

PRICE 15¢



CHRISTMAS-1916

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CIRCUIT—
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OFFICES**

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**THE
ORPHEUM
CIRCUIT**
Of High-Class
Vaudeville Theatres

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The Wonderful Story of a Young Organization

It is our birthday. For ten years we have served well—and our reward—from a dingy rear-room to a sun-lit factory of magnitude where happiness and cleanliness carry forth our good message to over sixteen thousand satisfied customers, every one of whom will loyally tell you that Helmet Gums are best, most profitable and fairest priced.

Just think of it—we sell a full, regular package of five-stick gum, with each stick separately labeled and wax wrapped, neatly boxed, for only a cent a pack.

Slot machine makers with annual outputs of thousands of machines and operators with vast routes are supplied by us. We furnish any flavor or size to suit their trade.

Hundreds of street men and carnival workers make their living selling the famous Helmet IXL Spearmint—because the price is right.

Our Ball Gum is sold in all corners of the world.

Premium users and punch board men order special brands which we make for them by the carload.

Our prices from the start have been fair and square. Despite what others may do, our prices will stay right, as we have the materials, facilities and the volume of trade that are necessary, plus a wonderful organization.

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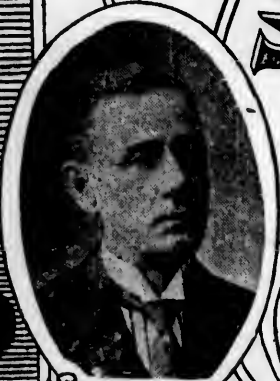
S. HOGAN
Special Agent



A. E. DODSON
Special Agent

Holiday Greetings

FROM THE



HAROLD RANDLE
Asst. Mgr. Press Rep.



C. G. DODSON
OWNER & MANAGER



M. G. DODSON
General Agent



FRANK RICH
Trainmaster



A. A. MANES
Electrician



ROYAL ITALIAN BAND



SAILOR HARRIS
Lot Supt.



LARRY JUDGE
Mgr. & Talker 10-1



CAPT. DAN CHERRY
General Announcer

Cory-De-ANI: Van Olson, Mgr.; A. Smith; F. Walsh; Mrs. C. G. Dodson.

Ferris Wheel: O. Cranner, Mgr.; L. Miller; Mrs. La Starr.

Vanderbilt Show: Dan Cherry, Mgr.; Art Newman; Roy Aldridge; Fred Caulis; Irving Gostand; Chas. Cameron; Al. Oltner; Gladys Gilmer; Nellie Austin; Lottie Bonart; Babe La Starr; Clarence Krauss.

13-in-One Show: Larry Judge, Mgr.; Harry White; Doc Allen; L. Stillwell; Fozzy O'Brien; Lionel Jones; Goldie; Sarah Freed; Fred; Harry McBride; Vera Barr; Haba Haba.

Athletic Show: Buck Weaver, Mgr.; May DeVou, Asst. Mgr.; Curly McCoy; Chas. Elchorn; Jack Anderson; Billy Luck.

40 Camp: Raving (Bill Hodgson), Mgr.; Geo. L. Crowder, Floor; F. Thomas and Al.

Savoy La Starr: May Hodgson; Laura Narcy; Mary Pickford; Georgia Vaughn; Zoe Kierman; Joe Thomson; Maude Voss; Margaret Cherry; Mabel Stillwell; Theresa Kelley.

Soldiers Show: H. Edmund Bush, Mgr.; Mrs. Bush (Soldiers).

Man-Eating Shark Show: James B. Collins, mgr.; Ed Trushy.

Museum of Anatomy: Frank C. Byers, Owner and Manager; F. Gilbert.

Kennedy's Wild West Show: Jim Kennedy, Mgr.; Jim Kennedy.

Mrs. W. H. Kennedy: Mrs. Kennedy; Bud Hampton; Alamo Hill.

Scouts of the Deep Show: Finkle Evans, Mgr.; Mrs. Evans, Dancer; Viola Show; Bates & Woods, mgrs.



Mrs. P. Cella
GRAPE JUICE
GIRLS



Duke Hamilton
& Vera DeHart



Sam Feinberg
CONCESSIONS



Bill Harvey
REVELATION



Mr. & Mrs. F.A. Baylor
(MR & MRS. DUCKS)



H.J. Bilkiss
AS
CHICKEN HARRY



John R. Castle

CHRISTMAS GREETINGS FROM THE BIG BABY
JUST CLOSED PHENOMENAL COAST TO COAST TOUR AND NOW PLAYING THE BORDER CITIES.
GREAT WORTHAM SHOWS
(WINTER QUARTERS, EL PASO, TEXAS)
NOT A WORTHAM SECOND SHOW, BUT A SECOND BIG WORTHAM SHOW

THE STAFF



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LOT BOSS



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GEN. AGENT



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AGENT



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ROYAL ENGLISH
TWINs



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BAND LEADER



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CONCESSIONS

ROYAL ENGLISH UNITED TWINS
DAISY and VIOLET
Alive and joined together by nature.
THE WONDER ATTRACTION OF THE AGE
UNDER THE DIRECTION OF MYER MYERS

SPENCER'S AMAZA, TRIP TO MARS
TWO REAL
MONEY-GETTING SHOWS
WILLIAM SPENCER, MANAGER

WORTHAM'S TRAINED ANIMALS. SUBMARINE U-4. CRYSTAL TANGLE. CARRY-US-ALL. ROMAN STADIUM, BABY LOU, GRAPE JUICE GIRLS, GOWDY'S WONDERLAND, OSTRICH FARM, BROADWAY GIRLS, WATER CIRCUS, FERRIS WHEEL.



W.R. Leemon

WESTON'S SILODROME
—FEATURING—
SPEEDY WALLACE and CANNON BALL BELL

TAM TAM
THE LAST
OF HIS RACE
CARLETON, MANAGER

ROSA ROMAINE
PHRENOLOGIST
BOOKED WITH IT NEXT
SEASON



Mrs. W.R. Leemon
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R.M. Hamilton
ASST LOT SUPT

PARK B. PRENTISS
Sends Greetings to his American friends. At present engaged as Bandmaster General in His Majesty's Service in England.

JOSEPH TILLY EX ON DOLLS
Seven Stores
ALL WINNERS

HARVEY'S REVELATION
ALWAYS IN THE MONEY
J. H. Harvey, Manager; Will Harvey, "Slats" Lewis, L. W. Ritchey, George Pierce, Joe Rainos, Jas. Madison, Jack Crannell, Vic Bardelli, Osburn Clarke, Georgia Harvey, Billie Williams, Bessie Dennis, Dorothy Collins, Margaret Baker.



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FLOSS & DUCKS



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REVELATION



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Calhoun & Moore



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TEDDY BEAR KING



Thomas Reynolds

MERRY CHRISTMAS TO ALL



HARRY H. HARGRAVE
Prop. & Manager of Amusement
Enterprises.

HARRY H. HARGRAVE

PRESENTS

The Most Extraordinary
LIVING ATTRACTION
In the World



GUADALUPE & JOSEFINE
Siamese Twin Girls.

SEASONS OF 1915-16-17

SIAMESE TWIN GIRLS

BORN GROWN TOGETHER.

NOTE—The Siamese Twin Girls are the only performers having a logical claim to the above name and billing, as they are the only living twins joined together and exact duplicates of the illustrious brothers from far away Siam, the Siamese twins.

The exhibition staged in a modern way. Mother, father and a physician in attendance. Lecture by the doctor every ten minutes. Two beautiful Twin Girls joined together by a band of flesh fourteen inches in circumference. Clever entertainers. Nothing obnoxious. A wonderful sight.

SEASON 1916 FEATURE ATTRACTION WITH FOLEY & BURK CARNIVAL CO.

NEXT SEASON, 1917, OPEN FOR THE BEST PROPOSITION IN SHOW BUSINESS THAT WILL BEAR INVESTIGATION. Address HARRY H. HARGRAVE, Manager, Siamese Twin Girls, care Billboard, San Francisco, Cal.

Circus and Carnival Posters

The greatest line of Stock Posters ever made.
We can save you a great deal of money on
the season.

Prices reasonable for Dates, Heralds, Banners
and Type Work.

Others advertise service---We give it.

The Donaldson Litho. Co.,

NEWPORT
KENTUCKY

FOLEY & BURK CARNIVAL CO.

THE BEST IN THE WEST

EXTEND HOLIDAY GREETINGS TO ALL

Will consider up-to-date Attractions properly presented for the season 1917.
Address 605 Humboldt Bank Building, San Francisco, Cal.
"SOME BALLYHO"



ALBERT KAEHLER
CONCESSION AUDITOR.

JACK WESTWOOD
IN FRONT OF NEWLYWEDS.

JOHN ALEXANDER
CONCESSIONS.

F. P. LEDET
SUPT. SUBMARINE U-2.

C. W. RAMSEY.

TEDDY BEARS

"SEE WHAT I GOT. IT'S A DANDY"



C. R. STONE
MANAGER PONY SHOW, "TRIXIE."

J. M. HASKINS
CHANDELIER MAN.

TOM WILLIAMS
TRAINER AND PRODUCER MONKEY HOTEL.

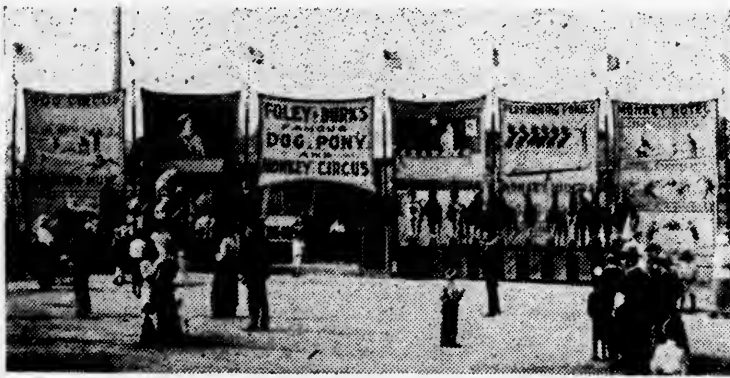
AL WEST
FERRIS WHEEL OPERATOR.

MR. and MRS. E. L. HANSCOM'S

STELLA

"She's here. Have you seen her?"

One of the big little feature shows.



FRONT OF DOG, MONKEY AND PONY CIRCUS

ARTHUR SUTTON
LECTURING ON WONDERLAND.

TOM EVANS
MANAGER FERRIS WHEEL.

L. G. CHAPMAN,



Press Agent and Promoter.

WM. LINDENSTRUTH,



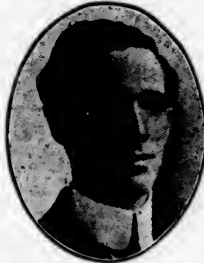
The Man Who Had the Privilege.

M. L. ... (LEE)



Superintendent.

HARRY LARREQUE,



General Agent.

J. F. CARNAHAN (CASEY)



Trainer.

TOM FARRELL, ASSISTANT TO LINDENSTRUTH
2nd Season

CECIL WRIGHT, OPENINGS IN FRONT AND MANAGER MONKEY HOTEL

GEORGE and IDA CHESWORTH

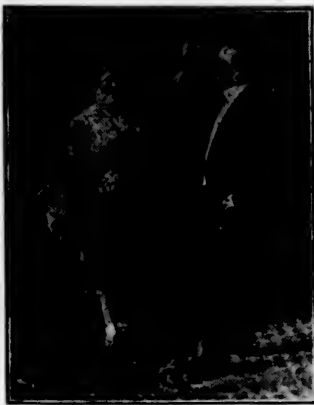
Formerly at P.-P I. E.

-AS-

THE NEWLYWEDS and THEIR BABY

ONE OF THE BIG ATTRACTIONS OF THE 1916 CARNIVAL SEASON.

Smallest perfect parents in the world, and exhibition society dancers. Permanent address, Billboard, San Francisco, Cal.



Donald McGregor Scottish Giant

8 ft., 2 3/4 in.—Weight, 427 lbs.
AND HIS STAFF

TOM BLANTON
7 ft., 2 1/4 in.

ROY GAFFNEY
5 ft., Nothing

MANAGER
WHO WANTS ME NEXT YEAR?

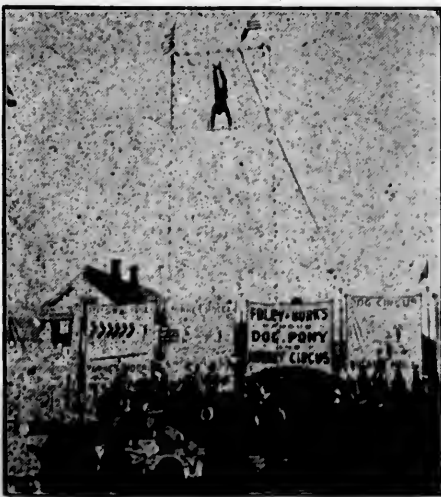
Address, Billboard, San Francisco.

BEN BENO

Feature Free Attraction

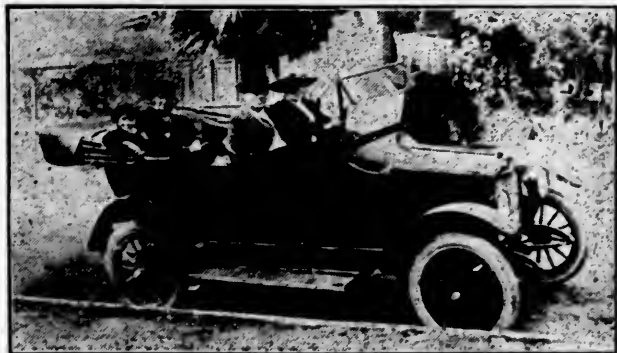
1915-1916

Address
Billboard, San Francisco.



BILLY A. A. PILGRIM

With his wife EMMA and daughters Jennell and Evelyn



Billy has had a very successful season with the Foley & Burk Circus, traveling overland with his family in his new Maxwell car, and enjoying all the sights of California. They all unite in wishing their many friends A MERRY XMAS and HAPPY NEW YEAR.

THE CON T. KENNEDY SHOWS

LEADERS OF THE SHOW WORLD

Just completing the most successful season of this wonderful amusement enterprise, during which more than 3,000,000 pleasure seekers were entertained—A World's Record!

THIS SHOW SET A NEW MARK FOR HIGH-CLASS ATTRACTIONS AND ATTENDANCE AT ALL THE BIG SOUTHERN FAIRS DURING 1916.

SOME OF THE ATTRACTIONS

Autodrome
Miracle
Garden of Allah
Wild West
Coney Island Side Show
Diving Girls
Samar (Siamese) Twins
The Midway Mystery
Doc Turner's Wonders
The Whip



CON T. KENNEDY
Manager Con T. Kennedy Shows

French Midgets
Essie Fay's Horse Show
Monkey Speedway
Dixie Land
Busy City
Animal Circus
Panorama Show
Submarine
Ferris Wheel
Carrousel

The best endorsement of the show's excellent reputation for cleanliness, ability to draw and entertain is the many return engagements requested by fair secretaries and committees. Actions speak louder than words!

THE SHOW THAT IS ALWAYS IN DEMAND

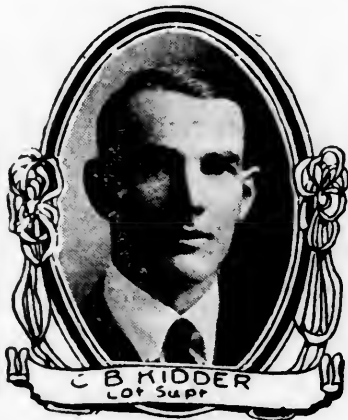
Christmas Greetings

To The Show World

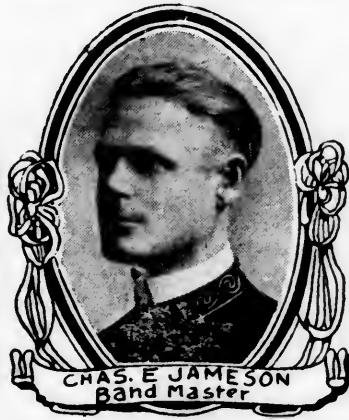
*May The Next Season Be As Kind To
You As Last Season Was To Us.*



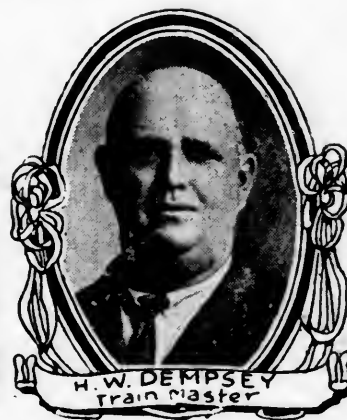
ETTA LOUISE BLAKE
Mgr. Superba



C. B. KIDDER
Lot Supr



CHAS. E. JAMESON
Band Master



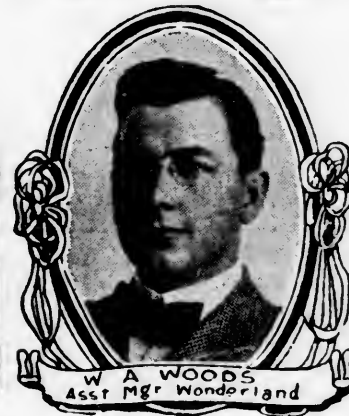
H. W. DEMPSEY
Train Master



HARRY A. ILLIONS
Mgr. Whip



BARNEY PRATT
Supt. Concessions



W. A. WOODS
Asst. Mgr. Wonderland



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Special Agent

**C. A. WORTHAM
GREAT ALAMO SHOWS**
WILL DURING SEASON BE KNOWN AS
**WORTHAM BROTHERS
SHOWS UNITED**



C. M. CASEY
Special Agent

Neither effort nor money will be spared to make the new show the most complete, modern and best equipped

20-CAR ORGANIZATION

Capable, experienced carnival men will manage the business affairs and show managers of the modern type will furnish attractions.

CLASS—CALIBRE—MAGNITUDE—VARIETY
NOVELTY SHOWS—3 MODERN RIDING DEVICES
MAGNIFICENT, NEW DESIGN WAGON FRONTS
BUILD TO PLAY BIG FAIR TIME
PHYSICAL EQUIPMENT BEST OBTAINABLE

FAIR SECRETARIES AND AMUSEMENT MANAGERS, WHY NOT PLAY WORTH WHILE SHOWS?

Show managers with ideas that are practical invited to correspond—only the best considered.

THE PROGENY OF YESTERDAY WILL BE A GIANT TOMORROW

C. A. WORTHAM : : : : : : : : : SAN ANTONIO, TEXAS

A Fair Warning To All Vaudeville Artists

In view of Strike Rumors, and for the benefit of All Vaudeville Artists, we deem it advisable to issue the following notice:

You are hereby notified that should you refuse to appear in any of our Theatres, and "walk out" in sympathy with any Strike fostered by Agitators and Out-of-Work Performers, you will forever prevent future business relations with the undersigned, BECAUSE YOU HAVE BROKEN YOUR CONTRACT.

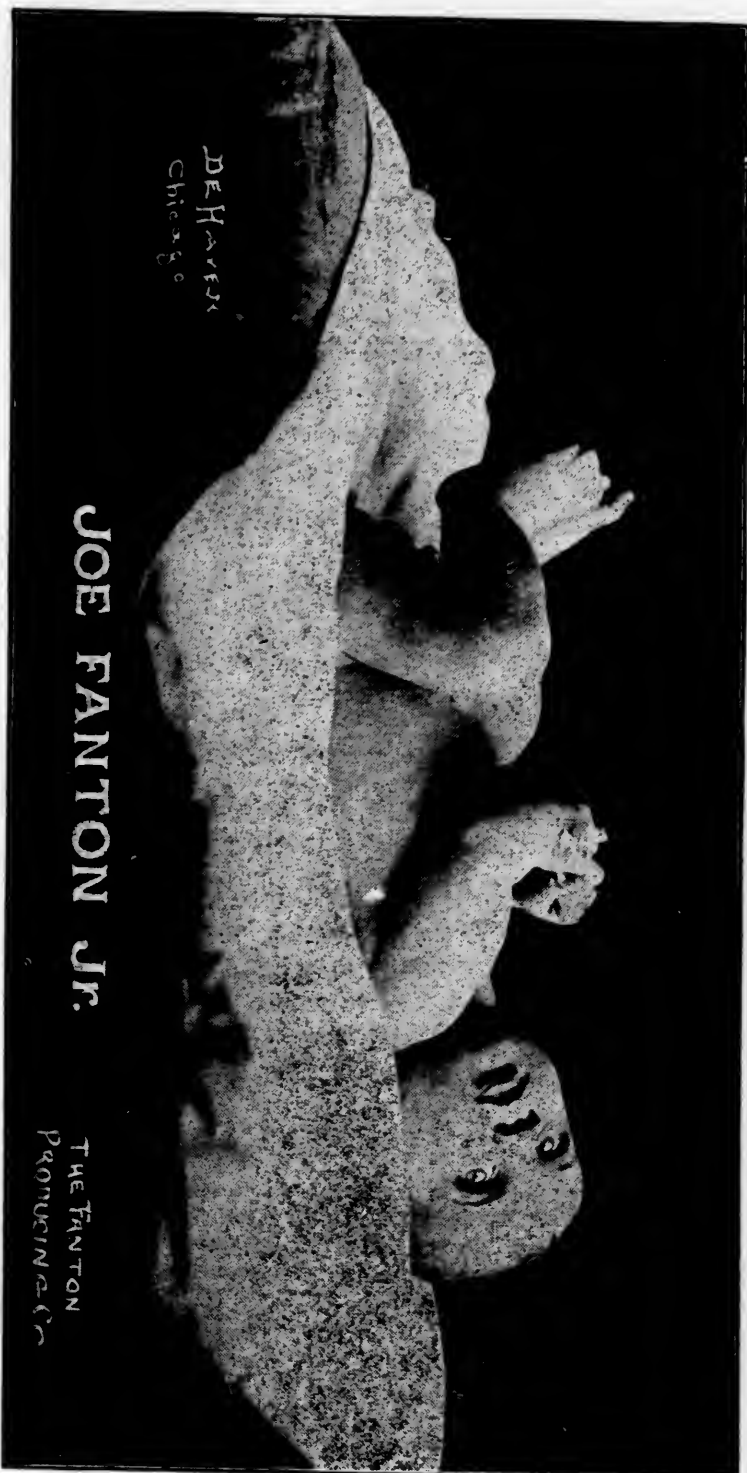
Our attorneys have been instructed to bring suit for damages for any and every Breach of Contract.

Ackerman & Harris Circuit
Amalgamated Booking Office and Affls.
Boston Mgrs.' Assn. and Affls.
Boston U. B. O.
Canadian Theatres Co. Circuit
Columbia Burlesque Circuit
Chicago U. B. O.
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Wm. Fox Circuit of Theatres.
Feiber & Shea Circuit
Gordon Bros.' Circuit
Interstate Circuit
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B. F. Keith Theatre Co.'s Circuit
Marcus Loew Circuit
B. S. Moss Circuit
Miles Circuit
Nixon-Nirdlinger Circuit
Orpheum Circuit
Pantages Circuit
Poli Circuit
Ringling Bros.' Circus Entprs.
Gus Sun Circuit
United Booking Offices
Western Vaud. Mgrs.' Assn.
Wilmer & Vincent Circuit

Members of the Vaudeville Managers' Protective Association

SUGGESTED BY MR. and MRS. FANTON



DE HARVEY
Chicago

JOE FANTON JR.

THE FANTON
PRODUCING CO.

*Now That I Have Arrived in This World
I Wish What My Papa and Mamma Wish You
A Merry Xmas and A Happy New Year*

MERRY CHRISTMAS AND HAPPY NEW YEAR

— TO ALL —

EMMA CARUS

CONSENSUS [OF OPINION:

MISS CARUS IS DOING THE BEST ACT OF HER CAREER. SHE LOOKS BETTER, SINGS BETTER, DANCES BETTER.

ALF. T. WILTON, Manager.

ARCO BROTHERS

**WISH THE ENTIRE PROFESSION
A PROSPEROUS SEASON**

Direction, - - - - - PAUL DURAND

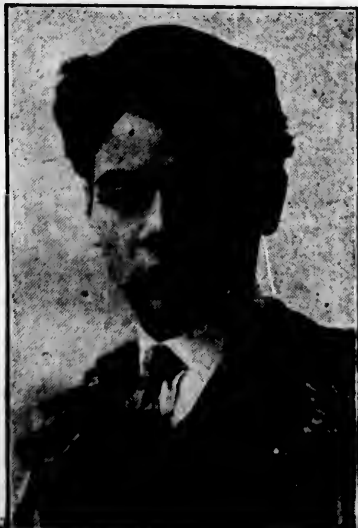
TAMEO KAJIYAMA

— WISHES ALL —

Xmas and New Year's Greetings

BOOKED SOLID U. B. O. AND ORPHEUM CIRCUITS

Direction, **HARRY WEBER**



.....

A

MERRY CHRISTMAS

AND

A HAPPY NEW YEAR

TO ALL MY FRIENDS

.....



Yours in Song,

LARRY COMER

YULETIDE GREETINGS



Halsey Mohr and Gladys Moffatt

PRESENTING HALSEY MOHR'S

"A DAY WITH A COMPOSER"

== A Story in Rhyme and Song ==

Personal Direction of HUGHES and SMITH, Inc.

The Psychic Wonders of the World

THE HARTOS

Lightning Telepathic Transmissionists

Presenting the only real mental act of its kind in the world, where neither

Pads, Memory, Confederates, Mechanism, Switching or Trickery

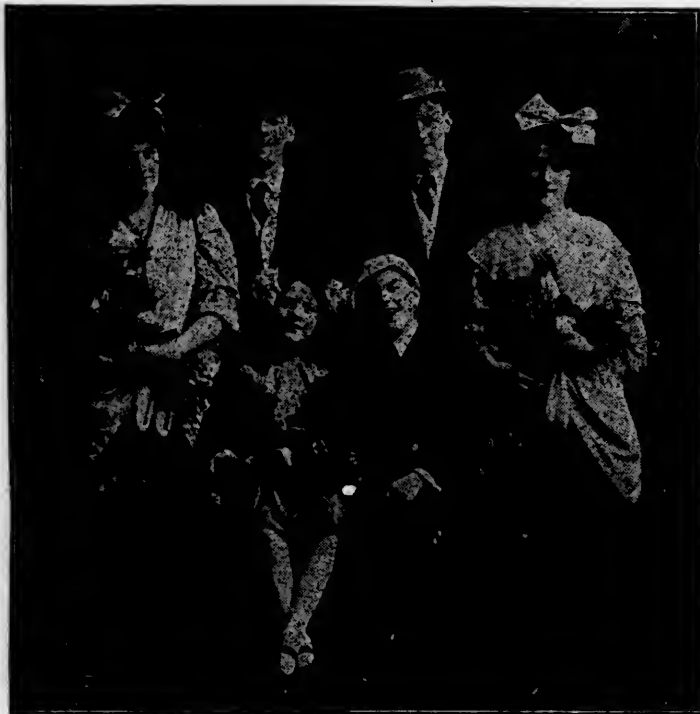
is employed. THE HARTOS instantly transmit to each other any written or whispered question, or thought suggested by another—full name and occupation of any person. Light travels one hundred and eighty-six thousand miles a second. The speed of THE HARTOS' MENTAL TELEGRAPHIC COMMUNICATIONS are beyond the computation of mere man—it would out-EUCLID EUCLID. THE HARTOS' EXTRAORDINARY TELEPATHIC POWERS have been subjected to the severest test. Members of the Psychological Society, Lawyers, Doctors, Divines, Educators and Learned Statesmen can advance no intelligible solution. The Scientific World accepts it as HARTO-ISM.

"A TRUTH IS A FACT—HARTO-ISM IS BOTH"

Now entertaining Ambassadors, Statesmen and the Public in General at Washington, D. C. Ninth Week. Managers, address any agent, or

THE HARTOS, 803 Eighth St., N. W., Washington, D. C.

Merry Christmas



6-DOUGLAS FAMILY-6

In a Scotch and Irish Revue

The Paldrens

IN THEIR ORIGINAL LAMP JUMPING NOVELTY.



1916-'16-'17 BARNUM & BAILEY CIRCUS.

Merry

Christmas



DIRECTION

H. B. MARINELLI

HOMER LIND and ADAH CURRIE LIND

—PRESENTING—

THE SINGING TEACHER

Next Season Producing THE HARBOR OF HOPE, by Randolph Hartley

BILL

TOWER & DARRELL MABELLE

Food For The Squirrels

o o o o o

Merry Xmas and A Hapoy New Year to All Our Friends

The Actors' International Union OF AMERICA

Desire to publicly thank The Billboard for the great assistance rendered during the past five years in freely expressing our views and sentiments in our efforts to create and maintain an honest and representative organization of vaudeville artists, officered by men actuated by motives for the good of the artists as against those governed by hopes of personal advancement.

We wish The Billboard continued success, ever ready to boldly tell the truth with no regard to threats of reprisals.

The Actors' International Union of America has for its present policy—

FIRST—The elimination from other vaudeville organizations those proven false to the trust imposed upon them.

SECOND—The re-creation of a real democratic organization of artists officered by men above suspicion, capable of meeting business men upon an equal basis, able to discuss organization affairs without personality, an organization with which men and women can affiliate without fear of loss of employment, that men and women can claim a membership in knowing that every member will receive equal justice.

THIRD—To conserve all funds for the exclusive use of advancing the best interests of the artist—not to pay exorbitant salaries.



The Actors' International Union has an unblemished record of twenty-four years. We, today, seek to relieve the distressed member, to bring about a better understanding between the artist and his fellow professional, to discuss theatrical affairs with the employer upon the same lines as all sane organizations conduct their affairs; we are opposed to chaos, disruption and resulting distress without lasting results, that will tend to create a division between the two forces in theatricals, both of which tend to make of the theatre a profitable means of livelihood and investment.

Fellow artists, if you desire an organization that means real protection for the artist, if you desire an organization that seeks results without sacrificing the welfare of its membership to the whim of irresponsible leadership, then be part of the Actors' International Union of America. We shall live when other vaudeville organizations shall have paid the penalty of indiscreet and incompetent leadership.



**A MERRY XMAS AND A HAPPY NEW YEAR TO ALL FRIENDS AND MEMBERS,
NOT FORGETTING OUR OLD FRIEND "THE BILLBOARD."**

IMOGENE COMER

"WHO SAID AN OLD TIMER CAN'T COME BACK?"

CHRISTMAS GREETINGS

TO ALL OLD TIMERS

Permanent Address, 1777 Broadway, care Roth
NEW YORK CITY



HARRY WEBER PRESENTS

GENE GREENE

Playing Eastern United Time.

Walter Ford at the Piano.

MERRY CHRISTMAS

Bernhard Lohmuller Presents

THE GIRL IN THE MOON

VAUDEVILLE'S MOST PRETENTIOUS SINGING NOVELTY

BOOKED SOLID MAX HAYS, EASTERN
SIMON AGENCY, WESTERN REPRESENTATIVES



PAYNE CHILDREN

Duo of Youthful Singers and Dancers

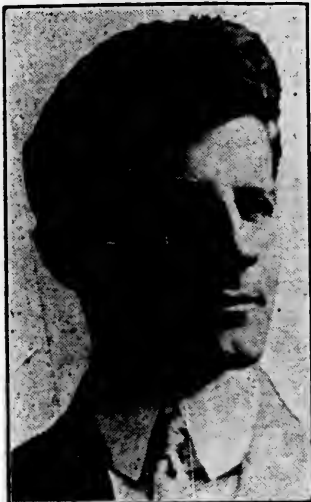
EXTEND SEASON'S GREETINGS

BARBOUR'S BOOKING AGENCY

THIRD FLOOR, METROPOLITAN BUILDING, MUSKOGEE, OKLAHOMA

A Tabloid Musical Comedy Circuit of thirty weeks throughout the Southwest. Will always make room for first-class attractions. Can place Musical Comedy People in all lines, especially Chorus Girls at \$18. It will pay you to get in touch with this Office immediately.

: : : SEASON'S GREETINGS TO ALL : : : :



HENRI NEISER
Versatility my Specialty
Al. G. Field Minstrels

HAPPY MICK



In his tabloid show and juggling act. Merry Xmas to all.



WE HOPE SANTA CLAUS PUTS
A ROUTE IN YOUR STOCKING
Terese Miller and Billy Rainey
IN COMIC ODDITIES
DIRECTION **EDGAR CUDLEY**

"To all my friends,
To all my enemies,
To those who think I'm a good turn,
To those who think I'm a rotten turn,
To agents who won't book me,
To proprietors who won't have me,
To audiences who like my turn,
To those who are glad I'm not dead,
To those who think I ought to be,
I wish you a Merry Xmas and a Happy New Year."
MONTGOMERY E. DEAN
Better known as "Mrs. Dean's Big Boy, SKIP."
"That Lanky Yank."
Home Address, 132 South 19th St., LINCOLN, NEB.
If you see it in The Billboard, tell them so.



BOOKING MANAGERS
High class vaudeville for Theatres, Fairs, Parks, Clubs and Private Entertainments. Good Standard Acts wanted at all times. When writing always give writing address; we may need you quick. If you have no letterheads, send them.

E. M. EAGLESTON, Manager
424-425 Merchants Bank Building, Indianapolis, Indiana

ABC-----ABC

WE WISH EVERYBODY IN THE WORLD THE SEASON'S GREETINGS

AFFILIATED BOOKING COMPANY

BOOKING AND EXECUTIVE OFFICES, EIGHTH FLOOR REPUBLIC BLDG., CHICAGO

EXCLUSIVE BOOKING REPRESENTATIVES **SULLIVAN & CONSIDINE** CIRCUIT OF THEATERS

BOOKING PLOUGH, CONNORS & KOFFMAN HOUSES.
Offering Theater Managers and Performers the UTMOST SATISFACTION and SUPREME EFFICIENCY through the MOST PERFECTLY EQUIPPED ORGANIZATION of its kind in the World.
President, **FRED LINCOLN.** Booking Managers, **J. J. NASH-A. E. MEYERS.** Secy. and Treas., **N. J. KISSICK.**
Besides Booking Theaters we Furnish Talent for CLUBS, FAIRS, PARKS, CARNIVALS AND CAFES
Club Secretaries should write us for our List of Talent.

ABC-----ABC

Henderson's Central Theatrical Agency

Booking vaudeville theatres thru Indiana, Ky., Ohio and W. Va. Can break jumps for **BIG FEATURE ACTS.** NOTE—Good engagements for chorus girls and cabaret entertainers.
First National Bank Bldg., COVINGTON, KENTUCKY.


ROCHESTER THEATRICAL EXCHANGE, INC.

Wishes a MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL. We are still at the old stand 62 State Street, Rochester, N. Y. L. J. BERRY, Pres. and Treas. HENRY ADAMS, Secy. and Mgr.

CENTRAL ENGRAVING CO

THEATRICAL DESIGNERS & ENGRAVERS

Makers of
Theatrical Letter-heads, Half-tones and Zinc Etchings.
Zinc, Electrotype, Stereotype and Aluminum Duplicates.
Engravers to His Majesty, Old Billyboy.
MIKE McDONNELL, Prop.,
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WRITE FOR CATALOG.



VAUDEVILLE AND PICTURE HOUSE MANAGERS—NOTICE.
I want open time in OHIO and WEST VIRGINIA for January and February, for one of the BEST TABLOID DRAMATIC CO'S on the road, with a fine repertoire of tabloid plays and high-class vaudeville between acts. This show does the business everywhere. We have been playing all return dates to capacity business. WINE MANAGERS that know a good thing and want an attraction that will get you the business, send open time. Still have Xmas and New Year's weeks open. Will book the above attraction with your regular picture service. Have a fine line of special paper, lobby display, etc. Send very best terms to HARRY LA REANE, Mgr. La Reane Stock Co., care Hart's Theater, Marietta, Ohio. WANTED—Two good Gen. Bus Men to double Baritone, Trombone or Tuba; also a 1-Vaudeville Pianist to double band or stage. (No parades). Other useful people, write. All must be sober, reliable and good dressers on and off.



ELSIE JANIS

SKELLO AND HIS COMPANY

Will soon return to Vaudeville



THE WORLD'S GREATEST MECHANICAL WAX DOLL

IN HIS NEW EIGHTEEN-MINUTE FEATURE ACT
Marvellous Exhibition of Steady Nerve and Muscular Control.

BEFORE and AFTER

First a Thrill, then a Surprise, and a good Laugh of the Windup.

Showing (first) the self-control of a steady nerve, (second) straight character in temptation of burlesque, (third) silly boy in his foolish ways.
SKELLO is assisted by MRS. SKELLA and third party taking part as the Devil. The Devil's part is still open. Don't write for this part unless you have the features of a Devil and understand the character, without Devil's Costume.

Address all mail, CARE BILLBOARD, N. Y. CITY.

FRANK W. DECKER

ECCENTRIC JUGGLER, VOGEL'S MINSTRELS.
Xmas greetings to all my friends

If you see it in The Billboard, tell them so.

1897-08 With Yuletide Greetings 1916-17

J. A. COBURN'S GREATER MINSTRELS

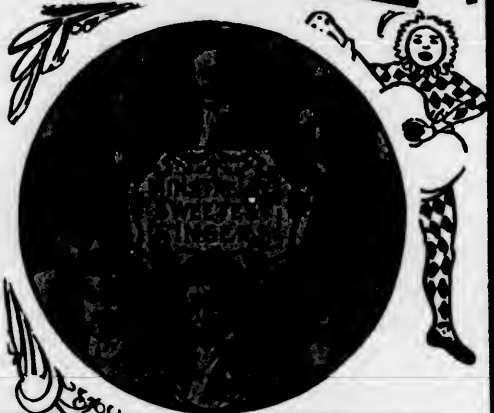
Breaking All Records-Making More Friends



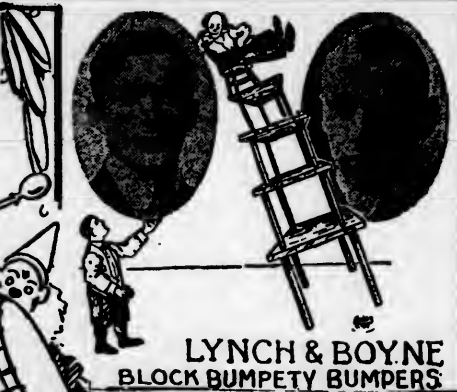
LUCAS
SINGER



CHARLES CAMERON
PRINCESS



WALTER H. CATE



LYNCH & BOYNE
BLOCK BUMPETY BUMPERS



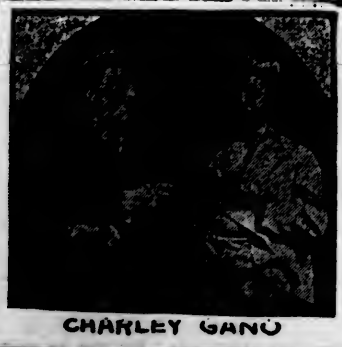
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H. B. ACKERMAN
MUSICAL DIRECTOR

THE BIG MODERN MINSTREL SPLASH



MISS DOLLY CASTLE

PRESENTING

RHODA ROYAL ELEPHANTS



MERRY CHRISTMAS

HAPPY NEW YEAR

FEATURE ATTRACTION FOR FAIRS—NOW PLAYING VAUDEVILLE

A Merry Christmas and Happy New Year



JACK WILSON

ASSISTED BY

FRANK HURST

AND

LILLIAN BOARDMAN

... Xmas Greetings ...

MME. SUMIKO AND CO.



SUCCESSFUL ENGAGEMENT

For 65 Consecutive Weeks

ON THE U. B. O., ORPHEUM and W. V. M. A. CIRCUITS

Direction, Marinelli

The Professional Woman's League

We extend a

Christmas Greeting

To our Sister and Brother Artists and to our Member Residents of the various cities who so generously extend their hospitality to the traveler.



OUR WORK?

The Actresses' Theatrical Emergency Fund.

Our Friendly Fund.

The Decoration of the Graves of Actors and Actresses.

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Our Membership Dinners.

Dramatic and Literary Entertainments.

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All are held in our own Club Rooms, 1999 Broadway, N. Y. City.
Yes, you may rent our rooms for rehearsals, night or day,
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"HAV-A-LAF" MUSICAL WALKER

AND HIS LADY MINSTRELS

A "BIFF-BANG" MUSICAL SHOW WITH A REAL "WHIRLY GIRL" CHORUS, A "ROOTEN TOOTEN" BRASS BAND AND WONDERFUL MUSICAL SPECIALTIES, AND A CONCERT ORCHESTRA
SEASON'S GREETING TO EVERY PERFORMER AND MUSICIAN ON EARTH



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FAMOUS BARBEAU MUSICAL TRIO.
IN A WONDERFUL MUSICAL OFFERING INCLUDING VOCAL
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MUSICAL WALKER AND HIS "HAV-A-LAF" COMEDY COMPANY AND LADY MINSTRELS
A CLEAN CLASSY MUSICAL SHOW.

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POPULAR
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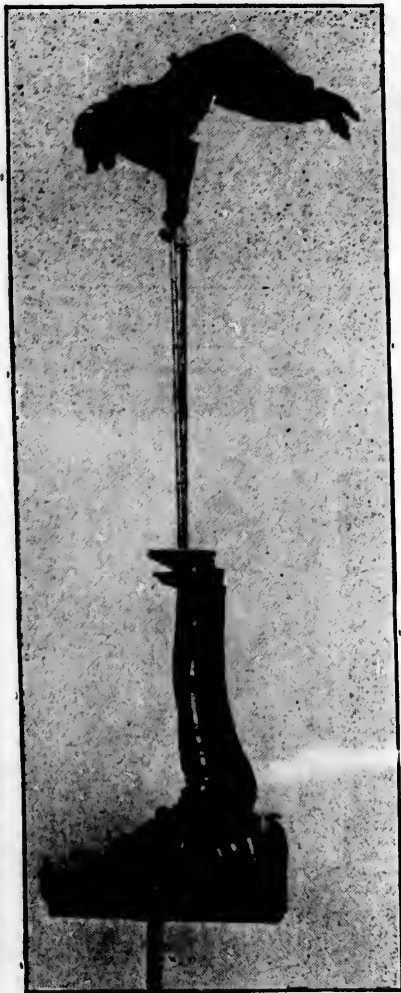
"JUNE BUG" JULIA
MOORE & MOORE
IN A MUSICAL BUZZ.



MUSICAL WALKER & COZY.



STEPHEN GILLETTE
MUSICAL DIRECTOR.



Australia's Foremost Novelty

PAUL PEDRINI

—AND—

TOBY

World's Cleverest
BABOON

Wishes To Extend
XMAS GREETINGS
To the Entire Profession

BOOKED SOLID

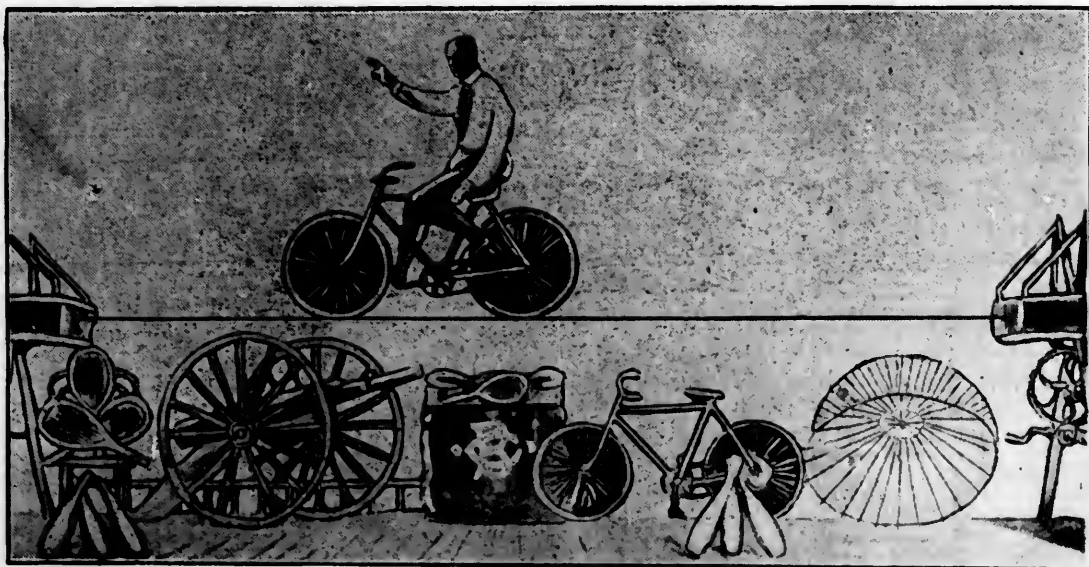
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Address Billboard, Chicago



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Australia's Supreme Wire Act De Luxe



Wishes All His Friends in All Parts of the World
THE BEST OF LUCK

AT PRESENT HAVING A PROSPEROUS TIME IN AMERICA

PERMANENT AMERICAN ADDRESS, BILLBOARD, CHICAGO.

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Direction, MARTIN BECK

IN SONG SKETCHES BY JUNIE McCREE

Direct From an All-Season Run at Geo. M. Cohan's N. Y. Theatre

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GERTRUDE

WHEELER

AND

DOLAN

LATE FEATURES WITH

HENRY W. SAVAGE'S COMIC OPERA SUCCESS, "POM POM"

In a 1917 offering of

Characteristic Dances and Gowns

Booked Solid on the Orpheum Circuit

... Holiday Greetings ...

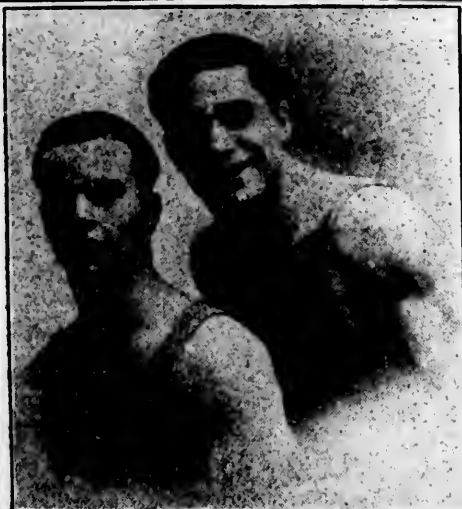
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"THE NOOTRAL ADMIRALS"

In "See The Point"

BOOKED SOLID LOEW CIRCUIT, WITH PANTAGES TO FOLLOW

"WE DO NOT STOP SHOWS, WE KEEP THEM GOING"



FRANK

CHARLIE

D'AMORE & DOUGLAS

DE LUXE ATHLETES

Merry Christmas and Happy New Year to A II

Direction, MORRIS & FEIL

A Merry Christmas and Happy New Year



LEO BEERS

"VAUDEVILLE'S
DISTINCTIVE ENTERTAINER"

Week of December 25, Keith's Orpheum, Brooklyn.
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BOOKED UNTIL JULY 4, 1917

DIRECTION, - CLAUDE AND GORDON BOSTOCK

BENNETT AND DE VOE

DOING WELL IN

"THE TELEPHONE TANGLE"

Featuring JOE BENNETT, the Original Abe Kabbible

— Headlining Everywhere —

A MERRY XMAS TO ALL

A MERRY XMAS AND HAPPY NEW YEAR

MILT COLLINS

"The Speaker of the House"

ALL MATERIAL BY AARON HOFFMAN

DIRECTION, MAX GORDON

Booked Solid U. B. O. and Orpheum Time

COMPLIMENTS OF THE SEASON

TO OUR FRIENDS
ALL OVER THE WORLD

HELEN LEACH WALLIN TRIO

BOOKED SOLID IN AMERICA

SUCCESSFULLY PLAYING U. B. O. and ORPHEUM CIRCUIT

Direction, W. S. HENNESSY

A MERRY XMAS TO ALL THE MANAGERS AND FRIENDS

ROYAL TOKIO TROUPE

SI KITCHIE, MGR.

Booked Consecutive Until Nov., 1917, W. V. M. A.

Direction, JAMES B. McKOWEN

A WORD TO THE PROFESSION

FROM

THE ACTORS' FUND OF AMERICA

If you knew, if you had the slightest idea, the faintest conception of the great amount of real downright good that this great charity does every year, you would do the little that is asked of you to help.

The Actors' Fund is giving freely and constantly to the sick and destitute; caring for the blind and providing a respectable burial for the dead in all parts of the United States. It also provides a home for the aged actors and actresses at West New Brighton, Staten Island, N. Y., where there are at the present time 36 guests.

The number of destitute cases now being assisted and those receiving care in hospitals and other institutions averages 200 each week, including the guests at the home.

Do You Do Anything To Help?

Are You a Member?

WE WANT

from the members of the profession ONLY \$2.00 ANNUALLY from each; for this sum they are entitled to the use of the reading room at 1476 Broadway, New York, which is provided with all the dramatic papers, daily newspapers, books, stationery, etc., and they are entitled to attend and vote at the annual and all other meetings of the fund.

YOU MAY NEED

help some time from the ACTORS' FUND. We need money now. We spend over \$70,000.00 a year in relief—far in excess of our income. SEND \$2.00 and please ask others to do the same—all branches of the theatrical profession. Don't say, "The cause is good," and forget. Do it NOW and we will appreciate it.

Let your splendid charity have your practical consideration.

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A SONG WRITER

PROF. MGR., JOS. W. STERN & CO., 1556 BROADWAY, N. Y.

Compliments of the Season from

Nan Halperin

... Season's Greetings ...

GORDON, DELMAR AND PRAGER

IN A WAVE OF HARMONY

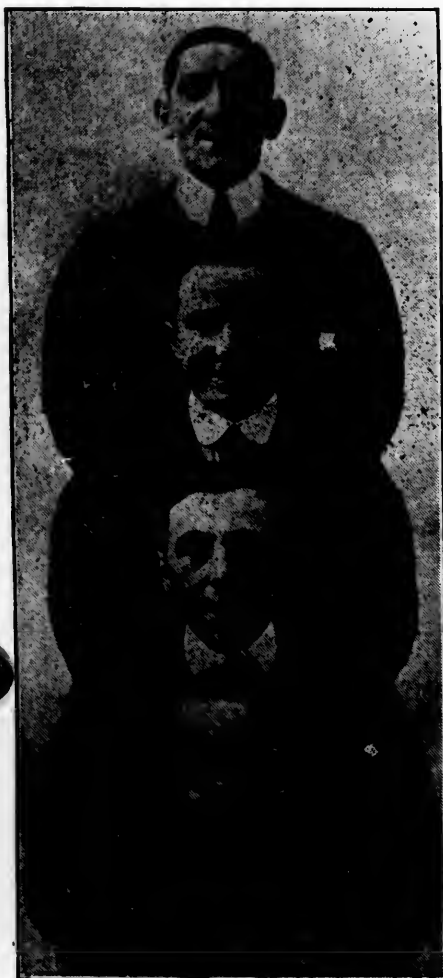
Greetings to the Whole World

HUMBLE

MARION WEEKS

Press Rep., NICK HANLEY

U. B. O. Rep., HARRY FITZGERALD



Merry X-mas and Happy New Year

Max Hart Presents

AVON COMEDY FOUR

SMITH - KAUFMAN - DALE - GOODWIN

IN THEIR VERSION
OF

“AN HUNGARIAN RHAPSODY”

BOOKED SOLID

U. B. O. and ORPHEUM CIRCUITS

A Merry X-Mas and Happy New Year

JOSEPHINE AMOROS

(formerly Amoros Sisters)

BOOKED SOLID U. B. O. TIME

Management, TONY WILSON

Direction, PAUL DURAND



ARGO and VIRGINIA

A BOY WHO PLAYS A HARP AND A GIRL WHO SINGS

Merry Xmas

DIRECTION LEW GOLDBERG

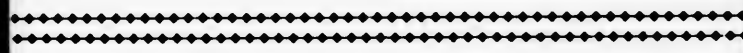
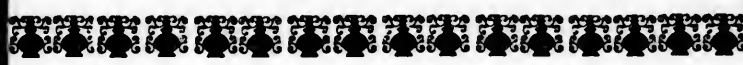
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Joseph E. Howard

and

Ethelyn Clark

United Time

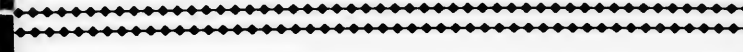


A MERRY X-MAS

-AND-

HAPPY NEW YEAR

JIMMY CONLIN



Season's Greetings

TOM

RUBY

PATRICOLA and MYERS

THE GIRL and THE DANCING FOOL

SUCCESS

EVERY HOUSE
ANY SPOT
ON ANY BILL

DIRECTION, JOHNNY SIMON



"Love the art, poor as it may be, which thou hast learned, and be content with it; making thyself neither the tyrant nor the slave of any man."—Marcus Aurelius.

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SUITE 608, LONGACRE BUILDING, NEW YORK

Telephone 7889 Bryant

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...WHY...

All Actors and Actresses Should Join

The ACTORS' EQUITY ASSOCIATION

BECAUSE only by so doing will the honor and dignity of their profession, to which they owe their living, and that of those dependent on them, be maintained.

BECAUSE it is a virile organization supported by the most influential members of the profession.

BECAUSE they should have, as do Authors, Managers, Musicians and Stage Mechanics, the protection which only co-operation can give them.

BECAUSE it is through organization alone that they can hope to secure reforms, remedies, and legislation affecting their interests.

BECAUSE they can receive free legal advice in the preparation of their contracts.

BECAUSE collection of claims up to \$500 is promised gratis on contracts containing all our minimum demands.

BECAUSE, the Annual Dues being but \$5, the support of the organization and its legal protection are secured for less than 10 cents a week.

At present we number more than 3,000. Let us enlist the interest of every eligible actress or actor and secure his or her loyalty.

In every worthy case brought to the A. E. A. an adjustment is first sought through courteous correspondence. If that proves unavailing, the matter is referred to the legal department for action. Every just claim is pressed, irrespective of the professional position of the complainant.

I hereby apply for Membership in the Actors' Equity Association. (Annual dues enclosed.)

Name

Permanent Address

Requisite {
2 Years' {
Experience {

ED. S. KELLER

PRESENTS

Bert Kalmar and Jessie Brown

THEY PRESENT

GREETINGS AND GOOD WISHES TO EVERYONE
FROM
NURSERYLAND

MERRY XMAS and HAPPY NEW YEAR TO ALL

A FEATURE - - - A FEATURE - - - A FEATURE
Three Big Flying Missile Feature Acts



Late
feature
of the
New York
Hippo-
drome

Right
now
feature
on all
vaudeville
bills

A LUCKY BUY FOR THE BIG CIRCUS MANAGERS

Six people keep countless numbers of Boomerang Birds, Fishes, Stars, Aeroplanes, etc., flying in all parts of the tent. The calls and cries of the birds will be imitated as they make different flights and return. VAN & BELLE NOW PLAYING UNITED BIG TIME. Other two acts are in winter quarters training for the circus season.

Write Van & Belle, care HARRY WEBER, Palace Theatre Bldg., New York.

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NELSON FAMILY

WISHING ALL OUR FRIENDS

A MERRY CHRISTMAS and A HAPPY NEW YEAR

PERMANENT ADDRESS

MT. CLEMENS, MICHIGAN



AL SHAYNE.

Xmas Greetings From

AL SHAYNE

The Singing Beauty

—WITH—

ANTHONY MARTYN

Compliments of the
Season

HARRY GREEN

As George Washington Cohen

—IN—

"The Cherry Tree"

—BY—

Aaron Hoffman

DIRECTION, LEWIS & GORDON



COHAN & HARRIS

PRESENT

Fred Niblo

IN

"Hit-the-Trail Holliday"

By GEO. M. COHAN

2nd BIG YEAR



LOOK

CHRISTMAS GREETINGS

DARTO & RIALTO

TALKLESS BOYS

DIRECTION

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PROF. J. F. BARBER, America's Premier Tattooist

EXTENDS TO ALL THE SEASON'S GREETINGS

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BEWARE OF IMITATORS—See that the name (BARBER) is stamped on your machines—IT STANDS FOR QUALITY. Get my catalogue at once and be ready to get the money next season.

PROF. J. F. BARBER,

70 1/2 Brush Street, Detroit, Mich.

You may mention The Billboard when you write.



Xmas Greetings

ED. and IRENE

LOWRY

—IN—

JESTS and JIGS

—BY—

TOMMY GRAY

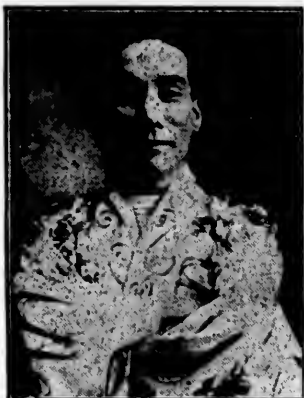
Direction, EDW. LIVINGSTON



JULIAN ELTINGE

Who will play his most successful play by Chas. Klein, "Cousin Lucy," for a return engagement around New York, after which he will play Chicago for a run of four weeks and then goes on a final tour of the coast under the A. H. Woods management. Jane Oaker and Dallas Welford and the original company remain intact.

TOKI MURATA



Merry Xmas

Happy New Year

ARTHUR ANGEL AND CO.

PRESENTING A REAL SOLDIER

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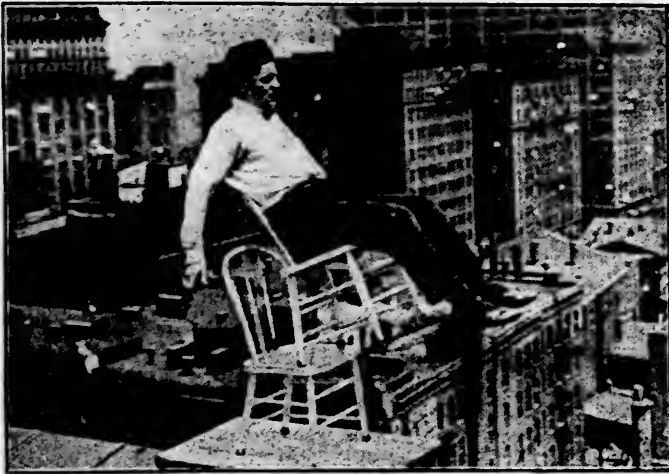
MERRY XMAS

HAPPY NEW YEAR

HOLIDAY GREETINGS

ALICE EIS AND BERT FRENCH

"Halloween"



ARTANE

PEER OF ALL TABLE AND CHAIR BALANCERS

MERRY XMAS
1916

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5677

DIRECTION - - - - LEW GOLDBERG

FRANK HANLON

OF HANLON & HANLON

WISHES TO EXTEND XMAS GREETINGS TO ALL



GRANT GARDNER

GREETINGS

FROM TWO OF AMERICA'S
REPRESENTATIVE SINGLES



MAHIE STODDARD

Compliments of the Season

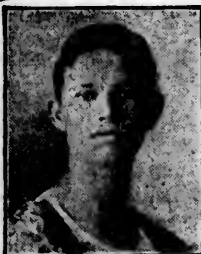
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SUTTON, McINTYRE and SUTTON

IN THEIR NEW OFFERING

"The Perfume Shop"

By JUNIE McCREE



UPSIDE-DOWN MILLETTES

JUST CLOSED A SUCCESSFUL SEASON WITH
BARNUM AND BAILEY CIRCUS

NOW PLAYING VAUDEVILLE — RE-ENGAGED FOR 1917 WITH BARNUM AND BAILEY CIRCUS



MAE & BELLE CONNOLLY

MERRY CHRISTMAS TO ALL

MURIEL WORTH

Booked Solid - - - - Orpheum Circuit

DIRECTION, ARTHUR KLEIN

EMILY DARRELL

Merry Christmas To You

Season's Greetings

MARIE

EARL

CLARKE and LA VERE

IN THEIR ORIGINAL IDEA

THE GIRL AND THE COP



NOW PLAYING FOR THE
W. V. M. A. and U. B. O.

DIRECTION, C. W. NELSON

Merry Xmas

BUSTER SANTOS & HAYS JACQUE



THE GIRLS
WITH THE FUNNY FIGURES

Johnny DOOLEY and RUGEL Yvette

Wish All Our Friends A Merry Xmas and A Happy New Year

Homer DICKINSON & DEAGON Gracie

EXTEND A MERRY CHRISTMAS TO ALL

Exclusive Material

DIRECTION
FRED NIXON NIRDLINGER

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EBENEZER

(ORIGINAL HAM TREE MULE)

HEADLINING HODKINS' CIRCUIT

Eleven minutes of Laughs, Screams and Applause. A RIOT from start to finish. Acknowledged by Press and Public to be the greatest *Comedy Acrobatic Mule Act* ever seen. Different than all others.

Cast—One Mule, one Wagon, one Farmer, one Rube and a Colored Servant. Each one a Star.

All Fair time sold to F. M. BARNES,
Inc., Chicago, Ills.

VAUDEVILLE—ALL AGENTS.

Regular address, ED. HOLDER, care Billboard.

Harry Fitzgerald Presents

M

**A
MERRY
CHRISTMAS**

**I
L**

**A
HAPPY
NEW YEAR**

O

?

Booked Solid U. B. O. and Orpheum Circuits



HERBERT HOEY

ON THE ORPHEUM TIME

AND

TRIXIE SMITH

SOUBRETTE WITH LEW FIELDS

IN STEP THIS WAY

WATCH US RISE

GREETINGS TO ALL



COMPLIMENTS OF
THE SEASON



MRS. GENE HUGHES

SUPPORTED BY

**NELL PAUL, MACY WILL and
RUSSELL G. RANDALL**

IN

"GOWNS"

BY

EDGAR ALLAN WOOLF

BOOKED SOLID U. B. O. TIME
DIRECTION GENE HUGHES

Greetings From

GEORGE DAMEREL

ASSISTED BY

MYRTLE VAIL

EDWARD HUME, GEORGE CLARK

And a Splendid Cast

-IN-

"TEMPTATION"

DIRECTION,

HARRY WEBER

ELSA RYAN

IN VAUDEVILLE

MANAGEMENT

JOE HART



HAPPY HARRISON

AND HER HAPPY ANIMAL COMEDIANS

CONSISTING OF THE ORIGINAL

BUCKING MULE DYNAMITE, BILL THE GIANT BABOON,

DOGS AND CATS

EDDIE DESCHAMPS, BREAKER AND TRAINER

AN ORIGINAL AND NOVEL ACT NOW TOURING THE W. V. M. A.

Extends the Season's Greetings to All.

Direction, ROBINSON AMUSEMENT CO.

Address BILLBOARD.



CAPT. LOUIS SORCHO

GREAT SUBMARINE SHOW

... NOW PLAYING ...

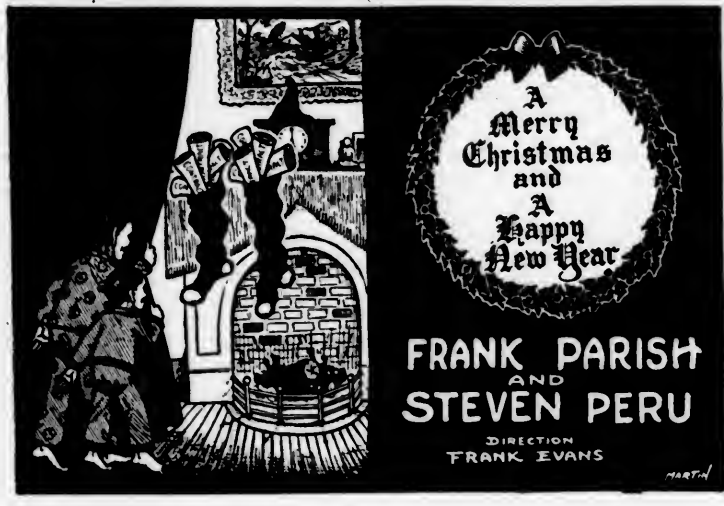
LOEW TIME

BREAKING ALL RECORDS

A Merry X-mas and Happy New Year

Under Personal Management of Capt. LOUIS SORCHO.

- F. C. TOWNE.....Contracts
- W. W. BRADFORD.....In Advance
- PERCY FRANKS.....Calliope Player
- WM. LaGROIX.....Chief Diver
- LOUIS LIBMAN.....Master of Transportation
- LOUIS FARHER.....Line Tender
- AL. YOUNG.....Pumpman
- CHAS. ARTHUR.....Gunner



ISABELLE PATRICOLA

QUEEN



OF SONGS

MERRY XMAS

MERRY CHRISTMAS AND HAPPY NEW YEAR

FROM

CHARLES IRWIN—HENRY KITTY

DIRECTION

HARRY WEBER



HARRY

TYLER & CROLIUS

GLADYS



The Dippyists

WE WISH YOU WHAT YOU WISH US
A BIG MERRY CHRISTMAS

NOT FORGETTING

MORRIS GOLDEN



MERRY CHRISTMAS From **Jack Wyatt and His Scotch Lads and Lassies**
ORPHEUM CIRCUIT

NOTE—Jack Wyatt wishes to state that it is better for SO-CALLED Scotch comedians to refrain from using the hot water bottle and brush, as the kilt is a national dress and very much above ridicule. He has made it a point to call the attention of all Clansmen to it, and has also made it a point to speak about it to all managers with whom he comes in contact.

JOSIE BARRY
THE LITTLE DANCER
WITH
Jack Wyatt's Scotch Lads
and Lassies

Merry Christmas
WEE SANDY
ACKLAND

—
ECCENTRIC SCOT
WITH
**JACK WYATT'S SCOTCH
LADS AND LASSIES**

LULU COATES
— AND HER —
CRACKER JACKS
WISHING ALL A MERRY CHRISTMAS

LUPITA PEREA
QUEEN OF THE AERIAL WHEEL



MERRY XMAS

HAPPY NEW YEAR

DIRECTION, - - - BEEHLER & JACOBS




*Merry Xmas and
Happy New Year
TO ALL.*

**SI & MARY
STEBBINS**

The Rubes from
Slab City,
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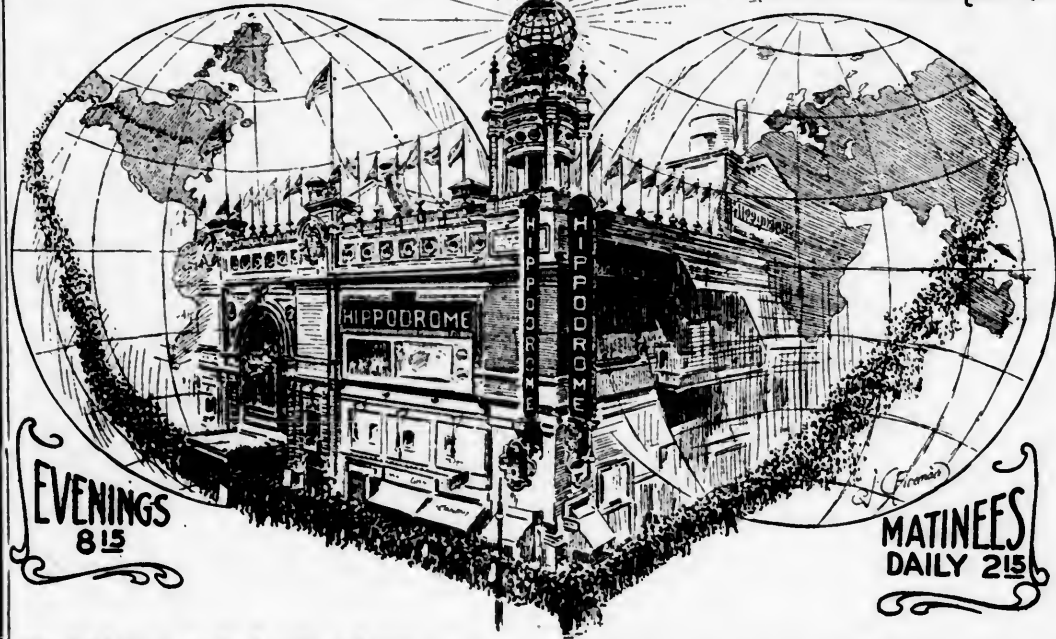
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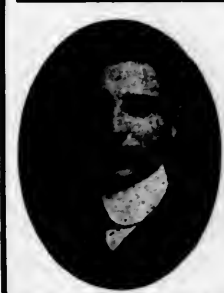
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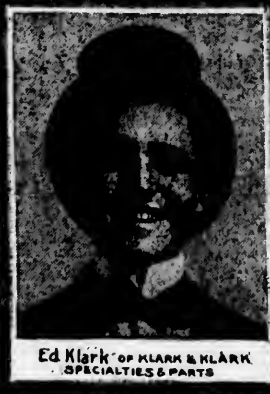
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Christmas
Number



Joseph Wyckoff
16

Christmas Eve On The Road

The Actors' Fund Of America

By Daniel Frohman

IN the latter part of the winter of 1881 a comparison of views made by several New York and Brooklyn managers upon the subject of organizing a new and active dramatic fund for the United States of America showed that there was a sentiment in favor of it, which was almost, if not quite, unanimous. On the 12th day of March, 1882, a meeting of the managers was held in the office of the manager of the Union Square Theater, at which the following theaters were represented: Wallack's, Booth's, Madison Square, Standard, Daly's, Thalia, Tony Pastor's, Harrigan & Hart's, Haverly's, Abbey's Park Theater, San Francisco Minstrels, Sinn's Brooklyn Park Theater, Windsor and Union Square. At this meeting it was decided to organize a fund to be known as The Actors' Fund. A committee, consisting of Lester Wallack, A. M. Palmer and William Henderson, was appointed to "solicit subscriptions and organize a benefit." The following committee was appointed on "permanently organizing the fund and securing a charter": A. M. Palmer, Daniel Frohman, W. E. Sinn, Edward Harrigan and John F. Poole.

Lester Wallack was elected provisional president, A. M. Palmer provisional treasurer, and William Seymour provisional secretary.

Benefits in nearly all the theaters of New York and Brooklyn were given on April 3, 1882, and resulted as follows: Sale of tickets, \$17,595.80; from donations, \$18,986.50; a total of \$36,582.30.

Among the chief individual subscriptions were Jas. Gordon Bennett, \$10,000; John Jacob Astor, \$2,500; Wall Street contributions, collected by Misses Sara Jewett and Maude Harrison, \$1,500; Edwin Booth, \$1,000; J. K. Emmett, \$1,000; Joseph Jefferson, \$500; Alfred Corning Clarke, \$500. Various other subscriptions (record of which was destroyed in the Theatre Comique fire) continued to be made until May 18, 1882, at which time the grand total of the Fund from subscriptions, sale of tickets at the benefit, etc., was \$39,335.80. The act of incorporation was drafted by Hon. Abram J. Dittenhoefer, became a law on the 8th day of June, 1882. The first meeting of the association for the purpose of perfecting its organization under the act of incorporation was held at Wallack's Theater on Saturday, July 15, 1882, at 12 m. William Henderson presided. The following officers were elected to succeed what remained of the year 1882-'83: Wallack, president; A. M. Palmer, vice-president; Theodore Moss, treasurer; Daniel Frohman, secretary. This meeting was marked in the records of the association as its First Annual Meeting, and from this all other subsequent annual meetings are numerically reckoned.

At a meeting held at Wallack's Theater July 18, 1882, the following gentlemen were appointed as a temporary executive committee: Henry C. Miner, Edward Harrigan, John F. Poole, M. H. Mallory and William Henderson. They constituted the first executive committee of the Fund. At a meeting held at Wallack's Theater Sept. 14, 1882, the by-laws of the association prepared by J. Dittenhoefer were adopted. The by-laws as a whole were adopted. The following gentlemen were appointed to constitute the trustees: Lester Wallack, Edwin Booth, Henry C. Miner, John F. Poole, M. H. Mallory, Lawton, J. H. Haverly, W. E. Sinn.

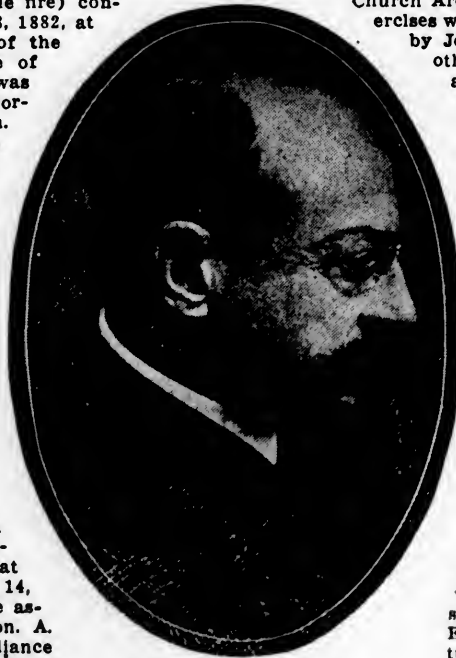
The headquarters of the association were at first, in the offices of A. M. Palmer at the Union Square Theater, and meetings and of the association were held at the Union Square and Madison Square theaters. After that the headquarters were at the new Theatre Comique, 730 Broadway. After the destruction of that theater by fire on December 23, 1884, headquarters were located at 12 Union Square. Here was established for the free use



Wm. Harris
Late Treasurer



Jos. R. Grismer
First Vice-President



Daniel Frohman
President Actors' Fund of America



F. F. Mackay
Chairman Executive Committee



Gus Hill
Secretary

of the members. After two years' occupancy of this room larger quarters were secured at 145 Fifth avenue. At the present time they are

located in the Longacre Building, northeast corner of Broadway and Forty-second street. The first annual report of the treasurer disclosed that the receipts were \$57,392.75 and disbursements \$14,143.28. The last (thirty-fifth) annual report from May, 1915, to May, 1916, disclosed that the total receipts were \$85,550.02 and disbursements \$81,830.39.

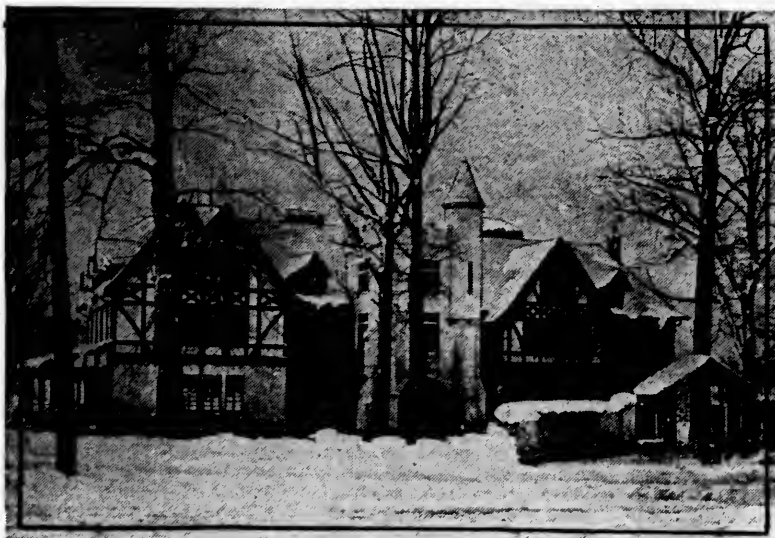
The burial plot in Evergreen Cemetery, Brooklyn, N. Y., was purchased in 1885, and the monument (which was erected by special subscriptions) was dedicated with appropriate ceremonies June 6, 1887, at which addresses were made by President A. M. Palmer and Edwin Booth. William Winter recited a beautiful poem composed for the occasion by himself. A hymn, entitled in the Evergreens, written for the occasion by George Edgar Montgomery, was sung by 125 voices, composed of the united choruses of all the opera companies in New York. The Seventh Regiment Band rendered The Lost Chord and other selections. The Rev. Dr. Houghton, of the Little Church Around the Corner, pronounced the benediction. The assemblage, which included many members of the dramatic profession, friends of the stage, and general public, numbered nearly 20,000 persons.

THE idea of establishing a home for retired old actors and actresses was first suggested by Louis Aldrich, who died in 1901. Al Hayman, who then became president, personally undertook to carry the project through, and started a subscription list with his own check for \$10,000. In 1902 the Actors' Fund Home was formally dedicated, the Rev. Dr. Houghton, of the Little Church Around the Corner, opening the exercises with a prayer, followed by speeches by Joseph Jefferson, Al Hayman and others. The officers of the Fund at that time were: Al Hayman, president; Daniel Frohman, first vice-president; Antonio Pastor, second vice-president; William Harris, Treasurer, and the trustees, A. M. Palmer, John Drew, Frank McKee, Henry W. Savage, Milton Nobles, Jacob Litt, Harry Harwood, A. L. Erlanger, W. H. Crane, F. F. Mackay, William A. Brady, Eugene Tompkins, Francis Wilson, D. W. Hopper, James K. Hackett and J. F. Zimmerman, and the board of governors of the Home, Al Hayman, president; Joseph Jefferson, E. H. Southern, John Drew, Richard Mansfield, W. H. Crane, Francis Wilson, Daniel Frohman, A. M. Palmer, Frank W. Sanger, Maurice Daly, Antonio Pastor, Charles Frohman, Jacob Litt, Marc Klaw, De Wolf Hopper, James K. Hackett, Harry J. Powers and William A. Brady. The Actors' Fund Home is situated on what was originally the Richard Penn Smith estate, in Richmond Borough of New York City, a spot full of knolls, woods, rich fields, a tiny lake, in all comprising some fourteen acres. And from the upper windows of the house itself one gets an ever changing view of the harbor and its shipping. The Elizabethan style of architecture. Jas. Gordon Bennett aided me cause by having, The N. Y. Herald, act as a sponsor for all subscribers in general and the general publication that on May 8, 1902, Home was opened at West Staten Island, N. Y., where the five guests October 23 last, as follows: J. Gilbert, entered May 13, 1902; cent, entered Dec. 22, 1902; entered June 27, 1903; Marlon P. Nov. 30, 1904; Sam K. Chester, 1905; Mrs. S. K. Chester, entered Charles A. Morris, entered Nov. Fisher, entered Jan. 5, 1907; entered June 3, 1907; Gabrielle McK. entered Mar. 25, 1908; Geo. Morton, 1908; Mrs. George (Ada) Mort 3, 1908; Fred A. Dubois, entered Nannie Cotter, entered Jan. 12, car Gray (Mrs. W. T. Stephen 6, 1909; William T. Stephens, entered 1910; Virginia Buchanan, entered Mrs. William (Ellen) Marble, e

entered June 17,

1910; Marie Jackson, entered Oct. 7, 1910; Elizabeth Morgan, entered Feb. 19, 1911; Richard Fulton Russell, Sr., entered Oct. 28, 1912; Henry Rees Davies, entered Nov. 7, 1912; John Alexander Brown, entered Feb. 3, 1913; Frank M. Kendrick, entered May 8, 1913; Mrs. Burton (Alice E.) Adams, entered June 28, 1913; Fred A. Runnels, entered Nov. 17, 1913; Madam May Sylvie, entered June 2, 1914; Fiddes M. Page, entered July 11, 1914; William Christie Miller, entered Dec. 9, 1914; Mrs. W. C. Miller, entered May 3, 1916; May Preston, entered Dec. 22, 1914; Ed A. Locke, entered Feb., 1915; Wilfred G. Renier, entered April 17, 1915; Mrs. Laura B. Kahn, entered Sept. 5, 1916; John Edwin Hynes, entered Oct. 21, 1916.

THE tragic difficulty with the dramatic profession is that the rank and file of the theater have no stable or fixed season of employment. They sometimes rehearse from four to six weeks in plays which end their existence after three or four weeks of exploitation, and then comes the long wait for further work. In the old days, when the profession was less crowded, actors received a thirty or forty weeks' fixed contract, but in the present fitful and uncertain conditions of the theater, amid the production of so many plays of more or less uncertain value, and the prevalence of so many theaters that must be filled with attractions, there is much uncertainty, followed by hardship and frequently by sickness and other distressing disabilities. Actors are human; they have their families and their loved ones



The Actors' Home at West New Brighton, Staten Island, New York

of the sick and destitute and burial of the dead. It is supporting with weekly relief an average of 200 persons scattered in all parts of the United States. Its only sources of income are from benefits and donations. From the date of its incorporation to the present time the following have been its presidents:

Lester Wallack, 1882 to 1884; Henry C. Miner, 1884 to 1885; A. M. Palmer, 1885 to 1897; Louis Aldrich, 1897 to 1901; Al Hayman, 1901 to 1904; Daniel Frohman, 1904 to date.

for whom they toil and for whom they suffer, and, possessing a certain quality of artistic temperament, they are not so well fitted for other walks in life than that which calls them to the theater, from which the public receives so much happiness and amusement.

The Actors' Fund has been in existence for thirty-six years, and in the early days was able to cope with the demands made upon its exchequer, but the great development of theatrical interests has increased to such an extent that the present emergency exists. It is like a boy who has grown to man's estate but is still expected to thrive upon the limited food supply upon which his youth prospered. We have to increase the food supply, and this is the money needed for maintaining this growing body, because its ministrations are not confined to New York City, but it extends its help beyond, to every part of this vast country.

The Actors' Fund of America is spending about \$75,000 a year at the present time for the relief

Some Remarks On Being A Dramatist

By Herbert H. Winslow

AN uncle of mine—a prosperous, matter-of-fact business man—once said to me: "How can you deliberately idle away your time writing plays when you might be in some profession or business, working instead of loafing?"

That was many years ago, and at that time I was working a great deal harder than my uncle. It is no longer necessary for a playwright to defend his calling, although the old idea that he is a sort of intellectual vagrant still prevails in some business circles.

Looking backward, my advice to a young man who contemplates writing plays would be this: If you are prepared to endure more disappointments than the average political candidate, and, incidentally, more abuse; if your nerves are strong enough to stand more strain and suspense than a Wall street plunger; if you have great imagination and creative power, without the sensitiveness which generally accompanies those attributes; if you have the persistence of an oldtime book agent and the business ability of a captain of industry—then go ahead. For if you are not a remarkably good business man all the other qualifications count for nothing nowadays.

The playwright, whether writing for the stage or for motion pictures, is up against a strange condition that confronts no other worker in any business or profession. Every man, woman or child with whom he comes in contact knows more about writing plays and scenarios than he does himself. In the picture business this condition prevails almost universally. I have seen the head of a big company hand a number of scenarios to one of his stenographers, a young girl, and tell her to read them and write a report to him. If her report was unfavorable the manuscripts received no further consideration whatever.

Unless the author is connected with a picture company the business of writing scenarios is the finest method of slow starvation which has yet been devised by mortal man. After several years' experience as a scenario editor I have only sympathy for the brave, but misguided, man or woman who tries to live by peddling scenarios from one office to another.

AT the age of nineteen I fell a victim to the playwriting habit, leaving a perfectly good newspaper job, where I only worked twelve or fourteen hours a day. My first play was a melodrama, produced by a repertoire company. They played it one night a week, and I received the munificent sum of five dollars a week—some

weeks. My next play was a comedy-drama, called *A Barrel of Money*. An optimistic manager paid me five hundred dollars in advance of royalty, but his optimism was not justified. Financial considerations prevented a production and the play came back to me. Again I received five hundred dollars from a manager, who intended to star his wife in the play, but he was an indiscreet man in his domestic relations and his wife got a divorce before the piece could be produced. Once more it reverted to me, and once more I sold it. But this time the advance dropped to two hundred and fifty.

But I was not discouraged. Here was a play which did not have to be produced, but was still an unerring source of revenue. I forget why it came back to me a third time, but come back it did. Meantime two other plays of mine were "on the road," but often rude critics hurt my feelings, and sometimes the royalty was intermittent. But *A Barrel of Money* was no trouble at all. No small audiences, no bad notices; all I had to do was to continue to sell it with a string attached and pull it back again at the expiration of a certain period. But alas! I finally lost it forever. E. D. Stair bought it outright, played it four years with three different companies and made a lot of money out of it.

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The Actors' Fund Of America

By Daniel Frohman

IN the latter part of the winter of 1881 a comparison of views made by several New York and Brooklyn managers upon the subject of organizing a new and active dramatic fund for the United States of America showed that there was a sentiment in favor of it, which was almost, if not quite, unanimous. On the 12th day of March, 1882, a meeting of the managers was held in the office of the manager of the Union Square Theater, at which the following theaters were represented: Wallack's, Booth's, Madison Square, Standard, Daly's, Thalia, Tony Pastor's, Harrigan & Hart's, Haverly's, Abbey's Park Theater, San Francisco Minstrels, Sinn's Brooklyn Park Theater, Windsor and Union Square. At this meeting it was decided to organize a fund to be known as The Actors' Fund. A committee, consisting of Lester Wallack, A. M. Palmer and William Henderson, was appointed to "solicit subscriptions and organize a benefit." The following committee was appointed on

"permanently organizing the fund and securing a charter": A. M. Palmer, Daniel Frohman, W. E. Sinn, Edward Harrigan and John F. Poole.

Lester Wallack was elected provisional president, A. M. Palmer provisional treasurer, and William Seymour provisional secretary.

Benefits in nearly all the theaters of New York and Brooklyn were given on April 3, 1882, and resulted as follows: Sale of tickets, \$17,595.80; from donations, \$18,986.50; a total of \$36,582.30.

Among the chief individual subscriptions were Jas. Gordon Bennett, \$10,000; John Jacob Astor, \$2,500; Wall Street contributions, collected by Misses Sara Jewett and Maude Harrison, \$1,500; Edwin Booth, \$1,000; J. K. Emmett, \$1,000; Joseph Jefferson, \$500; Alfred Corning Clarke, \$500. Various other subscriptions (record of which was destroyed in the Theatre Comique fire) continued to be made until May 18, 1882, at which time the grand total of the Fund from subscriptions, sale of tickets at the benefit, etc., was \$39,335.80. The act of incorporation was drafted by Hon. Abram J. Dittenhoefer, became a law on the 8th day of June, 1882. The first meeting of the association for the purpose of perfecting its organization under the act of in-



Marc Klaw
Chairman Finance
Committee

corporation was held at Wallack's Theater on Saturday, July 15, 1882, at 12 m. William Henderson presided. The following officers were elected to serve during what remained of the year 1882-'83: Lester Wallack, president; A. M. Palmer, vice-president; Theodore Moss, treasurer; Daniel Frohman, secretary. This meeting was marked in the records of the association as its First Annual Meeting, and from this all other subsequent annual meetings are numerically reckoned.

At a meeting held at Wallack's Theater July 18, 1882, the following gentlemen were appointed as a temporary executive committee: Henry C. Miner, Edward Harrigan, John F. Poole, M. H. Mallory and William Henderson. They constituted the first executive committee of the Fund. At a meeting held at Wallack's Theater July 18, 1882, the by-laws of the association prepared by J. Dittenhoefer in compliance with the act of incorporation were adopted. The by-laws as amended were adopted. The following gentlemen were appointed to constitute the trustees: Lester Wallack, Henry C. Miner, John F. Poole, Edward Harrigan, William H. Mallory, Lawmett, J. H. Have-

The headquarters of the association were at the Union Square and Madison Square theaters. After the destruction of that theater by fire in 1884, the headquarters were located in a room over the entrance to the new Theatre Comique, 730 Broadway. Messrs. Harrigan and Hart most generously gave the room. After the fire in which the headquarters were destroyed, the association was housed in a reading room

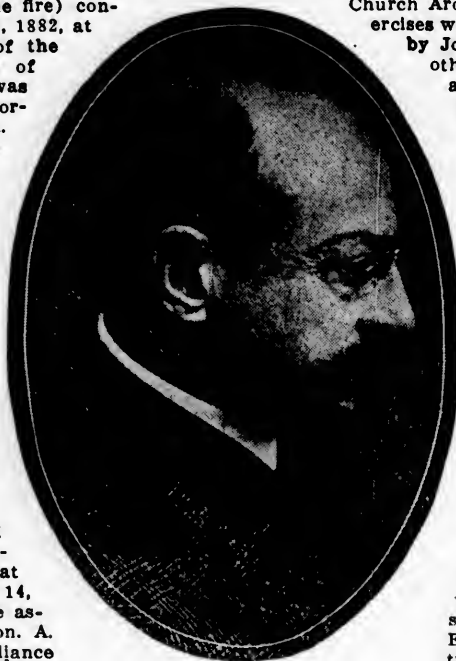


Wm. Harris
Late Treasurer

er Sept. 14, 1882, the following gentlemen were appointed as a temporary executive committee: Henry C. Miner, Edward Harrigan, John F. Poole, M. H. Mallory and William Henderson. They constituted the first executive committee of the Fund. At a meeting held at Wallack's Theater July 18, 1882, the by-laws of the association prepared by J. Dittenhoefer in compliance with the act of incorporation were adopted. The by-laws as amended were adopted. The following gentlemen were appointed to constitute the trustees: Lester Wallack, Henry C. Miner, John F. Poole, Edward Harrigan, William H. Mallory, Lawmett, J. H. Have-



Jos. R. Grismer
First Vice-President



Daniel Frohman
President Actors' Fund of
America

profession and the general public view of the shipping. The Elizabethan in the Actors' Home was opened at West Staten Island, N. Y., where the five guests October 23 last, as follows: J. Gilbert, entered May 13, 1902; entered Dec. 22, 1902; entered June 27, 1903; Marlon P. Nov. 30, 1904; Sam K. Chester, 1905; Mrs. S. K. Chester, entered Charles A. Morris, entered Nov. Fisher, entered Jan. 5, 1907; Sarah entered June 3, 1907; Gabrielle McK. entered Mar. 25, 1908; Geo. Morton, 1908; Mrs. George (Ada) Mort 3, 1908; Fred A. Dubois, entered Nannie Cotter, entered Jan. 12, car Gray (Mrs. W. T. Stephen 6, 1909; William T. Stephens, entered 1910; Virginia Buchanan, entered Mrs. William (Ellen) Marble, e

located in the Longacre Building, northeast corner of Broadway and Forty-second street. The first annual report of the treasurer disclosed that the receipts were \$57,392.75 and disbursements \$14,143.28. The last (thirty-fifth) annual report from May, 1915, to May, 1916, disclosed that the total receipts were \$85,550.02 and disbursements \$81,830.39.

The burial plot in Evergreen Cemetery, Brooklyn, N. Y., was purchased in 1885, and the monument (which was erected by special subscriptions) was dedicated with appropriate ceremonies June 6, 1887, at which addresses were made by President A. M. Palmer and Edwin Booth. William Winter recited a beautiful poem composed for the occasion by himself. A hymn, entitled In the Evergreens, written for the occasion by George Edgar Montgomery, was sung by 125 voices, composed of the united choruses of all the opera companies in New York. The Seventh Regiment Band rendered The Lost Chord and other selections. The Rev. Dr. Houghton, of the Little Church Around the Corner, pronounced the benediction. The assemblage, which included many members of the dramatic profession, friends of the stage, and general public, numbered nearly 20,000 persons.

THE idea of establishing a home for retired old actors and actresses was first suggested by Louis Aldrich, who died in 1901. Al Hayman, who then became president, personally undertook to carry the project through, and started a subscription list with his own check for \$10,000. In 1902 the Actors' Fund Home was formally dedicated, the Rev. Dr. Houghton, of the Little Church Around the Corner, opening the exercises with a prayer, followed by speeches by Joseph Jefferson, Al Hayman and others. The officers of the Fund at that time were: Al Hayman, president; Daniel Frohman, first vice-president; Antonio Pastor, second vice-president; William Harris, Treasurer, and the trustees, A. M. Palmer, John Drew, Frank McKee, Henry W. Savage, Milton Nobles, Jacob Litt, Harry Harwood, A. L. Erlanger, W. H. Crane, F. F. Mackay, William A. Brady, Eugene Tompkins, Francis Wilson, D. W. Hopper, James K. Hackett and J. F. Zimmerman, and the board of governors of the Home, Al Hayman, president; Joseph Jefferson, E. H. Soth-

ern, John Drew, Richard Mansfield, W. H. Crane, Francis Wilson, Daniel Frohman, A. M. Palmer, Frank W. Sanger, Maurice Daly, Antonio Pastor, Charles Frohman, Jacob Litt, Marc Klaw, De Wolf Hopper, James K. Hackett, Harry J. Powers and William A. Brady. The Actors' Fund Home is situated on what was originally the Richard Penn Smith estate, in Richmond Borough of New York City, a spot full of knolls, woods, rich fields, a tiny lake, in all comprising some fourteen acres. And from the upper windows of the house itself one gets an ever changing harbor and its style of architecture on Bennett aided me cause by Harper, The N. Y. receiving agent options, which erously from the he dramatic pro- lic, with the re- the Actors' Fund New Brighton, re were thirty- ollows: William Leon John Vin- nie Parker, en- Clifton, entered entered Oct. 16, ed Oct. 16, 1905; 9, 1906; Jennie ah Brennan, en- Campbell en- entered Oct. 3, on, entered Oct. ed Oct. 19, 1908; 1909; Minnie Os- s), entered Dec. tered July 14, ed June 4, 1910; ntered June 17,



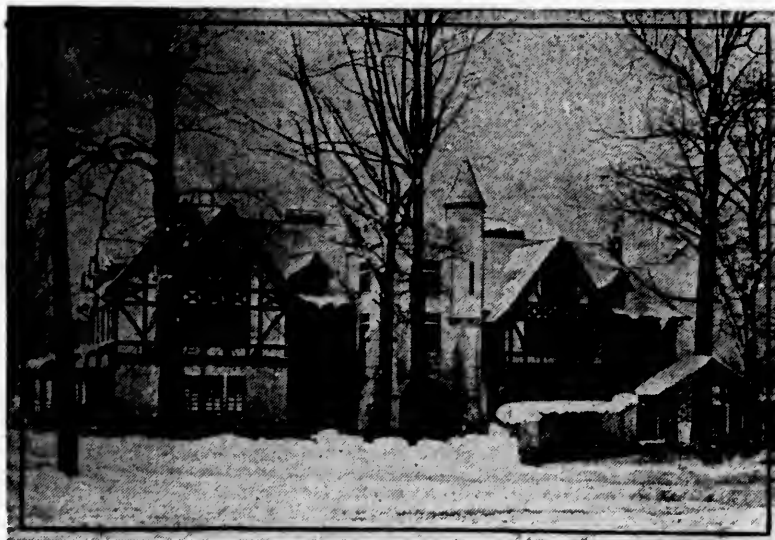
F. F. Mackay
Chairman Execu-
tive Committee



Gus Hill
Secretary

1910; Marie Jackson, entered Oct. 7, 1910; Elizabeth Morgan, entered Feb. 19, 1911; Richard Fulton Russell, Sr., entered Oct. 28, 1912; Henry Rees Davies, entered Nov. 7, 1912; John Alexander Brown, entered Feb. 3, 1913; Frank M. Kendrick, entered May 8, 1913; Mrs. Burton (Alice E.) Adams, entered June 28, 1913; Fred A. Runnells, entered Nov. 17, 1913; Madam May Sylvie, entered June 2, 1914; Fiddes M. Page, entered July 11, 1914; William Christie Miller, entered Dec. 9, 1914; Mrs. W. C. Miller, entered May 3, 1916; May Preston, entered Dec. 22, 1914; Ed A. Locke, entered Feb., 1915; Wilfred G. Renier, entered April 17, 1915; Mrs. Laura B. Kahn, entered Sept. 5, 1916; John Edwin Hynes, entered Oct. 21, 1916.

THE tragic difficulty with the dramatic profession is that the rank and file of the theater have no stable or fixed season of employment. They sometimes rehearse from four to six weeks in plays which end their existence after three or four weeks of exploitation, and then comes the long wait for further work. In the old days, when the profession was less crowded, actors received a thirty or forty weeks' fixed contract, but in the present fitful and uncertain conditions of the theater, amid the production of so many plays of more or less uncertain value, and the prevalence of so many theaters that must be filled with attractions, there is much uncertainty, followed by hardship and frequently by sickness and other distressing disabilities. Actors are human; they have their families and their loved ones



The Actors' Home at West New Brighton, Staten Island, New York

of the sick and destitute and burial of the dead. It is supporting with weekly relief an average of 200 persons scattered in all parts of the United States. Its only sources of income are from benefits and donations. From the date of its incorporation to the present time the following have been its presidents:

Lester Wallack, 1882 to 1884; Henry C. Miner, 1884 to 1885; A. M. Palmer, 1885 to 1897; Louis Aldrich, 1897 to 1901; Al Hayman, 1901 to 1904; Daniel Frohman, 1904 to date.

Some Remarks On Being A Dramatist

By Herbert H. Winslow

AN uncle of mine—a prosperous, matter-of-fact business man—once said to me: "How can you deliberately idle away your time writing plays when you might be in some profession or business, working instead of loafing?"

That was many years ago, and at that time I was working a great deal harder than my uncle. It is no longer necessary for a playwright to defend his calling, although the old idea that he is a sort of intellectual vagrant still prevails in some business circles.

Looking backward, my advice to a young man who contemplates writing plays would be this: If you are prepared to endure more disappointments than the average political candidate, and, incidentally, more abuse; if your nerves are strong enough to stand more strain and suspense than a Wall street plunger; if you have great imagination and creative power, without the sensitiveness which generally accompanies those attributes; if you have the persistence of an oldtime book agent and the business ability of a captain of industry—then go ahead. For if you are not a remarkably good business man all the other qualifications count for nothing nowadays.

The playwright, whether writing for the stage or for motion pictures, is up against a strange condition that confronts no other worker in any business or profession. Every man, woman or child with whom he comes in contact knows more about writing plays and scenarios than he does himself. In the picture business this condition prevails almost universally. I have seen the head of a big company hand a number of scenarios to one of his stenographers, a young girl, and tell her to read them and write a report to him. If her report was unfavorable the manuscripts received no further consideration whatever.

Unless the author is connected with a picture company the business of writing scenarios is the finest method of slow starvation which has yet been devised by mortal man. After several years' experience as a scenario editor I have only sympathy for the brave, but misguided, man or woman who tries to live by peddling scenarios from one office to another.

AT the age of nineteen I fell a victim to the playwriting habit, leaving a perfectly good newspaper job, where I only worked twelve or fourteen hours a day. My first play was a melodrama, produced by a repertoire company. They played it one night a week, and I received the munificent sum of five dollars a week—some

weeks. My next play was a comedy-drama, called A Barrel of Money. An optimistic manager paid me five hundred dollars in advance of royalty, but his optimism was not justified. Financial considerations prevented a production and the play came back to me. Again I received five hundred dollars from a manager, who intended to star his wife in the play, but he was an indiscreet man in his domestic relations and his wife got a divorce before the piece could be produced. Once more it reverted to me, and once more I sold it. But this time the advance dropped to two hundred and fifty.

But I was not discouraged. Here was a play which did not have to be produced, but was still an unending source of revenue. I forget why it came back to me a third time, but come back it did. Meantime two other plays of mine were "on the road," but often rude critics hurt my feelings, and sometimes the royalty was intermittent. But A Barrel of Money was no trouble at all. No small audiences, no bad notices; all I had to do was to continue to sell it with a string attached and pull it back again at the expiration of a certain period. But alas! I finally lost it forever. E. D. Stair bought it outright, played it four years with three different companies and made a lot of money out of it.

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for whom they toll and for whom they suffer, and, possessing a certain quality of artistic temperament, they are not so well fitted for other walks in life than that which calls them to the theater, from which the public receives so much happiness and amusement.

The Actors' Fund has been in existence for thirty-six years, and in the early days was able to cope with the demands made upon its exchequer, but the great development of theatrical interests has increased to such an extent that the present emergency exists. It is like a boy who has grown to man's estate but is still expected to thrive upon the limited food supply upon which his youth prospered. We have to increase the food supply, and this is the money needed for maintaining this growing body, because its ministrations are not confined to New York City, but it extends its help beyond, to every part of this vast country.

The Actors' Fund of America is spending about \$75,000 a year at the present time for the relief

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while the transfer man clamored for the trunks, as they were to go out that night. Kendall had removed his last-act clothes, had washed up—he never used any grease paint—and had packed everything but one suit. The trunk was taken out while he hurriedly dressed himself in the only clothes left. Suddenly it seemed to me there was something wrong. Then it dawned upon me. The comedian had packed up all his other clothes, which were now on their way to the station, and had arrayed himself in his shabby genteel first-act costume for the street! The next day was Sunday and nothing could be done. He had no trunk at the hotel and a change of clothing was impossible. We were stopping at one of the leading hostleries at the resort. But did this feaze Ezra Kendall? Not in the least. He haunted the hotel lobby all day Sunday. He ate three meals in the hotel dining room. The manager of the company, Harry Askin, fled whenever he saw him coming, but Kendall attached himself particularly to me. The comments of the hotel guests who were unaware of his identity may be imagined when they saw us dining together, for if ever there was a figure of a gentlemanly tramp it was Ezra Kendall that day. He had even packed the slouch hat he always wore, and the Chesterfieldian manner with which he handed his abnormally tall, roughed-up and ancient plug hat (which he wore in the play) to the grinning hat boy at the dining room door was a comedy scene in itself. Monday morning we took the train for Trenton, Kendall still in his remarkable make-up. It is needless to say that during the journey he was a total stranger as far as the entire company was concerned.

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The Pageant And The Masque

By Brander Matthews

WHEN the wisest of men said that there was nothing new under the sun he could not foresee that this assertion would be confirmed by the experience of every student of the history of the stage who was endowed with a good memory nourished by wide reading. In the theater itself, and in all the other departments of the show business, we are often proffered spectacles of one kind or another which vaunt themselves as novelties, and which, on analysis, disclose themselves to be merely revivals, modified more or less to suit modern conditions. Even the moving picture is only an improvement upon the primitive zoetrope, which one can still purchase in the toy stores, although it is quite possible that those who invented and elaborated the cinematograph had no conscious recollection of the rudimentary revolving device familiar to their childhood. On the other hand the twentieth century writers of *Everywoman* and of *Experience* were consciously borrowing the method of the forgotten author of the medieval morality play, *Everyman*. Outside of the regular theater we have recently seen in many widely distant parts of the United States ambitious attempts by amateur managers and by amateur performers to revive the pageant of the Middle Ages and the masque of the Renaissance, and it is obvious that many of those engaged in these sporadic enterprises seem to have no very clear idea of the striking differences which existed between these two separate types of spectacle. Even if the names may be carelessly confused in every-day speech, always deficient in scientific precision, the things themselves are in reality sharply to be differentiated. Ordinarily the masque was a courtly entertainment invented and presented in compliment to a sovereign; it was generally performed in the evening and in a ball room or a banquet hall, and originally the pageant was given in the daytime and in the open air. It was more popular in its impulse, not to say piebald, being customarily undertaken by the citizens of a town primarily for their own pleasure, and it was inspired largely, if not wholly, by what is now coming to be known as the "community spirit." In other words, the pageant was fundamentally democratic, whereas the masque was essentially aristocratic. The pageant was visible by all the inhabitants of the place where it was given, while the masque could be seen only by the invited guests of those who had charged themselves with its management.

In one or two respects the masque and the pageant were alike. In the first place both of them appealed to the eye and sought to please by the elaboration and variety of spectacle, involving the aid of rich costumes, of appropriate music, and of attractive dances. And, in the second place, the performers in both kinds of entertainment were not trained professionals worthy of their hire; they were amateurs, with no mastery of the art of acting, and venturing themselves in the public gaze mainly for the pleasure they themselves took in the performance.

II.

IF we consult the dictionaries to find out just what a pageant is we perceive that the word seems to have modified its meaning in the first decade of the twentieth century and that when we now use it we do not mean exactly what our fathers meant when they used it fifty years ago. The word itself has a highly respectable antiquity, and it has had its content expanded and altered on its journey down through the long centuries. In the Middle Ages pageant was the name given to the decorated wagon, which we should now call a float, and which then served to indicate the place where the action of an episode of a mystery play was supposed to pass. For example, Noah's

Ark would be mounted on wheels and drawn into the market place so that the townspeople could behold the quarrel between Noah and his shrewish wife and could also the more easily imagine the devastation of the deluge. In another episode of a mystery play the stage direction in the manuscript prescribes that at a certain moment "Herod shall rage on the pageant and in the street."

But even if pageant in medieval usage indicated precisely what we nowadays designate as a float, it modified its meaning early in the Renaissance, when it enlarged itself to cover not the single float, but the whole parade of which the float was only a part. In the renaissance meaning of the term the Mardi Gras parades given annually in New Orleans, with their gorgeously decorated floats, are pageants, and also a pageant was the procession of artistically designed historic floats, which formed the most attractive feature of the Hudson-Fulton Celebration in New York in 1909. In

fact, a circus parade, with its brilliant band wag-



Stewart Jackson and Dorothy Maynard in *The Girl From Brazil*



John Drew, as Major Pendennis, in the play of that name

one and its gilded cages, is a pageant in the Renaissance meaning of the word; and Tennyson called the funeral procession of the Duke of Wellington a pageant. Here the word seems to go back to the sumptuous cavalcades in ornate and resplendent costumes, which served as the escort of a visiting monarch when he was welcomed into a wealthy and hospitable city.

It is this meaning of pageant that we find emphasized in the definitions of the dictionaries, which limit the modern use of the word to the designation of a festival parade or a symbolic procession, a cavalcade with or without floats, intended for public entertainment in honor of a distinguished person or in celebration of a famous historic event. But every language is constantly expanding, making new words to meet new demands, and enlarging the meaning of old words, and all that the dictionary can do is to give us the history of words and to tell us what their uses have been, even though these uses are being altered and extended while the dictionary is on the press. In the nineteenth century a pageant was a parade or a procession, or at least something ambulatory, and early in the twentieth century it became something stationary. The name might be still given to the stately procession with its sequence of decorated floats, but it came to be applied also to a spectacle presented in a single place with a mass of seated spectators, before whom the succession of historic episodes might be actually acted instead

of being summarily indicated by little groups of figures posed on rather rickety wagons. If New York had possessed a vast natural amphitheater

wherein ten or twenty thousand persons could be accommodated the same series of historic events which were commemorated on the floats of the Hudson-Fulton procession might have been far more amply and adequately shown in action, either on an elevated stage or in an open meadow at the edge of a sheltering grove. What New York did not choose to do in default of a satisfactory place to do it in Newark was able to accomplish at the celebration of the two hundred and fiftieth anniversary of its founding, when the most important moments in the annals of the ambitious New Jersey town were made to live again.

One of the earliest of these stationary pageants was that invented by Prof. E. B. Reed as an adjunct of the bicentenary celebration of Yale University in 1901—the first year of the twentieth century. This American pageant set forth a succession of episodes in the history of Yale, and, although it was much simpler than many later efforts, it pointed the path to the devices of these more ambitious and more elaborate spectacles. Professor Reed's modest attempt was highly appreciated by those who had the good fortune to see it, yet we may doubt whether it can be accepted as the exciting cause of the series of similar pageants presented in England under the direction of Louis N. Parker, the playwright. The first of these was that given at Sherbourne in 1905, and the most important and brilliant was that given at Oxford in 1907. In the course of half a score years probably a score of these locality pageants were performed in different parts of the British Isles. And the series may be said to

have culminated with the pageant of the English Church given in the grounds of Fulham Palace in 1909, and this marked a new departure in that it set forth memorable moments not in the history of a single place, but in the stirring story of a mighty institution.

III.

AS we are informed by the author of a recent manual of pageantry, "Mr. Parker's object was to stimulate civic pride and patriotism by making vivid through dramatic representation certain events in the history of a particular community." This was as obviously the object of the devisers and directors of the American pageants presented at Yale and St. Louis and Newark. But this had been also the aim and intent of the authors of the splendid series of chronicle plays which form one of the most significant divisions of Elizabethan drama and of which probably the most characteristic specimen is Shakespeare's *Henry V*. In the chronicle play all the picturesque incidents in the career of a historic

character were cast into dialogue and represented in action, and in the Oxford and St. Louis pageants the picturesque incidents in the career of a city were set in motion before the spectators. The hero of Shakespeare's history is *Henry V*, and the hero of the Newark pageant was Newark. The method of the pageant at the beginning of the 20th century is the method of the chronicle play at the end of the 16th century and the sole difference is the substitution of a historic place for a historic person, the object in both cases being to stimulate patriotism. Now the method of the chronicle play is derived directly from the method of the medieval mystery play, still surviving at Oberammergau, although there it is not a little sophisticated by modern improvements. In the Middle Ages the mass of the people were densely ignorant. The man who could read might escape punishment for serious offenses by claiming "benefit of clergy;" that is, by alleging his possession of knowledge so rare that it was too precious to destroy. Devoted priests sought to impart the Bible story to

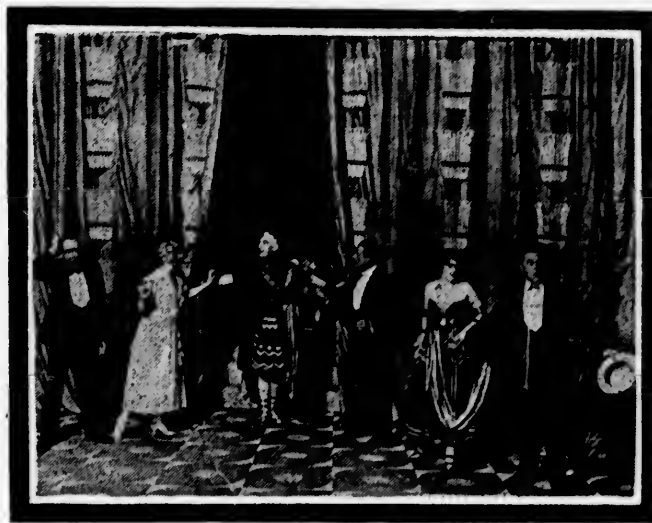


Ruth Shepley and Wallace Edinger in a scene from *The Boomerang*

their parishioners by putting its salient episodes into dialogue and action. Apparently they began by thus representing the sequence of scenes connected with Christmas and that connected with Easter. In time they were able to present the whole life narrated in the Gospels, and to preface this by earlier incidents selected from the Old Testament. At first the mystery play was performed by priests in Latin and in the church itself, but in the course of years the duty of representing the sacred story was surrendered to laymen, who used the vernacular and who acted in the open air.

