other field crops .....	21,366,040
Farm animals and products .....	50,762,150
Sundry others, not included above .....	23,850,000
<b>Grand total .....</b>	<b>\$307,945,744</b>

To more fully comprehend these somewhat startling figures, a few supplementary explanations are in order. Of the seventy millions of orchard products, about twenty millions of dollars represent the citrus fruit industry, the remainder is covered by the deciduous fruit crops, including the nuts. The southern portion of the state is essentially devoted to the lemon and orange; the central portion to the grape and stone fruits, with a growing citrus industry in the more favored sections, the northern portions to deciduous fruits and to live stock. In great measure the annual fairs are typical of the prevailing conditions of soil and climate, and the soil products to which they are best adapted. Attendant to this, the amusements and recreations of the people travel much in the same channels. Thus Riverside has its orange

festivals, Fresno its raisin celebrations, San Jose its cherry day, and so on. In addition to these, are held annually, at many points annual agricultural and horticultural fairs, some of which are fixtures sustained by public money, while others are essentially local affairs, gotten up by local enterprise.

Chief and foremost of the former is the State Fair, dates of which are for this year from September 9 to 17, inclusive, and the place, the city of Sacramento, the capital of the state. This function has long been a fixture which attracts people and exhibits from nearly every county. The great Sacramento valley is of itself a veritable inland empire, which always furnishes a splendid attendance. Usually the town is full to overflowing with visitors. Its chief attractions are the superb exhibitions of garden and field, orchard and live stock products. This year the State Agricultural Society will hold a fair at Oakland, the dates of which have not yet been announced. It is the general opinion, however, that it will follow the State Fair, some time in October.

Beginning on September 17, San Jose will give a Food Fair, which promises to be unique and interesting. With the enforcement of Federal and State pure food laws, the people of California have been alive to the importance of placing their orchard and field products before the world in their proper light. The great fruit interests—with producers as well as packers and shippers—will undoubtedly be strongly in evidence at this function, which promises to be an event of real progress along this line.

In addition to these, fairs are held annually at Fresno, in King's county, at Bureka, in Humboldt county, at Hanford, in King's county; in Tulare, in Tulare county; at Bakersfield, in Kern county; at Petaluma in Sonoma county; and a few other points. None of these, at this writing (March 3) have set their dates, though all are "pulled off" in the fall of the year, usually during September and October. In addition to the purely agricultural fairs there are two events that merit special mention, namely, the Citrus Fruit Fair at Cloverdale (Sonoma county), and the Tulare Citrus Fair,

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which will be held this year at Visalia, December 7 to 10, and the former sometime in the early part of 1911, at Cloverdale. Both of these functions possess more than mere local interest. The former has been held annually for nearly twenty years, is now housed in a handsome concrete exhibition hall, and has become "the regular thing." The Tulare Fair, by reason of its geographical situation in the center of the great San Joaquin valley, in its attractiveness covers a wide area of country. Usually it continues for a full week, when special trains are run from a radius of a hundred miles. This year it will be held at the oldest town in the valley, and promises to be "the" event of that region. Some minor events of a like nature will be featured more or less over the state, but these in the main are the leading outdoor diversions that will occur in 1910.

In a country where all seasons are summer—where it is possible to work in shirt sleeves 305 days of the year (excepting when it rains), these affairs assume an atmosphere peculiarly their own. The outdoor life and its attendant pleasures and serious hours predominate. When to these is added a prosperity that soil tilling in less favored regions does not permit of, it follows naturally that the amusements of our people are followed intensely and along broader lines than is usually the case in colder regions. This applies to those given within doors as well as those to be enjoyed in the open. No entertainment that is really worth while fails of an appreciative patronage, and it is equally true that the one devoid of merit usually experiences an atmosphere bordering on the chilly even under a warm and balmy California sun.

AMUSEMENTS AT A FAIR.

By LOUIS N. BRUEGERHOFF, Secretary Louisiana State Fair.

Who is it that visits a Fair Ground, and after looking at all Exhibits of Livestock, Machinery, Exposition, etc., but what is ready for a little recreation and amusement?

Recreation and amusement are essential to all fairs. In order to thoroughly enjoy a fair, a person must become enthused. But how can you secure enthusiasm without something to suggest it?

The bands play, the fakirs holler, you are attracted by this, and the first thing you know you are in the midst of a crowd, curiously eyeing the Hallyhoos, Show Fronts, and quick as a flash land in one of the shows. In a few minutes the show is over, and you are out again, ready for the next show—maybe! But why this maybe? Simply because if your shows are not of the right sort, built of good material from the ground up, that satisfaction-or-money-refunded kind, there is no re-peat-er, and the success of your fair falls flat.

This same experience has been everybody's lot at some time or another, and it is up to the fair secretary to try and avoid it.

In making your contract for your shows, much care must be exercised. In the first place, you must know the people you are dealing with, and be sure and close with those who are perfectly responsible and reliable. A lot of show people in the early part of the season will close contracts indiscriminately, and then when the time comes for delivery, if the jump is too far, you get no shows. Cooperation with brother fair secretaries is the surest plan. Five or six fairs form a good circuit. Get the right shows and all pull together, close for the same attractions, and you are almost certain they will be in on time.

After you have closed for a good line of attractions and know they will be there, you must advertise. Feature every show, telling them they are all moral and clean, which they must be, and you know it, invite the ladies and children to visit them, and you will after the first day, have thousands of people advertising for you.

Now it often occurs that some people can not afford to take in many shows, so it is essential to have a liberal line of Free Attractions. Of course, you must have some feature good-drawing free acts, but don't forget the ladies and children. For them, animals are a star attraction, especially monkeys, bears, etc. In the afternoon scatter the acts, but at night put off your free acts as late as possible and advertise the exact time when they will start. In this way the shows can entertain the crowds and it is a moneyed proposition for both of you.

Now for the band—everybody likes music, and crowds will always follow the band. Get a good one—one that will please all. Do this and your victory is won.

You have created enthusiasm, and when your gates close at night everybody will make you home happy and your receipts will make you likewise.

CHANCE FOR CONCESSIONAIRES.

Brighton Beach Park is ready to Receive Offers.

Brighton Beach Park, Coney Island, will again be one of the great show places around New York. Work has been going on at the park for weeks, placing it in condition for the grand opening. It will be a revelation to lovers of outdoor amusement when the gates are thrown open for the summer season. All sorts of amusement devices have been added in order to make it one of the great outdoor resorts of the world.

Several of the concessions have not yet been rented. These include a moving picture theatre 30x100 feet, and also a smaller building, buildings on pike for bowling alleys, billiard and pool tables and slot machine parlors, and first class shows. Large dancing and music hall, 8x150 feet, soda water, ice cream, coffee and sandwich privileges, cigar booths, candy stands, etc., etc.

These concessions and privileges can be secured through the Brighton Beach Development Company, 41 Park Row, New York

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# CIRCUS ROSTER

## Complete List of Showmen Engaged for the Season of 1910 with the Various Circuses

Mollie A. Bailey Show.—Mollie A. Bailey, prop.; Eugene Bailey, mgr.; W. K. Bailey, treasurer; M. T. Everton, general agent; Chas. Dickens, special agent; B. S. Bailey, mgr. side show; Chas. Dickens, supt. privileges; W. K. Bailey, musical director; Sam Medling, supt. canvas; Allie Bailey, supt. lights; Alf Hardesty, supt. working crew; show opened February 28, at Humble, Tex.

Bonheur Bros.' Golden Mascot Overland Show.—Bonheur Bros., props.; Howard H. Bonheur, mgr.; James R. Bonheur, treasurer; J. Vern Stevens, general agent; Louis Wood, contracting press agent; J. Vern Stevens, press agent in advance; Albert Mosler, musical director; W. C. Feida, supt. reserved seat tickets; Arthur West, supt. canvas; Robt. McKinney, boss hostler; Walter Betts, supt. lights; Elmer Freeman, supt. properties; Col. Noel Judd, supt. Ring Stock; Doc Hillman, supt. working crew.

Boughton, Billie, Overland Show.—Billy Boughton, prop. & mgr.; Amy St. Cyr, treasurer; John Martin, supt. of canvas; Clara Moore, boss hostler; John Troyer, supt. commissary dept.; Amor Tridell, supt. properties; show opens May 2, at Chesterton, Ind.

Buffalo Bill's Wild West and Pawnee Bill's Far East, Combined.—Col. W. F. Cody and Maj. G. W. Little, props.; Major Gordon W. Little, "Pawnee Bill," manager; Chas. Metins, treasurer; Geo. W. Conners, secretary; Louis E. Cooke, general agent and railroad contractor; Danny Lynch, local contractor; Don Jarrett, special agent; Lester W. Murray, contracting agent; Major John M. Burke, advance press agent; Frank Winch, press agent back with the show; George H. DeGnon, excursion agent; M. G. Wilson, manager side show; Johnny Baker, equestrian director; H. G. Wilson, supt. privileges; Wm. Sweeney, musical director; John Stevens, supt. reserved seat tickets; John Deviney, supt. canvas; T. A. Smith, boss hostler; Peter Walker, supt. lights; George W. Conner, supt. ring stock; T. A. Smith, supt. stock; W. H. Beamy and R. Cavanah, twenty-four-hour men; Bert Tanner, boss carpenter; Bert Tanner, blacksmith; Lester Murray, mgr. Advertising Car No. 1; Vic B. Cooke, mgr. Advertising Car No. 2; H. C. Butler, mgr. Advertising Car No. 3; G. S. Van Osten, checker-up; show opens at Madison Square Garden, New York City, in April.

Burk's Big R. R. Show.—C. F. Beyerle, prop. & gen. mgr.; Fred R. Plicher, treas.; Miles Berry, gen. agt., railroad contractor, local contractor, special agent, press agent; Phil Lewis, excursion agent; Walter Bailey, mgr. side show; E. B. Charles, equestrian director; Chas. Edwards, supt. privileges; E. A. Rasplaire, musical director; F. C. Ream, supt. reserved seats; Chas. Jackson, supt. canvas; Harry Phillips, boss hostler; Albert Roseman, supt. commissary department; Ralph Noble, supt. lights; Jess Horton, supt. properties; C. P. Parker, twenty-four-hour working agent; show opens at Topeka, Kan., April 2.

Campbell Brothers.—Campbell Bros., props.; Fred Hatfield, mgr.; Ed. Campbell, treas.; A. G. Campbell, gen. agt.; A. H. Barkley, railroad contractor; F. Carmichael, local contractor; Frank Hadley, special agent; Raleigh Wilson, press agt.; Thomas W. Ryan, mgr. side show; Dan Leon, equestrian director; Frank Mutton, supt. privileges; W. H. Wingert, musical director; W. P. Campbell, supt. reserved seat tickets; Frank Howard, supt. canvas; Thomas Foley, boss hostler; Arthur Seagar, supt. commissary dept.; W. C. Cox, supt. lights; Fred Schmidt, supt. properties; Wm. Beaver, supt. ring stock; D. C. Hawn, supt. working crew; Henry Pullman, twenty-four-hour agent; Roy Austin, supt. elephants; Jack Dillon, boss carpenter; Wm. Hanson, supt. animals; Doc Scott, blacksmith.

Bobby Fountain Railroad Show.—Bobby Fountain, prop. & mgr.; Ed. A. Mitchell, treas.; Omer J. Kenyon, gen. agent and railroad contractor; Peter Snelling, local contractor; Harry Walters, special agent; John Banks, advance press agent; Ed. A. Mitchell, agent with show; Joe Edwards, manager side show; Harry Clark, equestrian director; J. Will Piper, supt. privileges; A. D. McCampbell, musical director; Doc Renzo, supt. reserved seat tickets; Andrew L. Haley, supt. canvas; Slim Reynolds, boss hostler; Ben F. Webster, supt. commissary dept.; Henry Fessman, supt. lights; John Carrollton, supt. of privileges; Thos. Loomis, supt. animals; show opens at Clinton, Mo., April 15.

Adam Forepaugh and Sells Bros. Show.—Adam Forepaugh and Sells Bros., props. and mgrs.; Jas. J. Brooks, treas.; J. D. Newman, adv. agt.; Chas. Wilson, railroad contractor; Fred A. Morgan and George Choffin, local contractors; Ned Alvord, press agt. contracting; Harry Earl advance press agt.; B. White, press agt. back with show; R. W. Peckham, excursion agt.; E. J. Kelley, mgr. side show; Wm. O'Dell, equestrian director; Chas. A. Bell, supt. privileges; J. J. Richards, musical director; Fred J. Warrill, supt. adjuster; Wm. Howard, supt. reserved seat tickets; Leo Coleman, supt. canvas; Harry Welsh, boss hostler; Chas. W. Bowers, supt. commissary dept.; L. W. Marshall, supt. lights; Jos. Miller, supt. properties; Jacob Lauer, supt. ring stock; Albert Goetze, supt. trains; John G. Sheehey, charge of front entrance; Bert Loveridge and Harry Curtis, twenty-four hour agts.; M. G. Denman, supt. elephants; Atchle Dunlap, supt. animals; H. B. Graham, Tom Bransfield and Arthur Diggs, mgrs. advertising cars; A. M. Davis, checker-up.

Hagenbeck Wallace Shows.—R. E. Wallace, prop. and mgr.; Bernard L. Wallace, treas.; R. M. Harvey, gen. agt.; J. P. Fagan, railroad contractor; H. L. Massie and George Beck, local contractors; Walter Murphy, Geo. Murray, J. E. Evison and Russell Davis, special agents; Frank O'Donnell, press agent; Geo. Atkinson, agent with show; Arthur Hoffman, manager side show; C. H. Sweeney, musical director; F. H. Beatty, supt. of privileges; W. N. Merrick, musical director; Don B. Wilson, supt. reserved seat tick-

ets; Wm. H. Oldknow, supt. canvas; Robt. Abrams, boss hostler; James Davis, supt. commissary dept.; Tom Dunn, supt. lights; Ted Weltzel, supt. properties; Andy Dobbins, supt. ring stock; N. H. Walker, asst. supt. stock; Chas. Fweeney and Elmer Goodell, twenty-four-hour agents; Percy Phillips, supt. elephants; J. B. Gardner, boss carpenter; W. H. Winger, supt. animals; James Roberts, blacksmith; M. L. Dignan, checker-up; show open at Peru, Ind.

J. E. Henry's Wagon Show.—J. E. Henry, prop. and mgr.; Mabel C. Henry, treas.; Chas. Henry, general agent and press agent; Chas. W. Swinny, mgr. side show; Major F. Vandyske, equestrian director; Bertha Henry, supt. priv.; Edwin Copps, musical director; Miss Billy Cummings, supt. reserved seat tickets; Frank Henry, supt. canvas; Geo. Cooper, boss hostler; Geo. Cline, supt. commissary dept.; Billy Williams, supt. lights; W. E. Moore, supt. properties; Arthur Ed. Henry, supt. ring stock; C. C. Ammont, supt. working crew; Capt. Ramey Lee, supt. elephants and animals; J. E. Henry, checker-up; show opened March 12, at Stone-wall, Okla.

Keller Brothers' United Show.—Keller Bros., props., mgrs. and treas.; J. E. Isenringer, gen. agent; Joe Isenringer, local contractor; C. E. Christie, mgr. side show; Tom Nelson, equestrian director; Harry Pilkington, supt. privileges; Ed. Knode, musical director; Mrs. G. W. Christie, supt. reserved seat tickets; Bob Russell, supt. canvas; B. L. Kidd, boss hostler; Jas. Ambrose, supt. commissary dept.; Jim Pace, supt. lights; Sanders Rankin, supt. properties; Harry Loving, supt. ring stock; Chas. Black, supt. stock; Ben Tolbert, blacksmith; show opens at Funkstown, Md., April 16.

King & Tucker's Show.—E. H. Jones, prop. and mgr.; Joe Dempsey, treas.; H. J. Williams, gen. agent and railroad contractor; F. W. Jones, local contractor; C. C. Johnson, press agt.; Frank A. Goldie, mgr. side show; Bob Peasley, equestrian director; J. C. Fay, supt. privileges; O. L. Patton, musical director; Joe Dempsey, supt. reserved seat tickets; Joe Quinlin, supt. canvas; Jas. Pierce, boss hostler; Bob Cook, supt. commissary dept.; Elmo Austin, supt. lights; Owen Lewis, supt. properties; E. S. Adell, supt. ring stock; Jas. Pierce, supt. stock; F. T. Leroy, supt. elephants and animals; J. B. Black, boss carpenter; Geo. Ragland, blacksmith; E. A. Wilson, mgr. advertising car; show opened at Mendenhall, Miss., March 1.

LaMont Bros.' Show.—C. R. LaMont, prop. and mgr.; H. C. LaMont, treas.; Robert Taylor, gen. agent; Howard Hale, local contractor; Bud Hunter, special agent; C. H. Hill, press agent; Ed. E. Danforth, mgr. side show; C. D. Randolph, equestrian director; R. L. Atterbury, supt. privileges; C. C. Harman, musical director; Lew Coley, supt. reserved seat tickets; Ora Trayer, supt. canvas; Ed. Lane, boss hostler; Leo Barber, supt. commissary dept.; Wm. Martin, supt. lights; J. H. Owens, supt. properties; Ed. Davis, supt. ring stock; C. L. Randolph, supt. stock; L. S. Lane, supt. working crew; John Oneal, twenty-four-hour agent; Omer Eddins, supt. elephants and animals; Doc. Black, boss carpenter; G. Shanks, blacksmith; Leo Barber, checker-up; show opens May 7, at Salem, Ill.

Fred Locke's Show.—Fred Locke, mgr.; Ward Richardson, general agent; Sherman Maddox, local contractor; Mat Scott, equestrian director; Chas. Anderson, musical director; Clarence Holliday, supt. canvas; James Welsh, boss hostler.

Mackay's European Circus, Menagerie and Wild West.—Mackay European Circus Co., Inc., prop.; Andrew Mackay, mgr.; Chas. Wilson, treasurer; W. S. Barrows, general agent and R. R. contractor; Harry LaMack, local contractor; Col. Wm. H. Sherwood, special agent; C. A. Lambert, contracting press agent; Chas. A. Davis, press agent in advance; Ben LaMar, press agent back with show; Frank Wiltham, excursion agent; Ed. Bartow, manager side show; Wm. Ducrow, equestrian director; C. S. Speed, supt. privileges; E. P. Lewis, musical director. Show opens in Chicago May 8.

Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.—Miller Brothers and Edward Arlington, props.; George Arlington, general mgr.; Fred Beckman, asst. gen. mgr.; Roy Gill, treasurer; Edward Arlington, general agent; Edward Arlington, R. R. contractor; C. W. McClintock, general representative; S. H. Fiedler and Joe Rosenthal, local contractors; Leo Montross, Al. Clarkson and Bert Wheeler, special agents; W. C. Thompson, general press representative; John D. Carey, advance press agent; B. A. Balbridge and Owen Loud, press agents back with the show; Al. Rial, excursion agent; Geo. V. Connor, mgr. side show; D. V. Tandler, equestrian director; Chas. Cohn, supt. privileges; Donato LaBanca, musical director; Roy Hackett, supt. transportation; E. D. Lacey, supt. canvas; Chas. Rigby, boss hostler; Arthur Davis, supt. commissary dept.; Snatty Raymond, supt. lights; E. N. Waters, twenty-four-hour man; Harlin Hall, supt. side show canvas; Blackie Williams, boss carpenter; Mike Welsh, blacksmith; Paul W. Harrell, mgr. adv. car No. 1; J. D. Carey, mgr. adv. car No. 2; Al. Rial, mgr. adv. car No. 3; Leo Montross, checker-up; Frank Stone, supt. sleeping cars; Robt. Worth, supt. privilege car; Chas. Murphy, asst. supt. privilege car; show opens in St. Louis, April 16.

Norris and Howe Circus.—H. S. Howe and W. A. Shannon, props.; Walter A. Shannon, mgr.; T. J. Myers, auditor; Harry Moore, treas.; H. S. Howe, gen. agt.; W. E. Ferguson, railroad contractor; Jack Birdsoe and Bob Clements, special agents; W. M. Poff, contracting press agent; Walter Dessauer, press agent in advance; Tom J. Myers, press agent back with the show; W. F. Adams, excursion agent; Capt. O. K. White, manager side show; John Carroll, equestrian director; Nelse Lausten, supt. priv. legs; C. H. Tinney, musical director; Ellis Rowe, supt. reserved seat tickets; George Wornald, supt. canvas; Willey Lykina, boss



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FOR SALE—I bass drum, cymbals and shipping case, \$7; 1 snare drum and shipping case, \$4; 10 single burner gasoline torches at 50c each; 1 20 ft. round top, 7 ft. wall, with wall and poles, \$15; 1 "A" tent, 10x12, \$3; 1 stage, 12x14 and full set of scenery, \$20; 2 big shipping trunks, \$5 each; 7 band uniforms, blue coats and caps, \$10; 6 boys' coats and caps, red, \$6; 8 sections of 8 tier high blue seats, \$7 per section; 1 cook box outfit, enough for 12 people, all granite, \$10. Address S. J. BULANEY, Blue Grove, W. Va.

FOR SALE—A natural freak, three-legged cow; born July 4, 1907; a perfect feature; make offer. For particulars, address A. T. SAUNDERS, 1428 Major Ave., Salt Lake City, Utah.

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hostler; Harry Ferguson, supt. commissary dept.; John Hekey, supt. lights; W. C. Koontz, supt. properties; Ebbie McGeary, supt. ring stock; Whitley Lykins, supt. atock; Chas. Williams, supt. working crew; Jas. McElroy, twenty-four-hour man; Chris Zeltz, supt. elephants; Chris Zeltz, supt. animals; Nick Madigan, blacksmith; Fred Bates and J. F. Harper, mgrs. advertising cars; Hyde, checker-up. Show opens at Evansville, Ind., April 14.

Ringling Brothers Show.—Ringling Brothers, props. and mgrs.; T. B. Buckley, treas.; Wm. Horton, gen. adv. agt.; Chas. Wilson, railroad contractor; S. H. McTracklin, general contractor; Chas. Hayes and Nick Pettit, local contractors; Ben Horton and C. Snowhill, special agents; Chas. White, contracting press agent; Paul R. Martin, press agent in advance; Guy Steeley, press agent back with the show; E. W. Beckham, excursion agent; L. Graham, manager side show; William Gorman, superintendent privileges; Albert Sweet, musical director; Benj. Powell, supt. reserved seat tickets; James Whalen, supt. canvas; Spencer Alexander, boss hostler; Al. Webb, supt. commissary dept.; Curtis Rueckart, supt. lights; Chas. O. Miller, supt. properties; Henry Brown, supt. ring stock; S. Delevan, supt. stock; Wm. Carr and John Nevin, twenty-four-hour agents; Dr. George Kelley, supt. elephants; Chas. Smith, supt. animals; George Goodhart, Tom Faley and Jerome Diehl, mgrs. advertising cars; Walter Wappan, checker-up; show opens at Coliseum, in Chicago, April 7.

Frank A. Robbins' Show.—Bergen Amusement Co., props.; Frank A. Robbins, mgr.; Clarence Farrell, treasurer; John Henry Rice, general agent; Frank A. Robbins and John Henry Rice, railroad contractors; Albert Edwards and John Henry Rice, local contractors; Frank Macart and George Ross, special agents; Jos. Hughes, press agent back with the show; Charles Enright, excursion agent; H. H. Hall, manager side show; Itace Costello, equestrian director; H. D. Van, supt. of privileges; Carnella Nassalli, musical director; Jas. Jordan, supt. reserved seat tickets; French Haley, supt. canvas; Signor D. Leon, supt. commissary dept.; John Higgins, supt. lights; George Hooper, supt. working crew; Roger Flint, twenty-four-hour agent; Eugene Blair, supt. elephants; Alfred Swellman, boss carpenter; Samuel McBride, supt. animals; Jas. Davis, blacksmith, Chas. Whalen, checker-up; show opens in Jersey City, N. J., April 27.

John Robinson's Ten Big Shows.—John G. Robinson, prop. & mgr.; Rudolph Gessley, treas.; Ollon Scott, general agent; Geo. Alken, railroad contractor; John Croge, local contractor; L. H. Heckman, special agent; Wm. Mann, Wm. Dale, J. L. Springer, press agents; Al. Condon, mgr. side show; Fred Fisher, equestrian director; Antonio Olivette, musical director; Edw. Vau Sklak, supt. reserved seat tickets; Ralph Crosssett, supt. canvas; Jesse Robinson, boss hostler; Harry Craig, supt. commissary dept.; Wm. Rice, supt. lights; Claud Orton, supt. properties; Buggy Stumpf, supt. train; Wm. Davis, supt. working crew; George Fisher and Jas. Caskey, twenty-four hour agents; Dick Jones, supt. elephants; G. Stumpf, boss mechanic; Harry Reed, supt. animals; Wm. Mann, Wm. Dale, Cuddy Service, mgrs. advertising cars; Francis Wietborn, checker-up.

Solo-Photo Show—H. H. Tammen & C. E. Bonilla, prop.; W. E. Franklin, gen. mgr.; Park Prentiss, music director; W. K. McFarland, mgr. side show; Wm. Curtis, supt. canvas; Geo. Stumpf, boss hostler; Geo. Brown, R. R. contractor; Joe Miller, supt. commissary dept.; G. W. Embleton, supt. lights; Jim Clough, supt. ring stock; Wm. Harris, twenty-four hour man; Fred McMan, adv. car mgr.; W. H. Menefee, adv. car mgr.

Bert Silver Model Tent Show and Silver Family Band.—Bert Silver, prop.; Bert and G. Earl Silver, mgrs.; Mrs. Bert Silver, treas.; C. E. Silver, general agent; Dick Silver, Jr., local contractor; C. E. Silver and G. L. Silver, press agents; Miss Laura Silver, musical director; Walter Sibley, supt. canvas; James Holtz, boss hostler; Lew Baker, supt. lights; show opens at Crystal, Mich., May 10, 1910.

Starrett's Show.—Howard B. Starrett, prop. and mgr.; H. B. Starrett, treas.; Frank Clark, general agent; Oscar Lansing, local contractor; Wm. Lurie, special agent; John C. Clark, press agent; Mrs. Starrett, supt. privileges; John Wright, musical director; Harold Green, supt. reserved seat tickets; Edw. Williams, supt. canvas; Chas. Breen, boss hostler; Harry Hill, supt. commissary dept.; Gus Edwards, supt. lights; Tom O'Brien, supt. properties; Geo. Whiting, supt. ring stock; Will Russell, supt. stock; Herbert Fuller, supt. working crew; John Lettoy, twenty-four hour agent. Show opens at Brooklyn, N. Y., May 2, 1910.

Sun Brothers' Shows.—George and Peter Sun, props.; George Sun, mgr.; Percy A. Fenimore, treas.; Peter Sun, general ag.; Albert Klotz, railroad contractor; James M. Beach, special agt.; George B. Beckley and Clinton Newton, press agents; Frank F. Lavette, mgr. side show; William O'Dale, equestrian director; Henry Engard, supt. privileges; Charles Gerlach, musical director; James Forest Herman, supt. reserved seat tickets; Thos. Tucker, supt. canvas; Arthur E. Welber, supt. lights; Wm. Randolph, supt. ring stock; Sam Thomaon, twenty-four-hour agent; Petreio Cardona, supt. elephants; J. E. Walker, boss carpenter; John Cardona, supt. animals; Michael Dunn, blacksmith; George B. Beckley, mgr. advertising cars; John Wilson, checker-up; show opens at Central City Park, Macon, Ga., the latter part of March.

Tiger Bill's Wild West (No. 1).—Dave W. Perrine, prop. and mgr.; Mrs. D. W. Perrine, treasurer; W. T. Bryan, general agent; Wm. Pierce, local contractor; Lewis Butterfield, special agent; W. T. Bryan, contracting press agt.; C. Williams, press agent in advance; H. L. Carpenter, press agent back with the show; F. Haines, manager side show; Wm. McConkey, equestrian director; Fred Snyder, supt. priv.; Floyd J. Pike, musical director; Wm. Calotte, supt. reserved seat tickets; John Chlelry, supt. canvas; Tom Pike, boss hostler; Lou Wilson, supt. commissary dept.; R. G. Gale, supt. lights; Cal Hallett, supt. properties; Wm. McConkey supt. ring stock; Bill Crooker, supt. stock; Geo. Miller, supt. working crew; Frank Pike, boss carpenter; show opens at Eaton Rapids, Mich., April 30.

Wagner, Great, Show.—Geo. E. Wagner, prop. and mgr.; Mrs. G. E. Wagner, treasurer; Harry Rognav, general agent; Texas Hank, contracting press agent; Paul P. Wagner, mgr. side show; Jelly Jenaro, equestrian director; Herman Wagner, supt. privileges; Nell Rodgers, musical director; Otto Wagner, supt. reserved

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seat tickets; Billy Meyers, supt. canvas; Dad Wilson, boss hostler; Henry Wagner, Jr., supt. animals; show opens at Germantown, O., May 16.

Al. F. Wheeler's New Model Shows.—Al. F. Wheeler, prop.; Col. Adam Gillespie, asst. mgr.; Fred A. Ellis, treas.; F. J. Frink, general agt.; J. E. Pettit, local contractor; F. E. Harlow, special agent; Jas. S. Case, contracting press agt.; Garrett E. Johnson, press agent back with show; E. H. Hayden, excursion agent; Will T. Miller, manager side show; Al. Millette, equestrian director; C. E. Wheeler, supt. privileges; Eugene A. Welker, musical director; Frank Dustin, supt. reserved seat tickets; D. B. Leslie, supt. canvas; D. Q. Miller, boss hostler; Gus Berry, supt. commissary dept.; Thos. Sanderson, superintendent of lights; Frank Smith, supt. properties; Fred Qualters, supt. ring stock; D. Q. Miller, supt. stock; D. Q. Miller, supt. of lot; John A. Howard, twenty-four hour agent; Capt. H. Snider, supt. elephants; George W. Bernhardt, boss carpenter; Capt. H. Snider, supt. animals; Frank Yorke, blacksmith; show opens at Oxford, Pa., early in April.

Yankee Robinson Shows—Fred Buchanan, mgr.; A. E. Root, treas.; Ralph Root, adv. agent; F. C. Cooper, railroad contractor; Geo. I. Robinson, local contractor; I. M. Newman, press agent; Al. Salvail, mgr. side show; Jos. Berria, equestrian director; C. W. Buchanan, supt. privileges; Archie Webb, musical director; Vernon Beaver, supt. reserved seat tickets; C. Williams, supt. canvas; Art. Eldridge, boss hostler; Harry L. Kelley, supt. commissary dept.; Orville Speer, supt. lights; Red Carroll, supt. properties; Band Wagon Fat, supt. ring stock; Lew Goster, twenty-four hour agt.; Arkansas Slim, supt. elephants; Geo. Jameson, boss carpenter; Blackie Jones, blacksmith; W. H. Freed, and Geo. Alward, mgr. adv. cars. Show opens at Perry, Ia., April 30.

Young Buffalo Wild West and Frontier Days—V. C. Seaver, C. R. Gerdes, and C. F. Rhodes, props.; C. F. Rhodes, mgr.; C. R. Gerdes, treas.; E. L. Brannan, gen. agt.; H. I. Ellis, local contractor; M. C. Elliott, special agt.; J. C. Warren, contracting press agent; T. E. McNew, mgr. side show; Max Jose, Gonzales, equestrian director; Geo. Arreberg, musical director; Geo. Applehaue, supt. reserved seat tickets; G. R. Murry, supt. canvas; Frank E. Brooker, boss hostler; Tracy Lever, supt. lights; James Black, supt. properties; D. B. Well, supt. working stock; James McEllory, twenty-four hour agt.; Harvard W. Brown, blacksmith; Don McKenzie, mgr. advertising cars. Show will open early in May.

## Circus Department Heads

### PROPRIETORS.

The Adam Forepaugh & Sells Bros.' Co. The Adam Forepaugh & Sells Bros.' Show.

### LIST OF MANAGERS.

Bailey, Eugene: Mgr. Mollie A. Bailey Show.  
 Beyerle, C. E.: Mgr. Burke's Show.  
 Bonheur, Howard H.: Mgr. Bonheur Bros.' Show.  
 Boughton, Billie: Mgr. Billie Boughton's Show.  
 Buchanan, Fred.: Mgr. Yankee Robinson's Show.  
 Fountain, Bobby: Mgr. Bobby Fountain's Show.  
 Franklin, W. E.: Mgr. Sells-Floto Show.  
 Gillespie, Col. Adam: Asst. Mgr. Al. F. Wheeler's Shows.  
 Hatfield, Fred L.: Mgr. Campbell Bros.' Shows.  
 Henry, J. E.: Mgr. J. E. Henry Wagon Show.  
 Jones, E. H.: Mgr. King & Tucker Shows.  
 Keller Bros.: Mgrs. Keller Bros.' United Shows.  
 Lillie, Major G. W.: Mgr. Buffalo Bill's Wild West and Pawnee Bill's Far East Shows combined.  
 La Mont, C. R.: Mgr. La Mont Bros.' Show.  
 Locke, Fred: Mgr. Fred Locke Show.  
 Mackay, Andrew: Mackay's European Circus.  
 Perrine, Dave W.: Mgr. Tiger Bill's Wild West No. 1.  
 Ringling Bros.: Mgrs. Ringling Bros.' Show.  
 Robbins, Frank A.: Mgr. Frank A. Robbins' Show.  
 Robinson, John G.: Mgr. John Robinson's Ten Big Shows.  
 Rhodes, C. F.: Mgr. Young Buffalo Wild West and Frontier Days.  
 Shannon, Walter A.: Mgr. The Great Norris & Rowe Circus.  
 Silver, Bert: Mgr. Bert Silver Model Tent Show & Silver Family Band.  
 Starrett, Howard B.: Mgr. Starrett's Show.  
 Sun, George: Mgr. Sun Bros.' Show.  
 The Adam Forepaugh & Sells Bros. Co.: The Adam Forepaugh & Sells Bros.' Show.  
 Wallace, B. E.: Mgr. Hagenbeck-Wallace Shows Combined.  
 Wagner, Geo. E.: Mgr. Great Wagner Shows.