When an organization was formed outside the church capable of these performances inevitably the method spontaneously evolved to deal with the sacred story would be found available for stories not sacred—for the lives of saints, first of all, and then for the lives of heroes, legendary and historic. In the church it would have been regarded almost as impious for the compiler of a mystery play to omit any significant event which he found recorded in the Holy Writ; he did not feel that he had any privilege of picking and choosing, and the compiler of the chronicle play felt almost equally bound to eschew selection and to represent in action all the events in the career of his hero, regardless of their dramatic value. What he was devising was in his mind not a drama with an intricate and coherent plot, with sharply defined characters and with adroitly arranged climaxes, but rather a pictorial story book for the benefit of those who did not know how to read. Intended more for their eyes than for their ears. Judged by the exigent standards of modern dramaturgy the Elizabethan chronicle play is a poor thing, pleasing only to the primitive liking of a rude populace. Henry V, regarded so as a drama, is thin empty; it is more panorama than a play. To become an effective drama the Elizabethan chronicle play needed to be cross-fertilized by influence of the superbly plotted Greek tragedy—an influence which reached Shakespeare predecessors indirectly through the declamatory Latin adaptations of Seneca. Yet, even after more artistic form drama had been developed, the panoramic chronicle play did not altogether lose its popularity. In fact, it has a habit of reappearing unexpectedly in the more modern theater, and to this simple type belong the Napoleon of the elder Dumas, the Marie Antoinette of Glacometti, and the more recent Drake of Louis N. Parker, in which we find little more than a chronological sequence of scenes peopled by characters outlined in the primary colors, making the perennial appeal of the pictorial story book, and this is precisely the appeal made by the latter-day pageant, which is only a panorama, which does not

demand a compact plot or the clash of will that is the prime essential of an interesting play, which is almost purely spectacular in its method, and which does not need any other continuity of theme than that the successive happenings all took place in a single locality. Its episodes ought to be skillfully selected and adroitly contrasted so as to avoid monotony, and they ought to be so sharply defined and so clearly presented that they catch the eye and make their meaning plain without the aid of the ear, since the spoken word will scarcely be audible to more than a minority of the massed audience. As the hastily recruited performers are likely to lack the elocutionary skill to justify the inclusion of passages of purely poetic beauty, so they will also be devoid of the histrionic experience which would enable them to personate characters of any subtlety. In the main the acting must be almost pantomimic in its simple directness, with bold and sweeping gestures for the individuals and with harmonious handling of the crowds of



John E. Hazzard, Sari Petrass, George MacFarlane, Charles Meakins, Georgia O'Ramey and Jed Prouty in *Miss Springtime*

ing not the fame of an individual, but the past history of their own community."

IV.

The scholars who have studied the playmaking of the Middle Ages have distinguished three distinct types of piece, existing side by side—the mystery play, which is taken mainly from the New Testament; the miracle play, which is derived from the life of a saint, and the morality play, which may be defined as an allegory in dialogue. But these distinctions are very modern, they did not exist in the minds of the men of the Middle Ages, they are due to the later critics and not to the earlier creators, who had no conception of our latter-day ideas as to purity of type. So we find a host of medieval pieces which are difficult to classify, and which may be regarded almost as wilful medleys of the miracle play and the morality play.

Even nowadays the creator pays little attention to the classifications of the critic. Plainly enough Ibsen did not deliberately set himself down to write "problem plays," as we choose to term them. He found a theme interesting to him that it ought to be treated. We need not be surprised, therefore, to discover that the authors of the more recent American pageants have not felt themselves bound to conform strictly to the type of pageant which has here been described. They have allowed themselves the liberty of borrowing the allegory from the masque, in spite of the fact that the pageant and the masque are distinct types, different in their origin and different in their method.

The masque was a courtly and costly spectacle given indoors, in the evening, under a blaze of lights. It was not drama, but spectacle. Its characters were mythological or legendary or allegoric, or all three. It brought before the spectators the gods of Greece and the monsters of Africa, fairies and witches, nymphs and fauns, and satyrs. It had passages of poetic declamation, but it relied mainly upon spectacle, diversified by dance and song. The author was an inventor of devices rather than a writer of literature, appealing to the eye rather than to the ear, proud of the novelty of his machines and the unexpectedness of his decorations rather than of the poetry of his text. Even in the hands of Ben Jonson the book of a masque was like the libretto of an opera, in which the words spoken or sung are far less important than the story and the structure.

In time, and under the influence of the pastoral, a few masques were composed for performance outdoors and in the day time, and of



End of Act 2 in *Nothing But the Truth*, starring William Collier

subsidiary performers. As the pageant has its possibilities quite different from those of the drama, so also it has limitations from which it can not escape. It can never be anything more than amateur theatricals on a large scale. It must rely mainly upon "local talent" with aid of the trained professional only exceptionally invoked—the deviser of the pageant for one, and the director of the music for another. And this limitation is soon seen to be its special advantage, since a pageant is a co-operative effort of the inhabitants of a single town, and it may be utilized to stimulate and to develop the community spirit certain to abide thereafter as an invaluable asset. It is at once the creature and the creator of civic pride and of local patriotism. As the writers of the book on Community Drama and Pageantry have asserted, of one of the earlier of these latter-day pageants, "It was of the essence of this plan that as many people as possible should assist in the creation and production. . . . All were to unite in celebrat-



Emily Callaway, Florence Deshon, Gladys Knarr, Lillian Spencer and Alice Carroll in *Seven Chances*

The Evolution Of Song Writing

By William Jerome

WHEN I began to write songs 'way back in 1884 comedy songs were an unknown quantity, and no one wanted a comedy song writer. The songs of those days, in order to be popular, had to contain a sort of tear-developing element. They were all right and the sentiments were pretty enough, but we've outgrown the things of thirty-two years ago. The great favorites of those days were See That My Grave Is Kept Green, A Flower From My Angel Mother's Grave, Put My Little Shoes Away, Empty Is the Cradle, Baby's Gone; There's a Letter in the Candle, Baby Mine, and Silver Threads Among the Gold, which was successfully revived a couple of years ago. I have always thought it was the melody more than the words that made this song so popular. The songs of those days involved sentiments that belonged within the four walls of home, but today people go to the theater to be amused, not to be reminded of some sorrow in their lives. They do not care to revel in tears and sighs, they'd rather have a hearty laugh, and for one I do not blame them.

The very first song I ever wrote was entitled There's a Woman at the Bottom of It All, and I paid ten perfectly good dollars, a lot of money to me in those days, to have George A. Cragg write the melody for me. It is the only song I ever wrote that I never could get published, and I paid those ten—well, never mind, it's long ago.

The first of the writers that I remember to take some of the gloom out of the songs of those days was Harry Kennedy, whose Molly and I and the Baby became an immediate hit; Charles Graham's Picture Turned Towards the Wall was popular about 1890; after that he wrote the famous hit, Two Little Girls in Blue. My own first real song success was written about that time and was entitled He Never Came Back, and it caught on like wildfire. I was at the time playing with a road company, and things had been going pretty badly with us in a financial way. We were practically stranded and the manager of the company said he was going to New York for money to get us out of the hole—he went, but he never came back, hence the song. Will Rossiter published it, and it was his first big hit as well as mine. Following that, in collaboration with Andrew Mack, the famous singing Irish comedian, I wrote My Pearl Is a Bowery Girl, and that popular rube song, A Little Bunch of Whiskers on His Chin. I've passed through three generations of song writers, and I'm among the last of the old guard still writing hits, but I can make no comparison between the past and the present-day writers. Great song writers know no age, though we had more great writers twenty years ago than we have today. For instance there were Paul Dresser, Charlie Graham, James Thornton, Harry Kennedy, and that grand old father of them all, Edward Harrigan, of Harrigan & Hart. The melody writers of today are a hundred miles ahead of those of the past. To me George Cohan is the greatest writer who ever lived. His first hits were My Polly's a Peach, and Venus, My Shining Love. After that came I Guess I'll Have To Telegraph My Baby, Harrigan, Give My Regards to Broadway, I'm a Yankee Doodle Dandy, The Grand Old Flag, and hundreds of others just as good.

NEARLY all the great comedy lyric writers are of Irish extraction. For laughter you've got to go to the Irish, they seem to have a corner on the humor market, but when it comes to melody the Jewish boys take the lead. Charles K. Harris probably heads all the old-timers as a writer of ballads. His After the Ball is no doubt the biggest song hit this country ever knew. Lucky for Charlie, he published the song himself and knows exactly how many copies were sold.

Strange to say our best song writers come from the street. Art knows no age, it knows no class, and song writing is an art that even Yale or Harvard has never mastered. Some of our best melody writers can not even read music, and the majority of them are one-finger pianists. My old partner, Jean Schwartz, is one of the greatest melody writers of this or any other country, and, without being egotistical, I can safely say that Jerome and Schwartz have written more song hits than any other team that ever lived. My first song with Mr. Schwartz was When Mr. Shakespeare Comes to Town. It was written about fifteen years ago, and Any Old Place I Can Hang My Hat Is Home, Sweet Home, To Me, followed. Then came Rip Van Winkle Was a Lucky Man, Mr. Dooley, Bedella and Cordella Malone. Blanche Ring sang My Irish Molly O, and Hattie Williams made My Irish Rose a favorite. Mr. Schwartz and myself wrote the songs and lyrics of the musical comedy, Piff, Paff, Pouff; for McIntyre and Heath's The Ham Tree, Lola From Berlin, for Lulu Glaser, and Joe Cawthorne's first starring vehicle, Tammany Hall.

We were the first of the popular song writers to write a Broadway success. Ernest Ball, of the house of Witmark, is one of the biggest money-making song writers in songland. Mr. Ball is the composer of that great success, When the Sands of the Desert Grow Cold and Love Me and the World Is Mine, and he never lets a year go by without turning out two or three real hits. Another of his late successes is Just a Little Bit of Heaven. He also wrote Mother Machree and Good-By, Good Luck, God Bless You. J. Kelrn Brennan, who writes most of Mr. Ball's lyrics, is a past master of that art.

GOING back to the old song writers, there is one team that has never been excelled either by past or present writers, namely, Williams and Van Alstyne. Under the Shade of the Old Apple Tree would be a hit if it was written today. Cheyenne, Navajo, I'm Afraid To Go Home in the Dark and many other big hits are to their credit. Harry Williams is now with the Keystone Film Company in Los Angeles, and Mr. Van Alstyne is still with the Remick firm.

A young man who deserves credit for "getting there" quickly is Earl Carroll, and there is no such thing as luck connected with Mr. Carroll's success. Ability and hard work have been his passport to success. Unknown a few years ago he is today one of the big men in the musical field. So Long, Letty, playing to capacity audiences in New York, is his latest success. Among the patriotic and preparedness songs of the day, America, I Love You, still holds front rank. Its authors, Archie Gottler and Edgar Leslie, are two of the cleverest boys we have in the business. Mr. Leslie has been famous for his lyrics for years, and Mr. Gottler is one of the new hands who is making history for Tin Pan Alley. With Walter Donaldson I wrote a song last year that was one of the greatest melodies of the time, Just Try and Picture Me Back Home in Tennessee, and, up to date, Waterson, Berlin & Snyder have paid us royalties on over a million copies. Mr. Donaldson is now connected with the Broadway Music Corporation, and is one of the big men of the Will Von Tilzer staff, which includes that splendid writer of melodies, Albert Von Tilzer, who has probably as many song hits to his credit as any of the later-day melody writers. Mr. Von Tilzer is a brother of the famous Harry, a man who has held a front-line position in the ranks of hit writers for more than twenty years. Everybody remembers My Old New Hampshire Home, I'll Leave My Happy Home for

You, When the Harvest Days Are Over, Jessie Dear; The Bird in the Gilded Cage, and so many more that there wouldn't be enough space on this page to mention them all. One of the big teams today is Joe McCarthy and James Monaco, who are connected with the house of Felst. They are the writers of that smashing success, You Made Me Love You, I Didn't Want To Do It; Dancing Around, and others. I had the pleasure of writing Row, Row, Row with Mr. Monaco.

The first song I have ever written with every composer has always been a big hit. With Mr. Schwartz it was When Mr. Shakespeare Comes to Town; with Harry Von Tilzer, My Lady Hottentot; with Mr. Donaldson, Tennessee; with Mr. Monaco, Row, Row, Row, and with Lew Hirsch, My Sweet Lady of Kentucky. My first attempt with Harry Tierney, entitled Some Time, is the big hit of Charles Dillingham's production of Betty.

Two teams that seem to know nothing but success are Grant and Young, and Meyer and Lewis. They are with the Waterson, Berlin & Snyder firm, and are the writers of My Mother's Rosary (Meyer and Lewis) and I Want To Go Back to Oregon (Grant and Young). Both teams are writers of a high order, and it would be impossible to find better ones.

Another team that would be hard to duplicate is Alfred Bryant and Frederick Fisher, who gave to the world Who Paid the Board for Mrs. Rip Van Winkle, Peg o' My Heart, and others. That they were ever separated is a thing to be regretted. They were a happy combination.

Morris Abrahams, of Kalmar, Puek & Abrahams, is the composer of the first big automobile hit, Get Out and Get Under, which swept the country like a house on fire. Edgar Leslie and Grant Clark wrote the lyrics. Grant Clark is one of the greatest of the younger generation of lyric writers. You will find his name on the title page of Back to the Carolina You Love. There's a Little Bad in Every Good Little Girl, and other successes. Mr. Clark and myself are guilty of writing Sit Down, You're Roeking the Boat, and that big Bert Williams hit, You Can't Get Away From It.

Gilbert and Muir, who wrote Waiting for the Robert E. Lee, are two of the boys who were never without a hit. Unfortunately for the musical world Mr. Muir has passed on to another world. L. Wolfe Gilbert is now



connected with the house of Jos. W. Stern, and is not only a good song writer, but a great fellow. He wrote My Little Dream Girl, for which Anatole Friedland composed the music, and which was one of last season's big hits. Some of Mr. Gilbert's present song successes are Shades of Night, Out of the Cradle Into My Heart, My Own Iona, and others. Stern & Company were very fortunate in placing him in charge of their professional headquarters.

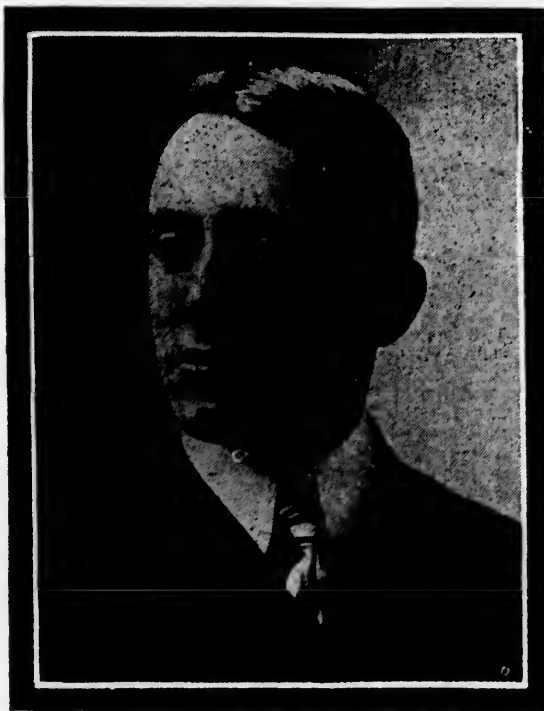
Among the marvels of present-day song writers we dare not forget Jerome Kern, who is more of a producer than a popular song writer. His You're Here and I'm Here, You Didn't Believe Me, and Babes in the Woods are three songs to be proud of.

George Graff, who has just signed with Waterson, Berlin & Snyder, is one of the best lyricists of the day. He wrote the words of When the Sands of the Desert Grow Cold, a song to be remembered among lovers of high-class music.

Edward Madden and Theodore Morse were a team that was unbeatable. Among their big hits were 'Way Down in My Heart I Have a Feeling for You.

I DID not intend in this article to deal with English song hits that have been sung in this country during the past twenty-five years, but I will mention a few just to show that, although I am of Irish descent, I am not against everything British, and in the matter of music, of course, we are all of one opinion, and the matter of language does not affect it. When I was a boy I used to revel in the minstrel shows of those days, and, as I recall those pleasant memories, I can remember the following big English song hits: Wait for the Turn of the Tide, Up in a Balloon, Boys; Ten Thousand Miles Away; Champagne Charley, The Flying Trapeze. Then came Whoa, Emma, and Tiddidy Winks, the Barber, sung by dear old Tony Pastor. Other English songs that have had tremendous success were A Bicycle Built for Two, Comrades, He Never Cared To Wander From His Own Fireside, The Bell Goes Ringing for Sarah, On the Bridge at Midnight, Her Golden Hair Was Hanging Down Her Back, Daddy Wouldn't Buy Me a Bow-Wow, and Vesta Tilley's song, My Friend, the Major.

"Mother songs" have been much in vogue the past few years, and probably the biggest success of all of them was that of M-o-t-h-e-r that was published by the house of Feist. The New York American boosted this song into great popularity, and Eva Tanguay singing it made it sell like "hot cakes." We have not yet forgotten, and perhaps never will forget, Braisted



George M. Cohan
One of America's greatest song writers

years ago, and made a feature in his first-part singing of Noreen Moreen, one of the prettiest Irish ballads that I ever heard.

The well-known Irish comedian, John T. Kelly, had a big success to his credit in The Girl I Left Behind. It was very much in vogue fifteen years ago.

One of the big song hits of the present, or any other, day was A Hot Time in the Old Town Tonight. It was composed by Theodore Metz.

Cobb and Edwards will always be remembered for School Days and Sunbonnet Sue, and Percy Gaunt and Charles H. Hoyt for The Bowery and Push Those Clouds Away. Charles B. Lawlor had a big hit in The Sidewalk

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Lyrics vs. Melody

By L. Wolfe Gilbert

TIN Pan Alley's inevitable discussion puts the important questions of the day in the background when the lyric writer meets the composer. To them the most important issue in the wide, wide world for the past uncountable number of years is "Which is most important, the lyric or the melody?" I want to assure the readers of this article that until the last two years I would not have been eligible or qualified to assume the privilege of answering this query. At that time I was a song writer, with a leaning towards lyrics, though I had written a smattering of melody here and there. In my new capacity with Stern & Co. I have become unbiased and impartial, because of the fact that I must commercially judge a song, I must consider its merit, not from a lyric or melodic standpoint individually, but together, or, to put it plainly, I must judge the song in its entirety.

At the suggestion of the editor of this paper I will offer my humble opinion as to the relative values of lyric and melody to the popular song.

In recent years there has been a tendency for the melody writer to create his melody first and then go to his lyric writer and have words written to same. In this case the lyricist is a very important factor. Here is a melody without any character assigned to it; that is to say, without words it's just a melody; with a title and lyrics it immediately becomes a ballad, a rag or a novelty song. Nine out of ten times, under the aforementioned conditions, the composer knows he has a good melody (or thinks he has), but doesn't know what it's all about, and it remains for the lyricist to hear the melody time and time and again until he solves the characteristics of same, and hence the lyric is written. In this case the lyricist is the most important. I know quite a few of the readers will differ with me on this score, because of the fact that the melody was written first, but my claim is that a melody

without a lyric characterizing it is like a man having furniture but doesn't know where he lives.

On the other hand, if a lyric writer writes a set of words and then has a melody written to same he is again the most important, because of the fact that he has given the composer a rhythm, a story, and, most important of all, "character" to work on.

In olden days the composer was the "heavy type" name on the sheet of music; the orchestra leader would program the composer and not the lyricist; the lyric was always a secondary consideration, but that has all changed. Even in the operatic field Harry Smith and Henry Blossom's lyrics and names are featured just as importantly and conspicuously as Victor Herbert, or whoever the composer may be. The vocal orchestrations now have the lyric writer's name as well as the composer. What is lyric without melody and what is music without words? The hit song is always, or mostly always, a combination of words and music, welded together so that they blend so harmoniously that they both aid each other toward creating that catchy euphony that is essential to catch the ear of the public.

EVEN in these days when songs are "plugged" and "made" the catchy title is essential to the life of the song both in popularity and sale. Recently the writers have hit upon what I think is the ultimate correct way to solve the problem. Both work together, one suggests a title, one suggests a line of strength in the way of words, the other thinks of a strain of melody that will help. Working together this way I know personally of at least a dozen hits that have been written. Anatol Friedland and I write most, if not all, of our songs this way. Eventually you will see the title page read on most songs, by way

and Carter, who came into "Tin Pan Alley" with a rush, and disappeared as suddenly as they came. They gave to the song world such song successes as Bred in Old Kentucky and The Girl I Loved in Sunny Tennessee.

This article would be incomplete without mention of Ford and Bratton, authors of The Sunshine of Paradise Alley, Sue, Dear, and Bells of Fate. Walter Ford was a polished lyricist and Bratton was a great tune maker.

Joe Flynn, who wrote the famous Down Went McGinty, is now in vaudeville and making good, though I could never understand why he dropped out of song ranks.

Leboy and Kahn have to their credit Gee, I Wish I Had a Girl, and Joe Howard and Harold Orloff are responsible for I Wonder Who's Kissing Her Now.

Joe Goodwin struck a big hit with That's How I Need You, Baby Shoes and many others.

The late J. W. Kelly, "The Rolling Mill Man," wrote Slide, Kelly, Slide, and Maggie Cline's great hit, Throw Him Down, McClusky.

Everybody remembers dear old Paul Dresser, who has been dead now some ten years. He wrote four of the biggest hits ever published in songland, viz.: On the Banks of the Wabash, Tell Them That You Saw Me, The Blue and the Gray, and The Pardon Came Too Late.

I forgot to mention Fred Solomon, who is a well-known musical director for Klaw & Erlanger. His Just a Little Sunshine, Just a Little Rain, was one of the knockout hits twenty years ago, and was one of the original contributing successes to the house of Witmark.

Chauncey Olcott, who is now starring in George M. Cohan's latest play, Honest John O'Brien, was a minstrel tenor about twenty

years ago, and made a feature in his first-part singing of Noreen Moreen, one of the prettiest Irish ballads that I ever heard.

The well-known Irish comedian, John T. Kelly, had a big success to his credit in The Girl I Left Behind. It was very much in vogue fifteen years ago.

One of the big song hits of the present, or any other, day was A Hot Time in the Old Town Tonight. It was composed by Theodore Metz.

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of illustration, My Fireside Companion, by Jones and Smith. The title page will not tell you who wrote the words or who wrote the music. It will bear out the natural conclusion that they were written together, that they were joined in union simultaneously.

I would like my fellow writers to think this matter over carefully, and I know they will agree with me, as this will do away with the unnecessary discussion as to which is most important and which was written first.

I'll take advantage of this opportunity, dear reader, to tell you that, like in everything else like in every other profession or walk of life there has been an uplift movement, a tendency for the better in popular songs. A song must mean something nowadays, even if it's an eccentric comedy type. It must have some real merit to get over. The day of the "hug me, kiss me, tease me, squeeze me" type is over. I have noticed that songs are very rangy these days, the melody is not limited to four or five notes. Like in the classic numbers, the composer has greater scope now—he can expand his melodies. In other words, the fact that he doesn't have to stay within that octave gives him a chance to write greater melodies and more melodious ones.

In England the lyric of a song means every thing; in fact, for a long time they were far superior to the American librettist and lyricist. Such is not the case now; American lyrics are improving every day. A better brand of English prevails, and the rhetoric and composition seem more studied.

I am of the opinion that the Oriental song will continue in vogue now for quite some time. The Hawaiian song is only the beginning. Songs are governed by psychology, the same as styles in wearing apparel, etc. The war abroad has give

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Progress In The Movies

By Lawrence Marston

THERE can not be the slightest question that the progress of the motion picture art has been remarkable.

wonderful, within the last five years, and the art is going to make an even more remarkable, more wonderful progress in the next five years than it has done in the past five.

That is a very optimistic statement, I know, but wait and see. What has been done will be done again—on a greater, larger, better scale.

Going back five years—four years—three years—even two years—we can see the progress, the advancement in the pictures of today.

Three years ago D. W. Griffith made some excellent pictures, but he has excelled them all since then. Thomas Ince made some very good pictures, but they can not compare even favorably with his productions of today. I myself made some pictures about five years ago that were said to combine purpose with amusement, but I am quite sure that I have made far better ones since then. The pictures of those days were Quo Vadis, The Life of Christ and Les Miserables, and we thought they were the last word in the motion picture art, but certainly The Birth of a Nation, Intolerance, Civilization and The Daughter of the Gods are a long stride forward. The plots, construction, direction, acting, photography, light effects and the stage settings of the present-day pictures are far superior to those of a few years ago, and we are producing larger and better pictures. Of course, there is a reason for this, and the reason is that we are taking better care and paying greater attention to detail than we did in the past, and, as we go on, we will take still better care and pay still more attention to detail, and five years hence the pictures of today will not compare any more favorably with those of their time than do the present ones compare with those of five years ago. The one thing that will have the greatest tendency towards the progress of the motion picture, a thing that, by the way, directors and producers are beginning to realize, is that "the play's the thing," and the authors must be given a better chance than they have had up to the present date. Under our present system it is almost impossible for a moving picture playwright to achieve national reputation, much less an international one. With all the many thousand motion picture plays that have been produced it is difficult to mention at random a single author whose name would attract a representative audience. The authors themselves are not to blame for this state of affairs. They haven't had a quare deal, that's all there is to it. The producer, the star, the director, they all come in for their share of the glory, but the author, well, so far he has been a sort of necessary evil. Considering the fact that within the last five years motion picture playwrights have turned out something like 20,000 plays, some of them as many as several hundred each, you begin to wonder why a few of them at least have not achieved a sort of national reputation. The star is known worldwide, the author is never heard of. They have been sort of smothered, and, to tell the truth, as a director I have helped do my share of the smothering—an open confession is good for the soul, and I hope to reform; in fact, I mean to. The author himself has made no stand for his rights. He has accepted his fifty, or, perhaps, a hundred, dollars per reel for his "stuff," permitted a staff writer to turn his story into scenario form, and, perhaps, never even sees the child of his brain screened. Motion picture writers do not seem to write for much besides money, and there is an old saying that he or she who does a thing just for the money that's back of it will never get there. Perhaps that's why the motion picture playwright has gotten the worst of it. Put I do not blame the writer, I blame the system.

Picture playwrighting is an art—a very difficult one, when you come right down to it—and you

can't manufacture a picture playwright any more than you can manufacture a painter or a sculptor. Ruskin says: "A certain quantity of art intellect is born annually in every nation, greater or less according to the nation and the cultivation of the nation, but a perfectly fixed quantity annually, not increasable by one grain." Of course, we might say that we have an almost countless number of motion picture playwrights, and give ourselves a little pat on the back and admit that as far as art and intellect are concerned we are prolific, but we had better go slow. We have a small ratio of good ones, so let us try to make that ratio great for the future progress of the art depends upon the play—con-

Fred Balshofer



sequently the author—so let us cater to the author. We have stopped directing pictures in a hurry, let us stop writing them in a hurry, for haste involves negligence, and if there is one place where negli-

Herbert Brenon



Theodore Wharton



Lois Weber

gence is persona non grata it is in a motion picture play. "The chief and final value of art depends upon its being able to exalt and refine," and the playwright must put the exalting and refining quality into his work. He is the one who must put that subtle influence that inspires and exhilarates into the play, and to do that he must have time. There is another angle to the future of the motion picture, and that is the exhibitor.

"Art must be good enough to bear the test of time," but our pictures, even now, though they have in them the "art to bear the test of time," get no chance to prove their worth. Every exhibitor announces "Change of Bill Daily" as something to be proud of, and surely pictures like The Cheat, The Old Folks at Home, The Despoilers, Carmen with Miss Farrar, The Velvet Paw, Doctor Rambeau, The Soul of a Woman and many others could play in one theater more than one day or three days or even a week.

Now that we have realized that "art produced hastily will perish hastily"—that "perfect work can not be hurried"—and that we have ceased to hurry the director, the actor, the photographer, and given a tacit promise to stop hurrying the playwright, let us ask the exhibitor to do his

share toward the progress of the motion picture and not hurry a picture in, only to hurry it out.

THERE is another angle that will make for the advancement of the motion picture art, perhaps the sharpest angle of all—one that should be speedily eliminated. A picture play is like a mosaic. Its scenes are the many little pieces, each made to fit into a certain place, and if any one of them is put into another place it spoils the design and the mosaic is ruined. Pictures have been ruined the same way. To make the job complete new titles are put in by some one who has neither written nor directed the play. That is why, many times, the action barks at the titles and the titles growl at the action. This was the way five years ago; it is still the way today—let us hope for only a little time longer. I have produced some good pictures that were ruined this way, among the most flagrant examples being Lord Chumley, with Henry Walthall in the lead; The Wall Street Tragedy, with Nat C. Goodwin; The Primrose Path, with Gladys Hanson; Love's Pilgrimage, with Lulu Glaser; Under the Gaslight, with Lionel Barrymore, and a good many more, that, when cut and titled, bore a mere resemblance—a mere one, mind you—to what the authors wrote or what I produced. The authors for the speaking stage have solved this problem. They have a clause in their contracts with managers that no part of their work is to be changed without their written consent, and when the motion picture art ceases to be hampered by conditions of this sort it will make still greater strides of progress.

Of course, the authors will have to exercise good judgment and write plays that combine purpose with amusement. They will have to construct them with skill—the cause of the action first, the action next and then the result. They will have to make the unexpected happen instead of the obvious. They will have to inject surprise and create suspense and not substitute motion for action. Another thing that in my opinion hampers the progress of the art is the practice of having the author write the synopsis or story and leaving the work of the scenario to some one else—some staff writer. A school boy can write the synopsis of Hamlet or Fedora, but it needed a Shakespeare and a Sardou to write the plays. In the moving picture business the case is reversed—Shakespeare or Sardou writes the synopsis and very often the school boy writes the play.

The time is ripe for the picture playwright to insist upon his plays being produced and put together as he wrote them, for if they are not good enough to be produced that way they are not good enough to be produced at all. The art will also be pushed forward when the titles of the picture play, read without the action, will be the epitome of the story. Anybody can put the titles to this text and if they are found wanting write Mene, Mene, Tekel Upharsin over them and send them back to the author to be rewritten. Putting titles in after the picture is made may be the work of tinkers, but it is more patchwork than it is art. Such titles are usually misfits, and there dare be no misfits in art if it is to progress and indeed be art.

THE accompanying cuts show five of the most prominent directors of motion pictures. Lois Weber (Mrs. Phillips Smalley), of the Universal, is probably the foremost woman director. She has a number of big successes to her credit. Fred Balshofer is managing director of the York-Metro. Herbert Brenon is the head of Herbert Brenon, Inc., now producing for Selznick. His A Daughter of the Gods (Fox picture) and War Brides are probably his best works. Theodore Wharton and Maurice Tourneur are veterans in the business and noted for consistently good work. Wharton is managing director of Wharton, Inc., while Tourneur recently was engaged to direct Mary Pickford.

Maurice Tourneur



Preparation Of Movie Music

DOES an audience ever stop to think of the labor and the time it takes to prepare the performance they have just witnessed? Does the magnitude of the task of preparing their amusements ever dawn upon them as they file out eagerly in the sudden burst of lights after the final curtain, bent upon thoughts of a little supper or a Harlem flat?

To many of the laymen there is a fascination in being permitted a peep at the work of things—in lifting aside the veil of illusion for a brief moment to gaze upon the paint and the properties. But many workshops must necessarily be closed to the eager eyes of the curious, wherefore I am going to tell about the one night a week when we turn the Rialto Theater into a huge workshop, an inner shrine where few eyes are permitted to peep. Long after Broadway has been put to sleep, when the magic pin-wheel out front has ceased its bright-hued gyrations, when the day has ended for the four million who toil, I and my few assistants roll up our sleeves and proceed to tinker into shape the big feature film for the next week's show. For the music of the star picture is just as much a feature on the Rialto programs as the picture itself, or any of the musical celebrities who appear each week. Directors of picture houses and the theater-going world at large are beginning to realize more and more each day the great importance of the musical accompaniments to the pictures. When the movie first came into prominence its music was a crude and slipshod thing. The piano was the only instrument employed, and the poor musician banged and thumped and thrilled and arpeggiated on a monotonous old instrument, relying on his memory for snatches of things to weave into the fabric of his improvisations. The movies were not taken seriously in those days. They were denounced as a fad, a wild outgrowth of the legitimate drama, a mushroom that sprang up over night. It was natural, then, that the music of the movies should be crude and primitive. The music was taken no more seriously than the films. Untrained musicians were engaged to thump a senseless and dilapidated piano from the beginning of the picture to the end. It mattered little what they thumped, the point was to keep on thumping.

Nowadays, however, the close correlation between the silent drama and the art of music has become a recognized factor in the successful working out of the photoplay. Inadequate music is no longer tolerated any more than an inadequate setting or acting. The motion picture has



By S.L. Rothapfel

been raised to the level of a dignified, legitimate sister art to the theater, and the music is of importance equal to the picture itself. Its value is far greater than the music of the theater, where it is only incidental, whereas the music accompanying a picture must voice the emotions and sentiments of the mute players. Without the aid of the human voice to tell the story, the ear must be appealed to as eloquently as the eye, and at the same moment. The double impression thus recorded must be simultaneous, and of equal force, the music complementing the drama.

With the vast library of musical works to choose from it is no small matter to so adjust each bit that it forms a consecutive whole. There are so many works of the same character that it is difficult in the extreme to pick the one supreme melody or composition that exactly fits the requirements. To a faithful director nothing is "just as good" or "good enough." It must be the one thing required to bring out the point in the scenario. The result is an exquisite mosaic, the various bits of stone blending in color and surface until the whole is a smooth, sparkling, complete work. Friday night is the one I reserve for working out the musical equipment for the next week's pictures. With Dr. Hugo Reisenfeld, the orchestra conductor, at my right, a huge pile of orchestrations and various selections on the director's stand before me, the organist and librarian in the dim orchestra pit below, and the operator at the other end of my electric push button, the equipments are complete for the task before me. The picture is slowly run off, and at once the nature of the story suggests the general style of the music best adapted. There are incidents in nearly all pictures where certain popular airs must necessarily be employed. So strongly are they suggested by the picture that they can not be ignored. Then, too, there is always great opportunity for the display of a sense of humor in music. The film companies employ high salaried writers to give a clever, humorous twist to their subtitles. In the same manner the delicately suggested humor of a scene may be poignantly brought out in the music. For instance, in a recent picture a group of college boys were shown singing lustily on the campus. The moment I saw the scene I put down Good-Night, Ladies, for the song. Then, as the picture progressed and the boys wound up with hilarious laughter at the end of their song, I made a memorandum in the musical program for one of the horns to play

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David Wark Griffith
Whose *The Birth of a Nation* established a new era in motion pictures

Our Neglect Of Export

THE American film manufacturer is indeed a very bright man; conversant with the complete needs and demands of his chosen line, efficient to the per cent of 100, capable of exploiting his business in all directions with the utmost accuracy in derivation of profit. He is, in one word, consummate—if you listen to his press agent.

Far be it from the intention of the writer to belittle the calling of the publicity manager. He was once one himself and always has and will regard the calling as one of the most honorable connected with the amusement profession. Indeed it is too bad that some press agents are not allowed greater scope, even to the management of the companies they so servilely extol. Many P. As. have more downright business acumen than their bosses.

One thing is certain they do not swallow half the bunk about the heads of their organizations that they so glibly pass from their

tongues. Unfortunately, most manufacturers arrive at that point where they actually believe the eulogies and encomiums that their press agents are paid to heap upon them.

I trust that the writer will, therefore, not join any of the self-styled lions of the film manufacturing market by so rudely puncturing their self-inflated conceit. It is really a kindness to attempt to perforate their ego and show them in their true light to themselves. Of course, there are exceptions to every discussion, wherefore there are exceptions to the subjects of this article, but in the main the Yankee film manufacturer is but a mental pigmy among American business men who dominate this nation's other manufacturing interests that constitute our export backbone.

It is true that most film manufacturers can close a successful deal for England. Some have invaded the Australian market with tact and capacity. One or two have actually done some intelligent work in France, and perhaps Germany and Italy, but theirs their export knowledge ends. When it comes to Scandinavia, Russia, China, Japan, India, the Balkans, Turkey, Spain, Portugal, Central and South America, etc., the average American film manufacturer is but an infant not yet past the cooling and drooling age. This is a weakness most reprehensible in the latter case when South and Central

America form the lower part of the very hemisphere in which we live. It is inconceivable that Mr. Picture Manufacturer knows so little about his Latin-American relatives. It is shameful, and even horrifying.

Of course, the American film manufacturer does not know that his knowledge of South America is so limited. He believes that he knows the entire situation intimately and is so convinced of his prowess in this connection that it is almost a crime to disillusion him—a blow to his conceit, but a mighty favor for his pocket book.

THE foregoing may give the impression that the author is a cynic, that perhaps he is even an anarchist, to look upon the photodrama manufacturers of his own nation so slightly, but those who are acquainted with him will certainly admit that among his many faults treason to his countrymen and disrespect for American-made manufactures is not one. There was a time when he, too, believed that the American film manufacturer was working intelligently on his export market, in particular his Latin-American market, which is closest at hand, but a year's connection with the Latin-American edition of a trade paper educated him to the contrary and armed him with unmistakable conclusions.

It is, therefore, in an effort to contribute his small bit to the metamorphosis of the narrow American film manufacturer into a real, honest-to-goodness exporter that he cheerfully holds up this mirror for all American manufacturers to gaze into. The reflection is intended to be an unerring one quite as any mirror is capable of giving, and it is his one ambition to wake up the American film manufacturer to the possibilities of the market so near them geographically and yet so far commercially because of their slow, groping tactics and misdirected efforts. The chief obstacle in the way of making an intelligent exporter out of the American manufacturer lies in his Yankee indifference. In

(Continued on page 164)



Thomas H. Ince
Ince-directed pictures always mean features of superior merit

The Blow-Down

by

Ferdinand Grahame

Illustrated by
W.F. Volkert



"Yes, I got you the first time; an' you needn't strike no pictures neither."

THE old-timer leaned back in the wicker rocker just outside the men's dressing room under the stage end of the sixty-foot round-top with a thirty-foot middle; he pulled on his pipe and gazed dreamily up into the blue-black sky. From the stage inside the tent comes the rasp of the leading lady's voice: "Yes, she was called 'The Forsaken,' and her story reminds me so much of my own sad life!" The old-timer was mildly pondering the fact that few plays like Leah were being written today when Manager Halloran, fat and perspiring, came around the top.

"Lord, but isn't it hot, Phillips?" he asked. "Nine o'clock and not a breath o' night air." "Probably the forerunner of a storm at last," the old-timer rejoined. "Hope so," puffed Halloran. "Farmers are all scared and won't spend their coin. Not a drop o' rain now in twenty-eight days—nor a dollar either. This week is the fourth straight loser." "If every week was a winner every actor would have his own show," condoled the old-timer. "Guess you're right," said the manager.

THERE is a branch, a big branch, of the amusement business little chronicled by theatrical historians, never sung of by the writer of happenings back of the curtain-line, a life numbering in its ranks all classes of "trouper," the real actor of unlimited experience as well as the cocksure amateur just bustin' into the business—the dramatic and vaudeville company under a tent, week stands. Nor is tacked to the life a mite of disrepute. Kickapoo-dollar-a-bottle-only-three-left is often sold between the acts under the little top, to be sure, but ditto did the Divine Sarah offer to the admiring Texans the best dramatics this world has to give.

Under the raised side walls could be dimly seen the stage; the second act was on; the play was The Gentleman Burglar (the leading lady pronounced it "burgular") and the robust juvenile man had just made his exit, his Western Union uniform disguise quite unpenetrated by his sweet-heart.

"It is not him, it is not him!" emoshed the leading lady, scornfully disregarding the rights of the pronoun.

"Lord, but that leading woman we've got this summer is a scene chewer," said Halloran. The old-timer made no reply. He knew, but if he seldom praised he never disparaged.

A stocky form hulked under the slide ropes. Halloran spoke, the terse, sharp voice of a man long accustomed to command.

"Chuckles, let those side walls down a bit. It's stifling hot out in front." The roughneck shambled to the edge of the masking piece between actors and audience. "From the top, you bonehead, down from the top and tie 'em off again. Let in some air." He viewed the horizon. "Wish it'd rain." His eye rested on the ladies' side of the tent. "Chuckles!" he called. Chuckles slouched back. "What's that side wall doing up over there?"

Chuckles grinned. "Miss Westwood tole me to put 'em up. Said she couldn't work if she didn't git more air."

"Put 'em down again," ordered Halloran. "You know my rule, women's side must always

be closed up; the natives roast us enough anyhow without giving 'em additional cause."

"But Miss Westwood said"—
"Shut up! This isn't the Audrey Westwood Show. It's been the Halloran Dramatic Company for twenty years, and I guess we'll manage to stagger along through one more summer under the same banner." And the manager disappeared in the darkness.

Motion pictures had closed many opera houses to the traveling show, and in consequence repertoire companies "under a top" had gone out in greater number than spring than ever before. This caused a scarcity of performers and those companies which were late in organizing had to be satisfied with what talent remained "unsigned." The Halloran Dramatic Company, Band and Orchestra, under a waterproof (!) tent, had been caught napping. Halloran growled that he was hooked-up with the poorest show he'd ever carried. At the same time he was too old a showman to blame the continued poor business upon the shortcomings of the company, knowing that to the average small-town patron all tent shows look alike.

His leading woman had been "wished on him," as he expressed it. Miss Audrey Westwood was bright, of uncertain youth and a graduate of the big top of the circus; her dramatic aspirations had moved her through the medium of "pitchers" into her first leading-business engagement. She possessed no little dramatic ability, and though she mishandled Queen's English with the same elasticity she had once devoted to the trapeze she made good. And her naturally sweet disposition would have played her a favorite with "the bunch" but that her ideas of her own importance had grown out of all proportion to her ability.

"Warning! Let 'er go!" The second act curtain drops. "Let down yer street! Flash 'em in! Take 'er up!" The young comedian's "specialty" is on to fill the between-acts intermission.

Meanwhile, on the ladies' side, a triple disrobing act is in progress (all the plays used are "five and three"). Three women are dressing, two of them vying for supremacy in a gabfest, while the third moves through her change for the next act steadily and surely, with but an occasional word.

She is the sweet-faced old character woman, the old-timer's wife. She knew more show business the day she was born than the present average trouper will know the day he dies, but nothing in her manner ever flaunts superiorly—she is the best beloved member of the company.

And so, in a measure, is the old-timer liked, albeit most of the tribe stand a trifle in awe of him. The old-timer seems to know a little about almost everything, although his store of information is not as a rule open to the great unwashed.

"Gee, ain't it hot?" complained the soubrette.

"Yes, the humidity is very heavy tonight," the leading lady agreed.

The soubrette dabbed on more rouge. "The pres-perashun is just running off me! You can't blame people for not coming out to a show on a night like this."

"I don't think it's the weather so much," quoth the leading lady. "I don't see how Halloran can expect any business in these size towns, they're all punk."

"Oh, I've saw big business in these burgs," the soubrette argued; "the principal trouble

here is the bills we're putting on. This reper-tawr is bum!"

"I don't care for these plays very much myself," the leading lady replied, "there's too much comedy in 'em."

"The best play we had on was took off," continued the soubrette; "that Western bill was a blinger."

"The Dare-Devil Domlnie was taken off at my request;" the leading lady became suddenly dignified. "I refused to do that heavy any longer. It was hurting my leads."

"Well, I only wish I'd 'a' had a chance at the part," remarked the soubrette. "I sure can do a heavy, even if I am very small." The soubrette knew that she always did everything much better than anyone else could possibly have done it. Her standing boast was that she had never been "closed."

"I hear now they're going to put up East Lynne next week and Uncle Tom the week after."

"Them old chestnuts. What for?"

"Halloran says the chestnuts'll get 'em if anything will. But he's wrong. What the public wants nowadays is new plays, dramatizations of novels, best sellers."

The soubrette turned to the character woman. "Which do you think he ought to put on, Mrs. Phillips?"

"And don't you think if Halloran was an up-to-date manager he'd play better towns, Mrs. Phillips?" queried the leading lady.

"My dears"—the sweet-faced old lady spoke quietly—"an old rule I learned when a girl was that the manager you're working for is the best manager in the business to work for while you're working for him."

A full minute's pause ensued, both younger women staring. The sweet-faced old lady calmly stripped a bit of tinfoil from her number three flesh.

"Oh, you old folks are so behind the times!" at last came from the leading lady.

"Perhaps, my dear, perhaps we are," was the quiet answer.

Suddenly the soubrette asks: "Say, if Tom goes up who'll do Topsy?"

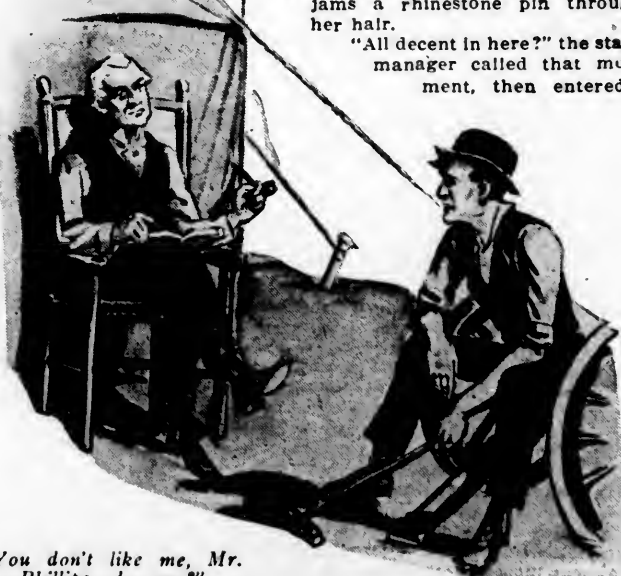
"Why, you, of course," Miss Westwood replies sweetly. "I wouldn't put cork on my face."

"And I'm dead sure I won't either, not for no manager!" the soubrette declares.

"But, if Halloran casts you for the part"—

"If it comes to that I'll show Halloran that he ain't one-two-three with me. I wouldn't black up for the best manager living. I never did!" And she jams a rhinestone pin through her hair.

"All decent in here?" the stage manager called that moment, then entered;



"You don't like me, Mr. Phillips, do you?"

in his hands were several small typewritten folios. "Parts for East Lynne and Uncle Tom, folks," he said, placing them along the make-up table before their prospective players. "You get Topsy again, Norene." He had worked the previous season in a company with the soubrette and stood upon little ceremony with her.

The part of Topsy was slammed into the soubrette's trunk without a word. The finishing of the comedian's specialty relieved an embarrassed silence. Audrey Westwood climbed up the portable steps to meet him.

"Some class, that Friday night specialty of yours, Jimmie," she gushed.

"I claim it is," the comedian agreed.

"But it didn't go very good, did it?" she continued, sympathetically, yet with an undertone of satisfaction in her voice.

"Naw, the audience in this town is a dead one," Jimmie grumbled. "You can't wake 'em up."

"I don't seem to have any trouble getting them." The leading lady was complacent.

Young Jimmie Orland shot a quick glance around them. The roughnecks were wearily placing the stage furniture for the next act, so in the shadow of the wings Jimmie decided he might take a chance. He leaned toward her. "Great news, sweetheart," he whispered.

"Ease it to me." A new tone came into her voice.

"I love you."

"That's great, but no news," was the soft reply.

"Season's half over now, an' then we get married, eh, kiddo?" He reached for her hand.

"Yes, if we catch a joint engagement," she answered, "but they're hard to get."

"Aw, one of us'll always catch enough work to keep the both of us going," Jimmie reassured. "Even if one of us has to work single this winter, we can always come back here joint in the summer." His arm was around her now.

"But the best laid plans of mice and—actors"—At that moment, leaning against the marquee pole in front, Halloran was saying to his wife (and treasurer): "We've got a couple of swellheads and would-be managers in the bunch, Kittle."

"Who besides the leading woman, Joe?" she asked.

"The other end of the leads, Mister J. Mordaunt Wade," Halloran replied. "Only tonight he advised me to—I've a good mind to give 'em both their two weeks' notices tonight."

"We can't risk changing both leading people, Joe," his careful wife admonished, "with good people so scarce just now." She considered. "We might cut salaries."

"And start 'em all roaring? Huh! The shows are going bad enough as it is. No. But we can close the first one of 'em that registers a kick—and I'm going to do it. Watch me!"

"Hustle into your street clothes after the final rag drops, girlie," the comedian was saying, "an' we'll chase down to the rest'rant ahead o' the bunch."

"You're on," was her reply.

He bent to kiss her.

"Hope I ain't buttin' in?" a voice interrupted.

The leading lady turned to meet a pair of sneering eyes, set in a fat complexion. "You've never yet succeeded in buttin' into my affairs, Mr. Wade, though that's not been your fault," she answered, icily. Which was true. The leading lady had spurned the advances of J. Mordaunt Wade during the first rehearsals, thus somewhat slapping his pride; the juvenile man considered himself quite a skirt specialist.

In like fashion had the soubrette's early overtures to the comedian been ignored by young Jimmie Orland.

"Clear!" comes the order of the boss canvasman, who is also the stage carpenter during the performances. "Third act—hold on, them wings ain't turned. Sav, Mr. Wade, just turn that wood wing around, will you?"

The juvenile man stiffens. "I didn't join here to shift scenery," he says, descending into the men's dressing room, where he continues to push an exaggerated ego into the foreground.

The play moves along. Jimmie Orland needs access to his make-up shelf, but Chuckles sprawls

at that moment into Jimmie's chair. Chuckles is strangely allowed the freedom of the dressing rooms, and, of course, takes the mile after he is presented with the inch.

"Aw, go chase yourself! I got as much right to this chair as you have," is his surly answer to Jimmie's request for room.

"That's right, Chuckles. I wouldn't let no poor simp bluff me!" eggs on the juvenile man. J. Mordaunt Wade likes to fight and likes to see others fight. He is also inordinately proud of his tanned and muscular torso, a quartan negligee testifying to this vanity on every possible occasion.

The young comedian does not challenge the roughneck's rights, real or expressed; he is in his fourth successive season with the Halloran Company. Besides, he comes of a theatrical family, and so is wise in his generation. Chuckles possesses prodigious strength, his flash stunt being to lift a center pole a foot in the air, with the tent tightly guyed out. "Huh!" scoffed the juvenile man, on first witnessing this feat. "Bet I can lift it six inches higher, after I get onto the trick." And thereupon did lack of study cause the wholesale butchery of much authors' text, while the aforesaid trick was being "got onto." Was it Democritus, the laughing philosopher, who said that brain and brawn were never to be found under the same layer of grease paint? No? No matter, no matter.

Miss Westwood is now in the midst of an intensely dramatic, though somewhat mawkish scene; comes the comedian's cue at the same moment, and Jimmie appears upon the stage. Jim-

anybody else's scene, an' I never do. If I've got a big scene an' I've got the audience comin', an' another part comes on an' takes 'em away from me, I'm goin' to do my damndest to win 'em back again. It's up to you to do the same. That's what you're gettin' your money for."

The old-timer climbs the steps and the leading lady appeals the case. The old gentleman considers, on his lips plays the same half-smile of tolerance that Miss Westwood has before noticed, when after a weirdly strenuous scene she had glanced in his direction, hoping there to surprise approval.

"Um—well—I believe that at cheap prices the manager in front considers comedy more valuable than drama to the box-office," was the verdict.

"I don't believe it! Any manager that does don't know his business!" And she flounced to her street change, only to meet en route Halloran and a look of disgust.

"This show went rotten tonight," said he; then, to the stage manager: "Call a rehearsal of East Lynne tomorrow morning. I want to sure get it on next week, and this bunch'll need a lot of rehearsing."

"Nine o'clock! East Lynne," calls the stage manager.

"I may be late. I've got to find a new boarding place in the morning," answered the leading lady.

"Don't see what that's got to do with it," this from Halloran; "rehearsal comes first."

"But the table is so bad where I'm stopping"—

"You're always changing your boarding place. You're getting your money aren't you?"

"Yes, but"—

"Nine o'clock!"

The members of the company are leaving the top. The lights are out only the dressing room lamps and the gasoline torch in the marquee remain burning. Since the quarrel delayed his dressing Jimmie has been hurrying into his street clothes not for an instant dreaming that the breach opened to night by that unlucky laugh is to widen and widen between his honest self and his ambitious fiancée. He meets her at the front door of the tent.

"All ready, girlie?"

From out the gloom steps a burly figure. "Miss Westwood has accepted my escort." J. Mordaunt Wade has been patient, anticipating just this opportunity.

The leading lady takes the juvenile man's arm, and they move away. From the blue seats comes throaty laugh. Chuckles has been watching, too.

"You might bum along with me for once, Jimmie," says the soubrette, close by his side. Another watch and another opportunity embraced.

"Why, you're roomin' right across from the lot here, ain't you?" Jimmie evades.

But the soubrette says she wants an ice cream soda and the comedian can't invent a way to refuse.

Back of the top the old-timer again puffs his pipe and waits for his wife; the sweet-faced old lady's fingers don't move quite so swiftly as in days gone by.

First they'll have a little snack to eat; then early to the hay—after a little shop talk? No after a game of pinochle.

THREE DAYS later finds the Halloran outfit set up in another town, one whose six hundred or less population is composed principally of retired farmers—"tired out farmers" is the local appellation, spoken sincerely with no intent to parody.

A once-over at the actors and actresses seems not to satisfy the "villagians," the ichthyic ork and pendent jaws of child and centenarian alike signifying a total abandonment to wonderment. That show people were not considered human beings was evidenced by the decided unwillingness to rent furnished rooms or to supply even tab board. One comment on the fashion-length skirts was heard: "Them ladies can't be decent women!" The first day in town was truly a free show.

The only hotel at first turned deaf ears to the troupers' request for a "rate," the landlord



"And now the fury of the storm abates. It has done its work"

mie is a big favorite, and a huge laugh follows his entrance. The lips of My Lady Leads tighten into a streamline effect, into every speech she reads now creeps an emphasis of anger; a laugh has just literally spoiled her big scene! It never occurs to her that perhaps the man who wrote the play intended that laugh to come at just that particular moment to relieve the tension of the agony preceding, and even if—but, what then? Actors always know better than authors anyway.

THE final curtain fell. She started for the steps, but Jimmie called after her: "Guess I put one over on you that time, little sister!"

She turned on him, white and angry. "And you spoiled my scene worse than you did last week. Will you never remember that I'm doing the leads?"

"What're you raving about?" he asked. "I only read my own line, didn't I?"

"But you—you"—She searched for words. "I am the leading lady!" was the result.

"S'pose you are? I'm the comedian. Am I to go on there an' work like a dog just to get roasted by you whenever I come up for air?"

"But I tell you some consideration must be shown me. I'm the leading!"

"Yes, I got you the first time." She drew herself up. "An' you needn't strike no pictures nether—the rag's down." Then, kindly, "See here, Audrey; I ain't only some proud of my work, but my father an' mother was both performers, y' know. They learned me never to butt in on

Possibilities Of The Carnival

Being Retrospective And Prospective

ONE day last summer a conservative business man who was a member of a committee conducting a celebration in one of our large cities was in conversation with the head of the carnival company providing the amusement features. Said the observant gentleman, who enjoyed a very high standing in the commercial world: "I am inclined to look upon the carnival business as rather precarious, and, at the best, only a temporary institution. It would appear to me that you must realize extraordinarily quick returns to be repaid for the heavy investment you apparently have here." And he waved his hand at the vast quantity of show paraphernalia, which, beautifully decorated and expensively accoutred, lay glittering in the sun, which beamed down on the grassy sward of the ball park. "Nearly any business is a gamble," returned the carnival man, "and the show business is only precarious in the same sense as farming is. But I must take issue with you as regards its permanency, for I am firmly convinced that the carnival is here to stay."

This far-sighted showman had invested a fortune in carnival equipment—he had given his best efforts to the exploitation of his own show (one of our leading midway organizations, by the way), and he was satisfied that he had made

no unwise investment of either his money or his brains. The fact of the matter is that the carnival business never had brighter prospects than lie before it right now. The deep thinkers who have chosen as a career the purveying of this form of entertainment—the men who look ahead—and, fortunately, their name is legion—are convinced that they have engaged themselves in a profession still in its infancy, a profession with an exceedingly wide range of opportunities and one which will produce rich harvests when the seed is well sown.

THE carnival, as it existed a comparatively short time ago, was, it must be admitted, nothing to brag about. One would not be inclined to shout from the house tops heralding his connection with the carnival of yesteryear. Unfortunately, after an enthusiastic reception from the amusement-loving public during the first few years of this new entertaining enterprise's existence, unscrupulous, get-rich-quick promoters came into being, abusing the confidence of the people and populating their midways with a robber horde, who waxed fat on the purses of the unsuspecting yokels, and, as well, on those of their supposedly sophisticated city cousins. We find a period when shows of the most immoral nature were the features of the average midway, when the appeal for patronage was made to the baser instincts almost entirely, and women of respectability gathered their children to their bosom and gave the carnival a wide berth. "Watch your property, there's a carnival in town," was a familiar warning. The business came to a standstill. Some shows, it is true, made money through their illegitimate machinations, but many—very many—came to a sad ending. No sane person could calculate on any support from the public while conditions like these existed, and after two or three doses of such trimmings towns were closed one after the other. Business men rose up in arms, declared the carnival a nuisance, a menace—yea, and even worse—and the general agent had a Herculean task cut out for him. The business was in a woeful state of depression. It is not the writer's intention to convey the impression that

there were not exceptions to this order of things, for there were. A few showmen realized the futility of

trying to progress under such a system and the possibilities offered under different methods and conducted shows of real refinement and considerable merit. These are the men who are leading the profession today.

I think that one of the great evils resulting from the character of carnival man who made his Gypsy-like journeys through the country with his skin games and trashy shows was to keep at a distance and disinterested men of genius and inventive ability, whose services were sorely needed in the business to insure it any recognition. In consequence the same old stuff was presented year after year, not only in the case of the objectionable show, but of the more refined one as well. The public was demanding something new and insisting on clean attractions if there were to be any at all. At that time the reply to our friend's remark about the "carnival business being precarious" would have had to have been in the affirmative. With the motion picture industry attaining a remarkable degree of importance, and speedily pushing itself to the front at the expense of other branches of show business, the prospects of outdoor amusements were not bright. It appeared that there was

needed a Moses to lead carnival men out of the wilderness of misconception, across the sea of rejuvenation and into the promised land of plenty and prosperity. But without the appearance of such a leader the carnival manager, of his own accord, rose to the necessities of the occasion.

DURING the period when the "grift" and smut flourished only animus existed between the carnival man and the outside world, and, in most instances, he was treated as an enemy of society. It would be foolish to infer that this feeling has as yet entirely disappeared. Instances of it occasionally crop up. But it is pleasing to note that, on the whole, the public exhibits a more cordial feeling toward the carnival and carnival people, and this change of attitude is attributable to the showman, who, finally awakened from his lethargy, was inspired to a radical change of the deplorable conditions above described. In the average community the carnival is now a welcome visitor. It is because the public is no longer robbed, no longer subjected to insults, no longer anticipates seeing racy productions, and because the majority of our representative companies are presenting real entertaining amusement, constantly innovationalized and unsavored with vulgarity.

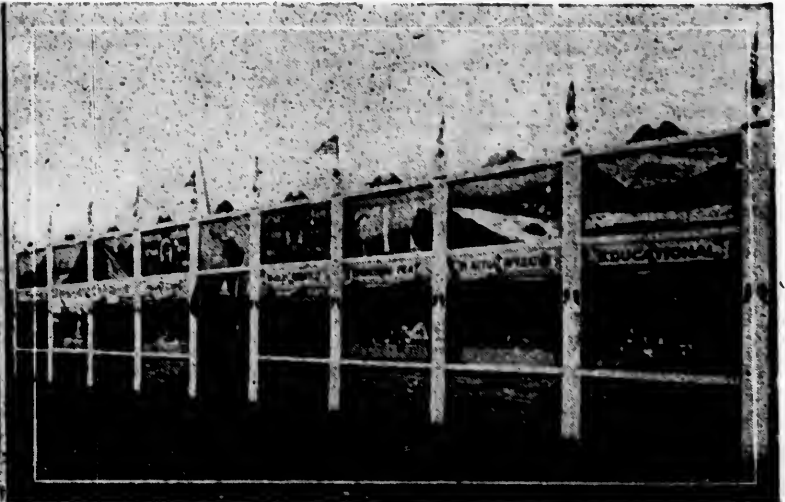
Mr. Carnival Manager has repudiated graft—has eliminated those features which caused the resentment of the better class of people—he has decided on a policy of cleanness and morality, and, in consequence, during the space of a few years, has rapidly ingratiated himself in the hearts of those upon whom his revenues depend and is now coming into his rightful heritage.

There are a few purveyors who still insist on a pursuance of the policy of bygone days, but, thankfully, they are very few, and, whereas a comparatively short time ago the objectionable feature was the rule, it is now the rare exception. And no new information is being imparted to even the casual observer when we say that the man who persists in presenting these base, suggestive shows and depending for a goodly portion of his revenue on questionable gaming devices is the man who has very little to his credit, is.

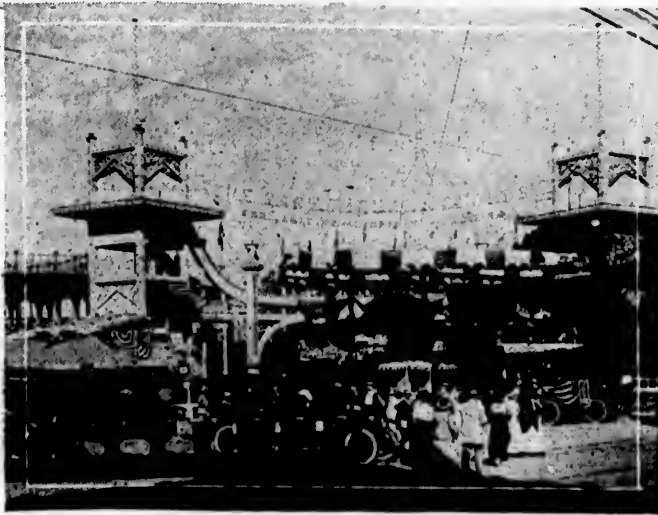


Preparedness, a 1916 innovation which struck a popular chord

By Frank G. Scott



Toyland and the Panama Canal, two new carnival attractions with the C. A. Wortham Shows



The Race Through the Clouds, Tom Prior's Pet at Venice, Cal.

in reality, a nonentity in the profession, or, in the vernacular, "don't amount to much." His shows are never effective opposition to the better and majority class; his activities are limited and his efforts find meager reward. He is dying out so fast that he will soon be an extinct species.

LET us look back at the past few years—the years which witnessed the revolutionizing of methods—and note the wonderful progress of the carnival business. Companies whose guiding hands have recognized the new order and have "cleaned up" have met with phenomenal success. Showmen have acquired fortunes through their operations conducted on the new plan. No greater carnivals existed, even in the "palmy days" following the World's Fair, than do now. We find carnival managers wealthy men, owning trains of steel cars, tons of valuable paraphernalia, and rolling stock which compares favorably with that of the oldest and wealthiest circuses. We see in

them men of business acumen, who have injected business methods into the conduct of their affairs. Every large carnival of today has an organized staff of efficient men in charge—men of substantial appearance and as able as the leaders in other walks of life. A modern office and a well-kept system of accounting has supplanted the crude methods in effect previously, and in every department the carnival has become improved and uplifted.

Men who already have made their successes in other fields of endeavor are entering the carnival industry, investing their dollars and devoting their talents to its pursuance. This is a most encouraging condition and a decidedly good omen. Successful business manipulators are accustomed to investigate thoroughly the prospects offered by any industry before assuming a financial affiliation, and, in attracting the carnival is benefited by their wide range of experience and their intimate knowledge of commercial affairs and methods.

The improved conditions have extended to the carnival employee, whose comfort and well-being is as carefully looked after by the modern carnival manager as by employers elsewhere. Living conditions have approached a state of perfection. Well-appointed sleeping cars, with the conveniences of hotels, are included in the equipment, and here the performer and workingman find a comfortable residence. This has naturally resulted in improving the class of the personnel and has attracted first-class artists of the vaudeville stage, who are thus enabled to secure summer booking under pleasant conditions, and, with the higher grade of talent, the manager is in a position to present a better class of shows.

During the Dark Ages (as it has pleased an acquaintance of the writer to term the period of the slump in the carnival realm) midways were,

as a rule, shoddy and unkempt in appearance. How different the 1916 product, with its handsome, ornate fronts, often representing enormous monetary outlays—its myriad of beauties attained by the most skillful artisans and decorative specialists, and its wonderful illuminating system, which at night contributes so potently to its attractiveness! The average carnival company carries its own corps of competent painters, carpenters and smiths, who are constantly engaged in keeping the equipment up to standard and insuring the permanency of the midway's beauty.

OF all the years of its existence the carnival has seen more real progress during 1916, probably, than any other, period of equal length. The season has been, for the most part, a very successful one. Companies have done a volume of business hitherto deemed impossible, and at nearly all of the larger fairs and celebrations the popularity of the midway has been attested by receipts exceeding those of any previous year. We saw the biggest special promotion of carnival history in this eventful season—a contest the receipts of which reached undreamed of figures, revealing the extraordinary possibilities of this department of the business. The season of 1916 has clearly demonstrated that the public will respond when the showman does his part. The year now closing has seen more new ideas incorporated into amusement devices than any previous outdoor season, and this fact has had a great deal to do with the phenomenal success of those companies which innovationalized. The circus, the legitimate stage, vaudeville, the movies, all have had to deal with this knotty problem of giving the amusement seeker something new. And now the carnival man has shown himself equal to its solution. The organization with which the writer is most familiar included in its line-up no less than five absolutely new features, all of them bright and clean attractions of considerable magnitude and genuine merit. Every one of them was a big financial success, and so will every other new idea be met with popular favor if it possesses merit and is properly exploited.

The demand for new shows will be everlasting. The novelty of today is a back number tomorrow.

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The Wild Animal Show

By Capt. A. M. Baber

A SHORT time ago a friend of mine was discussing with me the trained wild animal show, as it has been made famous by such men as the late Frank C. Bostock and Carl Hagenbeck, and asked me if I did not think the animal show as an amusement enterprise was a thing of the past. My answer to him, and I repeat the statement here, was that so long as we have succeeding generations of amusement lovers just that long will there always be new audiences for the big, sensational acts which always are the features of these enterprises.

In connection with a wild animal show there always is an element of danger that appeals to one class; there is the element of the spectacular, such as Bonavita's group of twenty-eight lions, which long was a feature of the Bostock show, which contains a majesty that appeals to another element. Then, too, there always are lovers of animals, for whom all forms of animal life have a never-ending charm. It is upon the latter class that I base my judgment chiefly when I say that so long as there are animal lovers in the world just that long will properly conducted animal shows make the successes in the future that they have in the past.

As in every other branch of amusement endeavor, there must be showmanship, combined with an aggregation of beasts of the forest and jungles to make the enterprise stand out in contradistinction to a mere zoological collection. The great zoos of the country attract their thousands and tens of thousands of people annually. Go to the Bronx Park Zoological Gardens on any pleasant day and you will find it thronged with people of all classes. They are animal lovers, every one of them, and take great enjoyment in watching the antics of the monkeys, the rough-and-tumble playfulness of the bears, and the ponderous parading of the elephants. This collection is one that could not be surpassed for variety, yet in no sense of the word could it be termed an animal show. For at an animal show the public demands action and novelty. Then they revel in the human element, as represented by the

trainer, and take keen delight in the final subjugation of the wild beasts by the sheer will power of the man or woman in the arena. As you know, every animal act must end in this manner—or in a tragedy

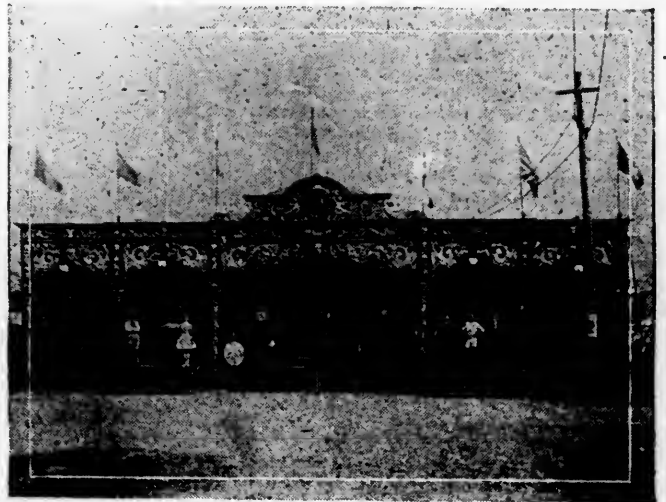
IT was my good fortune to be associated, for two years prior to his death, with the greatest wild animal showman the world ever has known—the late Frank C. Bostock. Mr. Bostock had a marvelous collection of animals, but he had gathered them from the viewpoint of a showman rather than as a "faunal naturalist." His wonderful group of lions was selected with great care as to their temperament and ability to work together in an arena without turning the place into a Roman amphitheater of the days when beasts were matched against beasts for the mere purpose of seeing how much of each other's blood they could spill.

The various other groups which made up the features of the Bostock show, while they were all of the finest specimens available, likewise were chosen from the viewpoint of presenting a spectacle that would give pleasure to the thousands of patrons. Occasionally Mr. Bostock would find that in the particularly handsome specimen he had bought an obstreperous beast that could not be subjugated, and this fellow promptly would be placed in a den for exhibition purposes only, for unless an animal proved sufficiently docile for a trainer to handle there was always danger that he would give

the audience an act that was not down on the bills.

IT has been my good fortune to meet, during the past few years, a large number of animal trainers, handling various kinds of beasts, and right here I wish to say a good word for them all, because I have uniformly found them modest, courageous and hard-working men and women. Sometimes I have thought that they must have a large amount of what we might call psychological bravery, as well as utter fearlessness of physical harm. By this I mean that they stand a nerve strain that would drive the average man to drink or distraction, for at every big animal show, when it is settled for a long run, there always are a certain number of ghoulish bugs who

(Continued on page 161)



The Wild Animal Arena on the Col. Francis Ferrari Shows, United.

Evolution Of The Fair

By J. B. Hay

WE are told on good authority that the first recorded instance of an exhibition was back in the days of old King Ahasuerus, who, according to the Book of Esther, exhibited the riches of his kingdom "one hundred and four score days" before the people of his vast dominions. Incidentally he inaugurated the amusement feature, or rather attempted to, for it is told of his Queen, Vashti, that, when commanded by the seven Chamberlains to appear before the guests of her lord and master and there exhibit her beauty, she declined. "Not on your life," said she. "There'll be no show to-night," or words to that effect. For thus establishing the strike principle the lady lost a lucrative long-term engagement and the crown was slipped to the more plastic, but equally beautiful, Esther.

Dear old Noah was early in the carnival game with an animal show that has never since been equaled, but unfortunately heavy, persistent rains spoiled the attendance, so perhaps his effort can be left out of the calculation.

The derivation of the word "fair" is the Latin forum, a market place, or "ferioe," a holiday, and the combination is a happy one, embracing the two prime essentials of a successful exhibition—trade and recreation. All down the ages the two have gone hand in hand in exhibition or fair circles, and always we find the amusement end encouraged, much of the popularity and charm of fairs back to the ancients being attributed to the gathering of entertainers who invariably assembled in numbers to amuse the populace, which apparently always demanded, just as the modern-day crowds do, that the more serious business matters of the day be leavened by a little healthful recreation and relaxation.

Old writers tell us that fairs were ever the scene of a vast variety of side-shows, theatrical exercises and other amusements for the edification of visitors, who thus combined business with pleasure. When the authorities made no provision for these entertainers they flocked to the immediate vicinity without invitation and plied their trade with unbridled license. For example, during the first world's fair held in America it is recorded that in the "immediate vicinity of the locality were found the usual complication of side-shows, speculators, etc., throughout the period of the exhibition." Since that time fair managers have learned the lesson that the exhibition enclosure is the proper place for entertainments, where they may be supervised and the undesirable elements closely censored. The public has thus the guarantee of the exhibition or fair behind the shows and in return the management has a source of income that makes exhibitions possible on a large scale.

FOR many centuries fairs have played an important part in world progress and development. In the early stages of society it was necessary in the absence of shops and transportation facilities that something of this character should be established to facilitate trade and barter. But in those days they were of a purely trade nature and lacked the educational and inspirational motive which is the life of the modern exhibition.

Originally they were associated in many places with religious festivals, holidays or popular assemblages, political or otherwise, and to some extent in certain countries they still are. The Romans had fairs in all their provinces. The ancient Greeks also had them, and they were introduced into France as early as the fifth century, spreading all over Europe with the sanction and encouragement of the governments, which regarded them so highly that enactments were in many cases introduced giving them special priv-

ileges. As far back as 1314 Philip, of France, found it necessary to complain to Edward II that the merchants of England had "desisted from frequenting the Beaucaire Fair (the greatest in France), much to the great loss of my subjects." He entreated his fellow monarch, for the sake of international amity and commerce, to persuade the people of his dominions to return to their former custom.

Germany has had fairs for centuries, the great Leipzig gathering dating back to the twelfth century. Italy and Hungary, too, have had them from an early date. Holland also recognized their utility in the early days, while Spain and

did everything humanly possible through its periodical exhibitions to advance the cause of civilization."

In tracing the evolution of fairs another old authority says: "We find a series of legitimate steps always advancing in the same direction and tending toward the same grand result—the spread of knowledge among the different peoples of the earth concerning the advancement made by each in industrial labor, in the arts of design and in the culture and adaptation of the earth's products to the necessities of mankind."

One of the most pretentious of the earlier industrial exhibitions was held in Paris in 1798 and comprised chiefly specimens of arts and manufactures loaned by their owners. We are told that this display led to another later in the year and the "apparent utility and evident success of both prompted the more extended exhibitions under the consulate" in later years. The new style of fair soon spread all over Europe.

New York held the most important of the United States' industrial exhibitions under the American Institute founded in 1828. Philadelphia founded the Franklin Institute about the same time, and local fairs were held in San Francisco, Cincinnati, Baltimore, Boston and Buffalo, in addition to various county and State agricultural society shows. "Thus by succeeding steps of energy and originality the present class of exposition has been made practicable."

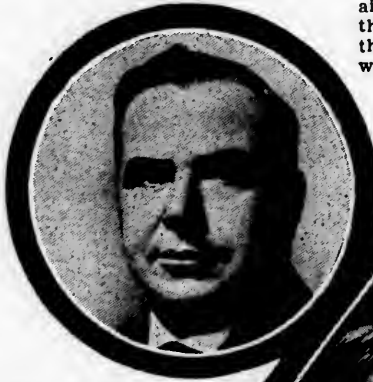
THE idea of a world's fair originated with Prince Albert, Queen Victoria's royal consort, when he became president of the London Society of Arts in 1849, the Prince laying before his confreres the plan of "a grand collection of various products" to take place in London in 1851 "for the purpose of exhibition, comparison, instruction and encouragement—not merely national in its scope and benefits, but comprehensive of the whole world." He divided the exhibits into four groups or divisions, raw materials, manufactures, merchandise and mechanical inventions and works of sculpture and plastic art, "suggestions that were later carried out almost to the letter."

The famous Crystal Palace was built for the purpose, founded on the lines of an enormous conservatory. The exposition was opened by Queen Victoria on May 1 and continued until October 11. The visitors numbered 6,107,000, a daily average of 43,536. The greatest number on any one day was 109,760. After payment of all expenses the surplus fund was \$750,000. "This exhibition,"

one historian says, "demonstrated one important fact, which was that the great mass of the population, even including the educated, were in ignorance of the true character and importance of the relations of the arts to manufactures."

New York had the first world's fair in America in 1853 in a building built along somewhat similar lines to the London Crystal Palace. Purely a private enterprise, it was incorporated as an "association for the exhibition of the industries of all nations." The classification of articles was in four sections, raw materials, machinery, manufactures and fine arts, and there were many notables present at the opening, including President Pierce, Jefferson Davis and the Governors of several States. It is not recorded whether the event was a financial success. The building was sold after the exposition and was employed for various uses until 1858, when it was destroyed by fire on the occasion of an exhibition by the American Institute. Paris held its first world's fair in 1855; London followed again in 1862, Paris in 1867.

(Continued on page 162)



Wm. R. Hirsch
President and Secretary
Louisiana
State Fair



C. N. McIlwaine
Secretary South
Dakota State
Fair



W. R. Mellor
Secretary Nebraska
State
Fair



Harry C. Robert
Secretary Georgia State Fair



J. C. Simpson
Secretary Springfield (Mass.) Fair

Portugal also date their fairs back to early

times. The Russian Fair at Nijni-Novgorod, said to be the greatest annual gathering in the world, was established in the sixteenth century.

They spread to America in the days of Spanish rule, Mexico City boasting the largest and most important assemblage of the kind. In Peru the Incas instituted fairs for agricultural exchange. Puerto Bello was at one time a great fair center for the west coast.

While fairs originated with the ancients, the modern industrial institution, where the exhibitive and competitive ideas are uppermost, is a British gift coming into existence with the London Society of Arts in 1753. "The influence of this organization upon the arts and manufactures of Great Britain, and incidentally of the world, has been enormous," declared one writer in a historical review of fairs nearly a half century ago. "By a judicious system of prizes native ingenuity and invention and their application to the arts and manufactures were encouraged and some of the most prominent artists and others of past generations could attribute their rise to the encouragement offered by the Society of Arts, which



An early morning crowd on the circus grounds

The Up-Town Wagon - By Floyd King

EVERYBODY around the big show gave the manager of the uptown wagon credit for being the best dressed man in the outfit. Of course, the Dutch boy who prodded the bulls in ring two was some Willie boy, but it was only when working and the electrician was sending a spray of calcium over his last season's Kaiser Wilhelm uniform. When the elephant man emerged from the padroom after the night show to seek the gay white way he looked just like the boss hostler on a visit to the home folks in Minnesota, except he didn't carry a cane.

It was so different from the manager of the uptown wagon—he was always dressed up like a model in a State street clothier's shop, whether trying to fix for the "bureau of information" or persuading the natives on a single track jerkwater tank that he was not a showman—just a representative of the Smithsonian Institution. He always wore his coat while working, and his vest was loud enough to stop with one flash from the tower the fastest special that ever pounded the Panhandle. Of course, he wore one of those tiger-claw charms, and tucked behind his route book was a tooth brush, but they were necessities of his calling.

To see the uptown manager at his best one would have to catch him making a ballyhoo just before a 12 o'clock parade. Natives have even been known to have taken him for the Governor. He proclaimed with fluency and skill and oratorical effect the wonders of his show. Pictured by word and brush over his head was a 10x12 banner, showing the capture of the cannibals in the jungles of Abyssinia. Frequently, as an evidence of good faith, he would summon the big chief to the front for a moment's survey. Vividly he said the lecture many times a day, without variation, except when the crowd was biggest, and then he seemed to be in a facetious mood.

IT was in the spring and the big show was making a string of mining towns through Pennsylvania. Business was none too good, for rain was almost a daily companion, and, besides, they were following in the wake of a strike that had been on most of the winter.

It was following that quiet and picturesque hour with the circus. The uptown wagon was en route to the runs to catch the squadron. It was about 5 o'clock—before the early comers began to assemble—the gang was sitting on the ring bank. Matters of the day came in for discussion, including panning of the route. The old Jingleboard man was telling of the good old days compared with

now, when it was nothing but ten bucks and cakes on the reserves and a measly five per on the concert. The announcer told of the mitt reader who was on strike because her husband had blowed their roll playing stud. But no one took the discussion up.

THE manager of the uptown wagon came across the track and sat down on a carpet roll. He made himself one of those hand-forged cigarettes, and, the gang being silent, he opened up with this line of talk:

"Fellows, I'm bluer this evening than the hard ducats they pass out of the red wagon. This here tent show opera is pullin' down to a theatrical man. For the mazuma, health, comfort and happiness, give me the hail show game every time—that is, if everything is fixed good. The rep. show game, I am speakin' of, with a good route down through the oil section of Pennsy.

"I had one of those ten, twenty, thirty operas out last winter, under the name of the Manhattan Players, or something like that—one of those eight-people dramas with a band. Monday night we would give them East Lynne. Then the next night one of those New England dramas, with plenty of the hearts-and-flowers stuff. Say, fellows, confidentially, we were giving them a condensed version of Shore Acres and the Old Homestead, but never once did we have a clem. Jesse Jim was always good for the banner house of the week. The only trouble was that those hams fired forty shots in the third act, and it ran the nut up

'Saturday night, remember, good folks, we give away a handsome diamond ring.' And the way they did fall for it. Our actors all doubled in brass, and the way they kicked the pebbles on the noonday march would make Hi Henry's old bunch look like the iron molders' band on Labor Day. At night we had them on the balcony from 7 to 8, during which time they touched up pretty near everything, including that 'Lucy' Sextette stuff.

"The show cost \$800 per week, which included my salary of two hundred iron boys. For leading lady we had a big blonde, who used to 'recite.' She had a friend with a bank roll as big as a bundle of stage money. Really, I believe that old guy thought the dame would be a Lillian Russell some day. We had some of the local managers and small-town Alan Dales to push the movement along 'to place her on Broadway.'

"To play the leads we had a gent whom we had to get out of hock from a North Clark street actors' hotel. He may have stumbled on his lines a little on Wednesday nights, when giving them the balcony scene patter, but oh, when it came to blowing a B-flat he would make John Phillip feel like hiding those iron crosses. He seemed to play better when drunk, but when he wasn't stewed his horn was in soak.

"If business showed a sign of dropping we would put on a number of red-hot specialties that would make the boys in the gallery hotter till they were hoarse. But it was the beginning of the end. When the soubrette did her specialty she stopped the show. She was in love with the juvenile lead.

The particular night when the trouble started we were playing a mining town down in Pennsylvania. The soubrette had a row with the juvenile over some mash notes she found. I finally persuaded her to go on with her stunt after the second act. But she wasn't there—no pep, no speed. I finished counting up and went back on the stage to mitt the heavy a buck. Through the wings I could see that she was stalling through her act. And when she danced she hardly lifted her feet off the floor.

"'Kick high!' I shouted, and maybe I did say a cuss word. I must have bawled it out, for I was good and sore. Anyway, the critic of The Weekly Grief was in E 4, and he caught it. Seems that he was one of those church guys—deacon or something like that. The paper came out the next day with a five-column scare line and a panning that would make the Cherry girls weep. He even said we were putting on a cheap grade of burlesque. To make a long



A section of the parade

(Continued on page 161)

The Foundation Of Skating

By P. T. Harmon

THE bedrock of a successful skating rink is laid in sentiment. For a man who has lived on the ground floor of the skating game for as many years as the public has known it as an amusement, who knows its intricacies from behind the doors of the manager's office, and who keeps one eye squinted on the box-office keyhole, to admit that his business is built on such a foundation requires, perhaps, an explanation, but certainly not an apology.

The skating game today lives on sentiment and should that drop from beneath it the source of its strength will die, its very nutrition will have been sucked out and it will topple over with nothing but the ashes of past glory to mark its resting place. Fortunately, the tragedy of its death is not imminent; today the skating game, from the showman's angle, is more robust than ever before, and that sentiment which makes it live—paradoxical though it sounds to the ear of the business man—is being coddled and encouraged, petted and approved by the men who have fortunes invested in what looks from the outside like a prosaic enough sport. Coatless men, with pencils behind their ears, whose desk blotters are scrawled with dollar signs, have uncovered the secret of skating success. And the secret is sentiment.

No less than the church and the school the roller rink is a community center, and because it is built and operated by amusement men for financial profit makes it no less a problem in psychology. And the necessity for its solution in order that the rink, as an amusement and as a community center, may live is yet more important than in the case of either the school or church. Schools are financed by the State, churches are blessed with charitable souls, whose purses are velvet lined, but the rink tackles the problem independent of a bank account placed at its disposal by a constructive government or by philanthropic individuals.

A skating rink must be loved not so much for itself, but for its associations. That is sentiment. It must be dear not only to a dozen people, two dozen or a hundred; it must be dear to the hearts of thousands to be successful. It must be a part of the daily and weekly life of a great mob. And that is sentiment, constructive, serious, profitable sentiment. It is the sort that has been worked out carefully by managers of money-making rinks all over the country, and the sort that is depended on to fill the house coffers and buy bread and butter and pay the salary roll.

And because that sort of sentiment is harbored immeasurably more by women than by men the rink must be a place for mothers and sisters and sweethearts, and because in the mass the mothers and sisters and sweethearts of the world are

wholesome persons who resent dirt in their amusements the skating rink must of necessity be clean. That, besides being laudable from its social angle, is a business proposition. Managers have learned it; they have tried both ways. Some 30 years ago when skating

was first known it flourished in the atmosphere of semirespectability, due not so much to actual conditions, but to unsavory prejudice which grew up not altogether without props. The rink was flagrantly not a buttermilk tabernacle; liquor was within easy reach and because skating was hot work the result was good business for the bar master. There were girls there, but they were not mothers and sisters and sweethearts; they had red on their lips not put there by the flush of exercise.

The old rink of 30 years ago was tough, it was not an inviting place, being anything from a barn to an improvised floor under a canopy, and the skates were burdened with steel wheels, which alone was enough to have murdered the game in its infancy. Ball-bearing skates ranged in cost from \$30 to \$50 a pair and were inferior to the

time were given to the Robey Rink, on North avenue and Milwaukee—a little rink measuring 125x48 feet, but whose success was convincing and which led later to the erection of the big Riverview Park Rink in 1907. Riverview's skating surface measures 150x250 feet, the largest in the world. We opened Riverview with no other intention than that it should always remain a roller rink, but six years later the

modern dance craze blew in upon us and the world went tango silly. Skating for the time being was out of the question and it was no trick to turn the floor into as good a turkey trotting place as it had been for the skate enthusiasts. Modern dancing being yet with us, we compromise, and Riverview skates in the winter and dances in the summer, providing novelty and a welcome change both for the management and the patronage.

AS the manager of Riverview Rink and co-manager with Paul W. Cooper, of Chicago's Dreamland Rink, I have a hesitancy in flaunting before Billboard readers their excellencies, but a skating tale brought up to the present time would limp without a number of details built directly on them both, for they are the culmination of years of experience and in them are vested the best skating knowledge obtainable. They are the greatest rinks in the country and reflect no individual glory, but the accumulated wisdom of the years of mistakes made both by ourselves and our competitors.

Dreamland, at the corner of Van Buren and Paulina, Chicago, is to those of us who have given it the best we have of managerial thought the acme of rink intention. There is nothing that we know how to do which is not being done to make it reach that mark of idealism and we feel, without undue egotism, that our aim now is rather to keep that level unlowered in the future than to add greatly to its present condition.

Since its opening, September 9, thousands have come to love the place and the response to our efforts toward making it a popularity spot has been instantaneous, cordial and rubber-like in its quickness. We are doing our best to make it a part of the community life; we are weaving the sentiment on which it can live.

Women, being necessary to any rink's continued success, must be absolutely guaranteed protection against rowdism, roughness and the slightest suggestion of an insult. The girls' mothers must be made to feel that their daughters are as safe from personal offenses as they would be in a theater. And that means not one or two instructors with authority to preserve that order, but a dozen. Twelve of the country's best skaters, with Roland Cloni, the world's champion, acting officially as floor manager, are on Dreamland's floor in addition to two ladies, Miss Jessie Forest and Mrs. H. Eyre, to whom the girls can go in case they need feminine counsel.

The ladies' rest rooms, off the lobby, are given particular attention. They are cozy and comfortable; there is plenty of mirror space, clean



El Rey Sisters
A clever skating team now in The Big Show at the Hippodrome.
New York



Frank Vernon
Of The Vernons, an act noted for clever work and classy costumes



Merry Martha
An English girl, who is making good as an exhibition skater

ones now commonly used, which are bought for \$2.85, and that at a necessary concession to the steel trust. So the oldtime skating died a natural and quiet death; it turned up its heels and keeled over and no amount of resuscitation and no means of artificial pumping could help it back to a state of even morbose existence.

But the new century had scarcely brought the 1900 calendars into use before a revival stirred, and the result of that new era has been development in skating, vast expenditures in money and the creation of a new, clean sport for thousands of young people to whom their rink means fun, excitement and exhilaration, and who weave about it that indispensable sentiment which gives it life.

Chicago has always been a skating center, and the pioneer work of the new cycle began as early as 1902 in Lake Shore Hall, on Clark street, near North avenue. I believed in the future of the skating game if it could be developed along the right lines, and I gave some of my ideas a try-out here. In 1904 Johnnie Gazzola and Harry Gibbons went into the game with a rink called the Waverly, on Madison avenue, near Elizabeth street, which they turned over to A. J. Harris after a year and a half.

Then came one of the most sparkling successes of the new skating days when L. B. Richardson, in 1906, made \$60,000 with his Coliseum Rink. It was mushroom work. Before the Coliseum opening I needed skates and ordered them from Richardson. It is one of the anecdotes of the



Simmons and Bradley
Presenting a clever skating act in
vaudeville

towels and soap receptacles that are not empty. There is a maid in attendance all of the time, afternoon and night, with needles and thread handy, and witch hazel for a bump. She knows what the girls talk about, what they like and dislike, and she reports those things to the management promptly.

Six hundred dollars is the investment in the instructors' wardrobe, and is worth all it cost. Six men wear white suits and caps and six navy blue, all of a military cut. The ladies are always in white, with short skirts and high white boots. The suits are cleaned weekly. A well-dressed corps of professionals is invaluable, and its importance can not be overlooked because of its effect on the public, and perhaps more insistently on account of the mental effect which being well-groomed has on the instructor himself. An instructor who knows he looks well has a grip on his job that a slouch can not have. Perhaps that is more sentiment, but, again, it is the kind that pays cash. Two nights a week and every second afternoon are free for the instructor, and his orders are to stay completely away from the rink. He must get out of his environment, because he needs new atmosphere in self-preservation, and freshness in his work is so imperative that no chances must be taken on going stale. Tricks of the trade, those details are, based on the science of long experience; small, maybe, in themselves, but mounting to appreciable proportions when the whole is considered.

The pregarious instinct, particularly strong in young people when well directed, is one of the best friends a roller rink can have. It is natural for young people to be clubby, and catering to the clan spirit is never easier than when the elements are in working order, as they are in a rink. Hence the organization of flourishing roller clubs.

Dues consist of an entrance fee of ten cents, and twenty cents for a button of fairly large dimension to show that he is a member—he belongs, he is of the elect, he is in on the basement floor and he has something to show for it. Another man wearing the same button is his brother; a girl with it on is his sister. The fraternity spirit has been caught and commercialized, and experience has proved it is worth while. It is working both at Riverview and at Dreamland in a most flattering way.

The further fact that a member of the club is entitled to one free night each fortnight, with a guest

THE CAT AND THE MONKEY

A Christmas Fable

By Roy L. McCardell

ONE Christmas week a Cat and a Monkey, who had been Doing an imitation Bert Levy turn on the Small Time, received Notice that their Act would be Routed for a Split week between Frisco and Chi, with a Jump back to play Sunday at Poli's in Providence.

Taking this as a Gentle Hint that their Turn was Tinned, the Cat and the Monkey announced they had Canceled because they did not Like the way they Were Billed.

To make the Price of their Cakes and their Furnished Room flops, while Laying off, the Cat and the Monkey Worked on the Side, the Monkey furnishing Patter for other acts and the Cat doing hand-drawn comic Posters for lobby display for Nut Comedians.

One day the Monkey handed a batch of Jokes he had just Written to the Cat, saying, "Go ahead and Knock these Gags right now; it will be Getting the Jealousy out of your System without Queering me with my Customers."

The Cat gave the Gags the Once Over and then burst out Laughing. This so enraged the Monkey that he Threw them behind the Radiator, and said, "Pick them up if you Want to, and then Go 'round and tell People you pulled my Chestnuts out of the Fire."

"I wouldn't Lay a Hand on them save in the way of Kindness," replied the Cat; "besides it won't Hurt them to let them Stay where they are; there isn't enough Sap in those Jokes to ever make them Warp."

So saying, the Cat, taking the best Coat and Hat off the Rack in the Hall, walked out of the Snare and Never came back.

The Monkey, being Evicted for Nonpayment of rent, found himself in Peril of being obliged to Work for a Living; fortunately he was spared the Ignominy of this by receiving an offer of \$1,500 a week to go back into Vaudeville, being now billed as "Adam, the Educated Ape." But he had his Joke at last, for the Real Truth of the Matter was that he had Never had any Schooling whatever, having Prepared himself with Great Care all his days to be a Humorous Writer.

Of course, he Could have Talked, but that would have Betrayed the fact that his Grammar was so excessively Faulty that he Would have said "Them" for "Those," and "Who was That I seen you with Yesterday?" and "I'll learn You to talk about your Betters!" And at once his Consul act would have been Crabbed and he would have been Obligated to do a Refined Monologue, and Monologues don't get Near the Money.

The Cat went back into Vaudeville also. He opened the Bill with a Nut Act of his own. As he went back to the Flat and Got the Monkey's Wheezes that had fallen behind the Radiator and used them for his Patter the Vaudeville papers he advertised in gave him a Good Sendoff for his Dry Humor.

But the Monkey never Knew it, and as he is always in the Best Place on the Bill, just before the Intermission, he and the Cat never Met again—although the Cat tells the Stage Hands that he Knew that Shine Chimp when he was Ballyhoo at Bostock's, doing ten-a-day at Coney.

— M O R A L —

IT isn't only the Animal acts that Act like Animals—a lot of other Turns make Monkeys of themselves Watching which Way the Cat will Jump.

ticket also free, is another thing not to be overlooked by the club's clientele. From the management's standpoint this phase was doubtful for a time. Only the working out of it to the actual box office betterment is proof positive that it is of value to the successful rink. The membership of the club grows into the thousands, and, to admit practically the whole club to the rink free of charge, with one guest each—and they all come on those nights—looks to the casual observer like a foolish waste of semimonthly evenings. But the added enthusiasm makes up. By actual count more than that one person who comes as the guest are drawn to the rink either that night or one of the nights soon following by the advertising the free night provides.

Rivalry between the Riverview and Dreamland clubs is encouraged and fostered and bolstered to its highest pitch intentionally. Only a short time ago a committee of girls called on me to remonstrate against the attitude which their rival organization had taken. "They think they have a better floor than we have! They think their music is better, and they tell everybody they have the best skaters. And it isn't so!" And they emphatically registered disapproval with the editor of the house organ for printing the boasts of the other faction. The other faction, in the meantime, is not unmindful of pleasant things that have been said of their friends, the enemy, and the see-saw works both ways.

So it is that the house organ stands between two fires, one of the most closely read publications in the world of printed matter. Roller News is issued weekly, a little newspaper of chat and gossip, filled with intimate tales and written to please the rink patronage. The idea is a year old, having been instituted last season at Riverview. Its circulation is entirely free—another point of curiosity and skepticism with those who do not know. The editor's mail box receives voluminous contributions in the way of quips and jokes which go to make the paper an automatic interest stimulator. Last season the poetic muse started an insistent hammering on certain of the contributors. As a matter of diplomacy Roller News printed each metrical effort until the editor was swamped with poetry, with the result that an extra two pages were added and the god of rhythm was indulged to the limit. It was an appreciated chance for numberless tyro poets to break into print. It made friends for Roller News and it created sentiment for the rink. A rink is primarily

(Continued on page 100)



Adelaide D'Vorak
One of the best single skating acts
before the public

Compliments of the Season

JEAN ADAIR

SUPPORTED BY

MARGARET HOFFMAN

ROBERT BARRETT

DANIEL MOYLES

AND

BOYD MOOREHEAD

IN

Maggie Taylor, Waitress

BY

JOHN B. HYMER

Booked Solid U. B. O. Time

Direction, LEWIS AND GORDON

THE BILLBOARD

INDISPENSABLE TO THE PROFESSIONAL ENTERTAINER AND ALLIED INTERESTS.

PARAMOUNT IS ACQUIRED BY F. P. LASKY CORPORATION

Organization Stands as One of Greatest in Filmdom

Capitalization of New Concern About \$22,500,000

Subsidiary Companies To Retain Individual Identities

New York, Dec. 9.—What is undoubtedly one of the biggest changes in the film producing world took place yesterday when it was officially announced that the Famous Players-Lasky Corporation had acquired control of Paramount. The deal has been smoldering for some time and it was known that negotiations were under way toward this end about two weeks ago. The subsidiaries of the Famous Players-Lasky Corporation, including the Oliver Morosco Photoplay Company and Pallas Pictures, were also included in the deal, and the capitalization of the new consolidated concern is given at \$22,500,000.

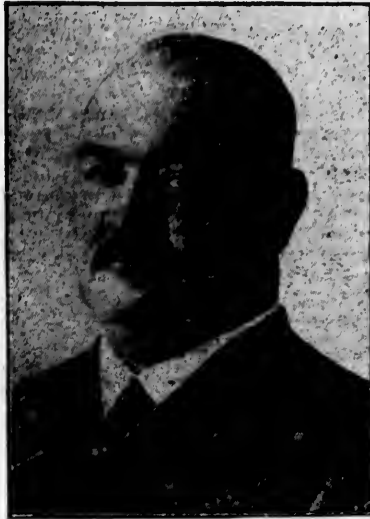
This gigantic alignment of photoplay interests places under one control one of the greatest producing and distributing concerns ever created in the motion picture industry. The array of stars under the management of the Famous Players-Lasky Corporation, the studios of its various companies in New York City, Los Angeles and Hollywood, Cal., and the chain of exchanges controlled by Paramount form, through this new combination, what is undoubtedly the greatest single motion picture organization since the advent of the photoplay, and the most comprehensive interlinking of various units ever undertaken.

The capital stock of the Famous Players-Lasky Corporation is \$12,500,000 and that of Paramount \$10,000,000, giving a total aggregate in resources of \$22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining head of the former and Hiram Abrams continuing as head of Paramount. The other officers of the Famous Players-Lasky Corporation are Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; Alec J. Ludvig, secretary; Cecil B. DeMille, director general; Emil E. Shauer, assistant treasurer, and Raiph A. Kohn, assistant secretary. The Paramount staff, which continues in office, consists of Hiram Abrams, president; William L. Sherry, vice-president, and James Steele, secretary and treasurer.

The reason given for the taking over of the Paramount control by this

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PATRICK F. MURPHY



Re-elected president of International Alliance of Billposters and Billers of United States and Canada.

BANQUET MARKS CONCLUSION OF I. A. B. P. & B. 1916 MEETING

Twin City Hospitality Aids in Convention Success

Harmony Assured on Union Scale for Next Season

Boston Selected for the Holding of Next Convention

Minneapolis, Minn., Dec. 8.—The International Alliance of Billposters and Billers of the United States and Canada concluded its four days' convention held at Hotel Dykman here with a banquet early this morning, at which there was an overflow of good fellowship. Twin City hospitality had been lavished, and every speaker made appreciation of this keynote. Monday night there was a theater party for the delegates at the Gayety Theater, and Tuesday night there was a smoker and stag at the T. M. A. Hall in Minneapolis. Wednesday night they went to St. Paul in chartered cars, and smoked and stagged some more, so that Thursday night's banquet was the finale of quite a round of pleasure.

The veteran John J. Whitehead was toastmaster, President P. F. Murphy presented Minneapolis Local No. 10 with a huge silver loving cup, and

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COURT WHEELS GRIND SLOWLY IN VAUDEVILLE AGENCY TRIAL

Oliver Alleges Booking Agent Demanded \$25 Weekly

In Addition to the Usual Ten Per Cent Commission

At Timony's Request Hearing Adjourned to This Week

New York, Dec. 9.—Another chapter in the theatrical agency case which has been puzzling the court for weeks back, was added to the records of the West Side Court yesterday. James Oliver, of the Six Tumbling Demons, testified that Harry Fitzgerald, the vaudeville agent, had demanded, for booking him, ten per cent weekly of his salary, explaining that five per cent would be paid to the United Booking Offices, through the vaudeville collection offices, and that five per cent would be for himself, but in addition he had demanded that Oliver send him \$25 weekly out of his salary.

Inspector Duffy again testified that Fitzgerald conducted his business without a regular license from the Commissioner of Licenses. Former Assemblyman Charles Harwood, on the previous day's trial, showed in evidence a document that the Tumbling Demons had signed authorizing Mr. Fitzgerald to collect \$17.50 each week for his services as manager.

Timony, the White Rats' attorney, explained that he was handicapped in presenting Oliver's case by reason of the fact that J. J. Murdock, manager of the U. B. O., was absent from the city, and that he had tried repeatedly to serve Mr. Murdock with a subpoena, but was unsuccessful.

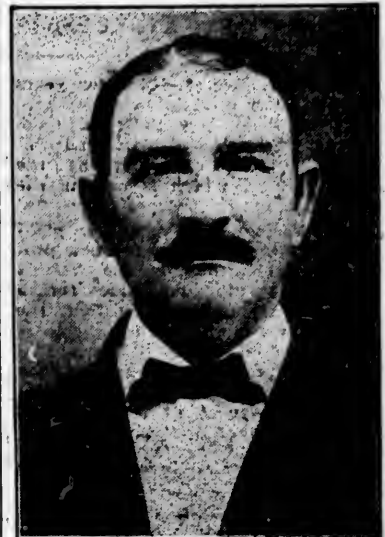
The case hinges on whether or not the document Fitzgerald holds is an evasion of the agency law as applied to vaudeville engagements. Magistrate Groehl, at Mr. Timony's request, adjourned the hearing yesterday until December 21.

A fact that proved more than anything else that Fitzgerald is not an employment agent was brought out in the case on Friday, when it was shown that he had purchased railroad tickets for Oliver and the Six Demons on several occasions, at Oliver's request. This supported the contention that Fitzgerald is in reality a vaudeville manager instead of merely an agent.

Mountford, the paid agitator of the White Rats Actors' Union, devotes considerable space in his paid ad to alleged abuses practiced by the Booking Offices, stating that "12½ per cent, 15 per cent and 25 per cent is extorted

(Continued on page 69)

A. L. SPONSER



Who was elected president of the American Association of Fairs and Expositions at Convention held in Chicago.

TWENTY-SIXTH CONVENTION OF AMERICAN FAIR ASS'N IS HELD

In Chicago and Proves To Be Most Successful

Sponsler Chosen Pres. and Downing Re-elected Secy.

Many Questions Discussed and Fair Dates Selected

Chicago, Dec. 9.—With a newly elected roster of officers and with four additional fair associations as members of the organization the American Association of Fairs and Expositions brought its twenty-sixth annual convention to a close Friday evening at 6 p.m. in the south parlor of the Auditorium Hotel after a two days' session. A brilliant banquet of more than two hundred covers, which included practically every member of the association's visiting representation, and a great number of showmen, followed the conclusion of the executive session.

The new officers installed immediately before the meeting came to a close are: President, A. L. Sponsler, Hutchinson, Kan.; vice-president, W. H. Stratton, Dallas, Tex.; secretary, Charles Downing, Indianapolis; treasurer, B. M. Davison, Springfield,

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This Issue of The Billboard is 57,000 Copies

MANY AND VARIED BROADWAY HITS GREET HOLIDAY SEASON

New York Theaters Enjoying Greatest Prosperity in Many Years—Houses at a Premium—Numerous Substantial Successes Produced

New York, Dec. 9.—Not for years will the Merry Christmas greeting to the public from New York stagemod be so replete with real merit and successes as those characterizing the present season, which is now in the midst of hilarious prosperity.

Managers are clamoring for playhouses in which to stage the new productions which are on the waiting list eagerly marking time for a Broadway appearance. In fact, the strife between managers for the lease of theaters has become so warm that in one instance the matter was taken into court to determine who was entitled to the lease of a theater in which to produce a play. This situation arose between Oliver Morosco and the management of Nazimova and resulted in Morosco winning the day and presenting Mille-a-Minute Kendall at the Lyceum, while Nazimova, one of the greatest emotional artists of the day, is compelled to wait for an opening in which to appear in her annual offering.

Christmas week will find in New York so many really fine theatrical attractions that to make a selection is difficult, and yet it is not possible to see them all in a seven-day period. The question has been frequently asked why theaters available for regular stage productions are so scarce this season and there are several answers that have been advanced. Undoubtedly the most important one is that the war in Europe has kept in New York a large mass of the theater-going public, and as a result the majority of plays are having longer and more successful runs than has characterized past seasons. This has prevented a number of plays being produced, and caused the frequent shifting of plays

Hans Richter Dead

Foremost of Europe's Wagnerian Conductors Passes Away at His Home in Bayreuth

Hans Richter, foremost of Europe's Wagnerian conductors, died at his Bayreuth home on Dec. 7. Richter was a companion of Wagner in his earlier years, and was known as the most distinguished interpreter of Wagner's works, while his performance of works of Liszt, Beethoven and Brahms contributed equally to his fame. Richter was the founder of the London Richter concerts, a conductor of many London Philharmonic concerts, and since the inception of the Bayreuth Wagnerian festivals has been their conductor. Richter's career as a conductor began in 1863 when he presided over a performance of William Tell at the Court Theater, Munich.

Charles Ruggles



In cast of Morosco's Canary Cottage.

from one house to another. Another reason is the popularity of feature and extravaganza film productions, which have taken at least four of New York's prominent houses for the exclusive showing of pictures. The Lyric, Liberty, Broadway and New York are now showing pictures, and on Christmas Day the Cardinal Film Corporation will add the Forty-fourth Street Theater to the list by

(Continued on page 69)

Managers' Association

In Texas To Launch Campaign for Members

Dallas, Tex., Dec. 9.—Preliminary steps for a statewide membership

campaign were made at the recent meeting of the Texas Amusement Managers' Association at the State headquarters on Main street. The campaign was suggested by E. H. Hulsey, of the association, who is connected with theaters in Dallas, Waco, Houston and Galveston. The proposition was unanimously endorsed and will be started in the near future. Robt. H. Campbell, executive secretary, is touring the State in the interest of the association. Reports submitted show that the organization is growing rapidly and is in stable condition. Plans for further promoting the membership campaign will be completed at the next meeting of the board of directors, which will be held shortly. Those present at the recent meeting were Leon S. Gohlman, P. G. Cameron, A. Kornmann, S. Von Phul, Phil H. Greenwall, E. H. Hulsey, Lou Blasinger, N. O. Williams, D. Bernbaum, W. E. Weatherford, George Blackburn, Harry Simon, Hoiger N. Jorgensen and W. D. Neville.

Lew Fields' Show Closing

Hartford, Conn., Dec. 9.—Lew Fields' show, Step This Way, was seen and enjoyed by three large audiences during a three days' engagement here this week. The show will close tonight at New Haven after the evening performance. Gladys Clark and Henry Bergman, who have been with the company, will join Ned Wayburn's Girlie's Gambol in vaudeville.

Rickard After Garden

Boxing Promoter Opens Negotiations After Foreclosure Sale

New York, Dec. 9.—Immediately following the sale of Madison Square Garden yesterday, in foreclosure pro-

ceedings, to the New York Life Insurance Company for \$2,000,000, Tex Rickard began negotiations to lease the Garden in behalf of persons with whom he is associated. Mr. Rickard, promoter of boxing bouts and other projects, said: "I have made an offer to the new owners to take over the whole building for a period of either five or ten years. I am hopeful that we will get the amphitheater."

Francis Wilson To Return

Will Appear in the Comedy, The Laughter of Fools

New York, Dec. 9.—Francis Wilson, after a retirement of about four years, is to return to the stage. On Monday he will begin rehearsals in a new comedy which is to be produced by the Charles Frohman Company under an arrangement with David Belasco. The title of the new piece is The Laughter of Fools. It is the work of H. F. Maltby.

Society Circus

Will Be Feature of American Theatrical Hospital Ball

Chicago, Dec. 9.—One of the features of the ball to be given for the benefit of the American Theatrical Hospital on Saturday evening, Dec. 16, is a society circus. Many leading acts have donated their services, and the U. S. Tent & Awning Co. has donated all the equipment for side walls, dressing rooms, etc. A. Talbot has donated the ring curb. Rhoda Royal will be the director of the circus.

Among the acts who have already volunteered are Ray Thompson, dancing horse act; Bertinos, wire act; Rhoda Royal's 4-horse bareback riding act, presented by Freddie Collier; Art Adair, comedy clown; Dolly Castle, presenting Rhoda Royal's Military Elephants; Alfred M. Galetti's novelty act, Francis Williams' dogs and monkeys, La Belle Clark, presenting a tango horse and dove novelty number; Morosco Arabs, whirlwinds of the desert; The Jungle Man, donated by F. M. Barnes; two feature acts donated by the United Fairs Booking Association, and Royal Pool, comedy contortionist. There will be other acts whose names will be given later.

Hugh Ward

Secures Many Plays for Australia for J. C. Williamson Company

New York, Dec. 9.—Due to the energy of Hugh Ward and through the agency of Walter C. Jordan the J. C. Williamson Company of Australia has acquired the rights to The 13th Chair, Captain Kidd, Jr.; The Silent Witness, The Misleading Lady, Daddy Long-Legs and The Pink Lady. Other American plays previously acquired by the Williamson Company are Cheating Cheaters, Nothing But the Truth, and Oliver Morosco's Canary Cottage.

NEW PLAYS

Her Soldier Boy

HER SOLDIER BOY—A musical play in a prologue and two acts, by Victor Leon and Rida Johnson Young. Music by Emmerich Kalman and Sigmund Romberg. Produced at the Astor Theater, New York, on December 8, with Clifton Crawford and Adela Rowland in principal roles.

THE CAST:
IN THE PROLOGUE

Alfred Appledorp Ward De Wolfe
A Dancer Helen Hyde
Frants Delannay Frank Ridge
Alain Teniers John Charles Thomas
Sergeant Earl Brunswick

IN THE PLAY

Mariene Delannay Beth Ledy
Elsje Ellis Gergely
Teddy McJane Clifton Crawford
Monty Mainwaring Cyril Chadwick
Beaure Mildred Richardson
Vivian Appledorp Harold Vissard
Helen von Artveidt George Miller
Alma Dorothy Flinn
Alfred Appledorp Ward De Wolfe
Amy Lee Adela Rowland
Madame Karoline Delannay Louise Galloway
Alain Teniers John Charles Thomas
Sergeant Earl Brunswick
A Private Owen Hervey
First Sergeant Ralph J. Herbert
Martin von Artveidt Byrd Gosaby
Frants Delannay Frank Ridge

New York, Dec. 9.—A musical comedy, with more than ordinary plot, was brought to light Wednesday night when Her Soldier Boy had its premiere at the Astor Theater. For this reason some of the reviewers were so surprised that they define the production as "hard to classify." There is no denying that Her Soldier Boy is full of good things, plot and players included. It is not extraordinary, but that it is assured of a long run and a place in the success division there can be no doubt.

The reviewers received it well, devoting much space to both the merits of the production and the players.

The Times terms Her Soldier Boy one of the most enjoyable musical plays of recent seasons, a rather broad statement for this conservative paper. It also insists Clifton Crawford is at his best and that the other artists are good.

The Herald contributes its stamp of approval by saying the piece is (Continued on page 148)

Changes in New Show

Chicago, Dec. 9.—Both Al H. Woods and Max Marcin, author of Her Market Value, playing at the Olympic, have been in Chicago this week making a number of changes in the production. Mr. Woods expects to take it into New York soon after the holidays.

Special Performance

To Be Given for Mme. Bernhardt by Mr. and Mrs. Charles Hopkins

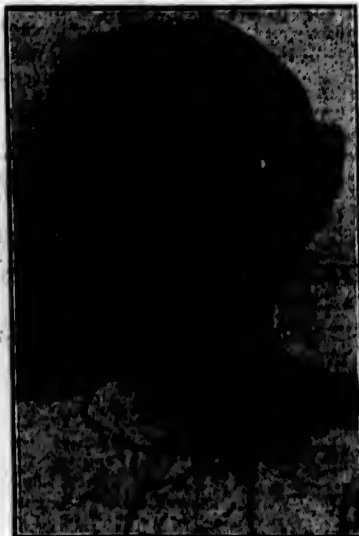
New York, Dec. 10.—Mme. Bernhardt has been invited by Mr. and Mrs. Chas. Hopkins and their resident company at the Punch and Judy Theater to a performance of Treasure Island, to be given for her and the members of her company as their tribute to this great actress. The little playhouse will be decorated with the colors of France, and Maurice Rumsey and the musical director for the Punch and Judy will arrange special music and French airs for the occasion.

Beulah Lucas



Planning to return to vaudeville stage.

LINA ABBANELL



Miss Abbanel is the star of Fiora Bella, John Cort's big musical success at the Forty-fourth Street Theater, New York.

DRAMA and OPERA

Annual Christmas Festival

For Stage Children To Be Held at
Lyceum Theater, December 24

New York, Dec. 9.—The thirty-ninth annual Christmas festival for stage children is to be held Sunday evening, December 24, at the Lyceum Theater. The committee for the festival consists of Miss Bijou Fernandez, Mrs. Anna V. Morrison and William Harris. It is expected that 400 youngsters will be present. Toys, clothing and decorations have been received and money is being given by theatrical companies in New York and on the road to defray expenses. Donations of money, clothes, toys, books, candles and fruits which may be sent will be gratefully received by Miss Bijou Fernandez, president of the committee, at the New Amsterdam Theater Building.

Mme. Sarah Bernhardt

Given Hearty Reception in New York

New York, Dec. 8.—Before a house that was packed to the doors Mme. Sarah Bernhardt, the Divine, made the first New York appearance of her farewell American tour Tuesday night at the Empire Theater. She presented four one-act plays, including *La Mort de Cleopatra*, *L'Holocauste* and *Du Theatre au Champ D'Honneur*. Never before in the history of the New York stage has such a remarkable demonstration greeted an artist. Rising from a sick bed to keep faith with her beloved public, Mme. Bernhardt gave a wonderful exhibition of that indomitable will which has characterized her life work.

On Wednesday Mme. Bernhardt presented *Opium Ashes*, *The Stained Glass Window* and a scene from *Joan of Arc*. Her New York engagement is for three weeks, and includes some one-act plays new to this country.

Opera Company Disbands

Venture Proved To Be Unsuccessful

Cleveland, O., Dec. 9.—After one week of "small but appreciative" audiences the Interstate Grand Opera Company, formed here some weeks ago to give performances on a circuit composed of Cleveland, Cincinnati, Detroit and Pittsburg, closed, dropping many thousands of dollars for the promoters, it is said. Each city on the circuit was to have a matinee and night performance each week for six weeks, according to the plans. Thirty-five singers left here Thursday for New York on a special train, which was supplied by a friend of the artists.

McIntyre and Heath

In New Comedy Next Season

New York, Dec. 10.—Those popular blackfaced comedians, McIntyre and Heath, who are now at the Winter Garden, are announced to appear next season in a new comedy with music under the direction of the Shuberts. McIntyre and Heath are screamingly funny in their present parts in *The Show of Wonders* at the Winter Garden, where, from present indications, they are likely to remain the whole season. The new comedy, it is said, will be fashioned after *The Ham Tree*, which was the successful starring vehicle for these two popular favorites for several seasons.

UP AND DOWN BROADWAY

With WILLIAM W. RANDALL

New York, Dec. 9.—One of the remarkable successes of Broadway just now seems to be the revival of *The Yellow Jacket*, which is being played at the Cort Theater on the off matinees that are not being utilized by the current Cort success, *Upstairs and Down*. So great has been the favor with which *The Yellow Jacket* has been received that the Coburn Players have added a morning performance on Saturdays. This exquisite Oriental play was produced about three years ago by the authors at the Fulton Theater, where it ran a few weeks to indifferent business at the time. It is not generally known that this play, which was originally brought out in Berlin, Germany, has been seen in some five languages, almost all around the world. The characters are nearly all Chinese, and the story is of course Chinese. Even at the big receipts now being obtained I do not see how it can pay the producers a very large dividend when their expenses will run about what they would be if playing the usual nights and matinees. They hope, however, to get into a Broadway theater ere long, and run indefinitely, now that this charming play has "come back" so strong.

The sudden deaths of William Harris, Sr., and Joseph Brooks, two of the oldest as well as most widely known of the present-day theatrical managers, within forty-eight hours of each other, a few days ago, certainly has cast a gloom up and down Broadway. My acquaintance with both goes back some thirty years, and having been the New York agent of both in the late eighties, when I was running my booking agency, I got to know them well. There is no big theatrical manager or producer in America that was better esteemed than Mr. Harris, and his loss to the profession will not be easily replaced. His funeral last week was attended by the best people of the theatrical profession. Mr. Brooks was a most lovable old soul, and it was only about a month or so ago that I met him on Broadway, and we chatted about matters of the past and present. He said to me: "Billy, I am beginning to feel that my star as a producer is on the wane. The failure of Bunker Bean to catch on here like it did in Chicago hurts me more than I can tell you." I tried to cheer him up the best I could at the time, and that was the last time I ever saw him alive. Rennold Wolf, in a recent issue of *The Morning Telegraph*, summed up his eulogy of both men, which echoes my sentiments, as follows:

"Both loved the theater and its people, and both were leaders in its charities. Both men in their private and domestic lives bore themselves with dignity, devotion and unflinching loyalty. In the capacity of husband, father and employer there have been no finer types of manhood. Neither found it necessary in the accumulation of substantial fortunes to descend to petty trading or sharp practices. Their outlook was broad. They believed in their fellow man, and one may safely challenge their survivors to bring forward a man or woman with whom the dealings of these two monuments to integrity savored of aught but generosity.

"To a vast extent the examples and the influence of these men made for the commercial soundness and the basic honesty upon which theatrical institutions of today are firmly founded. They began in a period when the stage of this country was at a low ebb; they lived to see it exalted to a lofty position among institutions. And they more than almost any others helped to place it there.

"It is not easy to think of giving them up forever, of saying farewell. If they are replaced it will be by younger men who have taken example from their sterling honesty and steadfastness.

"Good-by Bill; good-by Joe. You have done a good work. You have lived to a noble purpose, and we, who knew you best, will cherish your memory as long as life remains."

Not so many years ago the name Hayman was almost as well known as Frohman in the theatrical world, and right here on Broadway, too. There were four brothers, Al Hayman, Alf Hayman, the late David Hayman and Harry Mann (Hayman). There is no question that Al Hayman has been one of the greatest executives that the amusement business has ever known. He was the original inceptor of what is known as the Theatrical Syndicate, so ably handled by Klaw & Erlanger. He has been incapacitated from active participation in theatrical matters for a year or so past, but I believe is now improving in his general health. He is a very rich man, deriving a great deal of his wealth from lucky plunges in Wall street. I remember a few years ago, when he gave me the big tip on American Tobacco, and he told me afterwards that he cleaned up about a million dollars on this deal alone. Mr. Hayman has done a good many good turns for the profession that he so nobly represents, the best of which was the gift of some \$10,000 when he was president of the Actors' Fund for the foundation of their beautiful home over on Staten Island. By the way, the recent deaths of William Harris, Sr., and Joseph Brooks leave two vacancies in the Executive Board of the Actors' Fund of America that will be hard to fill.

Alf Hayman, the present active member of the Hayman family, is the general manager of the Charles Frohman attractions and theaters, a position he has held for some years before the death of Charles Frohman. He is a well-known figure on Broadway, and is very popular with his business associates. When I met him quite a few years ago he was manager for the well-known star-comedian, William J. Florence, who was then in the zenith of the popularity of his career. Florence was very fond of Alf Hayman in those days, and I remember the latter as one of the best hustlers of that or

(Continued on page 62)

Aborn Leaves Park Theater

Will Play Twelve Weeks' Road Engagement

New York, Dec. 10.—The Aborn Grand Opera Company ended its engagement at the Park Theater last night. The organization will commence a road tour of twelve weeks this week. Plans have been completed for a return of the company early next spring. It is possible that the Lexington Avenue Theater will be the future New York home of the Aborn Company.

Old Lady 31

So persistently have the critics and reviewers dwelt upon the fact that *Old Lady 31*, by Rachel Carothers, now playing to capacity at the Thirtieth Street Theater, New York, is a comedy (which, of course, it really is), that patrons are invariably handed a big surprise when they witness it. Instead of the near farce they expected they find themselves up against the most pathetic, heartstirring, tear-compelling bit of dramatic construction offered us in a decade.

Laughs there are, but they are mostly nervous gasps at relief from the tension of tugging heartstrings, and the boundless pity to which the audience is wrought up.

Dorothea Carothers

Speaking of Stuart Walker's offering, *The Very Naked Boy*, a Portman-teau Theater interlude before the curtains, *The New York Times* says: "Dorothea Carothers, who looks like Ruth Shepley, is altogether charming in this comedy of a proposal interrupted by the discovery of a half-clad younger brother in refuge behind the portieres."

John Drew

If John Drew, as Major Pendennis in *Pendennis*, is still John Drew, even that is a whole lot, and coupled with the fact that he fits into Langdon Mitchell's comedy as well as could any other actor of the day makes the offering distinctly worth while.

Mitchell, materially aided by B. Iden Payne, has pictured the people and places just as you and I pictured them when we read the novel years ago. Mitchell does not tell the story nor even attempt a digest of it, but he leaves you convinced that he could if it were at all possible within the compass of the two hours and forty minutes at a playwright's disposal.

Still Stranded

French Theater Manager Denies Company Will Leave Chicago

Chicago, Dec. 9.—A report was current here early in the week that the French Theater Company, which failed to attract the crowds at the Playhouse some weeks ago, and which went to Urbana, hoping to recoup its fortunes in the college atmosphere, had left for a New York engagement. Raymond Faure, manager of the company, however, states that the company is still in Chicago, with no thought of going East.

A benefit performance will be staged at the Illinois Sunday afternoon.

NOT FOR THE BIG TIME, NOR YET THE SMALL TIME, BUT FOR THE ARTIST ALL THE TIME.

VAUDEVILLE

CABARETS

MOUNTFORD'S STRIKE BOMB LOADED BUT NOT EXPLODED

Day Set for Strike of White Rats in West
Passes Serenely—Both Factions Draw
Up Their Forces in Chicago—The
Managers Fully Prepared

Chicago, Dec. 11.—With the White Rat strike bomb set and loaded and the biggest men in the American vaudeville world in Chicago today to watch the explosion Monday passed serenely without a suggestion of a strike, and the bills in all houses were played as scheduled. Tension in Chicago has been at the breaking point all day because of the million rumors afloat that a White Rat strike was to take place, to be called at the Monday matinees.

Harry Mountford, James FitzPatrick, international president of the White Rats, and Ernest Carr have been located at the Hotel Sherman for the past two days and have established headquarters, which are swirling with rumors. Mountford's name is not listed on the hotel register. It is said that Mr. Carr has occupied his room for days in advance in order that no wires connecting dictaphones might be placed.

Although the appointed day for the strike has passed peacefully there is an urgent probability that the near future will bring an attempted walk-out on the part of the Rat organization. The next logical day for such an action will be Thursday of this week, according to men close to the inside activities. Unless the strike is called on that day split-week acts will not be paid, and it is not likely that actors who work Monday would consent to lose the rest of the half-week money.

J. J. Murdock, Pat Casey, Martin Beck and Harry Weber, who represent the cream of the vaudeville management in the East, are in Chicago today and have spent most of the day in conference with C. S. Humphrey, Mort Singer and the men who represent the W. V. M. A., U. B. O. and Western interests. The Majestic Theater Building, where the Association offices are located, was free from excitement and appeared ready to meet any exigencies

Pierrot the Prodigal

To Be Condensed for Vaudeville

New York, Dec. 10.—If plans do not go awry Pierrot the Prodigal, Winthrop Ames' play, now running at the Little Theater, will be seen in vaudeville. The pantomime is to be condensed at the termination of its engagement at the Little Theater.

Situation in Memphis

Memphis, Tenn., Dec. 10.—Until his new theater is completed (work on it will start about July 1) Marcus Loew will present his vaudeville attractions at the Lyceum Theater, beginning January 8, it is announced. Clarence Weis, one of the lessees of the Lyceum, was in Memphis Thursday arranging for the bookings at that house to be transferred to the Lyric after the date mentioned above.

which rumor announced might be possible.

Not only has Chicago been the seat all day of a magnificent bluff, but cities all over the West, where the strike was

(Continued on page 63)

Brenon Produces Act

Mlle. Dazie Will Dance in Vaudeville

New York, Dec. 9.—With his feature picture, War Brides, still running at the Broadway Theater, and with other picture interests demanding a great share of his attention, Herbert Brenon is taking time to produce a vaudeville novelty, reintroducing the dancer, Mlle. Dazie, who has not been seen in New York for some time. Re-

hearsals have been started on the new act, which is entitled The Garden of PUNCHINELLO, a story told in pantomime and dance. It is said that Kendall Banning, who wrote the libretto, and Harvey W. Loomis, who composed the music, completed it some time ago, but were unable to find a producer. Mr. Brenon has engaged Louis Fancher to provide the designs for costumes and scenic settings, and an early date at the Palace is expected.

Nora Bayes' Idea

New York, Dec. 9.—Miss Nora Bayes has rented from A. H. Woods the Eltinge Theater for Christmas Eve, where she will give an entertainment without the assistance of outside management—one consisting of two hours of song.

Edwards Animal Act

Chicago, Dec. 9.—Joe Edwards, of Los Angeles, who owns some of the best-known animals in the show world, is in Chicago at the present time framing a vaudeville act. The same animals were used in a film made by the Jungle Film Company a year or so ago, called Sobering Up Father. A twenty-six-foot python is in the collection of animals Mr. Edwards is working in the act.

Nellie Revell

Resigns Position With Orpheum Circuit—Now With Century

New York, Dec. 10.—The resignation of Nellie Revell as special publicity promoter for the Orpheum Circuit, handed in about a week ago, took effect yesterday. The parting was entirely amicable. Miss Revell has been engaged as press representative of the Century Theater.

That department of publicity of the Orpheum Circuit, conducted by Miss Revell for the past year, was entirely apart from the Orpheum general press bureau, which is handled by John Pollock. It is said that Martin Beck, head of the circuit, will not require the services of another press representative for the special department.

New One for Rose Coghlan

New York, Dec. 9.—Willard Mack and Thomas F. Fallon have written a new sketch for Rose Coghlan, the veteran actress, in which she will celebrate her fiftieth year on the stage. It has been pronounced by Edward Small, under the stage direction of Maurice Freeman.

Big Christmas Bill

In Store at Keith's Riverside

New York, Dec. 10.—A vaudeville bill of Palace Theater magnitude is promised at B. F. Keith's Riverside Theater for Christmas week. It is said it will be the biggest all-star program in the history of vaudeville. The Riverside has been redecorated and refurbished at a cost of \$100,000 under the direction of E. F. Albee.

Marcus Loew and Jos. Schenck

Guests of Grauman in San Francisco—On Their Way to Los Angeles

San Francisco, Dec. 10.—Marcus and Mrs. Loew, Joseph Schenck and Norma Talmadge (Mrs. Schenck) stopped off here en route to Los Angeles, where Schenck will produce pictures featuring Miss Talmadge. It is reported that Schenck has engaged Fatty Arbuckle for comedy leads. The Loew party were the guests of Sid Grauman of the Empress Theater. The wise ones are much excited because of the interest displayed by Loew in the \$3,000,000 California theater now building at Fourth and Market streets. They are asking, is he after it, and what for?

Change in Managers

Of Ackerman & Harris Theaters on Coast

Portland, Ore., Dec. 9.—Walter Smith, manager of the Ackerman & Harris Hippodrome for the past seven months, leaves Portland today to become manager of the Hippodrome at Spokane, Wash., also operated by Ackerman & Harris.

Tom Conlon, manager of the Hipp. at Spokane, will undoubtedly take charge of the Portland house, although no official announcement to that effect has been made. Mr. Conlon formerly managed the S. & C. Empress here.

Mr. Smith has been with Ackerman & Harris over three years, coming to Portland from San Diego as permanent manager after Lester Fountain had opened the Hipp. in the Rose City.

THE WHITE RATS' FINISH

TO BE MADE SPECTACULAR BY MOUNTFORD

As the last forms of this issue are closing word reaches us that Mountford is in Chicago preparing to attempt making good the threats of calling a White Rats' strike he so freely made in New York last week.

He is playing his last card, although he well knows that it is only a deuce, and he might just as well have thrown up his hands weeks ago.

Sans money, sans members, sans credit and sans all prestige, he has not the slightest chance of winning.

He knows absolutely that there is not a chance.

So he intends to send the once famous but now sinking ship of the W. R. A. U. to the bottom with her poor, old ragged colors flying.

Then will he and his pirate crew be able to smite their chests and cry aloud: "We died fighting."

If he makes a clean job of it and destroys it utterly, even unto the odious name, he will not have worked entirely in vain, but will be entitled to at least one good mark to set over against the many bad ones he has accumulated in the past fourteen months.

The name, fame and hallowed memory of George Fuller Golden will live despite the defilement, prostration and final annihilation of the order he fondly hoped would prove his monument.

It should be said in all fairness to Mountford's acumen and prescience that he knows he is licked before he starts—he knew it before the negotiations for his return were successfully concluded; yes, before the first faint strains of the gang's overtures to that end had reached his ears.

He told the managing editor of The Billboard so. "Nothing but bankruptcy can save the organization," he said, and "nothing on earth the clubhouse! The only promising course is to do a bee-swarming act to some new and modest headquarters and start all over again."

Those were his words and now that the finish is at hand we violate no confidence in disclosing them.

Had he followed the dictates of his judgment what a different story there might have been.

And why didn't he?
For, mind you, Harry Mountford is no fool.

No matter, though.

When he deliberately essayed the impossible after himself pronouncing it impossible and when, after a long and careful inquiry into facts and figures, we convinced ourselves that this impossibility was sheer and absolute, there remained but one course for us to pursue—our duty was plain, i. e., to save as many vaudeville artists from being mallet and hammered of their legs to no end or purpose as we possibly could.

This is the only man we had in view—the only object we went after—for let it be known to all interested persons that, had Mr. Mountford stuck to his original convictions and made an honest, conscientious and disinterested effort to give the vaudeville a real union in return for their financial support, we should not have uttered one word of protest.

However much we might have deplored a movement which, in our estimation, was to influence artists to demean themselves by trading their proud traditions and fine estate for the mess of pottage, we should not have fought it.

Our only regret is that we succeeded so ill in preventing the exploitation of vaudeville artists.

An immense sum of money has been wrung from them in the past year despite our utmost efforts—a sum which, if rightly expended, was more than twice enough to have given them a strong and stable union.

And yet had this prodigious sum been five times as great it would still have been insufficient to have saved the order and the clubhouse.

But it is practically all over.

Let us hope that the directors first and Mr. Mountford later were pursuing an ignis fatuus. We have warrant for the belief that they would chase fondle gold when we consider that with a hunted treasury, a row on with the C. F. U. in the face of an affront from the Musicians Stage Hands Operators' Federation, in questionable, if not had, standing with the A. F. of L., and with few or no members left they even consider calling a strike not only at the beginning of a long winter, but on the eve of the week before Christmas.

What judgment! What judgment!

Vaudeville Reviews By 'Special Wire

Keith's Royal, New York

(Reviewed Monday Matinee, December 11)

New York, Dec. 11.—Manager Chris Egan this afternoon gave the lovers of good vaudeville one of the best bills that was ever presented at the Royal, and they voiced their approval by turning out a packed house and admitting frequent applause.

No. 1—Keystone comedy.
No. 2—Emily Frances Hooper and Harbert Marbury, with a velvet drop and side curtains, presented a number of beautifully executed dances, with catchy music accompaniment, that pleased immensely. The act is called Fads and Frolics, and is well costumed. Eleven minutes, open in four, close in one; two bows.

No. 3—Minnie Allen offered a vaudeville novelty in rhyme the while she changed water into wine, produced a bowl of goldfish from a handkerchief, and closed big with several quick changes and topical songs. Her movie vampire impersonation deserved the applause it got. Fourteen minutes, in one; special drapery drop; two bows.

No. 4—Jack Martin presented a new feature to Keith vaudeville, a quaint, rural one-act playlet, entitled I O U, by Richard Warner, that contained an abundance of real humor mixed with pathos. It tells of the home-coming of a chorus girl in time to save the old home from a grasping uncle. The entire company in support of Marietta Craig was good, and their work received generous applause. Twenty-one minutes, full act; special scenery; three bows.

No. 5—"Skeets" Gallagher and Irene Martin ran away with the first half of the show with their up-to-the-minute dances and patter. "Skeets" had his audience with him the moment he came on, and he and his little partner brought home the bacon in fine style. Seventeen minutes, in one; three bows.

INTERMISSION

No. 6—Jack Wilson (That's All) and his partners in funmaking, Frank Hirst and Lillian Boardman, stopped the show with their familiar "Impromptu revue." Wilson, with his quick wit, travestied every fat line on the bill, and got a big laugh on each. He also had some hand niggas of his own, while the fair Lillian sang Yon Are the Sunshine of Virginia in a mighty pleasing way. The trio's travesty on grand opera was a roar at the finish. Thirty-one minutes, in one; five bows.

No. 7—Meehan's Canines are a remarkably well trained bunch of little actors, and went through their turns in a straightforward way that won considerable applause. Especially fine was the high jumping of the bounds. Fourteen minutes, in four; special setting; three curtains.

No. 8—Triangle feature film, Somewhere in France.—RAY.

Colonial, New York

(Reviewed Monday Matinee, December 11)

New York, Dec. 11.—A more bedding assemblage of vaudeville talent could not be found to deserve reviewing in The Billboard's premiere issue of the year, its Christmas special. So good was the entire bill that it is almost regrettable that some one act was not below par in order that the undesignated critic could not be accused of cajolery or insincerity.

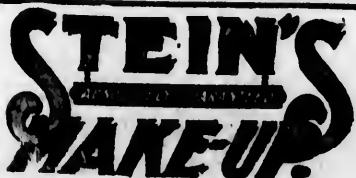
No. 1—The Norvelles, in An Artist's Studio, in which were concealed Roman rings and gymnastic paraphernalia. Eight minutes, in three; pleased from the first trick on.

No. 2—Libonati, nineteen minutes, in one, fairly catapulted his xylophone mastery across the footlights. Never before has any act in second position rocked the house and stopped the show in this musician's manner. Three encores were demanded and a fourth had to go unrequited.

No. 3—Tom Smith and Ralph Austin, assisted by an unprogrammed Miss, fifteen minutes, opened in two, then to three, and closed in one. They kept up the fireworks and easily earned their five bows.

No. 4—Isabelle D'Armand, assisted by Bobbie O'Neil, special set, seventeen minutes, opening in three, completing in one, teased and tempted the enthusiastic house with their demitaoso review. The idea of mulling the stage hands was rather far fetched, but, with this exception, Isabelle is the same dainty tid-bit of feminine cleverness as ever. Bobbie contributes his just share.

No. 5—Robert T. Haines and Company, in their comedy skit, Enter a Stranger, seventeen minutes, in full, were in prime condition, and fittingly closed the fore half. Haines is called



The PALACE

Here Genius not Birth your Rank insures

(Reviewed Monday Matinee, December 11)

New York, Dec. 11.—Edna Goodrich, the headliner, deserved the distinction, as her playlet is extraordinary. The audience was enthused with the charming artist, giving her a big hand when she finished. To witness her many wonderful gowns and jewels is alone worth the price of admission. Julius Tannen was the laughing hit. The entire show met the approval of all.

No. 1—Palace News Pictorial; twelve minutes.
No. 2—Ambark's Arabs, ten men, built pyramids and uncovered a good assortment of acrobatic tumbling. They started the show off in good style. Six minutes, in four; two bows.

No. 3—Willia Hoyt Wakefield had a hard time of it at first, but managed to close to a big hand, due to the expert manner in which she delivered her song readings. Her numbers were not up to her usual high standard, especially the first two offered. Fifteen minutes in one; four bows.

No. 4—Rubeville, ten men, featuring Felix Rush and Jere Delaney. Credit must also be given Reg. Neville, who, as the constable, provoked much merriment. The act consists of rural comedy, derived from the rubes, who are masters of brass and string instruments. A few oldtime wheezes are interwoven, and if replaced by up-to-date gags the act would be entirely satisfactory. The boys also did some harmonizing that caught on. Rush and Delaney work well together and got all that was expected through their comedy efforts. Twenty-nine minutes, in four; special grocery store set; four bows.

No. 5—Haruko Onuki, a Japanese prima donna, who knows the art of delivering high-class ballads. Her voice is well trained and her golden notes rang clear throughout the auditorium. Tosii's Good-by and Gray Home in the West were the best in her repertoire. The audience tendered her a big hand when she concluded. Fifteen minutes, in one; special drop; four bows and encores.

No. 6—William Rock and Frances White, third week, offered their character songs and dances that showed the mark of showmanship. This combination could remain at the Palace for an indefinite run, as their talents are of the finest. Twenty-two minutes, in three; Willie White at the piano; four bows.

INTERMISSION

No. 7—Winsor McCay, the cartoonist, presented his marvelous moving drawing of Gertie. McCay drew ten thousand cartoons, which were woven together to bring the movements and antics of his favorite. Eight minutes, in one; two bows.

No. 8—Edna Goodrich, assisted by Francis Bensten, Josephine Fox, George Willington, Isabelle Rea and Marie Forrest, in The Mannequin, by Edgar Allan Woolf. Mr. Woolf turned out a masterpiece, as the playlet gives all concerned opportunities to do their best work. Miss Goodrich is a stately beauty, with a personality and an excellent idea of her role. Francis Bensten, as the proprietor of the dressmaking establishment, gave a remarkable performance. At the finish of the playlet a surprise was sprung that undoubtedly charmed the spectators. Twenty-three minutes, in three; beautiful set; three curtains.

No. 9—Julius Tannen had the audience eating out of the palm of his hand after the first moment he put in an appearance. His wit and humor can only be compared with the greatest humorists. At times the audience appeared as if it was seated in rocking chairs, squirming and rolling to their full delight. Tannen is welcome to vaudeville, and it is too bad there are not more of his type in the two-a-days. Eighteen minutes, in one; four bows.

No. 10—Creation, second week. Everyone remained to witness the beautiful spectacle. The birth of the universe could be placed on any stage, as it would be a feature for any bill. Twelve minutes, in three. Length of show, three hours; business good.—JACK.

upon for real histrionic capability, and produces shillyally. The cast, in toto, registers. Five curtains tell the story.

INTERMISSION

No. 6—Ray and J. Gordon Dooley, fifteen minutes, in one, to four, couldn't give the audience enough. The pair is exceptionally clever, and it is astounding that some watchful film company does not warm up to Dooley in an effort to combat the Charlie Chaplin handicap that Mutual so profitably maintains. The little girl, too, could show up many of the modern comedienesses of note in the silent drama.

No. 7—Anna Wheaton and Harry Carroll, twenty minutes, in two, certainly pleased the

audience. Snare and The Things You Promised Me are two promising melodies that scored unequivocally. All of Harry's past successes got a hearty hand. One encore; two bows.

No. 8—The Avon Comedy Four, twenty-two minutes, opened in two, closing in one, just shuffled the audience in their hands as a card master does his deck, and toyed with them for a score, plus two melodic and side-splitting minutes. Their act is really a knock-out, their special sets and all. To them everything is easy.

No. 9—Rath Brothers, nine minutes, in full, performed skillful athletics that had the tone of class and dexterity.—AKAY.

Majestic, Chicago

(Reviewed Monday Matinee, December 11)

Chicago, Dec. 11.—Christmas shoppings were responsible for a slowly filling house at the Majestic this afternoon, but by the time the third act was on there was a capacity crowd. No particular act was a riot, but all came in for a well-earned share of applause.

No. 1—The Orpheum Circuit Travel Weekly.
No. 2—The Dunedin Duo, man and woman, open with a song in one, then go to full stage into a bicycle riding and wire act, in which both display speed and skill. A good, fast number, which deserved all the applause received. Eleven minutes; three bows.

No. 3—George W. Cooper and Chris Smith, in The Porter and the Bellboy, put over a clever line of patter with good effect. The boys also have the knack of putting their songs over to good advantage. A good number that closes strong. Fifteen minutes, in one.

No. 4—Daisy Jean, described as one of the ladies of the Belgian Court, and Europe's musical prodigy, opens with a selection on the violin, then in turn plays the piano, violin, cello and harp. Song numbers in which she displays a great range of voice help round out the act. Her work was fully appreciated, and called for five bows and an encore. Sixteen minutes, in four.

No. 5—Harry Lester Mason, in The Walter, gives a humorous version of the trials and tribulations of that much maligned individual. He also reveals his many opportunities for revenge and perquisites, both of which he describes in a series of laughable stories.

No. 6—Foster Ball, in his well-known character sketch, Days of '61, found no difficulty in putting his work over. Ball is a clever character artist, and his version of the war veteran is a remarkable piece of work. He has an able assistant for the straight work. Twenty minutes, in one; two bows.

No. 7—DeBiere, the man of mystery, is a past master in the art of deceiving the eye. He presents many difficult cabinet tricks and astounding illusions. The principal features are The Bride of the Air, The Human Tortoise and The Sculptor's Vision. Elaborate costumes, hangings and sets add greatly to the attractiveness of this. Thirty-seven minutes, in one and full stage. Four curtains and bows.

No. 8—Dave Kramer and Bessie Kent, billed as The Two Black Dots, sing, dance and chatter for thirteen enjoyable minutes. They put their work over to advantage and made their point from the start. In one; three bows.

No. 9—Miss May Tully presents The World Dancers, eleven masters of the terpsichorean art, headed by Emelia Lea and Tom Dingle. This pair is the acme of poetic grace and motion, and won unqualified applause. Another number that won well-deserved recognition was Adler's Russian dance. All the members of the organization are entitled to credit for their efforts. The offering presents the various dancers from the barbaric down to the present age. Thirty minutes, full stage; four curtains.—WALTER.

Chicago Palace

(Reviewed Monday Matinee, December 11)

Chicago, Dec. 11.—The opening curtain at the Palace was rung up several minutes earlier than usual, and the length of the bill carried it beyond the two-and-a-half-hour limit. Choice variety was the offering throughout, with bad weather as an added box-office asset.

No. 1—Paul Gordon and Ame Rica were openers. They might properly be termed singing cyclists. They participated in song and chatter while performing a series of novel and skillful feats on many odd-shaped cycles, and closed with an abundance of applause. Twelve minutes, in full.

No. 2—Hana Hanke, the concert pianist, won the house over completely, and the entire audience took a hand in the applause, which was (Continued on page 66)

ADDITIONAL REVIEWS ON PAGE 66 and 67.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

CALLS NEXT WEEK

See Who's on the Bill With You

BILLS FOR THE WEEK BEGINNING DECEMBER 18

NAMES OR INITIALS INDICATE THE AGENCIES BOOKING THESE HOUSES, AS FOLLOWS: "UBO," UNITED BOOKING OFFICES; "ORPH," ORPHEUM CIRCUIT; "M," J. C. MATTHEWS; "LOEW," MARCUS LOEW; "PR," PROCTOR'S CIRCUIT; "ABC," AFFILIATED BOOKING COMPANY; "WVA," WESTERN VAUDEVILLE MANAGERS' ASSOCIATION; "INTER," INTERSTATE AMUSEMENT COMPANY.

NEW YORK CITY ALHAMBRA (ubo) Mimi Allen Libby & Barton Tusciano Bros. Warren & Cooley Harry Berensford & Co. Cole, Russell & Davis Rock & White Wright & Dietrich McCormack & Wallace COLONIAL (ubo) Edwin George Oiga-Mishka Trio Seven Honey Boys Garden of Hoses Blossom Seelye The Gladiators Natalie Sisters ROYAL (ubo) Kansasa Trio Andy Rice Smith & Anstia Blackburn & Bostwick Leah, Nora BROOKLYN BUSHWICK (ubo) Hale & Patterson Root, T. Haines & Co. Three Bobs Weise Troupe The Langsons Willie Weston ORPHEUM (ubo) Emmett, Devoy & Co. Five of Clubs Isabelle D'Armond & Co. Wells, Norworth & Moore Wheaton & Carroll Beadie Clayton Diamond & Grant Hunting & Francis Whipple, Huston & Co. OHIOAGO AMERIGAN (wva) First Half: The Girl Worth While Last Half: Cress & Doris Jane Connelly & Co. Roth & Roberts Roy & Arthur (one to all) CROWN (m) First Half: The Balancers Boninger & Lester Morgan & Stewart Minola Hurst & Co. Anna Mae Bell Seven Joyous Joys Last Half: The Eatons Musical Nourishes Hal Davis & Co. Murray & Manning Variety Trio Edward Zoeller Trio KEDZIE (wva) First Half: Monroe Bros. Silber & North Rootline & Shelly Carmen's Minstrels Georgette & Capitola Last Half: Cervo Dae & Neville Cooper & Smith LINCOLN (wva) First Half: Sunny Side of Broadway Last Half: Howard Chase & Co. (four to all) MAJESTIC (orph) Dorothy Jarson Whitting & Surt America First Oliver & Oh Flanagan & Edwards Lydell & Higgins Benny & Woods Leon Sisters PALACE (orph) Mrs. Langtry & Co. Chick Sale The Headliners Sauter & Norton Dan Burke & Co. Emma Francis & Co. Calta Bros. Lunette Sisters VICTORIA (m) First Half: The Eatons Musical Nourishes Mahoney & Anburn Hal Davis & Co. Last Half: Wm. DeHolla & Co. Mueller & Myers Boninger & Lester Minola Hurst & Co. Anna Mae Bell Seven Joyous Joys WILSON (wva) First Half: Mack & Williams Cervo Pipifax & Pank Last Half: Five Juggling Normans Silber & North Rootline & Shelly Chas. Wilson WINDSOR (wva) First Half: Chas. & Anna Glocker Green & Parker

Dee & Neville Chas. Wilson Chin Chin Last Half: Ray & Wynn Mr. & Mrs. Melbourne O'Neal & Gallagher Kartell ALTON, ILL. HIPP. (wva) First Half: Chief Canpolican O'Neal & Gallagher Last Half: George & Lilly Gordon ATLANTA, GA. FORTYTH (nbo) Moore & Hauger Eddie Foy & Co. Halligan & Sykes PIEDMONT (abc) First Half: Cree Holland & Jeanie Ruth Curtis Webb & Thompson Wilhat Troupe Last Half: Kingsbury & Munson Singing Four E. J. Moore Rice & Newton Cooke Harvey Trio AUGUSTA, GA. MODJESKA (abc) First Half: Paul & Pauline Fairman & Feroi Anna Eva Fay Singing Four Two Slacks Last Half: Webb & Thompson Anna Eva Fay (two to all) AURORA, ILL. FOX (wva) Last Half: The Right Man Chas. O'cott Geo. N. Brown & Co. (one to all) AUSTIN, TEX. MAJESTIC (inter) (18-19) Consul the Great Kerr & Weston Bancroft & Brooke Tratte Charley Grapewin Chung Hwa Four The Paldrons BALTIMORE MARYLAND (ubo) Frank Crmitt Love Birds Kliner, Taylor & McKay Brennan & Powell Julius Tannen Chas. Kellogg Maxine Bros. & Bobby Hans Robert & Co. Meehan's Dogs BATTLE CREEK, MICH. BIJOU (ubo) Last Half: Ovarndo Duo Gorman Bros. What Happened to Ruth Ewan & Flint Fashion Shop BAY CITY, MICH. BIJOU (ubo) First Half: Ovarndo Duo Gorman Bros. What Happened to Ruth Ewan & Flint Fashion Shop BOSTON KEITH'S (ubo) Marion Weeks Geo. N. Roseher Phina & Pix Ana. Creightons Emma Carus & Co. Hussey & Worsley Roth Bros. BUFFALO SHEA'S (nbo) Donald E. Robert Guzman Trio Bernard & Janis BIRMINGHAM, ALA. LYRIC (ubo) First Half: Vivian & Arseman The Herrera Stating Venuses Bennee & Baird Last Half: American Comedy Four Stacy & Birbeck Ward Bros. BLOOMINGTON, ILL. MAJESTIC (wva) First Half: Darn, Good & Fanny Luck of a Totem Kartell Last Half: The Naughty Princess CALGARY, CAN. ORPHEUM (orph) Phyllis Neilson Terry Milt Collins Dancing Kennedys J. & W. Hennings

Irwin & Henry Harry Holman & Co. Donohue & Stewart CALUMET, MICH. CROWN (nbo) First Half: Elia & Ellsworth Last Half: Kelly & Rowe CHAMPAIGN, ILL. ORPHEUM (wva) First Half: Four Husbands Last Half: Mystic Hanson Trio Kaufman Bros. Society Circus (two to all) CHARLOTTE, N. C. PIEDMONT (ubo) First Half: Golet, Harris & Morey Weston & Claire Last Half: Ed Morton CHATTANOOGA, TENN. MAJESTIC (ubo) First Half: The Paynes Skipper & Kaatrup Pietro Last Half: Kelly & Galvin Whitfield & Ireland CEDAR RAPIDS, IA. MAJESTIC (wva) First Half: Four Hoses Harry Giris Morgan & Gray McLeilan & Carson Emily Darrell & Co. McGoons & Tate & Co. Last Half: Helen Davis The Tamer Von Hampton & Shriner Creole Band CINCINNATI EMPRESS (abc) Darling Saxophone Girls McAnliffe & Pearson The Last Laugh Love's Lottery Erickett & Lester KEITH'S (nbo) Sorretti & Antoinette Shannon & Annis Harry Fern & Co. McShayne & Hathaway White & Cavanaugh Alaska Trio The Stampede CLEVELAND KEITH'S (ubo) J. C. Nugent & Co. Bonita & Hearn Queenie Dunedin Geo. Lyons Houdini Bison City Four Burley & Briley Hermine Stone & Co. COLORADO SPRINGS, COL. BURNS (orph) (Same bill at Lincoln, Neb., 21-23) Laura Nelson Hall & Co. Morton & Glass Miller & Vincent Williams & Wolfus Scotch Lads & Lassies KEITH'S (nbo) Viollinsky Parish & Peru Maria Lo Ponzillo Sisters Genevieve Cliff & Co. Arthur Deagon Dugan & Raymond DALLAS, TEX. MAJESTIC (inter) D'Amico Foley & O'Neil Wilfred Clark & Co. Ethel Hopkins Adelaide & Hughes Linton & Lawrence Lohse & Sterling DANVILLE, ILL. PALACE (nbo) First Half: International Girl Green, McHenry & Dean Our Family Manrice Burkhardt Weber & Wilson Revue Last Half: DeRelno & Flores Anderson & Goines Julia Ring & Co. Oscar Lorraine Dudley Trio DAVENPORT, IA. COLUMBIA (wva) First Half: Junior Petties

Last Half: Roer's Dogs Webb & Pugh Webb & Burns Maleta Bononi Roach & McCardy Noack DAYTON, O. KEITH'S (ubo) Al Herman Jas. Carous & Co. Maleta Bononi Roach & McCardy Noack DECATUR, ILL. EMPRESS (wva) First Half: Fraternity Gays & Girls Last Half: Lavine & Inman Emba & Alton All Wrong Welch's Minstrels Darn, Good & Fanny DENVER ORPHEUM (orph) Bride Shop Cantwell & Walker Kitaro Bros Olivatti, Moffett & Claire Beeman & Anderson Ernest Ball Mand Lambert PANTAGES (m) Rigoletto Bros. Nestor & Sweethearts Three Bartos Crawford & Broderick Great Lester James Gordon DES MOINES, IA. ORPHEUM (orph) Greater Morgan Dancers McDevitt, Kelly & Lucy Britt Wood Amea & Winthrop Nedevelde's Baboons The Brightons Allen & Howard DETROIT MILES (abc) Mueller & Myers Lamont & Wright The Brightons Willis Hall & Co. Four Slickers Jed & Ethel Dooley TEMPLE (ubo) Great Howard Nardini Nolan & Nolan Knapp & Cornalla The Riads Laurie & Bronson Mildred Macomber & Margaret Youngblood DULUTH, MINN. ORPHEUM (orph) Brice & Coyne Odiva Dore & Halperin. Deize Myrl & Edmar Imhoff, Conn & Co. line The Sharrocks EAST ST. LOUIS, ILL. ERBRS'S (wva) First Half: Oscar Lorraine Kaufman Bros. Lupita & Perca Last Half: Scamp & Scamp Van & Carrie Avery Harris & Maunton Chas. & Anna Gloeck ERIE, PA. COLONIAL (nbo) Lewis & White Walsh, Lynch & Co. Koban Japs Ash & Shaw EVANSVILLE, IND. NEW GRAND (wva) First Half: Kawanna Bros. Jos. Browning Rawson & Claire Bert & Harry Gordon Sig. Franz Troupe Last Half: Ford & Urna Chas. Mason & Co. Lewis, Belmont & Lewis Four Kings (one to all) FARGO, N. D. GRAND (abc) First Half: Los Espanozos & Co. Mary Charies Stanley & Farrell Baby Doll Morrison Three Regia Last Half: Frivolity Girls Southern & Marks The Backos Mansfield & Riddle

FLINT, MICH. MAJESTIC (nbo) First Half: Jack LaVier Leltoy & Mabel Hart Frank Stafford & Co. Ray Snow George Lovett & Co. Last Half: Will Morris Fields, Keane & Walsh Anderson Revue Adler & Arline Girl in the Moon FT. DODGE, IA. PRINCESS (wva) First Half: Levere & Palmer Lew Fitzgibbon Von Hampton & Shirue Caesar Rivoll Last Half: Ryan & Ryan Morgan & Gray Claudia Coleman LaMaze Trio FT. WAYNE, IND. PALACE (ubo) First Half: All-Girl Revue Vera Berliner Last Half: International Girl Ernie & Ernie Zelays Nat Stephens & Co. Schie Nicholson Trio Lack of a Totem FT. WORTH, TEX. BYERS (inter) First Half: Brower's Dogs Challa & Lambert Danlap & Verdin Aeroplane Girls Hickok & Gage Ted McLean Four Rubes Alice Teddy & Co. MAJESTIC (inter) (20-24) Pierlot & Schopfeld Briere & King S. Miller Kent & Co. Keon & Williams Comfort & King Imperial Ju Jitsuists GALESBURG, ILL. ORPHEUM (wva) First Half: Harry Sterling Harria & Nolan Schwarz Bros. Old-Time Dark's Imperial Troupe Last Half: The Ferraros Allman-Loader & Co. (three to all) GALVESTON, TEX. GRAND O. H. (inter) (17-18) Wheeler & Dolan Brent Hayes Albright & Rodolpho Freeman & Dunham Valerie Bergere Clara Morton The Duttons GRAND RAPIDS, MICH. EMPRESS (nbo) Kirby & Rome Chas. L. Fletcher Three Alex Carlisle & Romer Deblere J. & M. Hartkins GREEN BAY, WIS. ORPHEUM (wva) Last Half: Mack & Williams Harold Yates The Dohertya Carmen's Minstrels HANCOCK, MICH. ORPHEUM (nbo) First Half: Kelly & Howe Last Half: Hall & Buck HAMILTON, CAN. TEMPLE (ubo) Lloyd & Britt Herman Lieb & Co. Johnson & Hartly Duffy & Daisy HOUSTON, TEX. MAJESTIC (inter) Herschel Hender Brenda Fowler Mary Melville Hans Linne's Dancers Franklyn Ardell Clara Rochester Valentine & Bell INDIANAPOLIS KEITH'S (nbo) LAArgantina Eckert & Parker

J. & B. Morgan Shattuck & Golden Stuart Barnes Apdala's Animals Imperial Stamm LYRIC (ubo) Marie Genaro Follette & Wickes Tilford & Co. George Morton Galarrini Four JACKSONVILLE, FLA. ORPHEUM (ubo) First Half: Lander Bros. Travilla Bros. & Seal Last Half: Billy Reeves & Co. Kelly & Wilder Co. Leipzig JAMESVILLE, WIS. APOLLO (abc) Last Half: Pyre Mac Larena ling & Long Gerald Mullane Princess White Cloud Kerry & McGee JOLIET, ILL. ORPHEUM (wva) Last Half: Harry Sterling Georgette & Capitola Our Family Kane & Herman Weber & Wilson Revue JOPLIN, MO. ELECTRIC (inter) First Half: London Trio Orton Troupe Last Half: Long's Hawaiians Argo & Virginia KALAMAZOO, MICH. MAJESTIC (nbo) First Half: Bert Howard Roy & Arthur Last Half: The Girl Worth While MARINETTE, WIS. BIJOU (ubo) Last Half: Blair & Crystal Inez Nourse Harris & Garnella MARION, IND. LYRIC (ubo) First Half: Embe & Alton Ralph Connor Last Half: The Bimbo (one to all) MARSHALLTOWN, IA. CARINO (abc) Last Half: Marsh & Lawrence LaDoine Norris Baboons MASON CITY, IA. OECIL (abc) First Half: Case & Alma Ling & Long Last Half: Gordon & Merrigan Sprague & McNeese REGENT (wva) First Half: Green & Fugh Latoy's Models Last Half: Arthur & Grace Tarry (one to all) MEMPHIS, TENN. ORPHEUM (orph) Brice & King Lew Madden & Co. Hallen & Fuller Everret's Monkeys F. & L. Bruch Leo Zarrell Trio MILWAUKEE MAJESTIC (orph) Tempest & Sunshine Allan Brooks & Co. Alexander Kida Alex. MacFayden Kramer & Kent Dancing Kennedys Harry L. Mason Gordon & Rica PALACE (wva) First Half: Around the Town

Two Story Emmett's Canine Last Half: Transfeld Sisters Green & Parker On the Veranda George Fisher & Co. Fiddler & Shelton Bobbie Gordon MINNEAPOLIS ORPHEUM (orph) Mue. Chilson Ohrmann Nurseryland Trovato Allan Dinehart & Co. Howard's Ponkes Morin Sisters Farber Sisters PANTAGES (m) Telephone Tangle Bellechlaire Bros. Elizabeth Catty Bobbie & Nelson Price & Pals Nan Gray UNIQUE (abc) First Half: LaJoe Troupe Jos. Flynn Manning & Lee Stelkney's Animals Frivolity Girls Last Half: Sun-letta Sisters Boders Dyes & Bann (two to all) MOLINE, ILL. FAMILY (m) First Half: Kimra Japs Arthur & Leah Bell De Luxe Quartette (two to all) Last Half: Van Etta & Gerson Felmall Clerks Morgan & Stewart (two to all) MONTREAL ORPHEUM (nbo) Lovenberg Sisters Dorothy Granville & Company Kitamra Japs Edward Farrell & Co. MUSKOGEE, MICH. REGENT (nbo) First Half: George N. Brown & Co. Fields, Keane & Walsh Werner, Amorous & Co. Ernie & Ernie Edge of the World Last Half: Six Little Wives NASHVILLE PRINCESS (nbo) First Half: American Comedy Four Stacy & Birbeck Last Half: Bennee & Baird Vivian & Arseman NEW ORLEANS ORPHEUM (orph) Clark & Hamilton James J. Corbett Petticoats Mille Pico Three Ankers Moore, Gardner & Rose Herbert's Dogs NORFOLK, VA. ACADEMY (ubo) First Half: Fay, Two Coleys & Fay Four Melillo Sisters Horrie & Baker Last Half: Valmont & Raynes Conroy & O'Donnell OAKLAND, CAL. ORPHEUM (orph) Stone & Kallis Ede Samuels Lightner Sisters & Alexander Mme. Doria Silver & Duval Bernard & Harrington Frank Carmen OKLAHOMA CITY LYRIC (inter) First Half: Spanish Goldie Hickok & Gage Ted McLean Four Rubes Alice Teddy & Co. Last Half: Lawrence Crane Pauline Saxon Chas. Hendrix & Co. Barber & Jackson Nattie Carroll LIBERTY (inter) First Half: Laveen & Cross Zeltler & Zeltler Last Half: Pauline Saxon Barber & Jackson OMAHA, NEB. EMPRESS (wva) First Half: Free Mac Waddell Gilbert Loez Walters & Walters Creole Band

Women Meulan, Watts & Townee Revue DeVogus LANSING, MICH. BIJOU (ubo) First Half: Bernilvel Bros. Mimic Four Tbos. P. Jackson & Co. Kate Watson Merrrian's Dogs Last Half: Suftragettes' Revue Winona Winter LINCOLN, NEB. ORPHEUM (wva) First Half: Hicks & Hart Maley & Woods Ross Fenton Playars Lew Wells Garden of Aloha LITTLE ROCK, ARK. MAJESTIC (inter) First Half: Witt & Winter Cassou & Earle What Happened to Rnt: Hufford & Chain The Seebachs Last Half: Godfrey & Henderson Arthur Angl & Co. Mack & Mabelle LOGANSPOET, IND. COLONIAL (ubo) First Half: Permalne Paul Bauwens Women Last Half: Fraternity Boys & Girls LOS ANGELES ORPHEUM (orph) Dancing Girl of Delhi Bert Levy Ryan & Riggs Mullen & Coogan Sarah Padden & Co. Sophie Tucker & Co. Cranberries Raymond & Caverly Bert Fitzgibbon LOUISVILLE KEITH'S (ubo) Dyer & Faye Palfrey, Hall & Brown Four Entertainers Louey Haskell Erna Antoni Trio Bert Maxwell Wm. Gaxton & Co. Arthur Havel & Co. MADISON, WIS. ORPHEUM (wva) First Half: Transfeld Sisters Flo Adler & Boys Grew, Baltes & Co. Bert Howard Roy & Arthur Last Half: The Girl Worth While MARINETTE, WIS. BIJOU (ubo) Last Half: Blair & Crystal Inez Nourse Harris & Garnella MARION, IND. LYRIC (ubo) First Half: Embe & Alton Ralph Connor Last Half: The Bimbo (one to all) MARSHALLTOWN, IA. CARINO (abc) Last Half: Marsh & Lawrence LaDoine Norris Baboons MASON CITY, IA. OECIL (abc) First Half: Case & Alma Ling & Long Last Half: Gordon & Merrigan Sprague & McNeese REGENT (wva) First Half: Green & Fugh Latoy's Models Last Half: Arthur & Grace Tarry (one to all) MEMPHIS, TENN. ORPHEUM (orph) Brice & King Lew Madden & Co. Hallen & Fuller Everret's Monkeys F. & L. Bruch Leo Zarrell Trio MILWAUKEE MAJESTIC (orph) Tempest & Sunshine Allan Brooks & Co. Alexander Kida Alex. MacFayden Kramer & Kent Dancing Kennedys Harry L. Mason Gordon & Rica PALACE (wva) First Half: Around the Town

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THE DUTTONS SOCIETY EQUESTRIANS

WISH ALL FRIENDS A MERRY CHRISTMAS AND HAPPY NEW YEAR

Last Half: Mack & Dean Case for Sherlock Morris Golden (one to fill)
ORPHEUM (orph) Chip & Marble Raymond Bond & Co. Sherman & Uttry Marshall Montgomery Hubert Dyer & Co. Riche & Burt Walter Brower
OSHEKOSH, WIS. MAJESTIC (wva) First Half: Marie Schoen (one to fill) Last Half: The Engfords Flo Adler (one to fill)
OSKALOOSA, IA. ORIENT (abc) Last Half: Case & Alma Cecil & Mac Levy & Symphony Girls
PEORIA, ILL. ORPHEUM (wva) First Half: The Naughty Princess Last Half: Four Husbands
PHILADELPHIA KEITH'S (nbo) Theo Koslov Ballet McWaters & Tyson Mack & Vincent Seahy & Price Alf Loyal Jean Adair & Co. Mile Jack Gardner
PITTSBURG DAVIS (nbo) Mrs. Gene Hughes & Co. Daisy Jean Belle Baker
PORTLAND, ORE. ORPHEUM (orph) Nellie Nichols Legs & Lots of It Fink's Mules Mr. & Mrs. J. Barry Rena Parker The Volanteers Five Belgium Girls
PROVIDENCE, R. I. KEITH'S (nbo) Una Clayton & Co. Leona Lamar David Sapirstein Montgomery & Perry Jatra & Wheeler Gerard's Monkeys Clairmont Bros. Cartmell & Harris
QUINCY, ILL. ORPHEUM (wva) First Half: DeRaine & Flores Allman, Leader & Co. Chas. O'Leary Dudley Trio (one to fill) Last Half: Junior Follies
RICHMOND, IND. MURRAY (nbo) First Half: The Bimbo Follie Sisters & Bobby Gladys Correll Revue DeVogne
RICHMOND, VA. LYRIC (nbo) First Half: Valmont & Reunan Conroy & O'Donnell

Last Half: Fay, Two Coleys & Fay Four Melillo Sisters Hernle & Baker
ROANOKE, VA. ROANOKE (nbo) First Half: Ed Morton Last Half: Golet, Harris & Morey Weston & Claire
ROCHESTER, N. Y. TEMPLE (nbo) The Demacos Jasper Lockett & Waldron Leo Beers Will Oakland Nina Payne & Co. Marie Stoddard
ROCKFORD, ILL. NEW PALACE (wva) First Half: Harold Yates Bell & Frodo On the Veranda The Dohertys The Tamer Last Half: Kromka Bros. Follie Sisters & LeRoy Grew, Paltes & Co. Bert Howard Collins & Hart
SACRAMENTO, CAL. ORPHEUM (orph) (Dec. 18-19) (Same bill at Stockton. 20-21; Fresno, 22-23) Savoy & Brennan Maryland Singers Kenny & Hollis Marie Fitzgibbon Fishing Gantler's Toy Shop McKay & Ardine
SALT LAKE CITY ORPHEUM (orph) Forest Fire Ruth Boyd Mr. & Mrs. G. Wilde John Geiger Alice Lyndon Doll & Co. Clown Seal Josie Heather
SAN ANTONIO, TEX. MAJESTIC (inter) (20-24) Wheeler & Dolan Brent Hayes Albrecht & Rodolphe Freeman & Dunham Valerie Berzere Clara Morton
SAN FRANCISCO ORPHEUM (orph) Mason & Keeler Co. Six Water Lillies Eddie Leonard & Co. Anna Chandler Russell & Ward Vera Sabina & Co. Bankhoff & Girle Ballet London
SAVANNAH, GA. HIJOU (nbo) First Half: Billy Reuter Kelly & Wilder Co. Leuzig Last Half: Lando Bros. Travlin Bros. & Seal
SAULT STE MARIE, CAN. ORPHEUM (nbo) First Half: Lina & Analeka Last Half: The Jeannettes

OUR TRADE MARK WILL E SKIDMORE THEM DOG-GON'D TRIFLIN' BLUES MALE and FEMALE VERSIONS ROBINSON CRUSOE WAS A LUCKY MAN MY HOME'S AS GOOD AS ANY HOME WHEN YOU KNOW HOW TO LOVE ACROSS LOVE'S GREAT DIVIDE Skidmore Music Co. KANSAS CITY, MO.

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SEATTLE ORPHEUM (orph) Age of Reason Rooney & Bent Miniature Revue Mayo & Tally Wm. & M. Cuddy Oille Young & Airlil Stan Stanley Trio
SIYOU (nbo) First Half: Billy Reuter Kelly & Wilder Co. Leuzig Last Half: Lando Bros. Travlin Bros. & Seal
SAULT STE MARIE, CAN. ORPHEUM (nbo) First Half: Lina & Analeka Last Half: The Jeannettes
ST. JOSEPH, MO. CRYSTAL (inter) First Half: Wilson & Aubrey Karl Kerry White's Circus Bollinger & Reynolds Howe & Howe Taber & Claire Jack Folk Garden of Aloha
ELECTRIC (inter) First Half: Three Lilliputia Hullo Four Last Half: Robinson & Homaline Windowere Troupe
ST. LOUIS COLUMBIA (orph) Nat C. Goodwin Riggs & Whitely Campbell Sisters Middleton & Spillmeyer Claire Vincent & Co. Princess Kalama Duo Spencer & Willhans
EMPRESS (wva) First Half: Scamp & Scamp Zoia Matthews Itai Stephens Brady & Mahoney Last Half: Lupita & Perea Chief Caupulian Tower & Darrell
NEW GRAND (wva) Mme. Panla Volante Bros. Folsin Bros. Moore, O'Brien & Cormack
Six Serenaders Carl Rossini & Co. Lane & Harper Strassler's Animatea
ST. PAUL HIIPP. (nbo) First Half: Smi-leitta Sisters Rostero Gordon Eldrid & Co. Dymo & Bann (one to fill) Last Half: Four Charles LaJoe Troupe Dorothy Arnold & Co. Jos. Flynn
ORPHEUM (orph) Evans, Burrows, Fontaine & Co. Demarest & Collette Kajlyama Demarest & Collette Kajlyama Three Balzer Sisters Al & Fannie Stedman Honor Try Children
SUPERIOR, WIS. BROADWAY (abc) First Half: Perryton Sisters Kerry & McGee

Robt. Henry Hodge & Company PANTAGES (m) Diving Berlo Girls Dix & Dixie Mande Leone & Co. Taber & Greene TERRE HAUTE, IND. Al Shayne NEW HIIPP. (wva) Ford & Urma Chas. Mason & Co. Lewis, Belmont & Lewis
VANCOUVER, CAN. ORPHEUM (orph) Fay Templeton Bonar, Ward & Farron Morris & Campbell Ernie Potts & Co. Mario & Dady Milton Pollock & Co. WACO, TEX. AUDITORIUM (inter) (20-21) Consul the Great Kerr & Weston Bancroft & Broeke Yvette Charley Grapewin Chung Hwa Four The Paldrons
WASHINGTON, D. C. KEITH'S (nbo) Bob Albright Page, Hack & Mack Gilson & Quinn Nan Haperlin Ellis & Bordoni Katherine Dana & Co. Lady Alice's Pets
WATERLOO, IA. MAJESTIC (wva) La Salle Musical Stock Co.
WATERTOWN, S. D. METROPOLITAN (wva) Sam Hood Mareena, Nevaro & Mareena
Last Half: Pat Barrett Electrical Venus
WICHITA, KAN. PRINCESS (inter) First Half: Scheon & Mayne Jeanne McKay's Revue Seven Lyric Dancers Last Half: Rnby Cavelle Vuleatke Troupe
WILMINGTON, DEL. GARRICK (nbo) Joe Cook Orpheum Comedy Four
WINNIPEG, CAN. ORPHEUM (orph) Krville, Harold Cressy & Dayne Valtella's Leopards Willing & Jordan Martin & Fabrial Violet Dale
YOUNGSTOWN, O. HIPPODROME (nbo) Musical Johnstons Prosperity Frank LeDent Brit Johnson & Co. Tom Edwards & Co. Watson Sisters Four Danubes
(Continued on page 70)

Merry Christmas—Happy New Year Hippodrome Hotel FORMERLY OWENS STILL RUNNING 6th and Walnut, ST. LOUIS, MO. H. F. SADEK, Prop., King of Chefs

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TIGHTS In all materials—but of best Grade and Make for all PROFESSIONALS: Posing Act, Divers, Skaters, Circus Performers, etc. Padded Frock, Skirts and Monkey Suits, Elastic and Cloth Supporters and Gymnastic Pumps and Gaiters. Sent for Catalogue B and FREE SAMPLES. JOHN SPICER, Successor to Spicer Bros., 38 Woodbine Street, Brooklyn, N. Y.

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PLAYS VAUDEVILLE ACTS. Catalogs FREE. Make-up Book, 15c. Sample Sketch, 10c. 3 Sample Acts, 25c. Station B. A. E. REIM, Milwaukee, Wis.

WANTED Two Acrobatic Girls or Dancers, who can hang by their teeth, or willing to learn. Weight, about 120 lbs. K. W., 641 Belden Avenue, Chicago, Illinois.

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WANTED IMMEDIATELY FOR MUSICAL COMEDY

Two experienced Chorus Girls, height about 5 ft., 3. Sure salary. Long season on Sun Time.

J. R. CASTLE,
Mgr. Gaiety Girls, Victoria Theatre, Wilmington, N. C.

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Chicago Palace

(Continued from page 63)

given him after his many selections. The Stars and Stripes Forever, played in variations, was responsible for an encore and three bows. Seventeen minutes, in one.

No. 2—Ethel Clifton and Company presented a splendidly enacted playlet. A problem of today, in which two women carry out an interesting plot, with a moral lesson vividly portrayed. Twenty minutes, in full; drawing room set; two bows.

No. 4—Spencer and Williams indulge in songs and nonsense, which they term Putting It Over. This they undoubtedly succeed in doing, as their efforts were rewarded with five bows. Twenty minutes, in one.

No. 5—Bob Matthews offered a dope sketch, entitled Dreamland, with Third avenue and Pell street, New York, as the scene. The imaginary cloud of opium smoke carries the characters from the front of a pawnshop to mysterious caves of Egypt and back to the gloomy reality. Seven people make up the company. Twenty minutes; two scenes, in one and full; three bows.

No. 6—Florenz Tempest and Marion Sunshine were accorded a welcoming reception with their Broadway bouquet. The dainty Misses sang several dainty songs and added a few impersonations. Delightful melodies, exquisitely artistic gowns and lovely youth captivated the audience in this instance. Twenty minutes, in one; three bows.

No. 7—Alice Eis and Bert French, with a corps de ballet, presented a Halloween party, a la terpsichorean. Pumpkins, black cats and old witches were the outstanding features in appropriate scenic display, and excellent dancing rounded out the splendid number. Twenty-five minutes, in full.

No. 8—When the orchestra struck up The Campbells Are Coming the audience had only to give one guess. The clever sister duo gave an entirely new treat, although they still hold to the novelty ballads with a twang of the Southern style and accent. Everything they

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offered was heartily appreciated. Twenty minutes, in one; three bows.
No. 3—Sylvia Loyal and her Parrot occupied a bad spot with an offering which is much too novel for closing. Plenty of original versatility is sprinkled in this number. Performing dogs, cats and a flock of seventy pigeons add to the novelty of the offering. Twelve minutes, in full.—ZIN.

Gt. Nor. Hipp., Chicago

(Reviewed First Show Monday, December 11)

Chicago, Dec. 11.—The loop was thronged with Christmas shoppers and the pop. houses drew largely from the crowds seeking play and a bit of diversion. At the Great Northern Hippodrome a clean entertainment of selected variety is the offering.

No. 1—Hera and Preston are openers, doing a comedy acrobatic and tumbling number, working straight, with plenty of good work, performed with speed and action. Five minutes, in three.
No. 2—Dale and Boyle open as a woman and man team, and hold the bluff through right to the finish, when the impersonating member discards the headgear and brings down the house. They indulge in songs and soft-shoe dancing, which went over nicely. Ten minutes, in one; two bows.

No. 3—Jas. Thompson and Company open in one, in a character sketch, and go into full stage. Plenty of humor is offered throughout by the blackface accomplice to the plot. Twelve minutes; two bows.

No. 4—Rollins and Norris appear before one of those 3 a.m. special drops, with a scene supposed to take place on a street corner during the wee small hours. They carry on comedy patter which pleased throughout the twelve minutes they were on. Two bows.

No. 5—The Melody Six, all girls, playing violin, cello and piano, offered musical selections and harmony that put their efforts over with honors. Three bows.

No. 6—Georgette and Capitola scored a quick hit with their ragtime melodies. Theirs was the only number on the bill with any fast material. Twelve minutes, in full; five bows.

No. 7—Mile. Lydie closed with the mirror dance, doing a series of butterfly and other dances before a set of mirrors, which reflect the movements, giving the appearance of many dancers. Nine minutes, in full; three bows.—EMERY.

Columbia, St. Louis

(Reviewed Monday Matinee, December 11)

St. Louis, Dec. 11.—A program, thoroughly entertaining from beginning to end, is on view at the Columbia Theater this week, and drew out a good crowd at the matinee today. Brice and King are headlining, while Santley and Norton were awarded the hit honors.

No. 1—Orpheum Travel Weekly; fifteen minutes.

No. 2—Leo Zarrel Trio displayed excellent work as hand-balancers, and offered many original tricks. Their stunts, although difficult, are executed with ease. Applause was quite frequent. Eight minutes, in two; two calls.

No. 3—Hallen and Fuller, the veterans of vaudeville, are favorites in St. Louis, and went over big in their sketch, Corridor of Time. Twenty-five minutes, in one; three calls.
No. 4—Robert Everest's Novelty Circus consists of a group of monkey entertainers, which amused all. The monkey orchestra proved a big applause-getter. Twenty-five minutes; full stage; two calls.

No. 5—Grace DeMar put her monologue recitations over with a punch. Her offering was entertaining throughout. Ten minutes, in one; three calls.

No. 6—Elizabeth Brice and Charles King, headliners, possess splendid voices, and put their hits of musical comedy over cleverly. The act is neat and refreshing, and all the selections were liberally applauded. Twenty minutes; full stage; five calls.

No. 7—Santley and Norton, piano-playing and singing act, were a riot. The comedy work of Santley is clever, while the piano work plays no little part of the offering. Hit of the bill. Twenty minutes, in one; six calls.

No. 8—Albertina Rasch, ballet dancer, with six assistants, in a classical number that pleased.

The ballet work was exceptionally good, a strong closing number. Fifteen minutes; full stage; two calls.
Length of program, two hours and fifteen minutes.—WILL.

Keith's, Cincinnati

(Reviewed Sunday Matinee, December 10)

Mirth and music invaded the bill today, and captured laughs and applause in greater quantities than has been the case in some weeks. Novelty is not missing, and talent is sticking out all over the show. The audience was well pleased, and the acts apparently grabbed the spirit and made the most of it. Howard and Clark and Charlie Howard and Company vied for the high honors, with Joseph Howard a shade in the lead. William Gaxton made one of the most substantial hits, and the other acts were all appreciated.

No. 1—Current events in pictures. Nineteen minutes, in full stage; two bows.

No. 2—The Koban Japs started the applause part of the show before the act had been on two minutes, and kept the house highly interested in several new and remarkable stunts that gave the program an agreeable and fitting send off. Twelve minutes, in full stage; two bows.

No. 3—Devina and Williams, man and woman, took the spot which was billed for the Bison City Four, and romped through a semimodern classic that caught on and stuck to the finish. The pair put plenty of action behind their stuff, and sent it over nicely, with the result that they made one of the neatest hits of the bill. Thirteen minutes, in one; four bows.

No. 4—Joseph Howard and Ethelyn Clark were given a hearty welcome back to Cincinnati, and they did enough meritorious work to truly deserve all they received. Howard's song review is a nifty repertoire, and Miss Clark's costumes are eye-ticklers of Class A. The pair were recalled again and again, and obliged with several encores. Twenty-seven minutes, in three and one; numerous bows.

No. 5—La Argentina, magnetic young woman from sunny Spain, is a remarkable artist, but her native dances are not exactly in accordance with Cincinnati tastes. Her extraordinary cleverness aided in sending the act over well, for nothing other than merit could have turned the trick here. Nine minutes, in full; well received.

No. 6—Fred and Minta Brad, in Sunshine Capers, have one of the most entertaining dumb acts in vaudeville. Fred is a pantomimist of rare ability, gathering laughs as easily as he drops his hat or rolls off the table. Minta is a bear on tumbling and contortion work, easily raking in half the applause of the act. A very clever pair. Eight minutes, in one; two bows.

No. 7—William Gaxton, assisted by Jacques Pierce, Lygia Bernard, Elsie Baird, Emma Campbell and Mildred Bright, presented S. Jay Kaufman's playlet, Kisses, in which novelty has combined with newness to make this one of the best skits in vaudeville. Gaxton is an artist—so are his co-players, and we venture to say Kisses would be a dismal failure in other hands than these. Twenty-five minutes, in three; many curtain calls.

No. 8—Charlie Howard and Company (Kernan Cripps and Margaret Taylor) are indeed a Happy Combination, as billed. Howard's happiness is so evident that it readily spreads all over the house, paving the way for the excellent song numbers of Cripps and Taylor. This is one of the biggest laughing acts within our memory, and where there are laughs there is applause. Eighteen minutes, in one; special drop; five bows.

No. 9—Ralph Dunbar's Tennessee Ten, an Ethiopian episode in three scenes, closed the show with old Southern melodies, lots of fun and syncopated tunes by the ragtime band and its dancing director. Held practically the entire house and received several curtain calls. Eighteen minutes, in one, three and full stage; special scenery.

The Bison City Four did not appear.—LEE.

RETURNED TO NEW YORK

New York, Dec. 9.—Major James D. Doyle and William H. Platt have returned from Savannah, Ga., where they have been working on Marguerite Clark's big Christmas feature, Snow White, under the direction of J. Searle Dawley.

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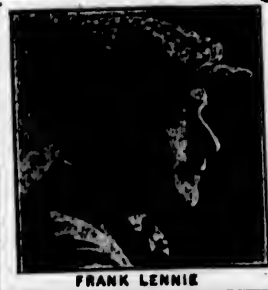
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EDDIE CLAYTON

Empress, Cincinnati

(Reviewed Monday Matinee, December 11)

Manager George Fish, of the Empress, is offering the patrons of that house an excellent bill this week—one which contains much comedy. Every act was a winner. The Four Slickers headlined.

No. 1—The bill opened to a good start with the Flying Baldwins, who performed some thrilling feats on the trapeze. The girls have a neat act. Six minutes, full stage.

No. 2—The Misses Lamont and Wright are two clever and pretty girls, and they received generous applause for their songs and month-long instrument playing. Twelve minutes, in one.

No. 3—Nelle A. Kingsbury and Roscoe E. Munson have an excellent farcical sketch in *The Devil in Possession*, which held the house in an uproar throughout. This pair are excellent entertainers. Twenty-one minutes, full stage.

No. 4—Sualler and Myers, two men, are singers of class. Their regtime selections brought down the house, and they had to give an encore. Eleven minutes, in one, working in front of their own purple plush drop.

No. 5—The Four Slickers, in a rube offering, had the audience rocking with laughter. Their nonsense, comedy and melody was indeed appreciated. They are laughmakers of the front rank. Eleven minutes, in one.

No. 6—One of the best closing numbers of the season were Jed and Ethel Dooley, the versatile pair. Cleverness is their middle name. This pair can hold their own with any when it comes to fancy dancing. They also perform creditably on the bicycles. Jed, with his larriat and witty remarks, scored heavily. Twelve minutes, full stage; numerous curtains.

Pictures opened and closed.—C. W.

Hipp., San Francisco

(Reviewed Sunday Evening, December 10)

San Francisco, Dec. 10.—A packed house was on hand to see the show at the Hippodrome this evening.

No. 1—Buckley's Animals, in a clever presentation of animal intelligence. Eight minutes, full stage; bow.

No. 2—Peletier and Valerie, in a well-costumed dancing and patter act. Twelve minutes, in one.

No. 3—Nickelson, a clever magician just back from Australia, held the audience breathless. Seventeen minutes, full stage; two bows.

No. 4—Pathe Weekly. Twelve minutes.

No. 5—Carolina Girls, in a negro musical comedy, which was well handled. A well-dressed act, which has six girls, a straight and a comedy man in the company. Nineteen minutes, full stage; special drops; two bows.

No. 6—Hal and Eva Birch, clever harpist and dulcist, also gave vocal numbers. The comedy aeroplane number at the finish got a big hand. Twelve minutes, in one; two bows.

No. 7—Maglin, Eddy and Roy, in a laughable clown hump and chair act. Ten minutes, full stage; bow.

No. 8—Little Mary Sunshine, a Balboa picture. Fifty-two minutes.—BOZ.

Orpheum, San Francisco

(Reviewed Sunday Matinee, December 10)

San Francisco, Dec. 10.—A very pleasing show is offered at the Orpheum this week. Business, capacity.

No. 1—Heart photoplay. Five minutes.

No. 2—Mile, Doria's dog novelty is well staged, and the dogs well trained. Ten minutes, full stage; one bow.

No. 3—Louis London, who has just arrived from Australia, registered immediately with his splendid range of voice in character parodies and melodies. Fourteen minutes, in one; two-encores and four bows.

No. 4—George McKay and Ottilie Arline, held over, repeated their previous success. Seven bows, two-encores, flowers.

No. 5—Joseph E. Bernard and Hazel Harrington, in the comedy playlet, *Who Is She*, a rippling series of laughs and well put over. Twenty-one minutes, full stage; three calls.

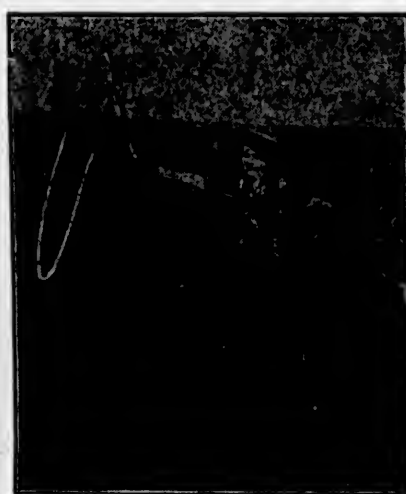
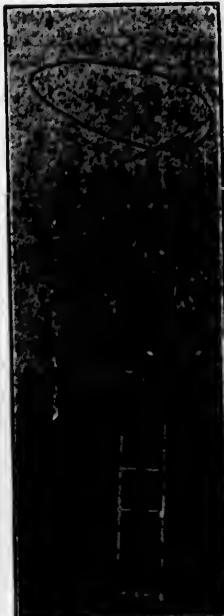
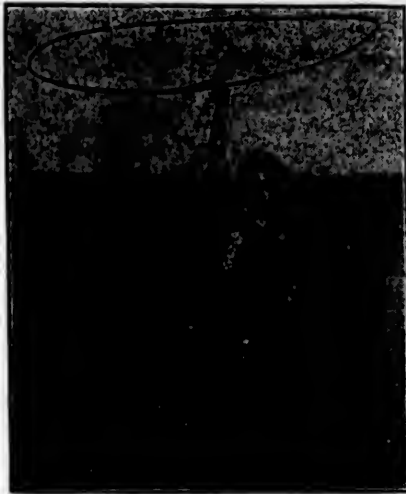
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No. 6—Amelle Stone and Armand Kalisz repeated big.

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No. 7—Rae Samuels, held over, bowed twelve times and responded to four encores. She received flowers.

No. 8—Ivan Bankoff and Lola Girlie, with Madeline Harrison and ballet, gave the bill a classical touch with beautiful and difficult dances. The numbers were elaborately costumed. Twenty-four minutes, from one to full stage; special settings; five bows.

No. 9—Thea and Winnie Lightner and Newton Alexander, in this difficult spot, held the house with comedy and straight song numbers, which were appreciated. The audience was anxious for more. Seventeen minutes, in one; nine calls; two encores.—BOZ.

MRS. SARA A. BRENNAN DEAD

New York, Dec. 9.—Mrs. Sara A. Brennan, a guest of the Actors' Fund Home for nine years, passed away yesterday at the Staten Island Hospital, following an attack of pneumonia. Mrs. Brennan was born in Wales in 1839. She married Richard Brennan, an English concert hall singer, when 16 years of age, and soon after made the stage her profession. She appeared many times in the music halls of London with her husband. Mrs. Brennan and her husband came to this country with the first company of the Haskin Brothers.

Interment will be in the Actors' Fund plot in Evergreen Cemetery, Brooklyn.

KLEIN JOIN PIANTADOSI

New York, Dec. 8.—Al Piantadosi, president and general manager of Al Piantadosi, Inc., the new but fast moving music publishing company, announces that Herman Klein has been engaged and will commence his new affiliation December 11. Al also waxes enthusiastic over the way If You Had All the World and Its Gold is progressing. Three different places in New York alone are featuring it this week. Floyd and Beeman at the Harlem Opera House, May Marvin at the 86th Street Theater, and Tom Franklin Trio at the Union Square Theater.

BEN HORTON DIES

Was Well-Known Opposition Agent

Ben Horton, a well-known opposition circus agent, died at his home in Hillsboro, O., Monday, December 4. The funeral was held Friday, the 8th, burial taking place at Hillsboro. His brother, Will Horton, of the Ringling Show, was in attendance at the Billposters' convention in Minneapolis when he received the news of his brother's demise. Beautiful floral tributes were sent by the International Alliance of Billers.

BURLESQUE NEWS

BRIGHT OUTLOOK FOR BURLESQUE

Producers Look Forward to Continuance of Big Business That Has Marked the Season Thus Far

New York, Dec. 9.—The burlesque outlook for the new year and the final half of the burlesque season of 1916-'17 is especially bright, and producers do not anticipate any dropping off in the big business that has marked the season thus far. There have been years which started off with banner business when patronage had so materially dropped after the new year that it cut down considerably the average weekly business for the season. With general conditions of prosperity all over the country, however, producers expect to go to the end with flying colors, piling up the largest total they have ever written on their ledgers.

Unprecedented in the present prosperity of burlesque. Hardly a complaint is heard anywhere, and many of the shows are doing some phenomenal weeks' business in their efforts to secure house records. Almost every show is able to exhibit some weeks' business which eclipses any it has ever before known, and house records which have stood untouched and unapproached for years have been torn down and supplanted by new high-water marks established this season. Everything indicates that burlesque is constantly looking up and everyone in the business should receive, from now to the close of the season, a new impetus for another year's work.

CONCERNING OLIO IN BURLESQUE

New York, Dec. 9.—In all probability another season will find burlesque producers standing on common ground regarding the olio in burlesque. Nothing in burlesque has in past years been a greater point of dispute than the olio. Some producers there are who contend that an olio is essential to burlesque while others insist that the olio is a detriment to a show, not only failing to maintain its own end, but also having a tendency to weaken the effect of whatever specialties or novelties are introduced during the show proper. Once burlesque demanded the olio, but in recent years there has been a growing tendency to get away from it, and the different viewpoints of producers as to its value account for the fact that some shows boast an olio, while others do not. The subject is to be brought up for discussion by producers before another season opens, and it is not only likely but almost certain that the shows in another year will either contain olios or else be entirely destitute of this feature.

GUS HILL ENJOINED

New York, Dec. 9.—An injunction was granted this week restraining Gus Hill from using the appellation, Follies of 1917, to designate his burlesque show. The injunction was applied for some time ago by Florens Ziegfeld, Jr., and the restraining order was handed down by Supreme Court Justice Clarence J. Shearn.

Mr. Ziegfeld, in his application, contended that since 1907 he had used "Follies of" in connection with the year to designate his production of that year. Mr. Hill filed an answer in which he stated that the title used by him was Gus Hill's Follies of 1917, and that he considered his name and not the final three words constituted the valuable part of the title.

The case has been followed with a great deal of interest.

DAVE MARION HAPPY

New York, Dec. 9.—Dave Marion, who is at the Columbia Theater this week, is wearing a broad smile, due to the fact that he has just received word that, after three years' litigation, he has been granted a license for his hotel at Toms River, N. J. Marion built a beautiful hotel there, believing a license would follow as a matter of course. The license was denied, and, for a time, it looked as though Marion had a white elephant on his hands. With the granting of a license the white elephant is apparently converted into a gold mine, and the comedian is naturally entitled to smile.

HENRY TEMPORARY MANAGER

Baltimore, Md., Dec. 9.—Thomas R. Henry arrived here Thursday from Boston, and has taken temporary charge of the Palace Theater, the Columbia burlesque house.

BERT COLE A VISITOR

Mr. and Mrs. Bert Cole and Miss Jane Tarr, of Billy Burke's Tango Show Company, is

vaudeville, passed through Cincinnati Sunday and called at The Billboard office.

The act is playing Birmingham this week. Bert will, of course, be back on the Hagenbeck-Wallace Show next season, which will be his seventeenth consecutive season with that organization.

MOUNTFORD'S STRIKE BOMB LOADED BUT NOT EXPLODED

(Continued from page 62)
to have been called in sympathy, have wired reports which show that all bills went through without a quiver of unpleasantness. Immediately following the matinee telegrams were

in the hands of C. S. Humphrey, Chicago manager of the U. B. O., stating that no breach of trouble had stirred in St. Louis, Kansas City, Winipeg, Duluth, Minneapolis or San Francisco. It has been said that coincident with the Chicago strike the rats would try similar tactics in these Western cities.

Complete preparations have been made by the Association. Each bill in Chicago and in every probable point of trouble has been duplicated, so that any White Hat act which steps out in answer to the Mountford call can be replaced at a moment's notice. In San Francisco the substituting was so efficient that the bills there were quintupled, and the managers wired they could put on five shows this afternoon if necessary. All acts will be paid for their time, whether they work or not, according to the Chicago authorities. A number, it is said, are sufficiently in sympathy with the managers to ask but half price, and others are asking only for expenses.

In order to avoid rough-house games at the hands of employees of the White Hats the Majestic Theater building is completely patrolled by plain-clothes men. The doors have been locked all day to preclude the possibility of intrusion from undesirables, and the information windows are being handled by office boys, with instructions to transact business quietly and without argument.

The question of the American Federation of Labor and its possible influence is not worrying the managers. C. S. Humphrey, in his official capacity, announced this evening that he did not believe any appreciable number of stage hands and musicians would join a strike if one were called, and he furthermore stated that if they should prove sympathizers and go out that every act would be set in one. A piano would be pulled into the wings, and the show would proceed.

The vaudeville houses of the country will not be closed, both Mr. Humphrey and Mr. Murdoch state, however sweeping the present strike agitation proves.

J. J. Murdoch, in talking with a Billboard representative Monday night, said: "I came into Chicago merely as a stopover. I have been on a business trip for the past few days, and I am here casually rather than for a purpose. I find preparedness for whatever happens so advanced that I am not worried in the least. What can the A. F. of L. do to aid the strikers? They can give principally moral support and the congenial ties between the bod carrier and the vaudeville performer are not likely to be strong enough to go far or long. C. S. Humphrey handed his fiftieth telegram saying all's O. K. to a Billboard reporter late this afternoon, and laughed. "Another day of gorgeous blinf," he said, "but we are ready for the worst Mountford can do. I don't believe there is a corner we have not watched."

Performers are being met at the Chicago depots by representatives both of the Rata and of the Managers. There are rumors that a deputy organizer for the Rata is being sent with each shift going out to take the places of possible strikers in order to convert the actors to Rat politics.

Harry Mountford has been rushing about the lobby of the Hotel Sherman to the amusement of a number of curiosity seekers among the performers and trade journal writers. He has been using the telephone booths and the telegraph desk in mad dashes hither and thither with the importance of a router judge and the self-assurance of a head-on engine.

BANQUET MARKS CONCLUSION OF I. A. B. P. & B. 1916 MEETING

(Continued from page 59)

Secretary William McCarthy presented his twin to St. Paul Local No. 43. Both were put into immediate use. The response was made from Minneapolis by C. N. Munson and from St. Paul by Bert Wheeler. Thomas Van Lear, Mayor elect of Minneapolis, whose election is recognized as a triumph for organized labor, was the principal speaker of the evening. He acknowledges his personal obligation to the billposters of Minneapolis for effective aid in the campaign in which the newspapers and the money interests had been against him.

Rev. G. L. Morrill made four or five speeches; in fact, he was irrepresible, reciting poetry, telling stories and sandwiching in bits of good advice. B. G. Hall, president of the State Federation of Labor; Ben Stevens, president of the Trade and Labor Assembly of Minneapolis; Smith B. Hall, representative of The Billboard; Julius Danenberg, president of the New York Local No. 2; George Abernathy, president of Pittsburgh Local No. 3; Dick Simpson, of Kansas City, and Zack Luckena, of Minneapolis, were among the others who voiced sentiments in keeping with the occasion.

It should not be understood from this review of the entertainment features that the sixty-three delegates did not knuckle down to a deal of hard work. After the formalities at the opening of the convention, and the usual sight-seeing tour by automobiles was disposed of, the delegates got down to the grind of the regular order business in executive sessions. The grievance committee had a very busy time of it, with disputes which were all straightened out, it was announced.

Thursday L. H. Beckman of the Wallace Show, Nick Pettit of the Barnum & Bailey Shows, W. H. Horton of Ringling Bros., George Robinson of the Yankee Robinson Show, and T. W. Bullinger of the Sparks Show, met with the committee on circuses and signed up the union scale for the season of 1917. Sun Bros. and the La Tona Shows were not represented, but it is not anticipated that there will be any hitch with them. The Sella-Floto dispute over the payment of men who were laid off when the show was marooned at Denver last spring on account of the hoof and mouth disease quarantine was not adjusted, and still remains to disturb relations.

The wage scale for second men was set at the minimum of \$35 per week. Officers were elected as follows: President, P. F. Murphy, Chicago; first vice-president, W. F. Hines, Detroit; second vice-president, C. N. Munson, Minneapolis; third vice-president, Al Busbee, Los Angeles; fourth vice-president, Ike Kline, Omaha; fifth vice-president, J. F. Keller, Rochester, N. Y.; sixth vice-president, Al Norington, Pittsburg; seventh vice-president, Julius Danenberg, New York; secretary, William McCarthy, New York; treasurer, George Abernathy, Pittsburg; assistant treasurer, Al Hengenburg, New York; trustees, Leo Hurma, Gus Price, Frank Harvey, delegates to A. F. of L., John Wilde, A. T. Noonan.

UP AND DOWN BROADWAY

(Continued from page 61)

any other period of the business that I have so long been associated with.

Get These Parodies

10 Wonderful Parodies on "Yaka Hula," "Dangerous Girl," "Loading Up the Mandy Lee" and other late hits. Here's the title of one of them—

"Won't Hughes Remember California in November?" TELLS HOW HUGHES LOST WHEN IT CAME TO A "CLOSE SHAVE" Also 3 Great Monologues—Jew, Blackface and Straight—and a medley of late Song Hits with as many laughs as Chaplin has imitators.

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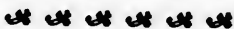
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Broadway & 47th Street, New York**

**COURT WHEELS GRIND SLOWLY
IN VAUDEVILLE AGENCY
TRIAL**

(Continued from page 59)

from the actor for the privilege of working."

In reply to this accusation E. F. Albee, of the Orpheum and Keith Circuits, makes the following statement:

"To the Profession in General:

"Much has been said by agitators in reference to the amount of commission that artists are obliged to pay for being booked in the different circuits throughout the country. I can only speak for the B. F. Keith Circuit and the United Booking Offices, which I represent. The United Booking Offices charge five per cent commission, and I have a standing order of \$1,000 for proof of any employee in that office charging an artist in excess of this amount for obtaining bookings in the office. The representatives of artists are supposed to get five per cent. It has been stated, and continuously so, that they charge more than five per cent. The United Booking Offices have no jurisdiction whatever over representatives of acts. They don't represent the United Booking Offices in any way. They receive no pay from the United Booking Offices, and have no connection with it except to present their material. The business between the artist and their representative or manager of their act is a matter between themselves. It should be generally known, for the fact has been advertised a number of times, and it is the general rule of the United Booking Offices, that an artist's representative's commission is five per cent, and it has been spread broadcast that artists can book in this office without a manager or representative, and for one commission. Some artists complain, and of those that do only three cases have come to my notice that the act's representative asked for more than five per cent. If this is so, and the artists pay it, that is their own business, and, while in a moral way the United Booking Offices are interested, it has no jurisdiction over an artist's salary after it is paid to him as to what he is to do with it, and, inasmuch as they are all over age, it would seem that they are perfectly competent to do with their own money as they please, without interference from anyone. If they want to give it all to the representative of the act I don't see that it interests anybody outside of the artist, but where there is a compulsory demand for more than five per cent then it is up to the artist not to pay it, unless he is willing to do so for some extraordinary service rendered.

"The United Booking Offices say to the entire profession that if any artist or act has a grievance in respect to an over-charge by representatives of acts, that this office will give the artist every consideration, and will so regulate the one complained about that there will be no recurrence as far as that particular representative of an act is concerned in the U. B. O.

"From my own knowledge I find the artists only too willing to give up only their representative over five per cent, but any price within reason, to get them a good route, or to have their salary raised. This proposition has not only been made to every employee that books in the United Booking Offices, but to myself, and any number of checks and money have been sent ohly to the employees of this office who book, but to myself, if I would give them preference in getting a route. This is a hard thing to regulate, and there is a rule in this office that no employee is allowed to take any compensation from any artist for services rendered in this office, and the \$1,000 which I offer will be freely given to a proved violation of this rule.

"The statement of the agitator is that the artist must pay more or he can not get a route. How ridiculous! My answer to that is that any artist having a meritorious act that the public is satisfied with can get all the time he can take care of, and why should this act pay more than the regulation commission, unless it does so of its own free will? There has never yet been proven, to my knowledge, a connection between the managers and the agents in dividing up anything they get from the artists; and how impossible such an arrangement would be, inasmuch as the manager is obliged to pay the salary. Why don't these alleged dissatisfied artists, who complain that they pay these exorbitant commissions, complain in an open way in order that the abuse can be corrected? The agitator replies to that: 'They don't want to do that, because they are afraid they will get in wrong.' If this is true, how is this going to be corrected? Surely not by any outside organization, for the artists would rebel against being controlled by it as much as they would by the manager. The

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WANTED QUICK—FIRST-CLASS PIANIST

Male or female. Must be able to direct. Name lowest. Pay own. Must join on wire. Address CHAS. W. BENNER, Mr. Peck's Bad Boy, Dec. 18th, Tecumseh, Neb.; 19th, Nebraska City, Neb.; 20th, Plattsmouth, Neb.; 21st, Coza, Neb.

true facts are the performers are ninety-nine per cent to blame for this alleged practice of giving extra compensation for service. If they in a body or single-handed, would complain of these instances, inside of a month it would be stopped, if it exists to such an extent as is claimed. It reminds me very much of the tipping practice on our stages. Some years ago an artist made a complaint that he was obliged to tip stage hands and the musicians. His complaint was so bitter, and he claimed it was so general that I made a rule in all the Keith houses that any performer giving, or any stagehand or musician receiving, a tip would be discontinued in our employ. I had this posted up in every theater that we have, and made a strenuous effort to have it lived up to, going so far as to raise the salary of both the stage hands and the musicians, making them the best paid people in their line of business in our representative towns. The very first culprit in our disciplinary rule was the man who made the complaint. He claimed that others were doing it, and that he could get better service by compensating the stage hands and musicians. Before such things as this can be regulated there must be a concerted action on the part of the artists themselves that they won't give any more than the regulation fee. If this was done, and lived up to, the practice, if it exists, would come to a sudden halt. Will they do this? I don't think so—any more than the artist who complained to me of tipping the stage hands and musicians. He wanted something that some other artist didn't get. He wanted special service, and he effected his complaint, especially in our business. However, I say to you again, Mr. Artist; if you have a complaint of this kind to make, make it to me personally, or to this office, and I will see that the greatest consideration is given in your behalf."—E. F. ALBEE.

MANY AND VARIED BROADWAY HITS GREET HOLIDAY SEASON

(Continued from page 60)

Installing Geraldine Farrar's screen version of Joan of Arc.

Another reason is the eagerness of the managers to produce this season. People are not going abroad, they are coming to New York, and money is plentiful. These facts are making it possible for almost any play with a semblance of merit to do a paying business on Broadway. The result is that the number of failures so far this season is down to an extremely low limit.

At the present time it is estimated that there are about twenty productions that are waiting for a Broadway hearing. In their eagerness to produce their plays the managers have even resorted to running shows in the morning and to giving two different plays at the same theater. At the Cort Upstairs and Down holdways each evening during the week, while the matinees are given over to the Yellow Jacket, and both are playing to capacity houses and have been ever since their run was started. Stuart Walker, with his Pompadour Theater, is producing his series of plays at the Thirtieth Street Theater at 10 o'clock in the morning, while Emma Dunn, in Old Lady 31, holds the stage at night.

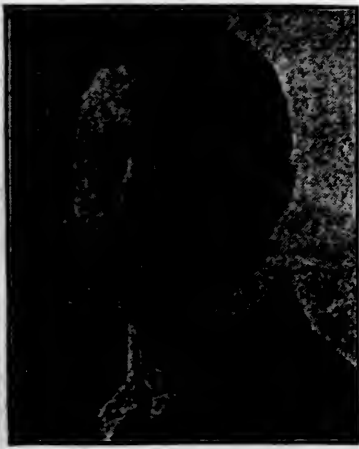
In spite of the bright outlook for the remainder of the season and the prosperity that has marked it so far, a critical analysis of the plays in comparison with the marked successes of previous seasons proves disappointing. In spite of the packed houses and long engagements that are now in prospect for a large number of plays now on the boards it can not be said that there is a single big smashing hit that will win undying fame like The Boomerang, which was produced last year, or Morosoff's Peg of My Heart. The two possible exceptions to this are Turn to the Right, which has no indication of ever quitting, and The Thirteenth Chair, which is being hailed as a much bigger success than Within the Law, both of which are by Bayard Veiller.

CHRISTMAS GREETINGS

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DIRECTOR OF PUBLICITY

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Comedy Drama preferred. Band Actors wanted, including Leader to double orchestra; Souffleur, must sing and dance. State all in first letter. References. Salary. Particulars. For one-night stands. Pay own hotel. Answer letters only. SUCCESS, care Saratoga Hotel, Chicago, Ill.

LAST HALF BILLS

December 14-16

(Continued from page 65)

- NEW YORK CITY**
AMERICAN (loew)
 Bervour Troupe
 Nevins & Gordon
 Holland Romance
 Gerard & West
 Jessie Haywood & Co.
 Mand Miller
 Paul, LeVan & Dobbs
- AVENUE B** (loew)
 Karlton & Klifford
 Edah Deidridge Trio
 Barber-Thatcher & Co.
 Bernard & Meyers
 (one to fill)
- BOULEVARD** (loew)
 Statson & Huber
 Nora Lorraine
 Mimic World
- DELANCEY ST.** (loew)
 Lexey & O'Connor
 Pantzer Duo
 Yellow Peril
 Walter James
 (four to fill)
- GRUELEY SQ.** (loew)
 Martyn & Mack
 May & Jane
 Hendrix & Padnia
 O'Brien & Buckley
 Bryan, Lee & Co.
 Manola
 Hoey & Lee
- LINCOLN SQ.** (loew)
 P. George
 LeRoy & Seamon
 Amerson & Manley
 Evil Hour
 Klein Bros.
 Johnson, Howard & Listette
- NATIONAL** (loew)
 Fiske & Fallon
 Williams & Heid
 Ankles
 Kathryn Miley
 Gardner's Maniacs
 (one to fill)
- ORPHEUM** (loew)
 Henry & Lisel
 Robinson & McKisselck
 The Cromwells
 Alice Hanson
 Rose & Foy
 First Artillery Band
 Bronie & Aldwell
- HINWOOD & ROSE**
SPYVENTH AVE. (loew)
 Cornelia & Adele
 Lucille & Cockatoo
 Ward 22
 Australian Stanley
 Jerome & Carson
 (one to fill)
- BROOKLYN**
BIJOU (loew)
 Memories
 Sophie & Harvey
 Everett
- Willard & Bond
 Ferguson & Sunderland
 Motor Madnes
 (one to fill)
- DEKALB** (loew)
 Malone & Malone
 Hill & Dale
 Borden & Dwyer
 Tom Davies & Co.
 Dorothy Norman
 Darline Sisters
- FULTON** (loew)
 Three Xylophonds
 Rully & Arnold
- Norwood & Hall
 Just for Instance
 Nat Carr
- PALACE** (loew)
 Weiser & Weiser
 Frenell & Tyson
 Ves Farrell & Co.
 Hawthorne & Lester
 Junior Polies
- BOSTON**
ST. JAMES (loew)
 June & Irene Melba
 Al Wohlman & Co.
 Grey & Old Rose
 Lee Anger
 Bachelor's Dinner
- ORPHEUM** (loew)
 Allen & Francis
 Little Lord Robert
 Minetta Duo
 Harry Haywood & Co.
 Murray Bennett
 Al Golem Troupe
 (one to fill)
- FALL RIVER, MASS.**
BIJOU (loew)
 John LeClair
 Howard & Radler
 Chief & Police
 Cook & Lorenz
 Tiehor's Beala
- HARTFORD, CONN.**
PALACE (nbo)
 Castlane Bros.
 Field Sisters
 Bob Dalley & Co.
 Cantfield & Barnes
 Christmas Eve in Moscow
- POLI'S** (nbo)
 Madam?
 Nita Johnson & Co.
 Bill-n & Hunter
 Crossman's Entertainers
- HOBOKEN, N. J.**
LYRIC (loew)
 Walton & Delberg
 Lady Suda Noy
 Her Honor the Mayor
 Adams & Sahl
 (one to fill)
- NEW ROCHELLE, N. Y.**
LOEW (loew)
 Joleen Sister
 Harry Sybil
 Arm of the Law
- NEWARK, N. J.**
MAJESTIC (loew)
 Ti Ling Sing
 Belle & Mayo
 Miller-Kough & Co.
 Ward & Raymond
 Breen Family
 (one to fill)
- PROVIDENCE, R. I.**
EMERY (loew)
 Jack Morrissey & Co.
 Walter Percival & Co.
 Evans & Wilson
 Clinton & Hooney
 Capt. North
- SPRINGFIELD, MASS.**
PLAZA (loew)
 LaCoe & Dixon
 Joe Deller
 Non Hewes & Co.
 Mack, Alight & Mark
 Tyrolan Troubadours

NEW YORK HOTEL FIRE

New York, Dec. 9.—Twelve persons were burned, one probably mortally, in a fire which destroyed the theatrical boarding house at 133 W. Forty-fourth street today. Among those injured and taken to the Polyclinic Hospital were Laura Murray, Robert Murray, Mary Wentworth, Bertha Holman, Mary Mumford and Jane Blacklock. The latter is reported dying. George Murray and James Moore were among the injured who declined to go to the hospital. Mrs. Cecilia Zalman and her daughter, Ruth, a dancer, escaped injury. The damage is said to be estimated at \$10,000.

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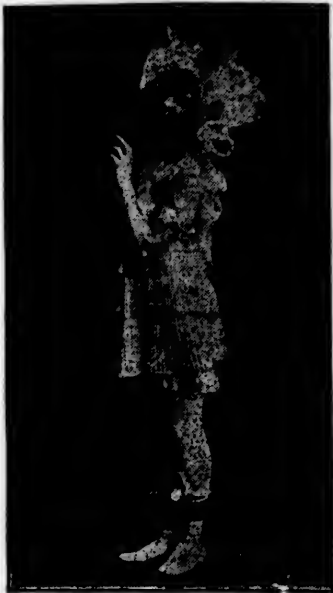
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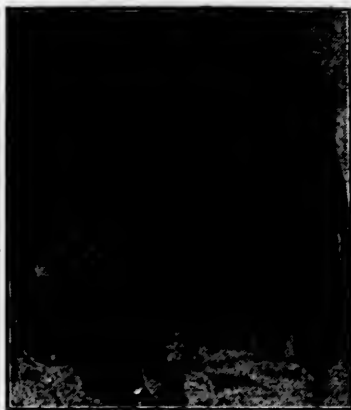
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MADISON'S BUDGET
No. 16 A dandy Christmas gift for any comic entertainer. Contains include 13 original monologues, 9 great acts for 2 males and 7 for male and female, a bright Irish act for 3 people, 16 wonderful parodies, 4 crackjack musicals, 3 new parts, a screaming tabloid comedy. Includes hundreds of new gags and sidewalk bits. Price \$1. Back issues all gone except No. 15. (Com. Edition price of No. 15 and No. 16 is \$1.50.) **JAMES MADISON, 1082 THIRD AVENUE, NEW YORK.**



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GREETING

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THE LITTLE GIRL WITH THE BIG VOICE.

With THE "RECORD-BREAKERS" MUSICAL COMEDY COMPANY.

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PLAY BROKER

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JOHNNY HAND BAND

To Accept Road Dates for First Time This Season

Chicago, Dec. 9.—For the first time in its long existence the Johnny Hand Band will accept out-of-town engagements next season. The organization has been one of the foremost musical bands in this part of the country, and has been famous for years, though it has confined its work entirely to Chicago. It was organized in 1886.

After the death of Johnny Hand a few months ago Armin F. Hand, a son, has acted as director, and the executive management has been largely turned over to W. W. Philley, whose experience and ability Mr. Hand had great respect for. Mr. Philley was formerly with the Edgar A. Benson Amusement Exchange.

The coming season will see the band traveling. It expects to make park and carnival dates all over the country. Among the important engagements the band kept the past summer were the openings of the new Chicago Municipal Pier, Douglas, Humboldt, Garfield and Lincoln parks.

CAMPBELL IN CINCINNATI

William Campbell, owner of the New Orleans Minstrels, spent Saturday in Cincinnati and Newport, Ky., visiting The Billboard and the Donaldson Lithographing Co. With the latter company Mr. Campbell placed an order for some special paper.

The show closed December 2 in Argenta, Ark., where it now is in winter quarters. Mr. Campbell has purchased two new steel cars to augment the show for 1917.

Mr. Campbell left Cincinnati Saturday night for Philadelphia, and will then go to Evansville, Wis., where he and Mrs. Campbell will spend Christmas. Mrs. Campbell was Mabel Hill, daughter of Col. George W. Hall (Popcorn George) of the old school of circusdom.

UNDER THE WHITE LIGHTS

Snow Ball Season Opens in Chicago—Edelweiss Gardens Add Ballet Dancers to Program

Chicago, Dec. 9.—Snowballs and the holiday season have started early in Chicago, especially at the Blumark Garden, where the Marigold Follies are holding forth with a cabaret revue. Each night there is a merry shower of soft snowballs when the gaiety reaches its height—woolly snowballs that never harm a pretty gown. Virginia Flossinger, Carlos Sebastian and Dorothy Bentley are dancing, and there are other entertainers. Stage aspirants try out on Monday nights.

Out on the South Side the Edelweiss Gardens are enjoying a dancing orgy, out of the usual cabaret run. Serge Oukrainaky and Andreas Pavlowa Russian ballet, have opened at the Gardens for an indefinite engagement. A series of dances are being danced by Miss Ludmila, Miss Dykema, Miss Austin and Miss Kowak. Other entertainers on the same bill are Emily Fitzgerald, an Irish dancer; Anne Warwick, an English girl who is giving classic dances; and Mr. and Mrs. Hume, ball room dancers.

Miss Helen Flint has been added to the Heisen Revue playing at the Winter Garden.

Patricia, who has Chicago cabareters under her pretty thumb, is making her usual hit at the Green Mill on the North Side.

A NEW MUSIC JOBBING HOUSE

The Duquesne Music Co., Atlantic City, N. J., have not only the facilities for printing music but have also added the two new branches, jobbing and distributing, to their business. They are representing independent publishers all over the United States, and Mr. Edwards, the company's business manager, says business is rushing. A music bulletin, listing all the numbers, will be sent to dealers everywhere the first of each month.

CAFE RESERVATIONS DROP

Chicago Too Dry for New Year's Revelry

Chicago, Dec. 9.—One short hour, between midnight and closing, is too short a time for the revelry which is owed to Father Time's newest son—1917. The result is that the reservations in Chicago cabarets have dropped off twenty-five per cent from the usual number. Practically all the hotels and cafes will hold to December 31 for the night of celebration in spite of the fact that it will be a "dry" evening with the exception of the sixty golden, sparkling minutes following the ushering in of the baby New Year.

The Hotel La Salle has arranged one of the most elaborate of the programs to be prepared for A Walsh Night Meeting. A page will tell from the world the Reverend 1916, and the Sabbath mood will be invited to depart. A midnight supper and dance will be on the program for the Auditorium. No special plans have been made for College Inn, Congress or the Blackstone.

JOE COOK

HARRY WEBER

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THE ORPHEUM CIRCUIT

REGARDS TO THE BILLBOARD AND OUR MANY FRIENDS.

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GREETINGS

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CHRISTMAS GREETINGS FROM CALIFORNIA

Show Folk and Their Affiliations

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DOC. BILLY GRAY
BELLE AND THE BEAR
Send Greetings to all the bunch.
On the Pike and 321 W. Ocean Ave.,
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"SOME MED. FRAME-UP"

MERRY CHRISTMAS TO THE BUNCH
FROM
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LOUIS A. FURTELL
Principal Trainer and Superintendent
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ROY GAFFNEY
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Merry Christmas to All.

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C. B. (Jack) ROBERTS
Assistant Director Ross Photoplays
SAN FRANCISCO, CALIFORNIA

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Heavy Leads with Ross Photoplays
SAN FRANCISCO, CAL.

Margaret Cellier
Heavy Leads with Ross Photoplays
SAN FRANCISCO, CAL.

RITA GARDNER
Ingenu with Ross Photoplays
SAN FRANCISCO, CAL.

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CLASSICAL and BAREFOOT DANCER
Featured as
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AUSTRALIAN IN CALIFORNIA
Christmas Greetings
From
FIDEM WIRTH

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MARQUIS ELLIS
Instructor of many of the country's leading soloists
Many celebrated actors and actresses now heading big time vaudeville owe their
success to the excellent voice training received from Mr. Ellis.
Professional Manager C. R. Foster & Co., Music Publishers
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"THIS WEEK'S FILM NEWS THIS WEEK"
THE SCREAMER
Clark Irvine was with The World three years, but is now publishing the broadest film newspaper at the
film capital. Better see what this is. Subscription, \$1.00 per year. 441 Consolidated Realty Bldg., Los
Angeles. Merry Christmas, that's all.

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LAWRENCE
LEADING MAN
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WIGWAM STOCK COMPANY
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Now playing their thirty-sixth week this season, wish all their friends
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WISH ALL OF THEIR FRIENDS A
MERRY XMAS AND HAPPY NEW YEAR

Opens the 1917 Season early in April. **ARENA AMUSEMENT CO.,**
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IN REPERTOIRE

JACK LE ROY OPENS WITH NEW COMPANY

Playing Musical Comedy at Music Hall, Newport, Ky.
—Helen Wright, Prima Donna and Leads

Jack C. LeRoy's U. S. A. Musical Comedy Company, which was recently organized in Covington, Ky., by Mr. LeRoy, opened at Music Hall, Newport, Ky., December 10. Mr. LeRoy is well known in Newport, having played there for the past six seasons. The company is better this year than ever before, with beautiful costumes and special scenery for each bill. Helen Wright (Mrs. Jack LeRoy) is prima donna, playing the principal female roles. Mrs. LeRoy recently closed with an Eastern road company in order to join her husband's company. The circus is exceptionally good, introducing many late song numbers in a very effective manner. The dances are very clever.

The company includes Helen Wright, leads and prima donna; Elva Bartine, soubrette; Elsie James, characters; Ethel Martin, ingenue; Howard Mack, leading juvenile; Raymond Smith, characters; Billy Ruth, comedian; Jack LeRoy, light comedies. The chorus consists of Beatrice King, Helen Clayton, Julia Van Camp, Bobby Bebeck, Marie Hayna, Daisy Haselton, Marguerita Priole and Babe Smith. Marie Hayes, who has been with Mr. LeRoy's companies in the past, will have the leading song numbers.

FOX POPULAR PLAYERS

To Get a Christmas Vacation

San Angelo, Tex., Dec. 7.—The Roy E. Fox show played a three weeks' engagement at Brownwood, Tex., and business was excellent throughout the entire three weeks.

A special matinee was given Thanksgiving Day, and big business was done despite the fact the show played in opposition to a football game.

Fred and Ethel Hayes, owners and managers of the Hayes Tent Theater Company, were welcome visitors on the show a few days ago.

A bountiful Thanksgiving dinner was given in Brownwood; Roy Fox was toastmaster. The menu consisted of chicken consommé, crackers, fresh oysters, cream bread, turkey, oyster dressing, cranberry sauce, creamed potatoes, sweet potatoes, olives, celery, chicken salad, potato salad, fruits, cake, bon bons, nuts, egg nog, tea, coffee, milk and coffee la noir.

The company will play here until Christmas, after which a vacation will be given the members until January 1.

Roy Fox will spend Christmas with his wife in Albuquerque, N. M., where she is visiting her mother.—HABLEY SADLER.

DOUG MORGAN COMPANY

Will Spend the Season in Texas

The Doug Morgan Stock Company, under the management of J. Doug Morgan, after a successful season through Oklahoma, Kansas, Missouri and Iowa, is back in Texas, where they will play during the winter. The big tent has been overhauled, and everything is in good shape for the winter months. Al Harris has charge of the show, as Mr. Morgan and wife will spend the winter in Dallas, Tex. The Flying Huffs, who are being featured in their aerial act, have charge of the ticket box and front door. Mr. Morgan and wife are ardent devotees, and recently purchased a touring car. They are enjoying themselves burning up Texas pike and gasoline. Mr. Morgan says business has been excellent during the entire ten months which the company has been out, losing but one day during that time.