### GENERAL MANAGERS.

Arlington, George: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Beckman, Fred, asst.: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 McClintock, Chas. W., gen. rep.: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.

### LIST OF TREASURERS.

Bailey, Eugene: Treasurer of Mollie A. Bailey Show.  
 Bonheur, James R.: Treasurer Bonheur Bros.' Golden Mascot Overland Show.  
 Brooks, Jas. J.: The Adam Forepaugh & Sells Bros.' Show.  
 Buckley, T. B.: Treasurer Ringling Bros.' Show.  
 Campbell, Ed.: Treasurer Campbell Bros.' Shows.  
 Dempsey, Joe: Treasurer King & Tucker Shows.  
 Ellis, Fred A.: Treasurer Al. F. Wheeler Show.  
 Farrell, Clarence: Treasurer Frank A. Robbins' Show.  
 Fannimore, Percy A.: Treasurer Sun Bros.' Shows.  
 Gill, Roy: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Gessly, Rudolph: Treasurer John Robinson's Ten Big Shows.  
 Gerdes, C. R.: Treasurer Young Buffalo Wild West and Frontier Days.  
 Henry, Mabel C.: Treasurer J. E. Henry Wagon Show.  
 Keller Bros.: Treasurers Keller Bros.' United Show.  
 La Mont, H. C.: Treasurer La Mont Bros.' Show.

Metius, Charles: Treasurer Buffalo Bill's and Pawnee Bill Combined Shows.  
 Mitchell, Ed. A.: Treasurer Bobby Fountain Railroad Show.  
 Moor, Harry: Treasurer The Greater Norris & Rowe Circus.  
 Pilcher, Fred R.: Treasurer Burke's Big Railroad Show.  
 Perrine, Mrs. D. W.: Treasurer Tiger Bill's Wild West No. 1.  
 Root, Al.: Treasurer Yankee Robinson Show.  
 St. Cyr, Amy: Treasurer Billy Boughton Overland Show.  
 Silver, Mrs. Burt: Treasurer Burt Silver Tent Show and Silver Family Band.  
 Starrett, H. B., Jr.: Treasurer Starrett Show Wallace, Bernard L.: Treasurer Hagenbeck-Wallace Show Combined.  
 Wagner, Mrs. G. E.: Treasurer Great Wagner Shows.  
 Wilson, Chas.: Mackay's European Circus.

### LIST OF GENERAL AGENTS.

Arlington, Edward: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Barrows, W. S.: Mackay's European Circus.  
 Berry, Miles: General Agent Burke's Big Railroad Show.  
 Bryan, W. T.: General Agent Tiger Bill's Wild West No. 1.  
 Brannan, E. L.: General Agent Young Buffalo Wild West and Frontier Days.  
 Cooke, Lewis E.: General Agent Buffalo Bill and Pawnee Bill United Shows.  
 Campbell, A. G.: General Agent Campbell Bros.' Show.  
 Clark, Frank: General Agent Starrett's Show.  
 Everton, M. T.: General Agent Mollie A. Bailey Show.  
 Frink, F. J.: General Agent Al. F. Wheeler's New Model Show.  
 Harvey, R. M.: General Agent Hagenbeck-Wallace Shows Combined.  
 Henry, Charles: General Agent J. E. Henry Wagon Show.  
 Horton, Wm.: General Agent Ringling Bros.' Show.  
 Iseninger, K. E.: General Agent Keller Bros.' United Shows.  
 Kenyon, Omer J.: General Agent Bobby Fountain Railroad Show.  
 Richardson, Ward: General Agent Fred Locke Show.  
 Rowe, H. S.: General Agent The Greater Norris & Rowe Circus.  
 Rice, John Henry: General Agent Frank A. Robbins' Show.  
 Rengaw, Harry: General Agent Great Wagner Shows.  
 Root, Ralph: Advertising Agent Yankee Robinson Shows.  
 Stevens, J. Vern: General Agent Bonheur Bros.' Golden Mascot Overland Show.  
 Scott, Ollon: General Agent John Robinson's Ten Big Shows.  
 Silver, C. E.: General Agent Bert Silver Model Tent Show and Silver Family Band.  
 Sun, Peter: General Agent Sun Bros.' Show.  
 Thompson, W. C., gen. press rep.: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Taylor, Robert: General Agent La Mont Bros.' Show.  
 Williams, H. J.: General Agent King & Tucker Show.

### LIST OF LOCAL CONTRACTORS.

Berry, Miles: Local Contractor Burke's Big R. R. Show.  
 Beck, George: Local Contractor Hagenbeck-Wallace Combined Shows.  
 Choffin, George: The Adam Forepaugh & Sells Bros.' Show.  
 Carmichael, F.: Local Contractor Campbell Bros.' Show.  
 Crane, John: Local Contractor John Robinson's Ten Big Shows.  
 Ellis, H. I.: Local Contractor Young Buffalo Wild West and Frontier Days.  
 Edwards, Albert: Local Contractor Frank A. Robbins' Show.  
 Fiedler, S. H.: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Florida, George A.: Local Contractor Sun Bros.' Show.  
 Henry, Charles: Local Contractor J. E. Henry Wagon Show.  
 Hale, Howard: Local Contractor La Mont Bros.' Show.  
 Hayes, Charles: Local Contractor Ringling Bros.' Shows.  
 Iseninger, Joe: Local Contractor Keller Bros.' United Shows.  
 Jones, F. W.: Local Contractor King & Tucker Show.  
 LaMack, Harry: Mackay's European Circus.  
 Lynch, Danny: Local Contractor Buffalo Bill's and Pawnee Bill's Combined Shows.

## AT LEISURE

### ILLUSTRATED SONG SINGER

With A No. 1 Voice, Baritone. Have been singing leads in Musical Comedy; would consider good, permanent position. Can do double on traps. Am a married man. Refer to Western Film Exchange, Joplin, Mo., for ability. Harold Crosby, Colonial Theatre, Keokuk, Iowa.

### WANTED

#### Two Colored Performers

Who can sing and dance for a moving picture show. State lowest salary, first letter. HAGAN & SMITH, Opelika, Ala.

### WANTED

#### BY GREAT INTER-OCEAN SHOWS

season of 1910—Musicians and Performers that can do two turns or more. Wagon Show, good treatment; best table, sleep hotels. Make salary low for long season. State all in first letter. open early in May. Add J. C. KARGER, 4514 Harrison Ave., Leeda, Iowa.

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**\$50 to \$100 PER WEEK, EVERY WEEK,**

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Lady or gentleman partner with \$1,000 for interest and assistant in big vaudeville novelty act, playing big time. Booked for summer and next season. "EUROPEAN," 1553 Broadway, New York City.

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 Maddox, Sherman: Local Contractor Fred Locke Show.  
 Murray, Harry: Local Contractor Great Norris & Rowe Circus.  
 Massie, H. L.: Local Contractor Hagenbeck-Wallace Combined Shows.  
 Pett, Nick: Local Contractor Ringling Bros.' Shows.  
 Pierce, Wm.: Local Contractor Tiger Bill's Wild West No. 1.  
 Pett, J. E.: Local Contractor Al. F. Wheeler's New Model Show.  
 Robinson, George I.: Local Contractor Yankee Robinson's Shows.  
 Rosenthal, Joe: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Rice, John Henry: Local Contractor Frank A. Robbins' Show.  
 Snelling, Peter: Local Contractor Bobby Fountain's Show.  
 Silver, Dick, Jr.: Local Contractor Silver Model Tent Show and Silver Family Band.

**RAILROAD CONTRACTORS.**

Alken, George, H. R. Contractor John Robinson's Ten Big Shows.  
 Barkley, A. H.: R. R. Contractor Campbell Bros.' Show.  
 Barrows, W. S.: Mackay's European Circus.  
 Berry, Miller: R. R. Contractor Burke's Big Railroad Show.  
 Brown, George: R. R. Contractor Sella-Floto Show.  
 Cooper, F. C.: R. R. Contractor Yankee Robinson Show.  
 Cooke, Louis E.: R. R. Contractor Buffalo Bill's and Pawnee Bill's Combined Shows.  
 Ferguson, W. E.: R. R. Contractor Greater Norris & Rowe Circus.  
 Fagan, J. T.: R. R. Contractor Hagenbeck-Wallace Shows Combined.  
 Kenyon, Omer J.: R. R. Contractor Bobby Fountain's Railroad Show.  
 Klutz, Albert: R. R. Contractor Sun Bros.' Shows.  
 Robbins, Frank A.: R. R. Contractor Frank A. Robbins' Show.  
 Rice, John Henry: R. R. Contractor Frank A. Robbins' Show.  
 Wilson, Chas.: The Adam Forepaugh & Sells Bros.' Show.  
 Williams, H. J.: R. R. Contractor King & Tucker's Show.  
 Wilson, Charles: R. R. Contractor Ringling Bros.' Show.

**SPECIAL AGENTS.**

Berry, Miles: Special Agent Burke's Big R. R. Show.  
 Blisloe, Jack: Special Agent Greater Norris & Rowe Circus.  
 Beach, James A.: Special Agent Sun Bros.' Show.  
 Butterfield, Louis: Special Agent Tiger Bill's Wild West No. 1.  
 Clarkson, Al.: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Clements, Bob: Special Agent Greater Norris & Rowe Circus.  
 Davis, Russell: Special Agent Hagenbeck-Wallace Combined Shows.  
 Dickson, Charles: Special Agent Molly A. Bailey Shows.  
 Eviston, J. E.: Special Agent Hagenbeck-Wallace Combined Shows.  
 Elliott, M. C.: Special Agent Young Buffalo Wild West and Frontier Days.  
 Hadley, Frank: Special Agent Campbell Bros.' Show.  
 Horton, Ben: Special Agent Ringling Bros.' Circus.  
 Heckman, L. H.: Special Agent John Robinson's Ten Big Shows.  
 Harlow, F. E.: Special Agent Al. F. Wheeler's Show.  
 Hunter, Budd: Special Agent La Mont Bros.' Shows.  
 Jarrett, Don: Special Agent Buffalo Bill's and Pawnee Bill's Combined Shows.  
 Lewis, Wm.: Special Agent Starrett's Show.  
 Monterey, Leo: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Maert, Frank: Special Agent Frank A. Robbins' Show.  
 Murphy, Walter: Special Agent Hagenbeck-Wallace Combined Shows.  
 Murray, George: Special Agent Hagenbeck-Wallace Combined Shows.  
 Ross, George: Special Agent Frank A. Robbins' Show.  
 Snowhill, C.: Special Agent Ringling Bros.' Show.  
 Walters, Harry: Special Agent Bobby Fountain's Show.  
 Wheeler, Berl: Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.

**CONTRACTING PRESS AGENTS.**

Alvord, Ned: The Adam Forepaugh & Sells Bros.' Show.  
 Berry Miles: Press Agent Burke's Big R. R. Show.  
 Bryan, W. T.: Press Agent Tiger Bill's Wild West No. 1.  
 Clark, John C.: Press Agent Starrett's Show.  
 Case, James S.: Press Agent Al. F. Wheeler Show.  
 Hill, C. H.: Press Agent La Mont Bros.' Show.  
 Henry, Charles: Press Agent J. E. Henry Wagon Show.  
 Hank, Texas: Press Agent Great Wagner Show.  
 Johnson, C. C.: Press Agent King & Tucker Show.  
 Lambert, C. A.: Contracting, Mackay's European Circus.  
 Mann, Wm.: Press Agent John Robinson's Ten Big Shows.  
 Martin, Paul R.: Press Agent Ringling Bros.' Show.  
 Murray, Lester W.: Press Agent Buffalo Bill's and Pawnee Bill's Combined Shows.  
 Newman, I. M.: Press Agent Yankee Robinson's Show.  
 O'Donnell, Frank: Press Agent Hagenbeck-Wallace Combined Show.  
 Poff, W. M.: Press Agent Greater Norris & Rowe Circus.  
 Shite, Chas. A.: Press Agent Ringling Bros.' Show.  
 Wood, Louis: Press Agent Ronheur Bros.' Golden Mascot Overland Show.  
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Yankee Robinson Shows—Fred Buchanan, mgr.; A. E. Root, treas.; Ralph Root, adv. agent; F. C. Cooper, railroad contractor; Geo. I. Robinson, local contractor; I. M. Newman, press agent; Al. Salvall, mgr. side show; Jos. Borris, equestrian director; C. W. Buchanan, supt. privileges; Archie Webb, musical director; Vernon Beaver, supt. reserved seat tickets; C. Williams, supt. canvas; Art. Eldridge, boss hostler; Harry L. Kelley, supt. commissary dept.; Orville Spear, supt. lights; Red Carroll, supt. properties; Band Wagon Pat, supt. ring stock; Lew Goster, twenty-four hour agt.; Arkansas Slim, supt. elephants; Geo. Jameson, boss carpenter; Hackle Jones, blacksmith; W. H. Freed, and Geo. Alford, mgr. adv. cars. Show opens at Perry, Ia., April 30.

Young Buffalo Wild West and Frontier Days—V. C. Seaver, C. R. Gerdes, and C. F. Rhodes, props.; C. F. Rhodes, mgr.; C. R. Gerdes, treas.; E. L. Brannan, gen. agt.; H. I. Ellis, local contractor; M. C. Elliott, special agt.; J. C. Warren, contracting press agent; T. E. McNew, mgr. side show; Max Jose Gonzales, equestrian director; Geo. Atteberg, musical director; Geo. Apulhanse, supt. reserved seat tickets; G. R. Murry, supt. canvas; Frank E. Brooker, boss hostler; Tracy Lever, supt. lights; James Black, supt. properties; D. B. Well, supt. working stock; James McElroy, twenty-four hour agt.; Harvard W. Brown, blacksmith; Don McKenzie, mgr. advertising cars. Show will open early in May.

## Circus Department Heads

### PROPRIETORS.

The Adam Forepaugh & Sells Bros.' Co.: The Adam Forepaugh & Sells Bros.' Show.

### LIST OF MANAGERS.

Balley, Eugene: Mgr. Mollie A. Balley Show.  
 Beyerle, C. E.: Mgr. Burke's Show.  
 Bonheur, Howard H.: Mgr. Bonheur Bros.' Show.  
 Boughton, Billie: Mgr. Billie Boughton's Show.  
 Buchanan, Fred.: Mgr. Yankee Robinson's Show.  
 Fountain, Bobby: Mgr. Bobby Fountain's Show.  
 Franklin, W. E.: Mgr. Sells-Floto Show.  
 Gillespie, Col. Adam: Asst. Mgr. Al. F. Wheeler's Shows.  
 Hatfield, Fred.: Mgr. Campbell Bros.' Shows.  
 Henry, J. E.: Mgr. J. E. Henry Wagon Show.  
 Jones, E. H.: Mgr. King & Tucker Shows.  
 Keller Bros.: Mgrs. Keller Bros.' United Shows.  
 Little, Major G. W.: Mgr. Buffalo Bill's Wild West and Pawnee Bill's Far East Shows combined.  
 La Mont, C. R.: Mgr. La Mont Bros.' Show.  
 Locke, Fred: Mgr. Fred Locke Show.  
 Mackay, Andrew: Mackay's European Circus.  
 Perrine, Dave W.: Mgr. Tiger Bill's Wild West No. 1.  
 Ringling Bros.: Mgrs. Ringling Bros.' Show.  
 Robbins, Frank A.: Mgr. Frank A. Robbins' Show.  
 Robinson, John G.: Mgr. John Robinson's Ten Big Shows.  
 Rhodes, C. F.: Mgr. Young Buffalo Wild West and Frontier Days.  
 Shannon, Walter A.: Mgr. The Great Norris & Rowe Circus.  
 Silver, Bert: Mgr. Bert Silver Model Tent Show & Silver Family Band.  
 Starrett, Howard B.: Mgr. Starrett's Show.  
 Sun, George: Mgr. Sun Bros.' Show.  
 The Adam Forepaugh & Sells Bros. Co.: The Adam Forepaugh & Sells Bros.' Show.  
 Wallace, B. E.: Mgr. Hagenbeck-Wallace Shows Combined.  
 Wagner, Geo. E.: Mgr. Great Wagner Shows.

### GENERAL MANAGERS.

Arlington, George: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
 Beckman, Fred, asst.: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
 McClintock, Chas. W., gen. rep.: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.

### LIST OF TREASURERS.

Balley, Eugene: Treasurer of Mollie A. Balley Show.  
 Bonheur, James B.: Treasurer Bonheur Bros.' Golden Mascot Overland Show.  
 Brooks, Jas. J.: The Adam Forepaugh & Sells Bros.' Show.  
 Buckley, T. B.: Treasurer Ringling Bros.' Show.  
 Campbell, Ed.: Treasurer Campbell Bros.' Shows.  
 Demsey, Joe: Treasurer King & Tucker Shows.  
 Ellis, Fred A.: Treasurer Al. F. Wheeler Show.  
 Farrell, Clarence: Treasurer Frank A. Robbins' Show.  
 Fannimore, Percy A.: Treasurer Sun Bros.' Shows.  
 Gill, Roy: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
 Gessly, Rudolph: Treasurer John Robinson's Ten Big Shows.  
 Gerdes, C. R.: Treasurer Young Buffalo Wild West and Frontier Days.  
 Henry, Mabel C.: Treasurer J. E. Henry Wagon Show.  
 Keller Bros.: Treasurers Keller Bros.' United Shows.  
 La Mont, H. C.: Treasurer La Mont Bros.' Show.

Metus, Chas.: Treasurer Buffalo Bill's and Pawnee Bill Combined Shows.  
 Mitchell, Ed. A.: Treasurer Bobby Fountain Railroad Show.  
 Moore, Harry: Treasurer The Greater Norris & Rowe Circus.  
 Pilcher, Fred R.: Treasurer Burke's Big Railroad Show.  
 Perrine, Mrs. D. W.: Treasurer Tiger Bill's Wild West No. 1.  
 Root, Al.: Treasurer Yankee Robinson Show.  
 St. Cyr, Amy: Treasurer Billy Boughton Overland Show.  
 Silver, Mrs. Burt: Treasurer Burt Silver Tent Show and Silver Family Band.  
 Starrett, H. B., Jr.: Treasurer Starrett Show.  
 Wallace, Bernard L.: Treasurer Hagenbeck-Wallace Shows Combined.  
 Wagner, Mrs. G. E.: Treasurer Great Wagner Shows.  
 Wilson, Chas.: Mackay's European Circus.

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 Horton, Wm.: General Agent Ringling Bros.' Show.  
 Iseninger, K. E.: General Agent Keller Bros.' United Shows.  
 Kenyon, Omer J.: General Agent Bobby Fountain Railroad Show.  
 Richardson, Ward: General Agent Fred Locke Show.  
 Rowe, H. S.: General Agent The Greater Norris & Rowe Circus.  
 Rice, John Henry: General Agent Frank A. Robbins' Show.  
 Rengaw, Harry: General Agent Great Wagner Shows.  
 Root, Ralph: Advertising Agent Yankee Robinson Shows.  
 Stevens, J. Vera: General Agent Bonheur Bros.' Golden Mascot Overland Show.  
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 Thompson, W. C., gen. press rep.: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
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 Beck, George: Local Contractor Hagenbeck-Wallace Combined Shows.  
 Choffin, George: The Adam Forepaugh & Sells Bros.' Show.  
 Carmichael, F.: Local Contractor Campbell Bros.' Show.  
 Crome, John: Local Contractor John Robinson's Ten Big Shows.  
 Ellis, H. I.: Local Contractor Young Buffalo Wild West and Frontier Days.  
 Edwards, Albert: Local Contractor Frank A. Robbins' Show.  
 Fledler, S. H.: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
 Florida, George A.: Local Contractor Sun Bros.' Show.  
 Henry, Charles: Local Contractor J. E. Henry Wagon Show.  
 Hale, Howard: Local Contractor La Mont Bros.' Show.  
 Haves, Charles: Local Contractor Ringling Bros.' Shows.  
 Iseninger, Joe: Local Contractor Keller Bros.' United Shows.  
 Jones, F. W.: Local Contractor King & Tucker Show.  
 LaMack, Harry: Mackay's European Circus.  
 Lynch, Danny: Local Contractor Buffalo Bill's and Pawnee Bill's Combined Shows.

## AT LEISURE

### ILLUSTRATED SONG SINGER

With A No. 1 Voice, Baritone. Have been singing leads in Musical Comedy; would consider good, permanent position. Can do double on traps. Am a married man. Refer to Western Film Exchange, Joplin, Mo., for ability. Harold Crosby, Colonial Theatre, Keokuk, Iowa.

## WANTED

### Two Colored Performers

Who can sing and dance for a moving picture show. State lowest salary, first letter. HAGAN & SMITH, Opelika, Ala.

## WANTED

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SUPTS. OF PRIVILEGES. Atterbury, R. L.: La Mont Bros.' Show. Bell, Chas. A.: The Adam Forepaugh & Sells Bros.' Show. Beatty, F. H.: Hagenbeck-Wallace Combined Shows. Buchanan, C. W.: Yankee Robinson's Show. Cohn, Chas.: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West. Dickins, Charles: Mollie A. Bailey Show. Edwards, Charles: Burke's Railroad Shows. Engard, Henry: Sun Bros.' Shows. Fay, J. C.: King and Tucker Show. Gorman, Wm.: Ringling Bros.' Show. Hutton, Frank: Campbell Bros.' Show. Henry, Bertha: J. E. Henry Wagon Shows. Lansten, Nelse: The Greater Norris & Rowe Circus. Mutton, Frank: Campbell Bros.' Show. Piper, J. Will: Bobby Fountain Show. Pilkington, Harry: Keller Bros.' Shows. Starrett, Mrs.: Starrett's Show. Snyder, Fred: Tiger Bill's Wild West No. 1. Speed, C. S.: Mackay's European Circus. Van H., D.: Frank A. Robbins' Show. Wilson, H. G.: Buffalo Bill's and Pawnee Bill's Combined Shows. Wagner, Herman: Great Wagner Shows. Wheeler, C. E.: Al. F. Wheeler's New Model Show.

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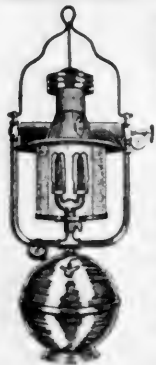
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Meyers, Billy: Great Wagner Shows.  
Oldknow, Wm.: Hagenbeck Wallace Combined Shows.  
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Tucker, Thomas: Sun Bros.' Show.  
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Wormald, George: Greater Norris & Rowe Circus.  
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Eldregle, Art: Yankee Robinson's Show.  
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Lane, Edw.: La Mont Bros.' Show.  
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Miller, D. A.: Al. F. Wheeler's New Model Show.  
McKinney, Robert: Bonheur Bros.' Golden Mascot Overland Shows.  
Moore, Clare: Billy Boughton Overland Show.  
Pike, Doc: Tiger Bill's Wild West Show No. 1.  
Phillips, Harry: Burke's Big Railroad Show.  
Pierce, James: King & Tucker Show.  
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Robinson, Jess: John Robinson's Ten Big Shows.  
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Stumpf, George: Sells-Floto Show.  
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Treen, Chas.: Starrett's Show.  
Walsh, Henry: The Adam Forepaugh & Sells Bros.' Show.  
Welsh, James: Fred Locke Show.  
Wilson, Dad: Great Wagner Show.

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Barber, Leo: La Mont Bros.' Show.  
Berry, Gus: Al. F. Wheeler's Show.  
Bowers, Chas. W.: The Adam Forepaugh & Sells Bros.' Show.  
Cline, George: J. E. Henry Wagon Show.  
Cook, Bob: King & Tucker Show.  
Craig, Harry: John Robinson's Ten Big Shows.  
Davis, Arthur: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
Davis, James: Hagenbeck-Wallace Combined Shows.  
De Leon, Signor: Frank Robbins' Show.  
Ferguson, Harry: Greater Norris & Rowe Circus.  
Hill, Harry: Starrett's Show.  
Kelley, Harry L.: Yankee Robinson's Show.  
Miller, Joe: Sells-Floto Show.  
Roseman, Albert: Burke's Big Railroad Show.  
Seager, Arthur: Campbell Bros.' Show.  
Troyer, John: Billy Boughton Overland Show.  
Webster, Ben F.: Bobby Fountain Show.  
Webb, Al.: Ringling Bros.' Show.  
Wilson, Lou: Tiger Bill's Wild West Show No. 1.

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Devere, Tracy: Young Buffalo Wild West and Frontier Days.  
Dunn, Tom: Hagenbeck-Wallace Combined Show.  
Embleton, G. W.: Sells-Floto Show.  
Edwards, Gus: Starrett's Show.  
Fessiman, Henry: Bobby Fountain Show.  
Gale, R. G.: Tiger Bill's Wild West Show No. 1.  
Hickey, John: Greater Norris & Rowe Circus.  
Higgins, John: Frank A. Robbins' Show.  
Martin, Wm.: La Mont Bros.' Show.  
Marshall, L. W.: The Adam Forepaugh & Sells Bros.' Show.  
Noble, Ralph: Burke's Big Railroad Show.  
Page, Jim: Keller Bros.' United Shows.  
Raymond, Shanty: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.  
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Rice, Wm.: John Robinson's Ten Big Shows.  
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Speer, Orville: Yankee Robinson's Show.  
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Williams, Tilly: J. E. Henry Wagon Show.  
Webber, Arthur E.: Sun Bros.' Show.

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Black, James: Young Buffalo Wild West and Frontier Days.  
Carroll, John: Bobby Fountain Show.  
Carroll, Red: Yankee Robinson's Show.  
Freeman, Elmer: Bonheur Bros.' Golden Mascot Overland Show.  
Horton, Jess: Burke's Big Railroad Show.  
Kontz, W. C.: Greater Norris & Rowe Circus.  
Lewis, Owen: King & Tucker Shows.  
Miller, Chas. O.: Ringling Bros.' Shows.  
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CHECKERS-UP.

Barber, Leo: La Mont Bros.' Show. Davis, A. M.: The Adam Forepaugh & Sells Bros.' Show. Dignon, M. L.: Hagenbeck-Wallace Shows. Henry, J. E.: J. E. Henry Wagon Shows. Hyde, Jos.: Greater Norris & Rowe Circus. Monterey, Leo: Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West. Van Osten, G. S.: Buffalo Bill's and Pawnee Bill's Combined Shows. Wappen, Walter: Ringling Bros.' Show. Whalen, Chas.: Frank A. Robbins' Show. Westhorn, Francis: John Robinson's Ten Big Shows. Wilson, John: Sun Bros.' Show.

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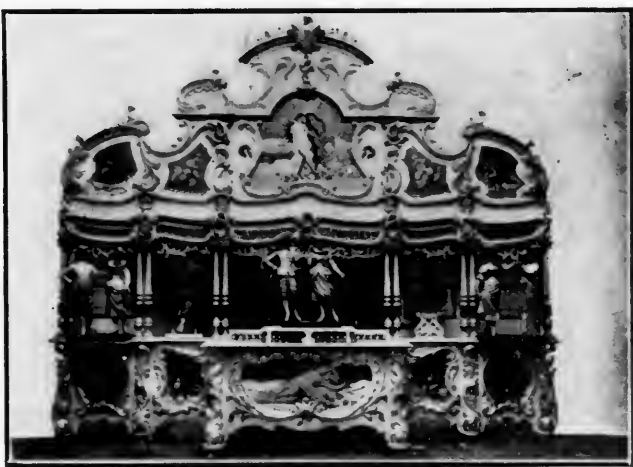
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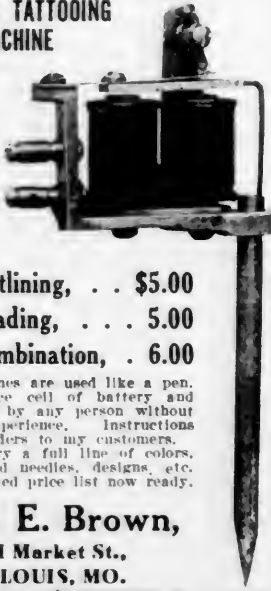


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Spellman, Alfred: Frank A. Robbins' Show.  
Stumpf, G.: Robinson's Ten Big Shows.  
Tanner, Bert: Buffalo Bill's Wild West, combined with Pawnee Bill's Great Far East.  
Walker, J. R.: Sun Bros' Shows.  
Williams, Blackie: Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.

**SUPTS. OF ELEPHANTS.**

Austin, Roy: Campbell Bros' Show.  
Blair, Eugene: Frank A. Robbins Shows.  
Cardona, Pietro: Sun Bros' Show.  
Denman, M. G.: The Adam Forepaugh & Sells Bros' Show.  
Eddins, Omer: LaMont Bros' Show.  
Jones, Dick: Robinson's Ten Big Shows.  
Keeley, Dr. Geo.: Ringling Bros' Show.  
Lee, Capt. Ramey: J. E. Henry's Wagon Show.  
LeRoy, F. T.: King and Tucker Show.  
Phillips, Percy: Hagenbeck-Wallace Show.  
Sluder, Capt. H.: Al. F. Wheeler's New Model Show.  
Slim, Arkansas: Yankee Robinson Show.  
Zeltz, Chris.: Greater Norris and Rowe Circus.

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Cavanah, R.: Buffalo Bill's Wild West, combined with Pawnee Bill's Great Far East.  
Curtis, Harry: The Adam Forepaugh & Sells Bros' Show.  
Carr, Wm.: Ringling Bros' Show.  
Caskey, Geo.: Robinson's Ten Big Shows.  
Dorward, John A.: Al. F. Wheeler's New Model Show.  
Foster, Lew: Yankee Robinson Show.  
Flint, Roger: Frank A. Robbins' Show.  
Fisher, Geo.: Robinson's Ten Big Shows.  
Goodell, Elmer: Hagenbeck-Wallace Show.  
Haines, Wm.: Sells-Floto Show.  
LeRoy, John: Starrett's Shows.  
Loveridge, Bert: The Adam Forepaugh & Sells Bros' Show.  
McElroy, Jas.: Norris and Rowe Circus.  
McElroy, Jas.: Young Buffalo's Wild West.  
Nevin, John: Ringling Bros' Show.  
O'Neal, John, LaMont Bros' Show.  
Parker, C. P.: Burk's R. R. Show.  
Pulman, Henry: Campbell's Bros' Show.  
Pheeny, Chas.: Hagenbeck-Wallace Show.  
Thompson, Sam: Sun Bros' Shows.  
Waters, E. N.: Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.

**SUPTS. OF WORKING CREW.**

Ammond, C. C.: J. E. Henry's Wagon Show.  
Bennett, J. B.: King and Tucker Show.  
Davis, Wm.: Robinson's Ten Big Shows.  
Fuller, Herbert: Starrett's Shows.  
Hardesty, Alf.: Mollie A. Bailey Show.  
Hillman, Doc.: Bonheur Bros' Golden Mascot Show.  
Hawn, E. C.: Campbell Bros' Show.  
Lane, L. S.: LaMont Bros' Shows.  
Miller, Geo.: Tiger Bill's Wild West.  
Miller, D. Q.: Al. F. Wheeler's New Model Shows.  
Roff, Geo.: Frank A. Robbins Show.  
Williams, Chas.: Norris and Rowe Circus.

**SUPTS. OF TRAIN.**

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Hackett, Roy: Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.

**LEGAL ADJUSTER.**

Warroll, Fred J.: The Adam Forepaugh & Sells Bros' Show.