WATER QUEEN THEATER

Undergoing Repairs for Next Season

The Water Queen Show Boat, which recently closed after thirty-five successful weeks on the Ohio, Monongahela, Kentucky, Tennessee and Mississippi Rivers, is in winter quarters at Point Pleasant, W. Va., undergoing repairs preparatory to the spring opening, which will be early in April. The company at the closing included Captain Roy Hyatt, owner and manager; Mrs. Roy Hyatt, treasurer and assistant manager; Mr. and Mrs. Billy Matthews, Mr. and Mrs. Ira Martin, Mr. and Mrs. Ben Landers, Carl Steers, Starke Robinson, Hally Fling,

Miss Osa Hartzlar, Master Benny Landers, Mae Reika, Roy Martin, Billy Peden, Brady Childress, Jack McCarty, W. H. Williams, Robt. Lennord, John Black, Bob York and J. V. Smoot. Mr. Hyatt says the season proved very good, and he intends to enlarge the show next year.

MEACHUM PLAYERS

Doing Well in Kentucky and Indiana

The Meachum Players, under the management of Bomars and Green, are playing through Kentucky and Indiana to good business. The company includes Jack Bakeman, leads; J. C. Edwards, soubrette; George Bland, general business; Rex Casey, juvenile; Homer Meachum, characters; Zimmar Bomars, characters; Hazel Bland, leads; Frances Bloom, soubrette; Hazel Veach, soubrette; and Florence Meachum, musical directress. R. B. June is playing the Human Fly, is being featured with the company. His act is proving very popular.

MILLER'S MUSICAL MAIDS

Open Engagement in Vincennes, Ind.

Miller's musical comedy company, known as Miller's Musical Maids, closed at the Lois Theater, Terre Haute, Ind., December 9, and opened at the Alhambra Theater, Vincennes, Ind., December 11 for an indefinite engagement. The roster is: C. Miller, owner and manager; Lilly Orr, second comedian; Bob Thornton, straight; Queenie Bently, soubrette. The chorus consists of Dorothy Mack, Sadie Morris, Janina Smith and Lena Davis. Miss Davis is a recent addition to the show, having joined last week after closing with See America First, a road show. Edna Lyons, Mary Scott and Mr. Orr are also new members, and made their initial appearance with the company on Monday of last week at the Alhambra Theater.

OVATION TO MME. BERNHARDT

Probably never before has an actress been given such a rousing reception as Mme. Sarah Bernhardt received upon her return to the New

York stage at the Empire Theater Monday evening, December 4. Furthermore it was probably the most wonderful performance the Divina Sarah had ever given on a New York stage. The repertoire comprised four short French plays, with Mme. Bernhardt embodying the major roles in three of them. The house was filled to overflowing.

WILL CLOSE FOR CHRISTMAS


Choate's Comedians, playing in opera houses through Indiana, are now in their eighth week, and business continues fair. Manager A. O. Choate will close the show Christmas, and will give the members of the company a two weeks' vacation. Lee Kyree and wife will spend their vacation at their home in Peoria, Ill. E. C. Flynn and wife will spend Christmas with Pop and Mother Choate at Herrin, Tex. A. O. Choate, with his wife and Baby Wilby, will visit Mrs. Choate's father and mother at Ft. Worth, Texas.

WANDA COMPANY ON TOUR

The Wanda Stock Company, which opened the season November 2 at Lawrenceville, Va., is now playing through Delaware, and meeting with success. The roster includes Kathleen Wanda, leads; Helen Kent, soubrette; May Tucker, characters; Gordon Ruffan, leads; Paul Bond, comedian; Dixon Ames, characters; Billy Williams, general business; Joe G. Del Paso, orchestra director; Professor Waterman, piano; Vincent Villa, clarinet, and Mile. Del Paso, cornet. The management says the show never as- paranced a better season than the last one.

CHES DAVIS IN OKLAHOMA


McAlister, Ok., Dec. 8.—The Ches Davis Musical Comedy Company, playing through Oklahoma, under the management of Ches Davis, and directed by Herbert R. Seaman, is doing nicely. The company has a repertoire of seven plays. The roster is: Ches Davis, manager and principal comedian; Clyde Hooper, comedian; Mae Hilly, leads; James Varnell, James Pritchard, Jack Parsons, the Patterson Sisters, Jack Conway, Fannie Parsons, May Kennia, and Tom Whita.



ROY E. FOX'S POPULAR PLAYERS

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No. 1 and No. 2 Shows, "under canvas." No. 1 Show, featuring Marie De Gafferly and May Blossom Williams. No. 2, Ina Lehr. Season 1917. People in all lines. Those doing specialties or doubling brass preferred. Soubrette, ability and wardrobe essential. Solo Comedians, Violins, and Drums for Orchestra. A-1 Boss Conventman. Season opens in March.

WANT TO BUY—Complete Dramatic Tent outfit; also 80-ft. Pullman Car. No junk wanted. Address: ELMER LA ZONE, ELMER LA ZONE, Box 242, STARKE, FLA. DE GAFFERLY



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UNDER CANVAS.

WANT A FULL DRAMATIC ACTING CO.

AND A LADIES' BAND THAT DOUBLES IN ORCHESTRA. Leading Man, Leading Lady and Soubrette. Must be young and good looking. Comedian and Soubrette, must sing and dance. Good Character Man to direct. Prefer people who can do specialties or double in band. Send photo and description. Tell all in first letter and our own cards. Your lowest salary. Want Boss Conventman and three Helpers. CAN URE AN 80-FOOT CAR that's sure to pass inspection. Will buy 50x120 Tent, with dramatic end. Everybody knows me. Show opens in Lawton, Okla., Mar. 10. This will be a long engagement. Conventman, write James Pennington. BARNEY WILLIAMS' PLAYERS, Lawton, Okla.

WANTED—FOR MUSICAL COMEDY REPERTOIRE
Scott Moore's Passing Follies of 1917, not tabloid; join wire. A-1 Leader band, orchestra, sight reader, arrange, transpose, thoroughly capable directing; Piano Player, sight reader, transpose, double band; Trap Drummer, full line traps, double brass; Chorus Girls; Wardrobe Mistress, double characters or chorus; A-1 Comedian, sing, dance; Musical Comedy People, all lines, sing and dance, doubling band given preference. Hire Drummers for band. Script bills, not nigger acts. Quick studies, wardrobe, appearance on and off, ability. Tell all first. Pay own telegrams. Bosses, disorganizers, misrepresenters, keep off; make it so hot for you wish you stayed away. Advance Agent, route, close contracts, sing paste, work for interest. West Frankfort, Ill., 14th, 15th, 16th; Carverville, Ill., 17th, 18th, 19th. Permanent address: 702 State Street, East St. Louis, Ill.

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WANTED QUICK, MUSICAL COMEDY STOCK TAB. PEOPLE

Salary guaranteed. People's Theatre, Comedians, Chorus Girls, Prima Donna, Juvenile Women and Men that can sing. Twenty-five weeks' work if you have the pep. Give height, weight, etc. Must be here January 1st; open 7th. Address JOHN HENRY, 322 1/2 South St., Springfield, Ma.

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HEAVIES, LEADS AND CHARACTERS
Robert A. Neff Theatre Co.

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"THAT RED HEADED COON"
Now with Jesse Blair's Comedians.

WANTED—MINSTREL PEOPLE

Comedian, capable of producing; Baritone or Tenor Soloist, Piano Player, who can double brass; A-1 Trombone, 30 double stage; Arrst, who is singer and will use brush; Musicians, who double stage. This is theatre show; stop at hotels; I pay transportation only. Open in January near Atlanta. Let me know your lowest first letter and send photos; will return. DEXIN VINSON, 511 E. 4th St., Owensboro, Kentucky.

WANTED One-Nighters, Stock, Musical Comedy, Musical Tab., good Vaudeville, House just opened, renovated and remodeled throughout; dressing rooms to accommodate everybody. Steam heat, electric lights, stage 34x20x16 feet. Town is on the boom. Big large coal mines within two miles. Large water, null just completed. Large population, 2,000. Situated in the center of the most fertile section of the State on the R. & O. If you are looking for money, here's your chance. Percentage basis or firm money. Sultans shows and nigger acts, please steer clear. Address GRAND THEATRE, Philippi, West Virginia.

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Just the right size for Rep., Pop, Stock or Theater. —PEOPLE—
All do specialties. Salary reasonable. No objection to the usual holiday lay-off. "Or" Piano, Melody Sax., Harmonium Sax. Will join other musical organization. All double brass. D. E. PENCE, Norwich, New York.

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First-Class Stock Company

Carrying special scenery, capable of putting on Royalty Plays, to open Xmas Day, Sun Theatre, Portsmouth, Ohio. Address GUS SUN, Springfield, Ohio.



HESS MAKE UP

THE HESS CO. NEW YORK

JENNINGS COMPANY

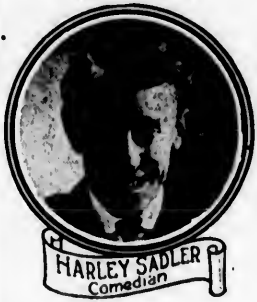
Out Nine Years and Still Going Strong

The Jennings Dramatic Company, under the management of J. H. Jennings, is playing to excellent business through Texas. The company numbers twenty-two members, including a band and orchestra and a working crew of five men. The acting cast includes Mrs. J. H. Jennings, Marguerite Jennings, Kathleen Carr, Frank Smith, Neal Foley, G. C. Sheldon, Billy Bandy, Elliott Long, C. J. Secret, H. Porter and Master Hayden Leavell. The show has been out nine years without closing. The band is being featured in each town, and it never fails to attract and please the crowds.

VACATION OF THREE WEEKS

The Flora DeVoss Stock Company, playing through Wisconsin, under the management of J. B. Rotnour, closed December 10 for the holidays, and the entire company will take a vacation of three weeks. Mr. Rotnour will spend his vacation in Rhinelander, Wis., looking after business interests. Miss DeVoss will visit New York. Ted Newman will brave the elements by taking an automobile trip. The balance of the company will go to their respective homes. Hamilton and Hamilton, the new vaudeville team, have signed for the season. The show will reopen January 1, playing return dates, with all new bills and feature vaudeville acts.

The Old Reliable Brandom Show, under the management of William Brandom, played a big week at Blomark, Ill., terminating the engagement December 2. The show moved to Indiana where the company will tour for several weeks. Manager Brandom will soon start getting his No. 2 show ready for next season. The new show will number twenty-five people, carrying a band and orchestra and a large tent, with light plant and all equipment for a modern tent theater.



HARLEY SADLER
Comedian



EDWARD THARDO
Characters



HELEN THARDO
Heavies-Characters



H.O. WILKINSON
Character Comedian



SAM BRIGHT
Juvenile Leads



CAROL REED
Heavies-Characters



F.A. SHEFFIELD
Heavies-Director



DOROTHY SHEFFIELD
Soubrettes-Ingenues



MAJORIE SHREWSBURY
Leads



JOS. D. REED
Leads-Heavies



ROY E. FOX
The Governor

LONGEST SEASON ON RECORD—16 YEARS WITHOUT CLOSING

Roy E. Fox's Popular Players

BAND AND ORCHESTRA

3—RAILROAD CARS—3 ONE HUDSON SUPER-SIX
BEST EQUIPPED TENT THEATRE IN THE WORLD. Built by Baker & Lockwood,
Kansas City, Mo.

JESSE BLAIR'S COMEDIANS

ROY E. FOX AND JESSE BLAIR, Owners

Look Out for Roy E. Fox's Popular Players No. 3 Next May

JOE D. REED, Manager and Equal Owner. People in all lines wanted.
SPACE WILL NOT PERMIT CUTS OF MANY OTHER EMPLOYEES.

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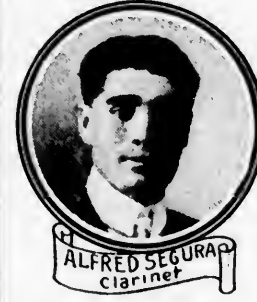
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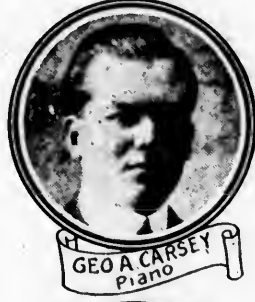
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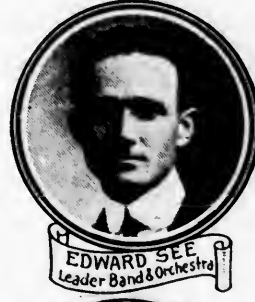
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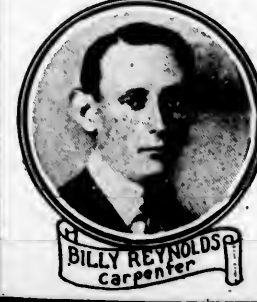
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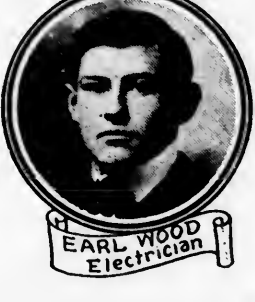
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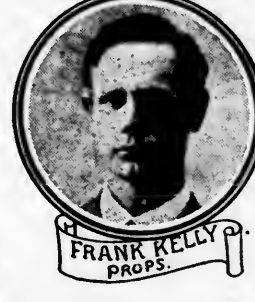
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BOWMAN

CHARACTER WOMAN with WANDA LUDLOW
Formerly with O. D. Woodward Stock Co., Auditorium, Kansas City, Mo.

ROBERT UNDERHILL

TREASURER

With the Wanda Ludlow Players

BILLY BRYANT PASSES THROUGH
Members of Show Spend Day in Cincinnati

Billy Bryant, manager of the Billy Bryant Players, with several members of his company, passed through Cincinnati Wednesday of last week, en route to Southern Kentucky, where Mr. Bryant has a few engagements booked. Violet Bryant, Florence Bryant, Josephine Costello, Billy Bryant and Mr. Patterson were the guests of the Wanda Ludlow Players during the afternoon, and were entertained in the evening by Mr. and Mrs. Jack Letroy at the Letroy residence in Covington, Ky. The Bryants are building a new boat, which will be completed in the spring. It will have a seating capacity of about 600. Captain Sam Bryant is superintending the construction of the new boat, which will be under his management next season. Violet Bryant recently composed some new songs, which go over nicely in each town the show plays.

The cast includes Billy Bryant, Mr. Patterson, Claud G. Ohmer, Sam Bryant, H. C. Williams, Violet Bryant, Florence Bryant and Josephine Costello.

Mr. Bryant closed his boat show eleven weeks ago, and placed his company on the road playing week stands in opera houses. He says while the show has not broken any records or done turn-away business the season has been very satisfactory thus far. A twelve-piece band will soon be added to the company, and will also be used on the boat next year.

JACK VAN IN OHIO

Jack Van and Girls, musical comedy company playing through Ohio, under the management of Jack Van, are meeting with much success. The personnel of the company is: Jack Van, principal comedian; Danny Mack, Dutch comedian; Jack Blue, juvenile leads; Isabelle Van, soubrette, and a large chorus. Mr. Mack was formerly with the Gus Rapier Musical comedy, which played for three seasons at the Lyric Theater, Newport, Ky.

ORCHESTRA CHANGES SHOWS

The Moschell Ladies' Orchestra, with the Niner Musical Comedy Company, closed with the show at Pennsboro, W. Va., December 4, and joined Billy Clifford's Musical Comedy Company at Tallahassee, Fla. The Moschell orchestra consists of Lillian Moschell, Kathryn Moschell, Edna Moschell, Norine Wantling and Alice Burnham. The Niner company is under the management of Edwin Niner.

WANDA LUDLOW

AND HER PLAYERS

PLAYING HIGH-CLASS STOCK RELEASES

UNDER THE DIRECT MANAGEMENT OF

W. B. FREDRICKS

Lessee of the New Colonial Theater, Covington, Ky.



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BAIRD
JUVENILE AND
LIGHT
COMEDY



WITH
WANDA LUDLOW
Formerly with American Players, Spokane, Wash., and later with
ATHON STOCK COMPANY

WALTER
HARMON

JUVENILE LEADS

With Wanda Ludlow Players

FRED H.

HARGRAVE

With Wanda Ludlow Players

Colonial Orchestra

JAMES G. BRANGAN, Violin.
ART SMITH, Piano.

FRANK BERNHARDT, Cornet.
ED ZEUCH, Drums.

WHAT IT TAKES TO MAKE MUSIC WE HAVE IT AND WE DO IT.

W. HOWARD FITZ

GENERAL BUSINESS

Second Season With the Wanda Ludlow Players

CHARLES D. MARLOW

GENERAL BUSINESS

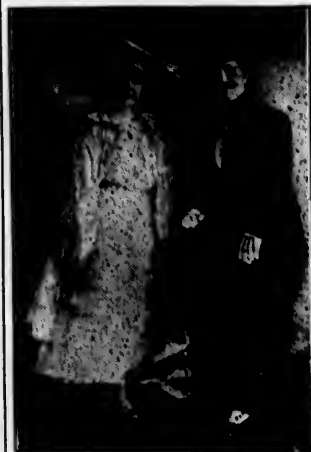
5th Season With Wanda Ludlow Players

PERLE KINCAID

Second Business and Heavies

5th Season With Wanda Ludlow Players

MERRY CHRISTMAS TO ALL



ARTHUR
CARDIN & REEVES

Who will present several big features with the Cardin Players next season.

BRYANT'S ENTERPRISES
BRYANT'S NEW SHOW BOAT
BILLY BRYANT'S STOCK COMPANY
Yes, Dad is still the boss of us all. Merry Christmas and A Happy New Year to all.

EDWARD G. OHMER

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WM. BRANDOM, Manager of Brandom Bros.' Show, General Delivery, Peoria, Illinois.

KADELL-KRITCHFIELD

In South—Been Out Since Year 1906

The Kadell-Kritchfield Repertoire Company, playing through the South, under the management of J. S. Kritchfield and Al Kadell, reports that the past season has been one of the best in years. The company has been out continuously since 1906. The roster is: J. S. Kritchfield and Albert Kadell, owners and managers; John E. Kane, stage director; Jimmie Bratton, producer; Ben Wilkes, band leader; M. Webster, orchestra director; C. H. Hambleton, press agent; Luke Sheahan, general business; Dave Jakes, characters; Ben Wilkes, leads; Marie Grey, leads; Rhea Bratton, lugeness and specialties; Clara Kritchfield, general business; Viola Kadell, general business; Frances Kane, characters; Charlotte Wilkes, general business. The show will remain in the South during the winter, working back North next spring.

NOTES OF THE BLAIR PLAYERS

Vernon, Tex., Dec. 9.—Quannah, Tex., the show's stand for last week, proved a good one, and a return engagement will be played there in the near future.

A new bill was introduced last week. The Swamp Angel, written by Guy Hickman, a member of the company. While not a feature bill it met with approval.

Much opposition was encountered here, as the managers of the picture houses hold an option on all lots close to the town, with the exception of a certain wheat field. Mr. Blair, in order to secure the field, was compelled to buy the crop of wheat, which he did, and business has been fine. A two weeks' stand will be made here.

R. Frank Norton joined the company here Tuesday.

Manager Jesse Blair is suffering from a severe attack of la grippe, which has confined him in his room. He may not be with the show for several days.

William Wamsher's Girl of the U. S. A. played here the fore part of the week, and were guests of the Blair company. Frank Barclay, Essie Hursey and Billy K. Roy met many old friends on the Wamsher Show, and a regular old-time reunion was held.

On old-time Thanksgiving dinner was served to the company on Thanksgiving Day by Jesse Blair. Manager Blair, in his speech, said he was thankful he was surrounded by a company of ladies and gentlemen.

Mr. and Mrs. Sam C. Major met an old friend with the Wamsher company, Robert D. Sacray. —FRANK BARCLAY.

DRAMATIC STOCK

EMPIRE STOCK IN PITTSBURG

Strengthened by the Acquisition of Helen Keyes and Irene St. Claire—The Former's Debut Will Be in The New Minister

Pittsburg, Pa., Dec. 9.—Helen Keyes, formerly leading woman with the Chet Keyes Stock Company, signed recently with the Empire Stock Company, playing permanent stock at the Empire Theater in this city. Miss Keyes will make her first appearance with the company in The New Minister. Irene St. Claire, who is also a new member of the Empire Company, made her initial appearance last Monday in The Divorce Question. Manager McTigue has made arrangements for several late stock releases which will be produced at the Empire during the season.

BREAKS SEASON'S RECORDS

Paterson, N. J., Dec. 8.—The Winifred St. Claire Players, appearing at the Empire Theater in this city, scored heavily last week in Rebecca of Sunnybrook Farm, with Winifred St. Claire in the title role. It is announced that the company did the largest business of the season. The company is now in its twelfth week at the Empire Theater, and business is holding out nicely. A Gordon Reid, who is directing the cast, is having much success with the high-class bills which are being produced. Dixon Van Valkenberg is handling the publicity for the company. Baby Mine is the play for this week, with The Wolf and Under Southern Skies underlined.

WANDA LUDLOW PLAYERS

Break Records With an Old-Timer

The Wanda Ludlow Players, headed by Wanda Ludlow and Walter Harmon, playing at the Colonial Theater, Corvinton, Ky., presented Ten Nights in a Barroom last week to the best business of the season. Taylor Bennett, as Joe Morgan, won much praise for his excellent acting. Charlotte Marlowe, who was specially engaged for the bill, was very good as Morgan's daughter. Miss Marlowe has a splendid appearance with a most pleasing personality, which make her a great favorite not only with the company but with the public as well. The cast is well balanced, and a splendid production of the old-time favorite play was given. The cast included Wanda Ludlow, Perle Kincaid, Charlotte Marlowe, Ivy Bowman, Taylor Bennett, Charles Marlowe, Walter Harmon, Fred Hargrave Alvin Baird, Warren Beverly. Manager Fredericks is giving the patrons of the Colonial late stock plays and melodrama, and his policy is meeting with much approval.

ALCAZAR PLAYERS

Present Song of Songs in Portland

Portland, Ore., Dec. 9.—The Alcazar Players, headed by Ruth Gates and Albert McGovern, are presenting for this week's attraction The Song of Songs. The supporting cast includes Will Loyd, Charles Compton, Henry Norman, George Taylor, Harold Holland, George Webster, Mayo Melot, Lora Rogers, George Bradford and Ray Steiner.

FEATURES TRIAL SCENE

Brooklyn, N. Y., Dec. 9.—The Fifth Avenue Theater Stock Company is presenting Madame X for the attraction at the Fifth Avenue Theater this week. Manager Jack Horne is featuring the trial scene, which is being staged in elaborate style. Walter Richardson, who joined the company recently as leading man, is proving very popular, and is winning much praise for his excellent work.

SHUBERT COMPANY SCORES

In The Bubble in Milwaukee, Wis.

Milwaukee, Wis., Dec. 7.—The Shubert Stock Company, playing at the Shubert Theater, under the management of C. A. Niggemeyer, scored a big hit last week in The Bubble. Lizzie Foster played the part of Amelia Muller in a very clever manner. Florence Hensel played the part of Rose Mueller, and Van Murrel played the role of Gustave Mueller in a convincing manner. Harry Mintrun made an ideal Richard Graham. John Fee had the part of Joseph Mahlen. Manager Nig-

gemyer has selected Adele for the attraction next week, which will make the first time the play has ever been produced in stock.

ENGAGEMENT IN ALBANY

Albany, N. Y., Dec. 9.—The Washington Square Players of New York City have been booked for a one-day engagement at Centennial Hall in this city December 11. They will give a matinee and evening performance, presenting eight of their best one-act playlets. The members of the cast who will appear in Albany are Elizabeth Patterson, Ruby Craven, Marjorie Dean, Dana Desboro, Rosalie Mathieu, George Carleton Sommes, Ralph Roeder, Harold Freedman, Samuel Jaffe, Albert Tilburne, Charles Meredith and Edouard D'Oize.

COAST STOCK NOTES

Los Angeles, Cal., Dec. 8.—The Burbank Stock Company produced for last week's attraction, at the Burbank Theater, Lew Fields' old vehicle, The High Cost of Loving, and the play caught on at once. Good business was done during the week.

Too Many Cooks, as presented by the Morosco Stock Company at the Morosco Theater last week, proved one of the best bills of the season from a box office standpoint. The play was produced by an excellent cast, and the stage settings were very good.

The Alcazar Stock Company, playing at the Alcazar Theater, San Francisco, Cal., presented for last week's bill Potash and Porimutter, and a nice business was done on the week.

The Wigwam Stock Company, headed by Del S. Lawrence, playing at the Wigwam Theater, San Francisco, did a splendid business in Old Heidelberg last week. The company, which is a

large one, is very evenly balanced, and it has become very popular in San Francisco.

The Alice Fleming Stock Company, playing at the Baker Theater, Portland, Ore., met with much success last week with Potash and Porimutter. Although the company was only recently organized several high-class bills have been produced, and it is forging to the front, becoming a big favorite in Portland.

YONKERS PLAYERS

Well Received in The Law of the Land

Yonkers, N. Y., Dec. 8.—The Yonkers Players, under the management of Carroll J. Daly, scored heavily last week at the Warburton Theater in this city in The Law of the Land. The play was exceptionally well staged, and played by a splendid cast, under the direction of Wallace Worsley. Ione McGrane, as Mrs. Harding, and Stanley Stanton, as Chetwood, were exceedingly clever in their respective parts. Mollie Wood, in the role of Bennie; was all that could be desired, and won much praise for her work. The balance of the cast included Baker Moore, Albert L. Hickey, William David, John Cuffe, Charles Webster, Helen Collier, George Wetherald, Robert Eames and Fred C. House.

Manager Daly's executive staff consists of Wallace Worsley, director; William Golden, treasurer; Maybelle Dunn, box office; George Wetherald, stage manager; Thomas Worth, scenic artist; J. Leonard Bauer, musical director; G. W. Bell, master carpenter; D. H. Felder, electrician; J. Cuffe, property man, and Marie Borden, head usher.

Stop Thief is being presented for this week's attraction, with The Wolf underlined for next week.



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THEATRICAL, STREET WIGS AND TOUPEES MADE TO ORDER.

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AMERICAN PAGEANTS—We make a special feature of renting costumes for PAGEANTS, whether State, National or local. Our line of costumes for these events, from the LANDING OF COLUMBUS DOWN TO CIVIL WAR TIME AND AFTER, are complete and cannot be outclassed.

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Dear Madam Yorska—I wish you every success and am sure New York will appreciate the worth of your enterprise. With all good wishes.

Faithfully, DAVID BELASCO.

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TWENTIETH CENTURY CLOSES

Tent Season and Will Reopen in
Theater

San Antonio, Tex., Dec. 9.—The Twentieth Century Follies Musical Comedy Company, playing under canvas through Texas, closed its season here last Monday. A banquet was given by the management to the company and many friends after the closing performance; 125 plates were laid, and everything was served, from turkey down. After the repast the guests were entertained with a number of acts from the down-town houses. The roster included, at the closing, Hughes and Burton, owners; William M. Hendrix, manager; Fred Fulton, assistant manager; Ben Fulton, advance agent; Frank Lowney, press agent; Del Clark, bandmaster; Ralph McGee, orchestra leader; Lon Shields, comedian; Billy Paker, comedian; Irene French, leads; Myrtle Shields, soubrette; George Haskell, characters, and a chorus of ten girls. One of the features with the show is a ten-piece band. The company will take a two weeks' vacation, after which it will open in a local theater for a stock engagement.

DUBINSKY BROTHERS

Present The Lost Paradise To Success

St. Joseph, Mo., Dec. 9.—The Dubinsky Bros. Stock Company, playing at the Tootle Theater, under the management of Ed Dubinsky, is presenting for this week's attraction The Lost Paradise. The play is well staged, and is meeting the approval of the large audiences. The cast includes Ed Dubinsky, Barney Dubinsky, Wallace Grigg, Julien Barton, Aldrid Pierce, Fred Butler, William N. Smith, Frank C. Meyers, Bertha Jones, Lottie Salisbury, Madge Russell, Eva Craig, Frances Valley and Silvia Summers. Manager Dubinsky has selected Under Cover as next week's bill, with Rebecca of Sunnybrook Farm to follow.

ELABORATE STAGING FOR PLAY

Seattle, Wash., Dec. 8.—The Wilkes Players gave the patrons of the Orpheum a real treat last week with their production of The Woman in the Case. Manager J. E. Kerr spared no pains in staging the bill, and the settings were very elaborate. The company's roster is: William C. Walsh, John Sheehan, Norman B. Feusler, Ben Carson, Dora E. Sullivan, George Rand, Richard Frazier, Fanchon Everhardt, Pearl Cook, Harold P. Burdick, Bessie Bruce, Byron L. Alden, John Nickerson, Phoebe Hunt, Norman Hackett, H. Alsey Loflin, Donald Isham, Marguerite McNulty. Under Cover, Innocent and On Trial are plays underlined for early production.

SONGS ^{and} MUSIC

CHARLES K. HARRIS HAS NUMEROUS HITS

Five Ballads and Several Instrumental Numbers Proving Big Sellers for Veteran Music Publisher

New York, Dec. 9.—Charles K. Harris, after twenty-five years in the music publishing business, is as happy and genial today as ever. He says that for the first time since he has been in business he has five big smashing hits, all selling at once like hot cakes. Just to show his versatility he also has several instrumental numbers that are proving to be big sellers. They include a polka, One Two, and Skating Waltzes, which are closely followed by Grasshopper's Hop and 'Neath the Hawaiian Moon.

A visit to the office of the genial Charles today brought forth the following from the potentate as he sat in his mahogany office chair regaling himself with a pure Havana perfecto:

"So popular have Chas. K. Harris' ballads and publications become that when the profession calls at the office to learn them they ask to be shown the cottage number, which means All I Want Is a Cottage, Some Roses and You, or the home song, meaning It's a Long Time Since I've Been Home, or the soul song, which means The Story of a Soul, or the come-back song, meaning Come Back, Let's Be Sweethearts Once More, or the yesterday song, meaning The Songs of Yesterday, or the Pennsylvania song, meaning She Comes From a Quaint Little Town in Pennsylvania.

LANDES-CARLYLE NOTES

Denver, Col., Dec. 8.—The success of the Landes-Carlyle new number, The Girl Next Door, is said to be one of the biggest surprises in the music end of the business. Although it is only three weeks old it is coming along nicely, and is bringing big smiles to the faces of its publishers. Reports indicate that professionals are writing from all parts of the country for copies. Orchestration is now ready.

The other Landes-Carlyle new number, I'm Hungry for One Little Smile, has been taken up by Ruth Gilbert, in vaudeville, who reports big success with it. The song is a positive novelty, a distinctly new idea, and is expected to go big.

The fact that this firm is removed from Forty-second and Broadway seems to have little effect on the success of the numbers turned out, as proven by the above songs. Goodnight, Tomorrowland and Sing Me a Song of Ireland, as well as Dreams of You, are also coming into the limelight for Landes-Carlyle.

AL PIANTADOSI



As a song writer Mr. Piantadosi ranks among the best. Tiring of selling his talent for the benefit of other publishers, he has organized the publishing firm of Al Piantadosi & Co., Inc., with offices in the Astor Theater Building, New York City. Among his gems were I Didn't Raise My Boy to Be a Soldier, That's How I Need You, The Curse of an Aching Heart, and Baby Shoes. He is now exploiting on the same old road. If You Had All the World and Its Gold, and A Picture of Dear Old Ireland.

THE BILLBOARD'S SONG HINTS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers

Doubles

YOU WERE JUST MADE TO ORDER FOR ME (Harry Von Tilzer, 222 W. Forty-sixth St., New York, N. Y.).—You will like this one immensely.

Ballads

THERE'S A QUAKER DOWN IN QUAKERTOWN (Joe Morris Music Co., 145 W. Forty-fifth St., New York, N. Y.).—Meeting with more than ordinary success.

ALL I WANT IS A COTTAGE, SOME ROSES AND YOU (Charles K. Harris, 701 Seventh Ave., New York, N. Y.).—A song of feeling and affection.

ON THE SOUTH SEA ISLE (Harry Von Tilzer, 222 W. Forty-sixth St., New York, N. Y.).—Beautiful Hawaiian ballad that is sweeping the country.

IF YOU HAD ALL THE WORLD AND ITS GOLD (Al Piantadosi & Co., Astor Theater Bldg., New York, N. Y.).—Needs no further comment.

CALLING ME HOME TO YOU (Boosey & Co., 9 E. Seventeenth St., New York City.).—By Francis Dorel. The most appealing ballad of years.

CARRY ME BACK TO OL' VIRGINIA'S SHORE (Sovereign Pub. Co., 160 Sycamore St., Buffalo, N. Y.).—A real plantation ballad.

FATHER MACHREE (Dickson Music Pub. Co., 243 Franklin St., Elizabeth, N. J.).—A high-grade ballad that is rapidly forging ahead.

MOONLIGHT MAKES ME LONG FOR YOU (Frank H. Gillespie, 1112 Forbes St., Pittsburg, Pa.).—A ballad worth while.

MEMORIES OF LONG AGO (Red Star Music Co., Fayetteville, Ark.).—A ballad that will never grow old.

COME BACK TO THE SCENES OF YOUR CHILDHOOD (Patrick Inella, 326 Hanover St., Boston, Mass.).—A corking good two-four number; suitable for any act. Can be used as a double.

OKLAHOMA, SWEETHEART AND ME (J. M. Fox, Oklahoma City, Ok.).—A love story told in song.

ON THE PACIFIC COAST (Echo Music Co., 805 Pine St., Seattle, Wash.).—A good story and splendid melody.

BY THE MILL STREAM, YOU AND I (T. H. Olander, Norfolk, Va.).—A waits ballad that should interest ballad singers.

THE LITTLE NEWSBOY (T. High Stauffer, Mansfield, O.).—A beautiful ballad of real sentiment.

THE GERMAN BLUES (L. T. Zoeller Music Co., 973 S. Third St., Louisville, Ky.).—The biggest hit of the South.

IN MEXICO (Colonial Music Pub. Co., Dayton, O.).—The latest Mexico song; going over n'cooly.

WHEN I'LL FORGET TO REMEMBER YOU (Snocasa Music Co., 280 Euclid Ave., Akron, O.).—

Novelty Songs

WHEN THE BLACK SHEEP RETURNS TO THE FOLD (Waterson, Berlin & Snyder, Strand Theater Bldg., New York, N. Y.).—Sentimental, and more truth than poetry.

PERSIA "The Land of Love, Where I Met You" (Will Carroll Co., Times Bldg., Brooklyn, N. Y.).—It will win 'em to you.

OH, HEL—EN (J. Cook, 230 Liberty St., Schenectady, N. Y.).—Yes, this is it; the hit you've been looking for.

I AIN'T GOT NOBODY MUCH (McKinley Music Co., 1507 E. Fifty-fifth St., Chicago, Ill.).—A blue number that is declared to be one of the best hits.

SEE DIXIE FIRST (Walter Jacobs, 8 Bosworth St., Boston, Mass.).—One of the greatest of Dixie songs.

THE MOVIE KID (Albert H. Lowry, Box 263, Redmond, Ore.).—A spotlight winner.

THE ALLIGATORS' PARADE (Magbee Music Co., Columbus, O.).—A good rag one-step.

THE GIRL NEXT DOOR (Landes-Carlyle Pub. Co., 78 Barth Block, Denver, Col.).—The overnight hit by Reed, Rubin & Smith; an immense success.

LOUISIANA BLUES (R. T. Dooley, Gainesville, Tex.).—One of the latest and best blue songs out.

DOWN WHERE THE NIGGERS WALK THE DOG (J. R. Reed Music Co., Austin, Tex.).—A novelty that has got them all going.

I'M A REAL KIND MAMA (Maceo Pinkard, 2812 Lake St., Omaha, Neb.).—If you can sing a good novelty, try this one.

ROBINSON CRUSOE WAS A LUCKY MAN (Skidmore Music Co., Kansas City, Mo.).—Originality; different from anything else.

THEY ALL DO THE FOX-TROT NOW (F. B. Haviland Pub. Co., Strand Theater Bldg., New York, N. Y.).—A positive hit.

I MAKE A HIT WHEREVER I GO (Stark Music Co., St. Louis, Mo.).—You can do it; just get the habit of singing this one.

SAMOA (Edw. L. Ballenger Music Pub. Co., Snperba Theater Bldg., Los Angeles, Cal.).—Right up to the minute. An Oriental twister.

WHILE THE BAND IS PLAYING DIXIE (Star Music Co., Eldred, Pa.).—New, and good enough to feature.

FLIRTING JOHNNIE (Robert Sauer, Provo, Utah).—Red hot, just off the press.

WHAT IT TAKES, I'VE GOT IT (Warner C. Williams & Co., Indianapolis, Ind.).—If you can't get by with this one see the doctor.

Comic Songs

O'BRIEN IS TRYIN' TO LEARN TO TALK HAWAIIAN (M. Witmark & Sons, 1562 Broadway, New York, N. Y.).—Rattling good comedy number; plenty of extra verses.

EVERY DAY IS SUNDAY WITH A JOB LIKE MINE (Performers' Music Co., 544 W. 156th St., New York, N. Y.).—The best out for real joy makers.

BE A GOOD LITTLE CHICKEN "And Lay in My Lap" (James F. Doyle, 552 E. Eagle St., Buffalo, N. Y.).—Real comedy and a real hit.

FATHER FOOTS THE BILL (Mrs. L. Grady, Quenemo, Kan.).—A riot at every performance when this song is used.

KEEP IT QUIET (L. C. Chatham, Cincinnati, O.).—Hebrew comic-corker. "Vot happened to Isaac!"

I'M SO TIRED OF LIVIN', I DON'T CARE WHEN I DIE (Vandersloot Music Co., Williamsport, Pa.).—One of the latest and best comedy productions.

I COULDN'T GIT THE GIT-UP TO GIT UP AND GIT (The Hill Music Co., Walnut St., Kansas City, Mo.).—Look this one over quick.

March Ballads

THROUGH THESE WONDERFUL GLASSES OF MINE (Harry Von Tilzer, 222 W. Forty-sixth St., New York, N. Y.).—Catching melody; good enough to feature.

PEACE FOREVER (W. L. Floyd, Crosby, N. D.).—As millions think today.

BE SURE AND MENTION THE BILLBOARD IN WRITING TO PUBLISHERS. THAT'S LITTLE ENOUGH TO ASK IN EXCHANGE OF COURTESIES FOR THE FOREGOING INFORMATION.

PROFESSIONAL COPIES TO PROFESSIONALS ONLY

SKIDMORE COMES BACK

Kansas City, Mo., Dec. 9.—Will E. Skidmore, of Pray for the Lights To Go Out fame, is coming back with five new ones, which he has really for the profession. They are: Robinson Crusoe Was a Lucky Man, Them Dog-Gon'd Trillin' Blues, My Home's as Good as Any Home (In That Paradise Called Dixieland), Across Love's Great Divide, and When You Know How To Love. Skidmore, who is the head of the Skidmore Music Company, received countless telegrams when his Pray for the Lights To Go Out hit New York. Joseph W. Stern & Company got the number.

CARROLL COMPANY ACTIVE

Brooklyn, N. Y., Dec. 9.—Preparatory to launching an unusually vigorous and thorough sales campaign that will cover the length and breadth of the United States the Will Carroll Co., Inc., has been trying out and signing up a corps of high-class demonstrators, who will commence work about the first of the year. In addition to the traveling demonstrators a special staff will be maintained in Brooklyn and New York to boost sales, and things have taken on a very promising aspect, and many of the largest dealers throughout the country have already fallen in line. The Carroll office record of acts using the various songs begins to look like a lengthy census report, and the professional department reports increasing business on Persia, by Treve Colton, Jr., and Lufe Gammage; Scotch Highball, by Starr Holly; After the War Is Over, by Traoler and Elliott; If I Could Call You Mine, by Hochberg and Halpern. Carroll also promises a surprise on the first of the year, though what it will be is still a closely guarded secret.

WANTED—OFFICE HELP

New York, Dec. 8.—Meyer Cohen, of Harry Von Tilzer's Music Publishing House, says he is so busy with so many good songs that he didn't have any news as to what was going on. But while he was wading through some letters he said, with an air of great mystery, that Harry Von Tilzer has a new one called Just the Kind of a Girl You'd Like to Make Your Wife, which will make the whole music world sit up and take notice, and that they don't dare put it on the market until they have increased their office force and made all the necessary preparations for being swamped with business. Then he started to hum the tune, and ended by giving out a copy of the words, which in themselves ought to make anyone stop and take notice.

Cohen also vouchsafes the information that Von Tilzer was selling more music in a week now than he had sold in a month in previous years. One of the hits that is getting away in good shape is With His Hands in His Pockets and His Pockets in His Pants, and Meyer says that anyone who can get up such a title for a song ought to make a fortune out of the title alone, even if the music wasn't any good. He also talked optimistically about Sometimes You Get a Good One and Sometimes You Don't, and volunteered the information that the title was not suggested by the uncertainties of the song business. Among the other songs which Cohen says are still selling as hits are Through Those Wonderful Glasses of Mine, On the South Sea Isle and There's Some One More Lonesome Than You.

WITMARK PROSPERING

New York, Dec. 9.—Witmark's Music Publishing Co. is flooded with prosperity. An attempt to find out what was going on got a representative of The Billboard into an atmosphere, suggestive of the stock exchange. After wandering around for some time in the maze of the office he finally left with the momentous information that out of the seven vaudeville houses in New York playing big time six of them were presenting Witmark songs—four of them at the Palace, three at the Alhambra, two at the Bushwick, three at the Orpheum, three at the Royal and three at the Prospect. It's a Merry Christmas for Witmark.

MCCORMACK IN NEW PLAY

New York, Dec. 9.—Harry McCormack, The Irish Tenor, has been engaged for Joe Weber's production, The Heart of Erin, by Victor Herbert and Henry Blossom. Through his excellent work in former Irish plays McCormack is expected to make one of the big hits of the production. He formerly starred in Kerry Kildare. McCormack has canceled his U. B. O. bookings in order to be ready to open with the show in Buffalo on Christmas Day.

(THE GIRL I WANT AND CANNOT GET) THE GIRL NEXT DOOR		A POSITIVE KNOCKOUT! BY GEO. E. REED, AL DUBIN AND RALPH C. SMITH Writers of "Dreams of a Honeymoon"	
IT'S TIME TO SAY GOODNIGHT Breaking all records for popularity.	TOMORROW LAND The "Ballad Beautiful."	SING ME A SONG OF IRELAND Greatest of Irish Ballads.	DREAMS OF YOU "Some Ballad."
I'M HUNGRY FOR ONE LITTLE SMILE		A NEW IDEAL A REAL SENSATION! WILL HEADLINE YOUR ACT!	
Our other good ones: LOST MELODY, BABY PLAYTHINGS, WITH THE LAST ROSE OF SUMMER.			
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"THE HOUSE OF QUALITY"			
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WARD CRITICALLY ILL

New York, Dec. 9.—Charles B. Ward, famous Bowery boy of yesteryear, and well-known ex-music publisher and vaudeville producer lies critically ill in Roosevelt Hospital, suffering from paralysis of the vocal chord. His life-long friend, Will H. Sloan, is doing all he can for him, but would also like to have many of Charlie's old friends drop a friendly line or visit him.

NEW SINGING HONORS

New York, Dec. 9.—Edith Helena, who made a hit singing On the South Sea Isle in vaudeville, got away with another winning start this week when she made her first appearance with the Abers Grand Opera Company at the Park Theater. Her singing of the leading part in Madam Butterfly brought forth much favorable comment.

MUSIC NOTES

The presence of publishers and the difficulty of new and untried writers were not materially different some forty years ago in Italy and England than they are in America today. Tosti, the famous song writer and composer, who died in Rome last week, had to publish his first two songs at his own expense. They both proved tremendous hits from the jump, but despite this fact Tosti, to whom business was extremely distasteful, sold the copyrights for 500 lire (\$100) each. When he decided to go to England he took with him the finest song he ever wrote, but again he could not interest a publisher and had to have the initial edition printed at his own expense. This time, however, he did not practically give away the copyright, for the royalties on Bright Eyes alone were sufficient to afford him the simple living he preferred.

Pace & Handy, music publishers, of Memphis, Tenn., are planning a big campaign for the Whitson-Bellin ballad, Till You Stop the World From Turning (I Won't Stop Loving You), for 1917. The number has been reserved for the new year, but despite this fact has been selling well right along. This one and Lonesome Sal, the Bellin, Cox and Gillespie latest hit, will probably run side by side in the Pace & Handy 1917 catalogue as their two big ballads.

This year's crop of songs and melodies, judging from the sample offerings in the usual parts of the metropolis, are in a deplorably large part distinctly unoriginal. Fully fifty

"In That Garden of Long, Long Ago"

(THE BALLAD BEAUTIFUL)
A wonderful lyric wedded to a haunting melody.

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per cent of the girl show stuff is stolen goods, much of it offered in the original packages without any attempt to remove the labels on markings. Whole strains are bodily appropriated, without even the thin disguise of synchronization to apologize for the theft.

The song You're as Dear to Me as Dixie Was to Lee, promises to be a big hit, inasmuch as it is expected to bring in several shining shillings for the Actors' Fund of America. The song was written by the Campbell Sisters, who are singing it in vaudeville. It is being published by the new William Jerome Music Company. The publishers will give four cents from the proceeds of every copy sold to the Actors' Fund.

F. L. Gamble, the playwright, of 238 Fourth Avenue, Pittsburg, Pa., has taken charge of Max Friedmann's songs and is offering them to singers, producers and dealers. That Old Family Album at Home, Rose of Old Erin, Lonesomeness and Uncle Tom's Cabin Rag are all contenders for hit honors, and Gamble is pushing them steadily. He also deals in plays, wigs and other material necessary to the artist.

A song that brings Hawaii to America is My Hawaiian Sunshine, by L. Wolfe Gilbert and Carey Morgan. Atmospherically it is Hawaiian, but from just the song standpoint it is plain hit. Many singers are using it to advantage, along with other Jos. W. Stern & Company numbers.

The Connett Sheet Music Company, of Newport, Ky., has announced that it will release That Queen City Rag this week, at which time professional copies will be available—limited supply. Many acts have shown interest in the new number since it was first announced some time ago.

Fleet-foot Sam, the new raggy oddity, published by the Magbee Music Company, Columbus, O., is said to be going big. Love Will Dream, their waltz song hit, is another that is taking well throughout the country. Acts using these two are apparently well satisfied.

In response to inquiries regarding the song numbers, Sweet Nancy McGee, After All and Dan O'Grady's Wake, Edwin Joyce, of Joyce and Carroll, advises that he is the author and that the numbers are published by the Michigan Music Publishing Company, Detroit.

It became known early this week that Hawaiian Love, the new Collins-Gannage song success, is part of the book and lyrics of a one-act musical comedy which the two boys are writing for Miss Bobbie Wainwright, the little blond songster.

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P. S.—We have a march ballad by the same writers, which we will announce later.

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BIGGEST
OF ALL THE
BIG
DIXIE
SONG
SUCCESSSES

SEE DIXIE FIRST

FULL OF
ACTION
—
A
MARVEL
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QUARTETS

By GEORGE L. COBB
Composer of
"ARE YOU FROM DIXIE?"
and many other of the
big "Dixie" song hits of
the present day.

Edward R. Winn, founder of the Winn School of Popular Music, conductor of The Pianist in The CADENZA, and an authority on Ragtime, writes: "SEE DIXIE FIRST" is a 'natural' hit and needs little boosting to go over
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Some of our past successes: "Some Day When Dreams Come True," "By the Watermelon Vine (Lindy Lou)," "My Dusky Rose," Etc.

Vaudeville Notes

E. L. Krans, secretary of the International Alliance of Theatrical Stage Employees at Columbus, O., and Warden Thomas, of the Ohio State Penitentiary, are very grateful to the members of the profession who participated in the following program at a recent entertainment given the inmates of the State prison: The Heaton Guita and Mandolin Club of fifty members, under the direction of Prof. Fooks; Ernest Du Pille, monologue; Joe McAnilian, Irish tenor; Creighton, Belmont and Creighton, Mud Town Minstrels; Fargo and Wells, The Wop Musicians; Beatrice Harlow, in songs and comedy; Michelenia Pennetti, in songs, and members of The High Life Girls Company.

Comprising the staff of Pantages Theater in Edmonton, Can., are M. A. Milligan, manager; Mrs. H. Crossley, treasurer; A. Weaver-Winston, musical director; D. E. Tredway, trombonist; C. T. Mustwick, cornetist; W. Baumlino, pianist; B. M. Blackmore, drums; W. J. Watson, master mechanic; J. D. Dear, property master; R. F. Kell, assistant carpenter; R. P. Blackerby, electrician; P. Barber, operator; A. E. Sissons, chief usher, and C. Wilson, doorkeeper.

Miss Billie Marshall, who was with The Six Little Wives last season, is rapidly recovering from a recent illness of typhoid fever at her home, 609 Second street, Milwaukee, and would like to hear from friends. Miss Marshall took part in The Prince of Grustark, a picture play produced by the Essanay Company last summer, and prior to her illness rehearsed with The Magazine Girls.

The Brison Novelty Show, consisting of four people, has been playing week stands through Pennsylvania to good business. The company offers moving pictures and vaudeville, with a change of program each night. It is the intention of the management to change their routing into New York and New Jersey after a few more stands in the Keystone State.

Anna Marble (Mrs Channing Pollock) has written a new playlet, If I Had Married You, which will be produced in vaudeville by Arthur Maitland. Miss Marble is also the author of Pat and the Genii, which played the Orpheum Circuit several times, and In Old Eden, in which her cousin, Mary Marble, and Sam Chip were featured a few seasons ago.

Frank R. Vincent, old-time acrobat, song and dance comedian, is confined in Ward I, County Hospital, Rochester, N. Y., with locomotor ataxia, and has written The Billboard that he wishes to thank The Actors' Fund and also

Holidays Greetings

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and ROLLING STONES**

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Harry Houdini, who called to see him when last in Rochester. Vincent has been in the hospital since last May.

Amanda Wright, of the team of Harvey Thomas and Amanda Wright, injured her ankle while dancing recently, and had to pass up a few dates on the W. V. M. A. Circuit. Thomas and Wright have a singing, dancing and comedy sketch, and have been featuring Will Rossiter's songs, Walkin' the Dog and Brown Skin.

Jack Glick has retired temporarily from vaudeville on account of the death of his partner, Sidney Port. Glick and Port were well known in the skit, Nonsensical Niftiness. Glick was featured as a Swiss yodeler and a yodeler of ragtime, and expects to take out the act as soon as he has secured a suitable partner.

Rex McCall has recovered from his recent automobile accident, and is now on the Fisher Time with the team of McCall and Kelley in their auto act, Stopping the Traffic. Rex is grateful to Bill Barlow, manager of the Abbott Hotel in Denver, for the kind treatment accorded him while recovering from his mishap.

Harry and Kittle Gny have joined Ranf Bros.' Novelty Shows, playing through Michigan. The company is booked up to March, 1917, and has some nice guarantees in the better picture and vaudeville houses. The roster includes Claude and George Ranf, Harry and Kitty Gny, George Nadoling and Laddie Gny.

Duffy and Daisy have resumed their U. B. O. route, and were at the Colonial Theater, Erie, Pa., the week of December 3, in their new offering, Fun, Frolic and Sensations. The act features Daisy doing 20 Arabian somersaults in 20 seconds, and is under the direction of Alf. T. Wilton.

A new partnership on the Orpheum Circuit is Mary Melville and George E. Rnie. Miss Melville was formerly the partner of Bobby Higgins, who is now teaming with Al Lydell. George Rnie was the principal male member of Mrs. Leah Herz's sketch, I Wish I Knew.

George A. Woolley, manager of the Princess Theater, Gibson City, Ill., had as his attraction the week of November 27 Slater and Finch, pianist and female impersonator, who drew a record business. The week of December 4 The Flying Fishers were the attraction.

Performers participating in the Thanksgiving entertainment at the Huntsville (Texas) Prison were: E. J. Jones, Will McLeffon, Trasher and Palmer, Ed Thrasher, Chas. Ladd, Donaldson's Orchestra, Will McConn, A. A. Cook and Cook and Wise.

Lillian Mortimer, in Po' White Trash Jinny, is now playing the Gna Snn Circuit.

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WILL TRY TO SURPASS ABOVE RECORD IN 1917

We Wish All
A
Merry X-Mas and A Happy New Year

WATTERSON, BERLIN and SNYDER

MAX WINSLOW, Mgr. Prof. Dept.

The Billboard is in receipt of a letter from S. P. Bowman, magician, dated Saigon, Cochinchina, October 14, as follows: "I turned back from Ceylon, and am now headed for the good old U. S. A. I stopped off here and have eight weeks' work in the French possessions. After finishing here I will sail direct for Honolulu, work a few weeks there and then go direct home to Chicago. I met my old friend, Captain J. W. Price, at Singapore. He certainly has a whale of a snake, the largest I have ever seen. You could almost call it an animal. There are no split weeks here, and contracts call for two weeks or more at each theater. Very few acts have come this way since the war started."

Jack Rosenthal has returned to Dubuque, Ia., from the South, after a visit to his wife, Cora Beckwith, whose Diving Nymphs are doing well over the Interstate Circuit. Miss Beckwith played the stock show at El Paso and the Farm Congress at New Orleans, and the act was a hit in both cities. After her New Orleans engagement she began a tour of the Interstate Time with other bookings on the W. V. M. A. and U. B. O. Circuits to follow. The act is an elaborate one, containing six people. A feature by one of the diving girls is a triple dive.

Flo Rockwood joined Bert Marshall's American Minaret Maids and Vaudeville Company at Huntington, Pa., November 20. The company will tour Ohio, Pennsylvania and West Virginia. The roster includes Bert Marshall, manager; Jack Evans, comedian; Dick Rice, Lucille O'Dea, prima donna; Auna Blanford, soubrette; Mlle. Berthelma, Flo Rockwood, who is billed as Princess Flozari, That Different Dancer; Thelma Holland, Charlotte Hoerverter and Bertha Brehm. The company is playing three-day engagements.

Franklin J. Becker, better known as Beck to Northwest amusement circles, is making arrangements to take out a combination vaudeville and picture show, which will carry ten people and special scenery and lighting effects. The present plans call for stands of from one to four nights through the smaller towns in the Northwest. The company will travel in automobiles and motor trucks, and will carry a special line of paper.

Frederic Herrick's Indian Show arrived in Cleveland, O., November 10, after playing the Sun Theater in Norwalk, O., and the Royal Theater in Bellevue, O., to excellent business. Featured with the show is Princess Waunetah. After their engagement in Cleveland the company went East. Bob Rogers, Arizona cowboy, has joined the show with his roping act.

Joe Marlon, tabloid producer and comedian, has recently organized a tabloid show of eleven



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people and has secured booking on the Harbour Circuit through Oklahoma and Missouri with week stands. The roster includes Joe and Babe Marion, Bernice LaTonrier, Edward Trout, Wharton Wilke, Elsie Raymond, Flo Clark, Francis Gautier, Edna Bishop, Madge Williams and A. L. Walker, musical director.

M. J. Needham, of the Taugo Shoe act, was taken suddenly ill while playing Keith's Hippodrome in Youngstown, O. He was sent to St. Elizabeth's Hospital, where a serious operation was performed. Little hope was had for his recovery at the time, but he is now slowly improving. His wife, Vivian Wood, has taken rooms at the hospital in order to be near her husband during his convalescence.

Featured with the H. D. Zarrow Variety Review are Nan, Frank and Gaddy Lynch, who comprise the Lynch Trio. The review, which is booked by Gus Sun, is meeting with much success in Southern cities. The roster includes the Lynch Trio, Snyder and Vaughn, Al Nuttle, Nina Davis, Hill & Edmunds, H. D. Zarrow, proprietor; Dave Lynch, manager, and Billy Hill, stage manager.

Jack Wallace, with his white eagle act, has been playing independent theaters in the South, and writes The Billboard from Lawrenceburg, Tenn., that he has found the independent vaudeville theater managers very anxious to secure some good acts, and that he believes independent acts that have the goods will make no mistake by jumping South, if they are looking for bookings.

Thomas A. Lee, former manager of the Toy Theater in Milwaukee, Wis., is now manager of the Henry Boyle Theater in Fond du Lac, Wis., succeeding Frank G. Raymond, who will take over the management of the Hippodrome in Peoria, Ill. The policy of the Boyle house will remain the same, playing vaudeville and moving pictures.

F. T. Bales and Lew Palmer have signed Pauline Dunbar, of The Dunbars, for a season of 40 weeks to lead numbers with their show, The Girls From Loveland, which is now touring the Gus Sun Circuit. The show is booked solid, and has been a decided success wherever they have played this season.

Jack Le Noir, juggler, has been trying out his new act, A Night in a Cabaret, in the vicinity of Chicago. Le Noir is assisted in the act by a capable lady juggler, and they will be ready for their Chicago showing in the near future.

Collins, Elliott and Lindsay, comedy cyclonic acrobats and dancers, are now playing the Foll Circuit in the East.

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Vaudeville Notes

The New Palace Theater at St. Paul, Minn., opened Monday night, November 27, with vaudeville, making the seventh amusement house in the Twin Cities under the control and management of Ruben & Finkelstein, for whom it was built. It occupies a portion of the building erected by the Benz Brothers at Seventh and Wabash streets, the busiest corner of the city, which also houses the St. Francis Theater. It is conceded to be one of the most beautiful theaters of the country, seating 3,000. Prices have been fixed at 10 and 15 cents, four shows a day, of five acts each, and motion pictures. The Western Vaudeville Managers' Association furnishes the attractions. Those for the opening show included Melody Six, General Piano and Company in On the Italian Front, Vine and Temple, Charles and Anna Glocker.

The Orpheum, Durham's (N. C.) newest vaudeville theater, opened Tuesday evening, November 28, to packed houses. The company doing the initial features was Guy Johnson, presenting Elsie Johnson and her Dolly Dimple Girls, clever vaudeville and musical comedy artists. The Orpheum has been leased from the Harris Bros., the owners, by W. F. Crall, president and general manager of the Southern Motion Picture Corporation, and his brother, E. T. Crall, treasurer of the same corporation. The Orpheum makes the fourth motion picture house for Durham and the only one at this time giving vaudeville. The Strand has announced that in the near future it will add vaudeville to its program of moving pictures, when a suitable stage has been arranged.

Mrs. P. Herbrandson, mother of Mrs. Zet Zam, underwent a serious operation at St. Luke's Hospital, Fargo, N. D., on November 9. She is getting along nicely, and an early recovery is hoped for. The Zet Zama canceled bookings in order to be with their mother until the crisis was passed.

The vaudeville team of Ray and Billy Gordene has dissolved partnership after two years together. Billy Gordene will do an act with The Walkers, formerly the Walzer Brothers, while Ray Gordene has joined Victoria Thorne's Dixie Beauties, a tabloid of ten people.

Joe Sanford has closed his vaudeville tent show season, and purchased the Please U Theater in Oneonta, Ala., and will feature vaudeville and pictures the balance of the season. The first act to play at the Please U was Jack Wallace and his White Eagle.

Karl Pickerell is showing a feature picture, in various theaters throughout the country, of all the big spectacular shows that were at the San Francisco Exposition. Pickerell is also doing his cowboy musical act in connection with the showing of the picture.

Henri Keller, formerly of the team of Keller and Arlington, in vaudeville, is now with Edwin Niner's Sunshine Girls Company, playing through Pennsylvania, Ohio and West Virginia. The company carries a 10-piece band and a ladies' orchestra.

Clayton White has acquired the prize winning Lambs' Gambol sketch, written by Roy Atwell, which was originally used by Thomas A. Wise in vaudeville under the title of The Christmas Letter. The act has been renamed The Stage Hand.

Darnoc and Montague's Novelty Entertainers were well received at a recent engagement in Warsaw, Ill. Special favorites were Charles Darnoc, Mrs. Montague, William and Eva Merriam and Gay Billings. They are members of Gay's Shows.

Orphee and Company, billed as The Electric Palace of Music, recently joined the National Vaudeville Artists, Inc. The act is playing the W. V. M. A. Time, and has been very successful as a feature attraction wherever appearing.

W. L. Vesey, manager of the summer Alaskan Roof Garden in Memphis, Tenn., opened Madison Gardens, which is located next door to the Lyric Theater in Memphis, November 20, and will feature cabaret during the winter season.

Victor, the Talented Tramp, who has been very successful over the W. V. M. A. Time, opened on the U. B. O. Time at Marinette, Wis., November 27, under the direction of the Marie James Agency.

The Wallace and Beach Trio has joined the Jewels Golden Jubilee Company, which is being well received on the Sun Time. This is one of the best dressed shows on the road, and is booked solid.

The following aerial acts have played the Poll theaters in Hartford, Conn., recently: Flying McFenrys, La Dora, Aerial Fausta, Four Lukens, Herbert St. Germain Troupe and Nice and Phanny.

Bert Lewis and J. Walter Leopold have joined hands, and are playing the W. V. M. A. Time, over which they are booked solid. The act is known as Lewis and Leopold, The Merry Men in Songland.

Irene Juno, formerly of Powell and Juno, and Ted Price, of the Musical Freemans, have joined hands in a musical act, entitled From 1800 to 1920, and will be seen in New York shortly.

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 And won't pray to him who watches from on high,
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Fat Liddy, formerly box office man in New York, has resigned as manager of Ramona in order to go back to his old stand at The Plaza Theater in Charleston, W. Va., as assistant manager.

Rube Fulkerson and Flo Wagner have retired from stock, and will open in Chicago soon, with a new vaudeville act, entitled The Actress and the Peddler. Joe Sullivan is booking the skit.

Al Monie has withdrawn from the cast of Welch's Fun Makers Company, and will be seen in the near future in his new act, The Installment Collector.

Elsie Glynn, Horace Cooper, Frank Herbert and Harry Cowler are to appear in a new sketch, The Night Beat, by John B. Hyster, under the direction of Lewia and Gordon.

George Whiting and Sadie Burt have a new skit by Edgar Allan Woolf, entitled A Little Speculator. The songs were written by Whiting in conjunction with Bert Kaimar.

Victorine Hayes, well-known soprano soloist, formerly with Ferullo's Italian Band, will shortly appear in vaudeville. Miss Hayes studied under Cesari in the schools of Milan, Italy.

La Petite Cabaret is the title of the new man-kin act presented by Len Mantell and Company. The new act will be offered at the Empress Theater in Denver during Christmas week.

Jeanette D'Arville, cornetist and bugler, has been booked for an indefinite engagement at the Rialto Theater, Montreal, Canada. The house is playing to good business.

"It will live forever," said a hearer of Rhude's of Night the other day. The number, published by Joseph W. Stern & Company, is rapidly winning universal success.

The Five Juggling Normans expect to go on the Butterfield Time in the near future. The Anderson Review also anticipates securing bookings over the same circuit.

A card from Duke R. Lee says he's getting a lot of Jack with his road show in Wyoming. He is headed South for the border, but intends to spend Christmas in Denver.

The Eau Claire Theater Company, Eau Claire, Wis., is booking independent vaudeville acts. H. A. Schwahn is general manager of the house.

Oscar B. Steele and Alfred Ellis have been meeting with success with their Punch and Judy Show through Connecticut.

Bob and Eva McGinley's musical comedy company recently closed its season on the Black Hills Circuit to big business.

Anna Armstrong, of Armstrong and O'Dell, will be known in future as Anna Turner, of the team of Tommy O'Dell and Anna Turner.

Amerno, king of hypnotists, packed them in at the Faculty Theater, Reynoldsville, Pa., the week of November 26.

GIUSEPPE CREATORE IN OPERA

On another page The Carmen Producing Company, Inc., makes an announcement that they have secured the famous conductor to direct their stupendous production of Bizet's masterpiece, Carmen. When Signor Creatore was approached to enter the opera field and assume the responsibility of producing and conducting this tuneful opera he would interest himself only on one condition—to produce the opera in an extraordinary manner with superb costumes, scenery and other novel effects. Another point he emphatically insisted upon was to reorchestrate the score, written forty-one years ago, and he will make a "modern orchestration" to bring out the musical effects to their very fullest, and startle the public even more than his arrangement for instrumental selections did throughout the country. He will conduct the entire opera at every performance with a large orchestra of the best musicians. The ensemble for the principal roles has been selected from the most capable singers in the market of international reputation with voices of fine quality, and are artistic actors, which is more essential to a perfect presentation of the opera than offering merely a "headliner" in one of the leading roles and paying no attention to the ensemble in general.

As the opera will be sung in its original language, French, agents have been commissioned to select a chorus of fresh voices, and in attractiveness will compare with the "beauty choruses" of any musical show before the American public today.

The Carmen Producing Company intends to offer this magnificent and perfect production at a scale of prices within the reach of the public to establish its permanency for future productions.

LE COMTE BETTER

(Chicago, Dec. 8.—Fred Le Comte is in the North Chicago Hospital, where he is recuperating from an operation for appendicitis. Mr. Le Comte is of the Le Comte and Fletcher team.

With clangor and tooting, the fire engines dashed from Broadway into Forty-fifth street. "By Jingo!" said an actor on the corner. "I believe there's a fire in the Lamb's."
 "George," said his companion, wistfully, "do you think it might reach the I. O. U.s.?"—Cincinnati Times-Star.

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Chicago Rialto Gossip

By EMERY

Churchill's Movie Kida has been called in while changes in the book are being made.

Hampton Durand is writing the music for a new show for LeComte and Fletcher, to be put out in the new year.

Edgar Selwyn, owner of Fair and Warmer, playing the Cort, passed through Chicago early this week on his way to French Lick for a short vacation.

Nora and Sidney Kellogg, by the doctor's orders, were compelled to cancel their immediate bookings with the Western Vaudeville. A much needed rest is the medicine prescribed for Sidney Kellogg by the M. D.

Beatrice McKenzie, after being in retirement for two years, returned to the vaudeville limelight as a starter at McVicker's.

The Gordon Brothers have been studying for a new vaudeville novelty, and have hit upon an idea that will be offered shortly for the approval of agents and managers.

Clarke and LaVere are playing in and around Chicago after appearing in the Gus Sun houses for twenty-one consecutive weeks. The act is routed solid for the remainder of the season for the Association.

The Up-Side-Down Millets paid their respects to The Billboard office, with news that they have signed contracts to appear again with the Barnum & Bailey Circus for the season 1917. They are taking a whirl in vaudeville over the Pantages Time, keeping in trim for the white tops.

Joe Fanton, Jr., has received his first set of teeth (2), and to celebrate the event his parents have signed a valuable piece of real estate over to the first member of their family. Pretty soft for Sonny!

The Three Du For Boys will ramble over the Interstate chain of houses after finishing the Orpheum tour, and then will play the Middle West for the Keith houses. Their bookings will run solid up to June, and then the boys will exploit a new offering at the Palace, New York. A colored jazz orchestra of seven pieces has already been engaged. Everything new in the calendar of songs and dances will be introduced.

Karl Emmy and His Pets departed for New York to spend Xmas, as well as to open for the L.ew enterprises. This is Karl's first trip to the city of skyscrapers in two years.

Patricola, who seems to be one entertainer at the Green Mill Gardens whose power as a drawing card never diminishes, will say good-by to her followers on the North Side in January for a jaunt over the Pan. Time.

Nelle Donegan was very fortunate in escaping injury last week at the Palace, and the quickness of her partner, Earle Reynolds, shows the absolute control he has over his human aeroplane. He spins his partner in mid-air, volplaning her up and down at arms length, and her body at times is at a parallel in the air. The trick is a thriller, cleverly staged, and the audience was quick to realize it.

Muriel Worth has started to make the Coast trip for the Orpheum Circuit, and her contracts call for almost endless bookings.

The employees at the Academy and the artists who played on the bill Thanksgiving Day received a turkey spread at the theater from Mrs. Kohl. A special chef made the good eats, and everybody was offering congratulations.

Lupita Poren, who was one of the features with the Barnum & Pally Show, made her appearance at the Hippodrome for the W. V. M. A., booked through the Beechler & Jacobs Agency.

Lulu Cotts and Her Crackerjacks managed to deliver the goods to such an extent that she hardly knows what that troublesome word, lay-off, means.

Melrose the hypnotist, has been contracted by the Hopkins office to appear over the Southern houses, and started the ball rolling at Muskegon for the first date.

The Gordon Bros. have been studying something that will have a tendency to keep on improving their act and hit upon an idea that will be offered for the approval of agents and managers very shortly.

Lulu Cotts and her Crackerjacks never fail to deliver the goods and always manage to keep in demand to such an extent that she hardly knows what course to follow. Many offers from the bookers have pinned Miss Cotts on "prairie street." She soon hopes to solve her dilemma.

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BOOSTS FOR DICKSON

The Dickson Music Publishing Company, of Elizabeth, N. J., has been receiving many commendatory letters, all of which speak most highly of late numbers published by the Dickson Company.

W. E. Beane, manager of Mead's Saxophone Orchestra, says The Old Red, White and Blue is a good number and made a hit. Fred E. Ivish, secretary of the Bulck Orchestra, wrote that the orchestra would be pleased to program any of the Dickson numbers.

It seems that The Old Red, White and Blue is destined to make a big name for itself before the end of the season.

COLONEL WITHERS DIES

New York, Dec. 9.—Colonel William Withers, composer and musical director, died Tuesday at the Home for Incurables, in which institution he had been an inmate for a number of years.

THEATRICAL NOTES

The Watch Your Step Company, which is being put out by Forrester, Plöhn & Mittenhall, of 633 Kulckerbocker Building, New York, has been extensively advertised through the mails by a one-sheet upright, composed of reproductions of press notices received in many cities.

The Broadway After Dark Company, participated in a wedding recently, when K. K. Stokes, manager of the company, and Joy Carleton, his leading lady, were married.

John Scharnberg has been appointed manager of the Columbia Theater at Davenport, Ia., vice J. H. Blanchard, who has resigned to devote his entire time to the Blanchard Amusement Company, which will feature circuit stock.

Lafe Troyer, manager of The Lyric Theater in Elwood, Ind., is rejoicing over the arrival of a son on November 19, who has been named Franklin Lafayette Troyer, Jr.

Louis A. Luminais' copyrighted play, The Prodigal, will carry all special scenery and effects. The cast will include Louis A. Luminais, Eddie Gorrell, Norman Yeager, Cecil De Heener, Clyde (Chuck) Hampton and S. J. Richardson.

Amerno, the hypnotist, is playing to a very good business through Pennsylvania and working steadily. He is booking independent, and is finding ready work.

The members of Bert Jackson's Girls of Today Company were tendered a banquet Friday, November 17, while playing in Hagerstown, Md., when Frank Anderson, stage manager, and Jas. Elliott, leader of the house orchestra, arranged a little surprise for the members of the company.

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Vol. XXVIII. DEC. 16. No. 51

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those who control The Billboard is
to make it a useful paper.

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and fair and courageous in defend-
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the people of the show world, but
over and above all else they desire
it to be—just useful.

It is glorious to shape and lead,
but there are lots of glory-seekers.
Ours let it be, to help and serve.

OUR MOTTO:

Showfolk! May they always be
right, but right or wrong. Show-
folk!

Editorial Comment

Slowly but surely Christmas is be-
coming a folk festival rather than a
Christian feast day. This is especially
true in the United States, but the
tendency is but little less marked in
Canada, Australia and New Zealand,
while in Central and South America
it is fully as strong; if not stronger,
than it is in this country

Europe, strangely enough (if we ex-
cept England and France), lags a lit-

tle, but the changing sentiment is
plainly manifest over there, too.

The giving of presents, the renew-
ing of acquaintances and repairing of
friendships by exchange of Christmas
cards, the feasting and making merry
have become, in fact, chief functions.

Its religious significance is waning.
To deny this is in vain and to deplore
it futile.

Yet all is well.

We need just such a day as Christ-
mas is fast becoming—a good will day.
Humanity will be the richer for it be-
cause it is right that we pause at
least once annually to note that the
world is growing better, to rejoice
thereat and to give credit where credit
is due, i. e., to one another, for, make
no mistake about it, the world is grow-
ing better solely because men and
women are growing better as they
grow wiser.

Prejudice, distrust, suspicion, in-
justice, reprisal and persecution are
the outgrowth of lack of understand-
ing due solely to ignorance.

The multiplication of schools, pub-
lications, book publishers, lyceums,
chautauquas, theaters, the increasing
production of films and the hundred
and one other active educational

to look around and take stock of prog-
ress, for we keep posted on that from
day to day, but an annual occasion on
which we congratulate and felicitate
each other on the progress made and
the ground gained and celebrate the
achievements.

"Peace on earth, good will to men"
is a fine and fitting sentiment for this
day—this one particular day, mind
you.

With the dawn of December 26,
however, it should be carefully packed
away with the Christmas tree orna-
ments for use another year and that
good old American slogan, "Onward,
Ever Onward, Let Us Hustle While
We Wait," substituted for it.

Content will not get anyone any-
where. One day of it, however, is all
right. And that one day may as well
as not be Christmas Day.

BIRTHS

Born, a son, to Mr. and Mrs. Rex Arlington,
November 18, at Huntington, Ind. Mrs. Arling-
ton is known professionally as Melba Glanton.
Born, a son, to Mr. and Mrs. Don D. Davis,
December 1. Mr. Davis was assistant manager
for the Central States Shows the past season.
Born, a son, to Mr. and Mrs. Sam Green,
of the American Burlesque Company, December 1.
The youngster has been named Sam Hugh Green.

A SPORTING OFFER

Although compelled to advance the retail price of THE
BILLBOARD to

15 CENTS A COPY

until the price of paper, ink, etc., becomes normal or nearly so,
we are still maintaining unchanged our regular sub-
scription rates. Until further notice (bear in mind that we
reserve the right to withdraw the offer without notice) you may
have

THE BILLBOARD

One Year for - - - \$3.00, thus saving \$4.80
Six Months for - - - \$1.50, " " \$2.40
Three Months for - - - \$.75, " " \$1.20

Are YOU one of the prodigally extravagant Americans that
foreigners pity and despise? Do YOU disdain a bargain and a
bit of honest saving?

Rather than exchange with other papers we ourselves are
subscribing for those we need and compelling them to subscribe
for ours. We find it economical.

By January 1st our free list will be entirely abolished.

forces are making tremendous inroads
on ignorance.

While we are still inculcating and
thus handing down and keeping alive
many mistaken notions and beliefs
we are improving prodigiously in this
respect also, for there is notably less
error in religious teaching, a vast fail-
ing off in the number of charlatans
and fake seers and a tremendous re-
duction in the numbers of the dissemi-
nators of superstition.

And we, the members of the human
race, are entitled to the credit for it,
for we and we alone are doing this
great work.

Wisdom, in its essence, is pure
knowledge—knowledge stripped of the
last vestige of error.

Wisdom is also the antithesis of
wrong. When we attain the former
there will be no room in the world for
the latter, for its utter folly will be
so apparent.

With the passing of wrong hate will
also disappear and so also will go
covetousness, jealousy and fear.

Then will we all be happy.
Heaven will be attained, and as God
is all wise, even as He is Truth, we
will be one with Him, as the priests
put it.

And so the new Christmas is a good
thing—a day on which we stop, not

Mrs. Green is known to the profession as Dor-
othy Green.

Born, a daughter, to Mr. and Mrs. Myer Myers,
December 4, at the St. Joseph Hospital, Phoenix,
Ariz.

Born, a daughter, to Mr. and Mrs. Chas. E.
Pendley, November 22, at Flint, Mich. Mrs.
Pendley is better known to the profession as
Marge Wand. Chas. Pendley was hamo with
the Blue Grass Comedy Four last season. Both
Mr. and Mrs. Pendley are appearing with the
Wand Musical Comedy Company in a stock en-
gagement at Flint.

Born, a daughter, to Mr. and Mrs. Herman
Schweitzer, Santa Rosa, Cal., November 25.
Mrs. Schweitzer is known in the profession as
May Dixon, of the Three Dixon Sisters, dancers.
Herman Schweitzer is better known to the pro-
fession as Herman Ward, formerly of the Mau-
ver Troupe, and of late high-perch performer
with the Hagenbeck-Wallace Shows.

MARRIAGES

LEONARD-PORTER—Lonis Leonard, of Chi-
cago, and Gladys Porter, of Oak Park, Ill.,
both of whom were formerly with the World at
Home Shows, were married in Springfield, Ill.,
November 9. Mrs. Leonard is at present a
member of the chorus at the Empire Theater in
Springfield.

MADDOX-ROCHESTER—Col. Francis M. Mad-
dox, of the First Alabama Infantry, and Marion
Rochester, who has been playing leads in a
stock company at Nogales, Ariz., were married
November 30 in Tucson, Ariz.

PARKER-HERRICK—Barney R. Parker, eld-
est son of Colonel and Mrs. C. W. Parker, of
Leavenworth, Kan., and Mona Herrick, of Des
Moines, Ia., were married at the Parker resi-
dence in Leavenworth, Sunday, December 3.

PERRY-POCILLE—Louis W. Perry, nonprof-
essional, and Rose Pocille, vaudeville performer,
were married December 1 at the residence of
Cardinal Gibbons in Baltimore.

(Continued on page 87)

Readers' Column

Dr. Owlthou Mowhawk, or anyone knowing his
address, kindly communicate with E. McLean
(Silver Cloud), 1304 Vine street, Cincinnati, O.

The address of Frank Welch, who was last
known to be in Cheyenne, Wyo., in July, is
wanted by Mrs. Margaret Holmquist, care Gen-
eral Delivery, San Francisco, Cal.

Mrs. Mary Stanley is anxious to locate her
son, Jas. H. McLoughlin. Address Mrs. Stanley
at 164 Florian street, Detroit, Mich.

Would like to secure the address of Lillian
V. Conrad and Raymond Mulholland.—Clarence
D. Kelley, care King Edward Hotel, Toronto,
Ont., Can.

Anyone knowing the present whereabouts of
E. D. Leighton, kindly advise Mrs. M. Jones,
care General Delivery, Chicago, Ill.

Miss Hazel DeLeon, Key West, Fla., would
like to know the address of Elma Mier, the
high diver.

Information concerning the whereabouts of
W. A. Floyd, formerly of Prairieburg, Ia., will
be appreciated by W. L. Floyd, Crosby, N. D.

Lily Ruth Nocke—Your address is wanted by
Juliette Niner, 1358 Herchfl st., Westchester,
New York, N. Y.

Paul Roper or Ropen—Send your address to
Tom Webb, care The Billboard, Cincinnati, O.

Anyone knowing the address of Walter Wil-
lams, please advise him to write his wife, Mrs.
Walter Williams, 1901 E. Main street, Jackson,
Mich. His son is seriously ill.

Would appreciate information regarding the
whereabouts of Rex Hodgieur. His father is
ill and would like to hear from him.—Mrs. Rex
Hodgieur, 628 E. Twenty-second street, Erie,
Pa.

Roland Kohler, flute player of Milwaukee,
will hear something to his advantage if he will
communicate with Bill Tracy, 501 Rhode Island
avenue, N. W., Washington, D. C.

Reader—We have had no late reports on the
condition of Miss White.

The address of Edw. McIntyre, known as
Eddie Mack, is wanted by the manager of the
Brisson Novelty Company, as per route.

George McIntosh, dancer, is requested to send
his address to Joe McIntosh, 406 W. South st.,
Harrisburg, Ill.

E. K. Tibbels—Send your address to Geo. Mc-
Farlin, care Enterprise Amusement Co., as per
route.

Anyone knowing the present whereabouts of
Fred Ogden (Harold Reese), kindly advise him
to write his son, Everett Ogden, 303 Millford
street, Clarkshurg, W. Va.

Frederic D. L. Bell, Detroit, Mich., would
like to communicate with Prof. Beamia, Nadia
Vinett and Ida May Diehl.

Jesse I. Malone—Send your address to J.
Franklin Smith Co., 2550 Hackberry street, Cin-
cinnati, O. Very important!

Would like to secure the present address of
Dorothy DeVore, last known to be with the
Barkoot Shows.—Harry DeVore, care Herbert's
Shows, Welch, W. Va.

Doc Mansfield, who had the vaudeville show
on the Osterling Amusement Co., is requested to
write Flossie M. R., care The Billboard, Chi-
cago, Ill.

Virginia Violette—The National Club, Toronto,
Can., would like to hear from you at once.

OBITUARY

ANDERSON—Henry J. Anderson, owner of The
Enquirer Job Printing Co., Cincinnati, and who
had wide acquaintance among the profession,
died December 4 at his home in Cincinnati at
the age of 69.

BOXWELL—Prof. Jimmie Boxwell, trainer
and ringmaster of Todd & Sons' Wild Animal
Show, died in Blocton Hospital, Blocton, Ala.,
November 27. Prof. Boxwell's home was in
Long Beach, Cal.

CLODIO—Victor Clodio, who was connected
with the Metropolitan Opera Company about
twenty-five years ago, died at his home in Free-
port, L. I., December 2, at the age of 68. Clodio
toured the country with Adelina Patti at one
time, and was soloist with Gilmore's Band for
one season. Among some of the prominent pupils
he taught were Melba, Madge Lessing and
Sophie Brant.

COLLIER—George F. Collier, 52, manager of
the Colonial Theater at Laconia, N. H., the past
year, and former manager of the Westminster
Theater in Providence, died December 4 in La-
conia, following an operation. Mr. Collier was
with the Barnum & Bailey Shows for some
years. He is survived by the widow and two
children.

COYLE—Mary Coyle, of Cincinnati, died De-
cember 8 at the Chicago Hospital in Chicago.
The deceased was a nonprofessional, but was
well known to many circus people because of fre-
quent visits the past few years to the Carl
Hagenbeck Circus. She was 26 years of age,
and is survived by one daughter, eight years of
age.

FAUST—John Faust, one of the oldest stage
carpenters in the country, died in Chicago, De-
cember 6, at the age of 91. He was one of
the first members of the Theatrical Mechanics'
Association and an honorary member of the
Stage Hands' Union.

HARRIS—R. C. Harris, father of Homer T.
Harris, manager of the Homer T. Harris Show,
died at his home in Hugo, Ok., November 17.
He was 60 years old.

LORTON—Mrs. Fannie D. Lorton, mother of
Barney A. and Red Lorton, died December 1
in Morrisville, Ill.

WEST—Winfield H. West, 66, who was at
one time a prominent buck and wing dancer,
snare drummer and member of Bol Man's Modern
Minstrels, died in Morristown, N. J., December
3. At the time of his death he was a billposter
for the Lyceum Theater in Morristown. He is
survived by a son and a daughter.

WITHERS—Colonel William Withers, com-
poser and musical director, died December 5 at
the home for incurables in New York City, where
he had been for a number of years. Colonel
Withers was leader of the orchestra at Ford's
Theater, Washington, at the time Abraham Lin-
coln was shot. He was 80 years old, and is
survived by a sister.

PRESS AGENTS & Advance Men

By Capt. Stanley Huntley Lewis
(With Abject Apologies to Woodyard Kindings)

If you've an alibi when grouch committees grow hostile, and then blame it all on you; if you promote a bunch of real darby cities and land 'em all at 80-20, too; if you can grin, when, after patient "mending," a midway of concessions you have fixed, and, just as all the crowd their coin are spending, the wheels are stunged by some officious dicks.

If good or bad luck and you sunny humored (When his is had the agent gets the blame—When rain and wind and mud all spell a bloomer, Why, you're the Capricornus just the same). If you see some one else get all the credit, And your share is a rankling, stinging alarm; If you can contract closer than Vic Levitt And smoke more stogies than George Alabama.

If you can be a gentleman in action—A modern Chesterfield from top to toe—Yet should you pilot a burlesque attractions You have no sweetheart—NONE—with either show; If you can get a showing against Ringling And land front-page stuff equal to James Jay, And if when in your kick the kale is jingling You lay aside some for a rainy day.

If you can book short jumps in rapid sequence, And never wire the show a hurried touch; If you can also tack 'em high and frequent And still not use your Annie Oakleys much; If day and night you're on the job each minute; If off the water cart you never skid, You may some day reap all the credit in it, And, what is more, you'll be an AGENT, kid!

Will some accommodating brother kindly step forward and volunteer to brush the cobwebs from the clubrooms of the Society for the Prevention of Useless Gifts. Maybe if the place is cleaned up a bit Santa Claus will not refuse to recognize the order as he has done in years ago. This is prompted by a feeling that neckties will again be in fashion as gifts for press and advance agents this Christmas.

But some of us feel flattered if only a lowly scarf comes our way—so why complain?

Some Christmas cheer is contained in the report that Glenmore "Stiffy" Davis, the eccentric press agent, who has shocked the conservative and shattered convention far and near, is recovering nicely from his recent attack of paralysis. He was at Bellevue Hospital, New York, in a serious condition for several days, and his countless friends have been much concerned over his condition. Let's hope he is "out of the trenches" by Christmas.

Charles F. Greneker, who is making theatrical history this season on the advance path of the Franz Lehár operetta, Alone at Last, which the Shuberts have sent on tour, was doing his Christmas billing early in Cincinnati last week. He arranged all preliminaries for the attraction, which is the Christmas week show at the Lyric Theater, and then departed for the next town on his route sheet. Before going he became talkative and said that his show will likely prove to be one of the best of its kind in seasons.

Frank L. Bixby, who is styled the "Grand Old Man," is en route over the International Circuit ahead of Dream Girl o' Mine, and was much in evidence in Nashville, Tenn., last week. The office of the Orpheum Theater was his headquarters, with Manager Moxon as host. Dream Girl o' Mine is said to be doing well, and we hope the awakening is in the far-distant future.

W. H. Tibbitts, who was on the advance of several shows during the past season, has settled in Liberal, Kan., until January 1. Some advance men have wondered why this Kansas town was named Liberal.

Jack Edwards, recently ahead of Her Soldier Boy, prior to which he had a couple of theaters under his wing in Gloverville, N. Y., has gone on the advance route of The World of Pleasure, the Shubert production. He was seen plowing through the Middle West a few days ago.

They say it is not a press agent's yarn about Charles Cherry who is appearing with William Faversham in Getting Married, losing \$500 and personal jewelry from his dressing room in the Booth Theater, New York, the other day. A man who was working for Cherry is said to have disappeared at the same time the cash and jewelry made its hasty exit. Mr. Cherry is probably not aware that having money stolen from a dressing room is now out of style—practically extinct. Townsend Walsh must look into this.

That William Harris production, Arms and the Girl, has been fortunate in securing Barney Bernard to handle the advance. The show closed recently in New York after a run at the Fulton Theater, and opened for the road in Baltimore on December 4. Bernard did the preliminary publicity for Civilization in New York last summer, and did it well.

News reached Broadway last week that Edward Walatcoat Dunn, High Chief of Publicity in the Coban & Harris office, was in receipt of a collect day-letter from Walter Duggan, advance courier of the Coast company of Hit-the-Trail Holiday, in which the one-night-stand expert says that the Navajo Indians failed to show up at the Lajunta (Col.) matinee because the Santa Fe Trail was made impassable with lava from a recent eruption of Pike's Peak. "An alibi," said Mr. Dunn, "I think this one of Duggan's is absolutely volcanic." Walter will take his Christmas dinner with the Indians of Pisco, and, although they are not of the Navajo tribe, they nevertheless can turn loose a war whoop now and then.

W. M. Bennett, who was for six years press agent of the Orpheum Theater in Memphis, Tenn., has been appointed publicity agent for the Memphis-J. T. Harahan Bridge Celebration,

which will be held in the Tennessee city on May 1-3, next year. This is a big thing and needs a capable man like Bennett to put over the publicity in the right way.

Col. J. M. Free, well known for his connection with The Smart Set Company, is now ahead of The Frolics of 1917 as business manager, and is enjoying his naval prosperity. He has visions of being back on the one-nighter next season, as the fifteen years he spent on them almost cared him of the week stands which fall to the

lot of The Frolics of 1917. He was seen reviewing old acquaintances around Minneapolis on Thanksgiving Day.

"Dick" Potter, general agent of Duke R. Lee's vaudeville road show, reports that the attraction is headed southward and is doing fine. This is the show that is billed NOT as a vaudeville act, but as a dozen of them. The Gladstone Sisters are being featured.

Under the title of An Eight-Sheet Romance, E. C. Rockwell, ahead of Little Peggy O'Moore, headed for the Coast, sends the following drama from life: "On September 8 E. L. Goff was posting an eight-sheet for Ed Ferguson's Shows on a barn in Marshfield, Mo., when he saw written on the date, 'Miss Luella Steffy,' and her address in Kansas City. Goff wrote and received an answer ten days later in Pacific, Mo., which happened to be the closing stand of the season. Cards were soon out announcing the marriage of the couple on Thanksgiving Day." Romance is a great thing.

Tom Aiton has joined The Rose Bud Beauties Company as advance agent, and is creating quite

a bit of interest among the natives along the line. The show, at last reports, was cleaning up in West Virginia.

Henry J. Sinker, the well-known circus agent, will again be connected with the Atlantic Amusement Company's Steeple Chase Park, Coney Island, next season, making his sixth season there. Thomas McGowan will handle the managerial reins and Edward Thijou will be general manager, as usual.

Joe Gattus, lithographer of the LaTena Circus this season, is doing the billing for the Colonial Theater, Norfolk, Va. Next season he expects to be out with one of the big shows.

Arthur Davis, agent for Campbell's United Shows, was a visitor in Hot Springs, Ark., a few days ago. Just enjoying the scenery, that's all.

Billy Exton, who recently closed as press agent of the John Robinson Circus, is back at the window of the Orpheum Theater in Detroit, Mich., telling the musling throng that all of the best seats for the next performance have been sold. Billy's old sidekick, Roy Abbott, is also at the Orpheum, where the boys are receiving all visiting trouper who happen to journey through the city.

General Agent Gillett, of the Cole Bros. Circus, is visiting around San Francisco. C. D. Parker, third agent of the Garden of Allah, also reported in Frisco during the past week.

Billy Clark, whose experiences as agent have been many and varied, is now employed as agent of the Novelty, Majestic and Grand theaters in Topeka, Kan., under the direction of Ray Crawford. Billy is always glad to hear from friends.

M. F. Conhlin, agent of the W. B. Patton Company, is grinding steadily forward in his chosen sphere, and is doing some good work for his attraction. Frank B. Smith is managing the show.

Fred Byers is managing The Frame-Up through Kansas, and expects to cross into Oklahoma about December 22. The show has been out twenty-one weeks, and is strong and healthy. Manager Byers is proud that the ministers along the route come to see his show, and pronounce it fine.

Frank Whitbeck has been strangely silent of late. Perhaps Xmas will awaken him to his sense of duty, and he will get busy with the typewriter.

F. N. Montgomery, manager of A Little Girl in a Big City, was in Nashville, Tenn., recently, where business for the show was above the average. It is said that right after the Safety-First parade, held on Monday night of the engagement, Montgomery rushed through the big folding doors of the Orpheum and bought himself a new dome adornment of latest style and of various colors. May the march of prosperity continue.

It's about time Sid Deschane (spelling not copyrighted) and Lee Parvin kicked in with some information concerning their activities.

Bill Jessup writes from Walla Walla that Lee Parvin, the wild-fire press representative for Fair and Warner, arrived in town—and business was good. Bill also says: "Walter Edson, press representative for Everywoman, is one of the real fellows, and fills the papers with interesting stuff. A carload of paper was put up for this show. Bert Hier, the advance courier for It Pays to Advertise, paid us a hasty visit. He is the same old Bert. William Reilly, ahead of Experience with preparedness matter, is headed in this direction."

Jessup wishes to inform George Roddy that he found a transfer receipt the other day, and wishes to know what disposition to make of it. Bill Roddy—Let's hear from you.

E. J. O'Donnell, who for some time past has been publicity manager for the Sherman-Elliott Company in their exploitation of the State rights of The Crisis, a feature film, has resigned to enter new fields of endeavor.

Harry L. Reichenbach, one of the best known publicity promoters within our ken, and likewise one of the most successful, has opened a general exploitation office at 1600 Broadway, New York, where he will direct his attention to publicizing various individuals and corporations. It is rumored about that Reichenbach turned down several offers to align himself with film concerns, preferring to try out his ideas to suit himself. He has already contracted with the World Film Corporation to syndicate a series of articles in over 400 newspapers.

Sam M. Dawson, That Youthful Party in Advance of The Girl Who Smiles Company, carries a neatly framed motto with him, of his own origin, that reads: "A man is as young as he works." Col. Sam is right, in our opinion, which is based on observations taken leisurely and without any desire for discrimination. Dawson's first trip South in fifteen years gave him a few surprises, and one town he struck gave him the idea for a volume, entitled The Land of Gentlemen Hold-Ups. Most every agent who has journeyed South has found one of these Bahamas.

George Degnon, ahead of Peg o' My Heart, and Lee Riley, for Nobody Home, are doing great work in the South for their respective shows. These attractions are getting some fine billing, and, considering the overflow of shows in this section, are doing fair. Showmen are beginning to tumble to the fact that there are too many attractions now in the South.

Jerome Beatty, former director of publicity for the Thanbuser Film Corporation, has resigned to join McClure Pictures. George T. Bindbeutel, formerly editor of Motor Print, succeeds him at New Rochelle.

MARRIAGES

(Continued from page 86)

POORE-DE VRIES—Harold E. Poore, late of the Yankee Robinson Shows, and Miss Frances M. De Vries, both of Providence, R. I., were married in that city recently.

ROONEY-HODGINI—Charles Rooney and Minnie Hodgini, principal riders on the Gollmar Bros. Shows for the past three seasons, were married in Chicago on November 20.

SIMONDS-MURRAY—Dr. Wallace Simonds and Miss Ethel Murray, secretary of the Oklahoma Free State Fair last season, were married at Holden, Mo., November 30.

Max Golden, manager of Jewel's Golden Jubilee Company, was initiated by the Elwood (Ind.) Lodge of Elks on November 23.



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All communications to
W. C. AUSTIN, Assistant Secretary

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ALEX. K. ROSE—INFORMATION WANTED!
Any person, manager or performer who could give any information in regard to the whereabouts or particulars otherwise of his son, ALEX. K. ROSE, who traveled under this name professionally with a company called the "Three Scrocs," will relieve the worry of a grieving father, who has not heard of his son since 1912. Address or wire collect, DOMINIC DE ROSA, Hudson St., Fort Lee, New Jersey.

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GOSSIP OF THE FAIR SEX

By BEULAH LIVINGSTONE

New York, Dec. 9.—Madame Yorska, the great French actress, pupil of Sarah Bernhardt and co-founder of the French Drama Society, which is now the Theatre Francais, is going to give a series of special matinee performances of plays translated from French, Russian and Italian, in which the advance students of the Yorska Conservatoire—her English School of Acting, run according to French methods of stage coaching—will appear. The object of Madame Yorska's Conservatoire is to impart simultaneously perfect enunciation and correct placing of the voice, as well as an accurate appreciation of the values of movement and repose, or, as Madame Yorska herself puts it, "To impart the technique adequate to a perfect expression of the soul's infinite moods and the intellect's perceptions." Madame Yorska has had a remarkably interesting career. Although her education was entirely European she is in reality an American girl. Her father, Edward Stern, of Mitau, Russia, acted as consul for Russia, and Madame Yorska's first social debut was at the Court Ball, where she was presented to King Leopold II. A few years later she married Count Venturini of Florence, but Yorska cared nothing for society and gave up the festivities of court life to go to Paris and study with M. Guillemot, who has coached nearly every great French actress of the present generation. For her very first engagement at the Theatre Royal du Parc, Brussels, she appeared as leading woman. Madame Yorska's first important role at the Theatre Sarah Bernhardt was the part of Esther in the great Biblical play of Racine, in which Madame Bernhardt herself assumed the part of Ahasuerus, the husband of Esther. After a long and most successful engagement with Bernhardt Yorska came to America to found a permanent French company in New York City. With Lucien Bonheur, in December, 1913, she formed the French Drama Society of New York City. Out of that most successful venture grew the present Theatre Francais.

Speaking of the Theatre Francais, an interesting new member of the company for this season's plays is Miss Beatrice Wood, a young society girl, the daughter of Mrs. Benjamin Wood, of East Sixty-third street, who made her social debut in New York last winter. Miss Wood is a Bryn Mawr graduate, who went to Paris to complete her education and studied with Baronne De Bourgoigne, of the Comedie Francaise. Miss Wood has the distinction of being the only American girl to become a permanent member of the French company this season. So perfect is her French that an amusing incident occurred the other day after a rehearsal. One of the gentlemen in the company, hearing her talk English with some friends who had attended the rehearsal, said to Miss Wood: "Ah, mademoiselle, how ver' well you speak ze English language. Where have you studied him?" Miss Wood recently caused considerable comment in the social columns by her beautiful classic and Oriental dancing at the Beaux Arts Ball and at many charity bazaars. This week she is giving a series of Russian costume dances at the big Russian Bazaar at the 71st Regiment Armory. Her first play at the French Theatre will be in Les Deux Sourd. Miss Wood does not use her own name on the program, but goes under the nom de plume of Mlle. Patricia.

Miss Emma Coburn, the business manager of the Coburn Players, has conceived and is arranging a unique series of concerts, the programs of which consist of excellent musical selections from scores of women composers. In all the seven evenings there will not be a composition by a mere male. The concerts are for the benefit of the Gamut Club, an organization of professional women, largely theatrical, which is outgrowing its quarters at 69 West Forty-sixth street, and is raising a fund for a new club house. The series is called Contemporary American Composers. The first date is Thursday evening, December 7, and the others are successive Thursdays. "Songs of American Women" will be presented by Etta Hamilton Morris, soprano, assisted by Alice McNeil at the piano. The feminine composers to be represented on the 7th are: Kate Vannah, Mrs. H. A. Beach, Margaret Ruthven Lang, Jessie L. Gaynor, Lola Carrier Worrell, Florence T. Maley, Fay Foster, Marlon Bauer, Mary Helen Brown, Mabel Daniels, Harriet Ware, Anna Priscilla Rissler, Floy L. Bartlett, Anice Terhune, Gertrude Ross, Mary Turner, Salter and Lilly Strickland.

Mr. and Mrs. Coburn's production of special matinee performances of The Yellow Jacket at the Cort Theater has proved so successful that, unable to get another theater in New York, they are now adding two morning matinees in addition to the four weekly afternoon performances, to start at 10:30 a. m. on Wednesdays and Saturdays. Our sketches this week are from this most delightful play.



From the Yellow Jacket, at the Cort Theater, New York.

Because her great-grandfather's birthday anniversary falls on next Wednesday Gertrude Rutland, of The Century Girl cast, has petitioned Charles (Continued on page 89)

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REGARDING MINSTRELSY

In his latest volume, *A Book About the Theater* (Charles Scribner's Sons, New York, \$2.50 net), Prof. Brammer Matthews devotes a chapter to *The Decline and Fall of Negro Minstrelsy*.

We think he should have added to chapter heading the qualifying words, "In New York City," where Charles Dillingham, aided and abetted by H. H. Hursbie, in *The Big Show at the Hippodrome*, has just administered the death blow to it.

How? By putting on a first part on such a colossal and lavish scale that it can never be equaled or even approached again by a minstrel manager.

In this presentation forty-six end men—twenty-three on each side of the interlocutor—are used, and (think of it) one hundred and forty singers! The latter, when the curtain goes up, are all (apparently) in blackface, but during an incredibly brief unloading of the stage are metamorphosed into white face and court costumes.

Just before the finale a girl for every singer emerges, apparently from behind him, and takes position at his side, and a chorus of three hundred and twenty-seven voices, supplemented by an orchestra of sixty musicians, is ringing out as the curtain descends.

AL G. FIELD FLASHES

The first wintry blasts of the year were felt at Austin, Tex., November 14. The company donned their winter costumes. The change in temperature in twenty-four hours was from 91 to 34, and shivering was universal.

Texas was not the only Lone Star State for the Al G. Field Greater Minstrel. All States this year have been "Lone Star" States so far as business is concerned. The Texas cities were more than big. The three-day engagement at Dallas was a sell-out for every performance. At Shreveport, where the company played two nights, the show arrived after six o'clock in the evening, but Earl Lingo and his crew had the stage all ready, and the curtain went up on time. A special matinee was announced from the stage, and this was a sell-out, except in the gallery. Marshall was another after dark arrival, yet there was a sell-out. The three days at Hot Springs were one of the best affairs of the season. The house surprised both the showfolk and the natives. Two nights in Little Rock and the Memphis engagement, and then the show heads northward.

Mrs. Al G. Field, Mrs. Edward Conard and Al G. Field Conard spent a month with the troupe. Mrs. Field contracted a heavy cold and their party left for Columbus, O., from Shreveport.

GOSSIP OF THE FAIR SEX

(Continued from page 88)

Dillingham and Florenz Ziegfeld, Jr., to excuse her from the matinee and evening performances at the Century Theater that day. The ancestor whom Miss Rutland would thus honor is not any ordinary sort of great-grandfather, but the distinguished Celtic poet and actor, John Collins, who is buried in Westminster Abbey. Miss Rutland, the dancing partner of Leon Errol in the Century production, is the daughter of the late Professor John O'Driscoll, of Dublin University, and latterly of Harvard. She has two sisters on the stage, one with the Castle Square Company in Boston, and the other with the Chalmers Company, now on tour. It has always been the custom of the sisters, together with all the other O'Driscolls, to celebrate the birthday of John Collins by holding a family reunion.

GOSSIP

Jenny Dufau, the coloratura singer, is the chief feature of the musical program of the Rialto this week. Miss Dufau was formerly one of the stars of the Chicago Grand Opera Company. Jean Manbourg, formerly of the Metropolitan Opera Co., who appeared at the Rialto a few weeks ago, and Madame Dufau are the forerunners of several other great artists of their caliber who will appear on the musical programs at the Rialto.

Valentine Grant and Sidney Olcott arranged a most attractive program for the motion picture entertainment at Castle Williams, the military prison on Governors Island, last Sunday afternoon through the courtesy of the Paramount. Dustin Farnum, in David Garrick, was the film shown. The Countess of Kingston, who recently came to New York to start the Shamrock Fund for the benefit of the families of Irish sailors and soldiers wounded in the war, was an interested visitor at the prison and was introduced to the "boys" by Miss Grant. The Countess asked if there were any Irishmen among the prisoners, and, by a strange coincidence, one of the soldiers proved to be a lad from Lady Kingston's own estate in Roscommon, Ireland. P. Irving Hulcomb, baritone, gave two attractive selections, and Edward Davies, president of the Green Room Club, gave a random talk in his own inimitable way.

Bertha Uhr, Blanche Talmund and Marie Paley, dancers, formerly with Pavlova and Rosanara, have joined the Neighborhood Players.

Kathryn Korvin has become G. Hepburn Wilson's exhibition dancing partner, and will be filmed by the Mutual Film Corporation in the newest ballroom and stage dances. Not only will the "dog" be walked and the very latest "fox" be trotted, but every new step that is the "thing" for grandpop down to baby will be hopped, skipped, dragged or shuffled, according to fashion's latest say-so.

Lacy Cotten, of Turn to the Right, lunched with me today at the studio of Emil Fuchs, in the Beaux Arts, where hangs his beautiful portrait of Miss Cotten, which has just been returned to New York from Mr. Fuchs' traveling exhibition through fourteen cities. The management of Turn to the Right is anxious to have a reproduction of this beautiful painting in the lobby of the Gaiety Theater.

The Shuberts have sold their lease on the Grand Theater at Macon, Ga., to the Lucas Supply Company, of Atlanta, D. G. Phillips, who was succeeded as manager by Mr. Judah when the Shuberts accented their lease, has been reappointed as manager by the Lucas Company. Manager Phillips stated that the bookings would continue as formerly, and was unable to deny or affirm a rumor that the Grand would be converted into a Keith house.



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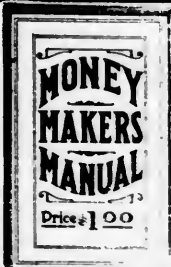


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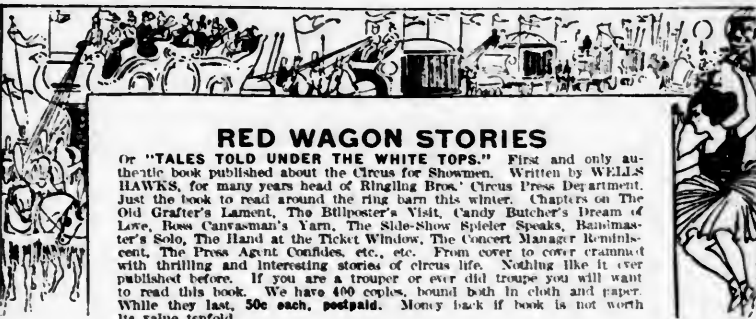
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TRIUMPHANT TOUR FOR SHIPP & FELTUS SHOW

Rousing Reception Given Circus in South American Countries—Several Additions Made

The Shipp & Feltus Circus, up to November 2 at Valparaiso, South Chile, had been out just nine months. During that time the show played Costa Rica, Panama, Ecuador, Peru, Bolivia and North and Central Chile. The reception given the aggregation all along the route has been far above the expectations of the management, and is really flattering. An excellent performance, high-class in every particular, is given, and the newspapers everywhere have declared the show the best that has ever been taken to South America. Business has been very good, and promises to be even better in the future.

The show will play the entire month of December in Santiago—two weeks in the Politanian Theater and two weeks on the lots, under canvas. January and February will find it in the smaller towns of South Chile, after which it

the acts already contracted are Arthur McGregor, the upside-down man and slack-wire walker, and Prof. Kimbron and his troupe of high-school dogs. The Kellams, musical entertainers, have been re-engaged. Another feature will be Mrs. McClendon's troupe of eight high-school ponies.

CODY GUEST OF HONOR

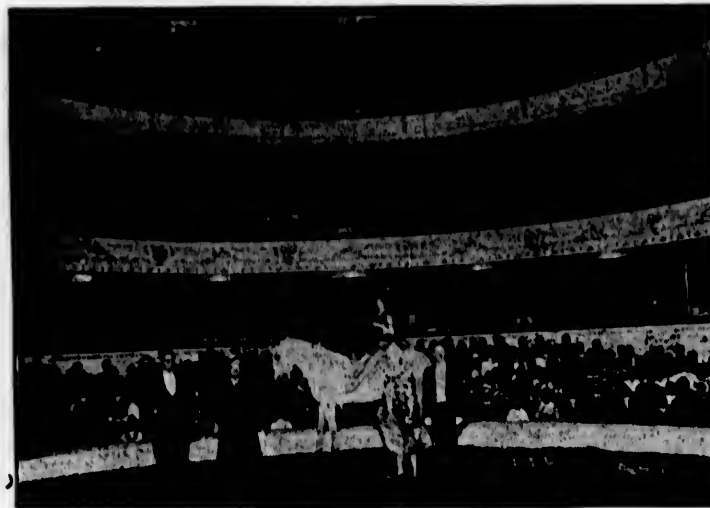
Colonel Wm. F. Cody (Buffalo Bill) was the guest of honor at a meeting and banquet of the Wyoming Game Protective Association, held in the Irma Hotel, Cody City, Wyo., Saturday night, November 25, immediately upon his return from the 101 Ranch Show in the East. He stopped over in Denver on his way. Upon request he delivered a speech in his inimitable style, talking of the good he thought the association was going to do for wild game, etc.

Despite the wearisome travels the Colonel says he feels younger than ever. He is now planning to build an annex to the Irma Hotel so as to take care of the tourists that promise to visit Cody next year.

SILVER FAMILY SHOWS

The Silver Family Shows will inaugurate their 1917 tour at Crystal, Mich., about May 10, and travel the same route in Southern Michigan. This is wholly a gasoline show, using two-ton trucks, trailers and cars, fifteen in number, and is one of the best equipped trunks of its size in

SEEKING THE SHIPP & FELTUS CIRCUS



Victoria Theater of Valparaiso, Chile, at a matinee performance of the Shipp & Feltus Circus. In nearly all the leading cities of South America the principal theaters are so arranged as to allow the placing of a circus ring in the center, thereby making a theater-circus. The show is enjoying a most successful tour.

will cross the Andes Mountains into the Argentine Republic, where the management plans to play for a solid year.

The company has recently been augmented by the addition of four musicians to the band, including Will Peterson, trap drummer, and Charles McQuaid, trombone, who went there direct from the United States. Besides these, Les Jardys, equilibrist and high perch, and Oscar Hans, bar performer, joined from New York, and Quintana and Peco Bustos, Spanish clowns, from Buenos Aires.

The following letter from Messrs. Shipp & Feltus gives further details of the tour: "While we are in receipt today (November 2) of an issue of The Billboard, in which is announced the closing dates of the different circuses in the United States, the Shipp & Feltus Circus, now touring South America, can announce that its season is just fairly under way. We have been out just nine months, and have played Costa Rica, Panama, Ecuador, Peru, Bolivia and Northern and Central Chile. This is our first stand in South Chile, and so far it is the most successful of the entire route. All the principal theaters of the leading cities of South America are arranged to place a circus ring in the center, rearrange the parquet and thereby transform the whole into a beautiful theater-circus. This is the beginning of spring and corresponds with the month of May at home. Flowers are in full bloom, grapes and other fruit are in season, and the farmers of the agricultural district are just preparing for their first harvest."

OKLAHOMA BILL'S SHOWS

The season for the Oklahoma Bill Shows came to a close at Perks, Ill., recently. The show traveled 2,500 miles, and lost but five performances. The people connected with the outfit scattered in various directions, The Kellams going to Princeton, Ind.; L. F. Briggs, the one-man band, to Mt. Sterling, Ill.; Roscoe Hastings, contortionist and tumbler, to his home in Louisville, Ky.; Mrs. McClendon, wife of the manager, A. H. McClendon, to their farm in Batesville, Arkansas.

The aggregation next season will be known as Mrs. L. M. McClendon's Three Big Shows Combined—Circus, Dramatic and Vandeville. Among

America; also one of the oldest and most successful. Thirty-five people will constitute the troupe, including a number of acts carried the past season.