**SHOWMEN'S DIRECTORY.**

Alford, Ned: contracting press agt., Adam Forepaugh & Sells Bros. Show.  
Atkinson, George: agent, Hagenbeck-Wallace Shows.  
Abrams, Robert: boss hostler, Hagenbeck-Wallace Shows.  
Amont, C. C.: supt. working crew, J. E. Henry's Wagon Show.  
Austin, Elmo: supt. lights, King and Tucker Show.  
Adell, E. S.: supt. ring stock, King and Tucker Show.  
Anderson, Chas.: musical director, Fred Locke's Shows.  
Alexander, Spencer: boss hostler, Ringling Bros' Shows.  
Arkansas Slim: supt. elephants, Yankee Robinson Show.  
Arlington, Edward: part owner, general agent and Railroad contractor, Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.  
Arlington, George: general manager Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.  
Alford: mgr. advertising car, Yankee Robinson Show.  
Atteberg, eGo.: musical director, Young Buffalo Wild West and Frontier Days.  
Applehans, Geo.: supt. reserved seat tickets, Young Buffalo Wild West and Frontier Days.  
Bainbridge, B. A.: press agent back with the show; Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.  
Band Wagon Pat: supt. ring stock, Yankee Robinson Shows.  
Beckman, Fred: asst. mgr., Miller Bros' and Edward Arlington's 101 Ranch Real Wild West.  
Bell, Chas. A.: supt. privileges, Adam Forepaugh & Sells Bros. Show.  
Bonfis, C. E.: part owner, Sells-Floto Show.  
Bowers Chas. W.: supt. commissary dept., Adam Forepaugh & Sells Bros. Show.  
Brooks, Jas. J.: treasurer, Adam Forepaugh & Sells Bros. Show.  
Brown, Geo.: R. R. contractor, Sells-Floto Show.  
Bailey, Mollie A.: prop. Mollie A. Bailey Show.  
Bailey, Eugene: mgr. Mollie A. Bailey Show.  
Bailey, W. K.: treasurer and music director, Mollie A. Bailey Show.  
Bailey, Alice: supt. lights, Mollie A. Bailey Show.  
Bonheur Bros.: props, Bonheur Bros' Golden Mascot Overland Show.  
Bonheur, Howard S.: mgr. Bonheur Bros' Golden Mascot Overland Show.  
Bonheur, Jas. R.: treasurer, Bonheur Bros' Golden Mascot Overland Show.  
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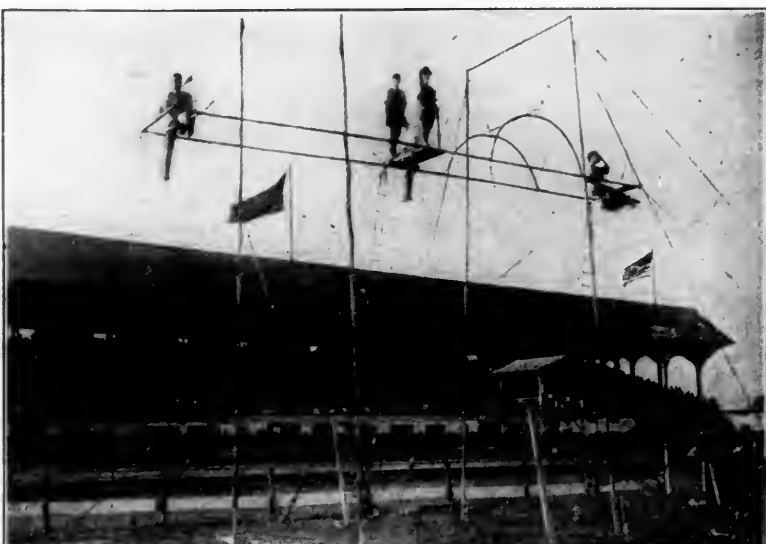
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Beyerle, Walter: mgr. side show, Burk's Big R. R. Show.  
Barkley, A. H.: railroad contractor, Campbell Bros.' Show.  
Beck, George: local contractor, Hagenbeck-Wallace Show.  
Beatty, F. H.: supt. privileges, Hagenbeck-Wallace Show.  
Barber, Leo: supt. commissary dept. and check up, LaMont Bros.' Shows.  
Black, Doc: boss carpenter, LaMont Bros.' Shows.  
Hedsoe, Jack: special agent, Norris and Rowe Circus.  
Bates, Fred: mgr. adv. cars, Norris and Rowe Circus.  
Buckley, T. B.: treasurer, Ringling Bros.' Show.  
Brown, Henry: supt. ring stock, Ringling Bros.' Show.  
Blair, Eugene: supt. elephants, Frank A. Robbins Show.  
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Butterfield, Louis: special agent, Tiger Bill's Wild West No. 1.  
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Roltz, Jas.: boss hostler, Bert Silver's Model Tent Show.  
Breen, Chas.: boss hostler, Starrett's Show.  
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Buchanan, C. W.: supt. privileges, Yankee Robinson Show.  
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Campbell, A. C.: general agent, Campbell Bros.' Show.  
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Cunningham, Miss Billy, supt. reserved seat tickets, J. E. Henry's Show.  
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Cline, Geo.: supt. commissary dept., J. E. Henry's Wagon Show.  
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Costello, Dan: equestrian director, Frank A. Robbins Show.  
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Crocker, Billy supt. stock Tiger Bill's Wild West No. 1.  
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Caskey, Jas.: 24 hour agent, John Robinson Shows.  
Clark, John C.: press agent, Starrett's Shows.  
Clark, Frank: general agent, Starrett's Shows.  
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Carlson, John: supt. animals Sun Bros.' Shows.  
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Carroll, Red: supt. properties, Yankee Robinson Shows.  
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Dale, Wm.: press agent, John Robinson's Ten Big Shows.  
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Davis, Arthur: supt. commissary dept., Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
Davis, A. M.: checker up, Adam Forepaugh & Sells Bros. Show.  
Davis, James, blacksmith, Frank A. Robbins' Show.  
Davis, Wm.: supt. working crew, John Robinson's Ten Big Shows.  
Denman, M. G.: supt. elephants, Adam Forepaugh & Sells Bros. Show.

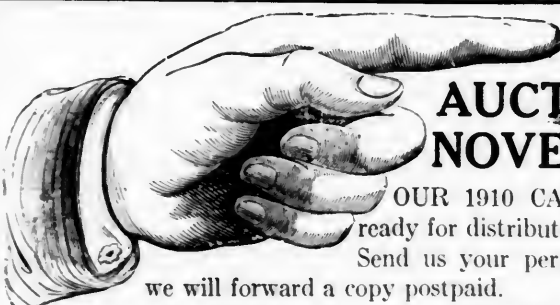
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 Dunn, Michael, blacksmith, Sun Bros. Show.  
 Dunlin, Frank: supt. reserved seat tickets, Al. F. Wheeler's New Model Shows.  
 Eagon, George H.: excursion agent, Buffalo Bill's Wild West Combined with Pawnee Bill's Far East.  
 Devlin, John: supt. canvas, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.  
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 Dunn, Tom: supt. lights, Hagenbeck-Wallace Show.  
 Hillon, Jack: boss carpenter, Campbell Bros. Show.  
 Davis, Chas. A.: press agent in advance, Mackay's European Circus.  
 Duffow, equestrian director, Mackay's European Circus.  
 Earl, Harry: advance press agt., Adam Forepaugh & Sells Bros. Show.  
 Edlins, Omer, supt. elephants and animals, LaMont Bros. Show.


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 Ellis, H. L.: local contractor, Young Buffalo Wild West and Frontier Days.  
 Ellis, Fred A.: treas., Al. F. Wheeler's New Model Shows.  
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 Engard, Henry: supt. privileges, Sun Bros. Show.  
 Enright, Chas.: excursion agent, Frank A. Robbins' Show.  
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 Edwards, Chas.: supt. privileges, Burk's Big B. R. Show.  
 Evison, J. E.: special agent, Hagenbeck-Wallace Show.  
 Edwards, Joe: manager side show, Bobby F. m. tain Shows.  
 Falley, Tom: mgr. advertising cars, Ringling Bros. Shows.  
 Farrell, Clarence, treas., Frank A. Robbins' Show.  
 Fennimore, Percy A.: treas., Sun Bros. Show.  
 Ferguson, Harry: supt. commissary dept., Norris and Rowe Show.  
 Ferguson, W. E.: railroad contracting agent, Norris and Rowe Show.  
 Fisher, Fred: equestrian director, John Robinson's Ten Big Shows.  
 Fisher, Geo.: twenty-four hour agent, John Robinson's Ten Big Shows.  
 Flint, Roger: twenty-four agent, Frank A. Robbins' Show.  
 Franklin, W. E.: gen. mgr., Sells-Floto Show.  
 Freed, W. H.: mgr. advertising car, Yankee Robinson Shows.  
 Frink, F. J.: general agent, Al. F. Wheeler's New Model Shows.  
 Fiedler, S. H.: local contractor, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.


Fuller, Herbert, supt. working crew, Starrett Show.  
 Florida, W. C.: supt. reserved seat tickets, Bonheur Bros. Golden Mascot Overland Show.  
 Freeman, Elmer, supt. properties, Bonheur Bros. Golden Mascot Overland Show.  
 Foley, Thos.: boss hostler, Campbell Bros. Show.  
 Fay, J. C.: supt. privileges, King and Tucker Show.  
 Freeman: supt. lights, Bobby Fountain Shows.  
 Fagan, J. D.: railroad contractor, Hagenbeck-Wallace Show.  
 Fountain, Bobby: prop. and mgr., Bobby Fountain Shows.  
 Gale, R. G.: supt. lights, Tiger Bill's Wild West No. 1.  
 Gordes, C. R.: prop. and treas., Young Buffalo Wild West and Frontier Days.  
 Gerlach, Charles: musical director, Sun Bros. Show.  
 Gossley, treas., John Robinson's Ten Big Shows.  
 Gill, Roy: treasurer, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Gillespie, Col. Adam: asst. mgr., Al. F. Wheeler's New Model Shows.  
 Goetke, Albert, supt. trains, Adam Forepaugh & Sells Bros. Show.  
 Gonzales, Max Jose: equestrian director, Young Buffalo Wild West and Frontier Days.  
 Goodhart, Geo.: mgr. advertising car, Ringling Bros. Shows.  
 Gorman, Wm.: supt. privileges, Ringling Bros. Shows.  
 Goster, Lew: twenty-four hour agent, Yankee Robinson Shows.  
 Graham H. B.: mgr. advertising car, Adam Forepaugh & Sells Bros. Show.  
 Graham, L.: manager side show, Ringling Bros. Shows.  
 Green Harold, supt. reserved seat tickets, Starrett Show.  
 Golcic, Frank A.: mgr. side show, King and Tucker Show.  
 Gentry, Frank: supt. canvas, J. E. Henry's Wagon Show.


Goodell, Elmer: twenty-four hour agent, Hagenbeck-Wallace Show.  
 Gardner, J. R.: assistant boss carpenter, Hagenbeck-Wallace Show.  
 Hackett, Roy: supt. transportation, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Halnes, G.: mgr. side show, Tiger Bill's Wild West No. 1.  
 Halnes, Wm.: twenty-four hour agent, Sells-Floto Show.  
 Hale, Howard: local contractor, LaMont Bros. Show.  
 Haley, French: supt. canvas, Frank A. Robbins' Show.  
 Hall, H. H.: mgr. side show, Frank A. Robbins' Show.  
 Hall, Harlin: supt. side show canvas, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Harrell, Paul W.: mgr. adv. car No. 1, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Hank, Texas: contracting press agent, Great Wagner Show.  
 Harlow, F. E.: special agent, Al. F. Wheeler's New Model Shows.  
 Harper, J. F.: advertising car mgr., Norris and Rowe Show.  
 Hayden, E. H.: excursion agent, Al. F. Wheeler's New Model Shows.  
 Hayes, Chas.: local contractor, Ringling Bros. Shows.  
 Heckman, L. H.: special agent, John Robinson's Ten Big Shows.  
 Hecker, John: supt. lights, Norris and Rowe Show.  
 Heil, Harry: supt. commissary dept., Starrett Show.  
 Higgins, John, supt. lights, Frank A. Robbins' Show.  
 Hill, C. H.: press agent, LaMont Bros. Show.  
 Holliday, Clarence: supt. canvas, Fred Locke's Show.  
 Horton, Ben.: special agent, Ringling Bros. Shows.

# Solid Gold Shell Ring Mountings Formed Ready for Use, and are Big Sellers. They Look and Wear Like Solid Gold.

  
 No. 265.—Tonal hand gold shell ring mountings, highly polished. All ready to assemble.  
 Dozen ..... \$0.80  
 Gross ..... 9.00


  
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 No. 261.—Parisian diamond stone set ring.  
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 No. 266.—Flat band gold shell ring mountings, band polished. The newest thing on the market.  
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You simply have to round up the mounting on your ring mandrel, snap the setting into place and it is ready for sale. This is just what you have been looking for—a new article—a ring that is a ring—one that will please your customer and you make 300 per cent. profit.

  
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Is the NEW RIDING DEVICE which the NOVELTY MACHINE COMPANY is building.

FIRST MACHINE was operated successfully all of last Summer and proved itself perfectly safe, extraordinarily attractive to the public and, consequently, very profitable to us. It drew the REPEATED RIDES to a greater extent than any device in the park where operated.  
 THREE MOTIONS, none of them violent, yet thrilling enough to draw CAPACITY BUSINESS. The cars have a circular and undulating motion and at the same time, they swing outward from and inward toward the supporting structure, but so arranged as to have alternate cars swing inward and alternate cars swing outward. Nothing else like it. This Third Motion attracts the crowd, causes the laughing, and draws the repeated rides.  
 THREE RIDES for the price of one, either of which would make a successful device.  
 1910 MODEL is larger in every way than first machine, has a 50% larger capacity, carrying 36 people every two minutes, and is composed almost entirely of steel. It can be easily removed and erected, can not burn or break, and can be operated on circular space of 65 feet in diameter.  
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more diverting than Five Hundred, more absorbing than Bridge, yet less complex than Skat.

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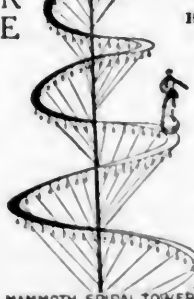
The game of "Sixteen Hundred" may best be described as an elaboration of Five Hundred, which in turn is a combination of Euchre and Bridge. But Sixteen Hundred is more, much more, than a mere hedge-podge. A couple of rainbows will convince the most skeptical that it possesses a whole world of individuality—an individuality, moreover, which is peculiarly its own.

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Moving Picture Camera  
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A CLEVER, SMALL STOCK COMPANY. Must change twice a week; three shows daily. Salary or percentage. Also Sister Teams, Skotch Teams, and Comedians can always secure a week at my other house, right in line with 30 theaters all small houses if you have the goods.  
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Hyde, Jos.: checker up, Norris and Rowe Show.  
Hardesty, Alf.: supt. working crew, Mollie A. Hatley Show.  
Hillman, Doc.: supt. working crew, Bonheim Bros. Golden Masco Overland Show.  
Havn, D. C.: supt. working crew, Campbell Bros. Show.  
Howard, Frank: supt. canvas, Campbell Bros. Show.  
Horton, Jess: supt. properties, Burk's Big R. R. Show.  
Hatfield, Fred: mgr., Campbell Bros. Show.  
Hadley, Frank: special agent, Campbell Bros. Show.  
Henry, J. E.: checker up, J. E. Henry's Wagon Show.  
Henry, J. E.: prop. and mgr., J. E. Henry's Wagon Show.  
Henry, Mahel C.: treasurer, J. E. Henry's Wagon Show.  
Henry, Bertha: supt. privileges, J. E. Henry's Wagon Show.  
Hoffman, Arthur: manager side show, Hagenbeck Wallace Show.  
Haley, Andrew L.: supt. canvas, Bobby Fountain Shows.  
Harvey, H. M.: general agent Hagenbeck-Wallace Show.  
Hanson, Wm.: supt. animals, Campbell Bros. Show.  
Isenringer, J. E.: gen. agent, Keller Bros. United Shows.  
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Jamison: boss carpenter, Yankee Robinson Shows.  
Jenaro, Jelly: equestrian director, Great Wagon Show.  
Johnson, Garrett E.: press agent back with show, Al. F. Wheeler's New Model Shows.  
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Jones, Dick: supt. elephants, John Robinson's Ten Big Shows.  
Jordan, James: supt. reserved seat tickets, Frank A. Robbins' Show.  
Judd, Col. Noel: supt. ring stock, Bouheur Bros. Golden Masco Overland Show.  
Jarrett: special agent, Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East.  
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Jones, F. W.: local contractor, King and Tucker Show.  
Kelley, E. J.: mgr. side show, Adam Forepaugh & Sells Bros. Show.  
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Kelley, Harry L.: supt. commissary dept., Yankee Robinson Shows.  
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Koch, W. C.: supt. properties, Norris and Rowe Show.  
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Kidd, B. L.: boss hostler, Keller Bros. United Shows.  
Kenyon: gen. agt. and railroad contractor, Bobby Fountain Shows.  
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LaMont, H. C.: treasurer, LaMont Bros. Show.  
Lane, Ed.: boss hostler, LaMont Bros. Show.  
Lane, L. S.: supt. working crew, LaMont Bros. Show.  
Lansing, Oscar: local contractor, Starrett Show.  
LaMack, Harry: local contractor, Mackay's European Circus.  
Lambert, C. A.: contracting press agent, Mackay's European Circus.  
Lewis, E. P.: musical director, Mackay's European Circus.  
LaMar, Ben: press agent back with show, Mackay's European Circus.  
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Lacey, E. D.: supt. of canvas, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
La Rue, D. D.: contracting agt., Jones Bros. Show.  
Lansten, Neise: supt. privileges, Norris and Rowe Show.  
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Leroy, F. T.: supt. elephants and animals, King and Tucker Show.  
Lelloy, John: twenty-four hour agent, Starrett Show.  
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Locke, Fred: mgr. Proj. Locke's Show.  
Loner, Jacob: supt. ring stock, Adam Forepaugh & Sells Bros. Show.  
Loveridge, Bert: twenty-four hour agt., Adam Forepaugh & Sells Bros. Show.  
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Lille, Maj. G. W.: part owner and mgr., Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East.  
Lynch, Danny: local contractor, Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East.  
Leon, Dan: equestrian director, Campbell Bros. Show.  
Lewis, Owen: supt. properties, King and Tucker Show.  
Lee, Capt. Raney: supt. elephants and animals, J. E. Henry's Wagon Show.  
Loving, Harry: supt. ring stock, Keller Bros. United Shows.  
Loomis, Thos.: supt. animals, Bobby Fountain Shows.  
McBride, Samuel: supt. animals, Frank A. Robbins' Show.  
McConkey, Wm.: equestrian director and supt. ring stock, Tiger Bill's Wild West No. 1.  
McCrackin, S. H.: general contractor, Ringling Bros. Shows.  
McElroy, James: twenty-four hour agent, Young Buffalo Wild West and Frontier Days.  
McElroy, Jas.: twenty-four hour man, Norris and Rowe Show.  
McFarland, W. H.: mgr. annex, Sells Floto Show.  
McGeary: supt. stock Norris & Rowe Show.  
McKenzie, Ism: mgr. advertising cars, Young Buffalo Wild West and Frontier Days.  
McNew, T. E.: mgr. side show, Young Buffalo Wild West and Frontier Days.

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CLOSES SATURDAY, SEPT. 10th, 1910

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GREATEST ANNUAL EXPOSITION

The 51st  
Minnesota  
State Fair

Held midway between the two great cities of the Northwest—  
Minneapolis and St. Paul. 600,000 people within a 5c car fare.

Spends more money for attractions than  
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352 acres of ground, completely covered with fine buildings,  
including the largest concrete and cement

GRAND STAND EVER CONSTRUCTED.

Total Admissions, 1909, . . . 328,678  
Cash Receipts in 1909, . . . \$277,290.85

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Buildings illuminated and decorated with light from our  
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The Fair of 1910 will in every Department  
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# STREETMEN

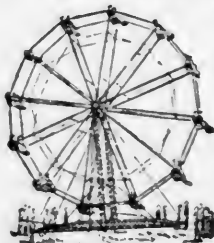
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- Mann, Wm.: mgr. advertising car, John Robinson's Ten Big Shows.
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- Martin, Paul R.: press agent in advance, Ringling Bros.' Shows.
- Martin, Wm.: supt. lights, LaMont Bros.' Show.
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- Miller, Geo.: supt. working crew, Tiger Bill's Wild West No. 1.
- Miller, Joe.: supt. commissary, dept., Sells-Floto Show.
- Miller, Jos.: supt. properties, Adam Forepaugh & Sells Bros. Show.
- Miller, Will T.: mgr. side show, Al F. Wheeler's New Model Shows.
- Miller Brothers: part owners, Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.
- Millette, Al.: equestrian director, Al F. Wheeler's New Model Shows.
- Morgan, Chas.: railroad contractor, Adam Forepaugh & Sells Bros. Show.
- Murry, G. H.: supt. canvas, Young Buffalo Wild West and Frontier Days.
- Myers, T. J.: auditor and press agent back with show, Norris and Rowe Show.
- Modling, Sam: supt. canvas, Mollie A. Bailey Show.
- Monterey, Leo: special agent, Miller Bros.' and Edward Arlington's 101 Ranch Real Wild West.
- Mosier, Albert: musical director, Bonheur Bros.' Golden Mascot Overland Show.
- Martin, John: supt. canvas, Billie Boughton Overland Show.
- Moore, Clare: boss hostler, Billie Boughton Overland Show.
- Mettine, Chas.: treasurer, Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East.
- Murphy, Chas.: asst. supt. privilege car, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.
- Murray, Lester W.: contracting press agent, Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East.
- Murray, Lester: mgr. advertising car No. 1, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.
- Mutton, Frank: supt. privileges, Campbell Bros. Show.
- McKinney, Robt.: boss hostler, Bonheur Bros.' Golden Mascot Overland Show.
- Murray, Geo.: special agent, Hagenbeck-Wallace Show.
- Merrick, W. N.: musical director, Hagenbeck-Wallace Show.
- Massie, H. L.: local contractor, Hagenbeck-Wallace Show.
- Murphy, Walter: special agent, Hagenbeck-Wallace Show.
- Mitchell, Ed. A.: treasurer, Bobby Fountain Shows.
- McCampbell, musical director, Bobby Fountain Shows.
- Nasselli, Carnella, musical director, Frank A. Robbins' Show.
- Neslin, John: twenty-four agent, Ringling Bros. Shows.
- Newman, I. M.: press agent, Yankee Robinson Shows.
- Newman, J. D.: general advertising agt., Adam Forepaugh & Sells Bros. Show.
- Newton, Clinton: press agent, Sun Bros. Show.
- Norton, Wm.: general advertising agent, Ringling Bros. Shows.
- Noble, Ralph: supt. lights, Burk's Big R. R. Show.
- Nelson, Tom: equestrian director, Keller Bros. United Shows.
- O'Brien, Ned: supt. properties, Starrett Show.
- O'Dale, Wm.: equestrian director, Sun Bros. Show.
- O'Dell, Wm.: equestrian director, Adam Forepaugh & Sells Bros. Show.
- O'Neal, John: twenty-four man, LaMont Bros. Show.
- Olivette, Antonio, musical director, John Robinson's Ten Big Shows.
- Orton, Claude: supt. properties, John Robinson's Ten Big Shows.
- Owens, J. H.: supt. properties, LaMont Bros. Show.
- Oldknow, Wm. H.: supt. canvas, Hagenbeck-Wallace Show.
- O'Donnell, Frank: press agent, Hagenbeck-Wallace Show.
- Peckham, R. W.: excursion agent, Ringling Bros. Shows.
- Peckham, R. W.: excursion agt., Adam Forepaugh & Sells Bros. Show.
- Perrine, Dave W.: prop. and mgr. Tiger Bill's Wild West No. 1.
- Perrine, Mrs. D. W.: treas., Tiger Bill's Wild West No. 1.
- Petit, Nick: local contractor, Ringling Bros. Shows.
- Pettit, J. E.: local contractor, Al F. Wheeler's New Model Shows.
- Pierce, Jas.: supt. stock, King and Tucker Show.
- Pierce, Wm.: local contractor, Tiger Bill's Wild West No. 1.
- Pike, Doc: boss hostler, Tiger Bill's Wild West No. 1.
- Pike, Floyd J.: musical director, Tiger Bill's Wild West No. 1.
- Pike, Frank: boss carpenter, Tiger Bill's Wild West No. 1.
- Poff, W. M.: contracting press agent, Norris and Rowe Show.
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- Prentiss, Park: musical director, Sells-Floto Show.
- Phillips, Harry: boss hostler, Burk's Big R. R. Show.
- Phil Lewis: excursion agent, Burk's Big R. R. Show.
- Parker, C. P.: twenty-four man, Burk's Big R. R. Show.
- Pessley, Boh: equestrian director, King and Tucker Show.
- Patton, C. L.: musical director, King and Tucker Show.
- Pierce, Jas.: boss hostler, King and Tucker Show.

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Want a few more Shows, Plantation, Vaudeville, Katzenjammer Castle, Electric Show, and any good show that does not conflict with what I have booked; also want Platform Shows; would like to hear from troupe of Japs; a few more good Concessions open, such as Knife and Cane Rack, Lunch, Jap Bowling Alley, and anything new; Novelties and Confetti sold; will sell all Concessions Exclusive for Season to Right People; want Bicycle Gap and Rider, and one more Free Act, also an 8-piece Band for No. 2, one more Promoter and Content Man; show opens May 2, in a maiden suburb of Chicago, on the streets; this will be a big one, and two maiden towns to follow, then Wisconsin, where I have several big ones booked, and the North-west; a long season and best of treatment our motto. P. S.—Gamblers and Fake Shows, save your stamps; nothing doing.

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COLUMBUS, OHIO

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Has one large building suitable for Side Show still open, and would also like to hear from a good Platform Show. Address MAPLE BEACH PARK, Box 156, Albany New York.

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 Ragland, George, Blacksmith, King and Tucker Show.  
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 Rial, Al.: excursion agent and mgr. adv. car No. 3, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
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 Randolph, C. L.: supt. stock, LaMont Bros. Show.  
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 Ross, Geo.: supt. working crew, Frank A. Robbins' Show.  
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 Rogers, Nell: musical director, Great Wagner Show.  
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 Roseman, Albert: supt. commissary dept., Brnk's Big R. R. Show.  
 Ryan, Thos. W.: manager side show, Campbell Bros. Show.  
 Russell, Bob: supt. canvas, Keller Bros.' United Shows.  
 Roberts, James: blacksmith, Hagenbeck-Wallace Show.  
 Reno, Bob: supt. reserved seat tickets, Bobby Fountain Shows.  
 Reynolds, Slim: boss hostler, Bobby Fountain Shows.  
 Sheehy, John G.: charge of front door, Adam Forepaugh & Sells Bros. Show.  
 Shanks, G.: blacksmith, LaMont Bros. Show.  
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 Spellman, Alfred: boss carpenter, Frank A. Robbins' Show.  
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 Sanderson, Thos.: supt. lights, Al. F. Wheeler's New Model Shows.  
 Smith, Frank, supt. properties, Al. F. Wheeler's New Model Shows.  
 Snider, Capt. H.: supt. elephants and supt. animals, Al. F. Wheeler's New Model Shows.  
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 Springer, J. L.: press agent, John Robinson's Ten Big Shows.  
 Stone, Robt.: supt. privilege car, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Stumpf, Reger: supt. train, John Robinson's Ten Big Shows.  
 Stumpf, G.: boss mechanic, John Robinson's Ten Big Shows.  
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 Silver, Miss Laura: musical director, Silver Model Tent Show.  
 Sibley, Walter: supt. canvas, Silver Model Tent Show.  
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 Smith: boss hostler, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.  
 Smith, T. A.: supt. stock, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.  
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 Seagar, Arthur: supt. commissary dept., Campbell Bros.' Show.  
 Swiney, Chas. W.: mgr. side show, J. E. Henry's Wagon Show.  
 Sweeney, C. T.: equestrian director, Hagenbeck-Wallace Show.  
 Scott, Doc: supt. stock, Campbell Bros.' Show.  
 Snelling, Peter: local contractor, Bobby Fountain Shows.  
 Sherwood, Col. Wm. H.: special agent, Mackay's European Circus.  
 Speed, C. S.: supt. privileges, Mackay's European Circus.  
 Thayer: musical director, Norris and Rowe Show.  
 Tautlinger, D. V.: equestrian director, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Taylor, Robt.: gent. agt., LaMont Bros.' Show.  
 Traver, Ora: supt. canvas, LaMont Bros.' Show.  
 Tucker, Thos.: supt. canvas, Sun Bros.' Show.  
 Thomson, Sam: twenty-four hour agent, Sun Bros.' Show.  
 Thompson, W. C.: general press representative, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Tammien, H. H.: part owner, Sells Photo Show.  
 Troyer, John: supt. commissary dept., Billie Boughton Overland Show.

Tridell, Amor: supt. properties, Billie Boughton Overland Show.  
 Tanner, Bert: blacksmith, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.  
 Tolbert, Ben.: blacksmith, Keller Bros.' United Shows.  
 Vandyke, Major F.: equestrian, J. E. Henry's Wagon Show.  
 Van, H. D.: supt. privileges, Frank A. Robbins' Show.  
 Van Osten, G. S.: checker-up, Buffalo Bill's Wild West combined with Pawnee Bill's Great Far East.  
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 Waters, E. M.: twenty-four hour agent, Miller Bros. and Edward Arlington's 101 Ranch Real Wild West.  
 Wilson, E. A.: mgr. advertising car, Kling and Tucker Show.  
 Welsh, Jas.: boss hostler, Fred Locke's Show.  
 White, Capt. O. K.: mgr. side show, Norris and Rowe Show.  
 Wormald: supt. canvas, Norris and Rowe Show.  
 Williams, Chas.: supt. working crew, Norris and Rowe Show.  
 Wilson, Chas.: railroad contractor, Ringling Bros.' Shows.  
 White, Chas. A.: contracting press agent, Ringling Bros.' Shows.  
 Whalen, James: supt. canvas, Ringling Bros.' Shows.  
 Webb, M.: supt. commissary dept., Ringling Bros.' Shows.  
 Wappen, Walter: checker-up, Ringling Bros.' Shows.  
 Whalen, Chas.: checker-up, Frank A. Robbins' Show.  
 Williams, C.: press agent in advance, Tiger Bill's Wild West No. 1.  
 Wilson, Lou: supt. commissary dept., Tiger Bill's Wild West No. 1.  
 Wagner, Geo.: prop. and mgr., Great Wagner Show.  
 Wagner, Mrs. G. E.: treas., Great Wagner Show.

Wagner, Paul P.: mgr. side show, Great Wagner Show.  
 Wagner, Herman: supt. privileges, Great Wagner Show.  
 Wagner, Otto: supt. reserved seat tickets, Great Wagner Show.  
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 Wagner, Henry, Jr.: supt. animals, Great Wagner Show.  
 Wheeler, M. F.: prop., M. F. Wheeler's New Model Shows.  
 Wheeler, C. E.: supt. priv., M. F. Wheeler's New Model Shows.  
 Wilker, Eugene A.: musical director, M. F. Wheeler's New Model Shows.  
 Withorn, Francis: checker-up, John Robinson's Ten Big Shows.  
 Wright, John: musical director, Starrett Show.  
 Williams, Edw.: supt. canvas, Starrett Show.  
 Whiting, Geo.: supt. ring stock, Starrett Show.  
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 Walker, J. B.: boss carpenter, Sun Bros. Show.  
 Wilson, John: checker-up, Sun Bros. Show.  
 Webb, Archie: musical director, Yankee Robinson Shows.  
 Williams, C.: supt. canvas, Yankee Robinson Shows.  
 Warren, J. C.: contracting press agent, Young Buffalo Wild West and Frontier Days.  
 Weil, D. B.: supt. working stock, Young Buffalo Wild West and Frontier Days.  
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 Wilson, Chas.: treasurer, Mackay's European Circus.  
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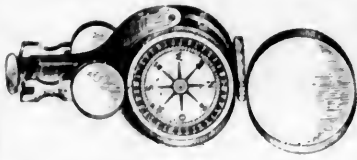
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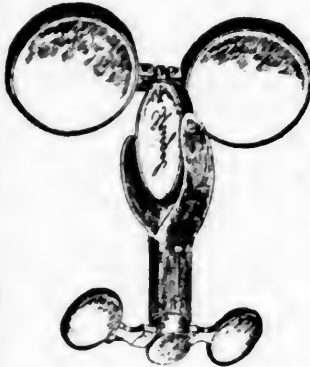
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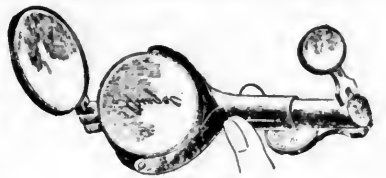
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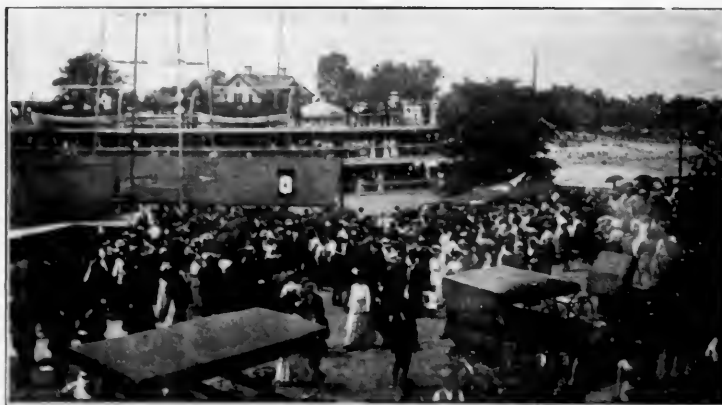
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Purdy's Film Exchange, 300 E. 23d st., New York City.

South. Film Exch., 245 Main, Norfolk, Va.

Standard Film Exch., 161 Washington st., Chicago. Spoor, Geo. K., 62 N. Clark st., Chicago.

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|---|---|
| <p><b>ARKANSAS</b><br/>Hot Springs—Arkansas State Fair Assn. Oct. 10-15. Geo. R. Belding, secy.</p> <p><b>CALIFORNIA</b><br/>Fresno—Fresno Co. Agricultural Assn. Dates not set. R. A. Powell, secy.</p> <p><b>COLORADO</b><br/>Colorado Springs—El Paso Co. Fair. Oct. —. F. H. Marsh, secy.<br/>Fort Morgan—Morgan County Fair Association. Sept. 6-9. Samuel Rathbone, secy.<br/>Rocky Ford—Arkansas Valley Fair Assn. Aug. 30-Sept. 2. G. M. Hall, secy.; G. E. Preble, asst. secy.</p> <p><b>CONNECTICUT</b><br/>Naugatuck—Naugatuck Lodge No. 967, B. P. O. Elks. March 28-April 4. J. P. Hogan, secy.<br/>Norwich—New London Co. Agricultural Society. Sept. 5-7. Theo. W. Yerrington, South Canterbury, Conn.<br/>Putnam—Putnam Fair. Dates not set. Ernest M. Arnold, secy.<br/>Rockville—Rockville Fair Assn. Sept. 20-22. F. J. Colley, secy.<br/>Stafford Springs—Stafford Springs Agricultural Society. Sept. 27-29. C. B. Gary, secy.</p> <p><b>FLORIDA</b><br/>Jacksonville—Florida Shriners' Free Festival. March 7-12. C. W. DaCosta, director.<br/>Miami—Dade County Fair Assn. March 9-13. E. V. Blackman, secy.<br/>Tampa—Panama Canal Celebration. Feb. 12-16. Col. Brown, president.</p> <p><b>GEORGIA</b><br/>Augusta—Fair. Nov. 8-13. Frank E. Beane, secy.<br/>Eatonton—Putnam Co. Fair. Dates not set. M. F. Adams, secy.<br/>Macon—Macon State Fair Assn. Oct. 26-Nov. 5. Harry C. Robert, secy.</p> <p><b>IDAHO</b><br/>Boise—Idaho Inter-Mountain Fair. Oct. 5-10. Will H. Gibson, secy.<br/>Caldwell—Canyon County Fair Assn. Oct. 4-8.</p> | <p>Piper City—Ford Co. Fair. Sept. 13-16. L. D. Jackson, secy.<br/>Princeton—Bureau Co. Agricultural Board. Sept. 6-9. Chas. L. Trimble, secy.<br/>Robinson—Crawford Co. Grange Fair. Sept. 26-30. Henry Coulter, secy., Duncanville, Ill.<br/>Sandwich—Sandwich Fair Assn. Sept. 13-16. C. L. Stinson, secy.<br/>Springfield—Illinois State Fair. Sept. 30-Oct. 4. J. K. Dickerson, secy.<br/>Sullivan—Moultrie Co. Agricultural Fair Assn. Sept. 13-16. Chas. H. Monroe, secy.<br/>Woodstock—McHenry Co. Agricultural Board. Sept. 6-9. Geo. A. Hunt, secy.</p> <p><b>INDIANA</b><br/>Angola—Stenben County Fair. Sept. 6-9. Orville Goodale, secy.<br/>Boswell—Benton County Fair. Sept. 13-16. Illiam Bright, secy.<br/>Fairbairn—Fairbairn Fair Assn. Oct. 4-7. B. W. Parks, secy.<br/>Columbus—Fair. Aug. 23-26. Thos. Vinnedge, secy.<br/>Connersville—Fayette Co. Free Fair. Sept. 6-9. Jasper L. Kennedy, secy.<br/>Converse—Miami County Agricultural Assn. Sept. 20-23. Will W. Draper, secy.<br/>Corydon—Harrison Co. Agricultural Society. Aug. 29-Sept. 2. A. G. Ward, secy.<br/>Covington—Fountain Co. Fair. Sept. 19-23. T. H. Bodine, secy.<br/>Crawfordsville—Montgomery Co. Agricultural Society. Sept. 6-9. J. N. Foster, secy.<br/>Crothersville—Crothersville Fair Assn. Aug. 30-Sept. 2. Will L. Densford, secy.<br/>Crown Point—Lake Co. Fair. Aug. 23-26. Fred Wheeler, secy.<br/>Decatur—Great Northern Indiana Fair. Sept. 6-9. Chas. E. Magley, secy.<br/>Edinburg—Johnson Co. Fair. July 20-22. Robt. G. Porter, secy.<br/>Elwood—Elwood Driving Park &amp; Fair Assn. Aug. 23-26. W. E. Clymer, secy.<br/>Fairmount—Fairmount Fair Assn. Aug. 8-12. Walter L. Jay, secy.<br/>Pt. Wayne—Great Ft. Wayne Fair. Sept. 20-24. P. T. Strieder, secy.</p> |
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State.....