The Silver Family Theater in Greenville, Mich., is enjoying a most satisfactory season, showing motion pictures. The Silver Family Park and Theater at Crystal Lake will be thrown open June 1, and run until September 15.

LAMONT BROS.' CIRCUS

Salem, Ill., Dec. 8.—The winter quarters of the Lamont Bros.' Circus, Menagerie and Hippodrome, which closed its sixteenth annual tour October 24 at Farina, Ill., is again in charge of Ora Traverhae. Frank Latty is caring for the stock, and Omer Eddings is in charge of the animals. A crew of men will be put to work overhauling the show about January 1, and the outfit will start out next spring with all new canvas and several additional attractions, including a mixed group of cat animals, now being broken at the quarters. Robert Taylor, who succeeded Clint Vidor as manager of the advance in August, has been re-engaged for next year.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT



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"It is a pleasure to recommend the TAYLOR TRUNKS. My special wardrobes have traveled 50,000 miles, and are as good as new."

Send for new 1916 catalog.

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For STABLING AND TRAINING ANIMALS of every description. TAN HAIR RING AND WOODEN FIROOL STORAGE for SHOW PARAPHERNALIA. SADDLE HORSES to hire. Instructions given at all hours.

O. HAUTER,

15 East 58th Street, New York.

PETS FOR SALE

A lot of fine Angora Kittens, Talking Parrots, Singing Canaries; also a line of nice Dogs, etc. Write for full particulars. Goods shipped anywhere.

HOPE'S LEADING PET SHOP,

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BABY CUB BEARS, MONKEYS.

Cowack Monkey, \$10; Ant Eater, very tame, \$16; Ringtailed, Rhesus, Agouti; tame 7-months-old Bear, collar and chain broken; 1 1/2 Snakes, 1 Box Conarictors and Foxes. **BERT J. PUTNAM,** 499 Washington St., Buffalo, New York.

FINE MONKEY Black, Male. Good entertainer. Child's pet. 3 years old. \$20.00 takes him. **JACK CAVANAUGH,** Jordan, Ark., two weeks, or as per route.

CIRCUS AND JUGGLING APPARATUS CLUBS, BATONS, NOVELTIES. Send for Catalog. **EDW. VAN WYCK,** Cincinnati, O.

FOR SALE A Six-Footed Pig; first \$50 draft gets the Pig. Will send his photo to anyone interested. **M. J. WRIGHT,** Piggott, Arkansas.

COMPLETE SHOW, \$10

Consisting of two Monstrous Porcupines, Spiel and Lectures; \$5 with order, balance C. O. D. **LINWOOD FLINT,** North Waterford, Maine.

WANTED—AERIAL PERFORMERS

Man and wife preferred. Those doing two or more Circus Acts each. Musicians, Clarinet, Trap Drummer; also Cornet. Low salary, but you get it every week. State all in first letter. Send photo if possible, which will be returned. Wire or write at once. **CAMPBELL'S NOVELTY SHOWS** (An Indoor Circus), Pomona, Kansas.

WANTED—Two Chariots

Suitable for 42-in. ponies. **WALTER NELSON,** Galva, Illinois.

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AT LIBERTY FOR SEASON OF 1917 OR FOR SALE CASH ONLY. ALSO HAVE FOR SALE

LEOPARDS, TIGERS, PUMAS, HYENAS, CAMELS, ELEPHANTS, GNUS, LLAMAS BEARS, BABOONS, MONKEYS, BIRDS, ETC. ARABIAN HORSES, SHETLAND PONIES, ANIMALS AND BIRDS OF EVERY DESCRIPTION.

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KANSAS CITY, MO.

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TREASURER
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GET READY FOR BIG MONEY—PICTURE MEN



Something entirely new for next season. Black and White Post Card Photographs made, finished and ready for delivery in two minutes. Take a tip and inquire about this money-making proposition at once.

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On or about March 15th will open with a full line of Snakes and Monks.

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JACK ALLEN, Prop.
Est. 16 years. All Circus and Carnival People welcome when in town.

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Featuring his Contortion Flying Ring Act with Bailey Bros. Circus, Season 1916.

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FOURTH SEASON
MOLLIE BAILEY SHOW.
RE-ENGAGED 1917.

Xmas Greetings to All Friends.
Address The Billboard.

SALESMAN WANTED

To handle our Moose cigars as a side line. Sample of 100 cigars mailed on receipt of \$3.00. Good commission paid.

SPECIALTY CANDY CO., York, Pa.

WANTED FOR CASH

50-foot Round Top, 30-foot middle, 9 or 10-foot wall. Must be good. NO RAIL. Also two Peccaries or Havana Hogs. State lowest. Mathews Musical Trio and Homer Herrick, write. **ROBINSON & DENSMORE TRAINED ANIMAL SHOWS,** Box 421, Gridley, Cal.

AT LIBERTY

After January 15, Circus Wagon Builder and Blacksmith, from the truck up. Would like to hear from R. F. Carr and other carnival managers. Fourteen years in the business. Strictly sober and reliable. Carry tools, except forge and grill. I wish all my friends a Merry Xmas and Happy New Year. Address **FRANK LENOIR,** 123 Baker St., Dayton, Ohio.

AT LIBERTY FOR SIDE SHOW
Season 1917

Man and Wife, Punch, Magic, Impalement, Knife and Bullie Air Throwing, Snake Echobantres, Openings and Inside Lectures. Fifteen years' experience, sober and reliable. **WAGON SHOW** preferred. Will furnish a new outfit, tent, banners, etc., and furnish complete performance on percentage. **G. W. GREGORY, P.** O. Box 197, Broadax, Virginia.

WANTED—A long hair Indian and Cowgirl, for Herrick's Real Indian Show. What wagon and what can you do? Address FREDERICK HERRICK REAL INDIAN SHOW, care Billboard, Cincinnati.

AT LIBERTY—ROMEO SEBASTIAN

Funny and Horse Trainer. Address 208 W. Fourth, Paris, Kan.

SANTOS Y ARTIGAS CIRCUS
A Sensation in Cuba—Acts Go Over With a Bang—Show Doing Enormous Business

Havana, Cuba, Dec. 3.—The Santos y Artigas Circus has been doing an enormous business at the Payret Theater here since opening November 17, and, from present indications, the big business will continue for some time to come. Last night there was a packed house on hand, and today three shows are to be given on account of the great demand for seats.

The performance is declared to be the biggest and best one-ring show that has ever been put together in Havana. Which speaks volumes for Charles L. Sasse, Messrs. Santos y Artigas' American representative in New York, who selected the acts. It would only do justice to the show to say that it is a sensation in Cuba.

In addition to the show at the Payret Theater, Messrs. Santos y Artigas have sent another circus on the road, it leaving Havana last Wednesday, and, from reports, the road show is doing as good a business as the one at the Payret.

The admission ranges from 30 cents to \$7.50, the latter the price for choice boxes.

The McMorces' Monkey Act, from the John Robinson Shows; Albers' Polar Bears; Signor Bagouhi, midget rider, and Gordon Bros.' Boxing Kangaroo are the latest arrivals. John Robinson's Elephants were held at the ferry in Key West, Fla., and arrived too late for the initial opening, November 17, when the all-star program ran as follows:

The Vandemann Troupe gave the bill a fine start with their iron-jaw act, and the applause at the finish of the offering was deafening. The Letter Trio, horizontal bar and trampoline act, followed, and got over in great shape, their comedy keeping the house in an uproar from start to finish. Then came The Warda, double trapeze, with their difficult tricks, done with the rapidity which characterizes this act, bringing the entire audience to its feet several times. Le Prince and Sanchez, Spanish clowns, followed, and, judging by the laughter and applause throughout their number, their offering was well-received. They were compelled to take several bows. Next came the Hanesford Troupe. The marvelous work of this finished troupe of riders took Havana by storm. They were obliged to take several bows, and still the audience would not let up until an extra trick was offered. An intermission of ten minutes followed. The second portion of the bill was opened by the Flying Warda, with their return act. A riot of applause greeted every trick, and they were obliged to accept several bows. The Tasmanians acrobats (five ladies) followed and received a big hand. Le Prince and Sanchez then offered a second number, which went better, if anything, than the first. The Arlys, perch act, went over in fine style, taking several bows. Then the Hanesfords, in their big riding number, appeared for the second time, and it is safe to say no riding act ever made such a smashing hit in Havana as this family of finished artists. Their opening number in the first part of the program served only as an introduction. H. G. Wilson's Lions, presented by Captain Tom Wilmoth, closed the show, and kept the audience on its feet during most of the performance.

Rhbbie's Band of American musicians furnishes the music, and the band is a credit to the show.

The Monday following the opening the show gave three performances, and each to a throng.

A parade was given November 21, and while it was nothing like the pageants in the States it was declared the biggest thing of its kind ever staged in Havana. All the performers rode in carriages, of which there were twenty-six, and there were about fifty extra people on horseback in armor suits. In addition there were two hand wagons, Wilson's Lions on three wagons, three clown wagons, foats and elephants, making a very creditable showing and a pronounced hit.

John G. Robinson has his elephants in a tent across the park from the theater and government grounds. The admission price here is 10 cents, and the tent is crowded all day and up to 1 a.m. Mr. Robinson says his pachyderms are so well fed with oranges and bananas by the natives that they refuse to eat hay. Considerable difficulty is experienced in moving the elephants from the tent to the theater on account of the immense crowds that gather around them.

The big show has two intermissions during the evening, and, while it does not start until 9 p.m., few, if any, people leave the house before the performance is finished at 12 o'clock.

It is understood that if shows are not what the natives want down here they can not be induced to go to the theater. Nuf sed for the Santos y Artigas Circus.

NEW CIRCUS FORMING

A new circus is in the process of formation, and will make its entry in the field next season as Vincent's All-Feature Three-Ring Shows. Vincent C. Musmann, who owns the Original American All-Top Polo Teams, is the sponsor. As far as can be learned it is Mr. Musmann's plan to travel on motor trucks, using between ten and fifteen. It is also said that he is thinking of carrying a Parker carry-all. Fred Hudman is to act as business manager of the outfit, headquarters of which is in New York City.

GILBERT NOT GUILTY

Harry Gilbert, better known as Boston Blackie, who was charged with making an attack on a woman in Dallas, Tex., October 9 last, was found not guilty in the courts at Dallas Tuesday afternoon, December 5. Jay M. Overstreet acted as counsel for Mr. Gilbert, who was formerly an employee of the Barnum & Bailey Circus.

Here is another example of the need of Public Defenders.

James Albert Borwell, animal trainer, with the Hagenbeck-Wallace Circus at one time, and with the Todd & Son Shows for the past two years, working a troupe of goats, an educated horse and a beehive maker, died in West Etowah, Ala., November 27. It is not known that he had any relatives. The management of the Todd & Son Shows took care of the body.

Good News From a Far Country

CIRCO "Santos y Artigas"

GRAN ESPECTACULO FORMADO CON LAS MEJORES ATRACCIONES DEL MUNDO—

TODO GENERO DE DIVERSIONES—
OFICINA CENTRAL, MANRIQUE 138-HADARA CUBA
TELEFONO 41564 CABLE—ELCC



Havana 22nd November 1916.

United States Tent and Awning Company—
235-233 N. Desplaines St
Chicago, Ill.

Gentlemen:

Allow us to say that the tents, Big Top, Side Shows, Menagerie and Horse Tents, as well as all other material purchased from you meets with our greatest expectation and it affords us pleasure to so acknowledge same.

You can be sure that we will recommend your material as the best in the world.

Hoping that our business relations will be always as satisfactory as the present with best wishes, we beg to remain,

Sincerely yours,
Santos y Artigas
per,
Robby Martiny

The United States Tent & Awning Company receive a great many credentials for their promptness.

The United States Tent & Awning Co.
225-231 N. Desplaines St., CHICAGO, ILL.

BEGGS SHOW WAGONS

For All Purposes
WRITE US NOW
about your next season's requirements on

**WAGONS
GEARS
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WHEELS**

30 Years' Experience, 30
Building Wagons for Rail-
road and Wagon Shows.

BEGGS WAGON CO.
Kansas City, Mo.



"THE CIRCUS WAGON BUILDERS"



CARS FOR SHOW PURPOSES
HOTCHKISS, BLUE & CO., Ltd., 240 Railway Exchange, OHIO, O.

A MERRY CHRISTMAS TO OUR MANY PATRONS.

THE FLORIDA ALLIGATOR FARM
JACKSONVILLE, FLA.

CAN FURNISH ANY SIZE, ANY AMOUNT, AT ANY TIME

CHRISTMAS GREETINGS TO ALL FRIENDS.
WATCH FOR MY AD. IN NEXT ISSUE OF THE BILLBOARD.

JAMES PATTERSON, Manager

GOLLMAR BROS.' CIRCUS and JAR. PATTERSON'S TRAINED WILD ANIMAL SHOW CORPUSCULI, Winter Quarter, Park, Kansas.

EVERY TIME YOU SERVICE THE BILLBOARD YOU PUT IN A BOOST FOR US.

WHEELER BROS.' SHOWS
May Remain Out All Winter

The Wheeler Bros.' Shows are doing a very satisfactory business through the South and may stay out all winter. Joe Kennedy is "back home" as superintendent of privileges with the Wheeler Shows. Another late arrival is George Jenner, who has joined clown alley. He was with the John Robinson Ten Big Shows until the closing at Americus, Ga., November 22.

GOLLMAR BROS.' CIRCUS

The Patterson farm at Paola, Kan., has presented a very busy scene the past few weeks. Both the Gollmar Bros.' Show and the Patterson Carnival are in winter quarters there, and several new buildings have been constructed to accommodate the two shows.

About forty men are now engaged in looking after the horses, ponies, animals and other duties. The Patterson farm is located at the edge of the town, beside the Frisco and the M., K. & T. R. R. tracks. The animal barn is a large brick building, and all the elephants and cat animals, etc., are housed here. A large tank has been erected for Big Lotus, the monster hippopotamus. All the buildings are lighted by electricity and heated by natural gas.

The animals are under the supervision of Bert Noyes, who claims to have as nice and convenient quarters as any show in the country. The weather has been very warm and all the stock has been in the pasture each day. The stock is under the care of Henry Apples, and is in good condition. Several new teams will be purchased to take the place of some of the stock, which will be disposed of. Several head of ring stock will be added to the show. Bert Noyes informed the writer that several new animals will be added to the menagerie, making a greater variety. Work will start soon on breaking a eight-lion act.

Charley Rooney and Minnie Hodgins, principal riders with the Gollmar Show for the past three seasons, were married in Chicago November 20, and are now living in their new home at 107 S. Kaskaskia street, Paola. The Rooney-Hodgins' Troupe of five people will furnish the riding numbers the coming season. The new ring barn will be completed by the time this appears in print. A Thanksgiving dinner, including turkey and all the trimmings, was served to all the employees in the quarters. Among the many visitors at the quarters Thanksgiving week were Fred Morgan and wife, J. H. Eschman, I. S. Horne, Mr. Beggs, of the Beggs Wagon Co.; several representatives of lithograph houses, and the writer.—EARL SHIPLEY.

GENTRY BROS.' SHOWS

Memphis, Tenn., Dec. 8.—The Gentry Bros.' Shows are snugly tucked away in winter quarters here at the Friston Park grounds. The fourteen cars used to transport the show reached town last week, coming from Elgin, Tex., the closing stand. After the show was loaded at the closing stand it became the property of Jake Newman and Ben Austin, who had held a \$5,000 option on the organization. The purchase price is said to have been in the neighborhood of \$50,000.

Three elephants, four lions, fifty monkeys and numerous other wild animals in the menagerie are quartered at the Overton Park Zoo for the winter. The local zoo is one of the largest in the country, and by lending the animals to the zoo, the owners of the show will be relieved of the heavy expense of feeding them. Phil Castang, the local zoo superintendent, assisted in making arrangements to borrow the menagerie. Castang is well known in the realm of white tops, as he was superintendent of the Hagenbeck-Wallace menagerie for several years.

The new owners of the Gentry Show have not made their plans for the season of 1917. But it is not believed that the show will be enlarged. It is stated that Jake Newman will be general agent of the show, and that Ben Austin will be the manager. Both have moved their families from Indianapolis and Anderson, Ind., respectively, to Memphis for the winter.

Will Overton, of Findlay, O., last season one of the twenty-four-hour men with the Harnum & Bailey Show, will be the local contractor for the Gentry Show next season. Overton was associated with the Gentry Show many years in every capacity, up to manager.

The work of retitting the show for next season has already begun. Wink Weaver, the principal trainer, is expected in winter quarters soon, after a vacation of several weeks. Walter Allen, superintendent, has started his workmen on repairs. Will Carpenter is the boss huster, and Charles Fisher in charge of the cookhouse.

Home visitors to the winter quarters were Al G. Field, Ed Conrad and James Donaldson, of the Field Minstrels; Floyd and Howard King, of the Carl Hagenbeck Circus and the John Robinson Show, respectively, and Ed Knapp, general agent of the Iowa London Circus.

J. H. ESCHMAN CIRCUS

Kansas City, Mo., Dec. 9.—J. H. Eschman and his big ten-car circus pulled into Kansas City this week. The show wintered in this city last season, and the natives are very glad to welcome it back. All the cars are here, and the training barn is in readiness for the teaching of the animals and practicing. Mr. Eschman himself expects to spend the winter at his home in Hot Springs, Ark., but will come up frequently to look after things generally.

MOLLIE BAILEY SHOW

A big Thanksgiving dinner was tendered the members of the Mollie Bailey Show by the management at Mabank, Tex. Turkey was the main feature of the menu, and the event will long live in the memory of those who happened to be connected with the show at the time. W. K. Kelley, steward, and Mrs. Alice Bailey made all arrangements for the spread, and Chef Richard Curry did himself proud.

The Mollie Bailey Show's season will terminate on December 16. The tour was of ten months' duration, and a prosperous one.

TENTS

SHOW TENTS, BLACK TENTS, CARNIVAL TENTS, CANDY TOPS, WALLS FOR BASE BALL GROUNDS AND AIRDOMES, MERRY-GO-ROUND TOPS, SEATS, FLAGS, LIGHTS AND EVERYTHING IN CANVAS.

We Also Store Showmen's Outfits.

Atlas Tent Pole Holder

A practical, simple, economical and durable device for fastening stay ropes to tent poles. A long sought for improvement for attaching stay ropes to leather-covered loops, which practical experience has shown rot and wear out, causing tears in tents and other disadvantages.

"THE ATLAS TENT POLE HOLDER" gets rid of these disadvantages, and provides means for quick and easy attachment of stay ropes, and affords the ready adjustment of tent poles.

We are owners of this patent, and exclusive users of it, and equip all tents that are thoroughly roped with the "ATLAS HOLDER," thereby assuring our patrons the latest and best in tent construction.

We make specialty of Water-Proofing Canvas. Write for Catalogue and Second-Hand List.

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CIRCUS AND SIDE SHOW BANNERS, CARNIVAL FRONTS, SCENERY FOR TENT SHOWS AND THEATRES.

BEST IN THE U. S. PAINTED BY THE WELL-KNOWN ARTIST, TSCHUDI (OF COURSE). BALL AND CAT RACK SUPPLIES.

DOUGHERTY BROS.' TENT & AWNING CO., 116 South Fourth Street, **ST. LOUIS, MO.**



USE ONLY THE BEST

The cost is no more, and often less, than you pay for ordinary corn. Dependable popping quality means more nickel bags to the pound—less waste—greater profits.

Insist on GLOBE BRAND. It gives satisfaction.

THE ALBERT DICKINSON CO.
CHICAGO.



POWERLIGHT

HIGH CANDLE POWER PORTABLE LAMPS FOR EVERY PURPOSE. KEROSENE OR GASOLINE. 50 TO 80 HOURS ON ONE GALLON. STORM AND WIND PROOF. DOES AWAY WITH EXPENSIVE INSTALLATION.

NO PIPES—NO WIRES

Absolutely safe. No danger even if dropped. Simple, Compact, Durable. Low cost. Write for circular or call at showrooms.

POWERLIGHT SUPPLY CO.
643 BROADWAY, NEW YORK.



TENTS

SEND FOR OUR PRICES ON YOUR NEW TENTS.

We bought our duck before the advance and can save you money on the best tents made.

CARNIE-GOUDIE MFG. CO., Kansas City, Mo.

VERY FINE SPECIMEN—
FEMALE PUMA 10 Months, Tame
Also MONKEYS and SNAKES, ALL SIZES
HENRY BARTELS
PHONE 2841
CORTLANDT 72 CORTLANDT ST., NEW YORK

WE'RE BOOSTING YOUR GAME, BOOST OURS—MENTION THE BILLBOARD.

I. A. B. P. & B. OF A. NO. 10

Minneapolis, Minn., Dec. 7.—The reception committee of the convention has been busy at the big G. N. depot meeting the delegates. A number of them arrived Sunday. As the official hotel was changed for the third time within three weeks some one was on the watch at the depot all the time.

Joe Schaffer, the assistant advertising agent of the Gayety, during his spare time is teaching his oldest son the art of posting bills. Joe, Jr., is but seven, and has a little brush and a bucket, and can be seen daily in the backyard posting on the miniature AA boards that "Papa" Joe has built for him.

Fay Bordwell is attending meetings again after having been excused to build a chicken coop. With everything in readiness for the flock of Plymouth Rocks and the high cost of eggs, Bordwell will soon retire with the chickens laying for him.

Ed L. Jones (curing colds, etc.) by advertising medicine should send his route to Zach Lukens, so his card can be sent to him at once. The local is worrying about him as to the cause of his losing weight.

Roy Langway, the treasurer of the St. Paul Shubert, is still a member of Local 10. He has written the local to shunt from the bonsetops that he has taken unto himself a wife, and that congratulations can be sent to the St. Paul Shubert.

Speaking of treasurers, at the Star Theater in St. Paul can be found Francis Jerome Hixon, who at one time controlled the vote of the Third Ward in Local 10. It was learned lately that in a talking contest with one Kid Wheeler regarding billboard tickets that Hixon was completely outpointed by his St. Paul rival.

I. A. B. & B. OF A. NO. 34

Rochester, N. Y., Dec. 8.—Pete Herrick, who was injured while in the employ of the Rochester Billposting Co., has recovered. He will do all the advertising for the Shinoia Polish Co.

Eimer Hamilton, formerly treasurer of the Corinthian Theater, is now taking life easy in Rochester. He will in all probability be with one of the big shows in the spring.

Kid Waldron, ahead of the Bostonian Burlesque Show, hit Rochester in the midst of a storm. Frank Smith was there to meet him with the usual welcome.

Frank Gates is now proprietor of Rattlesnake Pete's, and he sure knows how to tell circus stories.

W. H. Holmes was re-elected president of Local 34 at a recent meeting; Frank Smith, vice-president; Jack Collins, recording secretary. Jerry Keilar was appointed delegate to the big convention in Minneapolis this week.

W. H. Bartholomae, business agent for Local No. 34, has opened offices in the Empire Building.

M. Hirschfeld, of the Pittsburg Local, blew into Rochester ahead of Billy Watson's Beef Trust, and helped Frank Smith bill the town.

The next meeting of Local 34 will be held Monday, December 18. All brothers are welcome.

Report has it that Erwin Hamilton and Billy Bartholomae have signed up with one of the big tops for next season.

Med Itowiler has been added to the advertising staff of the Corinthian Theater.

Hap Gordon is at the Avou Theater, acting as chief operator.—JACK.

WHAT IS A TRUE FRIEND?

A number of old-time circus people gathered around the festal boards at the Haylin Hotel, Cincinnati, a few days ago. Remarks were made regarding friendships held by some trouper toward others, and some exceptions were taken. J. Milton Traber, the old-timer, happened to be among those present, and spoke up and said: "A friend once is always a friend," which brought the following query: "What is a friend anyway?"

Not wishing to be outdone, Milt ejaculated the following words, which will no doubt go down in circus history as true words of wisdom:

"A friend is a person who is 'for you'—never under suspicion. He never investigates you. When charges are made against you he does not ask you for proof. He asks the answer to go away or clear out. He likes you just as you are. He often does not want to alter you. He likes your misdeeds and enjoys your punishment as much as your optimism. He looks for and likes your success, and your failures endear you to him or her the more. He wants nothing from you, except that you be yourself. He is the one being with whom you can feel safe. With him you can utter your heart—its badness, if any, and its goodness. You don't have to be careful. In his presence you can be indifferent, which means you can rest. Anybody may stand by you when you are right; a friend stands by you when you are wrong. A friend is one, or should be one, who knows all about you, yet likes you just the same, and I think that there is truth and kindness when I quote the motto of The Billboard, which is true to life: 'Showfolk! May they always be right, but wright or wrong, showfolk!'"

J. H. ESCHMAN RAILWAY CIRCUS

Best organized, best equipped, best advertised and best paying 10-car Circus in America today. J. H. Eschman, Manager; Otto Fowler, Assistant Manager; Ray Dick, Manager Side-Show; Walter Rhodes, Manager Parian Palace and Second Annex; H. D. Daly, Legal Adjuster; J. C. Donahue, General Agent.

WANT FOR SEASON 1917—Big Show Performers in all lines (except riders) with first class wardrobe and rigging, feature Animal Act, small Troupe of Japs, two Female Rubes, a bunch of Singing and Knockabout Clowns. Bill Foster, write. Those doubling clown band or concert preferred. Second man to work ponies and small elephants, Wild West People for concert. Boss Hostler, Boss Canvasman, experienced on small show, that can and will keep show in tip-top repair. Jack Rhodes and William Priebe, write. Experienced man to take charge of Privilege Car on salary. Must furnish small bond. Man to run Cook House, Circus Blacksmith and Harness Repairer, Circus Painter to double big show or concessions, Wardrobe Woman, Musician for white band. An A. No. 1 experienced Advertising Banner Solicitor and Painter, Privilege People in all lines, Superintendent, also good Circus Bookkeeper. Those doubling preferred.

FOR THE SIDE-SHOW—Feature small Animal or Bird Act, Performing Dogs or Monks, Oriental Dancers, Lady Palmist, strong worker on percentage. Man with side-show act who can make strong second openings. Strong Colored Cornet to lead band. Other Musicians and M'ant. people.

FOR THE ADVANCE—Few more Sober Billposters. All applicants state experience and absolutely lowest salary first letter.

FOR SALE—Novelty Badge Board, Hamberger, Photo, Farm Paper and other legitimate privileges.

FOR PURCHASE—Two Small Elephants, two Female Llamas, two Camels, one Steam and one Air Calliope, mounted.

FOR THE ADVANCE ADDRESS J. C. DONAHUE, 4855 Langley Ave., Chicago, Ill.

ALL OTHERS, J. H. ESCHMAN, 1600 Guinotte Ave., Kansas City, Mo., until January 1st, after that date care of Arkansas National Bank, Hot Springs, Arkansas.

Silence a polite negative. Regards to all friends.

UNDER THE MARQUEE

By CIRCUS SOLLY

Bobby Fountain says Punch Wheeler has nothing on him for shows the past season. He had the management of the side-show on the Cook & Wilson Circus until it closed. Two days later he joined the Al G. Barnes Circus with a big pit show, remaining there until the show played day and date with Sells-Floto at El Paso, Tex. He then organized a dramatic stock company under canvas.

Bobby has received a number of offers to manage side-shows, adjust, etc., with big circuses next season, but there's nothin' doin'. He says next year will find him with a new fifteen-car show of his own, the title of which will be announced later.

Circus owners, take notice! In Sumter County, Alabama, a man (probably we had better say a giant), in making out an application for a license as chauffeur, reported that he was nine feet ten inches long and weighed 133 pounds. State officials believe he must be the reincarnation of Jack's famous beanstalk.

Edward C. Walton, alias Big Ed, clown with the Barnum & Bailey Show, last week hit Cleveland, O., where he intends to spend his winter vacation. He will play Santa Claus for a few weeks at a department store there.

Kenneth R. Waite, producing clown with the Sun Show, is planning on taking out a company of eight people and playing small-time in Ohio and Indiana at the close of that circus. The LeRoy Sisters, singers and dancers, will be among those in his company.

Joe Lewis, the Yiddisher cowboy, who has been with the 101 Ranch for a number of years, left Chicago Tuesday evening, December 5, for the South where he will have charge of the Texas territory for the film Civilization, during the winter. He will be with Ringling next season, working with Billy Cares, Dutch comedian.

What has become of Burlington Beu and the Calvin Show?

Arthur Larne, former producing clown with Coop & Lent's Circus, and Edna Sherwood, formerly ballet girl with Ringling Bros.' Circus, were quietly married at the Hotel Sherman, Chicago, Thanksgiving Day. They will make Los Angeles their home this winter, as Arthur expects to work in Keystone pictures there with his dog, Brownie.

Billy Cares is fishing these early winter days with D. V. Tautlinger, director with the Miller Bros.' 101 Ranch, down in Oklahoma. Cares is framing a vaudeville act for the winter, to be called the Three Lawtons.

Rue Enos, the fool contortionist, has closed a nice long season with the Cole Bros.' Circus, and will spend the winter in Southern California, playing independent vaudeville with his new motorcycle. He has been re-engaged for next year with the Cole Show, making his fourth season with that aggregation.

F. R. Gervers blew into Cincinnati, his home town, last Friday. He was ahead of the Seibel Bros.' Shows early in the season, and later acted as business manager of The Girl He Couldn't Lny, an International Circuit attraction.

The John Robinson Ten Big Shows finished their season at Americus, Ga., November 22, and went into winter quarters there. The Two Both Sisters, members of the show, are planning to spend the winter in vaudeville, doing the Gus Sun Time. John Quigley, trainer of the Robinson outfit, and Dock Ferrell, agent ahead of the Sun Bros.' Show, had quite a time together when the Robinson Show played Thomasville, Ga. Both are figuring on Harbino as their winter abode.

Walter Goodenough is in Hammond, La., for the time being.

The Cole Bros.' Show closed a season of 36 1/2 weeks at Fullerton, Cal., December 8.

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FOR TRAINING CUDGE BABOONS, LEOPARDS, LIONS, TIGERS, WHITE-TAIL GNUS, BLESSBOCK, HYENAS, LLAMAS LOUIS RUHE

248 Grand Street,

New York City

Jerry D. Martin has closed a successful season of thirty-six weeks with the Bailey Bros.' Circus, and will open in vaudeville December 28. He has the Brennan Time and eight weeks for the Western Theatrical Booking Office. Jerry has been featuring his contortion flying ring act with the Bailey Show, and says there are no better people for whom to work.

The MacDnn Sisters closed a very pleasant engagement with the Gentry Bros.' Circus at Elgin, Tex., and arrived at their home, 603 Thirty-eighth street, Rock Island, Ill., in time for Thanksgiving dinner.

W. E. Baner, who has been connected with the John Robinson 10 Big and the Howe's Great London shows the past eight years, is wintering at his home in Lock Haven, Pa.

Clown Lorette is signed with the Arlington Show for next season. He is a busy man these days, becoming one of the antlered heard, having been ushered into the mystic realms of Elkdorn recently.

Lala Colah has opened a fine little museum at 1520 Market street, St. Louis, and showfolks who have visited it have pronounced it an ideal place for freaks and curiosities. Frank A. Robbins, King Cole and wife, James H. Gibson, Texas Bud, Gene Coyle and Fat Duncan were recent visitors. Lala recently closed his fourth successful season with Max Klass on the Sells-Floto Circus.

Floyd King, that clever little press agent of the Hagenbeck-Wallace Circus, is willing away the winter months working on The News-Scimitar in Memphis, Tenn.

Roy Gill, treasurer of 101 Ranch, has been in Chicago for several days.

The New York World, of December 3, in its magazine and story section, devoted a page story, with illustrations, to Artie Atherton, the "Skeleton Dude," his wife and two children, Harold and Adelaide. The children were prize winners at the best developed baby contest at the Bazaar of the Sixty-ninth Regiment, N. G. N. Y., held recently in New York City, and the story was on that subject.

"Whittle" Lykens was in the City Hospital, Cincinnati, for a few days last week. He underwent a operation and is feeling all right again.

George Tipton, chef with the 101 Ranch, is putting together a noon show—musical extravaganza—to fill in the winter time.

Roy Barrett, clown, after closing with the Robinson 10 Big Shows, joined the Sun Bros.' Show for the balance of the season. He has signed with the Dixie All-White Minstrels for the winter, opening January 22. Roy will again be seen in the clown alley of the Robinson 10 Big next year.

Joe Gattus, lithographer, of the LaTena Circus, season 1916, is doing the billing for the Colonial Theater, Norfolk, Va. He now carries a card, and no doubt next season will find him with one of the big shows.

Tony Heimerl, formerly private secretary to George Arlington, is in Chicago giving his attention to a new Ford patent, which will increase a motor truck's carrying power 2,000 pounds.

Phil Kinks, clown, of the Cole Bros.' Circus, will spend the winter at San Diego, Cal. He has been re-engaged for next season.

Link Davis, veteran circus trouper, is at the Longview Hospital, Cincinnati, and, while he doesn't want any assistance, he would like to have his friends write or call on him. Mrs. Elizabeth Hampton, while in town last Thursday, paid him a visit.

Wesley K. Rogers is in Miles, Ok., where the arena stock of the 101 Show is located, breaking high school horses, one after another. The rumor has wafted around among Chicago show people that a Wild West show is to be put together for the 1918 season, with the Miller horses as a foundation.

BOB MARR and ROY KING

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FOR SALE
If Uniform, slightly used, navy blue, maroon trimmings. Sample upon request. Address **WM. A. GIBBERT, Galena, Ill.**

CONCESSION WAGON FOR SALE—Good condition; salvaged from sides, 6 ft. high, 15 ft. long, 4 ft. wide; good running gear, new wheels; \$35. **F. T. GRANTON AMUSEMENT CO., INC., Dunkirk, N. Y.**

GREETINGS TO ALL BY CARNIVAL FRIENDS
DOCK BELL, COLUMBUS, N. M.
Wanted the address of Jack Crane and family.

If you can't see it in the Billboard, tell them so.

CARNIVALS

WOLFE SOLE OWNER OF SUPERIOR SHOWS

Acquires Joe Lavine's Interest in Caravan—Jimmy Goldie Re-Engaged as Agent in Advance

Cleveland, O., Dec. 9.—T. A. Wolfe, manager of the Superior Shows United, has consummated a deal whereby he becomes sole owner of that caravan. He had been negotiating for the interest of his partner, Joe Lavine, since the closing of the past season. All of the company's property has been taken over by Mr. Wolfe.

Immediately after the conclusion of the transaction Mr. Wolfe turned his full attention to reconstructing for the 1917 season. He has already leased new winter quarters, same being the commodious two-story building formerly occupied by the Central Brass Co.

The winter quarters are in charge of Dave Archer, a veteran in the show world, who managed the 10-in-1 with the Superior during the past season, and made quite a success with it. He will superintend the construction of two new shows, which will take the place of the 10-in-1 next season.

New khaki tops will be carried this coming spring. All of the old ones are being disposed of.

the Washburn Animal Show, was a visitor at Fitzgerald.

Mr. and Mrs. Ray Huntington spent several hours with their many friends here, all of whom were glad to see them again. They were en route to Jacksonville, Fla., on a business trip.

Carl J. Lauther, late of the Arena Shows, arrived here Wednesday and paid the Kennedy attractions a visit. Sam McKinnick, of the Krause Shows, which are in Valdosta, Ga., this week, was another visitor.—**WM. F. FLOTO.**

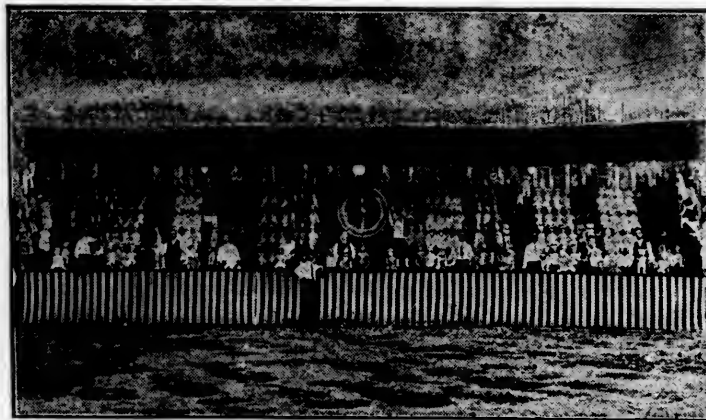
BALDWIN'S SHOWS In Bel Air, Md., for Winter

George A. Baldwin has had such tough sailing with small carnivals in the South in previous winters that he decided not to take his own trick there this year. He played fifteen fairs the past season, closing in Hopewell, Va., November 18, and shipping into winter quarters at Bel Air, Md. Mr. Baldwin purchased a new automobile shortly before the season closed, and made the jump from Hopewell to Bel Air in two days. He was accompanied by his wife, Johnny Duncan, John Glassy and Leo Pontler. Bel Air has never had a carnival, and has not seen a circus for five years, so Mr. Baldwin is planning to open his 1917 season there about the last of April with a six-car show.

SHOWMEN IN KANSAS CITY

Kansas City, Mo., Dec. 7.—Among the show-folks seen at the Wyandotte Hotel here last week were C. W. Parker, Con T. Kennedy, Ed A. Evans and wife, J. M. Sullivan and wife, Mrs. Roy Kramer, J. L. Landis and wife, Jack McMahon and wife, Carl Morris and wife, Fred

FAIR & CARNIVAL SUPPLY COMPANY'S DOLL STAND



The accompanying picture shows the fifty-five-foot doll stand which the Fair & Carnival Supply Company offered as a paddle wheel concession at the Texas State Fair, Dallas. The enterprise was under the immediate management of Keoka and Negata, and more than a half hundred gross of dolls of all descriptions were sold during the tenure of the fair.

Jimmy Goldie, who has been with this show since its formation, is managing Tom Wolfe's museum at Akron, O. The coming season he will again be on the advance force, distributing diamond rings, etc., for which position he is well qualified.

The executive staff is almost complete, and prospects look wonderfully good for a banner season for this show during 1917.

CON T. KENNEDY SHOWS

Thomasville, Ga., Dec. 8.—Now that the show is well advanced into the winter season the wisdom of playing some of the smaller Southern cities is very evident, and the different show owners are mighty glad that the Con T. Kennedy Shows have not gone into winter quarters. From present indications there will be no winter season, as Key West and other good spots in Florida will carry the show well into February. Promoter Raymond Clark Elgin had everything in good shape here, and the shows are well located, within a few minutes' walk of the center of the city. Business has been very satisfactory and each night has witnessed an increase in the attendance. Fitzgerald turned out well for the Kennedy Shows and surprised the skeptics who doubted the patronage there, as the midway was crowded all the time and the attractions had good houses at each performance. Fitzgerald is the most progressive city of its size in the State of Georgia.

Charles G. Kilpatrick, the bustling agent of the North American Accident Insurance Company, spent a week with the Kennedy Shows, and his many friends regretted his departure, as his wit and fund of good stories made him the center of attraction at all times. "Kill" did very good business, and practically everyone on the show has one of his accident policies.

All of the Kennedy showfolks attended the memorial services of the Fitzgerald Elks, and a most impressive program was given. The band, under the direction of Prof. A. U. Estick, rendered several appropriate selections, and Miss Alfrese Everson sang Rock of Ages in beautiful voice. Short, but impressive, talks were made by Doc Turner, William G. Jones, A. U. Estick and other members of the show.

Count Jarvis paid the Kennedy Show a visit here, motoring over from Dawson, Ga., where his show is playing this week. Joe Dixon, of

Sears, J. J. Bejano, J. D. Haffine, W. S. Badger and wife, Harry (Texas) Tate, D. J. Kelly and wife, Marie Weiberg, Tommie Cannon, Moxie Hanley, Martie Williams, Billy McCarney and wife, Sam McClintic, Gabe Kaufman, Benny McNeil and N. E. Colligan, former proprietor of the LaGrand Hotel, and wife. The Wyandotte is owned by J. H. Johnson, former carnival showman.

LANDES BUYS HOTEL

J. L. Landes, who has been manager of the Landes Carnival Company for a number of years, has retired from the show business. He has purchased the Alta Vista Hotel at 430 W. 11th street, Kansas City, Mo.

Landes Show, season 1917, will go on under the management of W. A. Landes, assisted by R. A. Landes. The opening has been set for April 16 at Abilene, Kan.

PARKER RETURNS HOME

C. W. Parker returned to his home in Leavenworth, Kan., last week, after a journey through the East. His trip was highly successful, really surprising him. He sold eight carry-alls in Pittsburg, New York and Boston, and expects orders for five more any time. He has also sold Con T. Kennedy a beautiful machine for cash.

ED HOLDER Wants His Friends To Know

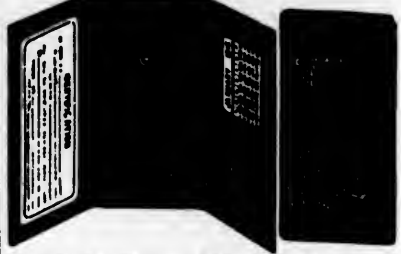
Ed Holder, the well-known animal trainer, writes that some of his friends and acquaintances appear surprised to find he is still on top of the earth.

Ed claims emphatically that the articles published some months ago throughout the country to the effect that he had succumbed at Kokomo, Ind., were maliciously inspired, and originated in a Hoosier newspaper, the party responsible for them being a relative of the editor of the paper.

He has all the data and clippings covering the case and has not yet given up the idea of instituting a suit, alleging malicious libel.

The Holder act had a most successful season playing fairs, parks and other outdoor events, and is now in vaunderville and booked solid for the 1917 fair season.

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Ernest Fantus Co., Theatrical Printers
527 S. Dearborn St., Established 1890 Chicago, Ill.

A Merry Xmas and a Happy New Year to all the Show Folks.

WALTER G. HUFFORD, Mayor,
STEVENSON, WASHINGTON.

PREMIER CARNIVAL ORGANIZATION OF THE CENTRAL STATES NORTHWESTERN SHOWS

Managed by experienced and successful men with abundant financial resources and the finest general equipment that money can buy. Panel fronts for all shows truly gorgeous in their exquisite blending of color. Handsomest Riding Devices on the road (owned by the Northwestern Shows). Two Portable Electric Lighting Plants (built to order for this Company, one in 1913 and one in 1915).

The reputation of the Northwestern Shows is second to none, as positively no graft of any kind, no paddle wheels, no '49 camps and no immoral or disreputable characters are tolerated. The staff in all departments is composed of the best men that the highest known salaries can secure; the Company is at all times under the personal direction of F. L. Flack (no No. 2 or No. 3 companies).

A splendid opportunity is offered to owners of attractive money-getting shows and legitimate concessions to book with this sterling organization and participate in its benefits. Can place a first-class Athletic Show manager; we will furnish complete outfit, brand new from back stakes to ticket box. Can place experienced 10-in-1 Show manager, and will furnish brand new khaki top, and will finance the purchase of banners, pits, etc. Will book or buy a Human Roulette Wheel and will book an up-to-date Silodrome. Will furnish tops and fronts to any experienced showman who can **Deliver the Goods**. Can place any legitimate concession (a few exclusives). Advise what you have. Write in at once and get placed **Right** before it is too late.

Liberal terms (rates no higher than with graft carrying companies), long season (22 weeks in 1916 and much longer in 1917, as we will play the best fall fairs in the Central States), unexcelled Concert Band, bookings in cities where the **Money** is and which only a high-class and morally clean carnival company can show. Opening date, April 21, in some city in Northern Ohio or Southern Michigan, and will tour these States and Pennsylvania. Address all letters to

F. L. FLACK, Manager Northwestern Shows,
51 East Market Street, Akron, Ohio.

100% to 150% PROFIT ON PERFUME

FOR WHEELMEN, CONCESSIONAIRES, FAIR WORKERS, AGENTS, CANNASSERS, ETC.



We put up perfume in bottles every size, shape and style, several different odors. We also carry a stock of everything necessary to equip a well-run PERFUME BOOTH. Our prices are amazingly low. All we ask is a trial order. Satisfaction guaranteed. Our 1/2-ounce vials for "give-away" \$1.75 per gross; 5-gross lots, \$1.45 per gross; 1/4-ounce vials, \$2.25 per gross; 5-gross lots, \$1.85 per gross. One-ounce bottles, like illustration at left, \$1.65 per dozen; 3-oz. bottles, \$2.40 per dozen; 4-oz. bottles, \$3.60 per dozen; 8-oz. bottles, \$4.50 per dozen.

BEST PERFUME ON THE MARKET FOR THE MONEY

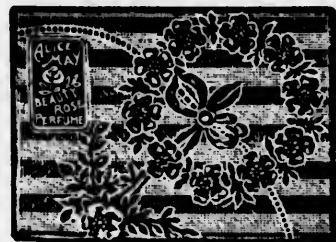


SPECIAL BOOTH OFFER complete, to equip a PERFUME BOOTH, consisting of flower decorations, perfume sprayer, 12 large 3-oz. heart-shaped bottles, 12 3-oz. assorted bottles, 24 1-oz. fancy assorted bottles, one gross of 1/4-oz. bottles, one gross of 1/2-oz. bottles and one gross of Assorted Japanese Perfumed Sachet, all for **\$17.50**

FOR TRUST SCHEME MEN

SPECIAL DISPLAY BOXES, containing 1/4-oz. bottles, 24 bottles in box, 36; 31 bottles, 32; 16 bottles, 24. Assorted odors. Attractively put up. **SACHET PACKETS** for Trust Scheme, put up in attractive display boxes. Something new. 24-packet box for 35c. Add 10c extra to price for sample box of Perfume or Sachet.

JAPANESE PERFUMED SACHET



Highly Perfumed Sachet Packets, in beautiful flower designs and assorted odors, size 3 1/2 x 2 1/4 inches. This useful article appeals to ladies for use in purse, handkerchief and glove boxes, etc.

\$2.00 PER GROSS, \$1.85 per Gross Sample sent on receipt of 10c. All of the above prices are the lowest quoted. One-third cash deposit required on all C. O. D. shipments. All goods shipped F. O. B. Chicago.

SUPERIOR PERFUME COMPANY
DEPT. B. S., CHICAGO, ILL.
100 N. Fifth Ave.,

If you see it in The Billboard, tell them so.

PACIFIC UNITED AMUSEMENTS

The Pacific United Amusements had a number of good stands in California this season, but few of them measured up to Santa Maria, Cal., week of November 20-25. The shows and concessions were located ideally, right on the main street, and everything went big.

Big Chief A. H. Hendler, sole owner and general manager of the trick, is a very busy man these days. Between a wholesale novelty business in San Francisco and directing the carnival he is constantly on the go. Most of his visits to the show this season have been of short duration, but in Lompoc, where the troupe played to a very good business, all were surprised to see, in addition to the usual kiosk, a large wardrobe trunk in the baggage car; so the dope is that he will be "with it" some time. Going into Santa Maria was his first ride on the special carnival train this season, and that was the twentieth week. When asked about the closing date the Big Chief just smiled and said he hadn't thought about it yet, as he believed in making hay while the sun shines, and it is certainly shining here at present.

The present line-up follows: A. H. Hendler, owner and general manager; Jake Davis (Little Chief), assistant manager; George Linden, secretary; E. E. Garner, general agent; H. Maynard Pierce, promoter; C. W. Duckman, superintendent lot and construction; William (Curly) Knight, trainmaster; Harry Smith, chief electrician; Fred Weidman, official announcer; Cameron, free act; Wonderland and Flea Circus, William Fricke and wife; Scottish Giant, Donald McGregor and wife; Roy Gaffney, manager, assisted by Tom Blanton; Royal Hawaiian Entertainers, featuring Princess Kito Lani, C. W. Duckman, manager; Cameron's Athletic Show, Cameron and LaSalome, with LaSirette, Harry Low and wife and eight other girls; three-abreast jumping horse carousels, C. W. Duckman, manager, and Blacky McMillan, assistant; Big Eli wheel, Harry Smith, manager, and Hingo Volgtlander, assistant and tickets; knife rack, Roy Barnett, with two assistants; dolls, Tony Goger; pitch-till-you-win, R. S. Apac; doll rack, Arthur Apac; pop-em-in, William Knight; bowling alley, E. E. Strang; ten pins, Joe Goss; statues, Gene Goodfriend and wife and Jack Westwood; glass, Jack Murray; perfume, Ethel Weidman; teddy bears, C. W. Ramsey; spot-the-spot, E. L. Kelly; candy, C. L. Thorn; hoops, Harry Sax; palmistry, Mrs. M. E. O'Neill; cat rack, Harry O'Neill; ducks, Harry Landdale.

JONES ADDS A BIG ELI

When Johnny J. Jones recently visited the Con T. Kennedy Shows, of all the midway, there was one attraction that riveted his attention more than anything else, and this was the 1917 model Big Eli wheel that had reached the Kennedy organization a few days previous to Sheik Jones' visit.

And as is well known, when Johnny J. Jones sees a thing that he likes he loses no time in making an effort to get the best that is possible to get, and the very first thing he did was to wire his order to the Eli Bridge Company for a 1917 model Big Eli, which will be delivered to him on January 15.

Not only that, but it is understood that there will be some special decorations to the wheel being finished for the Johnny J. Jones Exposition Shows, as Mr. Jones is well known to stop at nothing—he wants the best that can be had.

Work was started immediately on the finishing of the wheel at the home of Big Eli products, and it is now being rushed to completion in preference to the thirty wheels which are being put through the shop at Roodhouse, Ill., for early 1917 delivery.

"STRING," NOT STRONG

A mistake on the part of the telegraph company has caused him trouble and a bad impression for Don C. Stevenson, manager of the Southern Amusement Co. Mr. Stevenson wanted a string joint, but instead his advertisement in a recent issue read "strong" joint. Let it be understood that Mr. Stevenson does not approve of strong joints.

BARNEY PARKER MARRIES

Barney R. Parker, formerly proprietor of the R. R. Parker Shows and oldest son of Colonel C. W. Parker, was married to Mona Herrick, press agent of Parker's Greatest Shows the past season, at the residence of Mr. and Mrs. G. W. Parker, in Leesworth, Kan., Sunday morning, December 2. They will make their home with the Colonel and Mrs. Parker.

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For Salesboard Operators and Sheet Writers, Also Suitable for Any Purpose.



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GASTON COUNTY'S THIRD ANNUAL FAIR

ONE OF THE BIGGEST AND BEST IN THE CAROLINAS.

OCT.—, 1917, GASTONIA, N. C.

71,850 pieces of advertising matter distributed for 1916 Fair. Attendance, in spite of rain, twice that of 1915 Fair. What did the shows gross? Well, they were satisfied. Gastonia, a city of 16,000 people, and all hustlers, with 5 new cotton mills in operation by June 1, making total of 22, growing by leaps and bounds. If it's worth doing, it's worth doing right. The Fair is not a side issue.

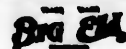
HIGH-CLASS CARNIVAL AND SENSATIONAL FREE ACTS. THE BEST IS NOT TOO GOOD.
A MERRY XMAS AND A PROSPEROUS 1917 TO OUR FRIENDS OF THE SHOW WORLD
J. M. HOLLAND, Sec.

FOR SALE—2-TON 1916 "MACK" 25-PASSENGER MOTOR TRUCK

with handsome body; 5 cross seats; long wheel base. Car like new, used only three months. Body easily removed for heavy hauling. Positively perfect condition. Attractive price to quick buyer. Details **BOX 88, St. Clair, Pennsylvania.**

"JITNEY-BUS-GAME" Pat. 1916.
Put the Auto in the Garage.
"CHARLIE CHAPLIN" PUZZLE Patent Pending.
Put the Cigarette in Charlie's Mouth.
JOHN L. ALLEN & SONS, 25 Brown St., BUFFALO, N. Y.

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THE HOME OF
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"THE STANDARD THE WORLD OVER."
THE AEROSCOPE Prisco Exposition's
Feature Ride.
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LIGHT PLANTS Brighter and Better Lights
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TICKET OFFICE Large and Attractive When
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"THE AEROSCOPE"
AT NIGHT.

Write for booklet on any "Big Eli" Product.
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ELI BRIDGE COMPANY

MUSICAL MUSINGS

By THE MUSE

Merry Christmas, musicians, one and all! If all managers of shows throughout the country would give their musicians such treatment as Roy Fox gives his things would be much better all around. Roy is with and for his musicians all the time, and in return they are with and for him. He has fourteen men in the band, which is under the capable direction of J. E. Richardson, who also plays cornet. Joseph Cinquemani and Grover Wilkinson are the other cornetists, Alfred Segura, clarinetist; Fred Seaman, clarinetist; Joseph Reed, trombone; Ingersoll Carney, trombone; George Carney, baritone; H. O. Wilkinson, tuba; George Clark, alto; Harley Sadler, alto; Carl Wilson, piccolo; Sam Bright, bass drum; Paul Thardo, snare drum. There is not a nonmusician man in the band, and Mr. Fox himself belongs to the A. F. of M.

We hear Jesse I. Vanliss, alto player on the Cole Show the past season, is dressing tools in the oil fields near Broken Arrow, Ok.

Henry Kern, handmaster of the LaTona Circus, is succeeded by the fiasco at his home in Petersburg, Ill. He reports a most pleasant season with Andrew Downie's Show. Henry would like to hear from Fred Harlow through this column.

Louis J. DeCola's Band played Home, Sweet Home, for the Maybelle Mack Educated Mule Show at Aithlemer, Ark., recently, and the professor has gone to Chicago, making 1216 W. Congress street his address. Genaro Scarfatto, solo cornetist, joined the World's Fair Shows. Jack Luffell, trombonist, it is said, became lonesome and hunted a wife. How about it, Jack?

Remember when John Butler, the clarinetist, was a restaurateur?

George Ware, trap drummer with the Cole Show the past season, is now located in Reidsburg, S. C.

The Seven Cairns Bros. Show has closed for the first time in six years, and W. L. Cairns, the manager and euphoniumist, has located at 2647 Shenandoah avenue, St. Louis, for the winter. Five of the Cairns Brothers are playing in the orchestra at the New Theater, Decatur, Ill., under the leadership of George Cairns. "I, for one," says W. L., "would like to see the road musicians organize. There ought to be some way to protect managers from being disappointed at the last minute; also a way to protect musicians from being stung for their salary and holdbacks. I was disappointed by two or three musicians last spring; they signed up and promised to join, but when the opening day came they were not there. I sat down at once and wrote several letters to managers of different shows and gave them these musicians' names and told them just what they had done."

What has become of Lieutenant Strout, last heard of with the Famous Trans-Syndicate Shows?

Al Marshall, baritone; Arthur Cox, clarinet; C. E. Redrick, cornet, and George Girard, trap drummer, after closing the season with Tinney's Band with the John Robinson Ten Big Shows, joined the Wheeler Bros.' Shows. The band on the Wheeler outfit now consists of fourteen pieces, and the boys say it's "some band."

Elmer A. Nordseth has tired of juggling wind, and is now working in a comedy sketch in vaudeville. However, he will be back at "pumping the old tuba" in the spring.

"I have read with much interest and admired the capable way in which Mr. Chenette has handled the Musical Musings column in the past," writes Tedye Rhea, manager of the Rhea-Curtis Shows, "and am pleased to learn that the work will be continued. I have never before furnished any notes or offered any suggestions to the Musical Muse, although I have spent some years as a tramping musician. In the issue of November 11 Norman Hanley hit near the point. The road union is good. Get managers that will not or can not pay salaries on the list; also I wish to suggest that a plan be worked out whereby managers can in some way be rated as well as musicians. What I would like to see is a scheme whereby both parties would play safe."

John B. Quick—Do you still spend your Sundays in Des Moines? How's Lynn Wilts and Donald Miller?

Helen Dunn, cornetist, is quite ill at the Savannah Hospital, Savannah, Ga., where she has undergone an operation for appendicitis. It will be some time before she's able to leave the institution.

Joe Morgan, clarinet, and Ernest Tabor, trombone, finished the season with Howe's Great London Show December 4, and are spending a few weeks at Pensacola, Fla.

Roland Koller, the fute player of Milwaukee; Bill Tracy, 501 Rhode Island avenue, N. W., Washing. D. C., says he has some important news for you.

C. E. McMurry, trap drummer with "Charley on the Stage" show, spent a week in Kansas City recently, calling on friends.

Harry (Chapple) Benson—Where are you? Hear you have been married. When are you and Nordseth going to take out that trompe?

Ernest V. Price is directing the Community Concert Band at Carmi, Ill., this winter. He is staying with his father in the country. Next spring will again see him on the road.

MYER MYERS
Owner



JAY HARRY EDWARDS
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Royal English
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VIOLET

WANTED FOR BIG SIDE SHOW

SEASON 1917

Giants, Midgets, Fat People, Living Skeletons (man and woman), Lady Bagpipe Players, Tattooed Lady, Snake Charmer with own outfit, Punch and Magic, Second Sight, Glass Blowers, All-Day Talkers, Eight-Piece Colored Uniformed Band and Jubilee Singers. Nothing too good or too big for this all-featured 10-in-1. Address MYER MYERS, 1220 East Jefferson St., Phoenix, Arizona.

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Don't spend \$20.00 to \$40.00 for bells when you can get our round edge bells for half the price others are asking. In perfect low pitch, highly polished and nickel-plated, put up in oak case, including two pairs of hammers, for less than half the price.

1x3/4, 2 OCTAVES \$11.50
1x3/4, 2 1/2 OCTAVES 13.50

We also have other sizes. Sent on approval on receipt of \$2.00 to guarantee express charges. Catalog free.

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DIVING GIRL WANTED

Big Act can use one more REAL Diving Girl. State what you do. Positively steady work. GEO. F. BELFRAGE, Mgr. Week Dec. 18, Gayety Theatre, Boston, Mass.; week Dec. 25, Columbia Theatre, New York City.

FOR SALE, CAROUSELS

Rebuilt and just as good as new, jumpers and stationary, two and three abreast, with nice large animals. Also have several machines in buildings on parks that I will sell with lease. Prices right. T. L. STINE, Trego, Maryland.

SPEND
OR
INVEST



When you buy your next drum—to do your special Christmas work, or later in the year—you want to invest your money, not simply spend it.

To do that you must buy a drum that is

1. Made of permanent material
2. Perfect in workmanship
3. Perfect and permanent in tone

The only drum that meets all these requirements is the Ludwig All-Metal separate-tension snare drum. It is not the cheapest drum on the market, but the money you put into it will be invested and not simply spent, because one of these drums is a permanent possession and never wears out.

We'll send you one to try—write for our proposition.

LUDWIG & LUDWIG
2410 W. 14th St., Chicago.

Write for our catalog.

Merry Christmas and Happy New Year to All Showfolks.

DAVID A. WISE

CAROUSELS

2 Three-Abreast Jumping-Horse Carousels, 2 Two-Abreast Jumping-Horse Carousels. Ready for early spring delivery. Also one Second-Hand Three-Abreast Stationary Machine. Stationary machines rebuilt to Jumping-Horse Carousels. OSCAR BUCK, Mfg. of Carousels, 85 Fulton Street, Jamaica, N. Y.

FOR PIT SHOWS—Strange, remarkable Curiosities and Monstrosities, both animal and human, mummified reproductions of the world's greatest side-show wonders who once lived and were exhibited alive, as well as wonderful imaginary wonders conceived by the mind of man. With or without banners. Goods shipped all over the world. Illustrated price free. NELSON SUPPLY HOUSE, 514 E. 4th St., S. Boston, Mass., U. S. A.

Merry Christmas and Happy New Year To All.
PROF. GEORGE P. COLE.

Human Art Gallery, Tattooed Marvel, at liberty by the end of March, 1917. Address 83 Irving Place, Brooklyn, New York.

FOR SALE—25-HORSE WAGON SHOW

14 Wagons, 25 Spotted Ponies. Address PONY FARM, Cortland, Ohio.

FOR SALE—30 U. S. Stamp Machines for selling 1 and 2-cent stamps, made by a Los Angeles Machine Company. A bargain. JAMES ATKINSON, 1610 S. St. Louis Ave., Chicago.

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Write for estimates on rebuilding your Band Organ perfectly.

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W. A. LANDES, Manager. R. A. LANDES, Asst. Manager. Now booking for the season 1917. Good, clean shows of merit. Have good frameup for Athletic and Well Show (Ray Zimmer, writer). Monkey Speedway, good Ten-in-One Pit Show, vaudeville or comedy (Ducal, writer). Platform, Grind Show, Trained Dogs, or any money-getting shows. Want Concessions with good frameup, Cook House, Knife Tack, High Striker, Hoopla, Teddy Bears, Tumbler, Doll Wheel, Pandy Race Track. Concessions all open except ball racks. Will open at Abilene Kan., April 22d. LANDES CARNIVAL COMPANY, Abilene, Kansas.

... Christmas Greetings ... TO ALL

Friend Customer—May the Yuletide bring you Good Cheer, and the coming season be the most prosperous you have ever had.

We thank you for your patronage of the past year and wish to assure you of our appreciation for a continuance of your business during the coming season. "Quality and Service" will continue to be our motto in the future as in the past.

The Concessionaires' interest is our interest, and we want your business on that basis.

May Prosperity be yours.

H. C. EVANS & CO.,

75 West Van Buren Street,

CHICAGO, ILL.

Wanted for Morrison United Shows

OPENING APRIL 28, 1917

Chorus Girls, Comedians, Girls for Posing Act, Dog and Pony Show, Merry-Go-Round, Ferris Wheel. Will furnish top for any good Money-Getting Show. Want Freaks of all kinds for Ten-in-One. Can place ten-piece Band, Free Act. The following positions open: Trainmaster, Contest Man, Assistant Manager, Lot Man, Secretary. All Concessions open. Spot Jolly, Curly Frank More, F. E. Mason, N. J. Murphy, Frank Meeker, write. Address all mail to H. J. MORRISON, Manager, Box 1103, Pittsburgh, Pa.

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—THE—

Great American Shows, Inc.

Wish A Merry Xmas and Happy New Year to All

Now booking attractions for 1917. Address P. O. BOX 327, Sumter, S. C.

INTERNATIONAL SHOWS CLOSE

Partnership of Mrs. Brown and Ross Dano is Dissolved

The International Shows were closed by Mrs. A. H. Brown at Sourlake, Tex., and shipped to Orange, Tex., where they have been stored for the winter. Mrs. Brown has dissolved partnership with Ross Dano, and will come out next spring as sole proprietor of the trick, opening in Texas in March.

A big Thanksgiving dinner was given to twenty-five members of the show at Orange by Mrs. Brown. Eddie Moore acted as toastmaster, and speeches were made by James Murphy, Ray Zimmer and Mrs. Brown. Mrs. Brown is now on her way to New Orleans to purchase two private cars for the 1917 season, and from New Orleans will go to La Crosse, Wis., to visit the home folks. She will return to quarters about January 15, when a crew of carpenters and painters will be put to work on the various attractions.

Mrs. Dana Thompson paid a visit to the Nevada Shows at Silsbee, from which point she journeyed to Frisco, her home town. Whittie Johnston and Ray Zimmer are trying to give them all the once over. Since closing with Mrs. Brown they have visited the Sol and Rubin Shows at Texarkana, the Frank M. Brown Shows at Hallsville, Tex., the Nevada Shows at Silsbee, the Bob Carroll Shows at New Boston, Tex., and the H. W. Campbell Shows at Hot Springs, Ark.

Next season the International will have all new tops, furnished by the Baker & Lockwood Company of Kansas City.

OUR FRONTISPIECE

A half car of pecans don't always pave the way to success in the carnival world. A train load of pecans would not pave the way to anything in particular, except failure, unless the owner of said pecans was endowed with brains and the knack of turning a cross into a crown.

Just a few short years ago the amusement world first heard of Clarence A. Wortham, then senior partner of Wortham & Allen, owners and managers of the carnival company bearing that title. The start was not very brilliant. The outfit was not such as would command big time. There must have been something to the managers for they are both in the game now. Three years ago the firm was dissolved and the C. A. Wortham Show became a factor in the carnival world. At that start C. A. Wortham was the possessor of a half car of pecans and \$225. And there was no person around ready to put in more money if he went broke. Today C. A. Wortham is the owner of three carnival organizations. His efforts have made such a big factor in the field.

Pecans and limited capital have grown into a great enterprise, with unlimited financial resources. An indomitable amount of energy, backed by an ability to make the hills of opposition dwindle, filling up the holes, and making level spots; a nature that could make of every person a hero; a dogged determination that every person he came in contact with should have a square deal, have been responsible for making Clarence A. Wortham a factor in the outdoor show world of today, and all within three short years. He stands on his record, and a goodly share of this world's goods attest that his course was crowned with success.

For the season of 1917 C. A. Wortham will be interested in not less than three good-sized carnival organizations. They will be the best that money and brains can put together. Mr. Wortham is an advocate of the modern carnival. If there can be such a thing as a "Sunday School Carnival," then the various Wortham companies will be such during the coming season. He is in sympathy with the clean-up movement in the field and will demonstrate that a carnival organization can be operated as such and make more money than the kind that has brought odium on the business for many years.

Mr. Wortham has endeared himself to his large number of employees and associate managers. He works hard for their interests and can always be relied upon to help when help is needed.

KRAUSE GREATER SHOWS

The Krause Greater Shows furnished the amusements for the first fair at Sumter, S. C., during the week of November 20-25. Owing to the absence of a fair grounds the fair was held in town. The exhibits were shown in a large tobacco warehouse, and the shows and concessions were located on Liberty and Mary streets and a lot adjacent. With the weather fair and warm all week every show and concession enjoyed good business. The Great American Shows played Sumter the week previous, under the Shriners, and left a most favorable impression. Mr. and Mrs. James M. Benson and Mr. and Mrs. "Doc" Hamilton were the guests of Mr. and Mrs. J. F. Murphy in their car, Kingston, on Sunday night, November 19, before the Great American pulled out. Week of November 27-December 2 the show was located on the streets of Augusta, Ga., under the Shriners, the midway starting at Seventh and Brandy streets.

Owing to the closing of the Dorman & Krause Shows at Darlington, S. C., a number of people who were formerly with the Krause Shows have returned. Simon Krause brought his Whip over to the Krause Shows, and Jack O'Neill, with his Silodrome, and Billy Klein, with his Old Plantation, also joined.

Sanges' Motordrome has closed the season and shipped to winter quarters in Atlanta, Ga. Walter Ashborn's Dog, Pony and Monkey Circus closed in Sumter. Torelli's Dog and Pony Show has replaced it.

Ben Weintrah has returned to the show after a short rest at home in New York. He is in perfect health once more.

DANO ORGANIZES SHOW

Ross A. Dano, former manager of the International Shows, at the close of that caravan at Sourlake, Tex., organized a caravan of his own, known as Dano's Greater Shows. L. Nevada, former lot superintendent of the International Shows, has been appointed assistant manager, and A. E. Bentley general agent. Mr. Dano now has nine cars, but expects to have twelve by April 1. The caravan comprises seven paid attractions, fifteen concessions, two free acts, and Prof. D'Andrea's Band of ten pieces.

Sales Board Operators ATTENTION

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Buy direct from Diamond Cutters and Importers and Save 35%.

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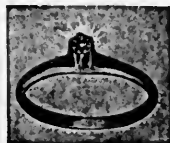
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NO. 55—Genuine, Snappy, Full Cut Diamond, Set in Solid Gold 10-Kt. Fancy Mountings, Assorted Patterns. \$21.00 Per Dozen



NO. 85—Genuine, Snappy, Full Cut Diamond, Set in Men's Solid 10-Kt. Heavy Mountings, Assorted Patterns. \$48.00 Per Dozen



EXTRA SPECIAL—Genuine, Snappy, Full Cut Diamond, Set in Solid Gold 10-Kt. Tiffany Ring. \$30.00 Per Dozen



NO. 96—Fine, Snappy, Genuine, Full Cut Diamond, Set in Men's Extra Heavy Solid 10-Kt. Mountings of Finest Workmanship, Assorted Patterns. \$6.25 EACH



NO. 611—Men's Scarf Pin, Fine, Snappy Diamond, in Solid 10-Kt. Gold Mountings, Assorted Patterns. \$21.00 Per Dozen



NO. 613—Men's Scarf Pin, Fine, Snappy Diamond, in Solid 10-Kt. Gold Mountings, Assorted Patterns. \$24.00 Per Dozen

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Write for our Illustrated Catalogue of Diamond Bargains.

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THE WINNING DOLL

That will top ALL OTHERS, including "CHUBBY"
Manufacturers of STUFFED DOLLS and ELECTRIC EYED BEARS

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400 LAFAYETTE STREET, NEW YORK

EASTERN REPRESENTATIVES WESTERN

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320 South St., Phila., Pa.

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75 W. Van Buren St., Chicago, Ill.

CONCESSIONAIRES

R. E. French contributes something of interest to the shooting gallery men. Says Mr. French: "While I am not in the game myself, my business has taken me to fairs and similar events for a number of years and I have a good many friends among the profession. I have an idea for a game, which, so far as I have been able to observe, is new, and I believe could be framed as a winner. Why not see archery in the shooting gallery? It would not be as expensive as rifles and the present high-priced ammunition, and would have the advantage of novelty. Indian relics and beadwork might be added as a premium. With the free advertising given this sport by a campaign for the revival of archery, which the yemen have made in the last few years, it seems to me, ought to go big. There it is in a nutshell. If it looks good and really is new the boys are welcome to it."

"Don't wait until Saturday night and give bad candy that you wouldn't eat yourself," writes Mrs. Bubs Marsland. "It makes it bad for the next race track, and you might play the same town again yourself." A very good suggestion, Mrs. Marsland.

A nice line of concessions is carried by Boone's Mexico Ranch and Carnival Congress. They include C. B. Hartoon, cookhouse and novelty, and Miss Harcom's hoopla; Fress Simpson, huckster; G. Horbeck, cat rack; Barney Deleane, paddle wheel; L. D. Gaston, pan joint; A. H. Butler, bowling alley; Claris Butler, fishpond; Hattie Horbeck, candy wheel; Apol Gaston, shooting gallery.

C. O. Cole, well-known concessionaire, has acquired the motor-chair concession at Venice, Cal., and is putting in many a busy Sunday gathering the dime.

A. J. Scott, who had his knife rack on several carnivals the past season, is on his way to Honolulu to play "tutti" and take in the Mid-Pacific Carnival. Mrs. Scott accompanied him.

Capt. Victor Hope, who recently arrived from the South Seas with some very fine films of native life, was a Billboard caller at the San Francisco office recently.

A word to the concessionaires from Jack Loucks: "Appreciating for some time the value of some means whereby the concessionaires of this country could give suggestions to their fellow workers in clearing the field of amusements of its undesirable debris, I find that we can do so through the columns of The Billboard. Let's get together and take a survey of our little world and see if there isn't some spot that can be made more presentable to the public and more profitable to the concessionaire. Brother concessionaire, I respectfully ask that you yield for a question, and I trust you will be honest with yourself in answering: Is there to your knowledge any concession that if eliminated and the public's approval, make the life of our business longer and more profitable? Your honest answer must be: "There is." It is not necessary that I mention the concessions that are undesirable. If you are experienced you know them. But you, whose judgment is warped by the long practice of unfair dealing, may still object to clean and legitimate concessions on the ground that they are slow money-getters, conscious or unconscious of the fact that the continued operation of unclean concessions will in time sound the death knell of our business. What enlightened concessionaire disputes the fact that the public is more and more looking upon us as a bunch of five and ten-cent grafters? Not one. Who is to blame? The sooner we realize that the amusement-loving public wants clean and wholesome amusement, and the sooner we take steps to supply the same, all the sooner we place our business on a permanent and more profitable foundation. If there is profit and pleasure for some to own and operate a clean and fair concession, there is for all who engage in that business. So, brothers, let's unite and put forth our best efforts to promote what the public will accept as clean and legitimate concessions in the true sense of those terms. Think it over. Yours for better, cleaner and more wholesome amusement for 1917."

Bear in mind that this column is conducted in the interest of concessionaires, and it's up to you to send contributions. Address all letters to Concessionaires' Department, care The Billboard, Cincinnati, O.

Following is the line-up of the Famous Hamilton Show, at present in Mississippi, traveling in one car: G. L. Hamilton, owner and manager; Mrs. Hamilton's 50 Show, Miss Allen's Plant, with twelve people; Kennerly & Kline's 5-in-1, Outhouse, Redden Show, Dave Dordick with six concessions, and Sally Reed, consisting of G. L. Hamilton, correct; Miss Allen, bass; Miss Walker, piano; L. E. Crentches and John Powell, drums.

HOLIDAY GREETINGS

We take this opportunity of thanking our many friends and customers for their loyal patronage this past season and we are glad to be able to give a favorable report for ourselves.

Our business was the largest in our career and the reason is very clear. We deliver as we represent and we represent nothing but the best.

Our customers were all successful with our items, and for next season we have in work some new lines which, added to our established leaders, will doubtless bring home the bacon.

We keep open house for our friends at all times, so don't be bashful.

We wish for all a very prosperous winter, and hope next season's business will be the biggest in their experience.

THE FAIR & CARNIVAL SUPPLY CO.

126-128 5th Avenue, NEW YORK, N. Y.

CONCESSION MEN! CARNIVAL WORKERS! STREET MEN!

Watch The Billboard for our advertising. Absolutely new Game for Carnivals, Fairs and Parks. Be the first in the field and make a clean-up. New Novelties that will get the coin. Our catalogue will be out about Jan. 1, 1917.

PITT, JONES & PITT, 106 E. Second St., Cincinnati, O.

WANTED FOR

BEASLEY'S GREATER SHOWS

Wanted to book jumping-horse merry-go-round for season 1917, playing all Western towns. Have a nice, large building and will donate a part of it to any shows or rides that want to ship here now. It is a fine place to paint and over-go your stuff. Will also furnish tents, any size, to real showmen that can frame up money-getting shows. This show will furnish all midway attractions National Orange Show. Opening date February 20th to 23th, inclusive, San Bernardino, Cal. Address all mail R. C. BEASLEY, Mgr. Beasley's Greater Shows, 229 G Street, San Bernardino, Cal.

WANTED FOR

GREATER NADER SHOWS

Ten-in-One, Platform Show or any other good Show; legitimate Concessions of all kinds, ten dollars each. Write or wire CHARLES NADER, 11-16, Gaffney, S. C.; 18-24, Greenwood. Show stays out all winter. Good towns booked.

Wanted, Laughing Mirrors

WIDWAY CONSTRUCTION CO., 16 State Street, BOSTON.

DO YOU SERVICE THE BILLBOARD WHEN YOU ANSWER OUR ADS?

C. A. WORTHAM SHOWS

San Antonio, Tex., Dec. 6.—Business for the C. A. Wortham Shows at Laredo, Tex., last week was fairly good. On the opening night grounds were packed with townfolks and soldiers, there being about 16,000 of the latter stationed there. Lay day for the soldiers came the Monday after our closing, otherwise business would have been big, but at that everybody was satisfied with returns.

This week the shows are exhibiting at San Antonio, under auspices of the Bnai Zion for relief of Jewish war sufferers, located on the island in town. At the close of the date the shows will go into winter quarters at the fair grounds in the city of Alamo.

Mr. and Mrs. Steve A. Woods spent a few days with the show at Laredo, going on to Chicago. Brown Spooner, late of the Sheesley Shows, was also a visitor at Laredo.

Three ventresoma women determined to cross the bridge and visit the Mexican side while at Laredo. They were Mrs. Agnes Rodgers, Mrs. Maud Jameson and Mrs. "Jack" Pollitt. The going was easy, but what a "coming back." The health officer on the American side declared the women must be vaccinated. They demurred. "Then go back to Mexico," replied the officer, who ordered the guards to take the women in charge. "I'm an American citizen and I won't go back," declared the wife of "Bill" Rodgers. Then she started to run. The guards ran also, grabbed her, broke the handle of her pocket book and otherwise acted as though they meant business. It is reported that the wife of the Wortham Band director fainted while humming America. The wife of the ham wheel king stood quietly and "bulled" the officials into believing that she had never left the bridge. Mesdames Rodgers and Jameson were vaccinated. Mrs. Pollitt escaped. Many others crossed during the week, some were vaccinated, some were not.

William Hoffman, lecturer on Over and Under the Sea, is all swelled up. He got a wire saying that Mrs. Hoffman had given birth to a girl at Houston. Mother and baby are doing fine.—C. M. CANEY.

Aunt Lou Blitt wishes all her friends and acquaintances a Merry Xmas and a Prosperous New Year. She also desires to thank those who attended her in her time of need. She is still in Chicago.

THE PARKER JUMPING HORSE CARRY-US-ALL

THE ONE DEPENDABLE, PORTABLE, TIME SAVING AND MONEY MAKING RIDING DEVICE

PARKER'S JUMPING HORSE CARRY-US-ALL
THE ONLY SUCCESSFUL PORTABLE JUMPING HORSE CARRY-US-ALL ON THE MARKET.
CARRY-US-ALL
AND THE GREATEST MONEY MAKER IN THE AMUSEMENT LINE.



Such is the verdict of 97 of America's leading Carnival Managers who need the "PARKER" exclusively this year. The season of 1917 will show more than 125 "PARKERS" with the leading traveling organizations.

The "PARKER" is the only riding device carried on any circus train in the United States because of its PORTABILITY, its STABILITY and the EASE and RAPIDITY with which it is erected and taken down. The CIRCUS, like TIME itself, waits for no man. Practically all the riding devices are, to an extent, portable—the "PARKER" distinctively so because of its numerous patented quick detachable devices. As evidence of its stability note the fact that the first "PARKER" built in 1898 is still in serviceable, money-making condition after 18 years' hard usage. A customer, Charles Andress (Address care Billboard, Chicago, Ill.), erected a three-horse-abreast machine and had the same ready to gather in the nickels in 37 MINUTES. The same machine completely taken down ready for transportation in 52 MINUTES. These tests were made in the presence of reliable witnesses. Ask Charles Andress, ask any man who has owned or operated a PARKER. Ask the man who has owned or operated machines of different makes—the seasoned carnival manager, the man who knows from actual experience. I will abide his judgment. Naturally, it is to my interest to boost my own product; it is to yours to know the true facts. Therefore, ask THE MAN WHO KNOWS. One of these lives near you; I will give you his name and address.

Since the year 1898 the greater part of my time and attention has been devoted to the perfection of this, the most popular of all riding devices, and I have no hesitancy in asserting that the 1917 model PARKER is far and away ahead of anything in its line heretofore attempted in this country. The 1917 model, BUILT ON WAGON, is the last word in riding devices. Let me sell you about it. Full particulars upon application. Particularly attractive prices and terms will be quoted to those who place orders during the winter season. Write today for full information and names of satisfied customers.

C. W. PARKER, World's Largest Manufacturer of Amusement Devices, LEAVENWORTH, KANSAS, U. S. A.

METROPOLITAN SHOWS CLOSE

Manager Barfield Disposes of Much of His Paraphernalia

When Prof. Passifume's Band played Home, Sweet Home, Saturday night, November 25, at Pensacola, Fla., it marked the closing of the season for the Metropolitan Shows.

Owing to the fact that the Escambia County Fair Association at Pensacola had been disappointed in securing attractions for its fair, the city officials of Pensacola gave the association a permit to locate the Metropolitan Shows on the streets, part of the proceeds going to make up the deficit caused through the lack of attractions at the fair date. The week was very good and the association realized a goodly sum.

The season was very successful, both financially and otherwise, not only for Manager Barfield, but also for all independent showmen and concessionaires. Already a large crew has been put to work in the quarters building and repairing for next season, as an unusual amount of this work will be required this winter, due to the fact that Mr. Barfield sold quite a lot of the old paraphernalia during the last week the show was out. The merry-go-round was sold to Thos. P. Littlejohn and the ferris wheel to Roy Gray, both of which will be replaced by new machines.

Tom Haddon and Billie Clark, who have framed the Broadway Shows for the winter, bought the Garden of Allah and the '48 Show outfits and quite a bit of other paraphernalia, all of which will be replaced for next season with new outfits. Mr. and Mrs. A. D. Hidge, with their Mystery and Wonderland shows, joined the Gray Amusement Company at Flomaton, Ala. Doc Lano and wife are putting on a 10-in-1 with the Broadway Shows. Harry Dickinson and wife rented a cottage and are wintering in Pensacola. Matty Matsuda, with his Athletic Show, joined the Broadway outfit; also Frank Mann and wife, who have the '48 Show there. Mrs. Earl Mitchell is visiting relatives in Detroit, while Mr. Mitchell, Mr. and Mrs. Harry Ramish and Mr. and Mrs. Bissel are comfortably located in Pensacola. Mr. and Mrs. Barfield, Mr. and Mrs. Ramish and Hugh Hill visited the Johnny J. Jones Shows at Mobile, and while there Mr. Barfield purchased the Minister City Show from Karl Nelson, and reports have it that he is negotiating with Mr. Jones for some railroad equipment. The fact that Mr. Jones was a visitor at the Metropolitan quarters a few days later lends color to the rumor.

H. L. Benson and wife are visiting in Chicago. Charles A. Tate is at home with his family in Lawrenceville, Ill., while the other promoter, John B. Davis, is visiting relatives in Atlanta, Ga. Fred Delvey has opened a store show opposite the Postoffice in Pensacola for the holiday season, and is featuring some of Harry Dickinson's animals.

JACK AND JILL CALL

New York, December 7.—The Billboard offices were honored last Saturday by a visit of two of the biggest "prize fighters" in the game. Edward L. Karn and his brother, Clifford B. Karn, weighing 483 and 437 pounds, respectively, after considerable trouble, managed to get through the front door of the office and informed those present that they had come to pay their respects to "the boys."

Jack and Jill, as the two brothers are known in the show world, have had a most successful season with Sam Gumpert at Coney Island, where their boxing act has drawn big crowds daily. Prior to last season they were with Walter K. Ribley for twelve years. They also beamed with the glad news that their sister, Beatrice Karn, would be married to Dr. H. Bowman, of Brooklyn, on Christmas Day. The permanent home of the two brothers is in Philadelphia.

MUIR'S NEW ROUND CUSHIONS

The Biggest Flash of Color You Ever Saw



OUR GUARANTEE:

These new round pillow tops are getting the biggest money of any article offered today. If they don't do it for you we will take them back and refund your money.

SALESBOARD OPERATORS:

Let us tell you what our special assortment is doing for our customers.

Concessioners and Bazaar Managers:

Write for plans for a flash that will get you top money.

SAMPLE, PREPAID, \$1.65

Quantity prices on application.

THE MUIR ART CO. 308 W. MADISON ST., CHICAGO, ILL.

LOOK -- CONCESSION MEN -- LOOK

IN FEBRUARY NEXT I WILL BE ESTABLISHED IN MY FULLY EQUIPPED FACTORY FOR MANUFACTURING THE

BEST HIGH-GRADE CHOCOLATES

FOR WHEELS, RACE TRACKS, SALESBOARDS AND PLEASURE RESORTS. NEW BUILDING HAS 20,000 SQUARE FEET FLOOR SPACE AND LATEST IMPROVED CANDY MAKING MACHINERY

CATERING EXCLUSIVELY TO THE SHOW AND CONCESSION TRADE

CURTIS IRELAND WATCH BILLBOARD FOR FUTURE ANNOUNCEMENTS ST. LOUIS, MO.

GREAT INTERNATIONAL SHOWS

JOSEPH H. THONET, General Agent.

F. "PERCY" MORENCY, General Manager.

MRS. JOS. H. THONET, Secretary & Treasurer.

WANT FOR 1917 SEASON

We are open for propositions from meritorious, money-getting Attractions and anything that is new and novel in the outdoor amusement world. Will consider propositions for Wheels. Can also place Concessions of every description.

SECRETARIES OF FAIRS, CHAMBERS OF COMMERCE, HOME COMINGS, CELEBRATIONS, Etc., write us for open dates.

Wanted to hear from first-class American Band; Chas. Chapel, write. Also Free Acts. Also A-1 Promoters; Walter White, wire. We are in the market for Wagons and Flat Cars (60-foot). Address all communications to F. P. MORENCY, Gen. Mgr., 126 W. 42nd St., New York City. Telephone Bryant 1266.

P. S.—YULETIDE GREETINGS TO ALL.

PARKS, PIERS And BEACHES

IT'S SOWING TIME FOR SUMMER PARKS

Setting Forth the Fact That
It's Never Too Soon To
Figure on Sunshine

By HARRY E. TUDOR

In the issue of The Billboard of November 11 a contributor, under the signature of "J. A. P.," asks a question: "What is the matter with the summer park managers throughout the country?" To one whose long experience has generated perhaps a little more than an average thought the question appeals both as timely and opportune.

In a figurative sense the summer park is nothing more or less than a farm and the responsible manager a farmer. It can not be denied that, in some instances, the figurative gives way to the literal sense where the metonym employed would be such as one would expect from a member of that useful and industrial community to whom we look for due and proper maintenance of the inner man; such an assertion is a broad one, but he whom the cap fits may wear it.

My reply to "J. A. P." is that there is nothing the matter with many of the summer park managers, little the matter with others, but

for that "next" season, and, alas, more often to be forgotten during the almost inevitable succumbing of the powers that be to the attack of "stagnantitis."

The park dismantled, impediments stowed away and things boarded up generally in readiness for winter's blasts, our park manager and (if he was born under a lucky planet) the concessionaire will take a well-earned vacation. The former purposea devoting some appreciable part of this leisure time in doping out the proposed "improvements and additions," and he returns home refreshed in mind and invigorated in spirit and with a grim determination to get down to some systematic and unflinching modus operandi likely to insure the happy realization of his vacation dreams.

It is now November, and he sets out upon a tour of inspection of his park, and, in lonely retrospection, sees "near-heavenly" visions of myriads of happy, laughing faces of "next" summer. Back to the practical and the reducing of the good intentions to cold figures. If he is merely the park manager he submits his suggestions to his principals, and if owner-manager he submits them to himself. The result is generally the same. A little modification is decided upon, which, even in abbreviation, will present the park in, apparently, an entirely new dress and well likely to please his patrons and more or less satisfy his concession holders.

And then "STAGNANTITIS" insidiously sets in.

Once again a visit to the park. It is drear December and the good intentions get a decided solar plexus jolt. No "Valley of Despair" pictured by Dante and impressed by a Gustave Doré has anything on a summer park in winter

BILLIE BROCK AND MONTE ROLFE



Two aviators who will no doubt be in the limelight the coming season. They are under the personal management of B. Ward Beam.

much the matter with the remainder. The reason of this contributor's complaints may be traced to the germ that may be aptly designated "stagnantitis" and peculiarly indigenous in the management of summer parks. The disease usually manifests itself in the month of November or late in October, following an abnormal attack of "good resolve" in relation to future plans.

Among the good intentions which, we are led to believe, pave a certain place frequently referred to by Billy Sunday—and others of his ilk less strenuous—it would be found that the October intentions of park managers constitute a goodly share of the flooring material. Many responsible, logical and philosophic park concessionaires will assuredly respond, "Aye! Aye!" to THAT assertion.

Back to the "farm idea." The crop to be raised on a summer park is what has long been described as being "the root of all evil;" rather a paradox, where it is so seldom that roots constitute crops.

Our "farmer" has harvesters employed in the form of concession holders who engage themselves—in blind faith and in light or heavy personal financial investment—to share in the reaping of the annual harvest in "its due season." They are assured or, quite naturally, take it for granted that the all-essential seeds have been well sown, that all that remains to be looked for is good harvesting weather, precisely as their prototypes of the agricultural districts do. But it frequently or (shall we say) generally happens that the farmer has overlooked all most important seed time, and too far advanced in the planting season, has thus but poorly provided for the reaping of a satisfactory gleaming of the golden corn.

From the heights of the figurative let us descend to the calling of a spade a spade—perhaps the argument will be more forcefully defined. At the end of the average park season both the management and the concessionaire usually regards the net gain—the crop that counts. There are rumors—generally emanating from a well-meaning source—of colossal improvements for NEXT season and a general all round betterment of affairs assured. Weaknesses have been recognized too late to amend, and many neglected opportunities and forgotten good intentions brought to mind—TOO LATE. Copious mental and tabulated notes are made

time. Well! Christmas and New Year will soon be over and THEN will be a good time to get RIGHT DOWN to those wonderful additions and improvements." That germ is making excellent headway and thrives mightily on the snows and blows of January. No trench warfare is necessary longer; the victim is at his mercy. What matters it? There is STILL four months in which to wave the magic wand, and Demon Procrastination gets HIS work in.

In comes March like unto the proverbial lion, and an awakening of our park manager to the fact that much of the good intent must be shelved, and he reapses onto what may, perhaps, imply be termed his "leisure sleep." I know not why unless such can be compared with what stands by that name. Sometimes a little solace is found in the fact that "the bank balance would not have stood it anyway."

And then April—trilling in with a brief glimpse of spring, and our park manager or owner awakens, and more or less alive to the fact that, beyond almost invisible "additions and improvements" and a coat of paint, his particular pleasure-hunting resort has a little (and, but a little) to offer in attractiveness. But it "looks like a good season," and he hopes to "get by" with it, but oh, WHAT he won't do NEXT WINTER! It may be that Mr. Stagnantitis Gern quietly chuckles to himself.

In all of the foregoing I have not lost sight of the fact that the necessary cash is not always available for park managers to do with as they would wish, and enterprising concessionaires grow less in number each year, and will do so until the coming of another Fred Thompson or such as he is cleverly conceived park devices. It is not altogether in the installation of new attractions where decreased park attendance can be traced to, but more so in neglecting to maintain public interest in a summer resort during the "closed season." Where new attractions are likely to "non est" in an approaching season, so much the greater reason to set forward the permanent attractions in preliminary publicity in a "light" that, perhaps, has hitherto escaped the majority of the patrons. There is so very much that CAN be done during the winter months. Summer WILL come again just as surely as rent days and the tax collector to the ordinary householder and the dawn of a new season for the average park brings but a sense of disappointment to Decor-

NOTICE TO PARK MANAGERS AND OTHERS!

For Sale—A Novel Ride Called "STELLA, THE TANGO GIRL"

With a capacity of 80 passengers per trip. For full particulars and to see working model write to

WILLIAM R. INSHAW, Builder of Park AMUSEMENTS,
910 Avenue C, West, **BROOKLYN, NEW YORK.**

Can be seen in operation at Chester Park, Cincinnati, O.



**DEMONSTRATORS,
FAIR WORKERS,
SALES BOARD
OPERATORS**

We've got the right goods.
At the right prices.
Manufacturers of Burnt Leather Goods
and Indian Moccasins. Headquarters
for Aluminum Novelties. Specialties
for Resort trade.

ROSENTHAL & STARK
12 E. 12th St., N. Y. C.
Established 1904. Tel. Stuyvesant 3798.






WANTED

FOR

WARNER PARK, CHATTANOOGA, TENN.

SEASON OF 1917

Riding Devices or any legitimate concessions. Have large, new building with hardwood floors. Floor, 110x60 feet, suitable for skating rink or other purposes. Good car service—manufacturing city of 100,000 population—only Amusement Park in the city. Information promptly given. Address
DEPARTMENT OF PUBLIC UTILITIES, GROUNDS AND BUILDINGS
City of Chattanooga, Tenn. Room 25, Municipal Building

CONEY ISLAND PARK

CINCINNATI, OHIO

1886—THIRTY SUCCESSFUL SEASONS—1917

WE WANT Big Sensational Acts, Novelties of every description. Nothing too big.
Live concessions with something new always get big money.
No Fakery.—1011 FIRST NATIONAL BANK BUILDING.—No Wheels.

RIDING DEVICES AND SMALL CONCESSIONS WANTED

ONLY AMUSEMENT PARK IN CITY OF 90,000.

Five-cent fare. Interurban Lines also reach park. We now have Bathing Beach, Row Boats, Launches, Dancing Pavilion, Carousel, Shooting Gallery. Good location for any up-to-date Ride or small Game. Games of chance don't go. Write quick.
H. C. Martin, Mgr., 217 Terminal Bldg., Oklahoma City, Okla.

WANTED CONCESSIONS FOR LAKE MICH. PARK

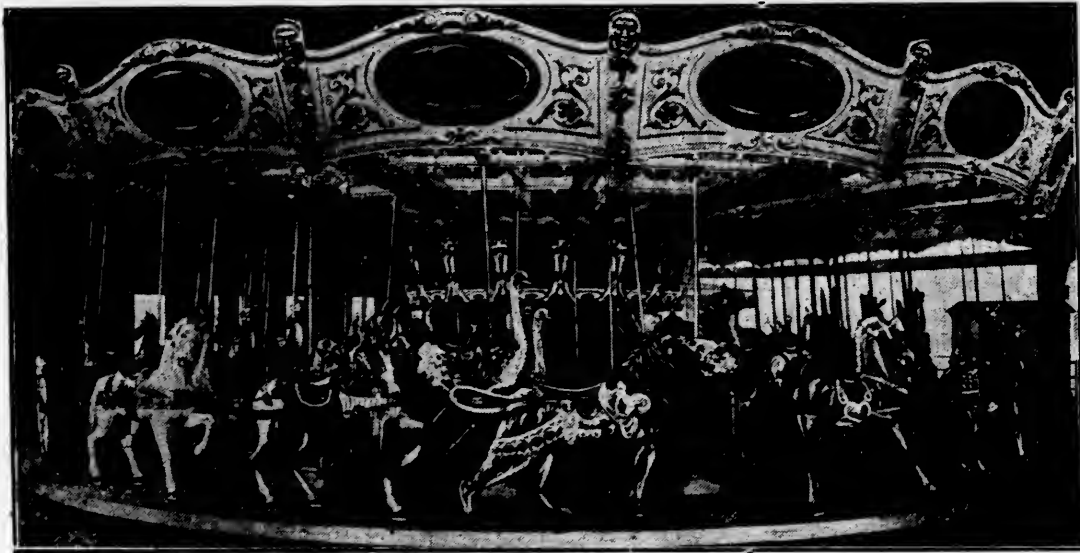
Have Coaster, Carrousel, Ferris Wheel, Billiards, Bowling, Shooting Gallery, Jap Bowling Alley, Refreshments and Dance. Sell Candy Wheel, Fish Pond, or any novelty. For Sale—Joy Wheel, Roller Coaster, Welta Organ; cost \$2100, for \$600. Electric Piano, five regulation Bowling Alleys, Slot Machines, two large Rink Organs, Roller Skates, Billiard Tables.
FRENCH & MULHOLLAND, Muskegon, Mich.

CONCESSIONS WANTED AT JUNCTION PARK, New Brighton, Pennsylvania.

The most beautiful, best paying and up-to-date Park in Pennsylvania. We are spending Forty-Five Thousand Dollars for improvements and changes at this Park for next season. WANTED—New Riding Devices, also Ferris Wheel and Whip, Jap Bowling Alleys, Race Ball, Shooting Gallery and Pony Arcade, Pool and Billiards. Buildings for all. Concessions open for every one. Working until noon. Write or wire C. G. SNEYTERLY, Lessee and Mgr., 301 N. Home Ave., Franklin, Ind., or care Lincoln Hotel, Rochester Pa.

ESTABLISHED

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DENTZEL CARROUSELS FOR 1917

Embody all the latest and most improved decorative and mechanical designs.

Need less attention than any other riding device. Positively fool-proof.

Terminate all troubles. Assuring maximum profits.

Zealously crown all previous efforts for attractiveness and beauty.

End all further arguments as to your next Carrousell. To have the best means a Dentzel.

Leave nothing more to be desired. Artistically and mechanically perfect.

WILLIAM H. DENTZEL

3635-41 Germantown Ave.,

Philadelphia, Pennsylvania.

tion Day crowds and the universal verdict: "They haven't anything new!" "J. A. P." is quite correct: "Time was when the summer park was exploited just as much as the moving picture theater of today."

Then there is the management that do things during the winter months in a lavish expenditure of real money on rides and other attractions, but I contend that they overlook—in the majority of cases—to impress their particular sections of the summer pleasure-seeking community. In Holy Writ we are told that "light should not be hidden under bushels, but rather that 'men should see your good works.'" Improvements in any direction in summer parks are "good works," and should achieve just recommendation well beforehand. Such will insure their being seen to a greater extent than otherwise.

One great mistake made by the average park manager is the idea that his park in its own advertisement. This is true only in a minor sense. It would be a sorry day for manufacturers of world-demanded utilities if they "lay on their own" and depleted their advertising as their sales advanced. Some few years ago the stockholders of a concern manufacturing a deservedly popular and much advertised soap acquired a record-breaking dividend payment far beyond what they had ever hoped to achieve. Much against the advice of the advertising manager the meeting voiced an opinion that the advertising appropriation could be advantageously cut where the REPUTATION of their soap warranted such. And sad, sad, indeed, was the next morning's cutting.

No need for me to assert that the public are used and EDUCATED to expect the advertising of everything offered in the public market as specialties. Surely one may antly regard summer catering under that heading. Such being so, a resort can not but lose both prestige and favor in an always decreasing of consistent publicity. Discreet and judicious advertising is NOT an expense—it is an asset.

By the word "advertising" I do not refer to a lavish and expensive use of bill stands nor newspaper display, but, in a great degree, to publicity of what may be termed the "authentic" type, and which costs but little beyond the salary of the organizer, literature (of the RIGHT kind), and the employment of Uncle Sam himself—on a one-cent and two-cent basis. By all this I mean that the average park management allows months and months to slip by without some attempt to inquire if summer pleasure-seekers are interested in their plans for their allocation in the slowly but surely approaching return of the blue birds of spring and the gladness of summer days.

Much of this is a matter of the ingenuity of the individual park manager or owner, as to ways and means likely to keep warm the interest of promoters and organizers of summer outings, picnics and all festive gatherings of a like kind, and ABOVE all among others whose association with "junior, adult or mixed" communities warrant their being extended a little personal attention and encouragement in a direction that would, perhaps, never had occurred to them but for the "kindly and thoughtful" (1) suggestion of a park man. Of course, where a park manager or owner has winter interests that absorb his time and attention during these months, these views could be met only in the

THE FOREST PARK AMUSEMENT CO.

WISH

A Merry Christmas and a Happy New Year TO ALL CONCESSIONAIRE FRIENDS

And our every wish is that you may have many seasons as prosperous as the 1916 season. FOREST PARK AMUSEMENT CO., Forest Park, Illinois. PAUL HEINZE, Mgr.

WANTED

FOR

THOS. RUDLOFF'S PALACE OF WONDERS REVERE BEACH, BOSTON

Freaks, Midgets, Curiosities and Performers. No act too small or too big. People who worked for me before, write. Address all mail to THOS. RUDLOFF, 867 Van Duzer Street, Stapleton, N. Y.

Hillside Pleasure Park

WANTED

A few more Amusement Devices. Also want to hear from first-class Wild West People and Concessionists for the Season of 1917. FOR SALE—Show Property, Seats, Lamps, Wagons, etc. Park opens for season May 27, 1917. W. E. THALLER, Manager, Newark, New Jersey.

WHALOM PARK AND LAKE

Theatre, Skating Rink, Dance Hall, Canoes, Roller Coaster, Merry-Go-Round and twenty others. All Concessions, write. Season, Decoration Day to Labor Day.

W. W. SARGENT, Mgr., Fitchburg, Mass.

CAMDEN PARK, HUNTINGTON, W. VA.

CLIFFSIDE PARK, ASHLAND, KY.

Both parks want new and up-to-date Attractions. No gambling devices. No games of chance allowed in either park. Nothing but first-class Attractions need apply. Address all communications to H. G. VIA, Box 22, Huntington, W. Va., General Manager of both Parks.

whole or spare time—employment of another—but it must, perforce, be the RIGHT man. Such a suggestion may come as a rude shock and an insult to the intelligence of many park managers, but IT IS DONE, and, most evidently, to the fullest satisfaction of those who have tried it.

IS the suggestion so odious a comparison with the farmer who employs tillers and sowers during the winter and early spring months? Figure it out a little! Where is the farmer that relies upon a haphazard crop from a former season's sowing?

It is a matter of the employment of the right man. He must be enthusiastic and resourceful and supply virtually all of the so necessary ideas and propaganda. Such as the kind I mean would result in the work of stirring up summer interest in midwinter when the fire-side appeals as the one bright spot in the snow-covered universe. Where it has been tried it has proved its originality in bringing to mind pleasing memories of former epochal outings, and that such is again in prospect.

The suggestion—in itself—should be all-sufficient for the receptive minds it may interest, the rest is a matter of local conditions, the radius of appeal and the precise temperature of the enthusiasm of the man appointed for the work, plus the amount of confidence in his ability by those whom his efforts are to benefit. I refrain from detailed additions to this barest of suggestions, having fully in mind that every park manager or manager-owner is (perhaps) more or less correct in his personal estimation of the likes and dislikes, fads and fancies, eccentricities and peculiarities of that particular section of the United States' population that he appeals to for patronage, and, consequently, draws upon each succeeding season.

Personally I have found human nature, when in search of recreation for the health, mind and exhilaration, the same the world over, though there are hundreds of my fellow park managers who will assert that the particular public they respectively cater to are "a funny crowd." I have heard the phrase a hundred times, in the United States equally so as in South Africa, Australia, New Zealand, France, Germany and Great Britain. Perhaps I may have been wrong in doubting that, in each instance the "funny crowd" seemed nothing but "just human"—at least I found them to be so in my efforts to capitalize their pleasures. At any rate I have submitted the germ of a practical idea, and in doing so have simply disclosed the secret of the success of many parks evinced by the majority—merely the setting of invariably plauted seeds during a season when our synonym, Mr. Stagnantia Germ, affects those to whom "J. A. P." most evidently refers to as having come within his ken as a park man of many years' standing. Some may have adjudged this gentleman as one of the ever-growing concession holders, whose sinistral faith lies in the belief that it is the DUTY of concession holders to grow!

To the park manager whom "J. A. P." refers to I would say: "AVOID STAGNANTIA!"

William (Bill) Pinkerton, head of the detective agency, was a guest at the home of Mr. and Mrs. Frank Burt, at Seal Beach, Cal., during the Thanksgiving holidays.

THE ZARRO AMUSEMENT DEVICE COMPANY, Inc.

BEAVER FALLS, PA., U. S. A. J. W. ZARRO, Gen'l Manager.

LARGEST BUILDERS OF AMUSEMENT DEVICES IN THE WORLD

RIDING DEVICES --- RACERS --- SCENIC RAILWAYS --- COASTERS

Designed and built on any scale. We now have, associated with us, several of the Best Ride Builders in the Country, and are prepared to accept contracts covering the building of Rides of any design or size. Old Rides remodeled and converted into Money Makers. "DON'T WAIT for the BLUE BIRDS. GET IN TOUCH NOW."

FUN HOUSES AND MECHANICAL DEVICES

of every description. DEVICES and MECHANISM that will stand up, and get you the Money on the Big Days. NEW IDEAS and MECHANICAL NOVELTIES. All devices guaranteed as to workmanship and material, and can be inspected at our factory. Owing to the unprecedented rush of orders, at this season of the year, we have doubled the capacity of our various departments, and increased our forces accordingly.

Portable FUN HOUSES, TRIP TO MARS, SUBMARINES, etc., built as desired, being very portable, with latest Locking Devices. Illusions of all kinds, Games, Scenery and Scenic Effects, Joy Wheels, Old Mill Equipment and everything in the Amusement line. Our Second-Hand List contains Coaster Cars, Miniature Railway, Illusions, Enchanted Houses, Games, Electric Motors, etc. Send stamp for list.

THE ZARRO AMUSEMENT DEVICE CO., Inc., Beaver Falls, Pa., U. S. A.

Cable Address: "ZARRO," Beaver Falls, U. S. A. Long Distance Connections, all Phones.

LAKEWOOD PARK

In Waterbury Prepares for Big Season

Waterbury, Conn., Dec. 9.—Great preparations are being made for the coming season at Lakewood Park. Manager G. E. Moore announces that when the season opens, Decoration Day, there will be practically a new Lakewood Park. Among the new attractions already installed is a new three-abreast merry-go-round, with a new \$5,000 organ. A new dancing pavilion, 60x120, new boats and swimming pavilions will greet the 1917 patrons. Lakewood Park is within the five-cent limit of all parts of the city, and has a drawing population of 200,000. Special free acts and bands will be on hand every week throughout the season, it is announced.

FRED McCLELLAN BACK

New York, Dec. 9.—Fred McClellan has returned to the Baber & McGarvie offices in the Times Building from New Orleans. He reports his dealings in the Louisiana metropolis as highly satisfactory from every standpoint. Henceforth the Bronx International Exposition will receive his eagle eye's attention.

TEXAS BUD'S COMBINED SHOWS

Marietta, Ok., Dec. 6.—With six days of perfect weather Ardmore, last week, turned out to be a red one for the Texas Bud Combined Shows. The trick received many write-ups in the daily papers, and left Ardmore with a good taste in its mouth. The Wild West Show seems to be the popular show down this way, and played to an enormous business at Ardmore. The Minstrel Show was right in back of it for top money.

Texas Bud and Carl V. Nold made a flying trip to Gainesville, Tex., on business Saturday night.

New stuff has been purchased for the Pit Show, which is declared one of the strongest of its kind in the carnival world.

Miss Harrison was compelled to go to her home to undergo an operation on her throat. She is suffering from tonsillitis.

The private car was in another collision last week, and considerably damaged. Joseph Morris, the secretary, was badly bruised about the body.

The show crosses the Red River next week, when it begins its Texas tour. Sanger is the first stop in Texas.—SPIKE.

Merry Christmas and Happy New Year

LUNA

HEART OF CONEY ISLAND, NEW YORK

OPENS MAY 19, 1917

SEVERAL SPACES OPEN FOR NEW RIDES

THE SPIRAL WHEEL



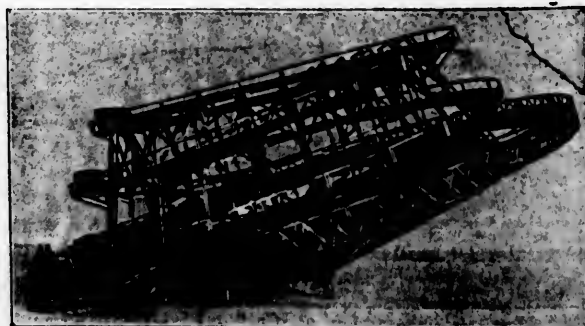
(THE MOUNTAIN TOP)

Is being installed in and will be the feature ride of 1917 in

LUNA PARK

CONEY ISLAND, N. Y.

In the very heart of this famous resort. Will be ready for demonstration in February next. Positively a new idea and principle in rides. Write us for further particulars.



THE SPIRAL WHEEL MANUFACTURING CO., Inc.
51 CHAMBERS STREET, - - - - - NEW YORK CITY



Original Photographs Furnished.
Inspection of finished plants, and work in progress, earnestly solicited.

Sole
Manufacturers

PHILADELPHIA TOBOGGAN COMPANY, GERMANTOWN, PHILADELPHIA.

Office and
Factory

CARROUSELS

World's finest and most substantially made.
Portables mounted on wagon.
Park machines, large or small. Right prices.
Improved Patent Driving Mechanism and Parts.

COASTERS

Latest type under-friction. Patent rights reserved.
Build on percentage basis or flat price.
Coaster Cars, Machinery and Plans,
also Engineering Services furnished.

WATER RIDES

New type with Incline and Chutes.
Build on percentage or flat.
Boats, Machinery, Water Wheel, Plans,
also Engineering Services furnished.

STERN ON TRIP

President of Riverview Park Company,
Detroit, Visiting Parks and Rinks
in Various Cities

Milford Stern, president of Riverview Park Company, Detroit, Mich., was a visitor at the home office of The Billboard last Wednesday.

Mr. Stern is on a trip during which he will visit practically all of the leading parks and roller skating rinks in the country. As he put it, "I just want to keep thoroughly in touch with things in my line. We have one of the finest parks in the country in Detroit, but there are lots of things the other fellow knows and perhaps I can get a few good ideas to incorporate in Riverview."

"The past season," said Mr. Stern, "was easily the most successful of the ten years I have been in the park business. Everything was, of course, in our favor, so we are going to make the necessary improvements to keep Riverview in the front rank and to be prepared for a repetition of the business in 1917."
Riverview boasts probably the finest roller rink and dance hall in any park in the country, while the various rides are always of an up-to-date character.

MOTHERS OF SHOWMEN ILL

Ben H. Klein, who has just finished his duties as general agent of the K. G. Barkoot Shows, was called to Cincinnati early last week, owing to the serious illness of his mother. However she improved some by the middle of the week, and Mr. Klein left for Chicago to attend the Fair Secretaries' Convention. W. C. Fleming, general agent of the Greater Sheesley Shows, also went through Cincinnati last week, headed for the big convention.

The mother of Ed Jessop is also very ill at her home in Connersville, Ind.

CARLO A BENEDICT

K. P. Carlo, manager of the Majestic Shows, and a Miss Hutchinson were married at Westminster, S. C., Thanksgiving Day. The ceremony was performed in the '49 Camp, after which a big spread was served to the various members of the Majestic caravan. It was in the wee sma' hours of the morning before the affair came to a close.

The Majestic Shows will put in about four or five more weeks in towns near Atlanta, Ga., and then close for the remainder of the winter.

HASSON-CLARK BROADWAY SHOW

The Hasson-Clark Broadway Show, recently organized by Billie Clark and Thomas Hasson of the Metropolitan Shows, was the first carnival to play Florida, Ala., and, considering the weather, business came up to expectations. The shows were there under the auspices of the City Council, located on the main streets. Mr. Hasson is piloting the trick, while Mr. Clark looks after the managerial duties. It is planned to keep the show out all winter.

The line-up follows: Joe Dixon's new carousel, Jennings' big Eli wheel, Herbert Williams' Plantation and Jubilee Minstrels, Frank Mann's

'49 Camp, Hasson & Clark's Garden of Allah, 10-in-1 and Monko, the Missing Link; Dan Herbert's Spider Girl, Doc Lano's Pa, Ma and the Baby Billy LaRae's Snake Show and twenty-two concessions.

GREAT WHITE WAY SHOWS

C. M. Nigro will conduct his shows on entirely new lines the coming season, which will open about the middle of March, and the shows will hereafter be known as The Great White Way. Everything will be up to the standard to keep in line with the title. The private cars will be painted white, with elaborate trimmings. The midway will have two new electric-lighting plants and the old-time arcs will be omitted. To take the place of same four new combination food and search lights have been purchased, and will make the midway as bright as day.

Charles F. Currau has charge of the winter quarters on the Tri-State Fair grounds at Memphis, Tenn., and the work is being done as rapidly as possible.

Now, a word regarding the employees of the fair grounds, particularly Frank Fuller, the secretary, and Mr. La Rene, the superintendent. Both are very courteous gentlemen, and have done everything in their power to make things pleasant for C. M. and his bunch.

Enoch Butcher has made good headway with the paint, on his riding devices.
A new line of printing has been ordered, and the advertising end will be handled this year as never before. There will be many styles of paper, including everything from a card to a twenty-four-sheet stand, and, without a doubt, Mr. Nigro will have the best outfit the coming year that he ever had, and one which will be equal to any of its size on the road.

Many of the bunch with the show last season have not yet been announced. It is known that Mr. Nigro will have a capable body of aids with him to handle the new enterprise.

KENNEDY BUYS SWING

Parker Carry-Us-All Selected

After a nation-wide search, not only in factories, but wherever it might be possible to secure a machine that would fulfill his particular idea of a perfect riding device, Gen. T. Kennedy, who has attained a most exalted position in the amusement field, and whose judgment is accorded the respectful consideration of the whole show world, has selected a 1917 model, three-horse-abreast, Parker jumping-horse carry-us-all, a machine which is the last word in elegant appointments and durability, and one which the builder believes is the most up-to-date machine on the market. This benefit is also shared by Mr. Kennedy and many veteran owners and operators who have seen the Parker carry-us-all on display at the Parker factory.

George Elser, known everywhere as a capable operator, and who has for the past two seasons operated his Parker on the Yankee Robinson Circus, and has signed next season's contract, has watched the evolution of the merry-go-round from its earliest beginning, and declares the Parker 1917 model prettier and more complete than anything he has ever seen. It was Mr.

Elser who set what I think is the world's record for the setting up of any machine when he set up his three-abreast machine, ready to take in money, in thirty-two minutes. He states that the swing is not closed down until after the side-shows are closed and the crowds from there pass the swing on the way out. Even then he has his swing torn down and loaded, ready to be hauled to the cars, before the side-show has torn down.

The career of the Parker carry-us-all reads like a romance. In 1898, almost two decades ago, Mr. Parker built his first carry-us-all, and the first one ever built for sale was sold to his brother, W. T. Parker, the foundation of whose fortune, now conservatively estimated at half a million dollars, originated from the earnings of that machine. Brother W. T., now a well-known resident of Houston, Tex., is heavily interested in real estate, and at the present time owns fifty-six apartment and tenement houses in the Bayou City, and declares his intention to increase his holdings to one hundred houses in the very near future, and then retire from business. He is immensely popular with all showmen visiting Houston because of his jovial personality and lavish entertainments to visiting trouper.

Since the humble beginning of the Parker jumping horse carry-us-all less than a score of years ago it has found its way into, and is popular in, many and strange cities beyond the seas and at home.

As to Mr. Parker's new riding devices now in course of construction at his factory in Leavenworth, Kan., The Billboard's live wire in New York City has induced the usually close-mouthed builder to divulge his plans, which were published, but no description can do justice to the novelty of some of the rides without having seen the architectural plans, a peep at which has been favored the writer.

Mr. Parker's recent visit to New York, Boston and other Eastern points was productive of results, as two late model machines were sold for immediate delivery, four orders taken for future delivery, while H. S. Tyler has sent in three orders, and is on a hot trail for several others. With an almost unprecedented demand for carry-us-alls and a vast amount of work to be done in the way of equipping Mr. Parker's several caravans for next season the Parker factory is likely to use day and night shifts to keep abreast of the work.—J. W. RANDOLPH.

BIG FOUR AMUSEMENT CO.

The Big Four Amusement Company has been doing very nicely in Southern Georgia. Soperton being exceptionally big. The show played "day and date" there with the Sun Bros' Circus, and got a big play between shows. Darien, this week (December 4-9), is also proving good.

The trick has been considerably enlarged of late. Gordon Clark and wife, Ruth, joined in Soperton. Ruth has charge of Mrs. Cummings' doll wheel, and Gordon is on the front of the Plant Show. A number of concessions, in charge of Mrs. McCaron, of Flint, Mich., have also been added.

Slim Harvey has framed a living top, and he and his wife are now camping on the lot.

After two more weeks in Georgia the show will invade Florida, staying in that State until the last of March.

MUNTZER'S 20-IN-1

Fred A. Muntzer, who had two 10-in-1 shows with the Great Parker Shows the past season, will combine the two outfits next year, and make one of the best 20-in-1 side-shows on the road. He has ordered a new khaki tent, 130 feet long, and ten new banners. He is wintering in Leavenworth, Kan.

BOOKED FOR GREENVILLE

Greenville, Miss., Dec. 9.—The Clifton-Kelley Shows have been booked to appear here week of December 18, under the auspices of the Local Camp, W. O. W. It being the week before Xmas the company should find the engagement profitable, as money is plentiful. The Greater Sheesley Shows were in this city week of November 8, under the Elks, and did very good, according to reports.

MYER MYERS IN PHOENIX

Myer Myers, who arrived in this country from Australia last July with his Royal English United Twins, which attraction he has had with the Great Wortham Shows, is at present sojourning in Phoenix, Ariz., making 1230 E. Jefferson street his address. He is planning to go East on or about the first of the year.

Mr. Myers is expecting the arrival of a big chimpanzee, bigger than the Casey monk he had in White City, Sydney, Australia, about the middle of January. The monk is being sent from Ashanta, on the Central West Coast of Africa. Mr. Myers is thinking of going with Mr. Wortham again next season.

ED A. EVANS GREATER SHOWS

To Go Out as Twenty-Car Outfit Season 1917

Independence, Kan., Dec. 8.—Manager Ed A. Evans has returned from his extended Eastern trip, and work will commence at once on the show paraphernalia putting it in condition for the coming season. Mr. Evans reports his Eastern trip highly successful and promises the amusement world something new in the amusement line this season. In company with C. W. Parker and Harley Tyler he visited all the large cities in the East in an endeavor to pick up new creations for his show.

It has been practically decided to increase the show to twenty cars, and Mr. Evans will soon leave here on a trip to buy wagons and cars.

Word comes from the trouper in the South that were with the show last season to the effect that they are all looking forward to the spring call and will be on hand for the opening.

Bob Ellis promises to return with three flashy joints. He is at present taking life easy in Waco, Tex.

Special Agent Biely is in the advertising business in Little Rock, Ark., and doing nicely, but will return in the spring to take his place ahead of the show for the fourth consecutive season.—W. J. KEHOE.

NEW LAKEWOOD PARK

WATERBURY, CONN.

Opens Decoration Day. 5-cent Trolley Ride from all parts of the city. Drawing population 200,000. In the heart of the Ammunition Section. Factories working day and night.

WANTED AT ALL TIMES FREE ACTS AND BANDS.

A FEW CONCESSIONS STILL OPEN.

Address THE LAKEWOOD PARK CO., - Box 681, WATERBURY, CONN.

...THE WORLD'S GREATEST AMUSEMENT PARK...

RIVERVIEW

—CHICAGO—

BIGGER AND BETTER FOR 1917

WANTED —A few additional new and novel games. Two attractions for buildings with 400 seating capacity. A good "Underground China."

ON DEC. 1st 75 PER CENT OF OUR SPACE WAS LEASED FOR 1917

APPLY AT ONCE, giving full particulars of your game or attraction. Address **RIVERVIEW**

CLYBOURN WESTERN
BELMONT CHICAGO ROSCOE

POINT GRATIOT PARK

Will Be Under New Management Next Season

Dunkirk, N. Y., Dec. 8.—Point Gratiot Park, located on the shores of Lake Erie, in this city, enjoyed a very prosperous 1916 season, all indications point to a banner year for 1917. The park was built this year by the Point Gratiot Amusement Company, Inc., and was under the management of C. A. W. Dimock, who has resigned to devote his entire time to other interests. Mr. Dimock will be succeeded by T. P. Ambrose, the former treasurer of the Point Gratiot Company, who has had considerable experience in the amusement game. Manager Ambrose reports that he has booked all former concessions besides adding several new ones to the list for next season. The company contemplates erecting several new buildings this winter, among which will be a large open-air theater, which will be devoted to summer stock.

LUNA BEING REMODELED

New York, Dec. 8.—Luna Park in 1917 will present a more changed appearance than ever in the past, except 1903, the first year of its existence. And be it understood that the changes will all make for a decided improvement, and cost in excess of \$10,000 on the front alone. The old familiar interesting entrance facade is undergoing a most radical metamorphosis, this principally being caused by the fact that the B. R. T. track that has always run in single track across the approach in front of the ticket boxes is now being increased to a double track in double-deck fashion, all of which will be masked so that the eye will not be able to detect the passing cars concealed in the structural work. The entrance will be the same width, but will not be marred with the old familiar car tracks, inasmuch as one pair of tracks will be underground at this point and the other pair will be elevated within the structure. This removes a long-standing eyesore that has done much to mar the beauty of Coney Island's famous park in the past. Along with the decision to change the front has come the determination to clear out the entire center of Luna Park and leave it open. This eliminates the Japanese ball games, the dodger, the whip, the circle swing, the zig-zag, the gyroscope, the burro ride, the captive aeroplane, the jungle ride and other concessions. Of this number the whip, the gyroscope, the captive aeroplane, the burro and jungle rides will be relocated, the latter two on the site of the old crazy village, where the pony track will also be erected, as well as the heater-skitter bamboo slide reinstated. The band shell and the circus ring will stay where they are, but at the base of the Kaleidoscope Tower, where the old circus ring was located, an imposing electric fountain is being installed. The Red Mill is also being entirely renovated in such a way as to present practically a new ride. One of the real new features of the riding division of Luna next year will be a \$25,000 gravity ride, called tip-the-top. It is very large in its dimensions, and takes up about three times as much space as a large merry-go-round, a frolic or a whip. Many other improvements will also be made in Luna, but it is too early to forecast these at this date. One thing is certain, the present general manager of Luna Park, Oscar O. Jarney, knows no limit to his capacity and energy. His business-like ideas, which have at all times made his showmanship the more keen and efficient, have done much during his short tenure as head of Luna Park, and 1917 will particularly show this gentleman's undeniable sagacity. He is what the show business needs—an efficient combination of showman-business man.

THOMSON & COMPANY

TENTS, FLAGS, PAULINS,
BLOCKS, ETC.

CINCINNATI

FOR SALE—MINIATURE RAILROAD

Consisting of Miniature Locomotive, six Passenger Cars and enough Steel Rails for a track 800 feet long. First-class outfit and big money maker. M. MITCHELL KUN CO., 29 Jefferson Ave., Detroit, Michigan.

FAIRS PARKS, EXPOSITIONS, ETC

HOLADAY'S SUPERS CONCERT BAND AND GRAND OPERA ARTISTS.
Contract engagements accepted. Address DR. H. E. HOLADAY, 729 DuSable Bldg., Kansas City, Mo., or care La Salle Hotel, Chicago, Illinois.

It Is a Scream!

"THE WHIP"

This famous Pleasure Ride has been an unequalled success in many parts of this country during the 1916 season, the safest and most attractive Amusement Ride known, a leading feature for any park or resort.

Made in portable form for Carnivals and Fairs. Stationary for Parks and Resorts. Illustrated booklet free.

Orders for Spring delivery should be placed early.

W. F. MANGELS CO.

SOLE MANUFACTURERS

Coney Island, . . . New York

PARKMEN, ATTENTION!

Make your park popular with the children by installing "Pushing Broncho Rascals," the greatest children's amusement device ever invented. Send for illustrated literature. Agents wanted. Contract manufacturers write. THE SEESAW MANUFACTURING CO., Post-Office Box 815, Wichita, Kansas.

TOPARK MANAGERS:

Have you a Roller Rink in your Park? If not, write us at once. We buy and sell rink locations. FOX SALE—One Portable Rink, now located in the best park in Ohio. We also have good winter locations for sale. HARRY TERTS, General Manager Pennsylvania Roller Rink Co., Jamestown, New York.

SKEE-BALL ALLEYS

The J. D. Esia Co., Philadelphia, makers of Skee-Ball Alleys, who tripled the size of their factory last year, have again been obliged to materially increase the facilities to meet the fast growing demand for Skee-Ball Alleys not only in this country, but in the West Indies and South America, all the way to Buenos Aires. Their factory is now six times as large as it was in 1914. This company who own the most complete patents not only in the United States, but in the principal countries of the world, is planning to introduce the game on a large scale in Europe at the close of the war. The fact that operators are reporting increased earnings for the past season over the previous shows that the game is not merely a novelty but has real merit and has come to stay. No community or class of people can help but enjoy the fascinating jumping balls which give a life to the game that is undeniable.

MERRIFIELD AND MILLARD SPLIT

New York, Dec. 8.—Rube Merrifield is no longer a member of the Coney Island Sign Company, he having split with A. M. Millard, Jr., last November without making any announcement until this week. Rube has gone back into business for himself, and has most comfortable quarters on Gumpert's property on the old Dreamland site, back of the spot where the Kentucky Derby held forth last summer. The entrance is on Surf avenue, and takes in part of the spot formerly occupied by the House of a Thousand Wonders. Arthur Blum is Mr. Merrifield's first assistant. One glimpse at the interior of the shop convinces you that Rube is a clever fellow. Indeed, he has orders that will carry him well on into next July. Two elegant banners of Lady Little for Sam Gumpert were just completed, as also two banners for Princess Wee Wee. Merrifield is, indeed, a finished artist in his line and is there with bells on.

CENTRAL STATES SHOWS

Syracuse, Ga., Nov. 27-Dec. 2, was surely the banner stand of the season for the Central States Shows. Thanksgiving night Manager Pinfold gave a banquet to the various members of the shows and concessions. The Mayor of Syracuse, the chief of police and other city officials were also present. The spread was prepared by Mrs. Bann. Dad Girard, advance agent, acted as toastmaster. Then there was singing, acting, speech making, etc., making the affair a memorable one. Another big banquet, it is said, is to be held during New Year's week, "somewhere in Alabama."

WOOLEY UNITED SHOWS

The Wooley United Shows have been out just six weeks, and have their first bloomer to yet record. The trick at present is in Arkansas, carrying '49 Show, Vandeville Show, two free acts and ten concessions. Two more attractions are expected to join shortly. The '49 Show is in charge of J. M. Wooley, with George Mansfield handling the front. Prof. Lew Gotts has the Vandeville Show, giving five acts an afternoon. Prof. Reed, in the Human Arc Light, and Dare-Devil Whipliff, in his slide for life through fire, are the free acts. A. N. Daniels is handling the promotion duties in a capable manner.

FOR SALE Alcyon Park

NEAR PITMAN, NEW JERSEY.

Up-to-date Amusement, one-half-mile Race Track, 150 acres in Park, including a Lake of about 10 acres. Good Boating, Fishing and Bathing. Also Lumber Yard, Sash and Door Factory and Hardware Store. Near railroad, 70 trains daily. Will be sold on reasonable terms, with or without the Mill and Lumber Yard. For full particulars write G. W. CARR, Pitman, New Jersey.

TO RENT — Auditorium in Amusement Park in edge of good city. For Picture Show or Vaudeville. INDIANA RAILWAYS AND LIGHT CO., Kokomo, Indiana.

BOWLING ALLEYS FOR SALE

Four Regulation Alleys, Balls and Pins, complete. Cheap for cash. CRYSTAL BEACH, Vermilion, O.

CONCESSIONS FOR RENT Season 1917, for the Luna Park, Amusement (Luna) Concessionery. Lunch stands are built. D. TRIMPER, Ocean City, Md.

Beating the Limit!

OSCAR V. BABCOCK

— IN A —

NEW, TERRIFIC SENSATION

Journeying a Death Trap Loop while riding a
High-Powered Ported Cylinder Motorcycle

**REALIZING AN EXHIBITION HITHERTO CONSIDERED
AS IMPOSSIBLE OF ACHIEVEMENT**

A Guaranteed Feat Whose Almost Superhuman Daring
Constitutes It as the World's

ONE, BIG, STUPENDOUS THRILL-ACT

Mr. Babcock's former Death Trap Loop Performance was the Feature Act selected by the Officials of the Panama-Pacific International Exposition. His displays at San Francisco created a furore. **IMAGINE THE SENSATION WHICH WILL BE AROUSED BY THIS LATEST ORIGINAL AND UNHEARD OF TRIAL OF NERVE.**

**NEVER BEFORE ATTEMPTED BY ANY
OTHER MAN**

**Positively the Greatest Crowd-Producer in the Outdoor
Amusement World**

The Act with the Fame—the Finish—and the Flash

**TIME OF ACT: FROM SIX SECONDS TO
TEN MINUTES—AS YOU LIKE IT**

OSCAR V. BABCOCK,

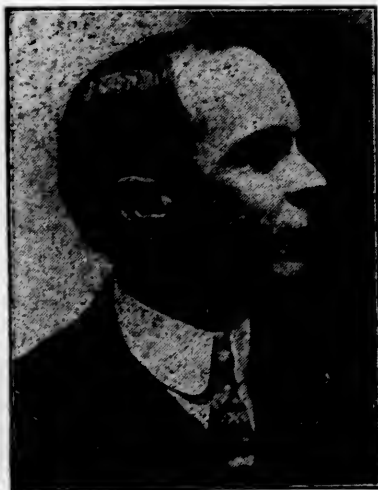
WINTHROP, MASS.

REPRESENTATIVE:

HAROLD C. COX

BOSTON, MASS.

With the wish that everybody's
Christmas may be the merriest ever
and that the New Year may mark
for all the most prosperous season.



C. A. WORTHAM

C. A. WORTHAM WOR

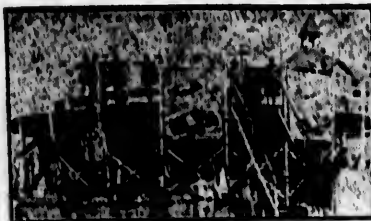
We, all members of the C. A. Wortham Shows, wish the world a Merry Christmas and a Happy New Year and trust that one year hence we will again join in yuletide greetings, with the statement that the year, then closing, had been, as the year now closing, the happiest, most cordial and most financially successful season ever experienced by a carnival organization.

WILSON'S MODEL CITY



E. Z. WILSON, Mgr.

FOLLIES OF LIFE



JAY J. COGHLAN, Mgr.

GREETINGS OF THE SEASON

HADDAD BROS.

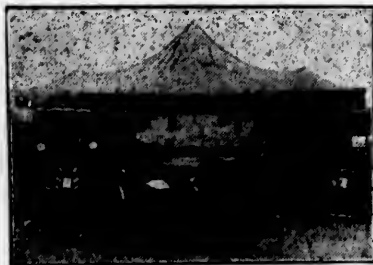
"It is without the slightest hesitation that I commend these shows." — W. C. Shaw, Dean (Episcopalian, Deadwood, S. D.).

"Well, Wortham, it's all over. I have heard a great deal about you, and how you did business. I am much pleased with you and your show, and the way I can wish you is that we will do business again next year." — John C. Simpson, Secretary, Minnesota State Fair.

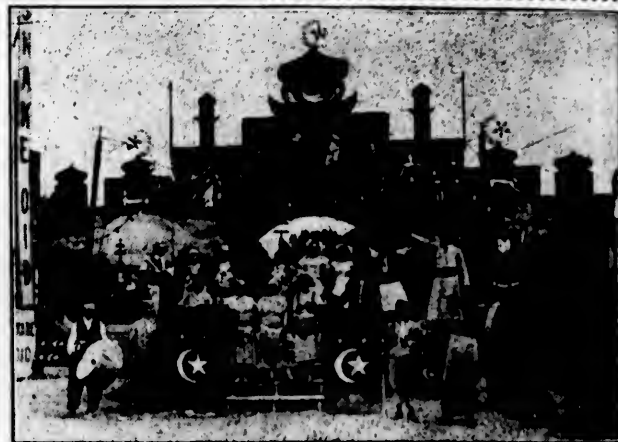
"If all carnival companies were run on the same basis as yours, first-class attractions and a square deal to all, there would be no trouble. Good-bye, and I hope to see you again next year." — C. N. McIlvaine, Secretary South Dakota State Fair.

"I think you are entitled to a word of encouragement from Ak-Sar-Bon. The opinion of everyone who visited your shows, of which there were no 116,000, was that you had the best carnival company that has ever appeared in Omaha. Nothing but words of praise have gone up from those whom I met that visited your shows." — J. D. Weaver, Secretary Ak-Sar-Bon, Omaha, N.D.

C. L. NOGLE PHOTOGRAPHIC STUDIO



C. L. NOGLE, Mgr.



ZINNEY & ZANTOUR, Mgrs.

FEATURE OF ALL CAMPS, 1916



Some show—some girls—some features—with some class. Coming season something new. Yours truly, H. M. WAUGH.

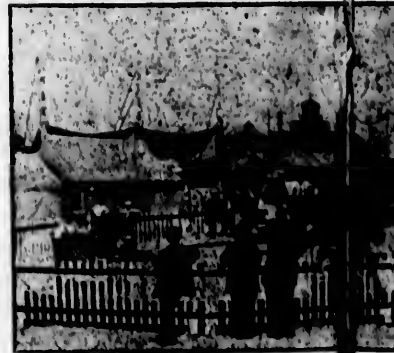


R. C. HAMPTON, Mgr.

THE GIRL SHOW THAT IS DIFFERENT



ETTA LOUISE BLAKE, Mgr.



TAXIER BROS., Owners



CAPT. C. A. D.



CAPT. C. A. D.

B. S. ARE

WORLD'S BEST SHOWS

REASONS FOR UNPRECEDENTED SUCCESS

REAL SHOWS and SHOW PEOPLE
TIME TO PLAY
MANAGEMENT

THAT SPELLS IT ALL



S. A. WOODS



STEVE A. WOODS

BACKMAN TRAINED ANIMAL CIRCUS



JOHN T. BACKMAN, Owner & Manager

HOUSE JACK BUILT



DAVE MORRIS, Mgr.

\$10,000 CARRY-US-ALL

C. H. BELL, Mgr.

GIANT FERRIS WHEEL

WM. SNAPP, Mgr.



HARRY A. ILLIONS, Mgr.



WONDERLAND SIDE SHOW—"ROD" KRAIL, Mgr.

TOYLAND



CHAS. KILPATRICK, Mgr.

MONKEY SPEEDWAY



LEO. BENYAKAR, Mgr.



W. F. RODGERS, Mgr.

THAT STRANGE GIRL HATTIE

ALWAYS OPEN AND GETTING
THE MONEY



C. A. DAIRE, Mgr.



C. A. DAIRE, Mgr.

"Good-bye, Wortham; I must say that you have given us the best we ever had in midway attractions. Your shows grossed more money than any other shows ever grossed at the Iowa State Fair. We positively have had no trouble with you or your attractions and hope to see you again next year."—C. A. Cameron and A. R. Corey, President and Secretary Iowa State Fair.

"If all carnival managers handled their business as does Wortham we positively would have no trouble. Wortham has treated us right, giving a square deal at all times. His employees are all ladies and gentlemen."—W. A. Stratton, Secretary State Fair of Texas.

"Shows on fair ground best in city's history. Aggregation contains many new features."—Post (Houston, Texas).

"Well, Wortham, old top, you have given us the best midway we have ever had. The shows have been better and have grossed more money, so why shouldn't I want you back?"—Joe Martin, Secretary Tri-State Fair, Great City, Iowa.

FAIRS & EXPOSITIONS

HOLLAND RE-ELECTED IN GASTONIA, N. C.

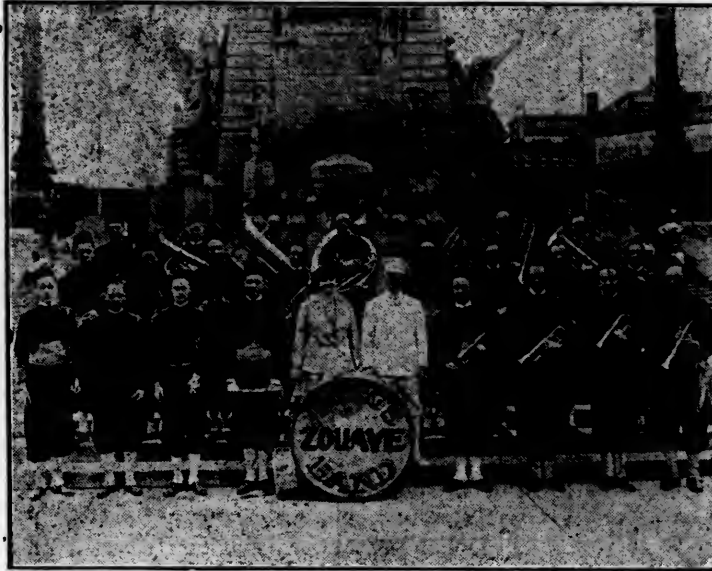
Gaston County Fair Was Successful This Year—Satisfactory Profit Is Realized—Many New Plans for Next Year

Gastonia, N. C., Dec. 9.—At a meeting of the directors of the Gaston County Fair Association recently Secretary J. M. Holland's report on the second annual fair was submitted and adopted. It was shown that the fair was a success financially, the receipts being a little more than sufficient to cover all expenses. The directors were highly pleased with the manner in which the fair was handled and the results obtained, and unanimously re-elected Secretary J. M. Holland, who is to devote such of his time as possible during the fall, spring and summer to next year's event. After receiving the report on the last fair the directors took under advisement plans for the third annual fair, to be held in 1917. One of the first things to be undertaken will be a complete revision of the premium list. Secretary Holland has already begun that work, and in formulating the 1917 list will combine all of the best features found in premium lists of other Southern fairs. One departure to be made, which is probably the first

step of its kind for Southern fairs, will be the offering of a third cash prize on every exhibit in each department. This will increase the amount offered in premiums by about thirty-three and one-third per cent. The rules under which premiums will be offered for next year will be such that every person receiving a ribbon will also receive a cash prize. This revised premium list will be submitted to the directors of the several departments at an early date for their sanction, and as soon as passed on will be printed and distributed to every person in the county who wishes a copy. On the third Thursday in January the annual meeting of the association will be held and additional officers and directors elected. It is generally accepted that the splendid success of the 1916 fair was due to the magnificent spirit of co-operation exhibited by all classes, and Secretary Holland is banking on this same spirit to make the 1917 fair an even greater success.

Probably no other display of its character requires the sheer daring and nerve as does the "death trap loop" trial. Particularly difficult is its mastery, for the reason that in its acquiring it is impossible to use a "mechanic" or other safety devices such as are used in learning aerial feats and other hazardous stunts. Even at the outset one who would become a death trap loop rider must take desperate chances with fate. On what is known as a "spiral loop" a rider encounters a comparatively smooth ride. Not so with a "trap loop" as arranged by Babcock. First, Babcock cannot scan his pathway until he has entered the loop at the lowest point of the circle. Second, as the trap swings, after being tripped for the purpose of letting the rider out of the loop, the sudden connection of the two huge sections produces a violent jar or "side-spliff," which the performer must instantly overcome while travelling upside down at a terrific rate of speed. But, notwithstanding the hazardous features of the performance referred to, Babcock an-

EWING'S ZOUAVE BAND



Professor W. M. Ewing's Zouave Band closed a successful season of twenty-five consecutive weeks at the South Texas State Fair, Beaumont, November 29, having opened at Lincoln, Neb., June 18. At the side of Professor Ewing (in white) is seen Miss Alma Huntley, the soloist. The picture was taken in front of the monument at Indianapolis, Ind., during the band's engagement at the State Fair there.

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OSCAR BABCOCK

Will Present New Thriller the Coming Season

From a little five-year-old lad propelling a velocipede along a New York City pavement to a trained-to-the-minute athlete shooting like a flash of lightning around a death trap loop while mounted on a high-powered motorcycle is a far cry, yet such are the extremes marking the life of Oscar V. Babcock, who makes the announcement of his latest startling endeavor in the thrill-creating field.

It may be said that the major part of Babcock's strenuous life has been spent a wheel. From the time his father placed the youngster in possession of the toy vehicle until the present the death trap loop rider has been engaged in all sorts of cycling stunts.

At 18 years Babcock was in the racing game at old Manhattan Field, in company with a host of much older speedsters whose names are still fresh in the recollections of cycling enthusiasts. For several years after attaining his majority Babcock's name was a familiar one by reason of his Madison Square six-day racing perform-

ances in association with Arthur Zimmerman, Eddie Bald, Fred Titus, Mile-a-Minute Murphy and a long string of others of national celebrity. There is no cycling feat yet attempted that Babcock has not successfully accomplished. These range from the ploucer stunt, called the "cycling whirl," through the list, which includes what was known as "Kilpatrick's Famous Staircase," until was reached the renowned "looping the death trap loop," in which performance he has engaged for several years past. Through this exhibition Babcock became famed the length of the country, the act being selected by the officials of the Panama-Pacific International Exposition from a list of four hundred spectacular exhibitions submitted for their choice.

It will be remembered that in the former act but a fraction of a second elapsed before the trap connects, and, with the increased speed of the motorcycle, it would seem almost impossible for the trap to trip into position before the man reaches it. In the event of its falling to operate before the performer reaches the connecting point it is safe to assume that Babcock's cycling days would be terminated.

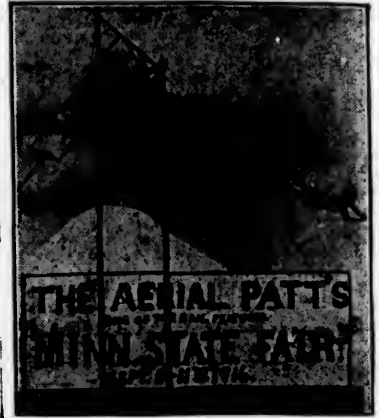
Prominent outdoor amusement men who have discussed the proposed feat have expressed their wonder at its daring, and have declared that its "flash" and unusual spectacular elements will produce a sensation.

TO DECIDE FAIR QUESTION

Herkimer, N. Y., Dec. 9.—A meeting of the Herkimer County Agricultural Society will be held on December 30 to decide definitely whether to discontinue the holding of an annual fair or to increase the present indebtedness by the erection of new buildings and boosting for a larger than ever fair for 1917. The society has been unfortunate on account of the heavy floods so badly damaging the grounds each year that the cost of repairs has been greater than the net receipts. The debts of the society amount to \$4,500 at present, and it is estimated that it will take \$20,000 to erect new buildings. Wm. Brennan, president of the society, presented his resignation at a preliminary meeting on December 2, but was induced to continue until the matter had been definitely decided. The fair grounds has also been the only available show lot in Herkimer for several years, and should it be decided to discontinue the holding of a fair and utilize the grounds for other purposes it will be a disappointment to many.

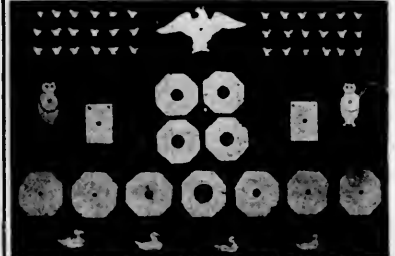
The AERIAL PATTS

WISH ALL FRIENDS
A Merry Christmas and
A Happy New Year



THE AERIAL PATTS care of Billboard,
CHICAGO, ILL.

SHOOTING GALLERY



NORTH-CRAFT'S SPECIAL ROAD GALLERY
The most for the money. Made complete, with steel back stop and motor, ready to run. Weight, 800 lbs. Can be put up in 30 minutes. Hunting Ducks, four Revolving Targets, Knock-off Birds and Score Cards. Ready to run, for \$110.00.

A. J. NORTHCRAFT,
3032 Market Street, ST. LOUIS, MO.

Xmas Gift From Florida

OSKY'S ORANGE BLOSSOM PERFUME
made from the real flower Dainty enough for the most fastidious.
Send us the name of one to be remembered, we will enclose handsome bottle in attractive case with card of sender
1oz. Bottle postage prepaid \$1.00
4oz. " " " " \$3.00

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Souvenirs & Novelties
JACKSONVILLE, FLORIDA

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Flights furnished everywhere. Now booking 1917 dates, featuring Novelty Ascensions by lady or gent riders. Equipment for Sale.

**THOMPSON BROS.'
BALLOONING CO.**

AURORA, ILLINOIS.

SALESBOARD and NOTION MEN

We have the finest line of Austrian and English Novelty Glassware, iridescent and colored.
Flashy and good, from \$2.00 to \$4.50 per dozen. Send for \$5.00 selection.

GEORGE F. LUCAS,
Shreve Bldg., San Francisco, Cal.

BALLOONS PARACHUTES TENTS

**E. R. HUTCHISON
MAKER
ELMIRA, N. Y.**

AT LIBERTY

For Parks, Fairs and Chautauques for 1917, two Trained Horses, Forest, the Wonder, and Tony Grand.
Address J. H. VAN, care The Billboard, Cincinnati, O.

If you see it in The Billboard, tell them so.

ELMIRA, N. Y.



"DR. H. E. HOLADAY, Conductor of Holaday's Snare Concert Band and Grand Opera Artists, Shubert Building, Kansas City, Mo., has personality, temperament and a deep love for music, and the rare gift of bringing the band and audience into close touch. Dr. Holaday feels that no engagement is small enough to call for less than his best efforts, and that every program given should be selected and prepared with careful study. His interpretation of classical music never fails to make new converts to the worship of the old masters. He has few equals among American Bandmasters." (Signed) F. W. TYLER.

Merry Christmas—Happy New Year

THE Great Lerche

AERIALIST

Open for Season 1917

27 N. Chestnut St., BELLEVILLE, ILL.

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Printed Fortunes, Future Photos, Palmist and Fortune Telling Games. 4c for Catalog and Samples.
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I wish to respectfully call your attention to my newest, most stupendous, sensational Aviation offering for the season of 1917.

Heretofore Aviators have been Looping, Flying up-side-down, making vertical dips and doing their other unusual fancy flying stunts at high altitudes, usually around 3,000 feet above the ground. For the season of 1917 I have perfected and will introduce for the first time my newest Aviation novelty, consisting of CLOSE-IN LOOPING-THE-LOOP AND UP-SIDE-DOWN FLYING, finishing with a routine of fancy flying stunts within 400 feet of the ground, and if so desired I will perform all of my unusual fancy flying stunts within 1,000 feet of the ground. A feat that has never been performed or attempted by any other Aviator.

I intend to create a bigger demand for my services during the season of 1917 than ever before, for the reason that my sensational flying feats will be the one best BET of the year.

For open time, terms, etc., WRITE, WIRE, TELEPHONE

EDWARD MARSH, MGR., FAIR DEPT.,
WESTERN VAUDEVILLE MANAGERS' ASSOCIATION,
MAJESTIC THEATRE BUILDING, CHICAGO.

PAIN'S

(1879) **MANHATTAN BEACH** (1916)

FIREWORKS

FOR ALL OCCASIONS AND FESTIVITIES IN EVERY PART OF THE WORLD

LIST OF 1917 SPECTACLES AND NOVELTIES READY EARLY IN JANUARY

PAIN'S "SALUTE TO THE FLAG" was the crowning event of the President Wilson "Notification Ceremonies" at Shadow Lawn, Long Branch, N. J., and on the White House Lawn, Washington, D. C., during the President Wilson "Home-Coming Reception."

Write or wire

HENRY J. PAIN,
26 PARK PLACE,
NEW YORK.

Telephone

BARCLAY { 5709
6272

LEE COUNTY FAIR

Alberta Claire Looks It Over

Bishopville, S. C., Dec. 9.—The Lee County Fair Association deserves a word of praise for its first fair. To L. V. Austin, the vice-president of the association, and James D. Lee of the Columbia Fair Association, who stayed in Bishopville for a month aiding in the work, is due all the credit for Lee County's success in its maiden fair. The exhibits were splendid, and in every way worthy of the fine new building erected for them. The schools from all over the county made a good showing, each having a separate booth; prizes were awarded these booths. Friday of the fair was school day. The scholars from all schools met at the office of each school, carrying its banners, with Lapore's Band from the Great American Shows leading. The horse races were worthy of special mention; some fine horses were entered, and the excitement ran high. Special prizes were given for lady riders and their horses, and some of the Southern belles were on hand to prove that they are fine horse-women. The shows were praised for their cleanliness and the good entertainment they offered. Bishopville needs just one thing to make the fair still better, and that is town officials who can or will control the rowdy young men between the ages of 17 and 21. At present they appear to be allowed to run wild, and generally make a nuisance of themselves, and the police force politely sham blindness—probably because the said rowdies are from the so-called "better families," which should, instead, be more reason for better manners. However, the Fair Association has already held meetings and discussed ways and means to prevent anything of the kind next year. The splendid advertisement campaign conducted by James D. Lee made it impossible for anyone to say they didn't know about the fair. Every paper in the surrounding country received advertisements, and the fair was given such publicity. The Association is so well pleased with the result of their first fair that they have begun now to plan for 1917.

HARAHAN BRIDGE CELEBRATION

Citizens of Memphis, Tenn., are preparing to hold a big celebration next May 1, 2 and 3 to commemorate the opening of the J. T. Harahan bridge and free wagonway over the Mississippi River. The celebration will consist of the following features: A historical play of Memphis, in which over 3,500 performers will be employed; three big street parades (civic, industrial and river), bridge dedicatory exercises, in which United States and foreign governments' officials, State, county and city officials will take part. A stand to seat 40,000 people will be constructed in one of the local parks. The celebration will probably be one of the biggest undertakings ever held in the South. M. W. Bennett, of The Memphis News-Sentinel, who was for years press agent of the Orpheum Theater in Memphis, has been appointed publicity man for the big celebration.

LOUIS GERTSON

"The Human Night Hawk"

wishes

A Merry Christmas To All

And at the same time desires to extend his thanks and deep appreciation for the many courtesies extended him by the officials of the

Indiana State Fair	Utah State Fair
Austin, Minn., Fair	Clarinda, Iowa, Fair
Waukesha, Wis., Fair	Richmond, Ind., Fair
National Farmers and Live Stock Exposition, New Orleans, La.	

And the many others where he made flights during the past summer.

LOUIS GERTSON Direction F. M. BARNES

HARVEY M. HARROLD

AVIATOR

BLERIOT MONOPLANE

"LOOP-THE-LOOP"—NIGHT FLYING

Sensational Aerial Features. Address YOUNG AEROPLANE COMPANY,
620 West 149th Street, New York City.

MOHAMMED KAHN

THE MYSTERY MAN OF MYSTERIES

Season 1915-16, Hagenbeck-Wallace Shows. 1917, Parks, Fairs and Celebrations.
For open time, write. Permanent address, Billboard, Cincinnati, O.

IF YOU WANT QUICK RESULTS, ADVERTISE IN THE BILLBOARD.

NO CHANGE IN FAIR DATES

Officials From Four States Agree on Time

Sioux City, Ia., Dec. 7.—According to an agreement entered into between the officials of the fairs in Iowa, Minnesota, Nebraska and South Dakota, recently, there will be no change of dates for the 1917 circuit. The Interstate Live Stock Fair Association of this city, which is the only independent fair affiliated with the organization, is a party to the agreement, and, as has been the custom for the past few years, next year's fair will follow the South Dakota Fair at Huron, the third week in September. While the agreement recently entered into was not official, it will be formally ratified at the twenty-sixth annual convention of the American Association of Fairs and Exhibitions, held in Chicago this week. The Iowa State Fair will fall on the last week in August, and the State Fairs in Minnesota and Nebraska will be held immediately after.

The Interstate Association will be represented at the convention by President F. L. Eaton and Secretary Joe Morton. President Eaton, who is a former head of the National Association, is slated for an address, and will talk on Free Freight on Return Exhibits.

NO CARNIVAL ATTRACTIONS

Wankomis, Ok., Dec. 9.—At a recent meeting held here plans were formulated for the holding of a fair in 1917 along the same lines as the one held this year. There will be no carnival attractions, as it was said the city council would prohibit them from showing here during fair week. At the next meeting of the association the officers will be elected for the ensuing year and the date set for next year's fair, which will be some time in November, 1917.

SOUTHWESTERN EXPOSITION

To Be Organized With Capital Stock of \$400,000

Ft. Worth, Tex., Dec. 8.—Before actual organization can commence for the Southwestern Exposition, planned for this city, fifty per cent of the capital stock, or \$200,000, must be raised. As soon as the \$200,000 is subscribed for a meeting will be called, the company organized, officers elected, and the first active steps taken toward securing a charter. At a mass meeting of the citizens a committee of fifty-five representative men was appointed to solicit subscriptions at \$10 per share. The city's plan for the exposition, which is to be permanent, comprises an area of exhibition grounds covering 500 acres, the scope of exhibits to include agriculture, industry, the arts, science, or an exhibition not to be limited as to the kind of varied interests of the Southwest; stock to be \$10 per share, and each shareholder entitled to one vote per share. The time of the exposition and location of the grounds are to be decided by the stockholders.

Yuletide Greetings

*With a heartfelt appreciation of the
good fortune of the past season*

— The —
World at Home Shows

tenders to all the Show World and Fair Officials hearty felicitations and sincere Christmas Greetings. May every blessing that attends energy, and a square deal be yours.

HOME OFFICE
GRAND PACIFIC HOTEL
CHICAGO, ILL.



MODEL
WINTER QUARTERS
STREATOR, ILL.

JAMES T. CLYDE,
OWNER AND DIRECTOR

THE SEASON OF 1917 opens as usual at Streator, Ill., on Tuesday, May 1st, with the most perfectly equipped, meritorious, novel attractions ever presented.

THE ANSWER AS TO MERIT AND PROFITS:

The Directors of the Canadian National Exhibition at Toronto, acknowledged by all to be the greatest annual Exhibition in the World, have paid me the honor of again contracting with me for all the shows for the season of 1917, without competition.

"Let him who merits wear the Crown."

BYRNES FIREWORKS CO.

Just Completed Phenomenally Successful Fair Season

Chicago, Dec. 9.—The Byrnes Fireworks Display office, 25 N. Dearborn street, has taken a deep breath and counted up profits since the fair season has closed, with the result that smiles are distributed all the way from Thos. J. Byrnes, manager of the company, to the office boy. The Byrnes people have furnished fireworks for many of the Illinois, Indiana, Iowa and Wisconsin fairs, and have had an abnormally successful year. Mr. Byrnes has been in the fireworks game for eighteen years, having recently started his own firm. At the time of the 1916 Fireworks Company explosion, two years ago last September, Mr. Byrnes was the only survivor of those in the building at the time the fire started.

NEW OFFICERS ELECTED

Mt. Vernon, Ky., Dec. 9.—At the annual meeting of the stockholders of the Mt. Vernon Fair Association last week C. D. Hinton was elected president; Wm. Hinkley, vice-president, and J. Lewis Cooper, secretary-treasurer. The report of the former secretary, W. H. Fish, for the 1916 fair showed a net profit of about \$400. It was decided to build a new amphitheater early next spring in time for the 1917 fair, and to ask every stockholder to subscribe for one or more additional shares of stock in order to raise the money to put up the new building.

FAIR ACTS NOTES

Mr. and Mrs. Jack St. Julian, who recently returned from the West, are playing the Old cago time for three weeks.

The Harvard Sisters are visiting their mother and father in Chicago for the holidays. They will start for the East in a few weeks.

Haller and Haller are now playing the low time. Mr. Haller writes in that the act had a great summer season.

Miss Kade Clark is in vaudeville again after a long lay-off.

Prof. Kwing, of Kwing's Zouave Band, was a caller at The Billboard Chicago office last week. He closed his outdoor season in New Orleans.

The Mack Indoor Circus has a large and varied program, made up of the following well-known acts: Johnsons, novelty gymnasts; Gus Andrews, Kwade comedian; The Holletts, eccentric globe rollers; Tracy Andrews, comedy clown juggler; The Three Washers, just his season; Dick Pinkney, in the Clown's Holiday; The Aerial Melbers, novelty aerial act; Linn's Famous Cats and Dogs, Prince Albano and Miss La Brent, mind-reading act; Billy Johns, swinging perch; Roland Sisters, singing and dancing, and the Glencorntas, acrobatic troupe.

The Crutchfield's roping act is playing the Northwestern Time. The Zat Zama are in Des Moines, the Skating Macks are in Duluth and the Aerial McDonalds are at home in Evansville, Indiana.

Col. Owens and Texas Oleo are playing clubs and children's parties for the Benson Agency.

W. F. McGuire, of the Northwestern Balloon Company, returned to Chicago from the South-east last week. He was among the callers at The Billboard office.

Frank Huggins was a caller at the Chicago office last week. He has not yet signed up for 1917, although he has had several offers. Mrs. Huggins has entirely recovered from her operation and is out daily with her husband.

Col. Owens is quite busy now preparing a new catalogue for 1917. The Colonel says the prospects are good for the coming season.

The La Joe Troupe of Bicyclists are playing the Northwest for John Nash.

Stewart and Mercer are in the East on the One Sun Time with the U. B. O. Time to follow.

The Morocco Troupe of Arabs are back in Chicago after two weeks on the road. Sheriff Ben All, the boy who was hurt last summer, is still living, but reported in a serious condition.

Rollo, the Limit, has stored his big act for the winter, and is laying off in Chicago.

Bondell, the fire eater, has started on his Western trip. He is in Milwaukee this week.

Thelma, the serpent queen, is one of the features at the Moose Carnival, being held at their headquarters on Michigan avenue, Chicago, this week.

Miss Happy Harrison and Her Happy Family played Butte, Mont., last week. Miss Happy has added a new monk to the act.

The Ryan Brothers are signing contracts for fairs for next season, including a number of return dates.

The Laletts are out on the Coast Time with five weeks still to play. Following that they will start framing up their ten-in-one for the coming carnival season.

Robert Wall, manager of the vaudeville theater at Fremont, Neb., was a caller at Col. Owens' office last week. He has several acts that he is managing on the big vaudeville time, and came into Chicago to look one of them over.

The Great Zenos, one-legged trapeze and swinging wire performer, finished his twelfth annual tour of fairs at the Paul Moss Colored Fair, Augusta, Ga., November 21-24.

Charles Gaylor, the giant frog man, closed his open-air exhibitions December 2 at the Shriners' Carnival, Augusta, Ga., and has gone East to secure a new equipment and costumes for the 1917 season. Gaylor played seven months during the past season, which comprised thirty-six independent dates.

BYRNES FIREWORKS CO.

MANUFACTURERS OF THE BEST LINE OF

NO
DISPLAY
TOO
LARGE
NOR TOO
SMALL
FOR OUR
CONSID-
ERATION

DISPLAY
FIREWORKS

SET
PIECES
AND
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TO
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IMPORTERS OF JAPANESE DAYLIGHT FIREWORKS
SPECIFICATIONS FURNISHED ON REQUESTCHICAGO OFFICE
611-12, 25 N. Dearborn St.FACTORY
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MERRY CHRISTMAS

—AND A—

HAPPY NEW YEAR



UNITED FAIRS BOOKING ASSOCIATION

302-3-4 Schiller Bldg. - - Chicago, Illinois

A XMAS GREETING

—FROM THE—

SIOUX CITY THEATRICAL EXCHANGE

215-217-219-221 Massachusetts Bldg., Sioux City, Ia.

J. W. MERCELLES, General Manager.

WANTED—Acts of all kinds, for our 1917 season of FAIRS and CELEBRATIONS. Can offer four to ten weeks. WANT Girl Acts, Jap Troupe, Native Hawaiian Troupe, also 15 Teams, 10 Singles.

NOTICE—This Exchange answers all correspondence.

Hopper Greater Shows

Now Contracting Attractions for Season 1917

CAN PLACE

Eli Ferris Wheel No. 5, 1916 Model, Monkey Speedway, Silodrome, and one good Platform Show. Must be neat frame-ups. Write as per route, Franklin, Hearne, Henderson, Lufkin; all Texas.

WM. W. HOPPER, Owner and Mgr.,

Permanent Address, Grand Theatre, PARIS, TEXAS.

OTIS L. ADAMS'
GREATER EXPOSITION SHOWS

CAN PLACE FOR SEASON 1917

Riding Devices, Shows and Concessions of all kinds. Opening in Western Pennsylvania last week in April.

CHRISTMAS GREETINGS TO ALL FRIENDS.

Address all mail to OTIS L. ADAMS, 320 N. 11th St., Paducah, Ky.

The Flatonia Fair Entertained Over 25,000 People in 1916

The 1917 Fair will be held September 28th, 27th, 28th and 29th. ATTRAC-TIONS WILL BE BOOKED MAY 1, 1917. Address

M. FERNAU, JR., Secy. and Manager, Flatonia, Texas.

JUST SAY, "SAW IT IN THE BILLBOARD." THEY KNOW THE REST.

HENRY J. PAIN

To Produce Gigantic Outdoor Spectacular Production in America Next Year

Henry J. Pain, who for years produced many wonderful spectacular fireworks productions at both Manhattan Beach, New York, and the Crystal Palace, London, as well as in Paris and Berlin, is back in America again, at the head of his own company, and has a big staff of scenic artists, carpenters and electricians working at the Pain fireworks factory and plant on Staten Island, N. Y., one of the most elaborate fireworks specialties that has ever yet produced or has ever been seen in America. The picture will be some seven or eight hundred feet in length and painted in oil; the different sections of the picture will build up from twenty to fifty feet in height, and will require a special train of cars for its transportation and paraphernalia. The services of more than one thousand principals, ballet, circus acts and features, supernumeraries and horses will be required for the production of the spectacular proper, which will run about one and one-half hours, followed by an immense water carnival and fete, for which an immense rubber lake or tank will be carried, and will also permit of Mr. Pain's many new inventions in water or aquatic fireworks, and terminating with a gigantic aerial fireworks display, containing nearly all of Mr. Pain's new effects, which have never before been seen or produced in this country.

Mr. Pain produced both the daylight and night fireworks displays for the "Military and Naval Tournament" at Sheephead Bay Speedway, New York May 20 to 27, last summer; also for the "National Guardsmen's Field Day," at the same place, July 29, and was highly praised and complimented by Gen. John F. O'Ryan, was commander-in-charge of the military and naval tournament, and Mrs. Cornelius Vanderbilt, who was chairman of the National Guardsmen's Field Day.

Henry J. Pain also produced his "Saluting the American Flag" daylight fireworks display during the President Wilson "Notification Ceremony" at Shadow Lawn, Long Branch, N. J., Saturday, September 2, and also the night fireworks display and decorations on the White House lawn, Washington, D. C., during the President Wilson "Home-Coming Reception," November 16, announcing his re-election, and for which displays Mr. Pain received a congratulatory letter from Secretary Joseph P. Tumulty for the perfect manner in which they were carried out, and also the beauty and novelty of the many devices and designs, which were entirely new and had never before been seen or witnessed in this country.

Among the many other important fireworks displays given by Henry J. Pain last summer were the Remington Centennial Display in Ilion, N. Y., witnessed and highly commended upon by Governor Charles S. Whitman, and then Scranton (Pa.) Centennial Displays, of which Mayor E. B. Jernyn wrote: "Were the most wonderful that he had ever seen or witnessed in any part of the world."

ALL OFFICERS RE-ELECTED

Dublin, Ga., Dec. 9.—At a recent meeting of the stockholders of the Twelfth District Fair Association reports of the officers of the 5th annual fair held in this city October 23-28 showed another successful fair to the credit of the association. A very substantial dividend was declared, and all of the former officers were unanimously re-elected. It was agreed to increase the capital stock to \$5,000, and practically all additional stock was purchased by the old stockholders at this meeting. Plans are being outlined for the 1917 fair on an enlarged scale, and already a number of applications for space and privileges are on file for the next season. E. Ross Jordan is the general manager of the association.

LA FOIRE DE PARIS

Paris, France, Nov. 25.—A fifteen-day fair will be held here from May 1 to 15, 1917, under the title of La Foire de Paris. The object of the fair will be to afford French manufacturers an opportunity to show samples of their manufacture to both local and foreign buyers, and no foreign exhibits will be allowed. The fair will be held under the auspices of the municipal and departmental authorities, and will occupy the Esplanade des Invalides, in front of the Invalides and the avenues and adjacent quays along the River Seine.

SAVE MONEY

IF IT'S A TENT, SEE M. MAGEE & SON, INC.

147 Fulton Street, NEW YORK. 5635 Cortlandt.

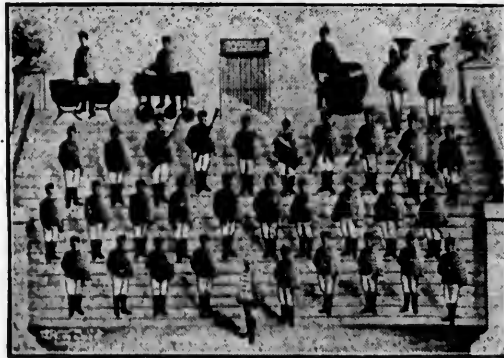
Biggest Hit of 1916

NATIELLO'S ROYAL HUSSAR BAND

RECORD SEASON OF 24 SOLID WEEKS—

Fontaine Ferry Park, Louisville, Ky.
Cleveland Industrial Exposition
Kentucky State Fair
Tennessee State Fair
Tri-State Fair, Memphis, Tenn.
Dubuque Industrial Exposition
Alabama State Fair
Louisville Electric Exposition

NOW BOOKING FOR 1917, LONG OR SHORT ENGAGEMENTS, FOR PARKS, FAIRS, EXPOSITIONS OR ANY EVENT REQUIRING GOOD MUSIC.



The Royal Hussar Band introduces more novel- ties, is uniformed in the richest fashion, has pro- grams for all occasions, and makes Parks and Fairs more profit at a smaller outlay of money than any other band in the United States.

Natiello's Royal Hussar Band is one of the best ever heard in Memphis.—*Memphis Commercial Appeal, Sept. 23, 1916.*

FOR TERMS AND OPEN TIME ADDRESS
ERNESTO NATIELLO,
304 Schiller Bldg., CHICAGO, ILL.

WRIGHT BALLOON COMPANY

Closes Successful Season—Wintering in Oklahoma

In a letter to The Billboard Captain J. G. Wright, of the Wright Balloon Company, writes as follows:
"Oklahoma City, December 7.—The Wright Balloon and Amusement Enterprises have once more closed the season. We are wintering at 224 West Fifth street, and have no kicks to render. The public placed enough confidence in us in 1916 to give us all the work we could do and more; in fact, I had to cancel some of our bookings on account of accidents. After we organized the Wright & Vanmeter Show I could not leave and was unable to secure help, otherwise we pulled through fine and dandy, and I already have several contracts for next season's fairs. We expect to hit the road on April 10, 1917, with Honolulu at Night and The Human Butterfly, one concession, two balloons for racing, and The Dixie Land Show.
"I have a new proposition up my sleeve for next year and will let you hear of it later."

ELECT DIRECTORS

Champaign, Ill., Dec. 9.—Messrs. James Sterns, Thomas Colvin, Jr., George Douglas and Jake Eggleston were elected directors at a recent meeting of the stockholders of the Champaign County Fair Association, held in Urbana, Ill. The new Board of Directors will hold a meeting in the near future, at which officers of the association will be elected.

McNABB SELECTS COMMITTEE

San Bernardino, Cal., Dec. 7.—S. W. McNabb, chairman of the Amusement Committee of the Seventh National Orange Show, to be held here, has announced that Sherman G. Batchelor, Jerome K. Kavanaugh, R. E. Kelly and Harry C. Wright will comprise his committee.

COUNTY MAKES APPROPRIATION

Rice Lake, Wis., Dec. 8.—A new stock barn will be built on the fair grounds of the Barron County Agricultural Society for next year's show, which was made possible by an appropriation of \$1,000 from the county. The Thirty-ninth Annual Fair, which was held here September 12-15, had better exhibits than were ever shown, and but for the disagreeable weather conditions would have been the most successful from a financial standpoint. The free attractions were excellent, and included Lionel Leckare's Spiral Tower, the Three De Lyons and The Kavana Japs. The midway consisted of four shows, carry-alls, and thirty concessions. N. W. Heints is president of the society and J. H. Rude secretary.

FAIR ASSOCIATION ELECTS

Eastman, Ga., Dec. 9.—The Dodge County Fair Association at its recent meeting elected the following officers for the big 1917 fair: W. L. Jessup, president; W. J. Daniel, first vice-president; J. D. Herrman, second vice-president; C. F. Coleman, third vice-president; P. A. Jessup, secretary, and twenty-two directors, and plans were discussed in part for next year's celebration.

MERRY XMAS TO ALL GOODMAN GREATER SHOWS

CAN PLACE FOR ALL WINTER SOUTH, ONE WELL-FRAMED SHOW—ALL LEGITIMATE CONCESSIONS.

WANT

Good Plantation Performers, Girls for "'49", must be ladies; Freaks for 10-in-1. State winter salary. Following Concessions come on: Cook House, Shooting Gallery, High Striker, Hoop-La, Cigarette Shooting Gallery, Knife Rack, Jap Ware, etc. No Roll-Downs or Flat Boots allowed.

HERE ARE SOME OF OUR BOOKINGS:

BATESBURG, S. C., THIS WEEK.
MADISON, S. C., WEEK DEC. 18. First show in 3 years.

Big Xmas Celebration, Bamberg, S. C.

WEEK DECEMBER 25

FIRST CARNIVAL IN THREE YEARS.

TO COMMITTEES: WE ARE NOW BOOKING FOR 1917. WRITE AS PER ROUTE.

The Famous Aiken Shows

SAM AIKEN, Mgr.

WILL AIKEN, Agt.

Open season 1917. Hamtramck, Mich., two Saturdays, two Sundays. Flint, Mich.; Lansing and Cadillac follow. Show goes to the copper country. Have complete outfits to furnish managers of shows. Will book independent shows. Have our own \$12,000.00 nickel-plated Parker Carry-Us-All. Our own 15-in-1 Show. Featuring Battle for Life in Lion's Den. Also have six big, complete outfits for shows. Want 16-piece Band. Sensational Free Act, Concessions of all kinds, with neat frame-ups. Capable man to run privilege car. Want Contest and Program Men, Glass Blowers, Tattoo Man, Freaks for 15-in-1 Show. Want Ell Ferris Wheel. Bill Aiken will positively personally be ahead of this show. Plenty of paper will be used, and always auspices. Address SAM AIKEN, Cleveland, Ohio.

FOR SALE: MODEL CITY

Made by Henry Pollesen and claimed by him to be the best one he ever built. City is in A-1 condition and booked with The Smith Greater Shows. Can be seen in operation with the show in Birmingham for the next two weeks.

Show consists of swell porch front, with big searchlight on top, 24x32 khaki top, lots of pennants and draperies, large Bernd organ built on wagon, 2½-horse power Foose engine, built on small wagon.

City is built on 6x6x18 wagon, and so arranged when doors are opened you are ready to work.

Entire outfit is loaded on large wagon that will last a lifetime.

Will sell same to be delivered at the closing of this show. Half cash and bankable notes for balance.

Address L. P. VAN DIVER, Smith Greater Shows, Birmingham, Ala.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

HAROLD'S SUCCESSFUL SEASON

Harvey M. Harold, the aviator, has just finished a most successful season at Rockingham, N. C. Mr. Harold has made seventy successful flights this year under the management of the Young Aeroplane Company. He uses a Bieriot monoplane, with a Gnome motor. Mr. Harold will be on tour again next year, and will join the feet of "Young's High Flyers," opening early in the spring.

CORN SHOW FOR GRANTS PASS

Grants Pass, Ore., Dec. 6.—Plans are pending for the holding of the first Southern Oregon Corn Show in this city, during the early part of November, 1917, when farmers in all sections will be invited to enter exhibits for the valuable prizes and awards which will be offered. A meeting for the organization of the Fair Association was held recently in the Chamber of Commerce club room, and a committee, headed by R. B. Miller, vice-president of the California and Oregon Coast Railroad Co., was named to take charge of the active plans for organization. A number of prizes have been guaranteed by the local banks, the railroad company and several business houses.

HAMILTON COUNTY CORN SHOW

The annual Hamilton County Corn Show will be held in the auditorium of the Mt. Healthy (O.) School January 12 and 13, which was decided at a committee meeting of the various townships December 2. The Hamilton County Show ranked fourth in the State last year, although Hamilton is one of the smallest corn-producing counties in the State. Another meeting will be held at Mt. Healthy on December 16.

FAIR NOTES

The net profits of the 1916 Texas State Fair at Dallas were \$72,531.41, according to the figures of City Auditor Richard Tompkins, who has just completed an official audit. The total receipts were shown to be \$244,205.30, while the total disbursements were \$174,485.20. The admission fees at the gates amounted to \$179,844.80, and included 130,000 25c tickets. The buttons sold for the Sydney Smith Memorial Fund amounted to 4,989. Last year's profit amounted to \$48,000. The profits this year are greater than for any year since horse racing was abandoned.

Olive Underwood, the balloonist, of Johnson City, Tenn., had a thrilling experience while making an ascension recently in Manchester, Ga. Just as the large balloon left the ground it caught fire in some manner, and it was not discovered in time for Miss Underwood to release herself. She was carried into the air about 300 feet before she could make a cut-away. Her parachute opened when she was about twenty feet from the ground. The event was witnessed by hundreds of people, who expected nothing else than to see the balloonist dashed to death.

The B. Ward Ream Company, of Celina, O., is very busy getting out its new fair catalogue for 1917, which promises to be a beauty. The company had such good results last year that it is planning to invade new territory for next season. Mr. Ream's aviation school in Celina has been taking up considerable of his time recently.

THE PRIDE OF CHICAGO FOR 50 YEARS.

FOUNDED BY JOHNNY HAND IN 1855.

CHICAGO'S PIONEER MUSICAL ORGANIZATION

JOHNNY HAND'S BAND

ARMIN F. HAND, DIRECTOR

THIS WILL BE THE FIRST TIME IN THE HISTORY OF THIS CELEBRATED BAND THAT THEY WILL ACCEPT OUT-OF-TOWN ENGAGEMENTS. Open for Parks, Expositions, State Fairs and Chautauques.

127 North Dearborn Street,

CHICAGO, ILLINOIS

CARNIVAL CARAVANS

By ALI BABA

GREETINGS

May your Christmas bring you cheer, happiness and pleasant recollections, and hiazze the way with hopes and ambitions to preserve the game. May it be the happiest you have had, but not the happiest you will have.

Col. C. W. Parker says, speaking of fishing, he may not be able to land the biggest water-dog, but orders to the tune of \$50,000 in three weeks is a nice land, and he claims that it beats "the one that got away." C. W. is again on a trip to Chi. to pull off some more deals. Oh, yes, the Colonel is a busy man these days, and he gets what he goes after.

Who is Doc Yack? He has just arrived in Leavenworth.

THE SPRING SONG

By Jas. Watson

The carnival time will be comin' around
And we'll hear the tune on the merry-go-round,
And the side-show feller a-makin' his spiel,
And the people a-ridin' the big ferris wheel.

They all seem to be havin' a good time,
And once in a while there's one apends a dime,
They go to the knife rack and pitch till they win,
And the first knife they get is made out of tin.

They put it back with a nickel and try once more,
And the next one they get is worse than before.
On down the line farther there's some other game;
Don't know what they call it—they all look the same.

The first one to play it is sure to be trimmed,
And right there is where the whole outfit gets jammed.

The next thing you see is a big bull around,
Who says "Pack up your junk and get off the ground."

The next feller that comes may have a good show,
But when he asks for his reader Hia Honor says: "No!"
The last one was here we run out of town,
So we don't want any more of you fellers around."

So when you get ready to start in the spring
Don't make up your outfit with any old thing,
The cleaner you make it the better 'twill be;
That's the way it looks now to a man up a tree.

Davy, Va., was gravy for the Paul United Shows. And at that time, when the cold wave gag was belated in the North, Paul said to James: "Go thou to a warm climate," and it came to pass that on the second day James wired unto Paul: "Bring your people to Chesnee, S. C. Old Sol is shining in all his glory, and enjoy a pay week among the woolen mills." And the show made a 400-mile jump, and everyone was surprised at the climate.

Patsy, the Mexican hairless dog, belonging to Mrs. George W. Lindy, was killed on November 19. Walter K. Sibley made Mrs. Lindy a present of the dog in 1907.

F. T. Hardee was seen in Alabama City and Gadsden recently fashing a swell front. He's a talker and must have lots of money.

Tom Quincey has added a 27-inch cow to his Circus Side-Show.

Vic Levitt has joined out his boxing kangaroo with Santos J. Artiga, the Cuban circus. The Australian eddy was accompanied by Gil Meddy and Tom Donnelly.

S. Ed Chenette, the Muse, says he likes army life, and they have promised him that he will always be where the bullets are thickest—under the ammunition wagon. He will eat Christmas dinner in England.

James T. Clyde paid Irving Kempf and his Swine Village a visit in St. Louis recently. Kempf is fixed with his department store work until Christmas, and then vandeville and some more store dates, so he should worry about the wintry blasts. Eddie Williams, of Parker's Greatest and Campbell Shows, is living the life of a king on the Delmar boulevard nowadays.

Vic Levitt and his handsome young wife are companions along Broadway. Vic is also accompanied by a fine-looking B. B. He must have had some season. Go it, old boy; you always were a Christopher Columbus in the game.

John M. Sheesley is said to have the best plant, show ever. His leading light is the well-known vandeville artist, Clarence Powell.

Victor Hoffman has selected the northern portion of New England for the Wonderland Shows. Vic is serving as assistant advance agent to Leo Bistany, who, along with Hamda Ben, owns the caravans. Bistany is up in the maritime provinces working out next year's route.

Three wise men from the West swung into New York. They had heard of the Eastern Trio of Biblical renown and of the heavenly food, manna, but they preferred boiled live lobster. They likewise heard of the spirits distilled from the lowly earth, but the chief ranger, being a high tier, ordered sky juice with two paddles in it. At this the wise custodian cringed disappointed, for he had wanted the sumptuous to bring out some old vintage from his cobwebby cellars. Some high fliers have clear heads.

Doc Danville and Jules Kasper, once partners in crime, under the flag of the Danville-Kasper Circus, had quite a reunion recently of Ashdown,

Ark., with the Clifton-Kelley Shows. Tell us about the Mexico Show, Kasper.

J. L. Landes has went and done it—quit the game. He has purchased a hotel in Kansas City. Here's luck, Louie.

Doc Zelger—Are the Indians still wild in Texas?

Christmas may come but once a year, but carnivals may come any old time.

DO YOU REMEMBER

When DeKreko and Oppenheimer played Houston, Tex., first Not-Su-Oh, and how it rained, and the hundreds of loads of rice hulls on the lot?

When George Jabour played the Winnipeg National Exhibition to a 50-cent gate the first time? Where Ed Rogers and LeTifa made the record stand?

When Barkoot cleaned up at Memphis Confederate Soldiers' Reunion with the Streets of Cairo?

When Ed Jessop bought his first Conderman ferris wheel in Arkansas?

When Alice the Wonder played Sacramento Electric Carnival at a quarter and turned them away? Some season!

When Nat Kels played Edmonton and half the population lived in tents?

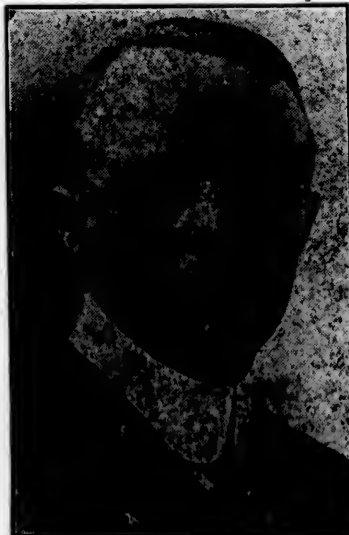
When Nicholas Chefalo, at D. A. C. Park, Detroit, rode his first loop for the Gaskill-Mundy Shows and Bill Hannah said: "Go!"

When Anstin, Tex., was winter quarters for a real big carnival, and some battle was fought between the two giants?

When the Famous Aiken Shows went through eleven straight weeks of rain? If you don't, ask Bill Aiken what is hell.

When Ralph Phillips booked Bill Aiken into the Bay City and Logansport, and what a

A. A. POWERS



Mr. Powers made a wonderful showing as manager of the Great Wortham Shows the past season.

mop they were? And the big rock the bunch presented? Help with an appreciation?

When the Little Giant sold papers in Paris, Tex.?

When Gaskill-Mundy wintered at Dallas State Fair grounds?

When food and riots tied the Gaskill-Mundy Shows up in East St. Louis?

When Lil, the elephant, with Gaskill-Mundy, went on a rampage in Man Antoulo and ate out a baker's shop?

The following bunch: Deacon Delmore, Von Turkey, Paul and Anita, Splash and Spray, Bill Hannah, Fred Shields, Parcho Family, Alundiah, Bill Aiken, Clarke, Mottie, U. J. Mundy, Frank Gaskill, Bill Gaskill, Tom Huff?

THE TROUPERS' WAY

By W. J. Kehoe

The season's work is ended, all grief is laid aside;

The trouper's gone to Home, Sweet Home, his winter to abide.

All summer long he's hustled a bank roll to procure

That will easily enable him a hard winter to endure.

A little cozy three-room flat, the wife, the dog and you,

What care you if the bill of fare is only beans and stew.

You'll see the hard old winter through and wait 'till spring comes 'round,

You'll sit around just longing for the old familiar sounds.

And when the train starts rambling with joy you will exclaim:

"I've had a great old winter, boys, but here I am again."

Sam Aiken chose well when he booked Bill Aiken to pilot his show through. Who has carried them through more tight places than Bill?

Frank J. Lane is now back on Broadway, so is G. A. Green. The country road between

Thirty-fourth and Forty-ninth streets has been given their official okay by this time.

J. C. Cohen, brother of Dave, was a frequent visitor on the Brundage midway while the shows were playing Waxahachie, and if the renowned Davy has anything on his big brother he will have to prove it.

Ed Felst says that Bob Lohmar better send him a mighty good cigar or his tongue might slip by mistake and beat Boh to it.

Chris M. Smith has purchased several ponies during the season, and will add a pony act to the animal show, as well as a barnyard act, which will be quite a novelty. An order has been placed for lions, leopards and other animals, and Chris will have some show next season.

Ben Williams, of the Williams tribe, was a visitor in New York, and when he went home he was wearing a diamond of Astor dimensions and a smile such as only a successful and rich man can afford. Benny made a lot of friends in the city of high structures and high pressure, and will be missed on the beach, as he will spend the winter with the wife and little Williams at Nova Scotia.

W. S. Cherry says: "While this has not been a big season it has been entirely satisfactory and has demonstrated that the people in different cities appreciate good, clean amusement." And W. S. doesn't overdraw his statements at that. The Smith Shows will be enlarged again next season, with several new flats and wagons, and some new attractions will be seen on the midway.

Dave Stevens left Pittsburg and its smoke, jumped to Chicago and ate Thanksgiving dinner in Minneapolis, where he is staying until the 20th, and then back home to K. C. for the winter.

Benny Weintraub was finally compelled to go to the hospital for several days at Sumter, S. C., and from there went to his home in New York.

C. A. Wortham and Tom Allen have been together for the past few weeks, making many side trips from the show. You never can tell, there might be something doing in 1917. C. A. has a lot of things up his sleeve.

B. H. Patrick is now in winter quarters at Buffalo. His trained ponies, monkeys and kangaroo are playing vandeville.

Charley Kilpatrick, the showmen's insurance agent, visited the Con T. Kennedy Shows at Waycross, Ga. If you don't think Kil is popular you should have seen the reception the Bedouins gave him. Doc Walter Turner was the principal entertainer, as he discovered sweet spirits of niter on the Plant. Show.

Percy Martin, the clever general agent with the Sol & Rubin Shows this season, after resigning the post to Joe Thonet, hid himself to Abbeville, La., for a rest, and Percy and the Missus are enjoying that kind of scottings and life that street car cards talk about. He hasn't signed up for next season, but it's a sure thing he'll be with one of the big ones. He would like to hear from his friends. Address him Box 151, Abbeville, La.

H. W. McGeary and W. O. Brown are going to make some sparks fly—and startle some of the boys next season—we miss our guess. Two more capable and worthy sheiks are hard to find. More power to 'em.

Doc Broadwell, agent of the Heth caravan, says when in Peoria be sure to call on A. J. Hines—it will be worth your while. What's the brand?

All wheels and concessions on the J. Francis Flynn Shows have worked twenty-three weeks straight this season without being closed. This is some fixing, and you have to hand it to the Captain.

Why are the boys all yelling "Buster, Buster, Buster"? Watchful waiting will tell another story in 1917.

Progressive Schwartz is said to employ four eyes to see his finish. Tough neck, old pal. Who are you?—Schwam.

Doctor Jackson's anatomical museum is a new show, from the banners to the side walls. Hain't played a bloomer in nine weeks. No. 9 says in a column at 1910, 17 Japan now show in every pocket. He is getting top dough with the Nashville Amusement Co.

Where is Bob Carroll? His friends are wondering at his silence. Speak up, Bob, and let us hear from you.

Doc White is framing two more shows for the J. Francis Flynn Shows. His '40 Camp is cleaning up, and Doc is wearing a broad smile these days.

Harry Davis is going to put on the big '40 Camp Dinner for the Overland Automobile Club in New York this winter.

Report has it that George Fairley is to write a book on his adventures of last season. He is sure that it will make a hit, as it was a hit with him.

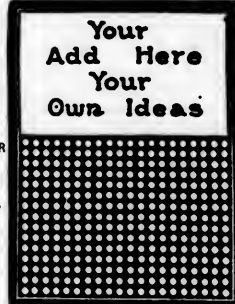
Edie Ray is wintering in St. Louis, building new joints and laying in stock for next season.

J. Francis Flynn is playing Mrs. Sippi and Louisiana with good business, and says next season will end him with a much bigger outfit.

J. George Loos still reports business good in Texas. If George doesn't get the money in Texas then it's no use.

SALESBOARDS

ALL LATEST CARD GAMES. SEPTEMBER MORN. WAR. POKER. BEACH. DICE. BASE BALL.



AND MANY OTHERS, DIRECT FROM MANUFACTURER AT MANUFACTURER'S PRICES.

No matter what your scheme is, I have a Board or Card to fit it. My Boards and Cards sell everything and will sell your goods. I carry a large stock and ship orders same day received. Send 10c for samples. Catalogue free.

CHAS. MYERS, Mfr.

8 Railroad Street, DANVILLE, ILL.

HOLIDAY GREETINGS FROM



Hand Dipped, Attractive Packages.

SPECIAL WATCH \$9.50 DOZ. VALUE 16 SIZE, THIN MODEL, NICKEL STEM SET—LOGO DIAL. SAMPLE 90c PREPAID. Our New Catalogue Ready March 15, 1917. KARL GUGGENHEIM, 833 E'way, N. Y.

SLAKE SHOWS GILA MONSTERS ON HAND. When all others fall try the old stand-by. Mixed Rept. \$10.00 Dens and up. Get value received by ordering from me. W. A. SNAKE KING, Post Office Address: Brownsville, Texas. Telegraphic Address: Snakeville, Texas.

HOLIDAY GREETINGS To Bunch From Wonderland Show E. "FAT" HARTMAN, WM. BAYLESS AND J. B. "SLIM" DAVIS

WORLD FAMOUS FOLDING ORGANS BEST ON SALE. Write us before you buy. Catalogue Free. Mention this adv. \$10.00 UP. BILHORN BROS. CHICAGO, ILL. U.S.A.

Concessioners, Notice Correspondence solicited from lady, one that has no social or personal outside interest to interfere with for partnership to frame up two or more concessions for winter show, etc. for carnival season. Address FREDERIC D. L. HEDD, Gen. Del., Detroit, Mich.

FOR SALE 30th Century Herschell-Mullman Merry-Go-Round for sale; same in good running order; also two shooting galleries, complete Athletic Show, Top, 40x50; Plantation Show, complete; also two large, fancy 1'x10' Wheels, one a \$125 Evans Wheel, good as new; will sell for \$50. Address WM. GAURK, Ft. Wayne, Indiana.

FOR SALE CHEAP Carrousel, 3 rows, 18 arms, 44 ft., 8 arms overhead. Jumper, fine organ, 10-h. p. motor almost new; up-to-date; two extra new German style organs for carrousel, or concert, 18-key, one 18-key. The latest and up-to-date improvements in any organ and cheap music supply, with the latest U. S. Patterns applied. BECK, 100 Frost St., Brooklyn, N. Y.

WANTED A SECOND-HAND WHIP In first-class condition. Will pay cash. W. T. BARCLAY, 817 Park St., Des Moines, Iowa. Concessions Wanted for Lakewood Park A new, live park. Over 100,000 people the first season. 1913. Present. Now open for better. Consider Mountain Rides, The Whip, or any other good concession. Park open every day. Address L. W. HICKMAN, Lakewood Park, N.Y.

The Kemp Brothers are having a profitable winter playing the department stores in St. Louis. They are booked solid enough to keep them in this territory for some time yet.

Jim Anderson is thinking of running for Governor of Arkansas next term. Jim has so many friends in Arkansas that it would cause any one to think about it.

Louis Heth is getting almost all his people for next season now. They are all storing in his mammoth winter quarters in East St. Louis, Ill. Gordon Calvit says the quarters are as strenuous as on the road, only you don't have to collect.

Clifton Kelly says henceforth joy-riders will have to keep away from him. Kelly Shows is not an institution for the helpless.

Billy Dauphin is back again mingling with the bunch along Broadway. Long Island is the center of his business activities this year.

What do you know, Harry Moore?

Adolph Seaman blew into New York from Leavenworth with a do-you-get-me, girls, twist on the front of his Fedora. He is engaging capital for his spotless Fender Fortifier on the windshield for rainy days. Adolph avers it will be a life saver in bad weather, and no doubt will place his daguerreotype in the halls of life savers.

G. F. Woodworth closed a good one with the Great Alamo Shows, and after selling his 10-in-1 to the Jones Bros. Show took up a special course in running his new car. Nope, you're wrong; guess again—it's not a diver.

The boys certainly regret the misfortune that has befallen Harry Six. All his operations have availed him naught, and now poor Harry is totally blind, and must be led by his faithful wife wherever he goes.

Red Watson is taking life easy and working for his dad in Cleveland until the band plays in spring.

Red Critchley says that for a ballyhoo the Childs Restaurant in Cincinnati has anything but he knows of. Every time they stop a sapsack every head in the push moves with it. They hold a push all day, but don't turn a penny. Red says there's a chance for a good speller.

Lala Coolah has closed his fourth season with the Max Klass pit show, and says financially the season was one of the best in history. Lala paid Texas Bud's Shows a visit and speaks highly of it. Bud will keep them out all winter.

J. A. Whitney Joenslyn says there's some in-explainable attraction about New Orleans that makes distance a small matter.

Saya M. T. Clark, of the Brundage Shows: "If one girl out of '49 is worth about twenty-five dollars to you at Greenville, what a Leavenworth? An' somebody gets a baby every time the wheel goes 'round.'"

Shorby Gay, "Bout as big as a bale of hay."

Mrs. Dean's big boy, Skip, is putting on an eighteen-minute blackface act with T. B. Higgins, under the team name of Higgins and Dean. Skip closed the season with Ches. M. Miller's caravan, where they had the musical comedy show, and he says that Shelk Miller is one out of many. The boys are playing independent through Arkansas.

Gordon T. Lee doesn't exactly say that the fig's up, but he puts it that way about some of the catch-penny small-timers, who grab what there is to be had and seiker at the whites of the stung ones, and then powder deeply on the question of closed towns, etc. Speaking poetically thus:

"Some rare and some figs, and an old track swing, And wise guys, too many to tall; Some well shows and cooch shows, and an old '49, This caravan's sure gone to hell."

Duncan Campbell, at Pittsburg, Tex., just before breakfast on the morning of the billiard, when it was at its worst, and right after smacking his lips, said: "Ah-h-h-h-h, I can now see where the public was right when they voted for Wilson."



BETWEEN NOW and CHRISTMAS

There are a thousand and one chances for you to make MONEY, if you just get hold of the right thing. We have it for you—we cannot just point out what you ought to handle, for that depends largely on your inclination. The territory you work, the way you want to sell, etc. One thing, however, is beyond any doubt, if you will write for our

NEW SHURE WINNER CATALOGUE No. 72

which is just off the press, you are sure to be suited, as to the articles you want to handle, and the prices are absolutely right. Among the many lines we handle, we specialize in particular in the following:

- WATCHES
- NOVELTIES
- CARNIVAL GOODS
- JEWELRY
- NOTIONS
- RUGS
- SALESBOARD MERCHANDISE
- SILVERWARE
- FANCY GOODS
- HANDKERCHIEFS
- AUCTIONEERS' GOODS
- PREMIUM GOODS
- HOUSEHOLD GOODS
- HIGH PITCH GOODS, ETC.

Whatever you order from us

WILL MAKE YOU MONEY.

Don't write us if you are a private party, wanting goods for your own consumption only. State your business, as we don't send catalogues to consumers.

N. SHURE CO. S. E. Cor. Madison and Franklin Sts. CHICAGO, ILL.

CANDY FOR ALL THE BOYS!!!

BIG BEAUTY, 2-lb., single layer, packed in cups.....60c each
Three separate and distinct flashy boxes, at.....40c each
Two other very flashy styles, for.....35c each
A Very Attractive Double Extension Flange Box of Assorted Chocolates.....30c each

STANDARD ULIKEM 1-LB. (36 Boxes to a Case), at - - 19c
STANDARD ULIKEM 1/2-LB. (72 Boxes to a Case), at - - 11c

Flashy Give-Away at \$2.00 per 100, packed 200 to a Carton; Spearmint Gum 80c per 100 5c Packages, or a Case of 2,000 Packages for \$15.00, cash with order. 25% with orders, balance C. O. D.

ULIKEM CANDY CO. CHICAGO, ILL.
35 So. Dearborn Street, CHICAGO, ILL.

WINTER MADE PROFITABLE FOR CONCESSION MEN

THE SUGAR PUFF WAFFLE MACHINE

S. S. KRESGE CO., 5 and 10c STORES

1044 Washington Avenue (Washington Broadway and St. Charles) St. Louis Mo., Nov. 14'16.

Windhorst & Walker Mfg. Co., St. Louis, Mo.

Dear Sirs:—

The Sugar Puff Waffle Machine which I installed and am operating in this store has surpassed my expectations. It is a great attraction and steady money-maker.

Our sales are from two to four batches of waffles per day. I find that cost of materials to the batch of ten quarts of confection batter does not exceed 60 cents, and produces close to \$10.00 worth of Puff Waffles. Your estimate of costs and profits is essentially correct.

The Puff Waffles are fine in quality, and all classes and ages of people like them. We have many customers who buy them whenever they come into the store.

I am well satisfied in every way, and plan to get all of twelve machines to work as fast as I can secure the right locations and operators.

I have had ten years' experience as a concession man and do not hesitate to say that this is the steadiest and best producing proposition I have had hold of.

Yours truly, J. Z. Finch



It offers a golden opportunity to make big money indoors—wherever people pass, congresses or trade, in Department Stores, Vacant Store Windows, Vestibules, Rinks, Resorts, Theatre Lobbies, etc.

This is not the old-fashioned Waffle—but a delicious sugared confection that sells fast at 2 for 5 cents. Average monthly earnings, according to many records, \$200.00 to \$500.00. 80 cents profit from every dollar taken in.

Secret recipe and instructions complete with machine, \$100.00.

DO YOU CATCH THE SIGNIFICANCE OF WHAT THE MAN WHO WROTE THE ADJOINING LETTER IS SAYING?

It means simply this—that every good, live 5 and 10c store provides a big steady patronage for a SUGAR PUFF WAFFLE MACHINE. These stores furnish ideal patronage, for they are accustomed to and delight in 5 and 10c purchases. Is this a good tip?

Better not hesitate, or you will find too late—that wide-swath money-makers have already captured the concession rights to operate SUGAR PUFF WAFFLE MACHINES in the country's 5 and 10c stores.

Some men, observing how others are making large profits with this machine, are even borrowing money to buy it.

WINDHORST & WALKER MFG. CO., 1908 Pine Street, St. Louis, Mo.

ALL FOR THE LADIES

By May Kapp "All" means one way—down South. Ask Mrs. Dave Anderson; she engaged an auto once. Rate, one dollar an hour for all.

If cleanliness is next to godliness Pearl LeRue, of My Lady's Fan, on the C. A. Wortham Shows, is a favorite of St. Peter. Pearl won't stand for dirt. She took a tour of the lot one day, and, incidentally, inspected the press agent's office, and it didn't pass the board of censorship. It was cleaned forthwith.

The H. & R. Indoor Comedy Circus, promoted by Mayme and Marie, secretaries to G. W. Parker, is in great danger. Since they have been installed in the new, glass-encased office their rehearsals have been curtailed, and Mayme and Marie both agree that they will not put on free attractions for anybody, especially the bunch of agents and promoters who want to do the Romeo act outside the glass cage. Due notice to Ed Feist et al.

May Collier—Have you recovered from the accident? Why all the silence?

Jolly Dixie says she has just closed a pleasant season with the Johnny J. Jones Shows, and is back at her home in Joliet, Ill., with her manager, H. L. Skiddoo Wilson. And 1917 will again see her on the Jones midway.

Lucile Ralleback heard about the proposed trip to Cuba and began reading up remedies for seasickness. She's resting easy now, for she thinks she's got the real thing.

Marie Ogden is small in size only—she's got a wing on her like a prize fighter. She walked a tipsy soldier the other day in a way that would have done Jess Willard good to see.

Catherine Gaines says she believes in showing her '49 girls the bright lights once in a while. Hence the side trip to Texarkana recently. Did you see all the movies, girls?

Viola Wagoner is on the E. J. Smith Shows and enjoying life. "Smatter, Viola; tire of society? Fully recovered? Best wishes.

Alberta Claire and Lucky Moore are hibernating in Sumter with the rest of the showfolks on the Great American. Keep your eye peeled for those two live wires to turn something big—even in winter quarters.

One thing, Margaret Quincy refused to allow Tom to go to roost with his turkey, which he won from Lucky Moore's turkey wheel. The Quincys will open an swimming pool in Sumter.

Mrs. Fanny Dale's act on the Brundage Show is something out of the ordinary, and with her clever personality she has them sitting up and taking notice.

Mrs. J. T. Backman (Mrs. Golda) believes in signs. Recently, when playing to Mexicana, the money wasn't coming fast enough, so she had a sign painted in Spanish—and business improved immediately.

Mrs. Jack Moon admits that as a scale balancer she is big, but as a platform feature few have anything on her.

PILLOWS
 BETTER QUALITY LOWER PRICE THE CATALOG
 WESTERN ART LEATHER CO., P. O. BOX 484, DENVER, COLO.

Fancy-PAPER HATS—Plain
 (Made in America by us.)
 FOR ALL OCCASIONS—GRAPe AND TISSUE.
STAGE MONEY, BOND PAPER, 35c PER 100.
 ALWAYS THE LATEST IN NEW YEAR, CHRISTMAS AND HOLIDAY SEASON NOVELTIES.
JOSEPH KOEHLER, Inc.
 Manufacturers and Originators
 Souvenirs and Premiums for Every Occasion.
150 Park Row, NEW YORK.
 SOUVENIR POST CARDS, 1,000, Assorted, \$1.00.
 Send for HAT Catalogue, Free.

WEIDER AMUSEMENT COMPANY
 WANT FOR SEASON 1917—Three-Acted Carusel, 200 Wheel, Whip, Monkey Speedway, etc. '60 Show, Wild West, Arabian and Two-in-One Shows. WANT—Mallard Band. PRIVILEGES—All Shows and business premises for sale, exclusive. GET PLACED NOW. Shows and rides, address CARL F. GRABER, Springfield, Ohio. Photographs, Bands, etc., address WILL H. WEIDER, Box 65, Seattle, Wash.

MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR
Snake Shows
NOTICE
 BETTER EQUIPPED TO HANDLE ORDERS THAN EVER—YOUR SPRING SUPPLY OF SNAKES WILL BE THE BEST IF THEY COME FROM
W. A. SNAKE KING,
 POST OFFICE ADDRESS, BROWNSVILLE, TEXAS.
 TELEGRAPHIC ADDRESS, SNAKEVILLE, TEXAS.

If you see it in The Billboard, tell them so.

SKATING NEWS

RINK NOTES

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The following is Miss Adelaide D'Vorak's conception of a Yorkshire man's version of a night on roller skates, from observations made and ideas received when the clever skater was making a tour of the principal European cities a few seasons ago. It appears the skating spirit is no less popular in Yorkshire, England, than in our own American cities:

"Eh! By gum! But it wor champion. I wish I cud go iv'ry neet, an' I wud an all if I hed t' brass. First time I went I thorwt folk wor soft as went skatin', but I've changed mi mind. I think some of 'em instead of bein' soft must be pretty 'ard, at least in some parts of their bodies. I paid mi' brass at t' door, an' a chap addid t'pence by fixin' t' skates to mi boots. T' band wor playin' an' I started off, then t' floor seemed to jump up and copt me sich a smack on t' ead, an' I saw stars. I picks missen up an' starts off ag'in. A young lass collides w' me. I clutchea her ronn' t' neck, an' we both sit down sudden on t' floor. She turns to me ladylike an' ses: 'Tha great, gawmless fathead, can't tha look where tha's goin' to?' I ses: 'Ab, lass! I wor just goin' to say t'same to thee.' N'n a chap w' a lot o' swank an' 'brail all orwer 'is coat picka me up—boss o' t' show I reckon he wor, by gum! 'E 'ad some side, awankiest fellar I ever saw. I tumbled to t' idea after a bit and cud get on champion. Then I saw yon edgy bloak's sister. She wor all braid, boots an' swank. I'm snre she wor smitten, cos she smiled at me, but I didn't cop on. It wor 'ot. Sweetest wor fair teamin' o' n me, so I wen' an' 'ad a drink. Rinkin' an' drinkin' is just mi harber, but, by gum! I am stiff nah."

THE CHAPMANS

The Chapmans played to a big crowd at Carrollton, Mo., on November 30, where they were compelled to give two exhibitions to satisfy the patrons. Baby Margaret made a big hit, and all pronounced her wonderful. She sang two songs as an added attraction and was awarded hearty applause.

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The engagement of Miss Adelaide D'Vorak, the clever and artistic exhibition skater, in

Charles City, Ia., from November 27 to December 2, was a great success. Manager Shellie Charles appeared highly pleased with Miss D'Vorak's performances, and the large crowds each night voiced their sentiments in no uncertain terms. Each evening the audiences grew larger until Saturday night, when the S. R. O. sign was seen dangling at the front door. Mayor McLeod and several of the city officials witnessed Miss D'Vorak's remarkable act and pronounced it one of the most artistic skating acts they had ever seen. The fact that Miss D'Vorak has been booked for a return engagement at Manager Shellie Charles' rink in the near future speaks well for herself and her act.

Tuesday and Wednesday of last week Miss D'Vorak was the special attraction at Manager E. M. Moor's Coliseum Rink in New Castle, Ind.

ICE SKATING MANIA HITS MOVING PICTURE PLAYERS

Moving picture players have been hit by the mania for ice skating, and there is scarcely a session at the St. Nicholas Rink in New York that does not find some screen star prouetting about the ice.

Commodore J. Smart Blackton and Mrs. Blackton are members of the Artists' Skating Club, and take a keen interest in the sport. Mrs. Lewis J. Selznick says ice skating is one of the best exercises she has ever taken. Jesse Lasky squeezes in as many spare moments at St. Nicholas as he can, and Herbert Brenon and wife and their young son, Cyril, are also prominent members of the moving picture world who are very enthusiastic in the sport.

Annette Kellermann, who performs remarkably under the water, is now disporting herself on top of it. She has been taking ice skating lessons for a month, and will soon be ready for instruction in fancy skating. She calls it "A delightful and healthful exercise."

Clary Carroll of the Thausouner Company, hurries to the rink every afternoon for a spin on her speed skates. Eleanor Bivins, of the International Players, who has driven airplanes in the West, has invested in the best skates and shoes she can find, and will soon have her mail addressed in care of the rink.

Dorothy Green, the "vampire" of the International, is just beginning to take up the craze. Hazel Dawn has become quite proficient, and Gertrude Cameron (Mrs. H. H. Van Loan) takes a triweekly spin while a maid takes charge of her young son, Eugene.

Violet Mersereau has inquired when she may have the whole rink to herself, so she can speed up a bit, and Lillian Lorraine has arranged for instructions in fancy skating.

NEW YEAR'S EVE SESSION

Manager M. H. Greenbaum, of the Ice Skating Palace, New York, has arranged for a midnight supper and an extra skating session at his rink on New Year's Eve, Sunday, December 31. The regular skating session will be held as usual from 8 to 11 o'clock, when supper will be served in the foyer of the rink, while Dixon's Band gives a concert. New ice will be made meanwhile, and the skating resumed at 12:30 and continue until 2 o'clock. A feature of the evening will be an exhibition of figure and fancy skating by professionals.

A REAL THRILLER

The McClellands are working on a new act which they claim will be a real thriller and expect to have it ready when they begin their trip South. They have finished their engagements in Iowa and on November 3-December 2 were at LeMay & Kerr's rink in Hoopston, Ill. The McClellands act has been going big and

they have been offered many return dates. A special feature of their act is the mile-a-minute dip on a gas pipe by James McClelland.

PLYMOUTH HAS RINK

Earl Pickering has opened a new rink at Plymouth, O., which will be managed by Lester Pickering, who will be assisted by H. S. Trainer as floor manager. The rink opened on Thanksgiving night to a capacity crowd. Manager Pickering has an equipment of the latest model steel rollers, and will endeavor to conduct the rink in the most approved fashion. Plymouth has not had a rink in about five years, and gets considerable business from the neighboring towns of Shelby and Chicago Junction.

C. W. VOIGHT WRITES

C. W. Voight, rink manager and promoter, writes The Billboard from Los Angeles, Cal., under date of November 27: "I arrived here from La Grande, Ore., several days ago. I have found roller skating conditions very poor all over the Northwest and in Idaho, Oregon and British Columbia. The big Oak Park Rink in Portland is operating to a good business. The rink in this city is being converted into an ice rink by Mr. Patrick, the well-known operator of rink in Portland, Vancouver, Spokane and Seattle, and will have skating surface of 65x120 feet; the cost is estimated at about \$70,000. Although business conditions are not the best here prospects look good for a big ice season."

LADY SPEED SKATERS

Florence G. Dawson and Lanretta Griffith are two popular speed skaters at the rink of Mr. and Mrs. A. W. Steer, Greeley, Col. Miss Dawson holds the championship of Colorado and Wyoming as a speed artist and has yet to be defeated by a woman. Miss Griffith is a stickler at long distance racing and has a very long stroke that makes the boys all move to beat. Both Miss Dawson and Miss Griffith hail from Denver and are contemplating coming East before many months have passed, when they would like very much to arrange some fancy speed races. Upon their arrival in the East they may frame a fancy skating act with George Seifert.

VIOLA WALTERS WINS

Viola Walters, of Newark, N. J., claimant of the girls' amateur championship in the East, defeated Gladys Highbie, also of Newark, in a half-mile race week before last at the Rollo Dance Rink in East Orange, N. J. The finish was very spectacular, as both contestants fell when within two yards of the tape. Miss Walters was leading by more than a yard and slid over the line a winner. Her time was 1:46.

EATON CHALLENGES

Just to show that Father Time has left no devastating marks W. C. Eaton, now of Eaton and Eaton's comedy dog act, is challenging the world of skaters who skate backwards to a race, anywhere, any time. Eaton won the championship for skating backward in St. Louis at the Pine Street Rink in 1885 against Walter Lord and Fred O' Sheldon, and believes firmly that what man hath done man can do again. He proposes to meet any skater who skates backward and come off with the five-mile honors. He prefers not to race for money. Eaton has been a professional skater for a number of years and has managed rinks all over the country.

RINK AT PENN YAN

The Rolling Palace at Penn Yan, N. Y., was opened on the night of December 7 by B. H. Beach and S. S. Newby. This is one of the

(Continued on page 118)

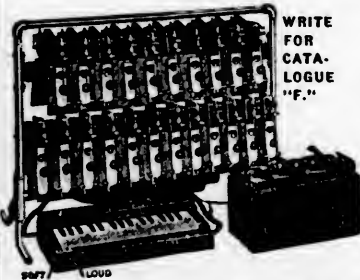
RINK MANAGERS

UNANIMOUSLY DECLARE

THE DEAGAN UNA-FON

THE BEST MUSIC FOR SKATING and DANCING

It retains that "Personal Touch" and Individualism. Is the latest MUSIC REVOLUTION, designed especially for RINK and ICE PALACE. Tone Quality Clear, Brilliant, Exhilarating and Entrancing. Puts life in skaters' feet; fills your empty space; makes music a chief attraction. Always in tune. Simple, Compact, Inexpensive. Played from Piano Keyboard. MAKES EVERY PATRON A REPEATER. QUADRUPLS BOXOFFICE RECEIPTS. Write now for trial offer and Catalog F.



WRITE FOR CATALOGUE "F."

J. C. DEAGAN, Deagan Bldg., 1760 Berteau Avenue, Chicago, Ill.

Automatic Bands of Highest Quality, Equipped With All Latest Improvements

Long tune, double tracker music roll frames. All of the latest, snappy selections, cut on strong weather-proof paper music rolls. Lowest priced and best Organ music on the market. New and elaborate case designs. Unequaled balancing of instrumentation. Experienced Roller Rink Managers, Caroussel and Big Eli men emphatically declare that "NORTH TONAWANDA" Organs beat them all.

Our "IDEAL MOVING PICTURE ORCHESTRAS" amaze Movie Audiences with their exquisite music and never fail to increase the attendance at least 30 per cent.

EXPERT REPAIRING on all makes of Band Organs and Orchestras. **Free storage.** Quick, low estimate on repairs, upon receiving description of your organ. Work guaranteed first-class. Write today for Catalogue, Prices and Particulars.

NORTH TONAWANDA MUSICAL INSTRUMENT WORKS,
NORTH TONAWANDA, N. Y., U. S. A.





Chicago Roller Skates



Leon Kimm

Equipped with FIBRE WHEELS, keep a rink floor WHITE and have proven to be the BEST Rink Skates. "CHICAGO" Skates are in use at all of the rinks in the city of Chicago. All the Live Rink Men use "CHICAGO" Skates. Look them over and see for yourself. Dreamland, 3,500 pairs; White City, 1,200 pairs; Riverview, 2,200 pairs; Madison Gardens, 1,500 pairs, CHICAGO; Roller Palace, Detroit, 1,200 pairs; Palladium, St. Louis, 1,200 pairs.

PADDY HARMON, one of the livest in the game, bought three different equipments of "CHICAGO" Skates in the last ten years. Why were they all "CHICAGO" Skates? Because they have proven to be the most satisfactory to his patrons, and his repair bills are very small. We could mention other live ones who have had the same experience, namely: Buck Plain, Harry McCormack, Arthur E. Harrison, Rodney Peters, L. D. Mathis and Frank Thielen. It is the same story with the small rinks as with the large ones.

If you want to make a Success of your Rink, give the public the Best of everything. All we ask is a fair trial, and we know you will use "CHICAGO" Skates.

We manufacture a complete line of Roller Skates and Repair Parts in our own factory, thus enabling us to give prompt deliveries.

We carry ALL the Requirements of the Rink Men, including Maple Flooring, Musical Instruments, Uniforms, Hats, Racing Suits, Skating Shoes and Skate Cases.



Chicago Roller Skate Company

224 N. Ada Street, - - - - Chicago, Ill.

CRYSTAL SKATING ICE CO., Inc.

727 SEVENTH AVENUE, NEW YORK.

NATURE OUTDONE

Roller Rinks easily turned into Ice Rinks.

Portable Ice Rinks for Fairs, Carnivals, Motion Pictures and Vaudeville. Demonstrations daily.



BETTER THAN ICE

PRICE

\$1.00

PER SQUARE FOOT

Indestructible. Will not melt under any weather condition. Professionals predict Crystal Ice will revolutionize the skating world.

PATENT APPLIED FOR

— GET ALL THE THRILLS WITHOUT THE CHILLS. —
SKATE ON CRYSTAL ICE--DANCE ON CRYSTAL ICE

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RINK NOTES

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Tuesday and Wednesday of last week Miss D'Vorak was the special attraction at Manager E. M. Moore's Coliseum Rink in New Castle, Ind.

ICE SKATING MANIA HIT MOVING PICTURE PLAYERS

Moving picture players have been hit by the mania for ice skating, and there is scarcely a rink in the city of New York that does not find some screen star proucting about the ice.

Commodore J. Stuart Blackton and Mrs. Blackton are members of the Artiste Skating Club, and take a keen interest in the sport. Mrs. Lewis J. Melanck says ice skating is one of the best exercises she has ever taken. Jesse Lasky squeezes in as many spare moments at St. Nicholas as he can, and Herbert Brenon and wife and their young son, Cyril, are also prominent members of the moving picture world who are very enthusiastic in the sport.

Annette Kellermann, who performs remarkably under the water, is now disporting herself on top of it. She has been taking ice skating lessons for a month, and will soon be ready for instruction in fancy skating. She calls it "A delightful and healthful exercise."

Gary Carroll, of the Thanhouser Company, hurries to the rink every afternoon for a spin on her speed skates. Eleanor Rivlin, of The International Players, who has driven airplanes in the West, has invested in the best skates and shoes she can find, and will soon have her mail addressed in care of the rink.

Dorothy Green, the "vampire" of the International, is just beginning to take up the craze. Hazel Dawn has become quite proficient, and Gertrude Cameron (Mrs. H. H. Van Loan) takes a triweekly spin while a maid takes charge of her young son, Eugene. Cyril, are also prominent members of the rink. Violet Mersereau has inquired when she may have the whole rink to herself, so she can speed up a bit, and Lillian Lorraine has arranged for instructions in fancy skating.

NEW YEAR'S EVE SESSION

Manager M. H. Greenbaum, of the Ice Skating Palace, New York, has arranged for a midnight supper and an extra skating session at his rink on New Year's Eve, Sunday, December 31. The regular skating session will be held as usual from 8 to 11 o'clock, when supper will be served in the foyer of the rink, while Dixon's Band gives a concert. New ice will be made meanwhile, and the skating resumed at 12:30 and continue until 2 o'clock. A feature of the evening will be an exhibition of figure and fancy skating by professionals.

A REAL THRILLER

The McClellands are working on a new act which they claim will be a real thriller and expect to have it ready when they begin their trip South. They have finished their engagements in Iowa and on November 3 December 2 were at LeMay & Kerr's rink in Hoopston, Ill. The McClellands act has been going big and

they have been offered many return dates. A special feature of their act is the mile-a-minute dip on a gas pipe by James McClelland.

PLYMOUTH HAS RINK

Earl Pickering has opened a new rink at Plymouth, O., which will be managed by Lester Pickering, who will be assisted by H. S. Trainer as floor manager. The rink opened on Thanksgiving night to a capacity crowd. Manager Pickering has an equipment of the latest model steel rollers, and will endeavor to conduct the rink in the most approved fashion. Plymouth has not had a rink in about 25 years, and gets considerable business from the neighboring towns of Shelby and Chicago Junction.

C. W. VOIGHT WRITES

C. W. Voight, rink manager and promoter, writes The Billboard from Los Angeles, Cal., under date of November 27: "I arrived here from La Grande, Ore., several days ago. I have found roller skating conditions very poor all over the Northwest and in Idaho, Oregon and British Columbia. The big Oak Park Rink in Portland is operating to a good business. The rink in this city is being converted into an ice rink by Mr. Patrick, the well-known operator of rink in Portland, Vancouver, Spokane and Seattle, and will have skating surface of 65x130 feet; the cost is estimated at about \$70,000. Although business conditions are not the best here prospects look good for a big ice season."

LADY SPEED SKATERS

Florence G. Dawson and Lauretta Griffith are two popular speed skaters at the rink of Mr. and Mrs. A. W. Steer, Greeley, Col. Miss Dawson holds the championship of Colorado and Wyoming as a speed artist and has yet to be defeated by a woman. Miss Griffith is a stickler at long distance racing and has a very long stroke that makes the boys all move to heat. Both Miss Dawson and Miss Griffith hail from Denver and are contemplating coming East before many months have passed, when they would like very much to arrange some fancy speed races. Upon their arrival in the East they may frame a fancy skating act with George Seifert.

VIOLA WALTERS WINS

Viola Walters, of Newark, N. J., claimant of the girls' amateur championship in the East, defeated Gladys Higbie, also of Newark, in a half-mile race week before last at the Kollo Dance Rink in East Orange, N. J. The finish was very spectacular, as both contestants fell when within two yards of the tape. Miss Walters was leading by more than a yard and slid over the line a winner. Her time was 1:46.

EATON CHALLENGES

Just to show that Father Time has left no devastating marks W. C. Eaton, now of Eaton and Eaton's comedy dog act, is challenging the world of skaters who skate backwards to a race, anywhere, any time. Eaton won the championship for skating backward in St. Louis at the Pine Street Rink in 1885 against Walter Lord and Fred O. Sheldon, and believes firmly that what man hath done man can do again. He proposes to meet any skater who skates backward and come off with the friendly honors. He prefers not to race for money. Eaton has been a professional skater for a number of years and has managed rinks all over the country.

RINK AT PENN YAN

The Rolling Palace at Penn Yan, N. Y., was opened on the night of December 7 by B. H. Beach and S. S. Newby. This is one of the

(Continued on page 118)

RINK MANAGERS

UNANIMOUSLY DECLARE

THE DEAGAN UNA-FON

THE BEST MUSIC FOR

SKATING and DANCING

It retains that "Personal Touch" and Individualism. Is the latest MUSIC REVOLUTION, designed especially for RINK and ICE PALACE. Tone Quality Clear, Brilliant, Exhilarating and Entrancing. Puts life in skaters' feet; fills your empty space; makes music a chief attraction. Always in tune. Simple, Compact, Inexpensive. Played from Piano Keyboard. MAKES EVERY PATRON A REPEATER. QUADRUPLER BOXOFFICE RECEIPTS. Write now for trial offer and Catalog F.



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Automatic Bands of Highest Quality, Equipped With All Latest Improvements

Long tune, double tracker music roll frames. All of the latest, snappy selections, cut on strong weather-proof paper music rolls. Lowest priced and best Organ music on the market. New and elaborate case designs. Unequaled balancing of instrumentation. Experienced Roller Rink Managers, Caroussel and Big Eli men emphatically declare that "NORTH TONAWANDA" Organs beat them all.

Our "IDEAL MOVING PICTURE ORCHESTRAS" amaze Movie Audiences with their exquisite music and never fail to increase the attendance at least 30 per cent.

EXPERT REPAIRING on all makes of Band Organs and Orchestras. Free storage. Quick, low estimate on repairs, upon receiving description of your organ. Work guaranteed first-class. Write today for Catalogue, Prices and Particulars.

NORTH TONAWANDA MUSICAL INSTRUMENT WORKS,
NORTH TONAWANDA, N. Y., U. S. A.





Chicago Roller Skates



Leon Kimm

Equipped with FIBRE WHEELS, keep a rink floor WHITE and have proven to be the BEST Rink Skates. "CHICAGO" Skates are in use at all of the rinks in the city of Chicago. All the Live Rink Men use "CHICAGO" Skates. Look them over and see for yourself. Dreamland, 3,500 pairs; White City, 1,200 pairs; Riverview, 2,200 pairs; Madison Gardens, 1,500 pairs, CHICAGO; Roller Palace, Detroit, 1,200 pairs; Palladium, St. Louis, 1,200 pairs.

PADDY HARMON, one of the livest in the game, bought three different equipments of "CHICAGO" Skates in the last ten years. Why were they all "CHICAGO" Skates? Because they have proven to be the most satisfactory to his patrons, and his repair bills are very small. We could mention other live ones who have had the same experience, namely: Buck Plain, Harry McCormack, Arthur E. Harrison, Rodney Peters, L. D. Mathis and Frank Thielen. It is the same story with the small rinks as with the large ones.

If you want to make a Success of your Rink, give the public the Best of everything. All we ask is a fair trial, and we know you will use "CHICAGO" Skates.

We manufacture a complete line of Roller Skates and Repair Parts in our own factory, thus enabling us to give prompt deliveries.

We carry ALL the Requirements of the Rink Men, including Maple Flooring, Musical Instruments, Uniforms, Hats, Racing Suits, Skating Shoes and Skate Cases.



Chicago Roller Skate Company
224 N. Ada Street, - - - Chicago, Ill.

CRYSTAL SKATING ICE CO., Inc.

727 SEVENTH AVENUE, NEW YORK.

NATURE OUTDONE

Roller Rinks easily turned into Ice Rinks.

Portable Ice Rinks for Fairs, Carnivals, Motion Pictures and Vaudeville. Demonstrations daily.



PATENT APPLIED FOR

BETTER THAN ICE

PRICE
\$1.00
PER SQUARE FOOT

Indestructible. Will not melt under any weather condition. Professionals predict Crystal Ice will revolutionize the skating world.

GET ALL THE THRILLS WITHOUT THE CHILLS.
SKATE ON CRYSTAL ICE--DANCE ON CRYSTAL ICE

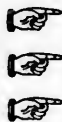


THE MUSIC IS THE SOUL

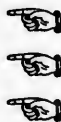
OF THE

Skating Rink and Merry-Go-Round

Successful Rink Managers and Carousel Owners swear by



BERNI ORGANS



Built for Work and Wear! Untearable Cardboard Music. Catalogue and full particulars on request.

BERNI ORGAN CO., - - - 216 West 20th St., New York City.

ROLLERS AND RUNNERS

Peter J. Shea says it takes science to run a roller skating rink. He also advocates that every rink manager and operator who makes roller skating a business should own a scrap book and keep a record of what happens at the rink, using a section for write-ups, another for all ads used in the papers, and still another for different style tickets used. Shea says many a time you can dig up a paragraph, sentence or line that will help materially, if this practice is followed.