Date.....

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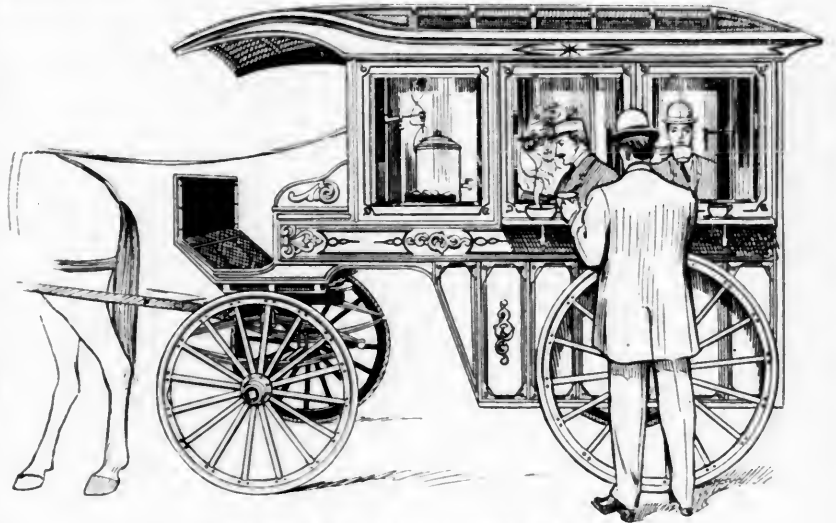
If any officer's address is different from that of the Fair itself, please indicate opposite his name.

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| <p>J. B. Gowen, secy.<br/>Lexington—Lexington-Clarkson Fair. Oct. 5-10. C. W. Mounts, secy.</p> <p><b>ILLINOIS</b><br/>Albion—Edwarda County Fair. Sept. 13-16. J. R. Doty, secy.<br/>Aledo—Mercer Co. Agricultural Society. Sept. 20-23. W. D. Emerson, secy.<br/>Altamont—Altamont Agricultural Fair Assn. Sept. 12-15. Fred Nauwer, secy.<br/>Belleville—St. Clair County Fair Assn. Sept. 13-17. Richard D. Willkert, secy.<br/>Breesa—Breesa D. and F. Assn. Sept. 7-10. Aug. W. Granz, secy.<br/>Cambridge—Henry County Fair. Aug. 22-26. Theo. Bollenstein, secy.<br/>Charleston—Coles Co. Fair. Aug. 23-28. W. V. Miles, supt. priv.<br/>Delavan—Tazewell Co. Agricultural Board. Aug. 23-26. J. O. Jones, secy.<br/>Dixonville—Crawford Co. Grange Fair. Sept. 28-30. Henry Coulter, secy.<br/>Fairbury—Fairbury Fair Assn. Sept. 4-9. G. B. Gordon, secy.<br/>Freeport—Stephenson Co. Agricultural Society. Sept. 6-9. Jas. Rerner, secy.<br/>Golconda—Pope County Agricultural Assn. Oct. 8-8. C. C. Kerr, secy.<br/>Griggsville—Illinois Valley Fair Assn. July 10-22. Ross P. Shinn, secy.<br/>Harrisburg—Harrisburg Fair &amp; Park Assn. Sept. 12-16. Dr. C. E. Hyington, secy.<br/>Joliet—Joliet Agricultural Society. Aug. 29-Sept. 3. Magnus Flaws, 359 Dearborn st., Chicago, Ill.<br/>Mazon—Grundy Co. Agricultural Fair. Sept. 13-16. F. H. Clapp, secy.<br/>Milford—Milford Horaa Fair Assn. Dates not set. F. S. Herron, secy.<br/>Monticello—Platt County Board of Agriculture. Aug. 16-19. C. H. Ridgley, secy.<br/>Mt. Carroll—Carroll Co. Agricultural Fair Association. Sept. 13-16. Cal M. Feerer, secy.<br/>Mt. Sterling—Brown Co. Fair Assn. July 26-29. E. W. Gerschwind, secy.<br/>Olney—Hitchland Co. Fair. Sept. 6-9. Jas. P. Wilcox, secy.<br/>Plinkneyville—Perry Co. Agricultural Society. Sept. 20-23. F. C. Wildy, secy.</p> | <p>Frankfort—Clinton Co. Fair Assn. Aug. 23-26. W. G. Himmeliwright, secy.<br/>Franklin—Johnson Co. Agricultural, Horticultural and Park Assn. Aug. 31-Sept. 3. Martin Sellers, Secy.<br/>Greensburg—Decatur County Fair. Aug. 16-19. Wm. Erhart, secy.<br/>Huntingburg—Fair. Sept. 12-16. E. W. Plekhardt, secy.<br/>Huntington—Huntington Fair Assn. Sept. 13-17. Adam S. Beck, secy.; R. Stinson, mgr.<br/>Indianapolis—Indiana State Board of Agriculture. Sept. 12-16. Chas. Downing, State House, Indianapolis, Ind.<br/>Kendallville—Kendallville Fair. Sept. 26-30. U. C. Brown, secy.<br/>Kentland—Newton County Fair. Sept. 29-31. Wm. Simmons, secy.<br/>Lafayette—Tippecanoe County Fair. Aug. 29-Sept. 2. C. W. Travis, secy.<br/>La Porte—La Porte Co. Agricultural Assn. Aug. 30-Sept. 2. J. E. Rowell, secy.<br/>Lawrenceburg—Lawrenceburg Fair Assn. Aug. 9-13. Estal G. Bielby, secy.<br/>Lebanon—Boone County Agricultural Society. Aug. 16-19. W. J. Sanford, secy.<br/>Liberty—Union County Fair Assn. Aug. 23-26. Milton Maxwell, secy.<br/>Marengo—Crawford Co. Fair Assn. Aug. 22-26. M. M. Tenry, secy.<br/>Marion—Grant Co. Agricultural and Fair Assn. Sept. 6-10. E. F. Ferrel, secy.<br/>Middletown—Henry, Madison and Delaware Counties Agricultural Society. Aug. 2-5. F. A. Wischart, secy.<br/>Montpelier—Montpelier Fair and Driving Assn. July 26-29. C. L. Smith, secy.<br/>Mt. Vernon—Mt. Vernon Fair Assn. Aug. 16-19. J. M. Harlem, secy.<br/>Muncie—Delaware Co. A. &amp; M. Society. Aug. 16-19. F. A. Swain, secy.<br/>New Castle—Henry County Agricultural Society. Aug. 9-12. W. L. Risk, secy.<br/>North Manchester—North Manchester Racing Assn. Sept. 6-9. Chas. Wright, secy.<br/>North Vernon—Jennings County Fair Assn. July 26-29. W. G. Norris, secy.<br/>Osgood—Ripley Co. Agricultural Assn. Aug. 2-5. G. R. Kemper, secy.</p> |
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# \$50 to \$100 Weekly Profit

## Combination Hot Lunch and Ice Cream Cone Wagons

\$225.00    \$250.00    \$300.00    \$500.00



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- Buckskin Ben's Wild West and Dog and Pony Show, with Cowboy and Cowgirl Band.
- Elma, the best looking and largest Fat Girl in the World.
- New Big Ell Ferris Wheel, now in course of construction by the Ell Bridge Co.
- The famous Little Russian Prince (Frank R. Biltz, Manager); the best George W. Rollins' Zoological Arenas and Trained Wild Animal Show; all new ideas.
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- Harry Metz, with best three-in-one Pit Show in America, Randon and Serpentina.
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- Kempf's Model City, the most marvelous Mechanical Exhibition in the world.
- A Native Village of Capt. Mc Rae's Real Borneo Wild Men now en route from North Borneo.

Remember, this is only part of the show. This is Kline's eighth year along this line of amusement; it's not an experiment; we cater to only the big ones, have never misrepresented or broken an agreement. I don't carry a show but what any man can send his wife or children into without an escort, should he so desire; all are clean. If interested, don't wait; write or wire. An agent will be sent to you at once if we are in a position to consider your date.

**THE HERBERT A. KLINE SHOWS**  
Permanent address, Flint, Mich., P. O. Box 68.

Portland—Jay Co. Fair. Aug. 29-Sept. 2. J. F. Graves, secy.  
 Princeton—Gibson Co. H. & A. Society. Sept. 8-10. F. E. Knowles, secy.  
 Rockport—Rockport Fair. Aug. 22-27. C. M. Partridge, secy.  
 Rochester—Fulton Co. Agricultural Society. Sept. 7-10. L. G. Hols, secy.  
 Rushville—Rush Co. Fair Assn. Aug. 30-Sept. 2. W. L. King, secy.  
 Salem—Fair. Sept. 6-9. Chas. R. Norris, mgr.  
 Shelbyville—Shelby Co. Fair Assn. Sept. 6-10. H. W. McDaniel, secy.  
 Scottsburg—Scott County Fair. Aug. 23-26. G. V. Cain, secy.  
 Shelbyville—Shelbyville Races. Oct. 12-16. Jas. Morrison, secy.  
 Valparaiso—Porter Co. Agricultural Society. Sept. 6-9. Leander Jones, secy.  
 Vincennes—Knox Co. A. & M. Society. Sept. 19-23. Jas. M. House, Vincennes, Ind.  
 Warren—Warren Tri-County Fair and Driving Assn. Aug. 30-Sept. 3. J. G. Chick, secy.  
 Warrick—Warrick Co. Fair. Aug. 29-Sept. 3. J. I. Richardson, secy.

IOWA

Albia—Monroe Co. Fair. Sept. 27-30. J. T. Porter, secy.  
 Allison—Butler Co. A. & H. Society. Sept. 6-8. W. C. Shepard, secy.  
 Alta—Buena Vista Co. Fair. Aug. 16-19. C. H. Wegerley, secy.  
 Atlantic—Cass County Fair. Sept. 19-23. B. R. Wasson, chairman amusement committee.  
 Audubon—Audubon Co. Fair. Sept. 12-15. S. C. Curtis, secy.  
 Bloomfield—Davis Co. Agricultural Society. Sept. 13-16. H. C. Leach, secy.  
 Boone—Boone Driving Park and Fair Assn. Sept. 13-15. A. M. Burnside, secy.  
 Britt—Hancock County Agricultural Society. Sept. 20-23. F. B. Rogers, secy.  
 Calhoun—Rockwell City Fair Assn. July 29-29. A. J. Hunter, secy.  
 Central City—Wapsie Valley District Fair. Sept. 6-9. E. E. Henderson, secy.  
 Clarinda—Clarinda Fair Assn. Sept. 12-16. J. C. Beckner, secy.  
 Clarion—Wright Co. Fair Assn. Sept. 6-9. C. Rutzler, secy.  
 Clinton—Clinton District Fair. Sept. 13-16. J. B. Ahrens, secy.  
 Colorado Junction—Colorado Junction District Fair. Sept. 6-9. N. T. Hendrix, secy.  
 Columbus Junction—Columbus Junction District Fair. Sept. 6-9. N. T. Hendrix, secy.  
 Corning—Adams Co. Fair. Sept. 11-14. Geo. E. Bliss, secy.  
 Decorah—Woneshiek Co. Fair. Sept. 13-16. L. L. Cadwell, secy.  
 Des Moines—Iowa State Fair and Exposition. Aug. 27-Sept. 2. J. C. Simpson, secy.  
 Dewitt—Clinton Co. Fair. Sept. 6-9. G. H. Christensen, secy.  
 Eldon—Big Four Fair. Sept. 6-9. H. R. Baker, secy.  
 Eldora—Hardin Co. Fair. Sept. 6-9. H. S. Martin, secy.  
 Donnellson—Lee Co. Fair. Sept. 7-9. Chris Heffner, secy.  
 Elkader—Elkader Fair & Track Assn. Sept. 14-16. W. W. Davidson, secy.  
 Fondos—Big Four Fair. Aug. 2-5. J. P. Mullen, secy.  
 Grinnell—Potosi Co. Central Agricultural Society. Sept. 5-8. C. P. Russell, secy.  
 Hampton—Franklin Co. Fair. Sept. 27-29. Sherwood A. Clark, secy.  
 Humboldt—Humboldt Co. Agricultural Society. Sept. 13-16. E. S. Bravender, secy.  
 Independence—Buchanan Co. Fair Assn. Aug. 23-26. P. G. Freeman, secy.  
 Indianola—Warren Co. Fair. Sept. 6-9. Joe McCoy, secy.

Iowa City—Johnson Co. A. & M. Society. Aug. 30-Sept. 2. George A. Hitchcock, secy.  
 Malcolm—Potosi Co. Central Agricultural Society. Aug. 23-25. Jas. Nowak, secy.  
 Malvern—Mills Co. Fair. Aug. 2-5. J. J. Swain, secy.  
 Manson—Ottumwa Co. Fair Assn. Aug. 23-26. C. G. Haskay, secy.  
 Maquoketa—Jackson Co. Fair Assn. Aug. 30-Sept. 2. B. D. Ely, secy.  
 Marshalltown—Marshall Co. Fair Assn. Sept. 12-16. W. M. Clark, secy.  
 Mason—Marion Inter-State Fair Assn. Sept. 20-24. J. B. Travis, secy.  
 Mason City—North Iowa Fair. Aug. 22-26. C. H. Barber, secy.  
 Massena—Massena District Fair. Sept. 5-8. D. P. Hogan, secy.  
 Milton—Milton District Fair. Sept. —. D. A. Miller, secy.  
 Missouri Valley—Harrison Co. Fair. Sept. 13-15. A. B. Hasbrook, secy.  
 Mt. Pleasant—Henry Co. Fair. Aug. 16-19. O. N. Knight, secy.  
 Nashua—Big Four District Fair. Sept. 6-9. C. L. Putney, secy.  
 National—Clayton Co. Agricultural Society. Aug. 29-Sept. 3. Henry Lueben, Garnaville, Ia.  
 New Hampton—New Chickasaw Co. Fair. Sept. 13-16. C. M. Bigelow, secy.  
 New Sharon—New Sharon District Fair. Sept. 20-23. C. F. Momyer, secy.  
 Newton—Jasper Co. Fair. Sept. 12-15. F. E. Meredith, secy.  
 Northwood—Worth Co. Fair. Sept. 21-23. E. H. Miller, secy.  
 Pella—Lake Prairie District Agricultural Assn. Oct. 2-6. J. P. Klein, secy.  
 Red Oak—Montgomery Co. Fair Assn. July 26-28. M. E. Rathbone, secy.  
 Sac City—Sac County Fair. Aug. 9-12. S. L. Watt, secy.

Shenandoah—Shenandoah Fair Assn. Aug. 8-12. A. W. Goldberg, secy.  
 Sioux City—Interstate Live Stock Fair Assn. Sept. 19-24. Joe Morton, secy.  
 Sutherland—O'Brien Co. Agricultural Assn. Sept. 7-9. J. B. Murphy, secy.  
 Tipton—Cedar County Fair Assn. Sept. 6-8. C. F. Stummaker, secy.  
 Toledo—Tama County Fair Assn. Sept. 27-30. A. G. Smith, secy.  
 Victor—Victor District Agricultural Society. Aug. 16-18. J. P. Bowling, secy.  
 Waverly—Bremer County Fair Assn. Sept. 20-23. D. A. Long, secy.  
 Wapello—Linn Co. Fair. Aug. 30-Sept. 2. J. T. Hohl, secy.  
 Waukegan—Allamakee County Agricultural Society. Dates not set. A. C. Lardn, secy.  
 West Liberty—Union District Fair. Aug. 22-26. W. H. Salomon, secy.  
 West Point—West Point District Agricultural Society. Dates not set. John Walljasper, secy.  
 West Union—Evanette Co. Agricultural Society. Sept. 6-9. E. A. Mellree, secy.  
 Williamsburg—Williamsburg Fair Assn. Sept. 13-16. Chas. Fletcher, secy.  
 Wilton Junction—Wilton Fair Assn. Sept. 13-16. H. Wildasin, secy.

Winfield—Winfield Fair Assn. Sept. 13-16. A. L. Bergaten, secy.

KANSAS

Clay Center—Clay Co. Fair. Sept. 13-16. Walter Puckey, secy.  
 Douglas—Agricultural Fair. Dates not set. J. A. Clay, secy.  
 Fulton—Osage Valley Improvement Assn. Fair. Sept. 1. L. O. DeLano, secy.  
 Hutchinson—Central Kansas Fair Assn (State Fair). Sept. 10-17. A. L. Sponsler, secy.  
 Kingman—Cattlemans and Kingman City Park Assn. Aug. 8-12. H. C. Leach, secy.  
 Lawrence—Douglas Co. Fair Assn. Sept. —. Elmer E. Brown, P. O. Box 15. Lawrence.  
 McPherson—McPherson Co. Agricultural Fair Assn. Aug. 23-26. Carl A. Grant, secy.  
 Minneapolis—Ottawa Co. Fair Assn. Oct. 4-7. J. E. Johnston, secy.  
 Salina—Saline Co. Fair Assn. Aug. 30-Sept. 2. E. R. Tuttle, secy.  
 Smith Center—Smith Co. Fair Assn. Aug. 29-Sept. 2. H. C. Smith, secy.  
 Spring Hill—Grange Fair. Sept. 6-9. Vernon Nicholson, secy.  
 Waverly—Ohio Day Assn. Aug. 18-19. J. M. Osborn, secy.  
 Winfield—Cowley County Agricultural and Live Stock Assn. Aug. 30-Sept. 2. F. W. Side, secy.

KENTUCKY

Barbourville—Knox Co. Fair Assn. Aug. 31-Sept. 2. J. Frank Hewn, secy.  
 Brookhead—Rockcastle Co. Fair Assn. Aug. 17-19. A. J. Haggard, secy.  
 Falmouth—Falmouth Fair Co. Sept. 28-Oct. 1. J. R. Williams, secy.  
 Fern Creek—Jefferson Co. Fair Assn. Aug. 30-Sept. 2. E. B. Berry, secy.  
 Florence—North Kentucky Agricultural Assn. Sept. 1-3. N. E. Riddell, Burlington, Ky.  
 Frankfort—Capital Fair Assn. Aug. 30-Sept. 2. G. G. Speer, secy.  
 Georgetown—County Fair Assn. July 26-30. T. C. Bell, secy.  
 Germantown—Germantown Fair Co. Aug. 24-27. Dan H. Lloyd, Dover, Ky.  
 Glasgow—South Kentucky Fair Assn. Sept. 14-17. Thos. Dickinson, secy.  
 Harrodsburg—Mercer County Fair Assn. Aug. 9-12. R. W. Keenon, secy.  
 Louisville—Kentucky State Fair. Sept. 12-17. J. W. Newman, secy.  
 Mayfield—West Kentucky Fair Assn. Sept. 7-10. W. L. Hale, secy.  
 Paducah—Paducah Fair Assn. Aug. 30-Sept. 2. Rodney C. Davis, secy.  
 Shepherdsville—Bullett County Fair Assn. Aug. 16-19. S. H. Ridgway, secy.  
 Uniontown—Union County Fair Assn. Aug. 9-13. W. C. Bland, secy.  
 Versailles—Woodford Co. Fair Assn. Aug. 3-6. Fleming Meek, secy.

LOUISIANA

Shreveport—State Fair of Louisiana. Nov. 2-11. Louis N. Bruengerhoff, secy.

MAINE

Bangor—Eastern Maine State Fair. Aug. 23-26. Albert S. Field, secy.  
 Belfast—Waldo Co. Agricultural Society. Aug. 16-18. Orrin J. Dickey, secy.  
 Blue Hill—Hancock Co. Agricultural Society. Sept. 6-8. C. S. Snowman, secy.  
 Bridgton—Bridgton Farmers and Mechanics' Club. Sept. 20-22. C. Lester Ames, secy.  
 Canton—Androscoggin Valley Agricultural Society. Sept. 20-22. O. M. Richardson, secy.  
 Cornish—Cornish Agricultural Assn. Aug. 16-18. Wm. R. Copp, secy.  
 Eden—Eden Agricultural Fair. Sept. 21-22. H. M. Jellison, secy.  
 Lewiston—Maine State Fair. Sept. 5-9. J. L. Lowell, Auburn, Me.  
 Machias—Machias Fair Assn. Sept. 6-7. W. H. Pinney, secy.  
 Monroe—Waldo and Penobscot Agricultural Society. Sept. 13-15. Edwin Jenkins, secy.  
 New Gloucester—New Gloucester and Danville Agricultural Assn. Dates not set. Chas. H. Nelson, secy.  
 Presque Island—Northern Maine Fair. Sept. 6-8. Ernest F. McLaughlin, secy.  
 Richmond—Richmond Farmers' Club. Sept. 27. N. H. Shelton, secy.  
 South Paris—Oxford County Agricultural Society. Sept. 13-15. W. O. Frothingham, secy.

MARYLAND

Easton—Talbot County Fair. Aug. 23-26. M. B. Nichols, secy.  
 Frederick—Frederick Co. Agricultural Society. Oct. 18-21. O. C. Wareline, secy.  
 Hagerstown—Washington County Fair. Oct. 11-14. D. H. Staley, secy.  
 Laurel—Laurel Fair. Dates not set. Samuel H. Hopkins, pres., Highland, Md.  
 Pocomoke City—Pocomoke City Fair. Aug. 9-12. W. F. King, secy.  
 Rockville—Montgomery Co. Fair. Aug. 23-26. Jas. T. Bogley, secy.  
 Salisbury—Wicomico County Fair. Aug. 16-19. S. K. White, secy.  
 Timonium—Maryland State Fair. Sept. 6-10. J. S. Nussear, Lutherville, Md.  
 Tolchester—Tolchester Fair. Aug. 30-Sept. 12. G. E. Noland, secy.  
 Taneytown—Grange Picnic and Exhibition. Aug. 9-13. Chas. B. Shriner, secy.  
 Upper Marlboro—Southern Maryland Fair. Aug. 9-12. Wm. G. Brooke, secy.

MASSACHUSETTS

Amesbury—Amesbury and Salisbury Fair. Sept. 27-29. M. H. Sands, secy.  
 Amherst—Hampshire Agricultural Society. Sept. 20. David H. Reedy, secy.  
 Athol—Northwest Worcester Fair Assn. Sept. 5-6. Albert Ellsworth, secy.  
 Barre—West Worcester Co. Agricultural Society. Sept. 29-30. Edward A. Brodeur, secy.  
 Barnstable—Barnstable County Agricultural Society. Aug. 30-Sept. 1. M. H. Harris, secy.  
 Blanford—Union Fair Assn. Sept. 14-15. E. W. Bolse, secy.  
 Bowdoin—Massachusetts Horticultural Society. Sept. 16-18 and Oct. 7-8. Wm. P. Hich, secy.  
 Brockton—Brockton Fair. Oct. 4-7. Percy G. Flint, secy.  
 Charlemont—Deerfield Valley Agricultural Society. Sept. 15-16. S. N. Hawkes, secy.  
 Clinton—Clinton Fair. Sept. 14-16. Warren Goodale, secy.  
 Cummington—Hillard Agricultural Assn. Sept. 27-28. C. F. Rurr, Uxbridge, Conn.  
 Framingham—South Middlesex Fair Assn. Sept. 20-21. John L. Card, Wellesley, Mass.  
 Greenfield—Franklin County Fair. Sept. 21-22. J. H. Murphy, secy.  
 Great Barrington—Housatonic Agricultural Society. Sept. 27-30. Fred J. Fuller, secy.  
 Halifax—Plymouth County Fair. Sept. 14-15. J. Herbert Leonard, Bridgewater, Mass.

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 Address, care **THE BILLBOARD.**



Hingham—Hingham Fair Assn. Sept. 27-28. Wm. H. Thomas, secy.  
 Lowell—North Middlesex Fair Assn. Sept. 16-17. Andre Liddell, secy.  
 Marshfield—Marshfield Fair Assn. Aug. 24-26. I. H. Hatch, North Marshfield, Mass.  
 Middlefield—Highland Fair Assn. Sept. 7-8. J. T. Bryan, secy.  
 Nantucket—Nantucket Agricultural Society. Aug. 24-25. Josiah F. Murphy, secy.  
 North Adams—Hoosac Valley Fair. Sept. 8-10. Gilbert Maxwell, secy.  
 Northampton—Northampton, Franklin and Hampden Fair Assn. Oct. 5-6. C. A. Montgouery, secy.  
 Oxford—Oxford Agricultural Society. Sept. 1-2. J. E. Darling, secy.  
 Palmer—Eastern Hampden Fair Assn. Oct. 7-8. L. E. Chandler, secy.  
 Peabody—Essex Fair Assn. Sept. 20-22. J. M. Dauforth, Lynnfield, Mass.  
 South Weymouth—Weymouth Agricultural and Industrial Fair. Sept. 15-17. A. F. Barnes, secy.  
 Spencer—Spencer Farmers and Mechanics' Assn. Sept. 23-24. Geo. H. Ramer, secy.  
 Sturbridge—South Worcester Agricultural Society. Sept. 15-16. C. V. Corey, secy.  
 Uxbridge—Blackstone Valley Fair. Sept. 20-21. Dr. M. R. Sharpe, secy.  
 West Tibury—Martha Vineyard Fair Assn. Aug. 29-31. F. A. Look, secy.  
 Worcester—New England Fair. Sept. 5-8. Eliza S. Knowles, secy.

MICHIGAN

Allegan—Allegan County Agricultural Society. Sept. 20-23. A. H. Foster, secy.  
 Armada—Armada Agricultural Society. Oct. 5-7. Orvy Hulett, secy.  
 Bad Axe—Huron Co. Fair. Oct. 4-7. Henry Stewart, secy.  
 Benton Harbor—Southern Michigan State Fair. Sept. 27-30. H. A. Folzter, secy.  
 Caro—Caro Fair Assn. Sept. 13-16. B. H. Smith, secy.  
 Casswell—Casswell Agricultural Society. Sept. 28-30. J. H. Murdaugh, secy.  
 Detroit—Michigan State Fair. Sept. 19-23. I. H. Butterfield, secy.  
 East Jordan—Charlevoix Co. Agricultural Society. Sept. 13-16. A. B. Nichols, Jr., secy.  
 Fowlerville—Fowlerville Agricultural Society. Oct. 4-7. Geo. A. Newman, secy.  
 Grand Rapids—West Michigan State Fair. Sept. 12-16. Eugene D. Conger, secy.  
 Hillsdale—Hillsdale Fair. Oct. 3-7. C. W. Terwilliger, secy.  
 Holland—South Ottawa West Allegan Fair. Dates not set. A. B. Roaman, secy.  
 Inlay City—Inlay City Agricultural Society. Oct. 4-6. Frank Rathbun, secy.  
 Ionia—Ionia Fair and Exposition Assn. Sept. 26-29. M. J. Spaulding, secy.  
 Ithaca—Grant County Fair and Races. Aug. 30-Sept. 2. A. McCall, secy.  
 Menominee—Menominee County Agricultural Society. Dates not set. H. B. Moulton, secy.  
 Milford—Milford Fair Assn. Sept. 27-30. M. C. Williams, secy.  
 North Branch—North Branch Fair Society. Sept. 28-30. W. F. Galbraith, secy.  
 Reed City—Tri County Exposition. Sept. 20-23. A. M. Fleschbauer, secy.

MINNESOTA

Dassel—Meeker Co. Fair. Oct. 14-16. Oscar E. Lindquist, secy.  
 Hemlock—Minnesota State Fair. Sept. 5-10. C. N. Cosgrove, secy.  
 Kasson—Lodge County Fair. Sept. 26-28. R. A. Shaver, secy.  
 Lake City—Big Four County Fair. Second week in Sept. E. R. Patrick, secy.  
 Marshall—Lyon County Agricultural Society. Sept. 27-30. R. B. Daniel, acting secy.  
 Rochester—Olmsted Co. School Fair. Sept. 28-30. F. E. Cutting, Byron, Minn.  
 Rush City—Chisago Co. Fair. Sept. 14-16. C. M. Johnson, secy.

MISSISSIPPI

Corinth—Fair Oct. 12-15. R. M. Striplin, secy.  
 Jackson—Mississippi State Fair. Oct. 25-Nov. 3. J. F. McKay, secy. and mgr.; J. M. McDonald, asst. secy. and mgr.

MISSOURI

Butler—Bates Co. Fair. Sept. 27-30. T. J. Hay, secy.  
 Cassville—Big Barry County Fair Assn. Dates not set. I. M. Mitchell, secy.  
 Columbia—Fair. July 26-28. B. E. Hutton, secy.  
 Kansas City—Missouri Valley Fair and Exposition (held at Electric Park). Sept. 24 Oct. 9. Sam Benjamin, secy.  
 Palmyra—Marion Co. Fair. Aug. 31-Sept. 3. R. C. Settler, secy.  
 St. Joseph—Interstate Live Stock and Horse Show. Sept. 19-24. M. B. Irwin, secy.  
 Sella—Missouri State Fair. Oct. 1-7. John T. Stinson, secy.  
 Trenton—Race Meet. July 26-29. John W. Schooler, secy.  
 Trenton—Annual Fair. Sept. 13-16. John W. Schooler, secy.  
 Warrensburg—Warrensburg Fair Co. Dates not set. S. Y. Sanders, secy.

MONTANA

Helena—Montana State Fair. Sept. 26-Oct. 1. Martin Martin, secy.

NEBRASKA

Alliance—Fair. Sept. 21-23.  
 Auburn—Auburn Summer Race Meet. July 12-14. B. C. Howe, secy.  
 Aurora—Hamilton County Agricultural Society. Aug. 30-Sept. 2. S. E. Otto, secy.  
 Beatrice—Gage Co. Fair. Sept. 19-23.  
 Big Springs—Fair. Sept. 19-23.  
 Chadron—Fair. Sept. 14-17.  
 Clark—Fair. Sept. 14-16.  
 Cullerton—Hitchcock Agricultural Society. Sept. 15-17. W. Z. Taylor, secy.  
 Gering—Scotts Bluff Co. Fair. Sept. 28-30. A. B. Wood, secy.  
 Lexington—Dawson Co. Fair. Sept. 13-16.  
 Lincoln—Nebraska State Board of Agriculture (State Fair). Sept. 5-9. W. R. Mellor, secy.  
 Madison—Madison Co. Agricultural Society. Sept. 13-16. J. L. Hynearson, secy.  
 Nebraska City—Nebraska City Speed and Fair Assn. Dates not set. L. E. Jackson, secy.  
 Nelson—Nuckolls County Agricultural Society. Sept. 20-21. George Jackson, secy.  
 Seward—Fair. Aug. 30-Sept. 2.  
 Theftord—Fair. Sept. 15-17.  
 Stanton—Stanton County Agricultural Society. Dates not set. John Schindler, secy.  
 Trenton—Hitchcock County Fair Assn. Dates not set. C. M. Blanchard, secy.

NEW HAMPSHIRE

Lancaster—Oxon and Essex Agricultural Society. Sept. 6-8. Elwin Damon, secy.

Rochester—Rochester A. & M. Assn. Sept. 27-30. Frank B. Maguire, secy.

NEW JERSEY

Trenton—Inter State Fair. Sept. 26-30. M. R. Margerum, secy.