Al Ackerman, of Shaw's Rink in New Kensington, Pa., is crowing over the recent Democratic victory in the State of Ohio. Al was formerly of Youngstown, where he devoted many years of active service to the Rooster party.

Mariay Davidson and Miss Ray Collins were knocked out of an automobile trip when the Exposition Ice Rink in San Diego decided not to close until December 31. They had planned to motor to Los Angeles.

Both Crenshaw has installed a new band organ at her Rollaway Rink in Union City, Tenn. It is her intention to have the floor resurfaced and the building redecorated. The rink is located in the best spot in town, and has a surface of 100x50 feet, seating capacity for 500 spectators.

Mrs. Florence Lunte Sturtevant, former champion skater of Ohio, was awarded \$15,000 damages in Cleveland November 34 against her parents-in-law, James W. Sturtevant and wife, for alienation of the affections of her husband. The sued for \$25,000.

Henry Simmons and Kate Bradley are figuring on buying an airplane to make some of their long jumps, which they regard, Frank Evans, has had them do recently. They are on the Keith Time, and jumped from Cincinnati to Wichita Falls, Tex. Simmons said his next stop might be Portland, Ore.

Carpenters are working on the floor of Cuckman Hall in Mexico, Mo., which looks like a skating rink will shortly be opened there.

The fever has hit Kentucky. Another rink opened in Paducah recently.

Society folk in Paris, Tenn., are looking to the portable recently purchased by Province & Parks.

N. G. Gatlin has cleaned up in Evansville, Wis., and moved his portable to Brookville, Ind.

Albert Nabes strokes the curves while going full speed and does very little coasting. He defeated three Schenectady (N. Y.) skaters at the Scotia Rink of Joe Tracey recently.

A. J. Noskey reports a good business at his Palaca Rink in Sanit Ste. Marie, Mich. The rink will close about December 20, when ice skating will start. Noskey also expects to open a rink in Battle Creek, which will be under the management of Ora Adams.

H. M. Mocar, who got a knockout blow on the bean several weeks ago, reports a complete recovery.

Tennis on ice is planned by Frederick B. Alexander, Davis Cup veteran and lawn tennis player of international reputation. The court will be laid out on the ice surface, but because of the additional height skates give a player it is probable that the net will be slightly raised. It is claimed that the ball does not

ENGLISH'S FLOOR SURFACER

A new preparation to produce a Perfect Dance Surface, without the aid of Paraffine or Wax. DOES NOT GUM UP GET STICKY. Changes a rough and unsmoothed floor into dancing condition in a few minutes. Especially adapted for large floors where a rapid change is desired. Requires no scrubbing to remove. TRI-STATE SKATING CO., Washington, Pennsylvania.

FOR SALE

500 pairs of Richardson Steel Skates, comparatively new; also Nough Tunawanda Military Band Organ, style 191, in good shape.

WANTED

High-class skating acts for one of the best rinks in town. Address A. KENNEDY, City Auditorium, 12th St., Cedar Rapids, Iowa.

WANTED—Locations for Roller Skating Rinks

Will remodel building or garage. E. M. COOPER, 123 E. 12th St., Erie, Pa.

A Merry Xmas and Prosperous New Year

To All.

FRANK THE VERNONS LILLIAN



America's Peerless Skating Stars

Per. Address, Billboard, Cincinnati, Ohio



RICHARDSON Novelty Playing Cards

Illustrating six of the most prominent Fancy Roller Skaters in America, including Miss Adelaide D'Vorak, Earl Bowman, Claude Anderson, Charles L. Frank, Rexo and Hector De Sylva.

Fine quality linen finish.
Price per gross packs.....\$24.00
Price per dozen packs..... 2.25
Price per sample pack, prepaid .25

RICHARDSON BALL BEARING SKATE CO., 154-160 East Erie Street, CHICAGO, ILLINOIS.

skid on the ice much more than it does on the board floors indoors.

Who knows the name of the manager of the rink in operation at Freehold, N. J., owned by The Armory Roller Skates Company?

Where is Miss Merry Martha?

Florence G. Dawson, champion skater of Colorado and Wyoming, and her racing partner, Lanetta Griffith, have made application for admission to The Western Skating Association.

Manager James E. Dunbar, of the Pomona Rink, Pomona, Cal., is getting out a little leaflet, called The Rink News, which contains news and announcements about his rink.

Reckless Rocklaw—Write the Skating Editor of The Billboard for information of interest.

The Vernons have a mascot—a six weeks' old maitress dog. Its equipment includes a bottle with a nipple attached.

Hilbert W. English, general manager of the Tri-State Skating Company, Washington, Pa., and who is one of the best known rink managers and promoters in the game, did not open the Auditorium Rink in Washington as was reported to The Billboard recently. The Tri-State Company promotes and controls rinks and other places of amusement throughout the country, among them Washington Gardens at Washington, Pa.

A party of skaters journeyed from Rockford, Ill., to Beloit, Wis., on Thanksgiving Day to attend the holiday sessions at the Pastime Rink of N. Schmitt. There were also quite a number of skaters from Janesville, Wis., present on the same night. The visitors came over on the Illinois Traction Company lines.

Edna Purviance, in motion pictures, had never roller skated in her life until she had to learn how for Charlie Chaplin's next Mutual comedy, The Rink, which has a lot to do with roller skating. She decided that she would learn by herself, and went to a skating rink all alone. The first time she fell down she said "Oh, dear!" and all the assistants in the rink came right over to see why she was calling them.

Emil Knopp, who was floor manager for N. Schmitt at his Pastime Rink in Beloit, Wis., deserves much credit in aiding in the success of the rink. He will accompany Manager Schmitt to Alexandria, La.

The Chapmans, Mrs. Elsie and Baby Margaret, after a very successful engagement in Carrollton, Mo., played an engagement of three days last week for Sellers & Morrison in Washburn, Ill., closing on December 9. As usual, they were a great hit and proved to be general favorites.

Adelaide D'Vorak was greeted by large audiences on December 5 and 6 at the Colliseum Rink of E. M. Moor, New Castle, Ind. From New Castle Miss D'Vorak went direct to her home in Cleveland to spend the holidays, and to rest up before beginning an extensive tour of the East.

The Skating McClellands were forced to cancel a few engagements on account of the illness of Mrs. McClelland, but were able to resume their bookings on December 7, when they were the feature attraction at the rink of Wm. Kinkaid at Belle Plaine, Kan.

Arthur P. Schmitt, son of Manager N. Schmitt, and who is attending school at Millford, Ia., paid his parents a visit during the Thanksgiving holidays, and will assist his father in getting the Pastime ready to be moved to the South before re-entering school.

Walter Benjamin Meller—The Cincinnati office of The Billboard is holding mail for you. Kindly send in your address.

RIVERVIEW SKATING PALACE

The second mask carnival of the season, which was held in the Riverview Skating Palace of J. W. Munch at Milwaukee, Wis., December 6, proved another success. There were over 1,000 paid admissions, and about 150 couples competed for the thirty-six prizes offered. There were many characters represented in costume, and Manager Munch offered a number of special prizes, which were not mentioned in the advance list. Manager Munch has found that these mask carnivals are a good drawing card, and will hold another one in January, when \$100 in cash prizes will be given away.

SKATING NEWS

(Continued from page 116)

largest buildings in that section, and has a seating capacity of 2,000 and a main floor of 50x110 feet, unobstructed. The Palace will be used primarily as an automobile showroom, but during the winter months will be used for roller skating, indoor baseball, basket ball and band concerts. The rink will be conducted on the co-operative system, and no specific charge will be made for the use of the building except on a commission basis.

BASKET BALL GAMES

The Army Rink at Keene, N. H., will have basket ball games on skates during the winter months. The first game of the season will be between the Dartmouth Five and the team of the Keene Athletic Club. During Billy Carpenter's demonstration at the rink recently he showed the patrons how he captured the prize for spinning on one toe at the Madison Square Garden several years ago.

RIVERVIEW HOCKEY TEAM WINS

The Riverview roller hockey team, Chicago, treated the Dreamland club to a trimming Sunday afternoon, December 3. Art Eglington was the star of the afternoon, making the first goal after five minutes of play in the first half, and also made the second score after seventeen minutes in the second half. The score was 2-0.

CHICAGO PLANS FOR HOCKEY

The Chicago hockey craze evidenced itself in a meeting Monday night, December 4, at Birns' Hall, when the Northwest Skating Club came together to talk over conditions and plan for new stunts.

A new hockey seven was arranged for and P. A. Salattino, P. H. McKain and A. M. Ryerson were named as a committee to plan the competition. Both Salattino and McKain will play on the new team. Salattino is a former Toronto hockey player, and McKain has played on various Pittsburg teams. Lee Jensen was elected captain.

The meeting welcomed F. O. Marsoff, champion speed skater of Des Moines, who has joined the club. The annual ice derby conducted by the club was set for January 7.

ROLLAWAY RACES

Answering Albert Nebes' challenge in The Hillboard of several weeks ago Harry Burke, of Bridgeport, Conn., accepted the terms offered, and a race was planned between the two at the Rollaway Rink in Lowell, Mass., for December 7, 8 and 9. Burke is a well-known skater for speed, and Nebes is a big favorite in Lowell, and has defeated all the fast ones in that territory. Manager F. M. Moore had for his holiday attraction at the Rollaway Billy Carpenter, who is recognized as amongst the best in the business. The rink is doing a fine business, and including many attractions Manager Moore has booked The McClellands and The Vernons for an early appearance.

CHICAGO STREET MARATHON

The most successful street skating race ever held under the direction of the Dreamland and Riverview roller clubs at Chicago was a feature of Thanksgiving Day. A. H. Olson, of the Oreil Athletic Association, won the honors in the ten-mile, Class A, handicap in 31:45. His handicap was 2 1/2 minutes. Harry Palmer won the time prize, starting from scratch and making the same time. Class C event was skated over a five-mile course, and was won by James Gegan, of Riverview Roller Club, in 16:12. Class B race was run over a ten-mile course and was won by Charles Bewtert, of Riverview, in 36:37.

DETROIT TAKES TWO MORE

Thursday evening, November 30, the Detroit Roller Hockey Club journeyed to Owosso, Mich., and defeated the Owosso Hockey Team by a score of 4-1, in a fast game marked by the defense of Randall's men. All of Detroit's goals were scored by Randall, and Sternama scored Owosso's only point. The Toledo (O.)

(Continued on page 120)

We Play Skating Attractions

Rago Roller Rink, East St. Louis, Ill.
THOMAS J. GODFREY, JR., - - - Manager.
BUY AND SELL NEW & USED ROLLER SKATES—(None Such) Roller Rink Floor Surfacers, which make the floor clean and skates from slipping. No dust; 4 per pound. American Risk Supply Co., Sandusky, O.

WHY USE ORDINARY NON-SLIP FLOOR SURFACER, when the Best is so inexpensive?
SHEA'S SURFACER CO., 37 W. Jefferson, Detroit.

FOR SALE 10,000 square feet second-hand Kenyon Portable Flooring.
RICHARDSON BALL-BEARING SKATE COMPANY, 154-160 East Erie Street, Chicago, Illinois.

FOR SALE FRAMM PORTABLE RINK, 30x44, built out eight months; 300 pairs Chicago Skates. Everything in first-class order, located at Bradford, O. HULSH & LINDNER, Bradford, Ohio.

MANAGERS AND OWNERS OF RIVERVIEW AND DREAMLAND

THE TWO LARGEST AND FINEST ROLLER RINKS IN THE WORLD

MEMBERS OF THE NATIONAL SPEED SKATERS' ASSOCIATION

THESE CHAMPIONS ARE ALL OPEN FOR FUTURE ENGAGEMENTS



PATRICK HARMON Organizer of the Federation of Roller Clubs.



PAUL W. COOPER Former President of Riverview Park, Ch'go.



ROLAND CIONI World's Champion Speed Skater of all distance, on all kinds of rinks.

THIS GROUP OF SPEED DEMONS AND FANCY SKATERS REPRESENT THE GREATEST ASSEMBLY OF ROLLER SKATING CHAMPIONS IN THE WORLD.

ALL OF THESE CHAMPIONS WITH THE EXCEPTION OF LEON KIMM ARE NOW UNDER CONTRACT AT THE DREAMLAND AND RIVERVIEW RINKS OF CHICAGO, ILL.



LEON KIMM

WHITE CITY, CHICAGO. World's Amateur Champion, seasons of 1912, 1913, 1914, 1915. Now professional. Cioni's closest rival. Predicted by experts to be World's Professional Champion before the end of this season. Open for future engagements.



THE GRACEFUL EYKES

The World's Greatest Rink Team. Winners of the International Championship of Couples' Graceful Skating, Coliseum, Chicago, 1915. Open for future engagements.



FRED. MARTIN

Taken after winning the World's Individual Long-Distance Championship at Milwaukee, Wis., 1913.



A. R. EGLINGTON

Winner of British Championship, 1911, 1912, 1913. Tied with Roland Cioni, World's Championship, 1916, Riverview Rink, Chicago. Holder of 1/4-mile, 1 and 2-mile world's records. Time, 1:12, 2:24 3-5, 4:59.

THE UNDISPUTED EASTERN CHAMPION

WILLIE BLACKBURN

DREAMLAND'S POPULAR STAR SKATER



ART LAUNEY

CHAMPION OF NEW JERSEY Holder of 1-3-Mile World's Record. Time, 47 seconds. Madison Square Gardens, New York.

THE DIXIE TEAM



HOGIE COLSTON

Former Amateur Champion of the South. Now holder of several professional records.



Jack Woodworth

Professional Roller Skating Champion of the South. Will also make first professional appearance on ice this season.



EDDIE KRAHN

Picked as the favorite in the last World's Amateur Championship Races at Charlestown, W. Va., July 5, 1915. The undisputed Amateur Champion of Michigan.

ADELAIDE D'VORAK



A Radiant
Vision

The
Pavlova of

of Artistic Grace

the Skating Art

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AND

HELEN CARLOS

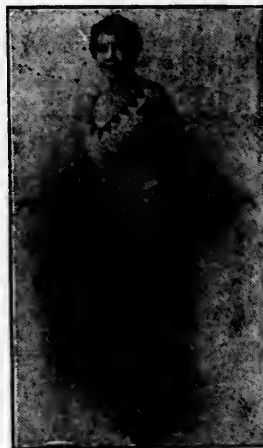
PRESENTING

Vaudeville's Greatest Skating Novelty

THE FINEST COSTUMED AND MOST ARTISTIC ACT
OF ITS KIND PLAYING VAUDEVILLE,
FAIRS AND CABARETS

SPECIAL WHEELS FOR BALLROOM OR TILE FLOORS

We Carry Our Own Stage Floor and Use CHICAGO ROLLER SKATES.



SKATING NEWS

(Continued from page 118)

Coliseum Team played the Detroit Team on Monday, December 4, at the Roller Palace Rink, Detroit, losing in a score of 7-0, goals scored being Randall 5 and Burns 2.

Detroit continues at the head of the Michigan-Ohio Amateur Hockey League, having a record of four victories and no defeats and a total of 17 goals for and 2 against.

The third street marathon race over a ten-mile course was staged in Detroit Sunday, December 10. The favorites were Katsish, Hartfield and Bloom.

NEWBURY SELLS RINK

F. I. Newbury sold his portable rink at St. Cloud, Minn., recently to H. E. Detriker, of Hancock, Minn., who installed the rink at Long Prairie, Minn., where he expected to open on December 11. Newbury was disappointed in the patronage secured at St. Cloud.

RINK NOTES

The Vernons were the feature attraction at the Coliseum rink of Richard Flath in Escanaba, Mich., the week of December 4. Manager Flath was well-pleased with the performances of this clever team, as were the large crowds attending each night. Following their engagement in Escanaba the Vernons were booked at Green Bay, Wis., for a week.

Manager Ed Dolly, of the Empire Rink in Rock Island, Ill., has been holding local skating attractions at his rink, but after the first of the year expects to book several professional acts.

The Skating Macks closed a successful engagement at Aldinger's rink in Montevideo, Minn., on November 25. In November 20-21 they were the attraction at the rink in Waterloo, Ia.

C. G. Stedman, of the firm of Stedman & Eisenegger, held a Coney Island night at his Riverview rink in Dubuque, Ia., on November 22, which met with favor among his patrons.

Province & Parks, the new owners of the portable rink in Paris, Tenn., are making arrangements to move farther South—probably Greenville, Miss.

The boys of the polo team at the Coliseum rink in Toledo, O., are rallying from their defeat by the Detroit team on December 4, and are planning and practicing to give them a close contest on December 17, when the Detroiters go to Toledo for a game. Manager Moran's boys are loud in their praise of the courteous treatment accorded them on the occasion of their visit to Detroit, and state that Bert Randall is certainly due a lot of credit for the fair play and excellent training of his team.

Mrs. M. E. Cutright, who manages the Glen Rink roller rink at Clarkburg, W. Va., had for her initial winter season attraction, December 4, Walter Benjamin Moller, the French pedestrian, of Huntington, W. Va., who showed his ability as a speedy walker in competition with Claude Cutright, in a track race. Moller walked one mile while the skater rolled two miles, and Cutright gave Moller the race of

THE SKATING MACKS

WORLD'S GREATEST SKATERS

Wishing our
many friends a
Merry Xmas
and
Happy New Year.



Address
Billboard,
Cincinnati, Ohio.

BEST MONEY MAKING POSITION ON THE MARKET TODAY PORTABLE ROLLER SKATING RINKS UNDER CANVAS

MADE A RECORD last week, selling SIX COMPLETE OUTFITS in SIX DAYS.

Standard size, 42x90. OUR PATENT HARDWOOD MAPLE FLOOR IS CAUSING A SENSATION THROUGHOUT THE COUNTRY.

Can install a complete outfit in 10 days. We furnish erectors. GET YOUR ORDER IN BEFORE THE PRICES ADVANCE.

Write for further information and price.

UNITED STATES TENT & AWNING CO., 225-231 N. Desplains St., Chicago, Ill.

LIGHT STURDY

HENLEY RINK ROLLER SKATES

High-grade Fibre or Steel Banded Rollers. Durable, scientifically made Skates. Low upkeep cost. Millions in use in all parts of the world.

NEW

RICHMOND

HENLEY CLUB, RACING AND POLO SKATES



Spring steel foot-plate, will neither buckle nor break guaranteed.

Endorsed by Skating Clubs, Speed Skaters and Polo Players everywhere. Ground and polished bearings. All kinds and sizes of rollers. Straight foot-plates on the lug and Polo Skates.

JOHN H. WILLIAMS, Manufacturer,
RICHMOND, INDIANA.

FOR SALE---ICE SKATING RINK

For Cabaret, Show Boat or other Amusement Enterprises. Used only six days by Belle Hutter and the Marquis for exhibition purposes. Invariable or Stationary Ice Rinks built to your order. THE C. W. ROBINSON CO., 104 E. Court St., Cincinnati, Ohio.

"INVESTIGATE THE ROBINSON SYSTEM: REAL ICE FOR REAL SKATERS."

BE A GOOD FELLOW---MENTION THE BILLBOARD TO OUR ADVERTISERS.

his life, toying only by a matter of a few feet. Meiller walked the mile (22 taps) in 7:47.

Edward (Midge) Reiff has accepted Max Hess' challenge for a race, December 16, at the rink of Paul Hoffin at Schuylkill Haven, Pa. Reiff recently won a race against Paul Fox, champion of the coal regions, and is now claiming the championship of Eastern Pennsylvania.

At Rouse Bros.' rink-Theater, Tarkio, Mo., of which Zenas House is manager, The Skating McClellands were the feature attraction on November 30-December 2, and record crowds witnessed their graceful performance each night. On December 7, 8 and 9 the attraction at the rink-theater was Elmer's Animals and vaudeville Comedy Company.

Watkins' Polo Five, of Toledo, O., have been playing polo successfully since 1913, and are anxious to go up against the teams at Detroit, Owosso and Flint, Mich.

Miller's Coliseum Rink, at Rockford, Ill., which opened November 9, under the management of G. Peterson, has had a continuous run of good business.



Chas. H. Luigard
Of Reading, Pa.

Ex-Champion Roller Skater of the East, who lost his eyesight seventeen months ago, who is well known among the skaters and performers, whose first trip a Merry Xmas and Happy New Year. Mr. Luigard is now playing the rink with Max Hess, the energetic champion roller skater, from Beranton, Pa. All rink owners and managers should give Mr. Luigard a day when he gets to their rink.

Wild West Wisdom & Frontier Frivolity

The Real Dope, Leavened With a Little Gossip and Small Talk, But Featuring Facts

THE CORRAL

By ROWDY WADDY

H. B. Harvey, of Raton, N. M., writes: "Several of us folks down here read your paper each week, thereby keeping posted on the cowboy contest business around the country. We are glad to see you are trying to get the managers of the different outfits lined up regarding all using the same set of rules. As a suggestion, why don't your paper have the different contestants send in a set of rules for all the events generally on a contest program, and then publish the ones which seem to be wanted by the majority, and let the different boys and girls around the country see what the others think? If the managers have the goods as to prizes and rules they should not hesitate to announce them far enough ahead of their dates so that the boys and girls can make the necessary arrangements to be there. I mean announce it early in The Billboard, where it will be seen by all if they want contestants from all districts to attend. Of course, if they only want local talent—a fighter, or some fellow with a few horses and people, and then let them win over the local boys and girls, that is another story. As you have said in your paper before, this is the season of the year to plan and get ready for 1917. Let's hear from all the folks on the question of using the same rules at all the contests, and the managers as to what their prizes are." (We shall be glad to have the opinions of all contestants on rules which would be O. K. for use at all contests, and will gladly publish same so all can get a line on the other fellow's ideas. Send them in.—Rowdy Waddy.)

Rocky Mountain Hank Walker—Where this winter?

"Dare-Devil" W. W. Dillingham, well-known Wild West showman, writes from his home in Louisiana: "Just got back here after a thirty-three days' trip riding bronks in Arkansas and Louisiana. How's the Great London Shows were here November 17. They played to capacity in the afternoon and filled about two-thirds of the seats at night. Nebraska Bill put on the Wild West concert, and believe me, he sure gave them some show for ten cents. Guy Wilson must not be overlooked when it comes to riding bucking horses. He told me he rode Teddy Roosevelt (the horse, not the ex-President) at the Cheyenne Frontier Days Contest this year. Nebraska Bill and wife and Mr. Wilson were out to my place for supper. We had the bloodhounds give an exhibition of chasing a man, just for practice. The Howe Great London Shows were well liked here, they being the first circus here this season."

Gordon Ostendorf, of Richmond Hill, L. I., writes: "Anyone that talks about the public being tired of Wild West exhibitions, when put on right, should see The Stampede Riders, the big Western act that Guy Wendick is presenting in vaudeville this year. I saw the act at Keith's Bushwick Theater in Brooklyn, where it closed a ten-net bill. It not only held the audience, but made them applaud and yell for more."

Indian Joe Davis is seriously ill in the St. Thomas Hospital at Nashville, Tenn.

In a Macy (Ga.) daily recently John H. Sullivan (Broncho John, the War Man), was quoted as being through with the Wild West game. Is such the case, old-timer?

George Segers, better known as Dutch High, and wife have had a successful season with the Yankee Robinson Shows. George has been engaged to put on the Wild West Concert with that aggregation next year. They are in Omaha, Neb., where they would like to have friends write them.

H. C. Carlisle, manager of Carlisle's Wild West Show, has again stored his outfit in South Cairo, N. Y. He says the stock is in the shape, and that he will be out next year with a somewhat larger show.

Howard G. Starks, 11 Troop, 1st Cavalry, N. G., Ft. S., McAllen, Tex., sends the following: "Just a line to let you and The Billboard readers know that there are three of the old bunch serving their country on the border. We get Lillyboy every week, so keep track of the show world. Joe (Moscow) Hosker, formerly of 101 Ranch, despite his 56 years of age, is daily seen forking bronks. At a Frontier Day, held in McAllen last September, he displayed some of his old-time form and showed the Texans some real trick riding. In the bucking contest he topped off a wampus cat of a bronk. He is sure one of the old school, who really knows how to ride. Old 'Pop' Sanders, who was formerly with the 101 Ranch Show, is also displaying some of his old-time form as a monkey driver, and occasionally tops off a bronk. Wishin' the bunch a Merry Xmas and a Happy New Year."

Milt Hinkle, manager of Snyder & Kennedy Frontier Days, writes: "Enclosed please find names of winners of the contests that were pulled off by Hinkle and Snyder in Nebraska. Please publish them. I expect to pull off some real contests next season. Contests at Nighth, Neb., August 16 to 19; Bucking horse riding:

Tex Cooper, first, \$200; Fred Akinson, second, \$100; Bill Stranton, third, \$50; Fred Cox, fourth, \$25. Steer roping: Milt Hinkle, first, \$100; Bryant Roach, second, \$50; Red Remington, third, \$25. Steer bulldogging: Milt Hinkle, first, \$100; Fred Akinson, second, \$50; Fred Cox, third, \$25; Dutch Sedel, fourth, \$15. Steer riding: Charles Summers, first; Bill Stranton, second; Ed Bowman, third; Red Remington, fourth. Trick riding: Ed Bowman, first; Bryant Roach, second; Dutch Sedel, third. Lady trick riding: Ruth Roach, first; Myrtle Cox, second. Lady bucking horse riding: Myrtle Cox, first; Tena Binder, second. Trick roping: Harry Hazleton, first; Dutch Sedel, second; Fred Ryser, third. Twenty-five hundred and fifty dollars was given away in prizes. Contest at Spaulding Neb., Aug. 26 to 28; Bucking horse riding: Bryant Roach, first; Milt Hinkle, second; Bill Stranton, third; Red Remington, third (tie). Steer roping: Milt Hinkle, first; Red Remington, second; Dutch Hyley, third. Steer riding: Bill Stranton, first; Charles Summers, second; Ed Bowman, third. Steer bulldogging: Milt Hinkle, first; Claton Lewis, second. Trick roping: Harry Hazleton, first; Fred Ryser, second; Bryant Roach, third. Trick riding: Ed Bowman, first; Bryant Roach,

second. Wild horse: Charles Summers, first; Ed Bowman, second; Bryant Roach, third. Lady bucking horse: Myrtle Cox, first; Tena Binder, second. Prizes at this contest amounted to \$1,050. Contest at St. Edward, Neb., September 2 to 4; Bucking horse: Milt Hinkle, first; Fred Ryser and Red Remington, second (tie); Harry Hazleton, third. Steer bulldogging: Milt Hinkle, first; Jack Wheatly, second. Steer riding: Frosty Cople, first; Red Remington, second; Charles Summers, third. Steer roping: Ex. Milt Hinkle, Trick riding: Ed Bowman, first; Charles Summers, second; Red Remington, third. Trick roping: Harry Hazleton, first; Mrs. Hazleton, second; Claton Lewis, third. Lady bucking: Tena Binder, first; Alice Meete, second. Milt Hinkle, arena director. Prizes, \$900. Contest at Syracuse, Neb., September 16 to 18; Bucking horse: Harry Hazleton, first; Milt Hinkle, second; Red Remington, third; Fred Ryser, fourth. Steer roping: Milt Hinkle, first; Ed Bowman, second; Harry Hazleton, third. Steer riding: Frosty Cople, first; Red Remington, second. Steer bulldogging: Milt Hinkle, first; Zack Wheatly, second; Pat Clanton, third. Wild horse race: Fred Ryser, first; Zack Wheatly, second; Frosty Cople, third. Relay race: Pearl Road, first; Milt Hinkle, second; Zack Wheatly, third. Lady bucking: Tena Binder, first; Alice Meete, second. Lady trick riding: Tena Binder, first; Alice Meete, second. Trick riding (men): Milt Hinkle, first; Zack Wheatly, second; Harry Hazleton, third. Trick roping: Harry Hazleton, first; Fred Ryser, second. Prizes, \$1,100."

Will Rogers, the well-known roper, sends in the following rules, which he says ought to be

good to govern trick ropers at a frontier contest:

No one should be allowed to judge trick roping who has never done any trick roping himself, as all trick ropers are supposed to be concrete from the neck north.

Somersanitas and headstands will not be allowed. Leave those stunts to the bucking horse riders.

Left-handed trick ropers barred, as it is too hard to get left-handed judges.

Grace and style mean in doing the trick, not taking off your hat.

It is considered bad form to present the judges with presents after the contest, especially eyeglasses.

If Johnnie Jodd enters the contest and announces the nose catch, the judges will have time to go to lunch.

Ropers using over one rope at a time will not be allowed much on it, as the more ropes you throw the more chances you have of catching something.

Any roper will only be allowed to have one wife ride for him at a time.

A roper roping on horseback will be allowed to have his horse's tail tied, so he can't switch it, provided he uses the same horse with his tail tied to run for the tall catch.

Jokes told to the judges will not count in the averages. (Bee Ho, take notice! This rule doesn't apply to Tex McLeod, because he doesn't know any.)

Trick ropers will not be allowed to rope at loose stock out in the arena, as they want it caught—not run down.

Try and get through your roping as soon as possible, as the prize is for good roping, not for endurance.

A contest is not the 101 Show where the longest winded man is the best roper.

Big horse catches will be allowed, but each roper will have to divide his winnings equally with each of the riders who ride for him, as it is harder to ride for the big-horse catch than it is to make it.

It shall be absolutely necessary that one of the judges stay awake at a time.

Ropers figuring on entering vaudeville will leave their booking agents in the grand stand.

The winner shall be awarded the championship, which he will hold until he reaches the next contest. He shall be given an almost-silver loving cup, but the money for first prize shall be given to the first roper who acknowledges he was beaten fair and square. Second prize shall be given to the roper who, after missing a catch, doesn't blame it on the horse or rider. Third prize shall go to the man who can do more than one "trick" without changing ropes.

American ropers having nerve enough to wear a Mexican costume will be allowed points.

Any roper in calling his catch and discovers his horse has three front feet will be allowed to chop one off. Let his rider change to an ostrich.

If judges don't seem to be paying any attention to tricks you are doing, don't mind that, as perhaps they have seen their ten-year-old boy do it better than you do.

Roman nose horses not allowed to run for nose catch.

All contestants shall be on grounds, and reasonably sober, and have a wagon ready to haul their trick ropes on the track when called on.

MONTANA BELLE SHOW

The Montana Belle Show is now in the cotton center of Arkansas, making good in spite of the cold nights. The show is headed for Louisiana, and expects to stay out all winter, making nothing but one-night stands.

Montana Belle lost one of her best bucking horses, called Death Valley, recently. In bucking it received internal injuries, from which it failed to recover.

At Novato Montana Belle bought four head of bronks. The show now consists of twenty-four head of horses, eight wagons, sixteen people, a side-show and a six-piece band.

Adger Dill joined the trick a few days ago with a snake show. He has a fine don of rope. Dill is a hard worker on the front, and is getting the Jack.

The show took a day of Thanksgiving Day, and had a big turkey dinner. From the way everybody looked after it was over they must have enjoyed it. At night all took in the picture show at Clariton.

The roster follows: C. G. Hallantyne (manager) and Montana Belle (trick rider and trick and fancy roper), owners; Nebraska Slim Fray, bronk rider, riding outside stock; Oklahoma Jimmy, trick and fancy rider, pony express, Roman rider and pick-ups; Ted Kelly, rider and roper; Miss Kelly, rider; Bob Nelson, roper and rider; Ike Bob, boss booster; "Buttermilk" Cook; C. G. Hallantyne, rube; Jesse Sullers, clown, with two assistants; Shorty Duncan, boss canvasman, with eight assistants; Adger Dill, Snake Show and advance; J. L. McClain, and wife left the show at Monroe, Ark.—HED.

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The Cowboy

wishes all his friends

A Merry Xmas and A Happy New Year

THE SEASON'S GREETINGS!

TO ALL THE

Cowboys! Cowgirls! and Humans!

FROM THE

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June 14th, 15th, 16th, 1917

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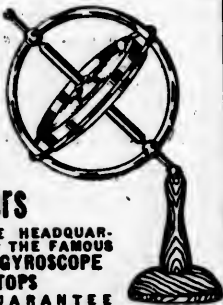
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PIPES FOR PITCHMEN

By GASOLINE BILL BAKER

MERRY CHRISTMAS! May yours be filled with all the joy you have anticipated, and your greatest joy—the joys of others.

"When fulfillment has crowned every wish you could wish. When full to the brim and overflowing your dish. Held out for your joys; when your every prayer has brought in reply all you asked, and to spare. When the world has done all the kind things that it could do to you. May it then have but barely begun to be good to you."—Selected.

And now let's cut up a little dough.

Calculator O'Connor ("AW, you wouldn't understand it anyhow")—Say, how in three classes are you, Old Blackboard? Are you still telling them about the twenty-three cows and the one you borrowed from Neighbor White?

Syd. and Helen Shipman, the humanstone wonders, jumped Cincinnati last week to play Pittsburgh on the board. They will return to the Queen City for Xmas dinner.

Benny Malkind is tooting the solophones at one of the big Cincinnati department stores. And he's getting the money. Oh, I told you so; he's a wise kid.

B. H. Hogan is all there as to the forms—get that? He's big, both in size and ideas, and when he promoted the telephone arrangement to talk to his publisher, through the window, he hadn't hit on the last big stunt by a long shot. Keep your eyes peeled if you are looking for something new. And he's getting big dough—sop that up.

Dr. J. R. Watson—Important news; let me hear from you immediately.

Bill Shaden's in San Antonio working on a private property, and says it's great. Bet Bill is hanging around San Antonio figuring on shillin' in on the big feed there Christmas Day. Right, Bill. He's got some girl. Ask him about her.

Well, we couldn't all be Johnny Rockfellers and Carnegies. That's the reason they got Christmases—watcha growlin' about?

G. W. Derricksen is sure cleaning up in the South. He admits it. Got a silver, and put it in the repair shop just to be a high brow, and via B. R. is so strong that he bought a suit of clothes with his smallest bill. But G. W. didn't say what kind of a suit. Now there're union suits, for instance!

The Meyers boys are working pens at the Easterns in Atlanta. Smatter, Fred Nevins?

Dr. Harry C. Chapman—always say Doctor—has removed his office from Atlanta, Ga., to Birmingham, Ala. Oh, yes, the laboratory has also moved.

Think of do note: National Dick Rose trying to promote a sheet for Billy Sunday's revivals. And do bloke's gettin' away wid it!

Johnny Clark has promised Cincinnati a visit. It's his home town, and the only thing he's waiting for is word from the committee that they will be on hand with the brass band to welcome him. Johnny has made good around Atlanta with the sug-st button.

Dr. St. Clair, wife and daughter, passed through Atlanta in their big touring car recently. They were on their way to Miami, Fla., where the Doctor has a swell houseboat, called "The Doctor." Suggestions for a better name will be accepted with pleasure.

Gummygahoo Burch has a bug about Atlanta, Ga. He doesn't seem to be able to get it off his mind.

George Gossage says this chump-educator thing is a great graft anyhow. He made a haul the other day when a nutt blowed up to him with a full line of stock that he wasn't able to peddle, and George lifted it "at cost." Bobog Root will sleep for a few days.

Deafy Dan Reenthal—Harry Chapman is anxious to hear from you.

Ollie Bopp still shows the farmers the advantage of doing it scientifically, according to the latest reports in the agriculture mag. And he is doing nicely.

Steve Connors is getting popular in Canada.

Old Doc Kay has invented an auto accessory that may drive him off the sheet racket for good.

Harry Stone doesn't like Utica. He says the office of John Law is mighty unpleasant as a reception room. He's back in Pa.

One of the old-timers of the Oriental bunch just blew into Prince from Alaska—Doc George Beymer.

Curly Clawson says Merry Christmas to everybody. He's laying up in Texas, the same old stamping grounds, after a successful season on the I. B. books. Curly is laying in with the buttermilk twins at this time, Ted Fleming and Denule Callahan. Among the other notables on deck are: Doc McHae, Doc Brown, Slim Hunter, Doc Fred Gasaway, Tom Marshall, Clever Carroll, Shorty Harbor, and several more.

Doc Billy Gray, the Oriental wonder, recently celebrated his sixtieth birthday, with Billy Snake King, Princess Hindita, Doc Chan, Vurplatt, Doc Beymer and a live bunch on deck. When the celebrities were celebrating Doc Beymer pulled his story. Here it is: "Doc Tryon, the sagebrush poet, originated the saying among the Oriental bunch that they were 'Making a dash for the North Pole,' if they didn't want the bunch to know where they were going. So I decided to make it a reality. I left San Francisco the 25th of April, and arrived in Japan about the 15th of May. I put up at the Alaskan Hotel—\$3.50. The streets were closed for pitching, and as the towns up there are pitched on piles there are no lots, so I worked in a skating rink entrance, a space about eight feet. I got sixty-eight cases. The next day I was requested to take out a peddler's license, as they had no license for medicine men. I took out the license—\$25 for three months. The following day it rained—and it rained for fourteen days, and was still raining when I left for the West. I went over the trail to Fairbank from China, and I got the gold fever, so I went down the river to Ruby—into the new strike, Idlerod, country. Mosquitoes drove me out to the Coast. Talk about New Jersey mosquitoes, these Alaska ones darken the sun. I then caught the last boat out to Seattle, with the intention of going back next season with a diving suit that was mosquito and waterproof. Walking down Occidental street in Seattle I found the celebrated Dr. Van Cleave making a pitch in a store room and with a well front—his automobile standing out in front a silent evidence of his prosperous and successful season. Jay fell from grace, and I made a pitch for him, and for more than half a century. So the days of the pitchman are by no means over. I got the news from Jay Van Clive about the gang, and I dug up all the back numbers of Billyboy to see what had happened during my six months absence. All friends write me, care Dr. Wm. Davies, 1736 S. Vermont Avenue, San Francisco."

PRINCE NANZETA



Prince Nanzeta Von Sautels, one of the brilliant lights in the Oriental game. He ranks as one of the brainiest and cleverest men who has ever mounted a stand.

The boys of the leaf had a grand gathering in K. C. Lysinger, F. E. Bennett, T. Yaggs, A. J. Roberts, H. Hamline, C. Clark, A. R. Graves and with a swell front—his automobile standing out in front a silent evidence of his prosperous and successful season. Jay fell from grace, and I made a pitch for him and for more than half a century. So the days of the pitchman are by no means over. I got the news from Jay Van Clive about the gang, and I dug up all the back numbers of Billyboy to see what had happened during my six months absence. All friends write me, care Dr. Wm. Davies, 1736 S. Vermont Avenue, San Francisco."

After forty-six stands with the Yankee Robinson Show Uncle Pete Ellsworth is back in Omaha, Neb., and glad to take a rest with the rest of the trouper and knights of the tripod. Uncle Peter says he was only able to work one-third of the time. Greetings to everybody.

The boys of the leaf had a grand gathering in K. C. recently. Present were: Big Foot Murphy, D. Lysinger, F. E. Bennett, T. Yaggs, A. J. Roberts, H. Hamline, C. Clark, A. R. Graves and wife, and L. Kline. Al Pierce, the leader, says: "There must be a separation." So they all took different directions.

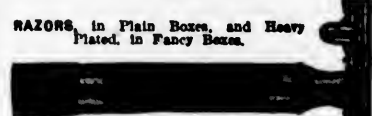
The Irish Doctor, Thos. P. Kelley, is still with a swell front and feeling chirp. In Wallace, Mich. He had a letter from Big Foot Wallace recently. Big Foot is still in St. Joseph, Mo., Lock Box 1263, and would like to hear from his friends. Drop him a line, boys, and make the old master feel a little bit of this Christmas cheer, and, if you can spare it, enclose a little change.

A well-known singer, Francis J. White, the Texas Mocking Bird, who's with Fred Gasaway this season, had the misfortune to lose one of his props. So he let his alter some ring through the theater. The splash: He had to give up \$3 for the horse and 55¢ to the manager; operator, \$1.00; \$2.50 for codgers, and had to pay for the reels, etc. The entire proceeds were \$12. Poor sucker, he says he just had enough for all to grease the hinges on the leg. Set good luck has overtaken him and he is on prosperity lane and is wuzzing up the bunch as usual. Some clings.

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SAVI! You, PITCHMEN, have you hit the right trail—riding the cushions and regular coin, or are you stranded on Lonesome Island, waiting for a bunch? WELL, here it is. 20 Money-Making Plans and Formulas that will appeal to every Hotel or Restaurant (Owner, Barber, Jeweler, Blacksmith, etc., etc. Just what they want and will hand you from \$1.00 to \$5.00. You get them all for \$1.00. INSURES you from going broke. Small towns a veritable harvest. Each Plan or Formula easily worth a dollar. We've done it and know just what you need. The lives thing going. Just off the press. Lots of new ones, never before offered put together by a winner. Get it while getting is good. Send your dollar today, and address H. S. HART, Box 85, SHREVEPORT, LA.

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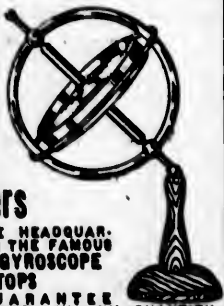
MERRY XMAS TO YOU ALL

"SAFETY FIRST" OFFRIGHT, Manager, PUBLISHERS GIB. & ADV. CO. 214 SW. 11th Building, DALLAS, TEXAS. —PAPERMEN— Write to us for our new offer and be assured a PROSPEROUS NEW YEAR.

MEDICINE MEN AND STREET BOYS—Try "White Wonder Shampoo Soap." Latest and best on market. Good seller and big profit. 10c for sample only. L. S. SHOWT, 227 N. Third Street, Dallas, Tex.

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COIN AND CLIP SELF-FILLING PEN, FITTED WITH BALANCE POINTS, BIGGEST SELLER THIS YEAR. DON'T FORGET, WE STILL HANDLE THE WELL-KNOWN PRESBURY SELF-FILLER. BOTH SAMPLES MAILED ON RECEIPT OF 25c.



Top Workers

WE ARE HEADQUARTERS FOR THE FAMOUS HURST GYROSCOPE TOPS

AND GUARANTEE PROMPT SHIPMENTS IN ANY QUANTITY. IF YOU INTEND WORKING TOPS DURING THE CHRISTMAS SEASON, GET IN TOUCH WITH US AT ONCE. SAMPLES, 15c. PER GROSS, \$13.00. WE CARRY A FULL LINE OF ARTICLES SUITABLE FOR STREETMEN, DEMONSTRATORS, FAIR WORKERS, SHEET WRITERS AND NOVELTY DEALERS. PROMPT SHIPMENTS AND LOWEST PRICES. OUR 104-PAGE CATALOG MAILED UPON REQUEST. CONSUMERS SAVE STAMPS.

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Our proposition is being grabbed up by all the wise boys, and you will be sorry if you put off any longer, as our organization is fast being completed. We have a real magazine; sells for 25c per year, or 3 years for \$60. We back you up with service and protection.

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have been put on in 90 days, all cleaning up big money. We only require one cent turn-in. Send a dollar for 100 receipts and save time. At least write for particulars. Address:

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SWEET WRITERS—Houses to house proposition; work anywhere; order blanks for small magazine and 25c. Sample, 5c; order 100; your profit, 50c. \$5.00 every day. MODERN SPECIALTY CO., 2 North Broadway, St. Louis, Missouri.

PIPES FOR PITCHMEN

By GASOLINE BILL BAKER

MERRY CHRISTMAS! May yours be filled with all the joy you have anticipated, and your greatest joy—the joys of others.

"When fulfillment has crowned every wish you could wish, When full to the brim and overflowing your dish, laid out for your joys; when your every prayer has brought in reply all you asked, and to spare, When the world has done all the kind things that it could do to you, May it then have but barely begun to be good to you."—Selected.

And now let's cut up a little dough.

Calculator O'Connor ("Aw, you wouldn't understand it anyhow"—say, how in three buses are you, Old Blackboard? Are you still telling them about the twenty-three cows and the one you borrowed from Neighbor White?)

Syd. and Helen Shipman, the humanitarians wenders, jumped Cincinnati last week to play Pittsburgh of the boards. They will return to the Queen City for Xmas dinner.

Benzy Mathind is tooting the solophones at one of the big Cincinnati department stores. And he's getting the money. Oh, I told you so; he's a wise kid.

B. H. Hogan is all there as to tie forms—get that? He's big, both in size and ideas, and when he promoted the telephone arrangement to talk to his pushes, through the widow, he hadn't hit on the last big stunt by a long shot. Keep your eyes peeled if you are looking for something new. And he's getting big dough—sop that up.

Dr. J. R. Watson—important news; let me hear from you immediately.

Bill Shadoll's in San Antonio working on private property, and says it's great. Bet Bill is hanging around San Antonio figuring on a shillings in on the big feed there Christmas Day. Right, Bill! He's got some girl. Ask him about her.

Well, we couldn't all be Johnny Rockfellers and Carnegies. That's the reason they got Christmas—watches growlin' about?

G. W. Derrichson is sure cleaning up in the South. He admits it. Get a driver, and put it in the repair shop just to be a high brow, and his E. R. is so at a roag that he bought a suit of clothes with a his smallest bill. But G. W. didn't say what kind of a suit. Now there're union suits, for instance!

The Meyers boys are working pens at the Eastern and a shows. Smatter, Fred Nevins?

Dr. Harry C. Chapman—always say Doctor—has moved his office from Atlanta, Ga., to Birmingham, Ala. Oh, yes, the laboratory has also moved.

Tink of de noive: National Dick Rose trying to promote a sheet for Billy Sunday's revivals. And de bloke's gettin' away wid it!

Johnny Clark has promised Cincinnati a visit. It's his home town, and the only thing he's waiting for is word from the committee that they will be on hand with the brass band to welcome him. Johnny has made good around Atlanta with the sung-st hatton.

Dr. St. Clair, wife and daughter, passed through Atlanta in their big toning car recently. They were on their way to Miami, Fla., where the Doctor has a swell houseboat, called "The Doctor." Suggestions for a better name will be accepted with pleasure.

Gummygabo Burch has a bug about Atlanta, Ga. He doesn't seem to be able to get it off his mind.

George Gossage says this chump-educating thing is a great graft anyhow. He made a haul the other day when a matt' blew up to him with a full line of stock that he wasn't able to peddle, and George lifted it "at cost." Bobog Boog will sleep for a few days.

Deafy Dea Rosenthal—Harry Chapman is anxious to hear from you.

Ollie Bopp still shows the farmers the advantage of doing it scientifically, according to the latest reports in the agriculture mag. And he is doing nicely.

Steve Connors is getting popular in Canada.

Old Doc Kay has invented an auto accessory that may drive him off the sheet racket for good.

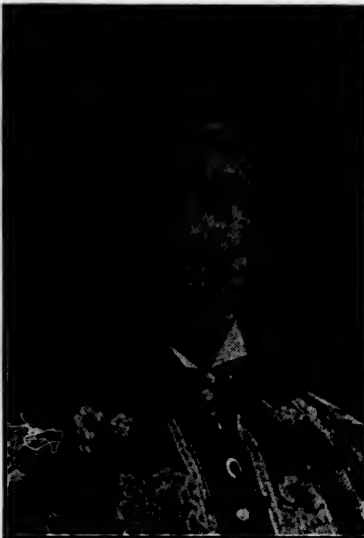
Harry Stone doesn't like Utica. He says the office of John Law is mighty unpleasant as a reception room. He's back in Pa.

One of the old-timers of the Oriental bunch just blew into Frisco from Alaska—Doc George Beymer.

Carly Clawson says Merry Christmas to everybody. He's laying up in Texas, the same old stamping grounds, after a successful season on the I. B. books. Carly is laying in with the buttermilk twins at this time. Ted Fleming and Deulie Callahan. Among the other notables on deck are: Doc McInch, Doc Brown, Slim Hunter, Doc Fred Gasaway, Tom Marshall, Clivar Carroll, Shorty Harbor and several more.

Doc Billy Gray, the Oriental wonder, recently celebrated his sixtieth birthday, with Billy Snake King, Princess Illudita, Doc Chan, Vurplitt, Doc Beymer and a live bunch on deck. When the celebrities were celebrating Doc Beymer pulled his story. Here it is! "Doc Tryon, the sagebrush poet, originated the saying among the Oriental bunch that they were 'making a dash for the North Pole,' if they didn't want the bunch to know where they were going. So I decided to make it a reality. I left San Francisco the 25th of April, and arrived in Juneau about the 15th of May. I put up at the Alaska Hotel—\$4.50. The streets were closed for pitching, and as the towns up there are pitched on piles there are no lots, so I worked in a skating rink entrance, a space about eight feet. I got sixty-eight cases. The next day I was requested to take out a peddler's license, as they had no license for medicine men. I took out the license—\$25 for three months. The following day it rained—and it rained for fourteen days, and was still raining when I left for the West. I went over the trail to Fairbank from Chitna, and I got the gold fever, so I went down the river to Ruby—into the new strike, Idlerud, country. Mosquitoes drove me out to the Coast. Talk about New Jersey mosquitoes, these Alaska ones darken the sun. I then caught the last boat out to Seattle, with the intention of going back next season with a diving suit that was mosquito and waterproof. Walking down Occidental street in Seattle I found the celebrated Dr. Van Clive making a pitch in a store room, and with a well front—a automobile standing out in front a silent evidence of his prosperous and successful season. Jay fell from grace, and I made a pitch for him, and for more than half a century. So the days of the pitchman are by no means over. I got the news from Jay Van Clive about the gang, and I dug up all the back numbers of Billyboy to see what had happened during my six months' absence. All friends write me, care Dr. Wm. Davies, 1736 S. Vermont avenue, San Francisco."

PRINCE NANZETA



Prince Nanzeta Von Santaus, one of the brilliant lights in the Oriental game. He ranks as one of the brainiest and cleverest men who has ever mounted a stand.

After forty-six stands with the Yankee Robinson Show Uncle Pete Ellsworth is back in Omaha, Neb., and glad to take a rest with the rest of the trouper and knights of the tripod. Uncle Peter says he was only able to work one-third of the time. Greetings to everybody.

The boys of the leaf had a grand gathering in K. C. recently. Present were: Big Foot Murphy, D. Lysinger, F. E. Bennett, T. Yiggs, A. J. Roberts, H. Hamline, C. Clark, A. R. Graves and wife, and L. Kline. Al Pierce, the leader, says: "There must be a separation." So they all took different directions.

The Irish Doctor, Thos. P. Kelley, is still with us, and feeling chirp, in Itasca, Mich. He had a letter from Big Foot Wallace recently. Big Foot is still in St. Joseph, Mo., Lock Box 1263, and would like to hear from his friends. Drop him a line, boys, and make the old master feel a little bit of this Christmas cheer, and, if you can spare it, enclose a little change.

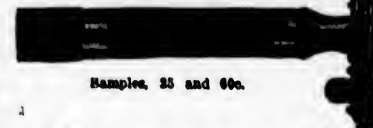
A well-known singer, Francis J. White, the Texas Mocking Bird, who's with Fred Gasaway this season, had the misfortune to lose one of his props. So he let his silver tone ring through the theater. The smash: He had to give up \$3 for the house and 25% to the manager; operator, \$1.00; \$2.50 for dodgers, and had to pay for the reels, etc. The entire proceeds were \$12. Poor sucker, he says he just had enough for oil to grease the hinges on the leg. But good luck has overtaken him and he is on prosperity lane and is warming up the bunch as usual. Same stage.

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HURST GYROSCOPE SOLOPHONES, \$1.50 per TOPS, \$12.00 per gross. Sample, 10c. Sample, 10c.

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MERRY XMAS TO YOU ALL

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MEDICINE MEN AND STREET SELLERS—Write "Wander Wander Wander" and send on marked Good seller and big profit. Also for sample catalog. R. E. SHOWER, 223 N. Third Street, Eugene, Ore.

The Original German Medicine Co.

The most complete plant of its kind in America. Since its inception in 1870 it has been the aim of the German Medicine Company to establish a concern which would be able to carry on a complete manufacture of all its products direct from raw material.

With determination, which knows not defeat, our forces set to work and put en-route such a variety of preparations in so amazingly short periods of time, that even experts have declared it was "Wonderful."

Our analytical department is in the hands of capable analysts and it is our aim to always be on the lookout for new articles adapted to the needs of road people.



Those who adopt our lines of remedies are assured the goods are up to a uniform standard and produce quick results.

We put up tonics, liniments, tablets, corn preparations, herb packages, in fact anything that is wanted in this line. Our regular lines embrace a larger variety of articles than any other on the market at prices much lower than is asked for similar merchandise. All paper necessary is furnished with our regular lines.

Goods put up under your own name receive PROMPT attention and no matter WHAT YOU WANT put up, know that we can quote prices which are interesting. Let us know what you want and we will do the rest.

GERMAN MEDICINE CO., EDW. C. SEYLER, PROP., 1613 CENTRAL AVE., **Cincinnati, Ohio.**

THE LONE SHEETMAN
By AL K. T.

Off the train he hops at daybreak, with papers in his hand. A stomach mighty empty and a wish for slumberland. But he never makes a holler, if from a chump he gets a cuss. For he laughs at all discomforts that would bring the tears from us.

Ever laughs the paper worker, and his laugh rings loud and sweet. To the poor old stranded grifter, or the flapper on the street. Just because the sheetman helps them, to their breakfast, or their fare. Even though it takes a touch he can ill afford to spare.

On the train he hops at midnight, and, when dawn has come again. You can see him swinging blithely from the cold and dreary train. Then another round of hustling, a ten-mile drive or two. When the wind is full of winter, and his hands are numb and blue.

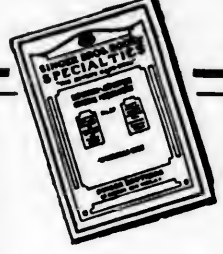
But with all his cares and hardships, when he creeps to bed alone In some little country roadhouse, where the cold would freeze a stone. Far from home and good home cooking, far from baby and from wife. You can bet it takes a hero to endure a sheetman's life.

NO SUCH THING AS LUCK!!!!

Whitey Sovern and Shorty Welch blew into a Western town, and it started to rain. Noon of the third day in town it cleared off, and the boys started out. Shortly they went out to increase the circulation, and Whitey, on the corner, promotes a push. Everything went fine until Whitey has the joint just ready to turn, and Shorty has a check for the cetsahay, when three bank robbers rode up to the bank and carry off \$11,000. All in excitement—breaks up Whitey's push, and the bank closes. Shorty can't cash his check, and then it begins to rain again. Outside of that everything was okay.

R. H. Rodenberg is making 'em stop, look and listen—and huy when he opens the joint on peepers around the Virginia. He wants to hear from Red Williams, Red Pearson, Harry Tenny—in fact all of his old friends.

And, for your benefit, Al Isaacs, the philosopher, will now address you, ladies and gentlemen: "Most pitchmen suffer from unnecessary social limitations, accepting discounts and donations because of their calling and missing the warm companionship of men in other occupations. They generally assume that they are always right and the other wrong. As for restrictions and disadvantages, they are to be found in every vocation, and they are not always a curse. To act on and up without a struggle is a feat impossible of accomplishment. It is quite natural for pitchers, knowing what they have encountered, to think somewhere else is



To Men Who Buy

Every buyer of Jewelry, Novelties, Premiums and Carnival Goods should have his copy of our new catalog. It illustrates complete assortments of the best selling lines, and will put you in touch with some new profit producers. Ask for No. B-27 on your letterhead today.

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THE FASTEST SELLING ARTICLE ON THE MARKET

STREETMEN AND DEMONSTRATORS!

SAMPLE, 10c. PER GROSS, \$5.00.

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YOU ARE HEREBY WARNED that you are making a mistake if you don't send us your name and address at once, so that we can give you full information regarding THE WEEKLY BULLETIN that we have for the States of TEXAS, Oklahoma, New Mexico, Arkansas, Louisiana and Mississippi on a 100% NO TURN-IN BASIS. The boys in these States are cleaning up with the WEEKLY BULLETIN. Get next to yourself and write us at once. Get the money while there is plenty of it for the boys with the WEEKLY BULLETIN. PAPERMEN everywhere, write us at once, regardless of who you are working for, and we will send you a copy of the PAPERMAN'S MAGAZINE. WRITE US TODAY. NOW.

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FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN ANSWERING ADVERTISEMENTS.

an easier road up. The fact is, a pitchman ought to be a pitchman if he has a pitchman's qualifications, and he ought not to be one if he lacks those qualifications.

"There are many misfits in pitchdom, just as there are in other callings, and these are the ones against whom the deadline is drawn, who have trouble with their pushes, who are humiliated in various ways, and whose ambitions are always defeated. Everyone ought to be in the work that he loves, for he will love that for which he is fitted. There is no other safe rule. Pitchmen as a rule have fewer places of safe resort during their leisure than those in other callings. The desire for companionship is apt to lead them to places they would not otherwise go, and where there are temptations of various kinds. If, therefore, they do not rise to the highest standard of citizenship, there can be no wonder. The places where mishood is demoralized are always open. Surely thought, brother, if you try you can form acquaintances and companionships that will strengthen and conserve your vital forces. If you have no respect for yourself you can not expect others to have it for you.

"The feeling of loneliness that most every pitchman experiences often renders him inferior. No man, I dare say, is as good a man when he imagines that he stands alone as when he knows he has a bunch with him, and it doesn't make much difference about the name of the bunch, the feeling of superiority is the same. Any one who may be ashamed of his vocation, taken individually, becomes puffed with pride when in company with many others in the same game. Pride begets greater determination to be the right thing. Hence a man puffed is worth more to himself and to the rest of the bunch than where he is subdued. However, outside of the actual value of one's feeling that he is not alone and there are others with him, there is a sentimental value. It is worth something to a pitchman to have pride in his calling or in his bunch who are in his calling. It brings to one a source of satisfaction and consolation to realize that he is part of the whole bunch. In conclusion I will say these points are vital in the make-up of the successful pitchman, whether he has knowledge, stum or medicine for sale. Temperament, character, personality, physique, appearance and facial expression testify the years of treatment with God and man; a voice which rings true, a good command and use of English and an increasing interest in one's own line of work. These things are essential in the successful pitchman.

"In writing the foregoing I have nothing but the pitchman's interests at heart. I would have the weak strong and the strong stronger.

"A Merry Christmas and a Happy New Year is the wish of my wife and Al Isaacs."

Eddie Case has been working out of Albany with auto sheets, and doing very well.

Sammy Craig ran out of tin tops for his can-opening device, so he hired a jig to get a cart-load of M. T. cans off the nupday. Resourcefulness, my man.

Will Reese, after explaining the mysteries of the gyroscope top, was asked by a rube: "Is that the new fangled fly chaser I read about in the papers?"

Although Big Jim Briscoe was S. C. bound he was not bound to get to any point in particular, and drifted into Newberry, footsore and weary, and was brought back to grace and salvation by Doctor W. R. Kerr's marvelous foot remedy, snake oil. But Kerr said he had to keep his No. 12 away from the fire. It isn't often that Kerr gets loose, but the latest unraveling of the brain would make poor old Willy Skeepspeare wild with envy.

The Four Seasons—Poets, mosquitoes, fan-nals, Christmas presents.

Hello, Ed Norris—better come down to the Sunny South soon or Jack Frost will nip you.

The Southern Gentleman, J. E. Wilson, of Krupp steel fame, wants the boys to understand that he works far wrenches, not pen openers. For further particulars send stamp. Joe cleaned up with his outfit while in Cincinnati.

Old Man Brady may not be able to speak good English, yet he can certainly add up the figures at night.

Iguatz Mice Ults is passing out the little rodents to the kids at every fair. The boy doesn't say much, but he has a nice B. R.

The only one who doesn't make mistakes is the fellow who doesn't attempt anything.

"Ah 'spose the rickats am all up by now," said an old Irish to Reese. "Rickats? Oh, you mean exhibits," said Reese.

Sheetwriters were not so plentiful at Augusta, Ga., yet the rubes are full of jack and the boys had no trouble to convince them that troubles begin with money.

It's amusing to see how interested the push is when you are taling them about your joint, and how sidgety they get when you crack the price. It's amusing—that is, if you have a B. R.

Well, never mind, Joe Krause is alive. That's consolation.

Says one of the boys: If Riskin is opening up the towns in Massachusetts, the gates of hell must be closed." Is it that bad?

Very few pen workers in the South—still room for you, Harry Smithyman. How are you making on the new joint, Andy Watson?

Smithy, the eye specialist, does a nice business at every fair.

Reese Shiller, of bromo seltzer fame, is a real piece.

And speaking of royalty—hello there, A. J. Houston; how's the wife and baby? Houston is the king of the form workers, and a gentleman from soia to crown.

Remember, Doc Gray and Nanalta, when you split the difference at Sault Ste. Marie? Who got the dog?

Our valued friend, Doc Brown, alias Brown-ing, has long been submerged in silence. Submerged—now I wonder.

Bobby Russell, the erstwhile pal, partner and cohort of the much-married buntam wonder, Shurty Johnny Morris, sends congratulations to Frank Smith and his bride.

And there is another wizard at the little gold-plated joint, might I mention, besides our friend, Doc Bush, who is making a living, and a slick one, and the gentleman in question is Johnny Clark, at your service.

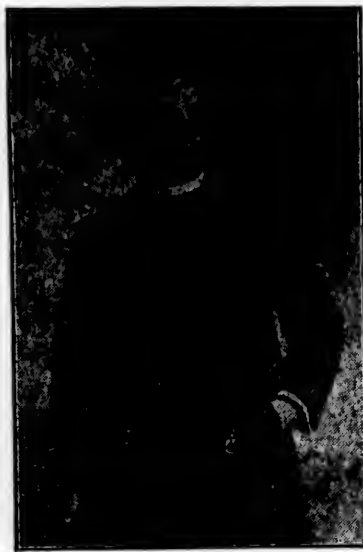
Harry Ford finally tired of the corn pone in the South and hid himself back to the land of polk chop; in other words, New York.

Shurty Falk, Chester Coogan, Harnett and a few others are turning over a new leaf around Detroit.

Sam Frank, Shurty Martin and Micky Flynn seem to have harnessed up and are handling the auto papers through the South.

John Nally and Sol Castle, two of National Dick Ross's instigators, have doubled up and are advocating auto literature in Jersey.

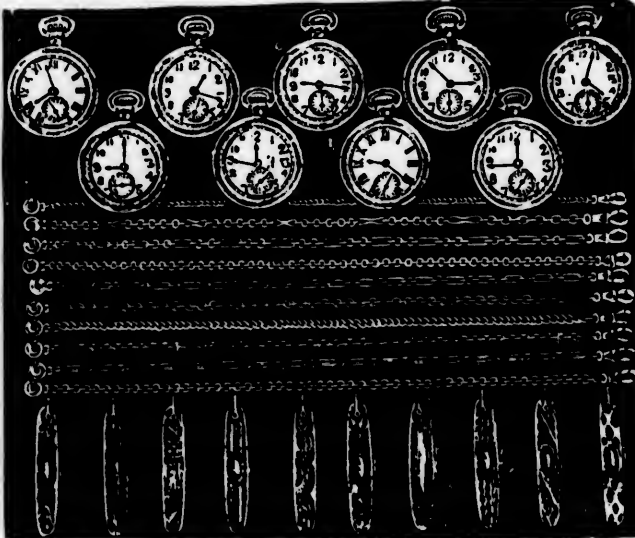
L. T. COOPER



To say L. T. Cooper or Lew Cooper and Tanlac says about everything. Cooper has made a fortune with Tanlac, and is now out of the active end of the game, but he was once very much a pitchman—and a wonder.

THIS SALESBOARD OUTFIT COSTS YOU \$17.50

29 PREMIUMS COST THEM



9 American Century Watches, 10 Gold-Filled Waldemar Vest Chains, 10 Gold-Filled Pocket Knives; 29 Premiums, for \$17.50, including a 600-hole Salesboard.

Or the above outfit can be had by omitting a Century Watch and putting in its place a 25-Year Gold-Filled Elgin Watch.

THIS OUTFIT COMPLETE COSTS YOU \$20.00. BRINGS YOU NET \$60.00.



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NO MATTER HOW CHEAP THE OTHERS SEEM, OUR PRICES ARE ALWAYS A LITTLE LESS.

Papermen Papermen Papermen

We have Motor Magazine, Commercial Vehicle, Canadian Motor Cycle and Bicycle Journal. These are good in Canada. Canadian agents write. We also have Motor Trade, American Garage, Electric Vehicles, News-about Ford, and more coming. Also 70 good Trade Papers, and the boys working Trade Papers are cleaning up. Farm Paper Clubs for any part of the country, weekly paper for Pacific Coast agents, big, flashy Dairy paper in club for Southern agents. Daily Paper Club for Indiana, Ohio and Michigan. House-to-house canvass clubs for any part of the United States. Big 24-page premium catalogue. Drop us a LINE today, and we will send you all information, together with catalogue.

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THE ORIGINAL HUMPTY-DUMPTY
Each complete with directions.
100 Lots.....\$2.25 1,000 Lots.....\$20.00
Deposit required on all C. O. D. shipments. Prompt service is our middle name.

LEVIN BROS., Est. 1886, TERRE HAUTE, IND.

NOT CATALOG KIND OF GOODS

OUR GOODS ARE OF THE KIND YOU WILL TRY TO KEEP UNDER COVER.

Every Demonstrator, Pitchman, Streetman, Auctioneer, Premium Man, etc., should keep in touch with us. **350% PROFIT**

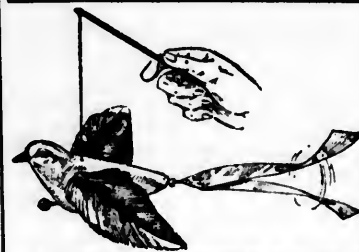
Here's one of our kind: ORIGINAL GENUINE **L. & K. BELT SUSPENDER** SUSPENDER and BELT COMBINED



It's the MARVEL OF THE AGE. THE MOST SUBSTANTIAL, THE MOST PRACTICAL article on the market, and A 400% PROFIT PROPOSITION at that. Sample and Circular, 25c.

Now, remember, we spring a new one every now and then, and, in fact, have something up our sleeve right now that is worth while.

Let us have your address where we can reach you at all times. Invest a penny. Write now; you will be glad you did it for us.
LEVENTHAL & WOHL, 58 Orchard St., New York, N. Y.
SOLE MAKERS L. & K. BELT SUSPENDER.



CHRISTMAS ITEMS

EVERY ONE A WINNER

- GOOD FLYING BIRDS, Gross.....\$ 4.00
- GYROSCOPE TOPS (Hurst's), Gross..... 12.00
- RED SANTA CLAUS, Gross..... 90c, \$2.25
- NOVELTY WOODEN BIRDS, Gross..... 4.00
- ARST. MOVABLE JAW RULH TOYS, Gross..... 2.00
- MARKING BULL DOGS, Gross..... 9.00
- MOVABLE WOOD ROOSTER, Gross..... 8.50
- SQUEAK DOLL, A Big Seller, Gross..... 9.00
- SANTA CLAUS IN CHIMNEY, Gross..... 7.50

All of above items are guaranteed to be big values, and will prove satisfactory. GET MY CATALOGUE

ED HAHN (HE TREATS YOU RIGHT)

222 W. MADISON ST., CHICAGO, ILL

Freddie Nevins is still fusing around New York with the Nevins self-filer, and we wonder if he's after Toronto for next year. Freddie has sworn off soda for a while, but he still smokes cigars.

Bobby Peyser, who all summer demonstrated the forms, is back on the sheet. What's a matter, Bob, don't you like working in the windows in winter?

Seen in Iowa recently, William Timothy Thomas Titus Scott, the notable terrier, terrorizing the woods with the sheet in his tin litize. Scott says the State of Iowa is too tough for him, and he is bound for the Sunny South. Mr. and Mrs. Browning also made a few stops in Iowa, but found things too tough for them. "Gosh darnit, they have more papers than they can read."

Billy Sheldon thought he'd take a little prance out among the rest of the boys this fall, and see what a fall he could take out of the fringed game. Bill must have mopped up, for he's back in the old home town around Newark, N. J., smoking genuine Havanas, and they're no seconds—and watching the world go by.

Another stolen pipe for the store of the duddy of them all, Big Foot Wallace. Wallace was always a man to dislike publicity, and if the old vet. thought any one was going to profit by the pipe he was as mum as an oyster, and all the softeners in Denny Costello's parlor would not loosen his tongue. Many moons ago, in Montgomery, Ala., Big Foot was working med. and tolling preparations. The old vet. was then in his palmy days and at his best. He carried along a white and a colored quartette of entertainers who performed alternately on either side of the carriage on platforms. Big Foot worked from the carriage. The drug store on the corner had recently changed hands and the new proprietor came into possession of a large supply of talcum powder especially put up and labeled with the old druggist's name thereon. An Big Foot said: "This powder was swell stuff, but on account of the label the new proprietor was willing to sacrifice, and I bought the whole pile for a song." Big Foot was quick to take advantage of the label, too, as he used the drug firm's name during his entire stay in Montgomery and it gained for him much prestige. One afternoon a smooth, clean-cut fellow asked Big Foot for a job helping dispose of the wares by working through the push. The applicant stated he was a newcomer in the town and was decidedly up against it. "I liked his appearance and liked to hear him talk, as he was so frank and business like," said Big Foot, "so I put him to work on the talcum powder and he cleaned up." Big Foot's new assistant came across with the full receipt of his sales, and the generous old Big Foot awarded him with the entire pot. The newcomer was none other than Doc Frank H. Anselme. The two Docs left town together, each with a big B. R. It was Doc Anselme's initiation into the game—'leg Carpenter.

While Dr. Fred Gasaway was fishing one day in Lampasas, Tex., he came in contact with a joint snake. So he bit the reptile with his fishing rod, and to his dismay, the snake flew all to pieces. Fred, for a joke, picked up one of the joints and put it in his minnow bucket, so he said, and got behind a tree to watch what would happen. In about ten minutes he heard a sort of low whistle, and the head of the snake came rushing out of the weeds and looked around. It then made a peculiar whistle and another joint backed on to the head. The head whistled twice, and joint No. 2 came out, and so on, so many whistles for each joint, until it came time for the joint that Fred had in the bucket. At its call it wiggled in the bucket, but couldn't get out. Without this joint the snake couldn't complete itself, and, to quote Fred, the last he saw of the snake "the head had taken charge of one-half and the tail the rest and had gone off in different directions on a still hunt for the missing joint." Fred had gotten almost home with his joint when he suddenly looked down the road five times. The other scared the joint or it was his coupling signal, for Fred said it managed to flap out of the bucket and get away in the tall grass.

Speaking of life in general, Doc W. C. Dodge says: "Cranks are unpleasant articles to bump up against, but at the same time they're one of those necessary evils, who smooth out the path of life and sorrier things. They check the indifferent waiter, cause efficiency and make things move in general. It's cranks that make the world go 'round, start things—the automobile, and the grind organ would be a bad way if it wasn't for the crank. So we owe a great deal to the crank."

Samuel, the white stone man, did nicely while in Syracuse.

T. Casey is on his feet again, and in harness, doubled with C. Itakill, working the coal fields.

Mr. and Mrs. Peters, with the relatives, are doing nicely in Northern New York.

INDIAN DOCTORS, NOTICE

I have the finest Store Front and Herb Flash in the U. S. Also, avail office in conjunction. I want a whole reliable Indian, who can practice in Ohio. Must have strong Indian flash for drive. Man with long hair preferred. We advertise strong. Must work on percentage. State all, with photo, first letter, address SILVER CLOUD INDIAN MED. CO., 1304 Vias St. (Opp. People's Theatre), Cincinnati, Ohio.

\$50.00 WORTH All 10c Buy Today
Save the middleman's profit by putting up your own goods. The trade secrets are yours for a dime. Formulas for making cement, furniture polish, cleaning paste, never hone razor paste, ink eradicator, Lemonade and Orangeade powder, twelve formulas for perfume and toilet water, enlarging photographs in oil paint or water color, and many other standard formulas, all for a dime. **BILLIE GOODWIN, 324 S. Clark St., Chicago, Ill.**

GET THE "ENDICOTT"
Back-o-Neck Collar Button. Best for quickness and comfort. Make a humpless collar; a slip-on necktie; unfastens itself; Gold finished. Send dime for sample and label. **C. GRAY, Endicott, New York.**

BROADWAY KELLEY'S TOY TELEPHONES

The big Xmas Novelty has never failed to get the money in all department stores and street corners. Mr. Demonstrator, get on the job. I have two numbers:

No. 1. \$9.00 per gross No. 2. \$30.00 per gross

Each sample by mail, 35 cents.

Headquarters for Genuine Humanatones... \$7.00 gross
 Dandelion Dolls... \$25.00 per thousand
 Genuine Mural Gyroscopes... \$13.00 per gross
 Spinners... from 50 cents to \$2.50 per gross
 Simple Whistles, with boxes... \$1.25 per gross
 Complete line of White Stone Rings... \$7.00 per gross
 White Stone Pins... \$2.50 per gross
 The Donkey Kid... \$4.00 per gross

Have 100 gross more old-style Eagles Pins, \$6.00 per gross. Clutch Penells, \$2.75 per gross.

You old timers know what these goods are. Come on and get busy.

BROADWAY KELLEY
 161 E. 23d Street, NEW YORK.

For 31 Years

I have been in the Fountain Pen business. During this time I have sold over

30,000,000

Fountain Pens in the United States and foreign countries and am still at it. I have never closed up shop for a minute for any reason whatsoever outside of Holidays. We never handled anything else but Fountain Pens. If you want the best fountain pens, stylos, clutch pencils, gold pens of every grade, write me and I will send you catalogue. New catalogue free. Lowest prices for right goods. Foreign business promptly attended to.

IRA BARNETT, Mfr.
 King of Popular Priced Fountain Pens.
 61 Bookman St., New York City

Map Cases for Sheet Men



All kinds of Map Cases, made of best fiber and leather bound, 34 inches long, 8 1/2 inches in diameter, holds 125 "one-sheet maps." Maps can be taken out one at a time. Large compartment in cover for razors and pocketbooks. Leather handle and lock strap. Case will last a lifetime, and our price is the lowest. \$4.75, express prepaid; \$2.00 with order, balance \$3.75. 125 copies in red or black. We make all kinds of Map Cases, leather, fiber or wood, any size or shape. Send us your order and measurements and our price. \$2.00 to \$20.00.

CHAS. WIRTZ.
 Merchants Hotel Building,
 206 W. Second St., LITTLE ROCK, ARK.

PITCHMEN MEDICINE MEN STREETMEN


100% Profit working the

"UNEEOND" RAZOR SHAVING AND MASSAGE COMPOUND

SOMETHING NEW! Shaves without a razor. Sample, 10c.

"UNEEOND" RAZOR CO.,
 Suite 44, 529-533 Broadway, NEW YORK CITY.

FOR THE HOLIDAYS USE PEACE PUZZLE GAME



This interesting game has everyone guessing. A Flashy Package, 7 1/2" square, lithographed in colors. A sure winner. Our large comic posters, "Peace Begins at the Front," free with each order. Special prices: \$1.50 per 100; \$20.00 for 200; \$35.00 per 1,000. P. O. B. N. Y. Immediate Shipment. Sample, 15c.

SECOR MFG. CO., 112 E. 23d St., New York City.

HUMPTY DUMPTY WRESTLERS

For the Xmas trade. The old reliable money-getter. Dancers and Streetmen supplied. Write for prices.

WILLIAM MULLIN, 1845 Madison St., Chicago, Ill.

Joe Hewitt is making the Gran Store in Binghamton, N. Y., with gyroscopes, and is the same big boy with the scope.

DRS. MOREY AND SPICER

Two Docs in a dicker so bright and clean. Crossed over the river in a search of green. Everything was rosy the first day out. But the second it rained and the mules pulled them out.

The gas got low as the nut went high. And the Docs got blue as night drew nigh; A fire blew out and the Docs blew in. In their mud-covered lizzle made of tin.

It is reported that Birmingham is open to the sheet. What's the answer? And is Mississippi still charging a State reader on the leaf?

"Shucks! Yo' all nevah can tell about that fellah. He just gets them cads' f'om hotels all oveh the country and sends 'em back heah an' tries to fool us. I knowed we all would'n' go tuh Calif'ny."

THE PARABLE OF THE TWO PITCHMEN

1. It came to pass in the long ago when pitchmen pitched in the good old-fashioned way and wore their hair long and their whiskers curly, that two knights of the road did befriend themselves to an extent so colossal that they decided they would share together their prosperity and adversity.
2. The pitchmen chose as their wares good old medicine, such as pain reliefs, corn emollients and remedies made of roots and herbs and barks, such as the uborghines of this continent were wont to make into magic potions.
3. Now, times were hard and territory land, and to secure a dime required an occult art, but they strove and strove, and ate but little, placing faith in the grim adage, "Never say die."
4. At last they came to a place untouched by their clan, where shekels were as plentiful as the sand of the seas; even the officials had to go to it, for planters complain'd the folks had become so lazy they would not work for the presence of plenty and it would be a liddening if some one reliev'd them of some of it, so the grain would not rot and the wheels of the mills grind as they should.
5. They worked like Trojans, and made money until they knew nothing more.
6. Of excitement in this strange place they knew nothing, nor did they drink anything stronger than pure water. Said one pitchman to the other: "An' I'da swop'orth to me, Make haste to the apothecary and avail thee of a bottle of hair tonic. The spirits it contains will appease our anguished souls." "Great!" quoth his partner, and straightway they went to the apothecary.
7. "Not now," spoke one, "shall we indulge, but after we have made lucreads on the populace, as remember this is the seventh day and the inhabitants have shekels which they value not."
8. And so they pitched, first one and then the other, until they had nothing to sell save the coats on their backs. "Now let's hurry at the tavern," saith one, "then to our apartments, count our spoils and partake of the spirits."
9. Not long did it take for the spirits to work, at the same time the work of counting their wealth was done.
10. Quoth one: "How much kate hast thou harvested?" "Two hundred and fifty shekels have I. Hast thou more?" "More? Ay, many times more. Did I not say I was greater than thee, for look, my pile totals nigh half a thousand shekels. Back to the woods for thee, thy talent is ill."
11. Whereupon the other became enraged, swung at his partner and entwined his hands in the flowing locks of his erstwhile clamor.
12. "Call me a rummy, with thine! Take that, and that!"—saying lustily as he spoke.
13. They rolled and rolled until the room all disheveled did look, and shekels covered the floor from corner to corner.
14. Now the one who had enticed the most shekels did finally regenerate and grabbed his adversary with one mighty grip until the other called for help.
15. The innkeeper surmised something amiss and called into the street for help. And the village guardians responded with their lodges and cudgels.
16. They seized the combatants and in the village coop both were thrown. And as the morning sun arose, how and they looked, but, alas, their kate was gone and they regretted their folly.

Moral—Don't think yourself greater than your partner. It cutteth like a two-edged saber to have your shortcomings cast into your teeth.—Hornburger.

I MAKE IT—I SELL IT

ONLY ONE PROFIT.

This elegant Imitation Pink Cameo Breastpin, hand mounted, hand burnished and set in platinum, postpaid, for 35c. AGENTS WANTED.

GEO. E. MORTON, 8 Angell St., Attleboro, Mass.

PAPERMEN!

ATTENTION,

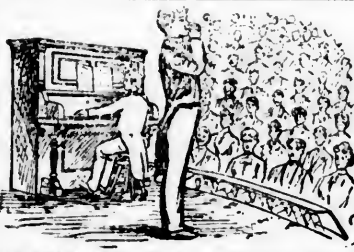
PAPERMEN!

Boston is higher today than it has been since the Civil War. Get into the best cotton State, Arkansas. The offer is "The State's Farm Paper." Address: **THE ARK. HOMESTEAD, Little Rock, Arkansas.**

THE SWIFT SCISSORS SHARPENER works where others fail. Make wages demonstrating, regardless of class. Workers, get plans and terms. None better at any price. Sample, 25c. Ladies' Friend Leader, 2c. P. O. B. N. Y. City.

TROUPER'S IDEAL SIDE LINE

PAID \$50.00 WEEKLY the year around pasting up letters. Complete details, including samples of literature used and trial list of stickers, for 25c. Satisfaction guaranteed or quarter refunded. R. HOMER, 1847 Warren, Chicago.



BIG MONEY MEN

Beware None Genuine

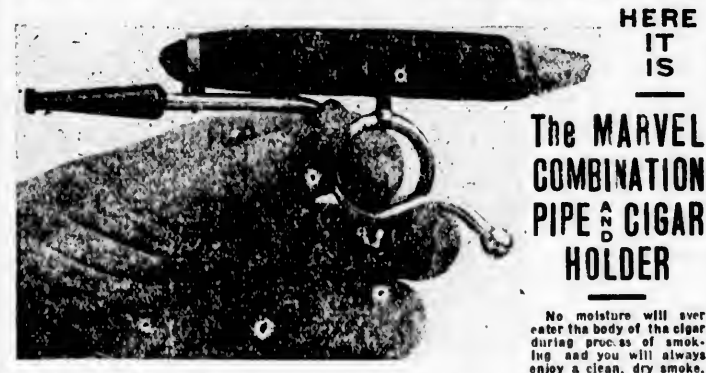
without the Trade-Mark Registered On Each Instrument Made in U. S. A.

You all know the HUMANATONE and the unlimited money-making possibilities it has. GOOD NOVELTIES have come and gone. Some of them made money while they were new and then the novelty wore off and it was the same old story. But there is one article that is the biggest BIG MONEY-GETTER ever produced for the man with a push and a small bankroll. It is one of the biggest articles for Demonstrators. The bigger the framework the bigger the profits. For the man who rents a good store or goes into a department store for a week or two during the holidays, puts in a piano and a few banners, there has never been anything like it for bringing in the real money. It can be played by anyone and produces sweeter music than any other wind instrument in the world. We are now putting out a new Holiday Number in a neat leatherette box, which has proved a big winner. If you want to make a lot of money, more than you think it possible for a pitchman to make, write today for samples, price list and catalogue of other novelties.

G. W. STIVERS & CO., 25, 27, 29 Ann Street, NEW YORK CITY.

AGENTS --- SALESMEN --- DEMONSTRATORS

HERE IT IS



The MARVEL COMBINATION PIPE & CIGAR HOLDER

No moisture will ever enter the body of the cigar during process of smoking and you will always enjoy a clean, dry smoke.

THE BIGGEST NOVELTY EVER PUT ON THE MARKET FOR CIGAR STORES, POOL ROOMS AND OTHER PLACES WHERE CIGARS ARE SOLD.

SEND 50 CENTS FOR SAMPLE AND PRICE IN QUANTITIES.

IT IS EASY TO GET BY WITH A LIVE WIRE ARTICLE

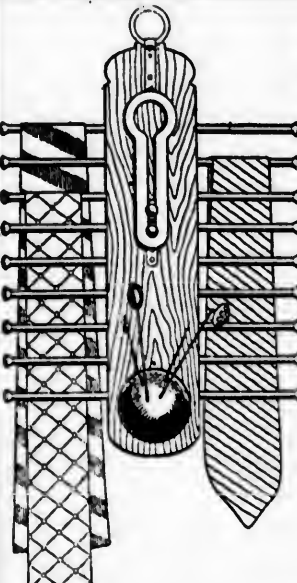
—AND THE MARVEL IS IT—

MARVEL MFG. CO., Osceola, IOWA.

DEMONSTRATORS—AGENTS—PITCHMEN—SALES BOARD WORKERS—

Here is a sure Clean-Up Proposition—a staple article that everybody needs—when they see 'em they buy 'em.

HANDY DANDY NECKTIE RACK



A splendid article, practical, useful and ornamental. It keeps the neckties new and prevents wrinkles; has a holder for collar buttons, and a fine velvet cushion for scarf pins.

Made of lacquered oak or mission, with nickel-plated holder. A real flash. Size, 8 inches long, 6 inches wide.

THEY WILL GRAB THEM AT A QUARTER

Smaller size, 7x5 1/2, without cushion, is the BEST DIME SELLER ON THE MARKET.

BOTH SAMPLES PREPAID, 40c

Send for them now—you'll never regret the outlay.

SILVOY NOVELTY CO.
 9 Great Jones Street, - - - New York

BALLOONS!

OF DISTINCTIVE DESIGN

For Vendors, Fair Followers, Carnival and Circus Novelty Sellers, Streetmen, Resort Booths, Souvenir and Sales Board Operators.

We manufacture ZEPPELIN, WATERMELON, AIRSHIP and other fancy and all regular designs, either with or without automatic valve mouth pieces. Made of seamless Para Rubber. But our specialty is

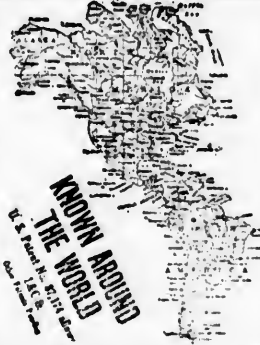
GLOBE BALLOONS

In 45, 50, 60, 70, 80, 110 Centimeter Sizes.

Write for further details.

Buy now, or if not working until spring, investigate now, so that you can carry these winners without loss of time or money when the bladders warble in the spring. Let us hear from you.

THE HOUSE OF BALLOONS
 (REX RUBBER AND NOVELTY CO.)
 96 Warren Street, NEW YORK CITY.



KNOWN AROUND THE WORLD

Salesmen and Solicitors

The new patented Never Slip Garter and Sleeve Holder will make you big money. It contains no rubber; will not cut or injure the garment. Every business man will buy a pair on sight. Made of silver. Send 15c for sample. **H. OREYFUS, 1914 W. Sixth Ave., Seattle, Wash.**

Streetmen Agents, Demonstrators, MAKE YOUR OWN GOODS.

We can teach you how to make and sell it. FORMULAS, INFORMATION, RECIPES. Write us.

UNITED SPECIALTY CO., - - - Detroit, Michigan.

If you see it in The Billboard, tell them so.

CLASSIFIED ADVERTISEMENTS

PAID ADS in the CLASSIFIED SECTION inserted UNDER ANY OF THE FOLLOWING HEADINGS, WITHOUT DISPLAY OTHER THAN CAPS, NO CUTS, NO BORDERS. NO LIMIT TO NUMBER OF WORDS FOR PAID ADS.

AT LIBERTY (Name and First Line in Black Letters).....10 per Word.

PARTNERS WANTED.....10 "

FOR EXCHANGE.....10 "

SECOND-HAND SHOW GOODS FOR SALE (Except Animals).....10 "

USED COSTUMES FOR SALE.....10 "

FURNISHED ROOMS.....10 "

FUTURE TIME WANTED BY AGTS......20 "

AT LIBERTY AT FUTURE DATE.....20 "

WANTED TO BUY.....20 "

BOARDING HOUSES (Theatrical).....20 "

WANTED TO LEASE.....20 "

ATTRACTIONS WANTED.....30 "

HELP WANTED.....30 per Word.

WANTED SHOWS.....30 "

CONCESSIONS WANTED.....30 "

FOR SALE ADS (Except Second-Hand Goods).....30 "

FOR RENT.....30 "

HOTELS (Catering to Theatrical Profession).....30 "

ORCHESTRAS AND BANDS (Seven Pieces or more).....30 "

ANIMALS FOR SALE.....30 "

ACTS AND THEATRICAL CO'S (Seven People or more).....30 "

MOVING PICTURE THEATRES FOR SALE.....30 "

REMEMBER, CASH WITH COPY.

We do not place charges for ads in the Classified Columns upon our books. We reserve the right to edit copy.

ALL COPY FOR ADS IN THIS DEPARTMENT MUST REACH US BY THURSDAY, 6 P. M.

AT LIBERTY or WANTED SITUATION FREE

NOT TO EXCEED 25 WORDS CONDITIONS

Advertisements of an acceptable nature will be inserted without charge in the Classified Columns. Open to any person connected or identified with the show business. If answers are not satisfactory the first time we invite as many insertions as are necessary to place you. These columns are for the benefit of the unemployed and we do not want you to feel that you are imposing on us by using the columns more than one time.

NO FREE STANDING ADS ACCEPTED, COPY MUST BE FURNISHED EACH WEEK,

and you must be ready to join at once. Write your ad on separate sheet of paper. Forms close Thursday, 6 p.m., for insertion in the following issue. NOTICE—Letters directed to **LIBERTY** ONLY are not delivered through the post office. If initials are used the letter should be addressed in care of person, firm or post office box.

ALL COPY FOR ADS IN THIS DEPARTMENT MUST REACH US BY THURSDAY, 6 P. M.

AGENTS WANTED
Advertisements without display, under this heading, 30 per word.

AGENTS—Salary or commission; greatest seller yet; every user pen and ink buys on sight; 200 to 500 per cent profit; one agent's sales \$620 in six days; another \$32 in two hours. **MONROE MFG. CO.**, 240, La Crosse, Wisconsin.

AGENTS—Get a copy of the Lever Magazine, with schemes, plans and formulas; Mail Orders; Opportunities for Agents, Roadmen and Dealers; send 10c for yours, and get our \$2 offer of premiums to subscribers. **THE LEVER CO.**, 337, Elizabeth, New Jersey.

FORD JOKE BOOK—48 pages, illustrated, 10c; agents wanted. **RICHARD LAVERY**, Asbury Park, New Jersey.

SELL MEDICINE, known as Snake Oil; big money for live agents; Sample Bottle, 25c. **REIDHAWK**, 1815 E. 17th St., Cleveland, Ohio.

WANTED—Good, live, hustling Salesmen; sell direct to the merchant; the White Base Line Vending Machines; something new; in big demand; for particulars write **STERLING NOVELTY CO.**, 863 Oak St., Columbus, Ohio.

WANTED—Lycium Advance Agent, experienced in handling high-class attractions on guarantee. **AL VONARX**, Mokenmouth, Illinois.

AT LIBERTY
Advertisements under this head, first line and name in black letter, 10 per word.

A-1 CLARINETIST—THOROUGHLY EXPERIENCED, reliable; wants position in good picture house, hotel or theatre; can assist in management; experienced. References. Write **BALDWIN MEN'S AMUSEMENT CO.**, Suite 1302, 20 E. Jackson Blvd., Chicago, Illinois.

A-1 DRUMMER—PLAYS BELLS, XYLO SOLO; slight reader; want vaudeville or one-night, or troupe; will go anywhere. A. F. of M. **CARE DRUMMER**, 108 Bennet St., Williamsport, Pennsylvania.

A-1 VIOLINIST AT LIBERTY—LEADER; experienced in all lines; age 23; married; sober, competent and reliable in every way; travel or locate, but would prefer permanent location; show closing card of this ad. Address **HERBERT COVINGTON**, 511 W. McCormick St., Galveston, Florida.

AT LIBERTY—MAN AND WIFE, DRUMS and violin; experienced in all lines; prefer pictures; library of music. Address **GEO. H. ODOM**, 416 Rosa St., Macon, Georgia.

AT LIBERTY—VIOLIN, PIANO, DRUMS; all A-1; experienced all lines; joint or single. Address **GEO. H. ODOM**, Savoy Theatre, Anniston, Alabama.

AT LIBERTY—CLARINETIST, ANY LINE of work; travel or locate; experienced; sober and reliable; transposed; A. F. of M. Address **"CLARINETIST"**, 437 Rebecca St., Sioux City, Iowa.

AT LIBERTY—VIOLIN (LEADER), CLARINET in hand; also lead band; large library, and experienced; also play A-1 string bass. **F. A. KASSELL**, 820 East Eighth St., Tulsa, Ok.

AT LIBERTY—A-1 VIOLINIST AND PIANIST, brother and sister, with positions by January 1st in orchestra in stock company, motion picture or vaudeville house, or travelling orchestra. Address **A. AND B. MUSICIANS**, Gen. Del., Rockford, Illinois.

AT LIBERTY—COMEDIAN AND SOUBRETTE, for tabloid musical comedy; have sixty-four short-act scripts; clean-cut musical comedy bills; I do rube, Irish, tramp, slum kid and blackface comedy; have wardrobe, photos, etc.; my wife plays soubrette; good wardrobe, photos, etc.; sings and dances, and stages any and all musical numbers; also can double chorus; will consider propositions from reliable managers who are playing permanent tabloid musical stock. If you have the facilities we can deliver the goods. Address **ARTHUR J. HIGGINS**, care Billboard, Chicago, Illinois.

AT LIBERTY—HARRY ROBINSON, SINGING, talking and dancing comedian; change for week; have picture machine and 20 reels of pictures; but no light; have burners for both gas and electric; also have new 60-candle picture for sale. Address **HARRY ROBINSON**, Pond Creek, Oklahoma.

AT LIBERTY—BLACKFACE COMEDIAN; strong act worker; change specialties for week; singing, dancing and music; for week-stand vaudeville or good med. show; salary, \$18.00 and transportation. Ticket? No. **B. F. COMEDIAN**, Billboard, Cincinnati.

AT LIBERTY AFTER DEO. 15TH—THOROUGHLY EXPERIENCED drummer wishes permanent engagement in vaudeville or high-class picture house; only reliable managers need answer; I carry and use full line of effects, bells, tympani, etc.; am married and strictly temperate; over 5 years at present engagement; A. F. of M. Address communications to **A. E. C.**, care Billboard. State all in first.

AT LIBERTY—SOUBRETTE AND A-1 PIANIST; dramatic or vaudeville; soubrette, child impersonations, boy parts, singing specialties, blackface; lady pianist, read, fake, double bits; single or double. **DE LEON AND O'BRIEN**, Gen. Delivery, Kansas City, Mo.

AT LIBERTY—LADY IRON-JAW ARTIST; age, 22; height, 5 ft. 3; weight, 115; good appearance; experienced. Address **AERIALIST**, Billboard, Cincinnati, Ohio.

AT LIBERTY—RELIABLE AGENT, REP., stock, vaudeville, one-nighter. Address **O. E. EHRMAN**, Columbus, Wisconsin.

CIRCUS AGENT—CLOSE CONTRACTOR; strong press; handle any attraction; join on wire; state salary; reliable, hustler; minstrel, opera, burlesque Tom experience. **FRANK SAUL**, Adrian, Michigan.

DRUMMER AT LIBERTY—UNION; PLAY bells; large and complete line of traps; can produce every sound effect for picture show. Address **G. E. DYER**, 1232 Harrison, Kansas City, Missouri.

DRUMMER—SIX YEARS' EXPERIENCE; plays bells; sober and reliable. **RAYMOND EV. ERETT**, 354 W. 51st St., New York City.

DRUMMER AT LIBERTY—ADDRESS E. WHITCOMB, 636 Lincoln Ave., Elgin, Illinois.

ENTERTAINMENTS FURNISHED, ENGAGEMENTS WANTED—We give a nice, clean, refined entertainment of magic and ventriloquism, lasting about an hour, very suitable for Church and Sunday-school performance. Terms reasonable; beautiful apparatus; everything first-class. **SAMUEL AND LUCY LINGERMAN**, Ventriloquist and Magician, 705 N. 5th St., Philadelphia, Pa. Bell Telephone, Market 15-84. Write us for terms.

ENTERTAIN YOUR FRIENDS—MRS. LINGERMAN, under the nom de plume of Madame Dupont, can also be engaged as Scientific Palmist in Gypsy Costume, for Churches, Halls, Hospital Benefits, Private Parties, etc. 706 N. 5th St., Philadelphia, Pa. Bell Telephone, Market 15-84.

E. WALTER, FEMALE IMPERSONATOR—in vaudeville; touring the South this winter; Virginia, Carolina, Alabama, Mississippi, Georgia, Florida, Cuba; managers write. Address care Billboard, New York City.

EXPERIENCED GENERAL BUSINESS COLLECTOR—Well up all lines; wants location, vaudeville, general work, etc.; sober, adaptable; any direction. **CORNETIST, E. B.**, care Billboard, Cincinnati, Ohio.

HOUSE MANAGER—PICTURES, VAUDEVILLE or road shows; thoroughly experienced, salary or percentage. **A. O. WEST**, 450 Newport Ave., Detroit, Michigan.

LADY SOPRANO—FIRST-CLASS SINGER, wishes position in musical comedy. **MAY CARSON**, care Billboard, Chicago.

MANAGERS OF MUSICAL COMEDY OR TAB.—We are at liberty to join on wire; up-to-the-minute, all-round people; lady, character soubrette, ingenue; gent, character comedy; strong double; S. D. and T. specialists; both lead and back; stock or road engagement; wardrobe; ability, experience. **BRUMAGE AND CLARK**, care Billboard, Cincinnati, Ohio.

MUSICAL DIRECTOR (PIANO)—SOBER and reliable; twelve years' experience; road and vaudeville; A. F. of M. **W. S. GARDNER**, 357 N. Clark St., Chicago, Illinois.

NOTICE, CIRCUS MANAGERS—AT LIBERTY—Side-show, big show and concert performers do aerial and ground acts for big show; hand-cuffs; strait-jacket; sword act and marionettes for concert; magic and punch for side-show; snake penulene; am capable of taking charge of side-show and concert; per cent and privileges only; sober, reliable and experienced. **RAY BRISON**, 1358 Huttoxwood, Bowling, Pa.

OPEN FOR OFFERS—CHARACTER COMEDIAN, Irish, Dutch and blackface; all around, versatile man; have favors from the old school (make fine musical tabs.); can paint scenery for same at reasonable cost; know the real cordons of all lighter acts; 15 years' experience; 38 years old; responsible manager and those considering putting out musical tabs., write **LOU BECK**, Bristol, Tennessee.

OPEN FOR PARK NEAR NEW YORK CITY for Next Season—Space for political camp, of both; this is one of the old ones; must be Sunday park; man and wife. **PROF. ELLIS**, better known as Koring Bob, Box 165, Freedom, Pennsylvania.

LET THE MANAGERS KNOW YOU ARE AT LIBERTY

A wit once observed that "doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does."

There are some people who wait for the job to come to them, others go after it, but the most potent way is to advertise when at liberty.

The Classified Department of The Billboard renders a service that has justly made it popular among show people, which is being evidenced by the constantly increasing number who are availing themselves of this service.

If you are in a rut and begin to think there is no place open for you, if you are out of step with the marching procession of employed, and have never used these columns for your at liberty ads, begin now.

What The Billboard is doing for others it can also do for you. This is sensible reasoning and we believe you will think so, too.

Our printed word may seem tame as a convincing argument, but think how you might use the At Liberty Department to your advantage and profit—test it out; the rate is only ONE CENT PER WORD.

AT LIBERTY—A-1 CELLIST, FOR HOTEL, theatre or picture show; reliable and experienced; A. F. of M. Address **CELLIST L. O.**, care The Billboard, Chicago, Illinois.

AT LIBERTY—COMEDIAN, DOING IRISH, Dutch and blackface; also two comedy musical turns, two magic and one ventriloquist turn; up in acts; change for two weeks. Address **E. DeWOLF**, care Show, Mapleton, North Dakota.

AT LIBERTY—JOE J. BENNETT, FOR MUSICAL COMEDY; light comedian; also Dutch, eccentric; singer and dancer; sing character songs, rags or ballads; good voice; baritone in trio or quartette; read lines and good study; an all around man, and do all I say I can; height, 5 ft. 7; weight, 140; good dresser. **Congress Hotel**, Market St., St. Louis, Missouri.

AT LIBERTY—PIANIST, READ, FAKE, transposed; handle anything; experienced all lines; sober, reliable; references; wife is experienced and competent cashier; locate only; no picture grounds. Address **BOX 28**, Seaman, O.

AT LIBERTY—A-1 MED. LECTURER AND PERFORMER; 25 years' experience; know med. business from A to Z; am fluent talker; good habits; dresser of and on; work platform or hall shows; strong content worker; straight in acts, and comedy in case of emergency; can join at once; must have ticket. **DR. H. HOWARD**, York, Alabama.

AT LIBERTY—FOR ANYTHING THAT pays salaries; I do Roman rings, transposed, well-funelling, barrel jumping, baton juggling; work in acts; fake drama; experience eighteen years; thoroughly reliable; married; can join on receipt of wire. Address quick **THE MARVELOUS ROZALEE**, Chicago House, Sioux City, Iowa.

AT LIBERTY—DRUMMER, BELLS AND good line of traps; young, reliable; good reader; long experience; A. F. of M.; vaudeville, pictures or musical stock. Address **E. J. JOHNSTONE**, 620 Story St., Room, Iowa.

AT LIBERTY—FAMOUS RING ARTIST—Also doing hand-balancing and stow singing; the dramatic tenor; the star supreme; the artist with a country-wide reputation; with art, class, quality, who has appeared before the royalties of Europe and praised by the American public. Don't forget the early bird story. The big timers are always on the lookout. Are you? My name alone stands as the guarantee of success. Only recognized acts that insure steady work, play good time and pay real salaries write. Wishing all my friends a merry Xmas. Address **PAUL BERWALD**, 6611 Hanna Ave., Cleveland, Ohio.

AT LIBERTY AFTER JAN. 15—YOUNG leading man, for one piece or stock; leads, invents, anything cast; specialties, play piano and other instruments in acts only; age, 20; height, 5 ft. 10 1/2 in.; weight, 153; ability, pop. **JACK KARNER**, care Billboard, Cincinnati.

BOOKING AGENTS AND MANAGERS, AT Liberty—Shraf and Sparks present an entirely new Dutch and Jew comedy act, a screaming laugh from start to finish; a hit for HIT-IT; automobile, singing, talking and dancing; Dutch, height, 5 ft. 4; weight, 125 lbs.; Jew, 6 ft. 2; weight, 140 lbs. Time, 20 minutes. Would like a tryout and booking. For particulars address **WM. SHRAF**, 602 Broad Ave., Canton, Ohio.

CHICAGO M. P. OPERATOR—ELECTRICIAN, all-round showman; long experience on all equipment; vaudeville or road shows; references; U. I. I.; theatrical; state all. **BUTLER THEATRE**, Butler, Pennsylvania.

CIRCUS AND CARNIVAL FOR 1917—THE street clown with the funny work and funny dancer, to work inside and out. Ask Vic Levitt or any Broadway showman, or Mr. A. Woods, the man of Johnstown Flood fame. My wife, good side-show pianist/worker. Reference to Fred Bennett Miller and good talker, this Monday, New York City, cheap, old boy; the cold night of Eagles' Hall at Madison Square Garden. Ask Sam Harris, and see **MR. GEORGE H. PAPPIN**, Box 135, Freedom, Pennsylvania.

PIANIST AND DRUMMER—BOTH A. F. OF M. want permanent location in theatre in good town; drummer has drums, bells and effects; both experienced in vaudeville, pictures and dance; would go with good road show if season does not open; not soloists or orchestra preferred; just ordinary fair musicians; orchestra preferred. Address DRUMMER, care Amusement, Lumber Exchange Bldg., Minneapolis, Minnesota.

PIANIST—SITUATION: EXPERIENCED ALL lines; troupe or locate; at liberty after Christmas; own Organ Unifone. Address G. SLIGER, 609 N. Fifteenth St., St. Louis, Missouri.

PIANO AND DRUM TEAM—BELLS, XYLOPHONE, effects, etc.; union; we cue pictures; 10 years' experience; want location; best of references. MUSICIAN, 306 Third St., Louisville, Kentucky.

TALKING, SINGING AND DANCING ACTS—Comedian, Jew, Dutch, rube, black and straight; A-1 chorus girl, some characters, experienced. Wire LESLIE AND LESLIE, 1241 E. Pierce, Council Bluffs, Iowa.

TEAM, PORTER AND WALKER—FOR TAB, musical comedy, vaudeville, burlesque or anything that pays salaries, featuring A-1 female impersonator, who is recognized as being the smallest, daintiest and best groomed in the biz, with a real soprano voice; both lead numbers, do specialties, singing and dancing doubles, work chorus, play parts, fake piano; both young; straight has A-1 baritone voice, swell appearance; warlike the best, and plenty of it; sober and reliable; good dressers on and off. Mers, wanting a real act, write or wire GEN. DEL., Vicksburg, Mississippi.

TRAP DRUMMER—EXPERIENCED IN vaudeville, pictures. A. F. of M.; A-1 scenic artist; locate or troupe; responsible managers only. Write or wire ED BURRIDGE, Brockville, Ontario, Canada.

UNUSUALLY GOOD ORCHESTRA CORNET desires permanent location in theatre orchestra of better sort anywhere; married; A. F. of M. Write or wire BOX 699, Waycross, Georgia.

WANTED—ENGAGEMENTS TO TEACH clubs, societies, private parties, modern, classic and folk dances. Information, address MISS HARTIGAN, Room 411 City Savings Bank Bldg., Bridgeport, Connecticut.

WANTED—I WISH A POSITION AS LEADER and director of band. I am also teacher and trombone player on experienced all lines. Address PROF. E. ORSONI, Thurber, Texas.

WHO WANTS US—WILLING TO LOCATE IN any town; man, wife, son and daughter; man to run and manage picture theatre; wife to sell tickets; son, 16 years of age, to sing illustrated songs; daughter, fifteen years of age, to play piano; wife also plays; man sober, honest and a hustler; will work for a salary and per cent. Address JOHN CARROLL, 20 N. Queen St., Lancaster, Pennsylvania.

WORLD-FAMOUS SWIMMER AND ATHLETE—Desires promoter and manager; does number of "dare-devil" feats in all of the most dangerous bodies of water in the world; great for moving pictures; will also make the longest swim and float longer than any person living; good for commercial advertising. For particulars address B. 1330 First Ave., Seattle, Washington, care Book Store.

WORKING, BUT WISH TO MAKE CHANGE—A-1 violinist; wife, A-1 pianist; union; thoroughly experienced in all lines; vaudeville preferred. VIOLINIST, 142 Meserole Ave., Brooklyn, New York.

YOUNG COLORED MAN, HIGH SCHOOL graduate, wants to make an engagement for the 1917 season with circus; wants to travel with advertising car, porter on the circus's Pullman car, or travel with circus in cook house, or any thing that is convenient; can furnish best of references. Address J. W. STREET, care 127 Lee St., Montgomery, Alabama.

YOUNG MAN—36, 6 FEET, 175 LBS. WILL join lady or gent with any good vaudeville act; you must have same. VICTOR E. HANSEN, Gen. Del., Chicago, Illinois.

YOUNG MAN—WIRE WALKER, FAIR ACROBAT, tumbler, head and hand balancer; have been doing slack wire lately; have worked on tight wire; join only recognized tight wire and acrobat troupe; weight, 135; height, 5 ft. 6 in. J. E. FINDLAY, 618 Shelby Ave., Nashville, Tennessee.

AT LIBERTY AT FUTURE DATE Advertisements without display, under this heading. 2c per word.

AT LIBERTY AFTER JANUARY 1ST—Man and wife, operator and piano player; twelve years' experience in picture; operator and expert sign writer; can manage house and go any place; best of references. Address P. O. Box 402, Northfork, West Virginia.

MUSICAL TRIO TEAM Jan. 1st, 1917, for open town or anything that pays the money; vaudeville preferred. Address EDWARD THOMPSON, 822 Sixth St., N. E., Canton, Ohio.

ATTRACTIONS WANTED Advertisements without display, under this heading. 3c per word.

FLATBOY WORKING OFFICERS—Attractions wanted, Flatboat, Gettysburg, Cleveland, Ohio.

NOW BOOKING ATTRACTIONS for 1917 season. PHILIP AMUSEMENT CO., 3228 Texas Ave., St. Louis, Missouri.

BUSINESS OPPORTUNITIES Advertisements without display, under this heading. 3c per word.

I AM BUILDING one of the latest and best amusement devices ever placed before the public; absolutely new and novel, with possibilities of making 100% on the investment every 30 days during the season. I would like to interest additional capital and would prefer a few with business experience to suggest and help manage. Write for information. HUBERT A. MYERS, 212 Broadway, Toledo, Ohio.

CARTOONS AND DRAWINGS Advertisements without display, under this heading. 3c per word.

CARTOON FROM PHOTO 50c. BALDA, Cartoonist, Oshkosh, Wisconsin.

CARTOONISTS AND CHALK TALKERS—My series will give you an abundance of fresh material; mirch-prooking scenes, caricatures and sketches; amateurs or professionals; absolutely reliable; wholesome and snappy; special offer, complete series, prepaid, \$1.00. CHALK TALK MAGAZINE, Elmwood, Nebraska.

TRANSFER PAINTED PICTURES, CARTOONS, ETC., to china, paper or glass; complete material process only 10c; to introduce our goods. WEDGE MFG CO., "AB," Binghamton, New York.

FOR EXCHANGE Advertisements without display, under this heading. 1c per word.

3-REEL FEATURE—St. George and the Dragon; first 320 takes it; Pigeons that turn back somersault, \$5.00 pair; want Novelty Musical Instruments, Spider Body and Small Tent. ED SHAW, Baker Biscuit Hotel, Hutchinson, Kansas.

AGA ILLUSION, or Great Levitation Act, practically new, consisting of back drop, cot, costumes, two pig cases, complete, cost \$85.00, for feature picture or big magic; wanted new print Ten Nights Bar Room. BAKER'S MAGIC SHOW, Appalachia, Va.

COINS, NOTES, STAMPS, Indian Belts, Knives, Pistols, Guns, Coin Jewelry, Chinese Seeds and Bulbs and hundreds of Curious Things exchanged for United Profit Sharing Coupons and Cigarettes and Tobacco Coupons. Booklet for stamp. COIN EXCHANGE, New Rochelle, New York.

FOR EXCHANGE—Trained Dogs, Cats or Roosters. WILLIAM PLIMMER, 1222 N. Campbell Ave., Chicago, Illinois.

FOR SALE OR EXCHANGE—Here is a bargain for a live amateur contortionist, as I have with the show business; I have one set of nickel-plated Roman Rings with ropes, ready for use; three different size Contortionist Hoops, two sets of Tights, Shirts and Span-drel Trunks, one Bald Farmer's Wig, Irish, Farmer and Jew Whiskers. Instruction Books: How to Become a Contortionist, Wire Walker, Join a Circus, Magic Acts, etc. Will exchange the whole outfit for Diamond Crescent Scarf Pin or good Typewriter; write for complete list, as I answer all letters here. GEORGE LOERCHER, Box 581, Endicott, New York.

LARGE PET WOLF—Exchange for Horse or Pony Trappings, Saddle or Wild West stuff. What have you? WM. DUNTON, Saranac Lake, New York.

MEDAL OR NAME STAMPING MACHINE—For stamping name on aluminum pocket piece, 5c-not. What have you to offer? LOCK BOX 7, Poplar Bluff, Missouri.