NEW YORK

Afton—Afton Driving Park Fair. Sept. 13-16. D. W. Seely, secy.  
 Albion—Orleans Co. Agricultural Society. Sept. 14-18. Wm. E. Frank, secy.  
 Ballston Spa—Saratoga County Agricultural Society. Aug. 23-26. Geo. W. DeKiddler, secy.  
 Batavia—Gettysburg County Agricultural Society. Binghamton—Binghamton Fair. Sept. 27-30. H. S. Martin, secy.  
 Boonville—Boonville Fair Assn. Aug. 23-26. H. J. Vollmar, secy.  
 Brewster—Putnam Co. Agricultural Assn. Aug. 31-Sept. 2. A. P. Rudd, secy.  
 Brookfield—Brookfield Madson Co. Agricultural Society. Sept. 19-22. F. M. Spooner, secy.  
 Canton—St. Lawrence Co. Agricultural Society. Sept. 13-16. George A. Adams, secy.  
 Carmel—Putnam Co. Agricultural Assn. Aug. 31-Sept. 2. A. P. Rudd, secy.  
 Cobleskill—Schoharie County Fair. Sept. 23-30. W. H. Golding, secy.  
 Cooperstown—Otsego County Agricultural Society. Sept. 20-22. Edward I. King, secy.  
 Cortland—Cortland Co. Agricultural Society. Aug. 23-26. W. J. Greenman, secy.  
 Cuba—Cuba Fair and Lacing Assn. Sept. 6-9. Geo. H. Swift, secy.  
 Delhi—Delaware County Agricultural Society. Aug. 30-Sept. 2. Chas. T. Telford, secy.  
 Dryden—Four County Fair Assn. Aug. 30-Sept. 2. O. W. Ames, secy.  
 Dryden—Dryden Agricultural Society. Sept. 6-9. J. B. Wilson, secy.  
 Dundee—Dundee Fair Assn. Oct. 4-6. H. L. Woodruff, secy.  
 Ellenville—Ulster Co. Agricultural Society. Aug. 23-26. W. S. Doyle, secy.  
 Elmira—Chemung County Agricultural Society. Sept. 19-23. C. S. Lattin, secy.  
 Fonda—Montgomery Co. Agricultural Society. Oct. 3-6. J. B. Martin, secy.  
 Franklinville—Franklinville Agricultural and Driving Park Assn. Aug. 29-Sept. 2. R. L. Farnham, secy.  
 Gouverneur—Gouverneur A. & M. Society. Aug. 30-Sept. 2. D. A. Leggett, secy.  
 Hemlock—Hemlock Union Agricultural Society. Oct. 4-6. S. Parker Hoppough, secy.  
 Hornell—Great Hornell Fair. Aug. 30-Sept. 2. Clyde E. Shults, mgr.  
 Hudson—Columbia A. & H. Assn. Aug. 31-Sept. 2. N. H. Browning, secy.  
 Johnstown—Pulton Co. Agricultural Assn. Sept. 20-22. Wallace Yost, secy.  
 Lockport—Niagara County Agricultural Society. Aug. 29-Sept. 3. R. N. Roberts, secy.  
 Lowville—Lewis County Agricultural Society. Aug. 31-Sept. 2. M. M. Lyman, secy.  
 Mineola—Agricultural Society of Queens and Nassau Counties. Sept. 20-24. Lott Van de Water, Jr., Hempstead, N. Y.  
 New York City—Richmond Borough—Great In-borough Fair. Sept. 5-10. A. C. Nella, secy.  
 New City—Rockland Co. Industrial Assn. Aug. 29-Sept. 1. A. A. Venderbilt, secy.  
 Norwich—Chenango County Fair. Aug. 30-Sept. 2. Lester Smith, secy.  
 Orangeburg—Rockland County A. & H. Assn. Sept. 5-9. Elbert Tolman, secy.  
 Plattsburg—Clinton Co. Agricultural Assn. Sept. 6-9. H. Clay Miles, asst. secy.  
 Riverhead—Suffolk County Agricultural Society. Sept. 13-16. Harry Lee, secy.  
 Rome—Onondaga County Agricultural Society. Sept. 5-9. F. S. Baker, secy.  
 Sandy Hill—Washington County Agricultural Society. Aug. 30-Sept. 2. Geo. A. Ferris, secy.  
 Schenectady—Schenectady Valley Agricultural Society. Aug. 9-11. J. P. Friery, secy.  
 Trumansburg—Union Agricultural and Horticultural Society of Ullyses, Covert and Hector Counties. Aug. 30-Sept. 2. G. O. Hinman, secy.  
 Vernon—Agricultural Society. Sept. 27-29. C. G. Simmons, secy.  
 Warsaw—Wyoming Co. Agricultural Society. Aug. 30-Sept. 1. Fred A. Rice, secy.  
 Watertown—Jefferson Co. Fair. Sept. 5-9. W. R. Skeels, secy.

NEVADA

La Plata—La Plata Fair. Aug. 2-5. Chas. J. Sinn, secy.

NORTH CAROLINA

Charlotte—Mecklenburg Fair Assn. Oct. 26-29. C. W. Creswell, secy.  
 Greensboro—Central Carolina Fair Assn. Oct. 12-15. Garland Daniel, secy.  
 Raleigh—North Carolina Agricultural Society. Oct. 18-23. Col. Jos. E. Fogue, secy.  
 Winston Salem—Piedmont Fair. Oct. 5-8. Col. G. E. Webb, secy.

NORTH DAKOTA

Fargo—North Dakota State Fair. July 25-30. C. C. Smith, secy.  
 Grand Forks—Grand Forks Fair. July 19-22. E. C. Bachellor, mgr.  
 Jamestown—Jamestown Fair Assn. Dates not set. O. G. Yeaton, secy.  
 Wahpeton—Richland Co. Fair Assn. Sept. 27-30. R. J. Hughes, secy.

OHIO

Bellefontaine—Logan Co. Fair. Aug. 30-Sept. 2. W. H. Kinnan, secy.  
 Berea—West Cuyahoga Co. Agricultural Society. Sept. 13-15. L. M. Coe, secy.  
 Blanchester—Clinton County Agricultural Society. Aug. 30-Sept. 2. B. E. Chaney, secy.  
 Canal Dover—Tuscarawas Co. Agricultural Association. Oct. 4-7. J. S. Kerns, secy.  
 Canton—Starke County Agricultural Society. Sept. 27-30. Chas. A. Pontius, secy.  
 Carthage—Hamilton Co. Agricultural Society. Aug. 16-20. D. L. Sampson, Room 11, Wiggins Block, Cincinnati, O.  
 Chagrin Falls—Cuyahoga Co. Fair. Sept. 6-9. F. C. Gates, secy.  
 Cincinnati—Coney Island Fair. Aug. 25-27. W. M. McIntyre, supt.  
 Coshocton—Coshocton Co. Agricultural Society. Oct. 11-14. W. R. Miller, secy.  
 Dayton—Montgomery Co. Agricultural Board. Sept. 5-9. G. K. Cetane, secy.  
 Greenville—Great Darke County Fair. Aug. 22-26. Frank Hiesinger, secy.  
 Hamilton—Butler Co. Agricultural Society. Oct. 4-7. C. A. Kumlir, secy.  
 Hicksville—Deane Co. Agricultural Society. Aug. 30-Sept. 2. E. F. Armstrong, secy.  
 Kenton—Hardin Co. Agricultural Society. Aug. 23-26. F. U. Jones, secy.  
 Lisbon—Columbiana Co. Agricultural Society. Sept. 13-15. E. F. Moore, secy.  
 Marietta—Washington Co. A. & M. Assn. Sept. 20-24. L. A. Ziegler, asst. secy.

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THE BUYERS' DIRECTORY TELLS YOU WHO AND WHERE.

McConnellsville—Morgan Co. Agricultural Society. Sept. 20-22. T. E. McElhinney, secy.  
 Montpelier—Williams County Fair. Sept. 13-17. Robt. Ogil, secy.  
 Napoleon—Napoleon Fair Co. Sept. 6-9. J. M. Bieger, secy.  
 Owensville—Clermont Co. Agricultural Society. Aug. 23-26. A. S. Johnson, Amelia, O.  
 Paulding—Paulding Co. Agricultural Society. Sept. 5-9. W. B. Jackson, secy.  
 Pikeston—Pikeston Fair Co. Aug. 10-12. J. F. Bateman, secy.  
 Ripley—Ripley Fair Co. Aug. 2-5. L. H. Williams, secy.  
 Sandusky—Erie Co. Agricultural Society. Sept. 13-16. F. H. Zerbe, secy.  
 Scottsville—Allen Co. Fair Assn. Sept. 15-17. W. D. Gilliam, secy.  
 Sidney—Shelby County Fair. Sept. 13-16. J. E. Russell, secy.  
 Tiffin—Seneca Co. Agricultural Society. Sept. 6-9. Morgan E. Ink, secy.  
 Van Wert—Van Wert Co. Agricultural Society. Sept. 12-16. E. V. Weiborn, secy.  
 Wapakoneta—Auglaize Co. Agricultural Society. Aug. 30-Sept. 2. A. E. Schaffor, secy.  
 Warren—Trumbull Co. Agricultural Society. Aug. 30-Sept. 1. Homer C. Madsey, secy.  
 Washington C. H.—Fayette Co. Fair. Aug. 22-25. Dr. E. M. Boggers, secy.  
 Waverly—Pike Co. Fair. Sept. 14-16. Charles Vallery, secy.  
 Xenia—Greene County Agricultural Society. Aug. 9-12. R. R. Grleve, secy.

OKLAHOMA

Ardmore—Carter County Fair Assn. Dates not set. Orin Redfield, secy.  
 Canton—Blaine Co. Fair Assn. Dates not set. W. H. Hermes, secy.  
 Kingfisher—Farmers' Fair Assn. Sept. —. S. I. Jordan, secy.  
 Oklahoma City—State Fair Assn. of Oklahoma. Sept. 27-Oct. 9. I. S. Mahan, secy.  
 Pawnee—Pawnee Park & Fair Assn. Sept. 6-9. Frank Hudson, secy.

OREGON

Fendleton—Eastern Oregon District Agricultural Society. Sept. 26-Oct. 1. Theo. Fitzgerald, secy.  
 Portland—Fair. Sept. 8-10. D. O. Lively, secy.  
 Salem—Oregon State Fair. Sept. 12-17. F. A. Welch, secy.

PENNSYLVANIA

Bloomsburg—Columbia County Agricultural Society. Oct. 4-7. A. N. Yost, secy.  
 Carrolltown—Cambria County Agricultural Association. Sept. 6-9. J. V. Maucher, secy.  
 DuBois—DuBois Driving Assn. Sept. 6-9. P. E. Grlesemer, secy.  
 Emporium—Cameron County Agricultural Assn. Sept. 13-16. F. G. Judd, secy.  
 Exposition Park—Conneaut Lake Agricultural Assn. Aug. 29-Sept. 2. Chas. T. Byers, secy.  
 Hazlet—Hancock Agricultural Society. Sept. 20-23. J. B. Miller, secy.  
 Honesdale—Wayne Co. Agricultural Soc. Date not set. Emerson W. Gammell, secy.  
 Johnstown—Luna Park Fair Assn. Sept. 13-16. John Hinkel, secy.  
 Lancaster—Lancaster County Agricultural Fair Assn. Sept. 27-30. I. C. Arnold, secy.  
 Lebanon—Lebanon Valley Fair Assn. Aug. 23-26. J. A. Rollman, secy.  
 Lewisburg—Union Co. Agricult. Soc. Sept. 27-30. C. Dale Wolfe, secy.  
 Madisonville—Lackawanna County Grange Fair Assn. Sept. 27-30. Dionel Winship, secy.  
 Mansfield—Smythe Park Assn. Sept. 20-24. R. C. Longbothum, secy.  
 Nazareth—Northampton County Agricultural Society. Sept. 13-16. J. R. Reinheimer, secy.  
 Port Royal—Juniata Co. Agricultural Society. Sept. 13-16. James N. Groninger, secy.  
 Pultaski—Pultaski Fair Assn. Sept. 13-16. Jas. S. Wood, Youngstown, O.  
 Reading—Great Reading Fair. Sept. 27-30. H. Seidel Throm, secy.  
 Smethport—McKean County Fair Assn. Dates not set. Guy McCoy, secy.  
 West Chester—Chester County Agricultural Assn. Sept. 6-9. Fred DuRose Reid, secy.

SOUTH DAKOTA

Clark—Clark Co. Agricultural Fair Assn. Aug. 30-Sept. 2. Homer B. Brown, secy.  
 Highmore—Hyde County Fair Assn. Sept. 6-8. A. E. Van Camp, secy.  
 Pierre—Gas Belt Auditorium Co. Dates not set. Chas. E. Hanon, secy.

TENNESSEE

Alexandria—DeKalb Co. Fair. Sept. 1-3. Rob Roy, secy.  
 Dresden—Weakley County Fair Assn. Sept. 21-24. W. R. McWherten, secy.  
 Humboldt—Fair. Sept. 14-17. C. W. Rooks, secy.  
 Jackson—Fair. Oct. 4-8. W. F. Harry, secy.  
 Knoxville—Appalachian Exposition. Sept. 12-Oct. 12. Wm. J. Oliver, secy.  
 Memphis—Tri-State Fair. Sept. 27-Oct. 4. F. D. Fuller, secy.  
 Nashville—Tennessee State Fair Assn. Sept. 19-24. J. W. Russwurm, secy.  
 Newport—Appalachian Fair Assn. Dates not set. J. F. Stanbery, secy.  
 Paris—Henry County Fair Assn. Sept. 25-Oct. 1. H. E. Tyson, secy.  
 Shelbyville—Bedford County Fair Assn. Aug. 31-Sept. 2. H. B. Cowan, secy.  
 Trenton—Gibson County Fair. Oct. 12-15. C. L. Wade, secy.  
 Union City—Fair. Sept. 14-17. J. W. Wooley, secy.  
 Winchester—Franklin County Fair Assn. Aug. 15 and week. Will E. Walker, secy.

TEXAS

Dallas—State Fair of Texas. Oct. 15-30. Sydney Smith, secy.  
 San Antonio—International Fair Assn. Nov. 5-20. J. M. Vance, secy.  
 San Saba—San Saba County Fair Assn. Dates not set. W. A. Smith, secy.  
 Timpson—Fair. Sept. 28-Oct. 1. P. Hawthorn, mgr. attr.

UTAH

Salt Lake City—Utah State Fair Assn. Oct. 3-8. Elias A. Smith, secy.

VERMONT

Barton—Orleans County Fair Assn. Sept. 7-9. C. E. Hamblet, secy.  
 East Hardwick—Caledonia Grange Fair. Sept. 24. E. B. Fay, secy.  
 Fairhaven—Western Vermont Agricultural Society. Sept. 13-16. Dr. J. F. Wilson, secy.  
 Middlebury—Addison County Agricultural Society. Aug. 30-Sept. 2. Chas. I. Button, secy.  
 Morrisville—Lamoille Valley Fair. Aug. 23-25. O. M. Waterman, secy.

Sheldon—Franklin County Fair Assn. Aug. 30-Sept. 2. W. G. Fassett, Enosburg, Vt.  
 South Wallingford—Union Driving Park Society. Sept. 27-29. G. H. Stafford, secy.  
 Springfield—Springfield Agricultural Society. Sept. 7-8. Fred T. Davis, secy.  
 White River Junction—Vermont State Fair. Sept. 20-23. F. L. Davis, secy.

VIRGINIA

Danville—Danville Fair Assn. Oct. 11-14. G. P. Gechegan, secy.  
 Galax—Galax Fair. Sept. 13. R. E. Cox, secy.  
 Lynchburg—Interstate Fair Assn. Sept. 28-Oct. 1. F. A. Lovelock, secy.  
 Radford—Fair. Sept. 7-10. W. W. Carr, secy.  
 Roanoke—Roanoke Industrial and Agricultural Assn. Sept. 20-23. Louis A. Scholz, secy.  
 Tazewell—Tazewell Fair Assn. Sept. 13-15. H. Claude Dabst, secy.  
 Tazley—Peninsula Fair Assn. Dates not set. T. S. Hopkins, secy.

WASHINGTON

Chehalis—Fair. Sept. 19-24. G. R. Walker, mgr.  
 Everett—Snohomish Co. Agricultural Assn. Aug. 30-Sept. 3. Louis H. McRae, secy.  
 North Yakima—Washington State Fair. Sept. 26-Oct. 1. John W. Pace, secy.  
 Spokane—Spokane Interstate Fair. Oct. 3-9. Robert N. Cosgrove, 217 Hutton Block, Spokane, Wash.  
 Spokane—National Apple Show. Dates not set. Ren H. Rice, secy.  
 Walla Walla—Walla Walla County Fair. Sept. 19-24. R. J. Johnson, secy.

WEST VIRGINIA

Pennsboro—Ritchie County Agricultural and Fair Assn. Aug. 22-25. Will A. Strickler, Ellonboro, W. Va.  
 Wheeling—West Virginia Exposition and State Fair Assn. Sept. 12-16. Geo. Hook, secy.

WISCONSIN

Beaver Dam—Dodge County Fair. Sept. 26-30. C. W. Harvey, secy.  
 Berlin—Berlin Industrial and Agricultural Association. Sept. 20-23. E. Greverus, secy.  
 Bloomington—Blake's Prairie Agricultural Society. Sept. 7-9. A. C. Bishop, secy.  
 Chippewa Falls—Northern Wisconsin State Fair. Sept. 19-23. Robert B. Clark, secy.  
 Fond du Lac—Fond du Lac Agricultural Society. Aug. 30-Sept. 2. E. W. Phelps, secy.  
 Hortonville—Outagamie County Agricultural Society. Sept. 6-8. L. A. Carroll, secy.  
 Jefferson—Jefferson County and Rock River Valley Fair. Sept. 27-30. O. F. Roessler, secy.  
 La Crosse—Interstate Fair. Sept. 27-30. C. S. Van Auker, secy.

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 AT HARTFORD, CT.

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Concessioners Wanted. Conn. Fair Association, Hartford, Ct.

Lancaster Fair, Lancaster, Pa.

September 27, 28, 29, 30, 1910.

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GAGE COUNTY FAIR

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BABY BEARS

We have many for sale during spring months; sales doubling every year (pleased customers our specialty). Remember this ad. and the name "ELINT," care Forcupine Farm, North Waterford, Maine. P. S.—Acclimated prairie dogs in stock.

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PRIVILEGES TO LET—Season 1910, at Linden meier's Lake Park; only park in northern Colorado; on car line; Merry-go-Round, Photo, Novelties, Jap Ball, or any small concessions; have Row Boats, Launches, Shooting Gallery, Box Ball, Penny Arcade, Swings, Bathing, Dance Pavilion, Picnic Grounds, W. LINDEMEIER, Manager, Box 664, Ft. Collins, Colo.

I WANT FLEAS

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# Street Fairs

**WISCONSIN**—Wisconsin State Board of Agricultural Exh. Sept. 12-16. J. M. Trus, secy.  
 Price County Agricultural Assn. Sept. 12-13. E. R. Harager, Prentice, Wis.  
 Shawano—Shawano County Agricultural Society. Sept. 13-16. John C. Schuren, secy.  
 Kickapoo Valley A. & D. P. Assn. Oct. 17. W. T. Griffin, secy.  
 Waterbury—Waterbury Inter. County Fair. Sept. 20-21. Chas. Mullerger, secy.  
 Woodfield—Marquette Co. Agricultural Assn. Sept. 20-28. J. H. Wheelock, secy.  
 Waupaca—Waupaca County Agricultural Assn. Sept. 20-25. H. W. Glocke, secy.

**WYOMING**  
 Douglas—Wyoming State Fair. Sept. 27-30. C. W. McWhinnie, secy.

**CANADA**  
 Alliston—Alliston Agricultural Society. Oct. 6-7. W. M. Lachbunt, secy.  
 Auburn—N. S. Maritime Stock Breeders' Assn. April 6-7. F. L. Fuller, secy.  
 Arthabaska, Que.—La Societe d'Agriculture du Comte d'Arthabaska. Sept. 29. L. Lavergne, secy.  
 Aylmer—Aylmer Exhibition. Sept. 6-8. J. H. Price, secy.  
 Barrie—Ont.—Barrie Agricultural Society. Sept. 25-28. R. J. Fletcher, secy.  
 Beachburg—Ont.—North Renfrew Agricultural Society. Oct. 5-7. Wm. Headrick, secy.  
 Bowmanville, Ont.—West Durham Agricultural Society. Sept. 20-21. J. S. Moorcraft, secy.  
 Brandon, Man.—Western Agricultural and Arts Assn. of Manitoba. July 25-29. W. I. Smale, secy.  
 Brighton, Ont.—Brighton Agricultural Society. Sept. 29. Harrison Carr, secy.  
 Caledonia, Ont.—Caledonia Fair. Oct. 13-14. H. B. Sawie, secy.  
 Calgary, Alta.—Alberta Provincial Exhibition. June 30-July 7. E. L. Richardson, mgr.  
 Dresden, Ont.—Camden Township Agricultural Society. Sept. 29-30. Arthur Smith, secy.  
 Dunnville, Ont.—Dunnville Agricultural Society. Sept. 20-21. W. A. Fry, secy.  
 Edmonton, Alta.—Edmonton Exhibition. Aug. 23-26. A. G. Harrison, mgr.  
 Elmvale, Ont.—Elos Agricultural Society. Oct. 3-5. C. S. Burton, secy.

**ALABAMA**  
 Birmingham—Knights of Maccabees Home Com. Aug. 21-29. Harry S. Shields, care Amusement Guide, Birmingham, Ala.

**ARKANSAS**  
 Hartford—Anniversary Celebration. July 26. W. T. Forrester, secy.

**ILLINOIS**  
 Aurora—Aurora Driving Park Assn. July 19-22. Chas. P. Van Sickle, secy.  
 Kankakee—Merchants Carnival. Aug. 3-5. H. S. Juntgen, secy.  
 Princeton—Farmers' Carnival. Sept. 19-24. A. R. Unholz, secy.  
 Stronghurst—O. O. F. Lily Lodge No. 554 Carnival. July 29-30. C. C. Collins, secy.

**INDIANA**  
 Anderson—Home coming week. Aug. 1-6. A. M. Carpenter, secy., care Chamber of Com. Anderson Ind.  
 Auburn—Merchants Carnival. Oct. 5-7. John C. Lochner, secy.  
 Rockville—Rockville Free Fall Carnival. Sept. or Oct. Chas. E. Lambert, secy.

**IOWA**  
 Knoxville—Knoxville Commercial Club Carnival. Oct. 10-14. Carl C. Gamble, Knoxville, Ia.  
 Knoxville—Knoxville Commercial Club Fourth of July Celebration. July 4. Carl C. Gamble, secy.

**KENTUCKY**  
 Fullerton—Reunion Soldiers of all Wars. Aug. —. Frank M. Griffin, Box 25, Fullerton, Ky.  
 Owensboro—Woodmen of the World Carnival. July 4-9. T. T. Lane, secy.

**LOUISIANA**  
 Shreveport—State Fair of Louisiana. April 11-16. Louis N. Brueggerhoff, Box 588, Shreveport, La.

READERS will confer a favor by notifying The Billboard of any omissions from or errors in our List of Street Fairs. The blanks below may be used for that purpose

Name of Society under whose auspices Street Fair is to be held.....

Name of Town and State where Street Fair is held.....

Date of Street Fair.....

Name of Secretary.....

Attractions Furnished by.....

Freelton, Ont.—West Flamboro Fair. Oct. 3-6. Jas. A. Gray, secy.  
 Grand Valley, Ont.—East Luther Agricultural Society. Oct. 18-19. Wm. McIntyre, secy.  
 Kirkton, Ont.—Kirkton Fair. Oct. 6-7. Amos Houpe, secy.  
 London, Ont.—Western Fair Assn. Sept. 9-17. A. M. Hunt, secy.  
 Newboro, Ont.—North Crosby Agricultural Fair. Sept. 30. J. A. Moriarity, secy.  
 New Westminster, B. C.—Royal Agricultural and Industrial Fair. Oct. 4-8. W. H. Keary, secy.  
 Oshweken, Ont.—S. N. Agricultural Society. Oct. 3-7. F. L. Johnson, secy.  
 Orangeville, Ont.—Dufferin Agricultural Society. Sept. 16-18. Jos. J. Kelly, secy.  
 Oshawa, Ont.—South Ontario Agricultural Society. Sept. 13-14. W. E. N. Sinclair, secy.  
 Ottawa, Ont.—Central Canada Exhibition Assn. Sept. 9-17. E. McLabon, secy.  
 Paris, Ont.—Paris Agricultural Society. Sept. 29-30. H. C. O'Neel, secy.  
 Perth, Ont.—South Lanark Fair. Sept. 14-16. Chas. F. Stone, secy.  
 Picton, Ont.—Prince Edward Agricultural Society. Sept. 21-22. M. R. German, secy.  
 Portage la Prairie, Man.—Portage Industrial Exhibition Assn. July 11-14. Arthur W. Hamber, secy.  
 Port Chateau, Que.—Agricultural Society of Sonlages. Sept. 20. Geo. R. Werinler, secy.  
 Peterboro, Ont.—Peterborough Industrial Fair. Sept. 16-17. F. J. A. Hall, secy.  
 Regina, Sask.—Regina Agricultural and Industrial Exhibition. Aug. 2-5. L. T. McDonald, secy.  
 Redgerton, Ont.—Howard Agricultural Society. Oct. 5-7. Geo. McDonald, secy.  
 Rockton, Ont.—Rockton Agricultural Society. Oct. 11-12. David Bell, secy.  
 Rodney, Ont.—Aldborough Agricultural Society. Oct. 3-4. E. A. Huggill, secy.  
 St. John, N. B.—Dominion Exhibition. Sept. 5-15. H. A. Porter, secy.  
 St. Marys, Ont.—South Riding of Perth Agricultural Society. Sept. 27-28. A. Carmen, secy.  
 Sherbrooke, Que.—Canada's Great Eastern Exhibition. Aug. 27-Sept. 3. H. E. Channell, secy.  
 Stratford, Ont.—Toronto Twp. Agricultural Society. Oct. 8. W. J. Graydon, secy.  
 Thameville, Ont.—East Kent Agricultural Society. Oct. 3-5. C. A. Mayhew, secy.  
 Tilsonburg, Ont.—Tilsonburg and Dunham Agricultural Society. Sept. 13-15. W. W. Livingston, secy.  
 Toronto, Ont.—Canadian National Exhibition. Aug. 27-Sept. 12. J. O. Orr, secy.  
 Watford, Ont.—Stephenson and Watt Fair. Sept. 15-16. J. H. Osborne, secy.  
 Waterloo, Que.—Shefford County Fair. Sept. 13-15. N. O. Rockwell, secy.  
 Wellfleet, Ont.—Wellfleet North Easthope Fair. Sept. 13-14. Geo. Hellingner, secy.  
 Warton, Ont.—Warton Agricultural Society. Sept. 27-28. I. Lemow, secy.  
 Winchester, Ont.—Winchester Agricultural Society. Sept. 6-7. W. J. Laffame, secy.  
 Winnipeg, Man.—Winnipeg Industrial Exhibition. July 13-29. Dr. A. W. Bell, secy.  
 Yorkton, Sask.—Yorkton Industrial Exhibition. July 5-7. Thos. A. Waterfield, mgr.

**MISSISSIPPI**  
 Meridian—Woodmen of the World Carnival. Week of April 4. Lewis E. Crook, Meridian, Miss.

**MISSOURI**  
 Calnsville—Calnsville Annual Picnic. Aug. 16-19.

**NEBRASKA**  
 Gordon—Sheridan County Agricultural Society. Sept. 20-23. H. G. Lyon, secy.

**NEW YORK**  
 Lockport—Lockport Old Home Week. July 24-30. Fiedlia Zinghy, 21 Hodge Opera House, chairman; John R. Earl, concessions.  
 New York City—American Park Hippodrome Company (at American League Base Ball Grounds). May 30-Sept. 5. Mark L. Stone, Long Acre Bldg., 1495 Broadway, New York City.

**OHIO**  
 Ashland—Commercial Club Carnival. Oct. 4-8. N. Strauss, chairman.  
 Bellaire—Bellaire Aerle No. 371 F. O. E., Carnival. Dates not set. Andrew C. Crumelle, secy.  
 Defiance—K. of P. Carnival. June 27-July 6.  
 Ft. Recovery—Harvest Jubilee Assn. Aug. 10-12. Frank J. Sonderman, Lock Drawer 65, Ft. Recovery, O.  
 Washington C. H.—Centennial Home-coming. Aug. 1-3. Geo. H. Hitchcock, secy.  
 West Milton—Commercial Club. May 5-7. Howard Lair, West Milton, O.  
 Wilmington—Wilmington and Clinton County Centennial Home-coming. Aug. 25-28.

**OKLAHOMA**  
 Comanche—Elgith Annual Carnival. Aug. 18-20. Ed H. Wolf, secy.

**PENNSYLVANIA**  
 McKeesport—Old Home Week. July 4-9. C. W. L. McDermott, 1005 Walnut st., McKeesport, Pa.

**WASHINGTON**  
 Spokane—Knights of the Grip Carnival. April 25-30.

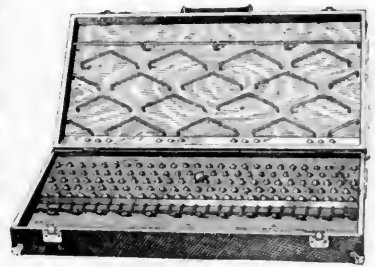
**MARSHALL COUNTY FAIR, Marshalltown, Ia.**  
 Five-Day Fair, September 12 to 16 inclusive. Largest county fair in Iowa. Day and evening program. Can use a line of general stands and two or three up-to-date, strictly moral paid shows on percentage plan. No gambling devices allowed. Privilege contracts signed at any time. W. M. CLARK, Secretary.

**THE OHIO DAY PICNIC, Aug. 18-19, 1910.**  
 20,000 people will be present. Two days of solid sport and fun. Amusements of all kinds. The best of speakers. Something for Everybody. Special R. R. rates. A. C. COOK, President; J. M. OSBORN, Secretary, WAVERLY, KANS.

**The Great South Carolina State Fair**  
 Columbia, South Carolina, Oct. 31-Nov. 5. Write J. D. W. WATTS, Laurens, S. C., (Privilege Man); D. F. FIRD, Lexington, S. C., Secretary.

**REMOVAL NOTICE: Say, Boys! After May 1st, 1910, H. C. EVANS & CO. Will be Located at 102-104 VAN BUREN ST., CHICAGO, where will be found at all times the largest and most varied stock of Dice, Cards and Games in America. Also we have ready for delivery A FULL LINE OF CLUB ROOM FURNITURE ON HAND AT ALL TIMES.**

**"ZIG ZAG," THE NEW GAME JUST OUT. THE GREATEST NOVELTY GAME EVER INVENTED. Can be run by anyone anywhere, and will get a play everywhere. No experience required to operate. Prize Big or Little at will.**



**GET IT NOW WHILE IT IS NEW!**

**WE GUARANTEE IT TO PLEASE YOU.**

**Price, \$25.00.**

Can be run anywhere and is one of the BEST COIN COAXERS IN THE BUSINESS. Ball is in sight of Player at all times. Has 3 combinations, Big Prize, Little Prize or Fair. We guarantee it to work perfectly. GET IT NOW. IT'S A "PIPPIN."

Also remember that we make and sell more Dice than all others combined. Why? Because ours are decidedly better.

**NO WAIT, NO DELAY, ORDERS FILLED SAME DAY AS RECEIVED.**

**OUR NEW 1910 CATALOG IS READY, AND IT IS FREE. SEND FOR IT AT ONCE**

# SAN ANTONIO International Fair

Opens November 5th and closes November 20th, 1910, sixteen days. Privileges of all kinds for sale. First-class up-to-date free acts wanted; also first-class Carnival Company or Independent shows on a percentage basis. Address J. M. VANCE, Secretary, International Fair Association. VORIES P. BROWN, President, San Antonio, Texas.

**KANKAKEE DISTRICT FAIR**  
 50 Miles South of Chicago  
**GRAND OPENING—LABOR DAY**  
**FIVE FULL DAYS AND NIGHTS OF FAIR**  
 September 5th to 9th  
**BIGGER THAN MOST STATE FAIRS**  
**BEST FREE ATTRACTIONS WANTED**  
 C. R. MILLER, Pres. and Sup't. of Attractions, Jacksonville, Ill.  
 LEN SMALL, Secretary, Kankakee, Ill.

**THE GREAT LOCKPORT FAIR!**  
**NIAGARA COUNTY AGRICULTURE SOCIETY**  
 Desires a line of clean Free Midway Attractions for the week of August 29 to September 3, inclusive; day and night; also games with the gambling feature eliminated. I am now ready to receive bids for the exclusive sale of soft drinks, hot frankfurters, cigars, peanuts and popcorn, whips, novelties and ice cream cones. Write  
 R. N. ROBERTS, Secretary, LOCKPORT, N. Y.

**NOTICE—FAIR, REUNION AND CARNIVAL SECRETARIES THROUGH WEST AND NORTHWEST THE EDWIN D. COREY SHOWS**  
 Offer only the best and cleanest of attractions. Write for open dates. Wanted, Novel Shows and Attractions, Vaudeville, Electric, Plantation Show with Band, and Platform Show, Concessions for sale, Novelties, Lunch, Jap Bowling Alley, High Striker, Glass Stand, etc. Silence is considered a positive negative. Address E. D. COREY, 5223 Calumet Avenue, Chicago, Ill.

**GLAD FEET**  
 CORNOFF, the Scientific Treatment for the removal of Corns and Callouses. Send 25c for enough to remove every corn from your feet. Canvassers wanted.  
**CORNOFF DISTRIBUTING CO., Bellefonte, Pa.**

# PARK LIST

Complete Compendium of Information Regarding Summer Amusement Parks, Gardens and Theatres With the Class of Attractions Booked.

- (x) No Circuit.
- (1) Park plays Vaudeville.
- (2) Park does not play Vaudeville.
- (3) Park plays Bands.

- (4) Park does not play Bands.
- (5) Park plays neither Bands or Vaudeville.
- (xx) Park plays Stock.

**ALABAMA.**

Anniston—Oxord Lake Park, Anniston Electric and Gas Co., props.; R. L. Rand, mgr.; (1, 4, x, xx). Hobson City Park (colored); Anniston Electric and Gas Co., props.  
 Birmingham—East Lake Park, R. D. Burnett, prop.; Chas. Bourton, mgr.; also mgr. attr.; (1, 3); also opera and musical comedy.  
 Gadsden—Elliot Park, A. C. G. & A. Ry. Co., props.; Chas. J. Zell, mgr., attr. (x, 1, 3); C. J. Zell books vaudeville attractions.  
 Mobile—Diale (colored); R. M. Sheridan, mgr.; (1) (3 x); Sheridan books vaudeville attr.—Monroe Park; Mobile Light & R. R. Co., props. & mgrs.; (1, 3); M. L. & R. R. Co., books vaudeville.  
 Montgomery—Pickett Springs, Montgomery Traction Co., props.; W. J. Ginnavin, mgr.; (2, 3, x). Washington (colored) Montgomery Traction Co., props and mgrs.  
 New Decatur—Oakland; North Alabama Traction Co., props.; W. A. Bibb, mgr.; also mgr. attr.; (4).  
 Selma—Eldale; Selma St. & Snb. Ry. Co.; Wm. Wilby, mgr. attr.; (1, 3).  
 Sheffield—Tri-Cities, Florence, Sheffield and Tusculum Ry. Co.; Harry B. Elmore, mgr.; also mgr. attr.; (1) complete company only. (x, 3). Harry B. Elmore books all attr. Woodside Park, Sheffield Co., props.; N. T. Perkins, mgr.; R. A. Andrews, mgr. attr.; (2, 3, x).

**ARIZONA.**

Douglas—Douglas Park, Douglas St. Ry. Co., props.; Daniel A. O'Donovan, mgr.; Daniel A. O'Donovan, mgr. attr. (x, 5).  
 Tucson—Elysian Grove, Tucson Amusement Co., props.; E. Prachman, mgr.; also mgr. attr.; (1, 3); Bert Levy books vaudeville attr.

**ARKANSAS.**

Batesville—Unique Theatre, Zarrington Five owners and managers.  
 Camden—City Park, City of Camden, owners; E. H. Carson, mgr.; (x, 5). This park is simply a ball park.  
 Conway—Grand Theatre, Hugh Pence, mgr.; (x, 3, xx).  
 Eureka Springs—Auditorium Park, Citizens Electric Co., props.; Adolph M. Barron, mgr.; also mgr. attr.; (1, 3, x); Adolph M. Barron books vaudeville attr.  
 El Dorado—Dreamland Airdome, Majestic Am. Co., props.; H. D. Bowers, mgr.; also mgr. attr. (1, 3).—Queen City Theatre, Majestic Amusement Co., props.; R. B. Garrison, mgr.; also mgr. attr. (1, x).  
 Fort Smith—Electric Park, Fort Smith Light & Traction Co., props.; J. W. Gillette, mgr.; R. J. Mack, mgr. attr. (x, 1, 3); J. W. Gillette books vaudeville attractions.  
 Hot Springs—Whittington Park, Hot Springs Park Co., props.; Geo. (Doc) Owens, mgr.; also mgr. attr. (1, 3, xx); book direct.  
 Hot Springs—Airdome, J. Frank Head, prop. & mgr.; (1, 4, xx); J. F. Head books attractions.  
 Little Rock—Airdome, J. Frank Head, prop. and mgr.; also mgr. attr.; (1, xx, x); J. Frank Head books vaudeville.—Wonderland, F. Jennen, prop. & mgr.; (x, 1, 2); F. Jennen books vaudeville attractions.—Forest Park, L. R. Ry. & Electric, Co., props. & mgrs.; Abe Strwell, mgr. attr.; (x, 1); plays city bands only.—Chas. T. Taylor, books vaudeville attractions.—Airdome, J. F. Head, mgr.; Fred Farnell, mgr.; J. F. Head books attr.; J. F. Head Circuit; (1, 3).  
 Newport—Electric Theatre, H. E. Cobb, mgr.; (1, 6); book direct.  
 Walnut Ridge—Airdome, A. Burg Israel, prop.; (1, 6); book direct.

**CALIFORNIA.**

Hakersfield—Hindut Driving Park, G. Lutz, prop.; Kern County Fair Ass'n, mgrs, attr.; (x, 1); plays local bands only. This is an amusement park only during the annual fairs, usually held about October 12, and for the week following.  
 Coronado Beach—Coronado Tent City, Coronado Beach Co., props.; J. S. Hammond, prop.; Carl E. Lindquist, mgr.; (5); Sullivan & Considine book vaudeville.  
 Fresno—Recreation Park, Fresno Traction Co., props.; A. G. Weshon, mgr.; (1, 4).  
 Hanford—Athletic Park, Athletic Park Co., props.; Joa. Corey, mgr. (x, 4).  
 Oakland—Idora Park, Idora Park Co., props.; W. P. Miller, mgr.; also mgr. attr.; (x, 1, 3).  
 Richmond—East Shore Park, East Shore & Suburban Ry. Co., props.; C. H. Robertson, mgr.; (2).  
 Sacramento—Oak Park, Sacramento Electric Railway Co., props.; C. W. McKillip, mgr. of company; A. H. Kines, mgr. park; (1, 3).  
 San Diego—Mission Cliff Park, San Diego Elec. Ry. Co., props.; Carl E. Lindquist, amuse. mgr.  
 San Bernardino—Urbita Springs Park, San Bernardino Valley Traction Co., props.; C. A. Shtatock, mgr.; A. B. Merrihew, mgr. attr.; (x, 2, 3).  
 San Francisco—Chutes Park, Chutes Co., props.; E. P. Levy, mgr.; E. P. Levy, mgr. attr.; (1, 3); Pantages books vaudeville attractions.  
 San Jose—Luna Park, Audley Ingersoll Amuse. Co., props.; Audley Ingersoll, mgr.; also mgr. attr.—Congress Springs Park, Peninsula R. R. Co., props.; E. E. Chapin, mgr.

**COLORADO.**

Boulder—Chautauqua Park, City of Boulder, props.; F. A. Boggess, mgr.; F. A. Boggess, mgr. attr.; (x, 3).  
 Colorado Springs—Zoo Park, John J. Coughlin, prop.; M. J. Coughlin, mgr.; Harry C. Cull, mgr. attr.; (5).—Stratton, Stratton Estate, props. B. M. Lathrop, mgr.; H. T. Irvine, prop. and mgr.; (1); one band engaged for entire season.

Cripple Creek—Union, Jas. E. Hanley, prop. and mgr. also mgr. attr.; (5).  
 Deaver—Lakeside, Frank Burt, mgr.—Elitch Gardens, T. S. Long, prop. & mgr. (1).—White City, White City Co., props.; Frank Burt, mgr.; also mgr. attr.; (2, 3).  
 Englewood—Tulleries Park, Tulleries Amusement Co., props.; W. R. Gillpatrick, mgr. (1, 3).  
 Fort Collins—Lindenmeyer's Lake Park, Lindenmeyer & Son, props.; W. Lindenmeyer, Jr., mgr.; also mgr. attr.; (2, 3, x).  
 Pueblo—Minnequa Park, Glass & McQuillan, props.; (xx, 3).  
 Trinidad—Central Park, Steve Patrick mgr.; Steve Patrick, mgr. attractions; (xx, 3); Sullivan & Considine Circuit.

**CONNECTICUT.**

Bridgeport—Steeplechase Island, Geo. C. Tilden, prop.; Capt. Paul Boyton, mgr.; plays outdoor attr.  
 Bristol—Lake Compounce Park, Pierce & Norton mgrs.; National Park Managers' Assn., New York City; John Jackel, booking agr.; (1); plays local bands only.  
 Burrville—Highland Lake, The Connecticut Co., props. & mgrs.; (1, 4).  
 Crystal Lake—Crystal Lake Park, Wm. Bowler, prop. & mgr.; also mgr. attr.; (1); Wm. Bowler books attr.  
 Hartford—Luna Park, Jas. H. Clarken, mgr.; (x, 1, 3).  
 Meriden—Hanover Park, Consolidated R. R. Co., props.; R. P. Lee, supt.; (1, 3); R. P. Lee books vaudeville attractions.  
 New Britain—White Oak Park, The Connecticut Co., props.; L. S. Risley, supt., also supt. attr.  
 New Haven—White City, White City Co., mgrs.; Box 1563, New Haven, Conn.—Light House Point, East Shore Amusement Co., props. & mgrs.; (x, 2, 3).  
 Orange—Suburban Park, T. G. MacDermott, mgr.  
 Roxville—Simpson Lake Grove, Capt. A. T. Thompson, prop. & mgr.; also mgr. attr.; (xx, 1, 3); Mr. Thompson books attractions.  
 Warehouse Point—Piney Ridge Park, Springfield & Hartford St. Ry. Co., props. & mgrs.; Mr. Newton, mgr. attr.; (1, 3); Mr. Newton books attractions.  
 Winsted—Highland Lake, The Connecticut Co., props.; Wm. Harris, mgr.; N. R. Rood, Burrville, Conn. mgr. attr. (1, 3); Park Booking Circuit, Henry Marboef, mgr.; books attractions.

**DELAWARE.**

Rehoboth Beach—Horn's Pier and Theatre, Chas. S. Horn, prop. & mgr., also mgr. attr.; (3).  
 Wilmington—Shellpot Park, Henry & Young Amuse. Co., props.; James E. Henry, mgr.; also mgr. attr. (1, x, 3).—Brandywine Springs Park, People's Ry. Co., props.; R. W. Crooks, mgr.

**FLORIDA.**

Jacksonville—Florida Ostrich Farm, W. W. Fraser, treas. & gen. mgr. (x, 1, 3); owner books vaudeville attr.—Iboenix Park, Jacksonville Electric Co., props. & mgrs.; also managers attr.; (x, 1, 3); owners book vaudeville attractions.—Dixieland Park, D. H. Harris, prop.; Paul C. Blinn, mgr.; also mgr. attr. (1, 3); Paul C. Blinn books vaudeville.—Florida Ostrich Farm and Zoo, Florida Ostrich Farm Co., props.; Charles D. Fraser, mgr.; also mgr. attr. (1, x, 3).  
 Pensacola—Palmetto Beach, Palmetto Beach Amuse. Co., props. and mgrs. (1).  
 Tampa—Ballast Point Park, Tampa Electric Co., props.; J. A. Trawick, agr.; also mgr. attr.; (1, xx, 4, x); books independent.—Suipbur Springs Park, Jos. S. Richardson, prop. & mgr. attr.; (1, 4); Sullivan & Considine Circuit; DuVries, Chicago, books vaudeville attr.

**GEORGIA.**

Atlanta—White City, Ga. Ry. & Elec. Co., props.; C. H. Chooswood, mgr.; also mgr. attr.; (2, 3, x).—Lakewood Park, M. Jacobs, pres.; J. Billet, secy & treas.  
 Atlanta—Lakewood Park, N. E. W. Sistrunk, mgr.  
 Augusta—Lake View Park, Augusta Ry. & Elec. Co., props.; George H. Conklin, mgr.; also mgr. attr. (1); Empire Theatrical Exchange books vaudeville.  
 Columbus—Wildwood Park, Columbia R. R. Co., props.; F. W. Lilly, mgr., also mgr. attr.; (1, 3); F. W. Lilly books vaudeville attr.  
 Gainesville—Chattahoochee Park, North Georgia Electric Co., props.; G. M. Martin, mgr.; also mgr. attr.; Empire Theatrical Circuit; Geo. Greenwood books vaudeville attr.; (1).  
 Macon—Crump's Park, Macon Ry. & Light Co., props.; J. T. Nylen, mgr. attr.; (2, 3, xx).  
 Macon Ry. & Light Co. books attr.  
 Rome—Desoto Park, Rome Ry. & Light Co., props.; H. J. Arnold, mgr.  
 Savannah—Thunderbolt Casino, Savannah Elec. Co., props.; L. W. Nelson, lessee; (x, 1, 4); L. W. Nelson books vaudeville attractions.—Barbee's Park, A. M. Barbee, prop. & mgr.; also mgr. attr.; (x, 5); A. M. Barbee, mgr.—Lincoln Park, Savannah Electric Co., props.; W. J. Whiteman, mgr.; also mgr. attr. (1) and minstrel (3).  
 West Point—Robinson's Park, Buckley Bros., mgrs.; (1, xx).

**IDAHO.**

Boise—Riverside, Schmeizel & Pyle, props. & mgrs.; (x, 4); plays burlesque.—Pierce Park, W. E. Pierce, prop. H. E. Dalton, mgr.; (3, x).  
 Shoshone—Mountainview Park, C. J. Dorsey, prop. and mgr.; also mgr. attr.; (1, 3, x); book direct.

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Do you realize that **TRANSPORTATION** means **SUCCESS** in the dictionary of the Amusement World?

**RIVERVIEW EXPOSITION** now has a Street Car Terminal inside the grounds, into which will run 10 different car lines, 7 coming direct from the heart of the City. **THINK THIS OVER!**

**IF YOU HAVE THE GOODS GET IN TOUCH WITH US QUICK**  
 For Platform Shows and General Privileges, Address  
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**815-77 JACKSON BLVD CHICAGO**

## \$125,000 IN IMPROVEMENTS GRAND PARK, ST. LOUIS, MO.

17 acres of lawn with large lake, in the heart of the city. Three car lines direct to park. WANTED—Scenic Railway, Merry-Go-Round, Ferris Wheel, Circle Swing, Circling Wave, Miniature Railway, Japs, Figure Eight, Human Roulette Wheel. Nothing too large. Will rent Moving Picture Theatre. Great chance for big money. Address at once **FRED B. WEBB, Secretary Grand Park Amusement Co., Grand & Meramec Streets, ST. LOUIS, MO.**

## SANS SOUCI PARK CHICAGO

Opens May 21, 1910

Choice Space for High-Class Concessions. **WANTED**—Small Organ.  
 —Address—  
**M. E. FRIED, Manager, SANS SOUCI PARK.**

## CONCESSIONAIRES WANTED

**JAPANESE BALL GAME, MERRY-GO-ROUND, RIDING DEVICES.** All Concession Men Write. We play High-Class Bands and Attractions. 300,000 people to draw from. Nothing too big for us.

Park Opens May 29, 1910.

**LAKE ERIE PARK & CASINO, Marine Building, Toledo, Ohio**  
**ABE SHAPIRO, Manager.**

## NEW FLAGSTAFF PARK, Mauch Chunk, Penna.

Big success last season. Open May 28 to October. CONCESSIONS MAY BE HAD FOR FIRST CLASS VAUDEVILLE in our **SPLENDID PAVILION** and for novel and successful **OUTSIDE ATTRACTIONS.** **CARBON TRANSIT COMPANY, J. F. Geiser, General Manager.**

## Hollywood Park, Maplewood, N. J.

— J. STUBENVOLL, Proprietor —

WANTED—Privileges and Concessions of all kinds except Carousal and Swings; good opening for Ferris Wheel, Circle Swing, and other amusement devices. Terminal of three trolley lines at a 5-cent fare, and one million people to draw from. Address **HARRY L. MORRIS, Manager, 58 Clinton Street, NEWARK, N. J.**

## Paxtang Park, Harrisburg, Pa. Will open Saturday, May 28, 1910.

Would like to hear from good outdoor Free Attractions and clean Concessionaires. Would be pleased to hear from decided novelties. **F. M. DAVIS, Manager, Box 394.**



ILLINOIS.

Alton—Chautauqua Park, W. M. Sauvage, mgr. & prop.; also mgr. attr.; (1, 3); Western Vaudeville Assn. Circuit; W. M. Sauvage books vaudeville attractions.—Aldome, Hippodrome Amuse. Co. props.; Mm. Sauvage, mgr.; also mgr. attr.; (1, 3); Western Vaudeville Assn. books vaudeville.—Rock Springs Park, City of Alton, props. and mgrs. (2). Local bands only.

Altonville—Priester's Park, Star Brewery Co., props.; J. R. Hoffman, mgr.; L. E. Toman, mgr. attr.; also books vaudeville. (1, 3).—Winkelmann's Park and Fair Grounds, Wm. Winkelmann, prop.; Fritz Tullman, mgr.; (2, 4).

Clinton—Van Winkle Park, J. Bennett & Sons, props.; L. B. Woodruff, mgr.; (2, x) plays local bands only.

Champaign—West End Park, Illinois Traction Co., props.; Matt Kusell, mgr.; also mgr. attr.; (1, 3); Kusell's Warm Weather Circuit; Matt Kusell books vaudeville attractions.

Charleston—Riverview Park, Thos. T. Threlkeld, prop.; Earle E. Trekel, mgr.; also mgr. attr.; (2, 3).—Urban Park, Central Illinois Traction Co., props.; Otto Schilling, Mattoon, Ill., mgr.; also mgr. attr.; (2, 3).

Chicago—White City, Leonard Wolf, mgr.—Forest Park, Paul D. Howse, mgr.—Luna Park, Jas. O'Leary, mgr.—Riverview Exposition Park, W. Cooper, N. P. Valerius, and W. M. Johnson, mgrs.; also mgrs. attr.; (1, 3).—Paul W. Cooper books vaudeville.—Saus Souel Park, Saus Souel Park Co., props.; Miles E. Fried, mgr.; also mgr. attr.; (1, 3, x).—Guy Mills books vaudeville.

Decatur—Dreauland Park, Decatur Amuse. Co., props.; Ed. S. Baker, mgr.; also mgr. attr.; (x, 2, 3).—Wilson's Park, T. G. Wilson, prop. & mgr.; also mgr. attr.; (3, x).

Dixon—Rock River Assembly, Rock River Assembly Assn.; N. H. Long, secy.; L. A. Baird, mgr. attr.; (2, x, 3).—Gedney's Park, Wm. Jones, mgr.; (x, 2, 4).—Prospect Park, Dr. J. W. Stephens, mgr.; (x, 2, 4).

East St. Louis—Landsdowne Park, Hugh Morrison, mgr.—Central Park and Hall; Wm. Simon, mgr. & prop.; (2, 3).

Elgin—Front Park, Elgin Development Co.; It. W. Thornton, mgr.; (2, 3).

Freeport—Highland Park, Freeport Amusement Co., props.; S. W. Matthews, mgr.; also mgr. attr.; (1, 3, x).

Galesburg—Highland Park, Galesburg Ry. & Light Co., props.

Harrisburg—White City, Harrisburg Fair Assn. props.; Turner Bro., mgrs.; O. L. Turner, mgr. attr.; (1, 3).

Hopkinton—McFerrin's Park, J. S. McFerrin, mgr.; (5).

Kewanee—Windmount Park, G. & K. Electric It. Co., props.; It. H. Haywood, mgr.; Ed. Johnson, mgr. attr.; Ed. Johnson books vaudeville attr.

Marion—Coal Belt Electric Park; (1, x).

Mattoon—Urban Park, Mattoon City Ry. Co., props.; Chas. H. Cox, mgr.; also mgr. attr.; (2, 3).

Olney—Hyatt's Park, J. F. Hyatt, prop.; Ernst Z. Hoover, mgr.; (1).

Ottawa—Majestic Park, Chicago, Ottawa & Peoria Ry. Co., props. & mgrs.; (1, 4); Chas. H. Douthick Circuit, Chicago.

Pana—Kitchell Park, City of Pana, props.; City Park Board, mgrs.; also mgrs. attr.; (2, 3).—Chautauqua week only.

Paris—Reservoir Park, Reservoir Park Fishing and Boating Club, props.; C. P. Hiltch, mgr.; (2); plays local bands; J. A. Swisher, books attr.

Peoria—Pfeifer's Palm Garden, Mrs. R. Pfeifer & Son, props.; Chas. C. Pfeifer, mgr.; also mgr. attr.; (1, 3); C. G. Pfeifer books attr.—Virginia Beach, Frank A. Heinicke, prop. & mgr.; Chas. H. Douthick Circuit, also book vaudeville attr.; (1, 3).—Al Fresco Park, Al Fresco Amuse. Co., props.; Vernon C. Seaver, gen. mgr.

Peru—Niwota Park, Star Union Brewing Co., props.; Charles H. Wagner, mgr.; also mgr. attr.; (1, 3); Western Vaudeville Assn. books vaudeville.

Petersburg—Old Salem, Rev. J. M. Johnson, mgr.; (2, x, 3).

Piasa—Piasa Chautauqua Park, Wm. Sauvage, mgr.; also mgr. attr.; (1, 3); Western Vaudeville Assn. books vaudeville.

Quincy—Highland Park, Henry A. Gredell, mgr.; also mgr. attr.; (2, 3).—Baldwin Park, Henry Geshwinder, mgr.; (1, 3, x); Henry Geshwinder books attr.

Rockford—Harlem Park, Rockford & Interurban Ry. Co. props.; Hugh C. Andrews, mgr.; also mgr. attr.; (1, 3); William Morris Inc., books vaudeville.

Rock Island—Black Hawk Watch Tower, Tri-City Ry. Co., props.; Watch Tower Park Co., owners; F. W. Sauerman, pres.; E. H. Krell, secretary and treasurer; (3).

Sheridan—Glen Park, Sheridan Summer Resort Co., props.; Joseph Gualano, mgr.; also mgr. attr.; (2, 3).

Springfield—Zoo Park, Zoo Park Co., props.; T. W. Allen, mgr.; also mgr. attr. and books vaudeville. (1, 3, x).

Sterling—Mineral Springs Park, Great North-Western Fair Assn., props.; C. S. Coe, mgr.; (2, 3); C. S. Coe books vaudeville attr.

Shelbyville—Forest Park, J. C. Westervelp, prop.; Geo. Roberts, mgr.; also mgr. attr.; (2, 3); L. S. Webster books vaudeville attractions.

Taylorville—League Park, Taylorville Baseball Co., props.; Floyd Haughman, mgr.; (2, x, 3).

INDIANA.

Angola—Lake James Park, Lake James Park Co., props.; C. W. Morse, mgr.; also mgr. attr.; (2, 3).—Shady Nook Park, St. Joseph Valley Line R. R., props.; H. E. Hucklin, mgr. attr.; (3, x).

Anderson—Monnis Park, Indiana Union Traction Co., props.; F. B. Norvell, mgr.; also mgr. attr.; (2, 3).

Bloomington—Aldome, Farris, Hill & Hower, mgrs. & props.; also mgrs. attr.; (1); Washington, Vincennes & Bloomington Circuit; (3) Wm. Morris, Chicago, books vaudeville attractions.—Wonderland, W. A. Brissenden, prop. & mgr.; also mgr. attr.; (1) Denton, Bedford & Bloomington Circuit; (3); C. H. Douthick, Chicago, books vaudeville attractions.

Clear Lake—Monon Park, Monon R. R., props.; Chas. Sigler, mgr.; (3).

Crawfordsville—Aldome, Lee Gilkey, mgr.; (x).

Elkhart—McNaughton's, City of Elkhart, props.; Board of Works, City of Elkhart, mgrs.; also mgrs. attr.; (2, 3); Board of Works books vaudeville attr.—Inland Park, City of Elkhart, props.; Board of Works, City of Elkhart, mgrs. attr.; (3); Board of Works books vaudeville attr.—Studebaker, City of Elkhart, props.; Board of Works, mgrs.; also mgrs. attr.; (2, x, 4).—Elkhart Driving Park, A. L. Marchessault, mgr.; also mgr. attr.; (2, x, 3).

Evansville—Oak Summit Park, Evansville and So. Indiana Trac. Co., Sweeton and Raymond, mgrs.; also mgrs. attr.; (1, 3); Western Managers' Assn.; Sweeton and Raymond book vaudeville.

Farinland—Mills Lake Park, Jacob Mills, prop. and mgr. (2, 3).

Indianapolis—Broad Hippie, It. H. Nye, mgr.; F. D. Norvill, Indiana Union Traction Co., Anderson, Ind.—Wonderland Park, F. M. Hicks, mgr.—Riverside Beach, E. H. Allen, secy.—Broad Ripple Park, Indiana Union Traction Co., props.; M. E. Grafton, mgr.; also mgr. attr.; (2, x, 3); F. D. Norvill books attr.

Kokomo—Athletic, K. M. & W. R. R., props.; T. C. McKeenolds, mgr.; also mgr. attr.; (1, 3, x).

La Fayette—Tecumseh Trail Park, Fort Wayne & W. V. Traction Co., props.; Geo. Malchus, mgr.; also mgr. attr.; (2, x, 3).

La Porte—Arline Park, Jenlock & Kolar, props. & mgrs.; also mgrs. attr.; (1, 3, x); Kolar & Jenlock book vaudeville attr.—Huntside Beach, Northern Ind. It. R., props. & mgrs.; (1, 3, x); Northern Ind. It. R. books vaudeville attr.

Logansport—Spencer Park, City of Logansport, props.; Ft. Wayne & Wabash Valley Traction Co., mgrs.; S. J. Ryder, mgr. attr.; (2, 3).—Brugman Park, Wm. Brugman, prop.; Wm. White, mgr.; Wm. White, mgr. attr.; (1, 3); Wm. White books attractions.

Michigan City—Washington Park, South Shore Amusement Co., props.; F. M. Boeckling, mgr.; F. M. Boeckling, mgr. attr.; (1, 3, x).

Montpelier—Montpelier Fair and Driving Assn., R. J. Sidley, prop. & mgr.; (1, x, 3); C. L. Smith books attr.

Muncie—West Side Gun Club Park, J. W. Farrell, mgr.

New Albany—Glenwood Park, Lonselle & Southern Indiana Traction Co., props.; Dr. Edw. H. Perry, mgr.; also mgr. attractions. (2, 3).

New Castle—Blue Valley Park, Harvey Bros., props.; W. D. Harvey, mgr.; M. D. Harvey, mgr. attr.; (2, 3).—Dillewild Park, L. A. Jennings, prop.—Interurban Park, T. H. I. & E. Electric It. R. Co., props.; John O. Holstclaw, mgr.—Shiveley's Park, W. A. Shiveley, mgr.

Richmond—Jackson Park, Capt. Jackson, prop.; J. & E. Traction Co., mgrs.; (2, 3, x).

South Bend—Springbrook, P. J. Clifford, prop. & mgr.; also mgr. attr.; Western Vaudeville Circuit; (1, 3).—Chalm Lake Park, P. J. Clifford, prop. & mgr.; also mgr. attr.; Western Vaudeville Circuit; (1, 3).

Terre Haute—Young's Aldome, S. M. Young, prop. & mgr.; also mgr. attr.; plays stock and opera; (x, 3).

Vincennes—Lakewood Park, C. C. Gosnell, prop. & mgr.; also mgr. attr.; (3, x); C. C. Gosnell books vaudeville attr.

Wabash—Boyd, Ft. Wayne & Wabash Valley Traction Co., prop.; Joe Small, mgr.; also mgr. attr.; (1, x, 3); James Irvin, books vaudeville attr.

IOWA.

Burlington—Madison Ave. Park, Nathan Dankwardt, prop. & mgr.; also mgr. attr.; (2, x, 3).—Coliseum Park, P. J. Billm, mgr. (3).

Cedar Rapids—Alamo, Alamo Stock Co., props.; G. K. Barton, mgr.; also mgr. attr.; (1, 3); G. K. Barton books vaudeville attr.

Cherokee—Chautauqua Park, Prof. Mans, mgr.; (5, x).

Clear Lake—Western Lake Resort Co., props.; Geo. M. Prince, secy.; also mgr. attr.; (1, 3, x); Geo. M. Prince books vaudeville attr.

Clinton—Eagle Point Park, Clinton Street Ry. Co., props.; B. Johnson, mgr.; also mgr. attr.; (2).

Council Bluffs—Lake Manawa Park, Omaha & Council Bluffs St. Ry. Co., props.; Wm. P. Byrne, mgr.; (5).

Davenport—Schuetzen, Al. Berg, prop. & mgr.; (2, 3).

Des Moines—Ingersoll, Des Moines City Ry. Co., props.; Fred Buchanan, mgr.; also mgr. attr.; (1, 3).—White City, Iowa State Amusement Co., props.; C. P. McLaughlin, mgr.; also mgr. attr.; (1, 3).

Dubuque—Union Park, Union Electric Co., props.; L. D. Mathes, mgr.; also mgr. attr.; (1, 3); Western Vaudeville Assn.; Edward Hayman books vaudeville attr.

Fort Madison—Aldome, Lee Moses, Burlington, Iowa.

Keokuk—Casino, Lee Moses, Burlington, Ia.

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STURDIEST!  
SWEETEST-  
TONED!  
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They are covered with waterproof cloth in fancy colors over a strong frame which folds compactly and is put up in a nice canvas bag.

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NORWALK, OHIO**

COL. SPRAGUE WAS FORMERLY WITH  
L. B. LENTS' CIRCUS

Newton—Oak Park, W. McCollom, prop. & mgr.; also mgr. attr.; (1, x); W. McCollom books vaudeville attr.

Oakalosa—Glenwood Park, J. Mace Hogan, prop. & mgr.; also mgr. attr.; (5, x).

Sloux City—Crystal Lake Park, S. C. C. L. & H. Ry. Co.; Jos. A. Foye, Jr., mgr.; also mgr. attr.—Riverside, S. C. Tractolou Co., props.; E. L. Kirk, mgr.; also mgr. attr.; (2); plays city band only.—Woodlawn, Interstate Live Stock Fair Assn., props.; Joe Morton, mgr.; also mgr. attr.; (1, 3); Joe Morton books vaudeville.

Vilison—Tyler's Park, F. P. Tyler, prop.; Tyler Brothers, mgrs.; F. P. Tyler, mgr. attr.; (1, x).

Waterloo—Electric Park, Lore Alfrod, prop. and mgr.; also mgr. attr.; (1, 3) Western Vaudeville bookings.

KANSAS.

Atchison—Forest Park, Atchison Amusement Co., props.; A. S. Lewis, mgr.; also mgr. attr.; (xx, 3); A. S. Lewis books attr.

Baxter Springs—Reunion Park, C. L. Smith, mgr.

Cauey—Lyric Park, J. H. Tackett, prop.; C. W. Stater, mgr.; also mgr. attr.; (5, x).

Coffeyville—Tackett's Park, J. B. Tackett, prop.; C. W. Stater, mgr.; also mgr. attr.; (5); Southern Circuit.

Fort Scott—Fern Lake Park, Fern Lake Park Co.; Will Hafer, mgr.; also mgr. attr.; (5, x).

Herington—Lyric Airdome, L. D. Blachly, prop. & mgr.; also mgr. attr.; (1, x)—The Airdome, A. R. Johnson, prop. & mgr.; pictures and songs only.

Horton—Horton City Park, City of Horton, props.; Mayor of Horton, mgr.; City Clerk, mgr. attr.; (2, x, 4).

Hutchinson—Riverside, K. C. Beck, owner and mgr.; (1, 3, x).

Leavenworth—Arlione Theatre, Charles L. Keane, mgr.; (xx, 1, x)—Association Park, C. A. Sparrow, sec'y.; (2, 3)—People's Park, M. J. Cunningham, prop. & mgr.; also books vaudeville attr.; (3); Crawford Circuit.

McPherson—Circle Lake Park, Frank Wallace, prop. & mgr.; also mgr. attr.; (5, x)—Airdome, Hellquist Bros., props.; Geo. J. Hellquist, mgr.; also mgr. attr.; (1, 4); Olson-Wichita Circuit; Geo. J. Hellquist books attr.

Ottawa—Forest Park, City of Ottawa, props.; (2, x); plays local bands only.

Topeka—Vinewood, E. W. Wilson, prop.; F. G. Kelly, mgr.; also mgr. attr.; (1, 3); International Theatrical Circuit.—Garfield, City Board; Geo. Allen, mgr.; Geo. Allen, mgr. attr.; (1, 3); Geo. Allen books vaudeville attr.

Wichita—Wonderland, J. T. Nuttle, prop. & mgr.; also mgr. attr.; (1, 3); J. T. Nuttle, books attr.

KENTUCKY.

Ashland—Clydeside Park, Clydeside Park Amusement Co., props.; John V. Blair; (1, 3, x).

Bellevue—Queen City Beach, Wm. E. Kroger, mgr.; (2, 4).

Central City—North Highlands, Jas. R. Dempsey, prop. and mgr.; Edward DeGroot, mgr. attr.; (1, 1); Ed DeGroot, Atlanta, Ga., books vaudeville.

Frankfort—Glenwood Park, Central Kentucky Tracton Co., props.; J. D. Saller, mgr.; (2).

Henderson—Theatre, Cyril Dadswell, mgr.; (3).

Louisville—Fountain Ferry Park, Hopkins Am. Co., props.; Tony Landenweh, mgr.; W. G. Reichman, mgr. attr.; (1, 3)—White City—River View Park, River View Park Co., Inc., props.; L. Simons, prop. & mgr.; (1, 3, x); C. Simon, books attr.

Mayesville—Beechwood Park, Mayesville St. Ry. Co., props.; T. M. Russell, mgr.; also mgr. attr.; (1, 3, x); T. M. Russell books vaudeville attr.

Owensboro—Chantauqua Park, T. A. Pedley, receiver; (2, 3, x)—Hackman, S. C. Ray, mgr.; (1, 3, x).

Paducah—Wallace, Paducah Trac. Co., props.; Wm. Deal, mgr.; also mgr. attr.; (1, 3, x); Wm. Deal books attr.

LOUISIANA.

Crowley—City Park, City of Crowley, props.; (2, x); plays city bands.

Lake Charles—Casino, Lake Charles St. R. R. Co., props.; (2).

Lecompte—Moore Park, C. C. Moore, prop. & mgr.; also mgr. attr.; (1, 3); Alexandria Circuit; C. C. Moore books vaudeville attr.

Monroe—Forsyth Park, City of Monroe, prop.; Glen Fleming, mgr.; also mgr. attr.; (1, 4, x); Glen Fleming books vaudeville attr. This park is used as a fair ground every October, and vaudeville is booked for this week only.

Natchitoches—East Natchitoches Park Assn.; J. Alb. Prudhomme, pres.; J. B. Tucket, sec'y.; S. J. Henry, mgr. of park; J. C. Clark, mgr. attr.; (2).

New Orleans—White City, Philadelphia Amusement and Construction Co., props.; W. H. Lobb, mgr.; also mgr. attr.; (1, 3); booking direct.—City Park, City Park Commissioners, props.; J. Bernard, mgr.; also mgr. attr.; (1, 3); book direct.—West End, N. O. Ry. Co., props. and mgrs.; also mgrs. attr.; (1, 3); book direct.

Shreveport—Gladiolone Park, J. D. Atkins, prop. & mgr.; (1, 3).

MAINE.

Cape Elizabeth—Cape Cottage Park, Portland R. R. Co., props.; E. A. Newman, mgr.; E. V. Pohan, mgr. attr.; (5, xx)—Cape Cottage Casino, Carver & Ramsdell, props.; C. E. Graham, mgr.; also mgr. attr.; (1, 3); Fielding of Lynn, Mass., books vaudeville.

Lewiston—Lake Grove Park, L. A. & N. St. Ry. Co., props.; H. H. Ivers, mgr.; (1, 4); Flynn Circuit.

Norway—Central Park, A. P. Bassett, prop. & mgr.; Miss L. A. York, mgr. attr.; J. Harvey McEvoy's Circuit; (1, 3).

Old Orchard—Sea Side, Maine Investment Co., props.; Waley G. Smith, mgr.

Portland—Greenwood Garden, Greenwood Am. Co., props.—Horton Park, Portland Railroad Co., props.; D. B. Smith, mgr.; C. F. Berry, mgr. attr.; (1, 3); J. W. Gorman's Circuit; J. W. Gorman, 100 Boylston st., Boston, Mass.

Skowhegan—Lakewood Park, H. L. Sweet, mgr. & prop.; J. J. Flynn Circuit; (2, 3, xx).

MARYLAND.

Baltimore—Flood's, J. T. Flood, prop.; Wm. Truehardt, mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Herman's New Electric Park, J. H.

Herman & Son, props.; J. T. McCaslin, mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Mitchell's Hack River View Park, S. Mitchell, prop.; Frank Bunnet, mgr.; J. T. McCaslin, mgr.; attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Weber's, Herman Kraft, prop.; J. T. McCaslin, mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville attractions.—North East Park, Wm. Backus, prop.; Chas. Greenlich, mgr.; J. T. McCaslin, mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville attr.—Heiden's Casino, Chas. Vaund, prop.; Geo. Van, mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Easter's Park, Geo. Easter & Son, props.; Geo. Easter & Son, mgr.; John Easter, mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Fahat Park, J. H. K. Collins, mgr. & prop.; J. T. McCaslin, mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Stoddard's Palm Garden, James Stoddard, prop. & mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville attr.—Electric Park, United Amusement Co., props.; Max Rosen, mgr.; Max Rosen, mgr. attr.; (1, 3); United Amusement Co. Circuit; Max Rosen books vaudeville.—Sulurban, J. Keese, prop. & mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Gwynn Oak Park, United Railways & Electric Co., props.; Jas. R. Pratt, mgr.; also mgr. attr.; (1, 3, x); Jas. R. Pratt books vaudeville attr.—Bay Shore, United Railways & Electric Co., props.; Jas. R. Pratt, mgr.; also mgr. attr.; (2, 3, x); mgr. books vaudeville.—River View, M. J. Fitzsimmons, prop. & mgr.; also mgr. attr.; (2, 3, x)—Hollywood, Jos. Goeller, prop.; Wm. Mahoney, mgr.; also mgr. attr.; McCaslin Circuit; (1, 4); J. T. McCaslin books vaudeville.—Hoffman House Casino, Fred Wegant, prop. & mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Kilne's Shore Line Park, Geo. East, prop. & mgr.; also mgr. attr.; (1, 4); McCaslin Circuit; J. T. McCaslin books vaudeville.—Flood's Park, J. T. Flood, prop.; W. H. Trueheart, mgr.; also mgr. attr.; (1, 3, x).

Cumberland—Merryland Park, Kirk & Deane, props.; John Kirk, mgr.; also mgr. attr.; (1, 4); John Kirk books attr.

Nantasket—Paragon Park, Atlantic Park Co., props.; Geo. A. Bodge, mgr.; also mgr. attr.; Wm. Goodwin, Grand Theatre, Philadelphia, Pa., books vaudeville.

New Bedford—Lakeside Park, Old Colony St. Railway Co., props. & mgrs.; H. E. Reynolds, mgr.; H. E. Reynolds, 84 State st., Boston, Mass., books attr.—Lincoln Park, Dartmouth & Westport St. Ry. Co., props.; I. W. Phelps, mgr.; also mgr. attr.; plays opera; (3, x).

Revere—Wonderland, John J. Higgins & Co., props.; John J. Higgins, mgr.; also mgr. attr.; (1, 3); John J. Higgins, books vaudeville.—Luna Park, National Amuse. Co., props.; H. H. Pattee, mgr.; Wm. H. Wheaty, mgr. attr.; (1, 3); Pattee & Wheaty book vaudeville attr.

Salem—Salem Willows, J. W. Gorman, prop.; M. J. Doyle, mgr.; J. W. Gorman, mgr. attr.; (1); J. W. Gorman Circuit; (4); J. W. Gorman books vaudeville attr.

Springfield—Riverside Grove Park, Sylvia Steamboat Co., props.; Elmer H. Smith, mgr.; also mgr. attr.; (2, 3).

Taunton—Labbatia Park, Boston, Northern & Old Colony St. Ry. Co., props.; H. E. Reynolds, 84 State st., Boston, mgr.; also mgr. attr.; (1, 3).

Webster—Beacon Park, Geo. W. Smith, mgr.; also mgr. attr.; (1, 3); Geo. W. Smith, Amusement Co. books attr.

Westwood—Westwood Park, Old Colony St. Ry. Co., props.; H. E. Reynolds, mgr.; also mgr. attr.; (1, 3); H. E. Reynolds, 84 State st., Boston, Mass.

Worcester—White City, Ed. D. Davenport, mgr.—Woodland Park, J. J. Quigley, 233 Tremont st., Boston, Mass.

MICHIGAN.

Bay City—Wenona Beach Park, Lew Newcomb, prop.; J. A. Cleveland, mgr.; Lew Holcomb, mgr. attr.; (1, 3); Western Managers' Assn. Circuit; Lew Holcomb books vaudeville attr.

Benton Harbor—Eden Springs Park, Israelite House of David, props.; D. Tucker, mgr.; also mgr. attr.; (2, 3).

Detroit—Electric Park, Milford Stern, sec'y.—Wayne Casino, J. T. Hayes.—Riverview Park, Riverview Park Co., props.; Milford Stern, mgr.; also mgr. attr.; (3, 1); Gus Sun Circuit.

READERS WILL OBLIGE BY FILLING OUT THE BLANKS BELOW WITH THE INFORMATION THAT WILL ENABLE US TO CORRECT ANY ERRORS OR OMISSIONS IN THE LIST OF PARKS.

Name of Town ..... State .....

Name of Park .....

Proprietor of Park .....

Manager of Park .....

Manager of Attractions .....

Does this Park Play Vaudeville? .....

What Circuit is it on? .....

Does it Play Bands? .....

Who Books the Vaudeville Attractions? .....

Frederick—Lake View, C. J. Remsburg, prop.; J. Remsburg, mgr.; also mgr. attr.; (2, 3); book direct.—Bradlock Heights, Frederick & Middletown R. R. Co., props.; A. H. Stone, mgr.; also mgr. attr.; (1, 3); books direct.

Glen Echo—Glen Echo Park, Glen Echo Park Co., props. & mgrs.; (2, 3).

Ocean City—New Atlantic Casino, John H. Gillespie, prop. & mgr.; also mgr. attr.; (1, x, 4); J. H. Gillespie books vaudeville attr.—Windsor Excursion Resort, Daniel Tremper, prop. & mgr.; Daniel Tremper, mgr. attr.; (1, x, 3); also motion pictures; Daniel Tremper books vaudeville attr.

MASSACHUSETTS.

Athol—Brookside Park, Athol & Orange Ry. Co., props.; W. D. Smith, mgr.; also mgr. attr.; (1, 4); Maurice Hoop books vaudeville.

Attleboro—Tataquea Park, R. A. Harrington, prop. & mgr.; also mgr. attr.; R. A. Harrington's Circuit; (1, 3).

Ashburndale—Norumbega Park, Norumbega Park Co., props.; Carl Alberte, mgr.; also mgr. attr.; (1, 3); J. W. Gorman Circuit.

Boston—Wonderland, Suffolk Leasehold Co., props.; J. J. Higgins, mgr.; also mgr. attr.; (1, 3); Park Booking Circuit, 1402 Broadway, New York City.

Brockton—Highland Park, Old Colony St. Ry. Co.; H. E. Reynolds, 84 State st., Boston, Mass., mgr.; also mgr. attr.; (1, 3); also light opera; H. E. Reynolds books attr.

Dighton—Dighton Rock Park, Old Colony St. Ry. Co.; H. E. Reynolds, mgr.; also mgr. attr.; (1, 3); H. E. Reynolds, 84 State st., Boston, Mass., books attr.

Fitchburg—Whalom Park, Fitchburg & Leominster St. Ry. Co., props.; W. W. Sargent, supt.; also mgr. attr.; (2, 3, x); plays opera and musical comedy. W. W. Sargent books attr.

Franklin—Lake Pearl, W. L. Evergreen, prop. & mgr.; also mgr. attr.; (2).

Gloucester—Long Beach, Boston and Northern St. Ry. Co., props.; H. E. Reynolds, mgr.; also mgr. attr.; (1, 3); H. E. Reynolds, 84 State st., Boston, books attr.

Haverhill—The Pines, Boston, Northern & Old Colony St. Ry. Co., props.; H. E. Reynolds, 84 State st., Boston, mgr.; also mgr. attr.; (1, 3).

Lawrence—Glen Forest, Boston, Northern & Old Colony St. Ry. Co., props.; H. E. Reynolds, 84 State st., Boston, mgr.; also mgr. attr.; (1, 3).

Lexington—Lexington Park, J. T. Benson, prop. & mgr.; also mgr. attr.; (1, 3); New England Circuit; J. T. Benson books attr.

Lowell—Lakeview Park, Boston, Northern & Old Colony St. Ry. Co., props.; H. E. Reynolds, 84 State st., Boston, mgr.; also mgr. attr.; (1, 3).

Mendon—Nipmuc Park, Milford & Uxbridge St. Ry. Co., props. & mgrs.; Boom Circuit.—Lake Nipmuc Park, Milford & Uxbridge St. Ry. Co., Milford, Mass., props.; W. L. Adams, mgr.; also mgr. attr.; (1, 3).

East Tawas—Tawas Beach, D. & M. Ry. Co., props.; Wm. Sutherland, mgr.; (5, x).

Elletts—Thread Lake Park, Abram Peer, prop. & mgr.; also mgr. attr.; (1, 3, x); Abram Peer books attr.

Grand Rapids—New Itamona, G. R. Hy. Co., props.; L. J. Delamarier, mgr.; also mgr. attr.; (1);—Godfrey Pavilion, Chas. Godfrey, prop. & mgr.; also mgr. attr.; (1, 4, x).

Hillsdale—Bay Breeze Park, N. H. Midgeer, prop. & mgr.; (1, 4, x).

Ipswich—Unity Ball Park and Cleveland Ipswich Assn., Unity Ball Park and Electric Co., props.; W. McCorkindale, mgr.; also mgr. attr.; (2, 3, x).

Jackson—Hague Park, Jackson Amusement Co., props.; N. F. Savage, mgr.; also mgr. attr.; (1, 4, x); N. F. Savage books vaudeville attr.

Lansing—Waverly, French & Garfield, mgrs.; (1, 3, xx); also free attractions.

Muskegon—Lake Michigan Park, Muskegon Traction & Light Co., props.; John T. Young, mgr.; Harry S. Waterman, mgr. attr.; (1, 4); Chicago Vaudeville Managers' Assn. books attr.

Owosso—McCurdy's Park, Corunna Park Board, Corunna, Mich.; (1, 3). This park is situated between Owosso and Corunna, Mich.

Port Huron—Keimabrand Park, Keimabrand Park Co., props.; B. L. Karrer, mgr.; also mgr. attr.; (2, x, 3).

St. Joseph—Silver Beach, Drake & Wallace, props.; Louis D. Wallace, mgr.; Leo J. Silvera, mgr. attr.; (2).

MINNESOTA.

Austin—Lafayette, A. Frederick, prop.; (5, x).

—City Park, City of Austin, props.; A. Frederick, mgr.; (5, x).

Duluth—Joyland Park, The Brunswick Co., props.; T. P. Getz, mgr.; also mgr. attr.; (1, 3); T. P. Getz books vaudeville attr.—Leater Park, L. A. Gunderson, prop. & mgr.; also mgr. attr.; (2, x, 3).

Minneapolis—Big Island Park, Minnesota & St. Paul Sub. Ry. Co., props.; F. J. Metzendorf, mgr.; also mgr. attr.; (1); plays bands on Sundays and holidays only.—Twin City Wonderland, Park Construction Co., props.; F. H. Camp, mgr.; also mgr. attr.; (1); F. H. Camp books vaudeville attr.—Forest Park, Forest Park Amusement Co., props.; S. H. Kahn, mgr.; also mgr. attr.; (1, 4). This park is located at Columbia Heights, a suburb of Minneapolis.—Longfellow's Zoo Gardens, H. F. Jones, prop. & mgr.; also mgr. attr.; (1);—Minnehaha & Lake Nawick, Board of Park Commissioners, props.; A. E. Griggs, mgr.; J. A. Ridgway, mgr. attr.; (2, 3, x).

Rochester—Mayo, City of Rochester, props.; (3, x)—Central, City of Rochester, props.; (3, x).

St. Paul—Chamo Park, City of St. Paul, props.; (2, 3, 1)—Palen, City of St. Paul, props.; (2, 3)—Wildwood, Street Ry. Co., props.; H. M. Barnett, mgr.; also mgr. attr.; (3)—St. Paul Public Baths, City of St. Paul, props.; Dr. G. A. Renz, mgr.; (3).

# MONTGOMERY County Fair

## ROCKVILLE, MD.

AUGUST 30, 31 and Sept. 1 and 2, 1910.  
The privilege Committee will sell privileges for the fair to the highest bidder about the middle of May, 1910. Direct all communications to the secretary, JAMES T. BOGLEY.

# Last Call!

SEPTEMBER 13 17 INCLUSIVE

## Just One More Old-Fashioned Fair

# HUNTINGTON, INDIANA.

Entries free, halls free, stalls free, pens free; no charge for exhibitors; space anywhere on the grounds. All communications to R. SIMONTON.

# ELI BRIDGE COMPANY

Readers of The Billboard have seen this name in the advertising columns since 1900. In connection with the Big Eli Wheel, our constant aim has been to make a name that will always stand for Honest, Reliable Amusement Devices and when we make a statement it will be accepted at once for just what it says. We are now known in the U. S. and all civilized countries. We are bringing out some entirely New Riding Devices, thrillers; watch our adv., they will be winners. PLEASE THE PEOPLE AND GET THE MONEY, also don't forget the old reliable Big Eli Wheel; some late improvements, better than ever. ELI BRIDGE CO., Box 143 B, Roodhouse, Ill., U. S. A.

# ORGANS

3 Fine Cardboard Endless System; 1 second-hand and 2 new. If you are looking for a good Military Band Instrument and want to save \$200, write for descriptions and photo. I also make the latest music and do first-class repairing.

C. EIFLER, Darby, Pa.

# WANTED

All kinds of attractions for the Second Annual Fair, Timpson, Texas, Sept. 23, 29, 30-Oct. 1, Inc. T. P. HAWTHORNE, Mgr. Attractions.

# Privilege and Amusement Men Take NOTICE

THE GREAT LYCOMING COUNTY FAIR will be held Oct. 11-13-14, 1910, at HUGHESVILLE, PA., under the auspices of the Muncy Valley Farmers' Club. Privileges, J. H. Hauke, Chairman; Amusements, Hon. E. R. Kloss, Chairman; Edw. E. Fronts, Secretary Treasurer.

# FRANKLIN COUNTY A. & M. SOCIETY

Will hold their 38th Annual Fair at Washington, Mo., on Sept. 8, 9 and 10, 1910. A. T. Schultz, Pres.; LOUIS F. PUES, Secy.

# LAKESIDE PARK AKRON, OHIO.

The Rubber City For Rent, Photograph, Jay Ball and Merry Go Round Privileges. E. A. GAULT, 936 S. Main St., Akron, Ohio.

# Wanted—Upright Electric Sign

Heading both sides "Lyric," for 220 direct current. Must be in first class condition. Also latest improved Rheostat for 220 direct current enclosed; send full particulars. LYRIC THEATRE, Charlottesville, Va.

# FOR SALE!

No. 4 Molligraph Moving Picture Machine and Model B Calcium Light Generator; all for \$27.50. LYRIC THEATRE, Sac City, Iowa. P. S.—Will trade for Opera Chairs.

# TRAP DRUMMER WANTED.

at once for dance orchestra. C. K. STEWART, Bedford, S. D.

Peanut Vending Machines, Penny Machines, \$2 each; 5c. package machines, \$2 each, all machines in good condition; closing out all machines. GITTINS MFG. CO., 1041 Kin Kin Ave., Milwaukee, Wis.

PRIVILEGES FOR RENT—Wanted, Ferris Wheel, Riding Pools, Scenic Railroad, Miniature R. R., Palmist Camp, Picture Show, Dancing Pavilion, Smith, 16 acres at Riverside Park, all kinds, large and small, concessions. E. DE LONG, Privilege Man, care of E. Smith, 2910 Shureman Ave. and Canal, Indianapolis, Ind.



Water-Lily Lake Driving Park, Washington County Fair Assn., props.; Jan. G. Armin, secy.; also mgr. attr.; (x, 3.)

MISSISSIPPI

Columbus-Washington Park, Columbus Ry., Light & Power Co., props.; D. J. Sessums, mgr.; also mgr. attr.; (5.) This park is for colored people exclusively.-Lake Park, Columbus Ry., Light & Power Co., props.; D. J. Sessums, mgr.; (1, 3.)

MISSOURI

Bethany-Rolek Park, Herman Rolek, prop. & mgr.; also mgr. attr.; plays home talent; occasionally first-class companies, chautauques, fairs, carnivals, etc.

Kansas City-Electric, M. J. Helm, prop.; Sam Benjauin, mgr.; also mgr. attr.; (1, 3); Wm. Morris, books vaudeville attr.-Fairmount Park, W. P. Smith, mgr.; also mgr. attr.; (2, 3.)

St. Joseph-Lake Country, St. Joseph Light, Heat & Power Co., props.; Palmer I. Clark, mgr.; also mgr. attr.; (1, 3, x); P. L. Clark books vaudeville attr.

St. Louis-Suburban Garden, Suburban Ry. Co., props.; Jas. Smith, mgr.; Sol Oppenheimer, mgr. attr.; (5, x).-Forest Park Highlands, Park Circuit & Realty Co., props.; John D. Tippett, mgr.; also mgr. attr.; (1, 4); Western Vaudeville Assn.-Delmar Garden, Obert Brewing Assn., props.; Delmar Garden Amusement Co., mgrs.; J. C. Jannopoulos, mgr. attr.; (2, x, 3).-West End Heights, Obert Brewing Co., props.; Louis Obert, Jr., mgr.; Sol Oppenheimer, mgr. attr.; (5, x).-Mannion's Park, Mannion Bros., props.; Edw. Mannion, mgr.; Jim Walsh, mgr. attr.; (1, 4).-Western Vaudeville Assn.-Eclipse Garden, Henry Gruen, prop. & mgr.; Arthur Stanley, mgr. attr.; (5, x).-Coliseum Garden, Guy E. Gotterman, mgr.-Lemp's Park, Lemp Brewing Co., props.; Robert Bachmann, mgr.; also mgr. attr.; (2, 3, x); book independent.

MONTANA

Anaconda-Washoe Park Elec. Light and Railway Co., props.; F. H. Clinton, mgr.; also mgr. attr.; (2, 3.)

NEBRASKA

Beatrice-Beatrice, Chautauqua Assn., props. & mgrs.; (2, 3). Beatrice Driving Park, H. V. Nelson, prop. & mgr.; also mgr. attr.; (5, x). David City-Chautauqua, Chautauqua Park Co., props. & mgrs.; (2, x, 3). Fairbury-City Park; (1, 3). Kearney-White Bridge, E. R. Kline, prop. and mgr.; (1, 3); book direct. Glenwood, E. E. Benedict, prop. mgr. (2, 3). Lincoln-Capitol Beach, Capital Beach Co., props.; J. A. Buckstaff, mgr.; also mgr. attr.; (1, 3, x); J. A. Buckstaff books vaudeville attr.

NEW HAMPSHIRE

Claremont-Pine Grove Park, S. J. & M. H. Moody, props.; Geo. E. Moody, mgr.; also mgr. attr.; (1, 3); Geo. Moody books vaudeville attr.

Graver & Ramsdell, props.; R. C. Graver, mgr.; also mgr. attr.; (1, 3); Jos. Flynn books attr.

NEW JERSEY

Atlantic City-Steepleschase Pier, Atlantic Am. Co., props.; E. L. Perry, mgr.; also mgr. attr.; (1, 4); M. Rudy Heller books vaudeville. Young's New Pier. Young's Pier. Steel Pier. Helix Pier. Inlet Pavilion. Haymont-Haymont Park, Wm. H. O'Neill, mgr.; also mgr. attr.; (1); also musical comedy. Washington Park, Washington Park Amusement Co., props.

Capo May-Sewell's Point Park, P. & R. R. Co., props. & mgrs.; (3); M. Rudy Heller books vaudeville.

Paterson-Lake View Park, National Amusement Co., props. Ryle, Ryle Park Amusement Co., props.; W. E. Earl, mgr.

NEW MEXICO

Albuquerque-Traction Park, Albuquerque Traction Co., props.; M. O. Chabourne, mgr.; (1, 3, x).

NEW YORK

Albany-Altro, Altro Park Amusement Co., props.; (1, 3). Maple Beach Park, Albany & Troy Amusement Co., props.; J. J. Carlin, mgr.; also mgr. attr. (3, 4, x).

Buffalo-Luna Park, R. H. McBroom, prop. & mgr. Bellevue, International E. R. Co., props.; (5, x).

Charlotte-Ontario Beach Park, Ontario Beach Hotel and Amusement Co., props.; Ben L. Peor, mgr.; also mgr. attr. (1, 3); Central Amusement Exchange, Rochester, N. Y., books vaudeville.

Elmira-Elmira, City of Elmira, props.; Enoch Little, mgr.; also mgr. attr.; (1, 3); Enoch Little books attr. Korick's Glen Park, Elmira Power, Light and R. R. Co., props.; Henry Taylor, mgr.; (2, 3); manager books vaudeville attractions.

Kingston-Kingston Point Park, Cons. R. R. Co., props.; C. Gordon Reel, mgr.; also mgr. attr.; (1, 3, 5); manager books attr.

Newburg-Orange Lake Park, R. B. Odell, Jr., prop.; E. H. Fitzhugh, mgr.; also mgr. attr.; (1, 4, x).

New York City-Irmer Park, W. T. Texer; (1, 3). North Beach, Lagoon Park, Manhattan Casino Park, Pelham Bay Park, Sulzer's Harlem River Park, E. T. Sulzer, Greater Dreamland, Coney Island, Wm. H. Reynolds, pres.; S. W. Gumpertz, mgr.; also mgr. attr.; (2, x, 3); S. W. Gumpertz books attr.

Ogdensburg-Sandy Beach, Ogdensburg St. R. Co.; E. E. Hawkins, mgr.; also mgr. attr.; (1, 3); E. E. Hawkins books attr.

Peekskill-Shady Lake Park, Shady Lake Company, props.; Wm. H. Leut, mgr.; also mgr. attr.; Tanner books attr.; (1, 3, x).

Troy-Mohawk Pines, J. M. Wilson, pres.; Mohawk Park Co., Box 692, Troy, N. Y. Rensselaer, Diamond Novelty Co., props.; W. R. Swartz, mgr.; also mgr. attr.; (1, 3); book direct.

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Pay Attention to this BIG ONE-BOZEMAN INTER STATE FAIR, BOZEMAN, MONT. August 29 to Sept. 3, 1910. O. E. MYERS, Secy., Bozeman, Mont.

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DANVILLE (VIRGINIA) FAIR OCTOBER 11, 12, 13, 14, 1910. Address G. P. GEOGHEGAN, Manager.

STEWART AND HOUSTON COUNTIES FAIR ASSOCIATION'S EXPOSITION

Will be held September 29th, 9th, and 10th, 1910. Show and racing rings will be open to the world, unless otherwise specified in catalogue. For information, address NIXON PICKARD, Secretary and Treasurer, CUMBERLAND CITY, TENN.

GET THE BEST! ALWAYS RELIABLE! THE W. M. POLLARD ATTRACTIONS, For Parks and Fairs. VAUDEVILLE, DRAMATIC, AND OPEN AIR ATTRACTIONS. TO MANAGERS-When you book an act from our offices you never get a substitute. TO ATTRACTIONS-Why not book with the Agency that never breaks a contract? THE W. M. POLLARD BOOKING OFFICES, Cincinnati, Ohio

Waverly—Keystone Park, W. S. & A. Trac-  
tion Co., props.; W. E. Oase, mgr.; also  
mgr. attr.; (1, 3); W. E. Case books vaude-  
ville attr.

**NORTH CAROLINA**

Asheville—Riverside Park, Asheville Electric  
Co., props.; I. P. Keeler, mgr.; also mgr.  
attr.; (4); W. R. Smith books vaudeville attr.  
Charlotte—Lakewood, Charlotte Elec. Hy. Co.,  
props.; Foy, Fryday and Foy, mgrs.; also  
mgrs. attr.; (1, 3); book direct; Latta,  
Charlotte Elec. Hy. Co., props.; H. W.  
Becker, mgr.  
Hendersonville—Lauren, W. A. Smith, prop.;  
hawk Park Co., Box 602, Troy, N. Y.  
Raleigh—Pulley Park, City of Raleigh, props.;  
W. A. Howell, mgr.; also mgr. attr.; (2, 3,  
x).

**OHIO**

Akron—Lakeside, N. O. T. & L. Co., props.;  
Harry Hawn, mgr.; also mgr. attr.; (1, 3);  
Harry Hawn Circuit; Harry Hawn books vaude-  
ville attr.  
Alliance—Lake Park, C. W. Goodwin, prop. &  
mgr.; also mgr. attr.; (2, 3).

Canal Dover—Sunnyside Park, E. V. Wagner,  
prop. & mgr.; Ed Adams, mgr. attr.; (2, 3,  
x).

Clinton—Meyers Lake Park, Northern Ohio  
Traction Co., props.; H. B. Bits, mgr.; also  
mgr. attr.; (1, 4); Hawn Circuit; Harry  
Hawn books vaudeville attr.

Cincinnati—Coney Island Park, The Coney Is-  
land Co., props. and mgr.; also mgrs. attr.;  
Geo. W. Englebreth, amusement mgr.; (1, 3,  
x); local bands only; Lagoon, John V.  
Hunt, mgr.; (1, 3); National Park Managers'  
Assn., 1402 Broadway, New York City, books  
vaudeville, Cincinnati Zoological Garden, Cin-  
cinnati Zoological Co.; S. A. Stephan, mgr.;  
Walter A. Draper, mgr. attr.; (2, 3); Walter  
A. Draper books attr. Chester Park, I. M.  
Martin, mgr.; also mgr. attr.; (1, 4); Rele-  
rath's Park, Frank Relebrath, prop. &  
mgr.; also mgr. attr.; (1, 3); Woodside Is-  
land Park, Frank Witte, mgr.; (2).

Cleveland—Luna, M. F. Bramley, lessee; Chas.  
P. Salen, mgr.; also mgr. attr.; (1, 3). Eu-  
clid Gardens, Garden Amusement Co., props.;  
Mr. Wilson, mgr.; also mgr. attr.; (1, 3).  
Euclid Beach Park, The Humphrey Co., D. S.  
Humphrey, mgr.; also mgr. attr.; (5, x).

Columbus—Indianola Park, Indianola Park Co.,  
props.; C. E. Miles, mgr.; (1, 3); C. E. Miles  
books attr. Olentangy, Olentangy Park Co.,  
props.; J. W. Dusenbury, mgr.; also mgr.  
attr.; (1, 3); book direct.  
Conneaut—Levee View Park, City of Conneaut,  
props.; Arthur Benjamin, mgr.; also mgr.  
attr.; (2, 3, x).

Dayton—Lakeside Park, Lakeside Park Co.,  
props.; James A. Kirk, mgr.; also mgr. attr.;  
Gus Sun Circuit (1, 3). Fairview Park, Peo-  
ple's Railway Co., props.; Elmer Redelle,  
mgr.; also mgr. attr.; Keith Vaudeville Cir-  
cuit (1, 3). White City Park, White City  
Park Co., props.; Geo. H. Helser, mgr.; also  
mgr. attr.; (1, 3, x).

Defiance—Leland Park, W. P. Engle, prop. &  
mgr.; also mgr. attr.; (1, 3, x).

Ravenna—Lake Brady Park, Lake Brady Park  
Co., props.; S. Frost, mgr.; also mgr. attr.;  
(1, 3, xx); Akron Circuit.  
Sandusky—Rye Beach, R. C. Bruns, prop. &  
mgr.; also mgr. attr.; (2, 3); books direct.  
Put-in-Bay, Board of Trade of Put-in-Bay,  
props. & mgrs.; also mgrs. attr.; (1, 3, x);  
Col. J. Diegel books attr. Lakeside Park,  
Rev. Loungis, prop.; Lakeside Board of  
Trade, mgrs.; also mgrs. attr.; (3); Board  
of Trade books attr. Cedar Point, Cedar  
Point Resort Co., props.; G. A. Boeckling,  
mgr.; also mgr. attr.; (1, 3); G. A. Boeckling  
books attr.

Seville—Chippewa Lake Park, Townsend & Haw-  
ley, props.; A. M. Beach, mgr.; also mgr.  
attr.; (3).

Steubenville—Stanton Park, Steubenville & East  
Liverpool Ry. & Light Co., props.; Harry  
Armstrong, mgr.; also mgr. attr.; Central  
Amusement Exchange of Rochester, N. Y.;  
C. W. Nelson books vaudeville attr.; (1, 4).  
Springfield—Spring Grove Park, Springfield St.  
Hy. Co., props.; Elmer Redelle, mgr.; Chas.  
Smith, mgr. attr.; (1, 3); U. B. O. books  
vaudeville.

Toledo—Farm Park and Theatre, Louis Hanner,  
prop.; Jos. Pearlstein, mgr.; also mgr. attr.;  
Keith Circuit; (1, 4). White City Park,  
White City Park Co., mgrs.; (2, 3). Cashio,  
Lake Erie Park & Casino Co., Abe Shapiro  
and Ad. Thecher, props.; Abe Shapiro, mgr.;  
also mgr. attr.; (3). Beach.  
Toldeo—Walbridge Park, J. W. McCormick,  
mgr.; care Wayne Hotel, Toledo, O.  
Vermilion—Crystal Beach, Geo. P. Wahl, mgr.  
attr.; (2, 3).

Willoughby—Willoughby Beach, The Willoughby  
Beach Park Co., props.; J. Jordan, mgr.; E.  
L. Selmsick, mgr. attr.; (2, 3, x).

Youngstown—Idora Park, Park and Falls St.  
Hy. Co., props.; Geo. E. Rose, mgr.; also  
mgr. attr.; (1, 4); Keith's Circuit, Southern  
Park, Youngstown and Southern Ry. Co.,  
props.; E. Raupp, mgr. Avon Park, Adams  
Amuse. Co., props.; (1). Ft. Niagara Beach,  
C. J. Philley, prop. & mgr.; also mgr. attr.;  
(2, 3).

Zanesville—Moxahala Park, Moxahala Park &  
Amusement Co., props. & mgrs.; (1); C. I.  
Schooley, secy. and treas. The Farm, C. W.  
Morrison, prop.; W. E. Deacon, mgr.; also  
mgr. attr.; (1, x).

**OKLAHOMA**

Ardmore—Lona Park, Ardmore Traction Co.,  
props.; C. L. Byrne, reciever; (1).  
Bartlesville—Coliseum, Gray Bros., props.;  
John F. Flinn, mgr.; (1, 3); book direct.  
Bartlesville—Okla. Ardmore, J. L. Overless,  
prop.; John F. Flinn, mgr.; also mgr. attr.;  
(5, x).

Enid—Delmar Theatre, Enid Theatre Co.,  
props.; Albert Loewen, mgr.; also mgr. attr.;  
Southern Theatrical Circuit; (2, 3).  
Guthrie—Crystal Ardome, Brooks & McKennon,  
props.; (2, 4, xx); Dallas Ardome Circuit.  
Hugo—Star Ardome, Star Amusement Com-  
pany, props.; Frank Marks, mgr.; R. L. May,  
Muskogee, mgr. attr.; (2, 4, x).

McAlester—Lake Park, Wm. Busby, prop.; A.  
B. Estes, mgr.; A. B. Estes, mgr. attr.; (5,  
x).

Muskogee—Hyde Park, Muskogee Electric Traction  
Co., props.; R. D. Long, mgr.; also mgr.  
attr.; (1, 3, x); R. D. Long books vaudeville  
attr.  
Sapulpa—Moccasin Park,  
Sulphur—The Vendome, Vendome Amuse. Co.,  
props.  
Tulsa—Orcutt Park, S. A. Orcutt, mgr.; also  
mgr. attr.; (5, x). Owen Park, Chauncey  
Owen, prop.; (2, 5).

**OREGON**

Portland—The Oaks, United Amusement Co.,  
props.; J. L. Corday, mgr.; also mgr. attr.;  
(1, 3); Western Vaudeville Managers' Assn.  
books attr.

**PENNSYLVANIA**

Altoona—Lakemount Park, Altoona and Logan  
Valley Hy. Co., props.; Lee T. Shannon, mgr.;  
J. M. Shuck, mgr. attr.; (1, xx, 3); Frank  
Melville books vaudeville attr.  
Ashland—Woodland Park, Schuylkill Ry. Co.,  
props.; (1, 3).

Bellefonte—Hecla Park, Central R. R. of Pa.,  
props.; W. R. Gainsford, mgr.; also mgr.  
attr.; (2, x).

Berwick—Fairchild's, H. W. Fairchild's mgr.;  
(5). Columbia J. H. Pfeifer, prop. &  
mgr.; also mgr. attr.; (2, 3).  
Bradford—Rock City Park, Bradford & Olean  
Traction Co., props.; (2, 3).  
Butler—Alameda, Butler Pass. R. R. Co.,  
props.; W. H. Pape, mgr. attr.; (1, 3); W.  
H. Pape books vaudeville attr.  
Chambersburg—Dreamland, Aug. Wolf, prop. &  
mgr.; also mgr. attr.; (5, x); Aug. Wolf  
books attr.

Clearfield—Clearfield Driving Park, Thos. E.  
Clark, mgr.; (2, 3).  
Columbs—Chickles Park, Conestoga Traction  
Co., props.; H. Apgar mgr.  
Columbus—Recreation, Elmer E. Bush, prop.  
and mgr.; also mgr. attr.; (1, 3); Elmer E.  
Bush books vaudeville.  
Danville—Edgemont Park, Edgemont Park  
Assn., props.; C. C. Marsh, mgr.; also mgr.  
attr.; (2, 3); manager books vaudeville at-  
tractions.  
Du Bois—Edgemont Park, Abe Shalala, mgr.;  
(1, 3, x).

Easton—Island Park, Easton Amuse. Co.,  
props.; H. R. Fehr, mgr.; also mgr. attr.;  
(1, 3); Keith's Circuit, Inshkill Park, North-  
ampton Traction Co., props.; Geo. Selpie,  
mgr.; also mgr. attr.; (5).  
Erie—Waldameer Park, Buffalo and Lake Erie  
St. Ry. Co., prop.; Thos. Miloney mgr.; E.  
H. Snoken, mgr. attr.; (1, 3); Frank Mel-  
ville books vaudeville attr. Four Mile Creek  
Park, Erie Brewing Co., props.; H. F. War-  
ner, mgr.; also mgr. attr.; (1, 4); U. S.  
Booking Agency books vaudeville attr.  
Exposition Park—Exposition Park on Conneaut  
Lake, Conneaut Lake Co., H. O. Holcomb,  
pres.; H. O. Holcomb, mgr.; (1, 3); Cuan,  
Schauts books attr.  
Freskin—Monarch Park, Citizens' Traction Co.,  
props.; Gus Becker (3) City, Pa., mgr.;  
Hove & James, (3) City, Pa., mgrs. attr.;  
(2, 3). This park is located half way be-  
tween the two cities and is practically con-  
trolled by Oil City parties.  
Girardville—Woodland, Schuylkill Ry. Co.,  
props.; Geo. H. Gerber mgr.; also mgr. attr.;  
(1, 3); Boom Circuit, Maurice Boom books  
vaudeville attr.  
Greensburg—Oakford Park, Pittsburg McKee-  
port & Greensburg Ry. Co., props.; M. A.  
Coffee, mgr.; also mgr. attr.; (1, 3); United  
Circuit.  
Harrisburg—Pastang Park, Central P. T. Co.,  
props.; Felix M. Davis, mgr.; also mgr.  
attr.; (1, 3, x); Wm. Morris books vaude-

ville attr. Hippodrome, A. J. Honnifort &  
Co., owners; M. Rudy Heller, Keith's Theatre  
Bldg., 1116 Chestnut st., Philadelphia, Pa.;  
(1, 4, x).

Hazleton—Hazel Park, Lehigh Traction Co.,  
props.; C. B. Houck, mgr.; also mgr. attr.;  
(1, x, 3); John C. Jackel, 145 23d st., E.,  
New York City.  
Hershey—Hershey Park, M. Rudy Heller, book-  
ing mgr., 1116 Chestnut st., Philadelphia, Pa.  
(1).

Jersey Shore—Nippono Park, Nippono Park Co.,  
props.; C. R. McCullough, mgr.; (2, 3).  
Johnstown—Luna, Luna Park Amuse. Co.,  
props.; John Hulbert, mgr.; also mgr. attr.;  
(1, 3); book direct.  
Lake Carey—Lake Carey Park, John J. Kil-  
cayne, prop. and mgr.; also mgr. attr.;  
(5, x).

Lancaster—Rocky Springs Park, H. R. Griff-  
iths, prop. & mgr.; (1, 3); H. B. Griffiths  
books attr. Peoples' Park, J. B. Peoples,  
prop. & mgr.; also mgr. attr.; (5).  
Lanstead—Manila Park, M. A. Bell, mgr.; (1,  
3).

Lock Haven—Agara Park, Susquehanna Traction  
Co., props.; J. C. Gibboly, mgr.; also mgr.  
attr.; (2, x, 3).  
Mauch Chunk—Flagstaff Park, L. H. Mound-  
ney, mgr.; J. F. Gelsner, mgr. attr.; (1, 3).  
McKeesport—Olympia Park, West Pa. It. Co.,  
props.; O. C. Hartley, mgr.; also mgr. attr.;  
(xx, 3).

Meadville—Oakwood, Meadville Traction Co.,  
props.; F. R. Shryock, mgr.; also mgr. attr.;  
(1, x, 3); F. H. Shryock books vaudeville  
attr. Exposition Park, Conneaut Lake Co.,  
props.; H. O. Holcomb, mgr.; also mgr. at-  
tractions; (1, 3, x); H. O. Holcomb books  
vaudeville attr.  
Milton—Milton Park, Richard Barrett, prop. &  
mgr.; also mgr. attr.; (2, 3).

Mt. Carmel—Maysville, Shamokin & Mt. Car-  
mel Traction Co., props.; Prof. Chamberlain,  
mgr.; (2, 3).  
New Brighton—Junction Park, Beaver Valley  
Traction Co., props.; W. H. Boyer, mgr.; al-  
so mgr. attr.; (1, 4); Frank Melville books  
vaudeville attr.  
New Castle—Casade Park, M. & S. Ry. &  
Light Co., props.; W. C. Smith, mgr.; Geo.  
T. Rose, mgr. attr.; (1); Keith's Circuit;  
John Delmar, of United Booking Offices, New  
York, books vaudeville attr.  
Oil City—Monarch Park, Citizens' Traction Co.,  
props.; B. McCue, mgr.; also mgr. attr.; (2,  
3).

Pen Argyl—Wind Gap, State Belt Electric St.  
Ry. Co., props.; J. T. Hamilton, mgr.; also  
mgr. attr.; (1, 3); manager of park books  
vaudeville attr.  
Philadelphia—Woodside, Woodside Park Co.,  
props.; W. C. Martin, mgr. Washington  
Park on the Delaware, W. J. Thompson, prop.  
& mgr.; also mgr. attr.; (1, 3); W. J.  
Thompson books vaudeville attr. White City  
Park, White City Park Co., props.; H. B. Auchy  
books vaudeville attractions. Beachwood,  
Beachwood Park Co., props.  
Pittsburg—Kennywood Park, Pittsburg Ken-  
nywood Park Co., props.; A. S. McSwigan, mgr.;  
also mgr. attr.; (1, 3). West View Park,  
West View Park Co., props.; O. C. McKallip,  
mgr.; also mgr. attr.; (1, 3); American Van-  
deville Circuit, Southern, Pittsburg Ken-  
nywood Park Co., props.; A. S. McSwigan,  
mgr.; also mgr. attr.; (1, 3).

Pottstown—Sanatoga Park, P. & R. St. Ry.  
Co., owners; M. Rudy Heller, Keith's Thea-  
tre Bldg., 1116 Chestnut st., Philadelphia,  
Pa., booking mgr.; (1).



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Providence—Tumbling Run Park, Eastern Pa. Ry. Co., props.; C. F. Crane, mgr.; also mgr. attr.; (1, 3); H. Hart McLaugh, Phila. Pa., books vaudeville.

Pittsburgh—Alhambra Park, Harry Grube, mgr.; also mgr. attr.; (2).

Rochester—Carson's Park, American Amusement Co., props.; O. S. Gidger, mgr.; also mgr. attr.; (2, 3).

St. Louis—Pondora, Pondora Park Amusement Co., props.; A. V. Arrowsmith, mgr.; also mgr. attr.; (1, 3); A. V. Arrowsmith books vaudeville attr.

St. Paul—Farwell Park, Stock Co., props.; W. C. Noll, mgr.; also mgr. attr.; (1, 3, x); W. C. Noll books vaudeville attr.

St. Paul—DeWitt's Park, DeWitt Bros., props.; H. L. DeWitt, mgr.; also mgr. attr.; (1, 3, x); H. L. DeWitt books vaudeville attr.

Scranton—Luna Park, Luna Park Co., props.; Lou B. Schloss, mgr.; also mgr. attr.; (1, 3); Lou B. Schloss books vaudeville attr.

Scranton—Glen Arthur Frothingham, prop. & mgr.; also mgr. attr.; (1, 3); Arthur Frothingham books vaudeville attr.

Scranton—Edgewood Park, J. A. Berkay, prop.; W. H. Lambert, mgr.; also mgr. attr.; (1, 3); Lambert books vaudeville attr.

Tampana—Manila Grove Park, Eastern Pa. Ry. Co., props.; C. F. Crane, Pottsville, Pa., mgr.; also mgr. attr.; (1, 3, x).

Titusville—Melmore Park, I. N. Burchfield, prop., Titusville Traction Co., mgrs.; (2, 3, x).

Uniontown—Shady Grove Park, Shady Grove Park Co., props.; R. S. Coyle, mgr.; also mgr. attr.; (2, 3, x).

West Chester—Lenape Park, Norbet Hamilton, prop. & mgr.; also mgr. attr.; (2, 3).

Wilkes Barre—Sama Soud, Auto Speedway Co., Inc., props.; Geo. K. Brown, mgr.; also mgr. attr.; (2); bands on Sunday only; Park Book Inc. Co.

Williamsport—Vallamont Park, Vallamont Trac. Co., props.; Ernest H. Davis, mgr.; also mgr. attr.; (2, 4, x); Indian Amusement Park, Indian Amusement Co., props.; P. L. Meyer, mgr.; A. L. Scholl, mgr. attr.; (1, 3).

Williamsport—Indian Park, J. A. Brosius, Suite 21, Alpha Bldg., Williamsport, Pa.

Willow Grove—Willow Grove Park, Philadelphia Rapid Transit Co., props.; Geo. C. Wynkoop, Jr., mgr.; (2, 3).

RHODE ISLAND

East Providence, Crescent Park, R. A. Harrington, pres. & mgr.; also mgr. attr.; (1, 3); Harrington's Circuit; books direct.

Newport—Freelody Park, M. R. Sheedy, prop.; Chas. E. Cook, mgr.; (1, 4); Sheedy's Circuit; I. B. O., 1402 Broadway, New York City, booking agents. Island Park, Old Colony St. Ry. Co., props.; H. E. Reynolds, mgr.; also mgr. attr.; (1, 3); H. E. Reynolds, 84 State st., Boston, Mass., books vaudeville attr.

Providence—Vandy Fair, Leo S. Meyer, mgr.; also mgr. attr.; (3); Rocky Point Park, Col. R. A. Harrington, prop.; also mgr. attr.; (1, 3); booking direct.

Warwick—Rocky Point, R. A. Harrington, prop. & mgr.; also mgr. attr.; Harrington Circuit; (1, 3); R. A. Harrington books attr.

SOUTH CAROLINA

Charleston—Airdome, Matthews & Smith, props. & mgrs.; also mgrs. attr.; (5, x).

Columbia—Hyde Park, Columbia St. R. R. Co., props. & mgrs.; (1, 3).

Spartanburg—Fairfield Park, W. R. Gaffney, prop. & mgr.; (2). Rock Cliff Park, J. T. Harris, prop. & mgr.; also mgr. attr.; (1, 3, x); J. T. Harris books vaudeville attr.

SOUTH DAKOTA

Alexandria—City Park, City of Alexandria, props.; Hanson Fair Assn., mgrs.; also mgrs. attr.; (1); only during fair week; (3); Fair Association books attr.

TENNESSEE

Bristol—James Electric Park, B. J. James, prop. & mgr.; also mgr. attr.; (5).

Chattanooga—Olympia Park, Chattanooga Ry. Co., props.; W. M. Whitse, mgr.; also mgr. attr.; (1, x, 3); W. M. Whitse books vaudeville attr.

Clarksville—Potees Bluff Park, Clarksville St. Ry. Co., props.; Dr. M. L. Carley, mgr.; (4).

Jackson—Highland Park, Jackson Railway and Light Co., props.; John Wisdom, mgr.; also mgr. attr.; (1, 3).

Knoxville—Chilhowee Park, Knoxville Ry. & Light Co., props.; Eugene R. Roberts, mgr.; also mgr. attr.; (2, x, 3, xx); Eugene R. Roberts books vaudeville attr.

Memphis—East End, Hopkins Co., props.; A. B. Morrison, mgr.; also mgr. attr.; (1, 3); Hopkins Co. books attr. Dixie, Dixie Park & Amusement Co., props.; John Griffin, mgr.; also mgr. attr.; (1, 3, x); This park is for colored people exclusively.

Nashville—Glendale Park, Nashville R. R. Co., props.; H. H. Davis, mgr.; W. H. Bordetser, mgr. attr.; (1, 3); Southern and Hammer Circuit; Pollard books vaudeville.

TEXAS

Amarillo—Famous Heights Park, Dentz & Isaacs, props.; Gus Hollander, mgr.; also mgr. attr.; (1, 4); E. G. Olson books vaudeville.

Glenwood Park, Nobles Bros., props.; (5, x).

Austin—Hyde Park, Jas. Miller, prop. & mgr.; also mgr. attr.; (1, 3, 3).

Clerksville—Reunion Park, J. K. P. Jamison, mgr.; H. M. Kelly, mgr. attr.; (2, 3).

Cleburne—Airdome, Johnson & Murphy, props.; John R. Johnson, mgr.; also mgr. attr.; (5); Southern Summer Circuit.

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Coleman—Coleman Park, Coleman Park Assn., prop.; J. A. B. Miller, mgr.; (5, x).

Dallas—Lake Cliff Casino Theatre, Charles A. Mangold, mgr.; also mgr. attr.; plays light opera and stock; (3); Chas. A. Mangold books attr.; Cycle Park, Starnoff & Brown, props.; W. J. Brown, mgr.; also mgr. attr.; (1, xx, 3); Dixie Circuit, Lake Cliff Garden Theatre, Chas. A. Mangold, mgr.; also mgr. attr.; (1); Chas. E. Hopkins Circuit (3); Chas. E. Hopkins books vaudeville.

Denison—Woodlake Park, Denison & Sherman Ry. Co., props.; Jas. P. Griffin, mgr.; (1, 3).

El Paso—Aldome, Frank Rich, mgr.; Box 61, El Paso, Tex. Electric Park, Frank Rich, mgr.; Box 61, El Paso, Tex.

Fl. Worth—Lake Erie Park, Northern Texas Traction Co., props.; C. L. Sikes, mgr.; also mgr. attr.; (2, 3); C. L. Sikes books vaudeville attr.; Lake Como Park, Lake Como Am. Co., props.; H. T. Pangburn, mgr.; also mgr. attr.; (2, 3). The Folly, H. Edmondson prop. & mgr.; also mgr. attr.; (1, xx); McAdams Circuit.

Galveston—Electric Park, Galveston Electric Park & Amusement Co., props.; Chas. Frenkel, mgr.; also mgr. attr.; moving pictures; (3).

Gatesville—Confederate Park, Confederate Park Co., props.; Davis R. Hall, mgr.; also mgr. attr.; (1, 3); Davis R. Hall books attr.

Marlin—Bartlett Park, Mrs. Z. Bartlett, prop.; (5, x).

Mineral Wells—Standard Aldome, Edw. H. Wagner, prop.; Geo. W. Weingart, mgr.; also mgr. attr.; (1, 3); booking direct.

Paris—Warlick Park, Paris Transit Co., props.; J. A. Porter, mgr.; also mgr. attr.; (2, 3, x); book direct.

San Antonio—Electric Park, Electric Park Co., props.; M. L. Oppenheimer, mgr.; also mgr. attr.; (1, x, 3).

Sherman—Woodlake Park, J. P. Crear, prop. & mgr.; also mgr. attr.; (5, x, xx). Mineral Wells Park, R. L. Caruthers, prop. & mgr.; also mgr. attr.; (5, x, xx).

Sulphur Springs—Meagher Park, City of Sulphur Springs, prop.; E. H. Coffey, Park Commissioner, also mgr. attr.; E. H. Coffey books vaudeville attr.

Temple—Midway Park, Belton & Temple Traction Co., props.; W. G. Haas, mgr.; also mgr. attr.; (1, 3, x).

Texarkana—Spring Lake Park, Clarence Greenblatt, prop. & mgr.; also mgr. attr.; (1, x, 3).

Waxahachie—West End Park, Ed. Hawkins, mgr.; (5, x).

Weatherford—Arbidee Park, G. M. Bowie, prop. & mgr.; also mgr. attr.; (5, x). Band Aldome, Leslie McCall, mgr.; also mgr. attr.; (1, xx, x, 3); local bands only.

UTAH

Lagoon—Lagoon Resort, Bergerman Amusement Co., props.; J. E. Bergerman, mgr.; also mgr. attr.; (2, 3, x).

Ogden—Utahna Park, Northwest Theatrical Association, props.; R. A. Grant, mgr.; also mgr. attr.; (1, 3); Sullivan & Considine Circuit; R. A. Grant books attr.; Sylvan Park, E. T. Richardson prop. & mgr.; also mgr. attr.; (1, 3, x); E. T. Richardson books attr.

Salt Lake City—Saltair Beach, Saltair Beach Co., props.; J. E. Langford, mgr.; also mgr. attr.; (1); Orpheum Circuit (3); J. E. Langford books attr.; Salt Palace and Sancer Track, Heath Bros., props.; Francis Heath prop. & mgr.; (1, 3); Francis Heath books attr.; Wandemer's Park, Wandemer's Resort & Amusement Co., props.; Ed. McClellan, mgr.; also mgr. attr.

VERMONT

Bellows Falls—Barber Park, Bellows Falls & Saxtons River St. Ry. Co., props.; O. M. Custer, mgr.; also mgr. attr.; (1, xx, x, 3); O. M. Custer books vaudeville attractions.

Rutland—Park Theatre, Felix Bled, prop. & mgr.; also mgr. attr.; Biel Circuit; (1, 3).

VIRGINIA

Charlottesville—Jefferson Park, Charlottesville City & Suburban Ry. Co., props.; R. H. Fife, mgr.; (5, x).

Danville—Ballou Park, City of Danville, props.; Chairman Park Committee mgr.; John F. Risor, mgr. attr.; (1, 3); Wells Circuit.

Hampton—Buckroe Beach, J. V. Bickford, prop. & mgr.; also mgr. attr.; (1, 3).

Lynchburg—Rivermont, Lynchburg Traction and Light Co., props.; R. D. Anderson, mgr.; Garbia Shields, mgr. attr.; (1, 3); Jake Wells Circuit, Miller Park, City of Lynchburg, props.; (2, 3, x).

Norfolk—Ocean View, Otto Wells, prop. and mgr.; also mgr. attr.; (x, 3); Wells Circuit.

Petersburg—Ferndale Park, Va. P. & P. Ry. Co., props.; John Harville, mgr.; S. M. Livingston, mgr. attr.; pictures only; (3); local only. Excessior Park, Va. P. & P. Ry. Co., props.; John Dean, mgr. (colored only).

Richmond—Forest Hill, Forest Hill Amuse. Co., props.; Val Strin, mgr.

Roanoke—Mountain Park, Roanoke, R. R. Co., props.; Thos. Spencer, mgr.; also mgr. attr.; (1); Heath and Wells Circuit; (4); Tom Spencer books attr.

Staunton—Highland Park, J. M. Spotts, prop. & mgr.; (1, x, 3).

WASHINGTON

Seattle—Luna Park, Chas. Loef & Sons, props.; Chas. Loef, mgr.; also mgr. attr.; (1, x, 3); Sullivan & Considine book vaudeville attr.

Seattle—White City, White City Amuse. Co., (1, x, 3); Sullivan & Considine book vaudeville attr.

Spokane—Coeur d'Alene Park, City of Spokane, props.; A. L. White, mgr.; A. W. Jones, mgr. attr.; (3); Maneto Park, City of Spokane, props.; A. L. White, pres. Park Board, mgr.; A. W. Jones, mgr. attr.; plays local bands. Natatorium Park, Washington Water Power Co.; R. A. Wilson, mgr.; also books attr.; (1, 3); North Pacific Circuit.

WEST VIRGINIA

Bluefield—Union Park, R. R. Roberts, lessee & mgr.; (3).

Charleston—Edgewood Park, Kanawha Valley Traction Co., props. & mgrs.; also mgrs. attr.; (2, 3); local only.

Chester—Rock Springs Park, Rock Springs Park Co., props.; J. Howard Maxwell, mgr.; also mgr. attr.; (1, 4); Keith's Circuit; J. Howard Maxwell books vaudeville attr.

Clarksburg—Eaton Land Park, Denham & Highland, props. & mgrs.; also mgrs. attr.; (5, x).

Fairmont—Traction Park, Fairmont & Clarksburg Traction Co., props.; A. J. Ruckman, mgr.; also mgr. attr.; (2, 3). South Side Park, Fairmont Coal Co., props.; Thos. Haymond, mgr.; also mgr. attr.; (2, 3).

Newell—Newell Park, Fred Lawrence, prop. & mgr.; also mgr. attr.; (1, 4, x); Fred Lawrence books vaudeville attr.

New Martinsville—Paden Park, Union Traction Co., props. & mgrs.; also mgrs. attr.; (2, x, 3).

Parkersburg—Terrapin Park, Parkersburg, Marletta and I. U. Ry. Co., props.; C. H. Shattuck, mgr.; also mgr. attr.; (2, 3). Shattuck Park, West Virginia Fair Co., props.; Thos. Logan, mgr.; (5).

Sistersville—Paden Park, Union Traction Co., props. & mgrs.; also mgrs. attr. (2, x, 3).

South Williamson—River View Park, Williamson Park Assn., props.; John P. Wayman, supt.

Weston—Moore's Park, J. B. Moore, prop. & mgr.

Wheeling—Wheeling Park, C. & E. G. R. R. Co., props.; J. W. Smith, mgr.; Claude Nelson, mgr. attr.; (1); United Booking Office book vaudeville; (3). Coney Island, Unesda Brewing Co., props.; F. W. Barba, mgr.

Wheeling—Mozart Park, Mozart Park Assn., props.; Henry Ben, mgr.; also mgr. attr.; (2, x, 3).

Williamson—Riverview Park, Williamson Park Co., props.; John P. Wayman, mgr.; also mgr. attr.; (1, 3, x).

WISCONSIN

Beloit—Yost Park, Geo. Yost, mgr.; also mgr. attr.; (5, x). Monongah Park, S. W. Goss, prop. & mgr.; (5, x).

Chippewa Falls—Irvine, City of Chippewa Falls, props.; M. S. Bailey, mgr.; also mgr. attr.; (2, 3, x).

Eau Claire—Electric Park, Chippewa Valley Electric R. R. Co., props.; Henry Droeg, mgr.; also mgr. attr.; (2, x, 3).

Fond du Lac—Lake Park and Taylor Park, City of Fond du Lac, props.; F. J. Wolf, secy.; (2, x, 3).

Green Bay—Bay Beach Park, Green Bay Traction Co., props. & mgrs., Helgemester's Park, Helgemester Brewing Co., props. & mgrs., Ridge Point, Green Bay Traction Co., props. & mgrs.; (2, 3).

Kenosha—Anderson Park, A. Anderson, prop. & mgr.; also mgr. attr.; (1, 3, x). Central Park, Peter Steinbach, prop. & mgr.; also mgr. attr.; (1, x, 3). Schend's Park, Kirar Bros., props. & mgrs.; also mgr. attr.; (2, x, 3).

Marinette—Lakeside, Menouonic and Marinette Light & Traction Co., props. & mgrs.; also mgr. attr.; (2).

Milwaukee—Ravens Park, Frank Thielges, mgr. White Fish Bay Resort, Richard Becker, prop. & mgr.; also mgr. attr.; (x, 1, 3); Richard Becker books vaudeville attr. Schlitz Park, Schlitz Brewing Co., props.; G. E. Schubert, mgr.; also mgr. attr.; (1, 3). Pabst Whitefish Bay Resort, Richard A. Becker, mgr.; also mgr. attr.; (2, x, 3).

Oshkosh—Electric Park, Winnebago Trac. Co., props.; J. P. Pulliam, mgr.; also mgr. attr.; (5, x). White City Park, Campbell & Danforth, props.; H. C. Danforth, mgr.; (1, 3). H. C. Danforth books vaudeville attr.

Racine—Lutz Park, John Lutz, prop. & mgr.; also mgr. attr.; (1, x, 3); J. Lutz books vaudeville attr. Union Park, Trades and Labor Union, props. & mgrs.; also mgrs. attr.; (1, x, 3); Trades and Labor Union books vaudeville attr.

Wausau—Rothschild Park, Wausau St. R. R. Co., props.; E. G. Coates, mgr.; (1, 4).

WYOMING

Cheyenne—Frontier Park, City of Cheyenne, props.; E. W. Stone, mgr.; also mgr. attr.; (2, x, 4). Pioneer Park, Cheyenne St. R. R. Co., props.; E. T. Young, mgr.; also mgr. attr.; (1, 3); E. T. Young books attr.

CANADA

Brautford, Ont.—Mohawk Park, Chas. Barrett, mgr.; also mgr. attr.; (2, 3).

Calgary, Alta.—Victoria Park, City of Calgary, props.; E. L. Richardson, mgr.; also mgr. attr.; (1, 3, x); E. L. Richardson books vaudeville attr.

Cornwall, Ont.—St. Lawrence Park, Cornwall St. Ry. L. & P. Co., props.; Wm. Hodge, mgr.; Geo. Browning, mgr. attr.; (1, 3, x).

Fort Erie, Ont.—Fort Erie Beach, International Ferry Co., props.; F. J. Webber, mgr.; also mgr. attr.; (1, 3, x); F. J. Webber books vaudeville attr.

Kingston, Ont.—Lake Ontario Park, Kingston St. Ry. Co., props.; Hugh C. Nickle, mgr.; D. P. Brannigan mgr. attr.; (1, x); plays local bands. Verbeck and Farrell, Ont. City, Pa., books vaudeville attr.

London, Ont.—Springbank Park, Water Commissioners, props. & mgrs.; C. B. King, mgr. attr.; (1, xx, x, 4). Alexander Park, S. W. Traction Co., props.; also mgrs.; (x, 5).

Montreal, Que.—Sohmer Park, Sohmer Park Co., props.; F. X. Larose, mgr.; also mgr. attr.; (1, x, 3); F. X. Larose books attr. Dominion Park, Dominion Park Co., Ltd., props.; H. A. Dorsy, mgr.; also mgr. attr.; (1, 3); Park Booking Circuit books vaudeville attr.

Niagara Falls, Ont.—Niagara Falls Park, W. Carl Fleming, gen. mgr.

Ottawa, Ont.—Britannia-on-the-Bar, Ottawa Electric Co., props.; Peter Goeman, mgr.; also mgr. attr.; (1, 3); United Circuit; (4); C. W. Bennett books vaudeville attr.

Quebec, Que.—Montmorency Falls, Q. R. L. & P. Co., props.; J. A. Everett, mgr.; also mgr. attr.; (1, 3); Park Booking Circuit, New York City.

Ridgeway, Ont.—Crystal Beach Lake Erie Excursion Co., props.; H. B. Rogers, mgr.; also mgr. attr.; (1, 3, x); Lake Erie Excursion Co. books vaudeville attr.

St. John, N. B.—Rockwood Park, Frank White Catering Co., props.; also mgrs. & mgrs. of attr.; (1, x, x local).

St. John, N. B.—Sea Side Park, Street Railway, props.; also mgrs. & mgrs. attr.; (2, 3 local).

Riverview Park, Tourist Assn., props.; also mgrs.; (2, 3 local).

St. Thomas, Ont.—Hinsdale Park, City of St. Thomas, props.; (5).

Toronto, Ont.—Henian's Point, Toronto Ferry Co., Ltd., props.; I. Solman, mgr.; also mgr. attr.; (1, 3).

Victoria, B. C.—Gorge Park, B. C. Elec. Co., props.; C. N. Denham, lessee.; (3); C. N. Denham books attr.

Vancouver, B. C.—Recreation Park, Recreation Park and Amusement Company, Ltd., props.; Harry J. Dirker, mgr.; also mgr. attr.; (2, 3, x).

Woodstock, Ont.—Fairmont Park, Woodstock Electric R. R. Co., props.; Ira Warfield, mgr.; also mgr. attr.; (3); Ira Warfield books vaudeville attr.



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### SANITARY COOLERS

Are a money-making investment for any park or place of public amusement. Each 100 gallons of sirup used gives a profit of over \$600.00. A great many of our large Coolers in parks last year used from 300 to 500 gallons during the season. Figure the profit.

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“THE ATTRACTION THAT WILL SEND YOUR RECEIPTS  
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SOME OPEN TIME FOR PARKS AND FAIRS

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Absolutely Exclusive.

Thrilling Features.

A Distinct Departure. Unlike all others.

Sham Battles : Nearly Real.

20 Displays at Seattle Fair.

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These are the kind of dates we fill. Send for Comment on these Shows.

No Fireworks Kings. No Princes or Professors of Pyrotechny. Practical People under personal direction of Willson. THAT'S ALL.

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Send for sample, and you will want more of them. They will make money for you while you sleep.

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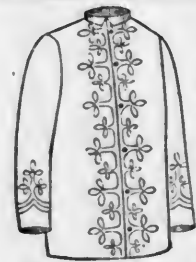
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Managers of parks, fairs, shows, theatres, celebrations, etc., use our balloon and dummy parachute leap novelty for your attraction and advertising. Parachute is released when high in air by a slow-burning fuse. Takes the place of real balloonist at much smaller cost. Our balloon, 6 ft. high and 12 ft. in circumference, with parachute and dummy, 4 1/2 ft. in length, furnished complete for ascension and easy to operate with our simple directions. Each 35c, or, this time only, 4 for \$1.00 or \$2.50 per dozen. Get acquainted with our Unique Aerial Advertising Proposition.

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To hear at once from all first-class Top, Platform and other Shows, A-1 Freaks. Free Acts; in fact, all kinds of attractions and concessions on flat and percentage plans, for Georgia State Fair. Ten Days, from Oct. 26 to Nov. 5, 1910. Address quick, HARRY C. ROBERT, Macon, Ga.

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Good Clean Shows and other Concessions and Privileges for Sale. No Girl Shows or Games of Chance Tolerated.

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Makes a very attractive "set up," and receives the patronage of the very best people.

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at all Parks, Fairs, Street Shows, Carnivals, Galleries, Picnics, Reunions, Celebrations, and Amusement Resorts.

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Concessions for sale, clean, moral Shows on privilege or per cent. No Girl Shows or Gambling allowed. Good Animal Show. Attendance last year, 20,000. Privilege Inside write HENRY COULTER, Sec'y., Duncanville, Ill.

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and other attractions for Richland County Fair, Wapelon, N. Dak., Sept. 27, 28, 29, 30. Also good tent shows and concessions. Attendance 1909 in 3 days, 10,000.  
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ACTORS AND ACTRESSES IN GREAT DEMAND. We prepare you for a stage career. No experience necessary. Salaries from \$25 to \$500 per week. Full particulars free. The Vernon School of Acting, 201 Franklin Bldg., Chicago.



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Sewed stars, sewed stripes, 8-ft. pole with ball,  
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At Ripley, O., August 2, 3, 4 and 5, 1910.

Privileges for Sale and Attractions Wanted.  
Address L. H. Williams, Secretary. At this  
fair something doing all the time.

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Aug. 23 to 26, Inc., plan the biggest outdoor  
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10 good independent paid shows, including A-1 Animal Show and two first-class Free Attractions

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NOW TOURING THE WORLD,

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For the

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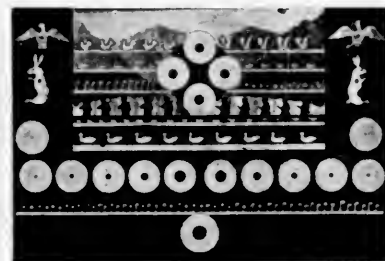
Edinburg, Ind., Robert G. Porter, sec'y, July  
20-22; North Vernon, Ind., W. G. Norris, sec'y,  
July 26-29; Osgood, Ind., G. E. Kemper, sec'y,  
Aug. 2-5; Lawrenceburg, Ind., E. G. Bleby,  
sec'y, Aug. 9-13; Greensburg, Ind., Wm. Erhart,  
sec'y, Aug. 16-19; Columbus, Ind., Thos. Vin-  
nedge, sec'y, Aug. 23-26; Franklin, Ind., Martin  
Sellers, sec'y, Aug. 31-Sept. 1-2-3; Rushville,  
Ind., W. L. King, sec'y, Aug. 30-31-Sept. 1-2-3;  
Shelbyville, Ind., E. W. McDaniel, sec'y, Sept.  
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Famous Jumping Horse Carry-Us-  
All 20th Century Merry-Go-Rounds,  
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### A WOMAN'S REPENTANCE, RELEASED Monday, March 21st

¶ A wonderfully realistic picture of country and city life. A beautiful country lass is loved by a farmer who, as an evidence of his affection gives her the only thing of value that he possessed—a silk scarf. About this time a young man from the city passes by and seeing the girl persuades her to run away with him. This she does and the poor farmer finds only his little gift when he goes to call on his sweetheart. The blow is so great that he loses his mind, and for weeks wanders about with the scarf in his hands. One day he strolls into a park and falls, hitting his head on the stones. His old sweetheart is there and when she goes to his aid, recognizes the poor fool. She bathes his head and, all her better nature returning at the sight of the mischief she has done, she leads him home and bit by bit recalls his wandering mind until he is fully recovered, when they are married and "live happily ever after."

### NO TRIFLING WITH LOVE, RELEASED Friday, March 25th

¶ This is a Film d'Art played with technique, perfection, and beauty, which have made the Pathe films d'art famous the world over. This picture is the dramatization of Alfred DeMusset's beautiful and pathetic story of the love of a young nobleman for a young lady who has decided to take the veil and become a nun. The poor fellow is distracted because he feels that the girl really loves him but scarcely realizes her love and so, to excite her jealousy, he decides to feign love-making with a little maid in the castle. Everywhere the two are seen together, walking beneath the shady arches of the elms and along the banks of a picturesque pool, until the girl he really loves, goaded by her jealousy, renounces her determination to become a nun, and tells her lover so. In their love scene they are watched by the little maid who has been the "cat's paw" and she, realizing her position, runs along the flower-bordered paths to the limpid waters of the lake and there finds her grave. The story is sad but intensely interesting, and the film is beautifully colored.

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