NEW VIOLIN AND AMERICAN MINUTE PHOTO Oils, Muddy Corks, mysterious Ring and Black Vanishing Coin Box, Educated Die Trick, Disappearing Half Dollar, Mysterious Disks Trick, Chinese Coin Box Trick. Will exchange for Scenery, Street-Parlor, Marionettes, Films or other Show Goods. L. F. DAVIS, Wehrum, Pennsylvania.

TWO FINE SHERIDAN PRIZES, two Pool Tables, Gasoline Light Plant, Edison Rotary Micrograph; want Electric Candy Puller, Kiss Cutter, or what have you? ROSEETTEL, Albany, Ohio.

WILL EXCHANGE my high-grade, silver plated Bb Cornet for a silver plated Baritone, Melophone, Alto, Bass or Saxophone, or will buy if cheap. CHAS. PARKER'S BAND HOUSE, 508 Franklin St., Waco, Texas.

WILL EXCHANGE—Two good Juggling Barrels and Comedy Fall Table for small Wardrobe Trunk; must be in good condition. BOB BAILEY, Mulberry, Indiana.

WILL EXCHANGE BOX MYSTO MAGIC, only used once, consisting of De Land's new Pick-It-Out Card Trick, De Land's new Fade-Away Card Trick, Myso starting Card Trick, marbles Marble and Vase, Muddying Corks, mysterious Ring and Black Vanishing Coin Box, Educated Die Trick, Disappearing Half Dollar, Mysterious Disks Trick, Chinese Coin Box Trick. Will exchange for Scenery, Street-Parlor, Marionettes, Films or other Show Goods. L. F. DAVIS, Wehrum, Pennsylvania.

THERE IS NO GETTING AROUND THESE FIGURES—THEY INDICATE THAT CLASSIFIED ADVERTISING PAYS

The number of Classified Advertisements printed in this special number is 884. They are convincing of the strength and growth of the small want ad. It shows an increase of 1008 agate lines, or 72 inches more space used in this number than in the 1915 Christmas Billboard for Classified Advertising. The reader can not help but be assured that the diminutive and humble Classified Ad plays a very important part in publicity. Compare the figures with the grand total of all Classified Advertisements printed in other amusement papers for the same time and the number printed will sink into insignificance compared with the amount in The Billboard. Fortified by figures which speak for themselves The Billboard is head and shoulders above all other papers in its class, and the best of it all is that advertisers have received substantial returns in the past and reaped their reward in the shape of profits.

BOOK OF TWENTY THOUSAND FORMULAR, covering 84 different trades; Secret of Lamp held by any one in audience; I strike a match on stage, lamu lights; no confederates; any one holds the lamp; the latest in this line. Secret Long Distance Reading Cards by mail; I send you deck by mail; you select a card; send one-half deck to me, not telling me in which half deck your card is; by return mail I name your card, asking you no questions; you also shuffle cards before and after your selection is made; cards are not faked in any way. Secret—Anyone draws a card, notes same, places it back in deck; he shuffles them a month if he wishes; I takes deck behind me and draws out his card instantly. No strippers, no long or shorts; cards are not trimmed in any way. I worked this ninety days. Has been examined by Magicians for an hour at a time, but they could not discover the secret. This is the finest card workout done by anyone; no sleights, no exchange of cards; you can do more tricks with this secret. I exchange nothing but high-class magic; I satisfy you or no exchange. F. C. REES, Box 168, Charter Oak, Iowa.

PRIORITIES, Shows, Illustrations: Specials for 5, 10, 20 in 1; will exchange; want fiend Omega, Crank Pianos, small Gasoline Engine, 5-h. P. A. C. Motor, Mounted Staff, Wax Figures, Toys, or what have you? W. J. COOK, 122 West Main St., Richmond, Indiana.

EXCHANGE 5 Electric Fluorescences or Fortune Telling Machines for Typewriter (lettable), or what? Photo of machine on request. H. SMITH, 2943 Wallace St., Chicago.

FINE COLLECTION STONE INDIAN RELICS—Want a good living freak. PROF. GRIFFIN, Pezara, Tennessee.

FOR EXCHANGE—Pumps, Picture Machines; anything good for pool room. HARRY SMITH, Grata, Pennsylvania.

FOR EXCHANGE—1 electric, 6-disc Orchestration Piano, with 8 should for an inner player. KNOX, Lewistown, Illinois.

FOR EXCHANGE—White Freak, Taylor make Truck, size 13x32x37; Villa Dodge, canvas, 1915 F.; 12 Tonnis Halls large leather Hunting, pair Pump Shows, size 8; War Money, \$30.00; 13 size one-fourth card Blue White Diamond Ring, size 9; all above A-1 condition; for for \$2.00; worth \$30.00. Want Motorcycle, Ringabout, Toy Typewriter or Musical Picture Machine. Address PROF. WILHE HERNAID, 3 Jacques St., Worcester, Massachusetts.

WILL EXCHANGE \$30.00 Cole Bands (nearly new) for Bando-Mandolin of same value; also nickel-plated 'Bright' Alto for Bell-Front-Solo-Alto; will sell either instrument for \$12.00 each. PROF. LEONARD, Glens Falls, New York.

WILL TRADE TOWN LOTS for Films and M. P. Machines. BAKER, 5014 Cottage Grove, Chicago, Illinois.

XYLOPHONE, Lyre, Marimbaphone, Bells, Banjo. For what? JONES, 707 Gray, Detroit, Michigan.

FOR SALE—MISCELLANEOUS Advertisements without display, under this heading. 3c per word.

20 BEAUTIFUL AND INTERESTING POSTCARD SCENES, in and around Salt Lake, including the Great Mormon Temple; sent prepaid for 25c silver. GEM NOVELTY CO., Box 57, Salt Lake City.

200 PAIRS Union Hardware Steel Wheel Skates, 80c pair; fine condition. TRI-STATE SKATING CO., Washington, Pennsylvania.

500 PAIRS Winslow Steel and Fibre Rink Skates; good running order; \$1.00 per pair; any quantity. TRI-STATE SKATING CO., Washington, Pa.

500,000 POST CARDS—As long as they last, \$1.50 for 500, or \$2.90 per 1,000; all nice cards; selling out; samples, 10c. AMERICAN CARD CO., 1917 Maple St., Louisville, Kentucky.

AN ORGAN, Roller Skates, Non-slip Floor Surface, RINK SUPPLY COMPANY, Sandusky, Ohio.

ANIMALS FOR SALE—Tame Brown Bear, \$65.00; Australian Dingo (Wild Dog), \$25.00; small Jackal, \$25.00; tame Chivvies Skunk, \$7.00; Coyote, \$5.00. HUNTON'S WILD ANIMAL FARM, Saranac Lake, New York.

AUTO TIRES AT CUT PRICES—We save you money; write for prices. TURKISH ACCESSORY CO., 231 Louis St., San Antonio, Texas.

BEAUTIFULLY HAND-COLOURED SLIDERS—Night Before Xmas, \$7.50; London Play, \$14.00; The Palace, \$2.50; The Holy City, \$4.50; other religious subjects; slides for every purpose. NOVETTY SLIDE COMPANY, 115 East 33rd St., New York.

BALLOONS, PARACHUTES, ACCESSORIES, ETC. State just what you require. THOMPSON BROS.' BALLOONING COMPANY, Aurora, Illinois.

BEAUTIFUL LIVE WHITE OPOSSUMS, \$8 each. W. SHAW, Victoria, Missouri.

FOR SALE—One mouster brindle female Great Dane, 14 months old and a dandy; very good Tom dog; if interested address HARRY ALDAMS, 2147 W. State St., Ocean, New York.

FOR SALE—The "Old Mill" located Wenona Beach Park, Bay City, Mich.; money market in good, five park; also Wurlitzer Electric Piano, good order, \$175; Electric Sign, reads "The Giggler," \$10.00. Address OLD MILL, 816 Saginaw St., Bay City, Michigan.

FOR SALE—Or will trade for 30-foot Middle, Wall or Canvas; complete Road Show Model B Gas Machine, Picture Machine, Lamphouse, complete; 8 reels, 4 Western drama; ready for road. CHAS. DENSMORE, Box 421, Gridley, California.

FOR SALE—Exposition Shooting Gallery; to close deal now we offer our San Diego Exposition Gallery, size 20 feet high, 50 feet wide, including building at a big sacrifice and turn keys over to buyer on January 1. Who is the lucky buyer? Who will map it? Send for catalogue of Shooting Galleries. JOHN T. HICKMAN CO., Manufacturers of Shooting Galleries, 245 S. Main St., Los Angeles, California.

FOR SALE—Trick Horse, 9 years old, 1,200 pounds, coal black; does every trick being done; swell pickout, high-school, etc.; extraordinary intelligence; price, \$400.00. PETER KORTES, 244 S. Main St., Los Angeles.

GIANTS FOR PARADES—Policeman, Uncle Sam, Maggie Murphy, Topsy, Prop. Animals, Giraffe, Donkey, Lion, Rooster, Frog, Dragon, Lizard, Alligator Heads for contortionists; Props. made to order. E. WALKER, 309 W. 39th St., New York. No catalogue.

GOLDEN EAGLE, Monkeys, Foxes, Rabbits and Guinea Pigs, cheap. JOHNSON, 2928 Texas Ave., St. Louis, Missouri.

GREENBACKS—Real-looking masmas; only genuine stage money allowed to be used; closest imitation; lawful; greatest thing to make bluff with you ever saw; big, flashy roll, only 10c. WEDGE MFG. CO., "Vx," Binghamton, New York.

HAVE SEVERAL GOOD BARGAINS in Second-Hand Show Property. What do you want? AMERICAN AMUSEMENT ASSOCIATION, 504 "Wheat" Bldg., Indianapolis, Indiana.

HOW TO DANCE ON BROKEN GLASS WITH BARE FEET—Good act for museums, pit and side-shows; easy to learn; full instructions, 50c. Address ANDY ARMOUR, S. W. Cor. 52nd and Baltimore Ave., Phila., Pennsylvania.

LIVE ANIMALS FOR SALE—Badgers, Coyotes, Ocelots, large Bob Cats, Bear Cubs. RALPH ATWATER, 1616 Clark Ave., Cleveland, Ohio.

LIVE BABY ALLIGATORS, \$1.00 each; Rattlesnake and Alligator Hides. JOS. FLEISCHMAN, Tampa, Florida.

LORD'S PRAYER PIN—The big money-getter last season; complete Lord's Prayer, engraved on head of tiny, solid gold pin, enclosed in dustproof glass tube; for pit attractions, store rooms, resorts, indoor events. C. H. SMITH, 1601 W. 48th St., Los Angeles.

MIND READING ACT—Mysterious, wonderful; copyrighted; send stamp for particulars. THE GREAT POWERS & CO., Beridale, Illinois.

NEW IDEAS DU MAGIC, Illusions, Spiritualistic Effects, Second Sight, Chirography; 130 illustrations, 84 pages; 50c. H. SHAW, Victoria, Missouri.

NOVELTY ENTERTAINERS—Attach commonplace articles in framed case and evolve a pictorial representation of "The Wind-Mill" (balls revolve), "The Lighthouse" (illuminated), "The Golf Girl," "The Chicken"; also "Easy Pictures in Sand" and "Lightning Cartoonist"; inexpensive get up; no ability needed. 25c. PROF. CONRAN, 2235 N. 4th St., Phila., Pa.

ONE CINNAMON BEAR CUB—About eight months old. W. H. FOHNSYTHE, 1121 West Mountain, Fort Collins, Colorado.

PERFORMING PARROTS, Pigeons, Cockatoos, Canaries; acts any size; trained to order. COLVIN, Kanawha Falls, West Virginia.

PET AND TOY DOGS OF ALL VARIETY—Collie, St. Bernard, Greyhound, Great Dane, Cocker, Toy, Spaniel, Bull Dogs, Poodles, Fox Terrier, Black and Tan at interesting prices. RHADYDELL KENNELS, York, Pennsylvania.

PROPS FOR CLOWNS—Novelties for parades, Prop. Animals, papier mache work, made to order and made right. E. WALKER, 309 W. 39th St., New York.

RINGTAIL MONKEY—Young and just right for training; does several tricks now; \$15.00 gets him. CARL F. SHADES, Springfield, Ohio.

SEASONAL ESCAPES, with Diagrams; entire bunch, only 25c. PROF. CONRAN, 2235 N. 4th St., Phila., Pennsylvania.

SOME ACTRESSES AND ACTORS making \$5.00 day, spare time; particulars, outfit, 4c. MIDWEST HOUSE, Dixon, Illinois.

THOMAS & SONS, 212 Market St., Pittsburgh, Pa., builders of best \$350.00 Tansio Boat Swings in the world for parks or carnivals.

TRAINED DOGS AND BIRDS, or for exchange. HARRY SMITH, Grata, Pennsylvania.

TRICKS AND GREENBACKS—Made Catalog of Bargains, 2c; 20 Greenbacks, 10c. GILBERT MAGO CO., 11185 So. Irving, Chicago.

VENTRILOQUIST FIGURES AND DIAGRAMS at lowest prices. SYLVIAN'S, 192 Clifford, Providence, Rhode Island.

VENTRILOQUIST FIGURES—Best in the world. W. SHAW, Victoria, Missouri.

FOR SALE—SECOND-HAND GOODS Advertisements without display, under this heading. 1c per word.

3,000 SINGLE NOTE WOOD WHISTLES—For advertising, a bargain; 75 Safety Razors, in boxes; 2 dozen Fountain Pens, marked 14 Carat Gold; one pair splendid wooden side Dancing Shoes, men's, size 7; 2 pairs Ladies' Chaps, cheap. Anything you want? Ask. MYSTICAL HEATH, Carroll, Iowa.

31 AND UP—Roller Skates; Organs. RINK SUPPLY COMPANY, Sandusky, Ohio.

(Continued on page 128.)

50.00 GETS A NEATLY DRESSED Ventriloquist... L. LAMB, Boone, Iowa.

510 GETS A NICE SET OF MARIONETTES, with full instructions to operate! Uncle Sam, announcer;... N. L. LAMB, Boone, Iowa.

100 GOLD MOUNTED TEXAS LONG HORN WATCHES... MEXICAN DEPT., 98 Winfield, Worcester, Massachusetts.

1,000 CHIMES Show Me the Way to Loveland... Indianapolis, Indiana.

A 1914 SAXON RUNABOUT—Wire wheels, top... South Dakota.

ACTIONS OF ALL LINES, you should write in for our Scenery Catalogue... Troy, New York.

"AERIAL SUSPENSION"—Fine condition; packed in case, ready for traveling... Louisville, Ky.

A FEW WARDROBE TRUNKS AT A SACRIFICE... Manufacturers of fine Professional Trunks of all styles.

A GOOD MAIL BAG ESCAPE, Handcuff Escape, Strap-Jackets, Milk Can, Appearance of Lady in Empty Box... Carroll, Iowa.

A BUDOLPH WURLITZER AUTOMATIC PIANO-BRAND ORCHESTRATION... Bridgeport, Connecticut.

A SLIDE FOR EVERY PURPOSE—At the right angle; Serpentine and Pose, Announcement, Advertising... Novelty Slide Company.

BALLOONS, PARACHUTES, ACCESSORIES, ETC.—A complete line of Second-Hand Equipment... Aurora, Ill.

BARGAINS IN MAGICAL APPARATUS—Illustrated catalogue... Decatur, Alabama.

BE A MAGICIAN—Great Hindoo Post Escape, Marvelous, Blazing Smoke Ring... North Carolina.

BEAN'S IMPROVED HANDCUFFS—Complete with... Heaney Magic Co., Berlin, Wisconsin.

BIG TIME Vaudeville Act that can be presented by any kind of a performer... Reading, Pennsylvania.

BIG TIME CARTOON ACT—No trading wheel out;... Packwaukee, Wisconsin.

BUY VENT. FIGURE—Wood Head, E. DE VINE, Laurium, Michigan.

BUTTER-KIST POPCORN MACHINE FOR SALE—Used less than two months... Elyria, Ohio.

BUTTER-KIST POP CORN MACHINE—Slightly used, practically new... Pleasant St., Minnesota.

CAMERA, 8, cost \$15; Roller Skates, \$1.25 pair;... Gouverneur, New York.

CARRY ALL—Bass Drum, Alto Horn, Snare Drums, large Military Band Cymbals... Buffalo, N. Y.

CHOCOLATE VENDING PENNY MACHINES—Have 75 machines, repairs and 50 boxes... Danville, Ill.

COMPLETE ILLUSIONS ACT FOR SALE—Of illusions sold separately... Reading, Pennsylvania.

COMPLETE SCIENTIFIC SOAP BUBBLE ACT, as sold by Ray J. Fink, the originator... Reading, Pennsylvania.

CONSIDERING QUALITY WE STAND FIRST—Catalog free... Berlin, Wis.

COWBOY'S SIX SHOOTER—Blued steel, double action... Massachusetts.

CREATOR CORN WAGON, Model Special C, fitted with ice cream cabinets... Highland Park, Rochester, New York.

DAM FAMILY BALL GAME—Complete, with five... Decatur, Alabama.

DEAGAN ELECTRIC BELLS, Una-Fon, Bamboo Chimes, Musical Cow Bells for sale... Harvard, Illinois.

EDISON TYPE D MOVING PICTURE MACHINE—Used three months... Wisconsin.

ELECTRIC TATTOOING OUTFIT—A bargain! lot of Stencils, Densins, Books, Sheets, Ink... East Liverpool, Ohio.

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EMPIRE CANDY FLOSS MACHINE—Perfect condition; Model B Gas Making... Bath, Maine.

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FAKED SHEETS FOR STAGE CARTOONISTS—Anyone can do a cartoon act with this... Reading, Pa.

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FOR SALE—Two Wurlitzer Paper Played Band Organs, with drum and cymbal attachments... Elyria, Ohio.

FOR SALE—One Kinery Cracker-Jack Outfit; consists of copper kettle, furnace, gasoline burners... Kentucky.

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FOR SALE—100 pairs Richardson Ball-Bearing Skates; also Motion Picture Lenses... Wisconsin.

FOR SALE—My original Mind Reading Act; latest methods; memory course... Topeka, Kan.

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FOR SALE—Lyon & Healy 4-octave Marimbaphone, 10 Mallets... Kentucky.

FOR SALE—Latest and best effect in Rising Cards; very elegant; superior to anything on the market... Chicago.

FOR SALE—Universal Tripod, like new, \$45.00... Chicago.

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FOR SALE—Fake Cards and 3 Magic Tricks, 10c; Chained Snake Escape... New Jersey.

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FOR SALE—One Boehm Flute in C low pitch; German silver body... Minnesota.

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FOR SALE—Big Time Farce Comedy; two-people act; one male, one female... Ohio.

FOR SALE—Two Primo Lanterns, 1,000 candle power; good condition... Ohio.

FOR SALE OR TRADE—36 pairs Richardson Roller Skates, ready to go on floor... North Dakota.

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FOR SALE—Leedy Snare Drum, 2 Sets of Bells, 2 1/2 octaves... Iowa.

FOR SALE—Peerless Trio, splendid condition, beautiful tone... Michigan.

FORTY LATE TABLOID MUSICAL COMEDY SCRIPTS... Chicago.

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GREAT FIRE EATER—A wonderful sensational trick; the performer makes brilliant sparks... Wisconsin.

GREAT HINDOO NEEDLE MYSTERY—Featured by the great Houdini!... Pennsylvania.

GREAT MIND READING ACT—And twenty good Tricks... Missouri.

HAVE A WURLITZER ELECTRIC PIANO, guaranteed in first-class condition... Virginia.

HAVE YOU EVER BOUGHT A USED HIGH-GRADE INSTRUMENT? If not, you'll be surprised... Pennsylvania.

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HAVE YOU EVER BOUGHT A USED HIGH-GRADE INSTRUMENT? If not, you'll be surprised... Pennsylvania.

ILLUSIONS OF ALL KINDS—Spider Girl, Ham Lady, Living Head in Mid-Air... Richmond, Indiana.

IMPROVED HINDOO STAMPING MACHINE—For Post Cards, Envelopes, etc... Pennsylvania.

KING SLIDE TROMBONE—High and low pitch, silver finish... Iowa.

LARGE RED, WHITE AND BLUE BALLOON; excellent condition; also smaller balloons... Ohio.

LATEST MODEL of slightly used Moving Picture Machines, all leading makes... Missouri.

LAUGHING MIRRORS FOR SALE—Cheap; in fine condition... Huntington, West Virginia.

LIGHTNING SMOKE ARTIST, Ray Pictures and Variety Act; slightly used... Reading, Pennsylvania.

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MAGIC BARGAIN LIST of new and used Magic Apparatus mailed for stamp... Princeton, New Jersey.

MAGIC GOODS, HANDCUFFS, Leg-Irons, Milk Cans; everything for the Magician... Berlin, Wisconsin.

MAGICIANS' My entire outfit for sale; lot of fine Magic, Ventriloquist, Full Dress Suit... Pennsylvania.

MAGICIANS—Magic Books; also contain lessons in Ventriloquism and Fire King Tricks... Tennessee.

MAGICIANS' OUTFIT, Old Fire Arms, 9 Medical Books, Stone Age, Indian Relics... Tennessee.

MAGICAL BARGAINS IN ESCAPES, ILLUSIONS, used Apparatus; illustrated catalogue free... Boston, Massachusetts.

MARIMBAPHONE—Excellent condition; rosewood; nickel-plated rack... Wisconsin.

MECHANICAL SHOWS, Statue Turn to Life, Bull Games... Richmond, Indiana.

MIND READING ACT—For two people; covers 5 different "effects" different from all others... Illinois.

MUTIMIFIED CURIOSITIES—Complete store show... Richmond, Ind.

MY CREAM WAFFLE MACHINE, otherwise known as "Hot Ice Cream Puffs"... Pennsylvania.

NEW MIND READING—No codes, 'phones, etc.; learn in 5 minutes... Ohio.

ONE LARGE ORCHESTRATION—Suitable for Merz-Go-Round or skating rink... Iowa.

OLD PISTOLS, GUNS, KNIVES, Swords, Indian Bead Work and Stone Goods... Louisiana.

ONE TURNBULL FRITTER MACHINE, complete, with motor; this machine will turn out 3,000 packages daily... Rochester, New York.

ONE NEARLY NEW ITALIAN ACCORDION, 400 Violin and Case, set of 9 Chopin Etudes... Iowa.

MUSIC

Advertisements without display, under this heading, 2c per word.

SEND ME the copy of Echoes From the Illinois, care HUNYAT A. BORK, Paducah, Kentucky.

ORGANS REPAIRED

Advertisements without display, under this heading, 2c per word.

CAROLINE DEBIANS REPAIRED AND REBUILT-With new music, any make, cylinder, card-board or paper; special instruments for work contracted for; JOHNANNEN R. GRILLIARD CO., Treves, Philadelphia, Pennsylvania.

PARTNER WANTED

Advertisements without display, under this heading, 1c per word.

A-I BLACKFACE, Irish, Dutch or Kid; prefer song and dance comedian; to double with sourette and pianist now doing independent time in Nebraska; write quick; will frame for regular time; DR LEON & O'BRIEN, Gen. Delivery, Kansas City, Mo.

A PARTNER WANTED WITH EVERY SHOW-To help after our interests in spare time; will not hinder you; is good chance for extra income; HOWE, Publishers, 6033 Sunset Boulevard, Los Angeles, Cal.

CLAWN would like to hear from partner with apparatus to frame comedy act for 1917 circus season; WILLARD NEWTON, Billboard, Chicago.

DISTINGUISHED WOMAN PUBLIC SPEAKER-From Belgium, with exclusive Pictures, wants Financial and Promoter for American tour; Address MISS PHILIPPINE AHYDIE, Hotel Hamarck, Chicago.

LADY PARTNER AND GENT OR SISTER TEAM-Must be A-1 (traverse or ring performer); to join at once; state lowest salary, height, weight and all you can do in first letter; those that can do revolving lights preferred; the act has bookings; photos returned; 4-Vander-4, Electrical Revolving Ladder Act, Address ZANDER, 1617 Cherry St., Philadelphia, Pa.

LADY PARTNER WANTED-To join hands with an entertaining banister, in a theatrical office business, entirely new idea, nothing like it; supplies a real need both to managers and actors; prefer single lady with no encumbrances, who can invest \$100; you handle your own money; experience is not necessary, but sincerity is, and some knowledge of correspondence; brain is more requisite than money; I will furnish references, and a copy of my book, "The Law of Success," containing my photo, to all who answer, enclosing photo and full particulars (age, height, weight, color of hair, eyes, etc.) in first letter; photos returned with my letter; BERNARD J. HINKLE, Jefferson City, Missouri.

LADY PARTNER WANTED-Give full description and send photo which will be returned; W. H. LORELL, The Billboard, 25-27 Opera Place, Cincinnati, Ohio.

LADY PARTNER, for 1917, for my concessions; no investment; booked with prominent; must be good-looking and talker; chasers, save your stamps; prefer Catholic; THOS. E. SAVAGE, 1503 Western Ave., Toledo, Ohio.

LADIES' NOTICE-Wanted a Young Lady Partner for young man, who is all around performer; to assist him with music and vaudeville show; working small towns; prefer lady who can play music or do acrobatics; amateur or professional; no money required; I have everything; show is now en route through Pennsylvania; Address H. B. care Billboard, Cincinnati.

MALE SINGER-A good singer for a high-class novelty act; state voice, age, class of songs, etc.; must be sober; POWELL, 221 Reed Ave., Bowling Green, Ohio.

PARTNER FOR OFFICE-Producing small tabloid and vaudeville companies; have good houses; successful; must have 2 to 300 cash; money secured; Wm. R. 6440, 3027 N. 3rd St., Phila., Pennsylvania.

PARTNER-To invest \$500 in Theatrical School and Agency in one of the best cities in America; this is exceptional opportunity for reliable, ambitious party with business ability, plenty of good common sense and a desire to establish himself in a permanent, pleasant business with a thoroughly experienced manager; no trifter's proposition, so unless you have cash and want business save your time; lady attending; enclose photo and state full particulars regarding yourself first letter; Address MAN-AGER 1516 So. Niagara St., Saginaw, Michigan.

PARTNER-To take help interest in small rep. show; have scripts, paper, scenery, etc.; Advance Man associated with Canada preferred; HARDY (Representative Ca.), Gen. Del., Toronto, Ont., Canada.

PARTNER WANTED-Lady or gent, with \$100.00, to make Florida Fair, for particulars address LOCK BOX 818, Albany, Ohio.

R. L. MILLIGAN wants good Agent, to take interest in his Dramatic Company, or good Sourette as partner, for big time vaudeville act; old friends write; General Delivery, Postal Station C, Toronto, Ont., Canada.

WANTED PARTNER-Lady, good-looking, good voice, with high soprano voice, large range, plenty volume; wishes to join party or parties for vaudeville or concert work; daughter plays piano and sings; have ample funds to finance for props, etc.; What have you got? Address HIGH SOPRANO, Billboard, Chicago, Illinois.

WANTED-The partnership of an expert Music Arranger, lady or gent, who will collaborate with the lyric writer with a small catalogue of twelve lyrics, each one of which is built on some theme of life, and tells a complete story in twenty-four lines; the collaborator must be one with some vocal talent or who can in the near future travel for purpose of demonstrating such songs as we may create; ladies in reply will please give age and description and if they have any published work or road experience; Address G. E. COLE, General Delivery, Bridgeport, Connecticut.

WANTED-Lady partner, to assist man in athletic act; man has attractive appearance and figure; age, 28-35; weight, 120-130; height, not over 5 ft. 4; amateur considered; Address GYMNASI, care Billboard, Cincinnati, Ohio.

WANTED PARTNER-Here Power's No. 5, TOM KENNY, 47 W. Mt. Wilkes-Barre, Pennsylvania.

WANTED-Lady Partner (age between 30-40), who sings and plays piano or dances, for refined vaudeville act; steady, reliable business person; address or call THEATRICAL MUSIC DANCE STUDIO, 322 2d Ave., New York, New York.

WILL SELL HALF INTEREST, OR ALL, and book Merry-Go-Round for season; good opportunity for some one who has a Drop Stage Revue; the biggest; JOHNSON, 2224 Texas Ave., St. Louis, Mo.

WILL GO 50-50 with reliable Medicine Lecturer. LONONO, Glen Falls, New York.

YOUNG LADY WANTED-For Vaudeville Sketch; one that is in Chicago preferred; BILLY FLAMMER, Room 614, South Dearborn, Chicago, Illinois.

YOUNG, REPUTABLE COMEDIAN wants Lady Partner, between 18-25, not over 5 ft. 5; tall all; N. RHYMIER, 100 Intervala Ave., Bronx, N. Y.

PERSONAL

Advertisements without display, under this heading, 2c per word.

JACK-Am well; getting along O. K. Write at once to Harry, Ky. MITHEL.

PRINTING

Advertisements without display, under this heading, 2c per word.

PRINTING OF EVERY DESCRIPTION - Large, modern plant; get our prices. A. H. KRAUS, 500 Kraus Bldg., Milwaukee, Wisconsin.

PRINTING-100 Visiting Cards, 35c. WARNER SHOW PRINT, 715 Race, Philadelphia, Pennsylvania.

SCENERY

Advertisements without display, under this heading, 2c per word.

HIGH ART SCENERY-Exclusive in design, brilliancy and quality, dyes or water colors; prices. BRITISH STUDIOS, 119 Herrv Ave., Indianapolis, Indiana.

SECOND-HAND SHOW PROPERTY FOR SALE Advertisements without display, under this heading, 1c per word.

4 CONDORIONAS TENTS-#10, #6; 10x13, #7; 10x14, #9; 12x14, #10; Frames for above tents at \$2 and \$3; 3 Taylor Trucks, 36 and 38-in., #6; 49-in. Fiber Truck, #7. AL GARY, Springfield, Illinois.

30TH CENTURY MERRY-GO-ROUND and Condemner Merry-Go-Round for sale; bargain if sold within 90 days. H. M. LONG, 1808 Calhoun, Ft. Wayne, Ind.

\$250.00 BUYS SHOOTING GALLERY-Everything complete; 4 good guns; license paid; rent cheap; doing good business; near Union Station. CLYDE TEDLOCK, 1524 Market Street St. Louis, Missouri.

AIR CALLIOPES CHEAP-Have several bargains in used instruments; hand and automatically played; prices, \$375 to \$500. TANGLEY CO., Muscatine, Iowa.

AUTOMATIC BASE BALL GAME-Complete, located at Byesville, Ohio; not being well located will sell at a bargain; now is the time to get into the game, so write or call at once on H. B. MUMMEY, Byesville, Ohio.

BOX BALL ALLEYS, SHOOTING GALLERY, Penny Machines, Five Moving Picture Machines; thirty reels Films, Band Horn, Athletic Rings, Tent Pole, W. S. CORPENING, Clerksburg, West Virginia.

CURIOSITIES-Used one week, but positively good as new; Alligator Boy, Mermaid, Devil Child, Dog Child and Pig Child, \$10.00 each; Half Lady Illusion, \$15.00; Palmistry Banner, \$6.00. NELSON SUPPLY, 514 E. 4th St., South Boston, Massachusetts.

CLOTHING, ALL SORTS AND SIZES-Full Dress and Tuxedo Suits, sizes 35-38, \$10; sizes 40, or more, \$12 to \$15; Prince Alberta, \$4 to \$7; Silk Hats, \$3; Hat and Suits, \$7.50; Old Guns and Swords, \$1.50; no catalogues; in ordering send three things, a deposit, the size of suit wanted and your height; all goods sent on inspection, if indicated in the order. W. Q. BROWNE, 309 Columbus Ave., Boston, Massachusetts.

COMPLETE DRAMATIC TENT SHOW-Tent, water-proofed; blues, folding chairs, stage scenery, electric lights, carpet, ticket boxes, staves, piano that's worth half entire price asked, double side-walls, stores that heat tent warm as any theatre, seats five hundred; over fifty comedies and dramas; company now on road up in twelve plays and doing splendid business; New Mexico, Texas, Arizona and California are in best condition in their history, and warm weather in winter; outfit will pay for itself in next forty days; unexpected business, demanding personal attention, reason for selling; cost over sixteen hundred, and is new, not junk; price, \$1,000, will take \$700 down, balance in sixty days, with interest; show is fully organized and equipped and making money; route furnished people meaning business; to experienced showman, willing to give this his entire time will take \$600 for half interest; come see, the outfit's new. Address letter only, B. R. KAYNES, JR., General Delivery, Deming, New Mexico.

CONCESSION MEN-At a great sacrifice; will sell Silk Stocking Girl Game; practically new, complete; cost \$90; first \$40 takes it. E. J. BAUR, Arkansas Pass, Texas.

CURIOSITIES-Used one week, but positively good as new; Alligator Boy, Mermaid, Devil Child, Dog Child and Pig Child, \$10.00 each; Half Lady Illusion, \$15.00. NELSON SUPPLY, 514 E. 4th St., South Boston, Massachusetts.

ELECTRICAL STAGE EFFECTS-Clouds, Ripples, Snow, Rain, Cyclone, Fire, Waterfalls, Waves, etc.; Spotlights, Ottives, Stereopticons, Nitroren or Are; Lenses, Clock Movements; get catalogue. CHAS. NEWTON, 305 West 15th St., New York.

EVANS' LATEST POP-IT-IN GAME-Almost new, boxed for shipment, \$5 down, balance \$15, C. O. D. weight, 250 lbs. THOMAS, 100 W. 109th St., New York City.

ELECTRIC SHOW, The Girl Who Tames Electricity - This is a novel act; is a headliner for moving picture shows, carnivals, fairs, museums; \$50.00 buys complete act; ready to set up and work; for particulars address HERB DIMONT, 506 So. Front St., Philadelphia, Pennsylvania.

FOR SALE-Portable Skating Rink, 50x100; 200 palm Chicago Skates, North Tonawanda Automatic Band; all in good condition, used less than year. Address PORTABLE RINK, Shelbyville, Illinois.

FOR SALE-Exposition Shooting Gallery; to close deal now we offer our San Diego Exposition Gallery, size 20 feet high, 30 feet wide, including building, at big sacrifice, and turn keys over to buyer on January 1. Who is the lucky buyer? Who will miss it? Send for catalogue of Shooting Galleries. JOHN T. DICKMAN CO., Manufacturers of Shooting Galleries, 245 S. Main St., Los Angeles, California.

FOR SALE-Two Jumping-Horse, 2-Abrast Carrousel, one Parker and one Marshall-Spillerman; both are in the best condition; all brass trimmed, and all parts substantially created; have gasoline, center drive motor and two of Herzl's best organs, and plenty of the latest cardboard music; equipped for electric lights and dynamo for making same; also one Condemner Merry-Go-Round, in first-class condition, with new seats of folding design; all created in first-class shops. The sale of these machines includes the riding privilege at some of the best New York and New England fairs; will be sold for cash or on reasonable terms to reliable parties. J. L. COLDUK, care The Billboard, Cincinnati.

FOR SALE-Cronoselle, complete, 39 jumping horses, one chariot, electric motor, two organs, motor for each; all in good condition; in a building in good park at large summer resort; price, \$2,500.00. Also one Wurllizer, style 150, large hand Organ, with 12 rolls of music and motor, \$500.00; one Regal 44-note Electric Piano, \$35.00; three 1-20-horse power alternating current motors, \$8 each; one 1-6-horse power alternating current motor, \$20. For further information address McKLWICK BROS., (Rocca Lake), Grand Rapids, Michigan.

FOR SALE-4 14-ft. Banner Poles, 4 in. in diam., with braces; 60 feet high, Electric Wire, Sockets and Block; 1 Ticket Box; all painted and in fine shape; also 1 small Tent, complete; have no use for above property; will close out entire lot at a low price; for description write CHARLIE DITZT, Reguira, Tex.

FOR SALE-Tango Swing, overhead Merry-Go-Round Band Organ, all ready to run; Picture Machine, lot of Films, Baiting Machine, High Striker, 24-horse Race Track, 8-in. Glass Pool Table, Minstral Costumes. HARRY SMITH, Greta, Pennsylvania.

FOR SALE-Two (2) Balloons, cheap; one has a brand new top; never been in the air; the other has been up 6 times; new parachute, hoops, 3 slack pulls, one living tent, also 16x20, with a 4-foot wall and a 18x24 fly to cover same; cheap, in good shape; one Tent, 10x16 feet, with a 6-foot wall (detachable); used 3 weeks; poles and all complete; one Snake Banner, 10x16, of Redding Rose and her den of 500 monster reptiles; one Taylor Hill Trunk. HARRY ADAMS, 214 1/2 W. State St., Olean, New York.

FOR SALE-Tango Swing, overhead Merry-Go-Round, 32-ft. Hand Organ, everything complete, ready to run; High Striker, Baiting Machine, 24-horse Race Track, Picture Machines and Films, good Pool Table, Minstral Costumes. PROF. HARRY SMITH, Greta, Pennsylvania.

FOR SALE-Working World and Banner, U. S. Banner, 10x10, best of shape; will sell for \$25.00. CARL F. SHADES, Springfield, Ohio.

FOR SALE-500 Women Wire Cots, slightly used; also Tents, all sizes. SCHAEFFER TENT CO., Lancaster, Pennsylvania.

FOR SALE-A Herschell-Spillerman 40-ft. Merry-Go-Round, Military Band Organ, 3rd season show; everything in No. 1 shape; 10-hp. Steam Engine, a bargain for quick sale. Address EDWARD BAIER, Loda, Illinois.

FOR SALE-Two Cotton Candy Machines, both run by same motor, \$75.00 for the two; one 1 1/2 h. p. Gasoline Engine, weight 35 lbs., good condition, \$15.00; Little Wonder Light Outfit, three lights, 25 ft. wire, five-gallon tank, 6 mantes, \$7.00; one outfit, 2 lights, three-gallon tank, 25 ft. wire, 6 mantes, \$6.00; one \$10.00 Gasoline Lantern, needs chimney, \$2.00; half each, balance C. D. Excellent lights and lanterns which is cash with order. AUTOMATIO FISHPOND CO., 131 Mich. St., Toledo, Ohio.

FOR SALE-Crazy House, complete; fine condition; new khaki tent and banner for same; \$60.00 quick; sickness. RALPH RAYE, Elwood, Indiana.

FOR SALE-Man-Eating Shark, 10 ft. stuffed; with shipping box and banners, \$25.00. ANDY ARMOUR, S. W. cor. 52nd & Baltimore Ave., Phila., Pa.

FOR SALE-3 down-town Wagons, new; will trade; can use 1 or both on any street corner; fixed for 10-in. show. H. WEATHERS, 1110 Legrand Ave., Indianapolis, Indiana.

FOR SALE-Bowling Alley, made of hard, dry maple; regulation width and length; good condition; about 12 balls, different sizes; \$30.00 buys it. W. A. LANDES, Abilene, Kansas.

FOR SALE-50x100 Kenyon Portable Roller Bink Outfit, complete. J. E. DEDILLA, Waterloo, Iowa.

FOR SALE-Cheap or will trade for Ford Car. Khaki Tent, \$60.00 in good shape; with side wall poles, seats, blue end stage, ENTERPRISE FILM EXCHANGE, San Antonio, Texas.

FOUR BOX BALL ALLEYS, \$25.00 each; half cash, balance C. O. D. F. L. UZZELL, care Billboard, New York.

HERE IS SOME SHOW PROPERTY FOR SALE that is in perfect condition and sold for no fault, only owner has no further use for same, and anything listed below will be sent subject to examination upon a deposit of 15%, balance collect if as represented: 30x60 white Rainite Tent, 8-ft. side wall, used 15 weeks, best of material and well roped, no poles, \$125; collection Apparatus and Leg-iron, \$50 (cost \$150); Escape Apparatus, complete for everything, regulation, \$50.00; Strait-Jacket, \$2.50; Milk Can Escape, \$35 (cost with traveling case, \$60); Mail Bag Escape, latest out, \$15.00 (cost 5 times that); Apparatus for all Box Escapes, \$20 (cost \$45); Chair Escape, \$12.50 (cost \$25.00). This escape act has been used by me for past few seasons, and is considered to be best outfit on the road of its kind, and every bit is guaranteed as represented or money refunded; 7 full reels of Moving Pictures, in good condition, \$35.00; also Song Slides, Travelettes; Gas Burner and other Miscellaneous Goods. These goods are ready to ship same day deposit is received. Further particulars gladly furnished and all inquiries answered. Bank reference, Granite Trust Co. GEO. R. WANEN, 25 Miller Bille Road, Quincy, Massachusetts.

HERSCHELL-SPILLMAN 40-ft. Galloping-Horse Merry-Go-Round and Wurllizer Military Band Organ; will sell cheap or trade. GEO. P. WAHL, Vermilion, Ohio.

I HAVE FOR SALE-10-in. Show, Banners, Pts., Mummified Men and Specimens; fine for store room show. CARL F. SHADES, 733 Clifton Ave., Springfield, Ohio.

LARGE RED, WHITE AND BLUE BALLOON; excellent condition; also smaller balloons and a lot of Parachutes, cheap. MISS C. E. ADAMS, Salem, Ohio.

LARGE EXHIBITION-Strong Act Apparatus, Bar Bell, Dumb Bell; looks very heavy, but weighs only 125 pounds; looks like 500 pounds; made of aluminum, steel and iron; nickel plated; cost over \$100, sell for \$20, if taken at once. H. C. WALLER, Gen. Del., Lancaster, Pennsylvania.

MAN-EATING SHARK-7 ft., with new 8110 Banner, \$60.00; Muncher Picture Machine, \$20.00; Callium Gun (shell), new, \$20.00; Escape Trunk, new, \$15.00; Laga Levitation, \$40.00; 6 double-deck Mata Show Illusions, good as new, \$15.00 each; 20x20 white paraffined Tent, 10-ft. wall, used one week, \$130.00. Address TOM TRETTIK, Crescent, Oklahoma.

MECHANICAL SHOWS-Black Art Outfit, Marine Turn to Life, Mummified Men, Mummified Dumbbells, W. J. COOK, 122 West Main St., Richmond, Indiana.

MINIATURE R. R. FOR SALE-Guaranteed brand new; in Schenck's only park; can be removed; engine, 4 cars, capacity 25 persons; 1,200 feet track, toilet booth and shops; other business reasons for selling; by lowest price, \$850.00. BOX 708, Schenectady, New York.

ONE HERSCHELL-SPILLMAN Merry-Go-Round, latest machine, complete; engine, organ and top; \$400. CAPTAIN PEARSON, Allamont, Illinois.

ONE THIRTY BY FORTY TENT-Complete; Poles and stakes, waterproof top, 8-foot wall, square big three lengths seven-lier blues, newly painted; one small Cage Wagon, nearly new, reasonable. CAPT. PEARSON, Allamont, Illinois.

PIEPA CHAIRS-4,000 slightly used, 50c up; 600 upholstered, \$1.00; new Opera and Music Folding at direct factory prices. ATLANTIC SEATING COMPANY, 10 East 43d Street, New York.

QUITTING SHOW BUSINESS, MUST SELL AT ONCE-Address NIGHT CLEVER, Hotel Nef, St. Louis, Pennsylvania. One 43-in. Unbreakable Warlike Trunk, cost new \$95, little used, sell \$5; one Strait-Jacket, \$2; one pair Bean Giant handkerchiefs, \$3; one pair Bean Giant Handkerchiefs, \$2; one pair Deering Handkerchiefs, \$2; one pair English Diving Irons, \$2; three Spirit Lamps, cost new \$5 each, sell \$1 each; one set of Pansé Pansé Botles, cost \$5, now used, sell \$1.25; one nickel plated Plate, cost \$2, sell \$1; two rolls 5,000 Admission Tickets, cost \$2.50, sell both \$1.

SECOND-HAND MOTOR TRUCKS-One three-ton and one five-ton; in good order; can be easily converted for show use; also one Ford Touring Car, with lot of extra equipment. Address FRANK ALLEN, Box 1448, Pittsburgh, Pennsylvania.

SPECIAL 5-IN-1 SHOW, with awall folding front, decorated with carvings. W. J. COOK, 122 West Main St., Richmond, Indiana.

SCENERY FOR SALE-One Diamond Dye Exterior Garden Drop and leg for same; used three times, 18x24; cost \$40.00, will sell for \$20.00. ROTAL NOBLE, 3212 Monroe St., Chicago, Illinois.

SENSATIONAL ACT-Novelty Strong Men Act; special apparatus, projectile, torpedo, kettle bell, chin ball, staff and off-shoulder ball apparatus, etc. with instructions how to make same; anyone can soon perform with little practice; apparatus made of steel iron, brass and aluminum; nickel plated, and cost over \$200; the first \$25.00 takes all complete. H. C. WALLER, Gen. Del., Lancaster, Pennsylvania.

SOMETHING NEW-Beautiful, modern and stylish Black and White Striped Scenery, for a short time only 5c per square foot; U.S. Scenery only 6c; send dimensions for estimate and catalogue. ENKOBOL SCENIC CO., Omaha, Nebraska.

SPECIAL ILLUSION SHOWS-All in one case, like large trunk, with folding fronts; in crate. W. J. COOK, 122 West Main St., Richmond, Indiana.

SLIGHTLY USED PERCENTAGE WHEEL and Drop Cases; as good as new; also several used Concession Tents, 2x14, with frames; will buy or finance anything new in concession. Address FRANK ALLEN, Box 1448, Pittsburgh, Pennsylvania.

TWO AUTOMATIC BASE BALL PITCHING MACHINES-First-class order; cost \$150.00 each six months ago; to close estate will sell for \$50.00 each; great money-makers; \$15.00 deposit brings one to you, balance C. O. D. CHAS. NEUBAU, 2116 N. 70th, Philadelphia, Pennsylvania.

TENTS-50x80, 60x80, 60x120, 90x120, 90x150, 100x120, 100x220, 110x220; Circus Seats, Tables and Stakes; price right; send for money-saving list. PEARL VAN, Northville, New York.

TENTS, Crank Piano, Serpentine Dance Outfit. GEORGE GREGORY, Boxmax, Virginia.

TWO 1916 HIGH STRIKERS-Cheap; one Hoopla Game, \$15; one Hand Striker, \$10; one Novelty Base Ball, double deck, \$35; Funnell Hall Game, \$30; one fine Ferris Wheel, \$750; 40-ft. Merry-Go-Round, complete, \$650; also other outfits. MOORE BROS., Lapeer, Michigan.

TWO AUTOMATIC BASEBALL MACHINES-(Used 3 months) Baseball Shooting Gallery, Butterkin and small Crator Popcorn Wagon, Aluminum Ball Spindle, 120-wheeler; PK Show (16x20 on platform, banners make 36-foot front), good Carnival Show. WARREN, Royal Hotel, Cedar Rapids, Iowa.

TWO-ABRIST, JUMPING HORSE CARROUSEL -Overhead, inside drive, large gasoline engine on truck, loud playing organ; machine ready to set up and run; will sell complete outfit cheap for cash. Address FRANK ALLEN, Box 1448, Pittsburgh, Pa.

STATIONERY

Advertisements without display, under this heading, 3c per word.

EXECUTIVE STYLE-The newest out; 250 Letter-heads a.d. 250 Envelopes to match; white and colors; neatly printed, \$5.50; samples. CURTISS, Kaltha, O.

THEATRICAL HOTELS

Advertisements without display, under this heading, 3c per word.

ST. LOUIS, MO., FURNISHED ROOMS-London Hotel, all modern conveniences; Single, per week, \$3.50; Double, per week, \$5.00; in heart of Theatrical District, 7 South Sixth Street. SAM SCHWARTZ, Proprietor.

THEATRICAL PHOTOS

Advertisements without display, under this heading, 3c per word.

PHOTOS AND ENLARGEMENTS-Get quotations, samples and price list for stamp; extra special inducements on company reproductions and to users in 500 or larger lots; 100 Sample Photos, \$2.75. BAR-BREAD'S THEATRICAL STUDIO, Dowago, N. Y.

TYPEWRITERS

Advertisements without display, under this heading, 3c per word.

HICKENSDORFFERS LIKE NEW, \$10.00, cash included; Corona, Underwood, etc.; bargains shipped on approval; guaranteed. EDWARD L. ZELLE, 517 North Clark, Chicago.

USED COSTUMES FOR SALE

Advertisements without display, under this heading, 1c per word.

COSTUMES FOR SALE—Sixty changes Musical Comedy wardrobe, mostly all silks, satins and velvet; biggest bargain ever offered in real costumes, trunks, bonnets and lobby photo frames. Address ROYAL NOBLE, 3209 Monroe St., Chicago.

FOR SALE—30 sets of Wardrobe, Trunks, and bonnets; all in good condition; enough to complete two shows; lot for \$225.00; a bargain; for particulars write C. H. THOMAS, General Delivery, Tulsa, Oklahoma.

BOURNEITE WARDROBE—Solid Spangles, \$28; other odd pieces; Dye Tray, \$30; Teepee, \$8; Fibre Trunk, \$15. "Leland," Haywards, Tampa, Florida.

STUNNING, SLIGHTLY USED BLACK TULLE Evening Gown, \$12.00; Black Jet Beaded Wrap, \$15.00; Black velvet cape, \$5.00; Chiffon Wraps, \$5.00. LOUISE, Billboard, New York.

WANTED TO BUY

Advertisements without display, under this heading, 2c per word.

ASBESTOS CERTAIN. MILTON SCOTT, 600 Grant St., Camden, New Jersey.

CAGES AND DEER, Horse and Pony Trappings, Saddles and Wild West stuff. WM. DUNTON, Barre Lake, New York.

DRAMATIC SKETCH FOR TWO MALES WANTED—Military, political, underworld or modern setting, with a little comedy. RICHARD WEATHERLY, Nat. Hotel, Fort Worth, Texas.

FERRIS WHEEL, large or medium; priced to sell. W. B. HANLEY, Carrollton, Ohio.

GOOD MIND READING ACT FOR TWO PEOPLE—Must be one you can use for balcony or picture house; no alphabet cards, one little girl can use; will pay the price for the right one; you must prove it to me. PROF. ELIAS, Box 135, Freedom, Pa.

MAN-EATING SHARK, for cash; give size and condition. JOHN T. HUGGINS, Room 1, 329 N. Water St., Decatur, Illinois.

MERRY-GO-ROUND OR CARRY-US-ALL—Cash; give complete description and lowest price. BOX 29, Mammoth Spring, Arkansas.

MILLS BELLS and Ice Hire Jack Pot Machines. GEO. GITTINS, 1041 Kin Kin Ave., Milwaukee, Wis.

OLD NEGATIVE GLASS—All sizes; write for full particulars to EDWARD E. HITTLE CO., 1230 Academy Ave., New Bedford, Massachusetts.

ROLLER SKATES AND ORGANS. RINK SUPPLY COMPANY, Sandusky, Ohio.

ROYAL PURPLE DROIP—Velvet or plush, with all trappings; must be in good condition. 1c. Address DROIP, care The Billboard, Cincinnati, Ohio.

SLOT MACHINES—Bought, sold, exchanged. SLOT MACHINE EXCHANGE, 1240 Vine St., Phila., Pa.

THREE-OCTAVE DEAGAN UNAFON—In good condition. Address S. D. G., 207 S. Duluth Ave., Sioux Falls, South Dakota.

WANT TO BUY—Spider Girl Illusion and others; describe fully. BOX 45, Victoria, Missouri.

WANTED—All kinds Show Property. What have you for sale? AMERICAN AMUSEMENT ASSOCIATION, 50 1/2 "Men" Bldg., Indianapolis, Indiana.

WANTED FILMS, Small Animals for merry-go-round; must be light and in good shape, cheap for cash or anything good for pool room or park; Tents of all sizes. PROF. HARRY SMITH, Grays, Pa.

WANTED TO BUY, for cash, two young Fox Terrier Dogs that can do hind and front leg work. J. W. F., care Billboard, New York.

WANTED—All kinds of Arcade Machines. STAR AMUSEMENT CO., 1374 Boston Road, New York.

WANTED—Good Films, Tents, all sizes; Small Animals and Light for Merry-Go-Round. HARRY SMITH, Grays, Pennsylvania.

WANTED TO BUY—Used double action Orchestra Bar; must be cheap. Address L. S., Box 169, Tompkins, Georgia.

WANTED TO BUY—Second-Hand Cash Box; Must Allers; give full description and lowest cash price; must be a bargain. Address EDWARD BARR, Loda, Illinois.

WANTED—A large lion's claw, suitable for mounting. J. M. CROCKETT, Stuart, Iowa.

WANTED—For stage use, Punching Bag outfit, Platform, Stand and all other accessories; will pay cash for A-1 outfit. Address J. WILLIAMS, 1604 Tenth Avenue, Regina, Saskatchewan, Canada.

WANTED—A good Tumbling Pad, piano felt preferred. J. C. JACOBS, Orchard Island, Ohio.

WANTED TO BUY—A Tent about 50x80, 10-ft. wall; stretch, keep off. BOB DAVIS, St. Peter, Minnesota.

WANTED, MACHINES—Liberty Bell, Callia's De Liza, with gum vending attachments; quote best price. T. J. NEUTNEY, Ottawa, Illinois.

WANTED—Anything odd and curious. Mounted Animals, Birds, Freaks, Curiosities, Reptiles, Fish and Alcoholic. ALCOHOLICS, Billboard, Cincinnati, Ohio.

WANTED—Have you got a good Museum? Give particulars and price. MUSEUM, Billboard, Cincinnati, Ohio.

WANTED FOR CASH—Electric Candy Puller and Gum Cutter. HONKETER, Albany, Ohio.

WANTED TO BUY—Slide Show Banners, standard size and type, showing Greyhound, January 1917 and Pony; also Aerial Suspension. JAS. BRIDGES, General Delivery, Huntington, W. Va.

WANTED FILMS, 12x12 Tent, 6-ft. wall; Folding Out; have Money Lathe, Monarc Engraving Block and Money Tools; or cash. F. A. BRIGHAM, Huatac, Missouri.

WE BUY Slot Machines, Motion Picture Projectors, Bird Choppers and Electric Motors. IRUNSWICK, 240 Vine St., Philadelphia, Pennsylvania.

TELEPHONES, with resonators, low pitch, three or more octaves. GENE JACOBS, Iron Mountain, Michigan.

VENDING MACHINES—What have you? State make and condition. AL TOMPKINS, Cranford, New Jersey.

WANTED TO LEASE OR RENT

Advertisements without display, under this heading, 3c per word.

WANTED TO LEASE OR RENT—A Pop-Corn and Peanut Privilege (exclusive) for season 1917 in a live amusement park in Wisconsin or Michigan. WALDO A. WESCOTT (King of Korn), 473 Jackson St., Fishhook, Wisconsin.

MOVING PICTURE DEPARTMENT

CALCIUM LIGHTS

Advertisements without display, under this heading, 3c per word.

BRIGHTNESS IS NECESSARY FOR GOOD PROJECTION—Better light at lower cost can be had by using the tray-Hydro-Cet; brilliant, economical, convenient and safe; no ozone or other required; costs less than 30c per hour; write for circulars containing valuable information concerning light. S. A. BLISS, 807 Third Ave., Peoria, Illinois.

FOR EXCHANGE

Advertisements without display, under this heading, 1c per word.

FOR EXCHANGE—FOR SALE AND MOTION PICTURE TRIPPODS—Different sizes, different types; the most professional Motion Picture cameras made at reasonable figures; will take in exchange or part payment any photographic camera outfit, such as Kodaks, View cameras, Graflex Cameras or Motion Picture Cameras, if same are sent by express, prepaid, for inspection, so that we can place a value on them toward any of these high-grade professional Motion Picture cameras, which take regulation perforated motion picture film so that the copies may be shown in any theatre; send stamps for catalogue describing these new, up-to-date Motion Picture Cameras to the Big Photographic Store, KOEHLER'S CAMERA EXCHANGE, INC., East 14th St., New York City.

WILL TRADE FIVE SUMMER RESORT LOTS at Silver Lake, Michigan, now priced at \$187.50, clear and taxes all paid, for any good feature of five or more reels. EXHIBITS FILM BROKERS, Room 605, 64 W. Randolph Street, Chicago.

FOR SALE—M. P. THEATRE

Advertisements without display, under this heading, 3c per word.

FOR SALE—Mortie Theatre; prosperous city, population 15,000; seating 300; motor driven machines; modern equipment; will mail particulars. BOX 273, Corning, New York.

FOR SALE OR TRADE—Building, 25x80; used and running as picture show; town, 3,500; new bath, screen, ad curtain, fire extinguishers, nice stage; ticket office and lobby wired correctly; on leased ground. P. O. BOX 507, Prairie du Chien, Wisconsin.

FOR SALE—Modern Picture Theatre; 240 seats; located in good, live manufacturing city of 30,000; good business; selling on account sickness. Address MOVIE HOUSE, care of Billboard, Cincinnati.

FOR SALE—Biggest Picture Theatre in Davenport, Iowa, best equipment; over 800 seats; rent, \$350; will consider trade for Theatre in Illinois. Address P. O. BOX 401, Aurora, Illinois.

MOVING PICTURE SHOW FOR SALE—Seating capacity, 225; A-1 Power's 6 A Machine, motor attachment, electric piano; only theatre in town of 1,000; price very reasonable. Address Z, care Billboard, Cincinnati, Ohio.

OPPORTUNITY KNOCKS—JUST ONCE—Send for details of this Movie Theatre and see if this isn't that once. Address WM. EWIG, Caswell Block, Milwaukee, Wisconsin.

PICTURE VAUDEVILLE THEATRE, with Airdome; established 10c house; no agents. DYROFF, 332 15th St., West New York, New Jersey.

MISCELLANEOUS

Advertisements without display, under this heading, 3c per word.

MEN'S, MOVIE MAN AND CONCESSIONAIRE—Sells tickets in \$10.00 a day (\$7.00 net cash) in the lobby of a Paramount picture show in a small city, and Johnson took in \$113.00 in five days at a county fair with the famous All-Electric Lek-Trop-Corn Machine; you own equal this in any good park or theatre lobby; a postcard will bring you the facts; hurry. LECTRIC SALES COMPANY, INC., Logansport, Indiana.

PEERLESS PIANO AND PEERLESS MUSIC ROLLS FOR SALE VERY CHEAP—Send for catalog. ENTERPRISE FILM EXCHANGE, San Antonio, Tex.

WANT TO HEAR FROM some one that has good features, to play on percentage in Texas; must be at least five reels; will give bank reference. ENTERPRISE FILM EXCHANGE, 231 Lotus Bldg., San Antonio, Texas.

WILL (\$100.00) ONE HUNDRED DOLLARS WEEKLY INTEREST YOU!—Merchants everywhere interested in Cartoon Advertising Film; write us for details. THE FEDERAL DEVELOPMENT COMPANY, Producers, Alliance, Ohio.

M. P. MACHINES

Advertisements without display, under this heading, 3c per word.

IF YOU WANT TO BUY a Moving Picture Machine write to the ENTERPRISE FILM EXCHANGE, San Antonio, Texas, and save money.

SECOND-HAND MOVING PICTURE ACCESSORIES FOR SALE

Advertisements without display, under this heading, 1c per word.

1,000 STEEL CHAIRS—Practically new, being in use but a short time; 2 Power's Machines, in first class condition; a lot of scenery, painted new and suited for different subjects; write for particulars. FOLDING LOBBY GATE, cost \$100, sell at \$40. REDINGTON & COMPANY, Scranton, Pennsylvania.

50 TWO-REEL FEATURES, \$7.50 to \$10.00 per reel, one three and six sheets; 25 three-reel features, \$5.00 to \$10.00 per reel, one, three and six sheets; Singles, with paper, \$5.00 per reel; Singles, with paper, \$3.00 per reel; all the above films in good condition and not junk; clean paper and shipped subject to receipt, upon receipt of enough to cover express charges; all paper from DICKSON FILM SERVICE CO., 3217 Locust St., St. Louis, Missouri.

\$1.00 PINK SKT—Beautifully hand-colored Song Slides; music extra; write for list; songs also illustrated to order. NOVELTY SLIDE COMPANY, 115 East 23d St., New York.

3,000 GUELLA CHAIRS—Steel and cast standards, 50c up, crates, all serviced, many equal to new; cut prices on dropped factory pattern; 1,200 upholstered in red var plush, cost \$5 each four years ago. In fine condition, taken from building destroyed by fire; 4 Ambrosio Booths, standard make, \$60 up; new Machines all making new and used, at less than wholesale prices. REDINGTON & COMPANY, Scranton, Pennsylvania.

5, 4 and 3-REEL FEATURES FOR SALE—In first-class condition, with posters, etc.; will ship subject to examination. F. MOORE, 92 Griswold St., Detroit, Michigan.

\$55.00—A BARGAIN—Power's No. 5 Moving Picture Outfit, in exceptionally fine condition; also Hallberg Compensator \$30.00, 220 rolls, 60 cycles; will accept for examination. MARTIN FREDERICKS, 3533 North Thirteenth St., Philadelphia, Pennsylvania.

ACETYLENE GAS OUTFIT, \$5.00; Skidograph Figures, 50c. VICTORIELLIS, Newark, Ohio.

ASBESTOS HOOTH, \$50.00, packed in trunk, all complete, good as new \$125.00. AMERICAN EXCHANGE, 630 Halsey St., Brooklyn, New York.

A TRIP TO THE GARDEN OF ALLAH, 5 three reels, with lecture, plenty paper, lobby display; good condition; will exchange for single reels, H. A. GLASS, 2414 College Ave., Kansas City, Missouri.

ATTENTION, ROADMEN!—For sale, the following reels, with paper: The Devil Within, 4 reels; Great Luck Disaster, 3 reels; Eastland Disaster, 1 reel; Bull Fight, 1 reel; Tango Dancers, 1 reel; Horse Race, 1 reel; Language of Fate, 2 reels; also following one-reel subjects: Divorce, Mephisto's Son, Humble Hero, Lady Athlete; all in good running condition; price, \$75.00 for the lot; will ship subject to examination on receipt of deposit to cover express charges; this is a real pick up. A. M. GRAHAM, 24 Potter Bldg., Birmingham, Alabama.

A WONDERFUL 200-FT. RATTLE SNAKE FILM, brand new, \$5.00; sacrifice: shipped privilege examination. F. H. W. 6822 Sunset, Los Angeles, Cal.

BARGAINS "ON THE LEVEL"—Lecture Slides, Panama Canal, European War, Tricentenary, Quilts, tyn and second-hand. Wanted, Panama Reel. WYNHAM, 8 Patchin Place, New York City.

BARGAIN—No. 1 Johns-Manville Semi-Portable Asbestos Booth; nearly new, with 12-inch fan; Power's No. 5, complete; Fort Wayne Compensator; all in fine condition; cost \$130 cash. "ALONZO," care Billboard, New York.

CLOSING OUT SALE of New and Shop Worn Stereo Lenses, Gundlach-Manhattan M. P. Lenses, Rheostat, German Carbon, Mortimer Film Cleaners, Song Sets, Films, Mexico-U. S. Preparedness Lecture Set of 64 (Color) Slides, etc.; no lists, no junk; state exactly what you want, if we have it the price will be right; will consider exchanges; wanted, Edison Model B Underwriters or D Mechanism or complete condition; condition immaterial if price is low. BOX 434, Washington C. H., Ohio.

CLOSING OUT FILM SALE—\$1.00, \$1.50, \$2.00 reel, worth \$2.00 to \$10.00 each; list free. CRESCENT FILM EXCHANGE, Warren, Ohio.

COMPLETE MOVING PICTURE OUTFIT at lowest price. Write M. JANNICKI, General Delivery, Wilkensburg, Pennsylvania.

COMPLETE PROFESSIONAL STEREOPTICONS, \$16.00; Rheostats and Arc Burner, \$6.00; attach to any socket, gas-making outfit and burner, \$2.00; 12-ft. Curtains, \$3.00; new from factory to you; send for cuts. GRONBERG MFG. CO., Lotus Bldg., Memphis, Tennessee.

COMPLETE POWER'S 6 Moving Picture Machine for sale. JOE JOSEPH, 15 Eldridge St., New York.

COMPLETE ROAD SHOW—Consisting of Edison Model B Machine, complete with magazines, all lenses etc., equipped for both electric light and gas; also 20 reels of Film, cost a few weeks ago \$250.00, account family trouble will sell for \$150.00; will ship subject to examination on receipt of \$25.00 deposit. QUEEN FEATURE SERVICE, Birmingham, Ala.

DO YOU WANT TO BUY new or second-hand Films and Features? I have you Films for sale! Write me today. R. C. BEACH, 64 Chestnut Ave., Rosebank, New York.

EDISON MOVING PICTURE MACHINE, 2-pin; "needs some repairs," upper and lower magazines, 20 reels, gas-making outfit and burner, \$2.00; 12-ft. Curtains, \$3.00; new from factory to you; send for cuts. GRONBERG MFG. CO., Lotus Bldg., Memphis, Tennessee.

EDISON MACHINE, one pin; no magazines or take-up; curtain; 4 reels film; complete road show in traveling box; only \$35.00; stamp for information; will trade for slide or illusion. HARRY CHESTER, Billboard, Chicago.

EDISON EXHIBITION—Rheostat, Lenses, Magazines, all complete and in excellent condition; price, \$35.00. Subject to examination? Yes. GORMLEY, Delavan, Wisconsin.

EDISON EXHIBITION MODEL, Lenses, Rheostat, empty reels, Asbestos Wire, \$60; \$10 cash, balance collect; in good running condition. IRA BENNETT, 816 Johns Ave., Decatur, Illinois.

EDISON EXHIBITION MOVING PICTURE MACHINE—Fine condition; new lampbox, magazines, rheostat, electric lamp, asbestos wire, \$75; great value. JOS. DOROTHY, 271 West 144th, New York.

EDISON MACHINE, \$75, slightly used, complete with upper and lower magazines, electric burner, stand, two new empty reels, new asbestos wire, new compensator, lenses to fit any measurements desired, guaranteed as represented; cost new, \$175, everything complete, ready to operate. \$75. LEANS THEATRE SUPPLY COMPANY, 509 Chestnut St., St. Louis, Mo.

EDISON MACHINES FROM \$35.00 TO \$75.00; Power's 5, complete equipment, for \$50.00; Motor-graph, Standard and several 1916 models at bargain prices; Lamp Houses, \$3.00 to \$5.00 each; Arc Lamps for all machines; heavy grid Rheostats at cut prices; stereos on Lens, with mount, \$1.50; brand new, 100 colored Song Sets of the such; Bargains in fine Film and Lecture Sets of Travel and War Slides, Gas Making Outfit at half regular price, all makes; bargain lots free; will buy outfit. NATIONAL EQUIPMENT CO., 417 West Michigan St., Duluth, Minnesota.

FEATURES FOR SALE—Write the largest film brokers in the country of your wants; we have everything, Drama, Sensational, Animal and Western; see us first. WIRCONNSIN-ILLINOIS FEATURE RELEASE CO., Mallers Bldg., Chicago.

FOLDING IRON GATE FOR LOBBY—Cost \$98, like new. \$50. S. B. LELAND, Montpelier, Vermont.

FEATURES FOR SALE—Little Hobel, 3 reels, \$10; Halo of Death, 2 reels, \$15; Leap for Life, 3 reels, \$10; Courier's Conspiracy, 3 reels, \$20; Submarine, 2 reels, \$20; Sheridan's Last Ride, 1 reel, \$5; Mysterious Alibi, 1 reel, \$20. Sent subject to rewind examination anywhere in the U. S. If you get your express agent to warrant charges both ways; two Power's 5, complete, \$40 each; Rheostats, Lenses, fitted for gas or electricity; 50 Single Reels, in good running shape; no list to offer; just \$25 (take the lot of \$5; Road Men, grab this, they are dirt cheap. EXPRESS FILM SERVICE, Louisville, Kentucky.

FILMS FOR SALE CHEAP—25 reels Single and Features; send stamp for list; will consider exchange. What have you? JAMES PALMER, Hammonton, New Jersey.

FILMS AT BARGAIN PRICES—Captain Jenny Saitation Army, 3 reels, \$40; Midnight Ride of Paul Revere, 3 reels, \$40; U. S. Military Tournament, 3 reels, \$12.50, and many others; Single Reels, \$3 upward; list upon request. BOX 417, Montpelier, Vt.

FILMS FOR SALE—300 Exclusive Reels, \$3.00 and \$2.00 per reel, all in good condition; recent feature going out of the Bin business. AMERICAN EXCHANGE, 630 Halsey St., Brooklyn, New York.

FILMS FOR SALE—Ten reels, in fine condition; all or any part of them for \$3.00 per reel; a rare bargain; will ship subject to examination on deposit of \$1.00 per reel. Address A. G. QUALLE, Broad Springs, Missouri.

FIVE HUNDRED REELS USED FILMS—Commercial and one and two-reel Features, including all the following releases, with paper, from \$3.00 to \$10.00 per reel; act quick if you want them. STRAND FILM CO., 404 E. Fayette St., Baltimore, Maryland.

FIVE-REEL FEATURES FOR SALE—Including original lobby display, for \$100.00 each; Vampires of the Night, Specter, Barabai With Satan, Yellow Traffic, Way Down East, Human Wolves, Black Triangle, M. MILLER, 36 Floor Mallers Bldg., Chicago.

"FLIGHT TO DEATH," 2-reel feature, a thriller, exciting automobile chase and explosion, good shape, 3-sheet posters, large hand-pat. Guaranteed price \$15; "The Changeling," a fine one-reel, with posters, featuring the Triphammer Kids, \$3.50; "Buck-ton Romance," a negro comedy one-reel, a laugh from start to finish, \$3.50; first money gets them, or send deposit and look them over. C. H. BOWMAN, 407 Church St., Greensboro, North Carolina.

FOR SALE—9 reels of Film, in A-1 shape; 3 Western, 2 Comedy, 2 Detective, 2 Dramas; will sell or trade for Magic Gods or other Show Goods; in exchange, please give list of what you offer. FRANK STEPHENS, St. James, Missouri.

FOR SALE—Inside of the White Star Traffic, 2 reels; plenty of paper; also 6 three-reel Features and ten Singles. A. BLACKER, Gen. Del., South Bethlehem, Pennsylvania.

FOR SALE—Three-reel Features, with lobby display, \$20.00 each. BARNEY FILM BROKERS, 6 S. Wabash Ave., Chicago.

FOR SALE—Complete Pathé Moving Picture Machine; good condition; \$50. GEO. DUNNE, Greensboro, Indiana.

FOR SALE—Have just taken over from World Film Corp., of New York, 40 subjects of five to eight reels each; all have large amount of paper, mounted, unmounted, slides, photos, heralds, etc.; must be sold in lots of five or more only at a low price of \$600.00 for any five; all are in very good condition; some of them have the extra stars on the screen don't delay; get this list at once; write M. HUBBELL, 217 N. Jefferson St., Chicago, Illinois.

FOR SALE—Triumph of an Emperor, in Search of the Castaways, Frodo, the Second Market, The Pacific, etc.; five full reels each; each subject, \$175.00; rewind examination; wire at once; A-1 condition. M. HUBBELL, 217 N. Jefferson St., Chicago, Illinois.

FOR SALE—Our recent slash in prices leaves us with only the following left, and at those under market bargain sale prices they will not last long: After the Ball, six reels, \$125; Fire and Swords, six reels, \$100; The Frank Case, five reels, \$150; Littlest Hobel, five reels, \$125; Buffalo Bill, five reels, \$175; Resurrection, five reels, \$75; Should I Stay or Go, five reels, \$50; The Man Who Fights Flames, three reels, with big lobby, \$100; Geibbles's Wedding Day, or Honeymoon Under Difficulties, four reels, \$125. The foregoing absolute bargains, plenty paper, first-class condition; will be shipped C. O. D., privileges rewind examination; if express charges both ways remitted or deposited with your express agent. SCHILLER FILM COMPANY, Schiller Building, Chicago.

FOR SALE—Cruelty of Christ, in A-1 shape, for five dollars. FRANK STEPHENS, St. James, Mo.

FOR SALE—We offer for quick sale, to close out the following four reels, with plenty of paper: High Treason, \$50; On Steps of the Throne, \$40; Victory or Death, \$40; The Black Snake, \$50; Star of India, \$40; also following three reels: Evils of War, \$85; His Reclamation, \$40; The Redemption of Underworld of Paris, \$85; On Trail of the Spider Gang, \$50; International Jewel Thieves, \$50; Power of Innocence, \$40; Dr. Gar-Eel-Hama, \$50; Dead Man's Child, \$40; also first two-reels at \$25 per reel; also 300 single-reel, General Film make, at \$5 up. Everything shipped C. O. D., with privilege of rewind examination when order is accompanied by a sufficient deposit to cover express charges both ways. GARRICK FILM SERVICE, 64 W. Randolph St., Chicago, Ill.

FOR SALE—Prof. Moving Picture Camera and Tripod, slightly used. STANDARD MOTION PICTURE CO., 5 South Wabash Ave., Chicago.

FOR SALE—Life of Buffalo Bill, 3 reels, with paper. A. CAMPBELL, cor. Wood and Wyandotte Sts., South Bethlehem, Pennsylvania.

FOR SALE—200 Reels, with paper and shipping cases (Fulco), include 2, 3, 4-reel features; all in A-1 condition; commercial; ship on approval, make us an offer; best offer gets them; we're quick business; some Trips, B. Lenses, Model B Gas Tank, Gas Cleaners (new) go with best offer. N. W. F. CO., 210 1st Ave., N., Great Falls, Montana.

FOR SALE—A complete Road Show, 30 Talking Motion Pictures with reveals to match, 12 reels good condition, fully equipped for electricity and gas; Electric Lamp, Rheostat, Switch, Wires, Gas Burner and Leader Calcium Gas Machine, complete; all in A-1 condition; for quick sale, \$200; ship on \$35 cash deposit; don't write if you haven't the money; trifling save a stamp. PEERLESS FILM BROKERS, 436 West 3d St., Williamsport, Pennsylvania.

FOR SALE—Films at \$1.00 per reel and up, with paper, all in A-1 physical condition, lots of mounted paper at 10c per sheet; send for list; Picture Magazine, \$3.00 to \$150.00; bargains. FEDERAL FILM AND SUPPLY COMPANY, P. O. Box 67, Texarkana, Texas.

(Continued on page 132.)

FOR SALE—5 cans of Orange, one dollar per can; 1 can Ether, 40 cents. FRANK STEPHENS, St. James, Missouri.

FOR SALE—"The James Boys in Missouri," in 3 parts. Atlas make, plenty of paper, also photos, great money-maker and is in good condition; let us have your best offer. Also one Wagner A. C. to D. C. Converter; cost new \$250.00; will sell for \$125.00, or will trade for latest model Moving Picture Machine. A. M. GRAHAM, Colonial Hotel, Birmingham, Alabama.

FOR SALE—Moving Picture Machine, latest Power's No. 5 Model, complete with everything; finest condition; with 10 reels good film; all for \$85.00; will ship C. D., also examination advance 10% deposit for express charges. Six three-reel features, condition near new, \$15.00 to \$25.00 per feature. FRED SCHANKER, 1810 N. 2d St., Philadelphia, Pa.

FOR SALE—Pathe Hand-Colored Passion Play and Life of Christ; these reels good condition, with posters and heralds, \$145.00. C. J. MURPHY, Elyria, Ohio.

FOR SALE—Pieces of Silver, in 5 reels, showing the production of Christ, splendid religious picture, \$100; Trochons on Boles, 3 reels, comedy, 10¢ a screen, heralds, slides, \$50; Scourge of the Desert, featuring Wm. S. Hart, 3-reel Western, \$35; The Greater Barrier, 3-reel Indian, \$30; The Army Surgeon, 3-reel Indian, \$27.50; The Black 13, 3-reel, very sensational, \$15; The Trap, 1-reel, Northwest, featuring Wm. S. Hart, \$10; Charlie Chaplin, \$18; Single Reels, \$7.50. All subjects have a splendid line of one, three and six reels; all film in good condition. Write NASHVILLE FILM SERVICE CO., 411 Union St., Nashville, Tennessee.

FOR SALE—Acetate Booth, portable; in very best condition; strong frame work, easy to pull up; good for traveling show; make offers; cost \$35.00. ED. KLOPF, 6233 South Morgan Street, Chicago, Illinois.

FOR SALE—Twenty Six Reel Slides, \$1.00 per set; cost \$10.00; twenty plain slides, Willard-Moran, \$2.00; twenty colored slides Johnson-Willard, \$2.00; fifty assorted News Slides, \$4.00. VERNER BURK, Marion, Illinois.

FOR SALE—One Model B Gas Outfit; in condition, for sale for \$12 dollars, with burner. FRANK STEPHENS, St. James, Missouri.

FOR SALE—Paul J. Rainey's African Hunt; \$300 will buy entire outfit. J. C. JACOBS, Orchard Island, Ohio.

FOR SALE—A good film, featuring Christmas night; the thing for your Christmas program; no paper. Write or wire EDWARD KRAMER, 113 Woodlawn Ave., Burlington, Iowa.

FOR SALE—Picture outfit, complete; Motorograph Machine, Compensar, Grand Piano, 500 Opera and Ban Chairs; equipped; will sacrifice at \$600.00. J. C. PRINCE, Macanaba, Michigan.

FOR SALE AND FOR RENT—Moving Picture Film; all makes, all kinds, one, two, three and four reel features, Comedies, Dramas, Novels, Westerns, etc., in fact, anything you want, Chaplin, Bunny, Sam, L-K-O, Comedies; reels range in price from \$1.00 to \$10.00; send for list; everything shipped C. D., with full privileges; reels range in price from reliable showman for \$50 per reel per week; several machines for sale; if you want a square deal write me. JOHN R. VAN ARMAN, 531 South Salina St., Syracuse, New York.

FOR SALE—A complete Traveling Picture Outfit, consisting of Lubin Machine equipped with gas burner and complete Model B Gas Outfit, 18 full reels of good Comedy, Western and Military Films, all in A-1 condition, \$160; will ship for examination on receipt of cash deposit; order express both ways. SHERIDAN FILM BROKERS, 636 West 3d St., Williamsport, Pennsylvania.

FOR SALE OR EXCHANGE—Banker's Daughter, 8 reels, \$45.00; Path Forbidden, 5 reels, \$15.00; Lash of Wholeness, 4 reels, \$35.00; Prisoner of the Orient, 4 reels, \$35.00; Fatherland Call, War Drama, 4 reels, \$35.00; European War, 4 reels, \$40.00; Hindu Nemesis, 4 reels, \$35.00; Secret of Adrianople, 4 reels, \$30.00; Bonds of Passion, 3 reels, \$25.00; Count Claw, 2 reels, \$25.00; Airship Fugitive, 3 reels, \$30.00; Tiger Country, 3 reels, \$25.00; The Spy, 3 reels, \$25.00; single reel Dramas and Comedies in proportion; all above supplied with plenty of posters and photos. GRAND FILM EXCHANGE, 100 Griswold St., Detroit, Michigan.

FOR SALE—Send for list of Feature Films. UNITED FILM SERVICE, 63 Walton St., Atlanta, Georgia.

GAS OUTFIT—Model B, almost new, half price; Stereopticon, portable Vinton, brand new, cost \$25; special, \$18.50. BOX 417, Montpelier, Vermont.

HAVE A LOT OF MOVING PICTURE SUPPLIES at real bargain, such as several small Lamp Houses, Electric Burners, Edison Gas Burner, M. P. and Stereopticon, Lenses, Reels, Rewinders; also have lot of Reels, Burners, etc., gas, shaft, pulleys, slides, sprockets; also other parts; have no use for same; will sell all at a bargain. C. E. SWINNING, 1411 East 72nd St., Chicago, Illinois.

IF YOU ARE IN THE GAME FOR MONEY, this is the kind you need: Day of '49, 2 reels; The God Law, 2 reels; The Range Rider, 3 reels; Cowboy and Squaw, 2 reels; Chief Sitting Bull, 2 reels; The Burning Brand, 2 reels; The Great Leap, 2 reels; The Warlock, 2 reels; Indian Blood, 2 reels; The Dragon Claw, 2 reels; Deep Purple, 3 reels; Damaged Goods, 3 reels; The White Slave, 3 reels; Saved by the Boy, 3 reels; In Blue, 3 reels; Uncle Sam's Boys in Mexico, 2 reels; Bitter Sweets, 3 reels; Jesse James, 2 reels; Big Reel's Last Stand, 2 reels; Power of Labor, 3 reels; Rip Van Winkle, 5 reels; The Battle, 5 reels; Grand Opera in Rubidell, 2 reels; Blazing the Trail, 2 reels; War on the Plains, 2 reels; Ruby of Dostina, 6 reels; Romance of a Red Princess, 2 reels; A Texas Ranger, 2 reels; Past Redemption, 2 reels; At Big Stone Gap, 3 reels; Flimpy Ridge, 3 reels; In Old Kentucky, 3 reels; The Blue and Grey, 3 reels; The Southerners, 3 reels; several hundred more all good priced right; in fact, if you want film, ask for it. H. DAVIS, 79 S. Washington St., Wilkes-Barre, Pa.

HIGH GRADE PROFESSIONAL Lumiere Moving Picture Camera; 400-ft. magazines, 2-inch F. 5.5 Volt-light Lens. Camera perfect mechanically; also complete tripod, with tilt and panorama; bargain; also Genuine Pathe for sale. O. R. SWINNING, 1411 East 72nd St., Chicago, Illinois.

"MIDNIGHT EXPRESS," 3 reels, \$40.00; "East Loan, 3 reels, \$25.00; "Sarah Bernhardt, in Laticas," 3 reels, \$30.00; "Champion Bull-Fight," 2 reels, \$25.00; Single Reels, \$2.00 and up; plenty of paper on all; sent out for examination on receipt of small deposit. FILMS, 115 Front St., Portland, Oregon.

MADE OFFER—New drill Screen, looped, never up, cost \$5; Pericon adjustable Table Legs, cost \$4; Muller's \$1.25; Power's adjustable Rheostat, \$10; Genie Condenser, \$1.50; Pastil Heater, Gas Gauge, Roll Screen Ticker, Slide Rewinder, \$18; Gas Burner (top burner separate cost), \$18; this stuff will let better than \$5; will send subject to inspection; make reasonable offer. GORMLEY, Delavan, Wisconsin.

MACHINES—Standard, Power's, Lubin, \$20 up; Film, \$1 up. NOVELTY SUPPLY CO., Gouverneur, New York.

MOTION PICTURE OUTFITS SOLD—Bargain list. NATIONAL EQUIPMENT CO., 417 W. Michigan St., Duluth, Minnesota.

MOVIE CHAIRS—Several lots of 300 to 500 in perfect condition; 50c up. NATIONAL THEATRE SUPPLY COMPANY, 160 East 17th Street, New York.

MOTOGRAPH, with A. C. or D. C. motor, speed control, lenses; elegant condition; great bargain; \$99; Mirroroid Screen (new) cheap. 1136 West Tusc. St., Canton, Ohio.

MOTOR AND ATTACHMENT FOR POWER'S 6A—110 volts, 60 cycles, \$36.00. S. B. LELAND, Montpelier, Vermont.

MOTION PICTURE MACHINES, Film, Song and Lecture Sets and Equipment of all kinds, including Rheostats, Compensars, Gas Machines, Lens, at less than half price; new bargain lists just out; we have Power, Edison, Motograph, Vero, Seco, Fairies, Monarch and other makes in the lot; write us today. NATIONAL EQUIPMENT CO., 417 West Michigan St., Duluth, Minnesota.

MOVING PICTURE FILMS and Reel Machines for sale; bargain prices. CYRIG FILM & SUPPLY CO., Turo Hama, Indiana.

MUST SELL—complete Viscoco Special Theatre Moving Picture Outfit; built like Simplex, with Simplex Lamphouse and motor attachment; three years' guarantee, rock-bottom prices, all lenses, \$45.00; also Power's No. 5, good as new, complete with Simplex Lamphouse, \$60.00; also Disolving Stereopticon, all complete to travel, excellent results, \$25.00; A. Weston, Underwriters approved, Portable Moving Picture Booth; cost \$60.00, sell for \$30.00. BRINKER, 1839 Larabee Street, Chicago.

MUST CLOSE OUT QUICK—A fine lot of Western, Comedy and Drama, with posters, at \$2.00 per reel. A. V. THOMPSON, Morgantown, Kentucky.

MUST SELL—Power's 6A, complete, fine outfit, condition guaranteed; money refunded; \$109.00; will send for examination. JAMES CONWAY, 1341 West Toga St., Philadelphia, Pennsylvania.

MUST SELL 30 Reels Assorted Film; just closed my road show; first \$18 the entire lot. TOM KING, Room 10, 414 W. Jefferson St., Louisville, Ky.

NEW GAS MAKING OUTFITS AND BURNER, \$3.00, for Stereopticon or to light office or home; from factory to you. OHNBERG MFG. CO., Lotus Bldg., Memphis, Tennessee.

ONE AND TWO-REEL SUBJECTS (Kriterion Brand); plenty posters; also Features; first-class condition; full lobby display; bargain. QUEEN CITY FEATURE FILM CO., 123 1/2 Opera Place, Cincinnati, Ohio.

ONE, TWO AND THREE-REEL SUBJECTS, three dollars per reel. C. VILES, Vinton, Iowa.

ONE POWER'S NO. 5 PICTURE MACHINE, entirely complete; model B and Leader gas outfit; some good Windows; Light; one big clean Light, with features and slides; complete with slides; rock bottom prices; some Oxyas, 21ner, Lenses, Burners, etc.; if you're looking for a bargain write to MYRTICAL HEALTH, Carroll, Iowa.

OPERA AND FOLDING CHAIRS (slightly used) always on hand and at real bargain; also Operating Booths, Curtains and Picture Machines. LEARN THEATRE SUPPLY CO., 500 Chestnut St., St. Louis, Missouri.

POWER'S CAMERAGRAH NO. 5—\$25 just depended on mechanism; make offer. S. B. LELAND, Montpelier, Vermont.

PAUL J. RAINEY'S AFRICAN HUNT, 6 reels; world's greatest animal picture; in very fine condition; plenty of exciting matter; bargain. QUEEN CITY FEATURE FILM EXCHANGE, 123 1/2 Opera Place, Cincinnati, Ohio.

PERELESS PIANO MUSIC—All up-to-date; used ten days only; for sale at a bargain. ENTERPRISE FILM EXCHANGE, San Antonio, Texas.

PICTURE MACHINES, \$10.00 UP—Gas Outfit, \$7.00 up; Stereopticon, Film, Road Shows cheap; Electric Lamp, \$1.00; French Condensers, 35c; stamp. FRED L. SMITH, Amsterdam, New York.

PICTURE HOUSE SCENERY AND SETTINGS—We are one of the largest producers of picture house scenery in the country; write for estimate. BAILEY STUDIOS, Troy, New York.

POWER'S 6A—Complete, fine condition; regular D. C. 110-volt motor, speed control, moving picture and stereo. lens; wonderful bargain; \$175. C. D. D., privilege examination. BOX 389, Canton, Ohio.

POWER'S NO. 5, complete, with lenses, etc.; \$50.00; good as new. AMERICAN EXCHANGE, 630 Halsey St., Brooklyn, New York.

POWER'S NO. 5, good running order; Lenses, Rheostat, lamps, film, slides, wire, \$40.00; also complete collect. IHA BENNETT, 316 Johns Ave., Decatur, Illinois.

POWER'S INDUCTOR—110 volts, 133 cycles, \$35; cost \$60. S. B. LELAND, Montpelier, Vermont.

ROAD SHOWMAN'S FILM EXCHANGE—We have several hundred single-reel Western, Comedy and Drama, with posters, at \$2.00 per reel; also a fine lot at \$3.00 and \$4.00 per reel; two and three-reel Features, with mounted posters, at \$4.00 per reel; write for bargain list. A. V. THOMPSON, Morgantown, Ky.

SELLING OUT THREE and five-reel Features; also few Single Reels; all extra good condition; plenty of paper, mostly new. Privilege examination on deposit; prices to sell quick. FRED C. AMER, Columbus, Ohio.

SHOWS THAT ALWAYS WIN—Passion Play, 3; Quo Vadis, 5; Ten Nights in a Bar Room, 5; Little Bull Run, 3; Queen's Stand, 5; Old Fort Dearborn, 2; Gerónimo's Last Raid, 2; Scourge of the Desert, 2; Price of Power, 5; The Kick Out, 3; Shorty's Adventure, 6; The Scarlet Road, 5; The Shaphorettes, 2; Price She Paid, 2; For the Love of the Flag, 2. Why experiment with a novice when you have an opportunity to do business with an expert? Give me an idea of the show you need. I can furnish it, and the price will be right. H. DAVIS, 79 S. Washington St., Wilkes-Barre, Pennsylvania.

SPECIAL MOTION PICTURE BARGAINS—Stereopticon, Spot Lights, Lenses, Condensers, Carbon, Announcement Slides, Box Rewinders, Repair Parts for Edison, Power, Lubin. Second-Hand Machines bought and sold; we repair broken or worn parts of all kinds of machines; no order too small for our attention. CHAS. H. BENNETT, 240 N. 13th St., Philadelphia, Pennsylvania.

SIMPLEX PROJECTOR—Used only few weeks, at bargain price. BOX 417, Montpelier, Vermont.

SPECIAL CHRISTMAS BARGAINS—One 1912 Motograph Machine, complete, with double dissolver, magazines and all lenses; one Edison, Exhibition Model, complete, with lenses; the above guaranteed in A-1 condition; one Serpentine Dress, one "Phone and Teaching outfit; one Man Horse Lifting Platform, one Pulling Slide for Life, one Electric Light Plant, good as new, cost \$350.00, direct connected, weight 450 lbs.; one Black Art Layout, the best there is, packed in good trunk; Repair parts for all makes Machines, Carbons, Tickets, Lenses, Condensers, or anything pertaining to the show business; also largest show house in town of 10,000 doing good business; will sell all or half interest to man capable of running business; will stand inspection. CANNELL AMUSEMENT CO., 301 North Fourth St., Watertown, Wisconsin.

STEEL BOOTH, for two machines; conforms Ohio laws; price \$30.00, cost \$85.00. FRED C. AMER, Columbus, Ohio.

TEN SINGLE-REEL SUBJECTS, fifteen dollars. C. VILES, Vinton, Iowa.

THE GOLD SOUVENIR—Seemless, \$118, \$87.00; 12x14, \$35.00; 12x16, \$48.00; Standard Frame, 20% extra; you can't get better, why pay more? Sold on trial; guaranteed; send for sample; all kinds of novelty and Stage Settings, new and second-hand; lots of all requests. JESSE ONE SOENIC CO., Southville, Iowa.

THE FOLLOWING FILM SUBJECTS, in first-class condition, accompanied by a large supply of posters: Thorns of Gay White Way, 5 reels, \$15; Trapped in Castle of Mystery, 3 reels, \$15; Glass Coffin, 3 reels, \$15; Mystery Pine Creek Camp, 3 reels, \$15. UNITED FILM SERVICE, 63 Walton St., Atlanta, Georgia.

THE LARGEST AND MOST COMPLETE LINE of real money-getting Features ever offered: Uncle Tom's Cabin, 5 parts; Rip Van Winkle, 5 parts; World, Fish and Devil; Keeping the Whirlwind, 5 parts; Veengeance of the Wilds, 5 parts; Across the Pacific, 5 parts; Flame of Passion, 5 parts; Pursuing Shadows; Pearl of Antilles, 5 parts; America, 5 parts; Last Days of Pompeii; For the Honor of Old Glory; Charlie; The Prince of Peace; Heart of a Police Officer; The Chimera, 5 parts; Sapho, 5 parts; Lily of Poverty Flat, 5 parts, and numerous other big Features, with big stars and money-getting titles; we have hundreds of one, two, three and four-reel acts of all classes, Sensational, Dramatic, Western, Detective, Educational, Industrial and Religious; best get in touch with us today. CO-OPERATIVE FILM & SUPPLY COMPANY, Box, 306, 510 Broadway Bldg., Omaha, Nebraska.

THREE, FOUR AND FIVE-REEL FEATURES FOR SALE—Very good condition, plenty of paper; write for list; also some two-reel Comedies. HARRY KOPLAR, 1023 Holland Building, St. Louis, Mo.

THREE-REEL WESTERN FOR SALE AT \$38.00—Including lobby display, In Touch With Death, Gailows of the Gods, Desert's Sting, Trap, Life for a Life, Outlawed, Black Nislan. S. BALDWIN, 314 Millers Bldg., Chicago.

TWO-REEL FEATURES FOR SALE AT \$10.00—With original lobby display. S. GREEN, 218 Millers Bldg., Chicago.

VICTIMS OF THE WHITE TERROR—Splendid 4-reel drama, more paper than you can use, slides, 478, like new, examination, upon express charges deposit. INDEPENDENT FILM CO., Princess Bldg., St. Louis.

"WAR IN EUROPE," full single reel, fine patriotic leader, real action, great war paper, 1, 3, 5, 7, 9, fine condition, only \$20.00; "Woman Always Wins," 2-reel feature, fine condition, with paper, a money-maker; \$20.00. GEO. J. J. ADAMS, 114 So. Itouque St., Iowa City, Iowa.

SECOND-HAND MOVING PICTURE CAMERAS FOR SALE—Advertisements without display, under this heading, 10 per word.

PROFESSIONAL MOVIE CAMERA AND DEVELOPING OUTFIT, \$225. BOX 1155, Tampa, Fla.

SLIDES—Advertisements without display, under this heading, 30 per word.

MOVING PICTURE SHOW SLIDES—Instructions, Outfit and Material for making your own attractive Advertisement and Emergency Slides. Send for circular. SIMPLEX SLIDE CO., Sheboygan, Wis.

WANTED TO BUY—Advertisements without display, under this heading, 25 per word.

COPY JAMES BOYS, Uncle Tom's Cabin, East Lynne. C. VILES, Vinton, Iowa.

EAST LYNNE, UNCLE TOM or good Feature; also Chaplin or Pickford two-reeler. WILSON, 17 Elmore, Roxbury, Massachusetts.

FEATURE FILM—In good condition; want Uncle Tom's Cabin, Ten Nights in a Bar Room, East Lynne, Old Cross Roads, Down East, and any similar standard subjects, with advertising matter; advise price, etc. QUEEN CITY FEATURE FILM CO., 123 1/2 Opera Place, Cincinnati, Ohio.

GOOD MOVING PICTURE MACHINE—Must be in good order and cheap. JOHN H. RUDOLPH, Diggins, Missouri.

MANY SONG SLIDES. R. BOWSER, Forest City, Illinois.

MINIATURE RAILROAD—Moving Picture Machines, Electric Lighting Outfit. UNWIN, 333 W. 58th, New York.

MOVING PICTURE MACHINES—Electric Lighting Outfit, Films, wanted; cheap, cash. UNWIN, 333 W. 58th, New York.

SPIRIT OF THE CONQUEROR—State lowest price, condition, etc. PERELESS FILM CO., 145 W. 45th St., New York City.

TEN NIGHTS IN A BAR ROOM, Passion Play or Religious Films, Jesse James, Biopetick Comedies. State number of reels, condition, and lowest price. G. A. BRADEN, Natchez, Mississippi.

WANTED—Two, three, four and five-reel Features; must have paper and in good condition; no junk. AFPO FEATURE FILM SERVICE, Saginaw, Mich.

WANTED TO BUY—Renfar Talking Moving Picture Machine, complete, with light or ten records and film; also Deagan Unafon cheap for cash. Address quick. E. H. ALBRIGHT, Mt. Vernon, Indiana.

WANTED—Features, in first-class condition and open for Pennsylvania territory. Write M. JAN-NICKL, General Delivery, Wilkesburg, Pennsylvania.

WANTED TO BUY—A good two or three-reel Feature of "Jesse James"; also a few two-reel Features with William S. Hart; must be in good shape and cheap; if you need the money, write quick. ED A. HEND, Greensburg, Missouri.

WANTED FOR EXPORT—Used Films, in good condition; state price, etc., to F. THOMAS, 146 West 45th St., New York City.

WANTED—Single-reel Westerns and Chaplins; also 2-3-reel Indian Reels; also want second-hand Compensars and Rheostats. EXPRESS FILM SERVICE, Louisville, Kentucky.

FREE AT LIBERTY DEPARTMENT

WRITE 25 WORDS ONLY, INCLUDING NAME AND ADDRESS.

ACROBATS

At Liberty Advertisements, without display, under this heading, are published free at charge.

ACROBATIC AND TALKING CLOWN—Only reliable managers; disappointment cause of this ad; job of once. ROY ABERNIGHT, Cochen, Va.

GAYLOR—The Giant Frog Man and world's greatest dramatic entertainer; now contracting 1917 Western Fair, 704 17th St., Detroit, Michigan.

TOP MOUNTAIN AND GROUND TUMBLER—Late of Bedouin's Arabic Troupe; to join troupe or comedy acrobatic act. HILLY STAN BIRD, 10 3d St., Norwich, Connecticut.

TWO TOP MOUNTAINERS—Would like to join a good troupe for a novelty act. 231 Riverside, Brooklyn, New York.

AGENTS AND MANAGERS

At Liberty Advertisements, without display, under this heading, are published free of charge.

A-1 AGENT—Reliable; hard worker; any show; anywhere that pays salary; no boom. LEW SHARPSTEEN, Marshall, Michigan.

A-1 ENTERTAINMENT AGENT—Prove house or troupe company playing the South; not afraid of the brush; double parts. CHAS. GENTY, 441 Lee St., Atlanta, Georgia.

ADVANCE AGENT—Not afraid of work; will handle brush; salary your limit. EDGAR DILL, care Missouri Bell Show, per route.

ADVANCE AGENT—Theatre manager, press agent and general showman; am 40; 10 years' practical experience; travel or locate; write. CHAS. W. ENGLISH, care Hillboard, Chicago, Illinois.

ADVANCE AGENT—Press work, contracting, bill-poster; 20 years' experience; sober and reliable. TOM TAYLOR, 191 Dwight St., New Haven, Connecticut.

ADVANCE AGENT—Route, book, promote; conduct transcendental tours for lecturers, dramatic, musical and specialty companies. K. F. ROBERTS, 117 W. Baker St., Atlanta, Georgia.

ADVANCE—Twenty years' experience with all kinds; no brush. W. L. BROWN, 10 Kenworthy Ave., Glens Falls, New York.

AGENT—House or road show; exchange references. 139 Park St., B. Boston, New York.

AGENT—One that you can trust for faithful, diligent work; sober; reliable. D. J. LAFAYETTE, New Jackson Hotel, Chicago, Illinois.

AGENT AT LIBERTY—One-night or rep. Brush; Ten. All-day work. B. H. SHERMAN, 617 S. 6th St., Minneapolis, Minnesota.

AT LIBERTY—Experienced movie manager or feature film man. A. G. BLACKER, Gen. Del., South Bethlehem, Pennsylvania.

AT LIBERTY—An experienced traveling man for feature picture; high-class reference; don't show, smoke no drink; not afraid of work. PROFESSOR, 1517 Maple St., Louisville, Kentucky.

CIRCUS SIDE-SHOW OR 10-IN-1 MANAGER—4 years' experience; no booze; openings and lecture; salary \$15.00. W. F. BANCROFT, Metropola Hotel, Columbus, Ohio.

GOOD ADVANCE MAN—Long experience; will work reasonable for right party. ORLA SIMMONS, Blackwell, Oklahoma, between Dec. 1 and Jan. 1.

HOUSE MANAGER—Picture, vaudeville or combinations; thoroughly experienced; go anywhere; salary percentage. A. C. WEBB, 450 Newport Ave., Detroit, Michigan.

MANAGER OF MOVIE—Experienced; hustler and not afraid of work; wife is pianist or expert cashier. JAM. W. DUFFY, 671 N. West St., Lima, Ohio.

MOVING PICTURE HOUSE MANAGER—One who can get the money. D. R. RAWLINGS, 99 State St., Freeport, Illinois.

PRESS AGENT—For high-class productions; just alike with publicity microbes; experience; sincerity; tact; sober and reliable. DUG SNEYDER, Billboard, Cincinnati, Ohio.

REPER, RELIABLE, WELL KNOWN CIRCUS AGENT—At liberty for anything; give me paper and I'll do the rest; can without. Address CIRCUS AGENT, Billboard, New York.

YOUNG MAN—19 years of age; wants position as stage manager; small house preferred; can give references, stating salary. JACK TOLD, 707 Roxbury St., Durham, North Carolina.

BANDS AND ORCHESTRAS

At Liberty Advertisements, without display, under this heading, are published free of charge.

EXPERIENCED PICTURE HOUSE ORCHESTRA—Cornet, violin, piano and drums; prefer to locate; state all in first letter. O. HILD, 1714 Milon Ave., Price Hill, Cincinnati, Ohio.

FOR THE LATEST SONG "HITS" and a reliable guide to the best songs in the catalogue of the leading music publishers, see page 12. Please mention THE BILLBOARD when writing.

BILLPOSTERS

At Liberty Advertisements, without display, under this heading, are published free of charge.

CHAS. S. McBEAN—Billposting agent; at liberty account of show closing; AA billposter; would locate with billposting plant. Permanent address, Carthage, Missouri.

FIRST-CLASS BILLPOSTER—Several years' experience; wants to locate; sober and reliable. C. E. GAMMON, 1623 2d Ave., Columbus, Georgia.

FIRST-CLASS BILLPOSTER—And stage manager; strictly sober and reliable; best of references. ST. BON R. YOUNG, P. O. Box 357, Aberdeen, Minn.

BURLESQUE & MUSICAL COMEDY

At Liberty Advertisements, without display, under this heading, are published free of charge.

ALL-ROUND COMEDIAN—For burlesque or talk; 1 to all characters; will go anywhere. I. N. BERTMOORE, 900 Intervale Ave., Bronx, New York City.

AT LIBERTY—Blackface comedian and straight man; my wife fancy dancer, play parts, lead numbers and chorus director. Ticket? Yes. SAM AND ELINORE LEWIS, 340 N. Franklin St., Philadelphia, Pennsylvania.

AT LIBERTY—For burlesque or musical comedy; pencil man, blackface or Jew comedian; baritone or tenor; quartet or trio; ticket. BILLY WAGNER, Bilbado, Cincinnati, Ohio.

AT LIBERTY—For musical stock, tab, or one-piece; gen. bus and 2nd comedy; join on wire. ED RUSSELL, Room 18, Hotel Oxford, D. C.

AT LIBERTY—For burlesque, musical comedy or minstrel; blackface or Jew comedian; good tenor, solo or quartet. BILLY DALY, Gen. Del., Williamsport, Pennsylvania.

AUSTIN AND OWEN—Male team; comedy and straight; burlesque, musical comedy, variety, appearance and ability. DICK OWEN, 1423 Granville Place, St. Louis, Missouri.

BLACKFACE COMEDIAN—Good voice; lead numbers; age 24; for musical comedy, stock or minstrel. CHIC PAULLIN, 303 Park St., Knoxville, Tennessee.

CHIC PAULLIN—Blackface comedian; good voice; lead numbers; age 24; height, 6 ft. 3 in.; musical comedy or minstrel. 303 Park St., Knoxville, Tennessee.

COMEDIAN AND SOPHISTICATE—For tabloid music comedy; script, ability, photos, etc.; will consider proposition for reliable managers for permanent stock. ARTHUR HIGGINS, Bilbado, Chicago, Illinois.

COMEDIAN—Irish, Dutch, blackface; first-class dancer and singer; long experience; specialties: good line of parts. BOB MARK, 64 Main St., Danbury, Connecticut.

DANCING TEAM (MALE)—For tab, or musical comedy; burlesque and song; Irish, Dutch, hornpipe; good wardrobe. G. SHEPPARD, 3216 Larabee St., Chicago, Illinois.

EDDIE CRAIG—Blackface comedian; excellent dancing, singing and talking for tab or musical comedy. EDDIE CRAIG, 3747 Washington Blvd., Chicago, Illinois.

FOR THE LATEST SONG "HITS" and a reliable guide to the best songs in the catalogue of the leading music publishers, see page 12. Please mention THE BILLBOARD when writing.

HAVEN & HAVEN—Producer, A-1 Dutch, Jew, singer and dancer; comedian or straight; wife, leads and specialties; reliable reputation as performer, reference. Casino Theatre, Philadelphia, Pa.

MUSICAL COMEDY TEAM—Man and wife; work chorus, lead numbers; man, second comedy; lead numbers; prefer stock. MUSICAL COMEDY TEAM, Gen. Del., Nashville, Tennessee.

MUSICAL GAYS—Crazy banjoists, novelty musicians, all-around comedian, strong banjoist; wife, pianist, play parts. 1015 Main St., Little Rock, Arkansas.

RINGING COMEDIAN—Excellent, Dutch, straight; age 16; 5 ft. 6 in.; also impromptu; 5 ft. 8 in.; age 21; state salary limit. ARTHUR, 140 W. 130th St., New York City.

SOBRIETY AND CHORUS GIRL—Good singer and burlesque dancer; South only; salary eighteen and negotiation; need ticket. MAY MEYERS, Gen. Del., East St. Louis, Illinois.

VERSATILE TEAM—Novelty acts; change for week; straight in act; positively more than make good. DEE AND DEE, Rogers House, Chicago, Illinois.

WATSON AND WATSON—Kid, Jew comedian; Billie, A-1 chorus girl; both lead numbers; road show preferred. WATSON AND WATSON, General Delivery, Detroit, Michigan.

WORLD JOIN BAR OR MUSICAL SHOW—Have new musical act; play novelty burlesque, violin and Hawaiian style. C. SHERBY, Gen. Del., Butler, Pa.

YOUNG MAN AND CHORUS GIRL—To join a Musical Comedy Co.; comedy parts; for full particulars, HARRY COWAN, 227 W. 55th St., New York City.

YOUNG MAN—Age 18; 5 ft. 9 in.; wishes to join burlesque or dramatic company; little experience. M. R. SWANSON, 4855a Greer Ave., St. Louis, Missouri.

YOUNG MAN—Age 22; 5 ft. 10 in.; some experience; wishes position with burlesque or musical comedy or vaudeville act. W. M. LUMINA, Winchester, Ky.

CIRCUS AND CARNIVAL

At Liberty Advertisements, without display, under this heading, are published free of charge.

A-1 ORIENTAL, COOCH, HULA HULA DANCER—Black and white; prefer burlesque. PRINCESS PERTINA, 1330 Green St., Philadelphia, Pennsylvania.

BOSS KANVANSMAN, CHANDELIER MAN AND BEATMAN—Seven years' experience; reference furnished; wagon show preferred. CARL M. HUNTLEY, R. 1, Sherwood, Michigan.

BOSS HUNTLEY—Sober, reliable and experienced; wife, trick rider; good wardrobe; can join on wire. JOE LOYD, Granger, Iowa.

BRONCO RIDER—Young man as wild West rider for camp floor manager; sober and experienced; photo sent on request. CHEROKEE CHARLIE GILLEN, Chicago, Illinois.

COOKHOUSE MAN—First-class chef for season 1917; reference. Bill Hart, of H. E. Wallace Show. FREDERICK D. HELL, Gen. Del., Detroit, Michigan.

DE CASTRO HINDS—Open for large circus, season 1917; clown, hand balancing, slack wire and juggling; only big shows answer. 641 W. 9th St., Cincinnati, Ohio.

ESCAPE ACT—Two people; big illusion; change for week; prefer circus. MISS VERA QUILLIN, General Delivery, Detroit, Michigan.

EXPERIENCED YOUNG MAN—Grinder or ticket seller or concession agent. R. E. RUSSELL, Box 436, Dennison, Ohio.

EXPERT ELECTRICIAN—For 1917; three years with Bill Hushmer and Tucker City Amusement Co. Shows. D. TODD, 725 E. Norwegian St., Pottsville, Pennsylvania.

FRANCIS R. WHITE—Magician; wants work with carnival or show for winter; go anywhere. Address General Delivery, Providence, Rhode Island.

HUSTLER'S HOME—Not a grease house, but a real show; open for good carnival. J. A. BEHAM & SONS, 56 Broad St., Akron, Ohio.

JACK SHADW—World's only totally blind bagpuncher; punching from one to ten bags at one time. WALTER FREUND, Ashton, Iowa.

MAN AND WIFE—Man to work human fish and fire eating; wife to work snakes or electric chair. OTTO POTTEH, 687 Siebert St., Columbus, Ohio.

NOTICE—If you are looking for a good recommended fire artist, also doing hand balancing, write to PAUL HERWALD, 6611 Bonna Ave., Cleveland, Ohio.

BOY GRIFFITH, WIFE AND BROTHERS—Bucking bronco riders; have fine show right; wife does plain riding; see several reviews. Care Doc Balseder, 530 E. 6th St., Reno, Nevada.

SLACK WIRE ACT

The wire act that meets your requirements; everything and anything done on the wire. SCHLOSSBERG, 174 Eldridge St., New York City.

SNAKE EATER—White, desires permanent engagement; no show experience; steady snake interior of Philippine Islands. ZAMBEZZI, Bilbado, New York City.

SWEDISH ELASTIC SKIN WONDER—For circus show or carnival or store shows; have banner. PROF. NIELS NELSON, Escatawpa, Alabama.

THE LACHOIX—Lady and gait; original high-class gymnast; open for engagements of any description. 1304 Walton Ave., Fort Wayne, Indiana.

WHO WANTS HUSTLING, RELIABLE CIRCUS AGENT, for balance of season? Will give my time for interest; holding too small. Address HUSTLER, care Bilbado, New York.

YOUNG MAN—Novelty swinging wire; tumbler; head and hand balancer; high tight wire. L. F. FINLEY, 618 Shelby Ave., Nashville, Tennessee.

COLORED PERFORMERS

At Liberty Advertisements, without display, under this heading, are published free of charge.

AT LIBERTY—Versatile artist; sing, dance and play piano. BOBBIE BARKLE, 126 N. Tennessee Ave., Atlanta City, New Jersey.

DRAMATIC ARTISTS

At Liberty Advertisements, without display, under this heading, are published free of charge.

A-1 HEAVY MAN—Sober, reliable; wardrobe; ability; need ticket. JACK HAMILTON, 335 Broadway, Toledo, Ohio.

AMERICAN YOUNG MAN—Age 20; good experience, to join dramatic company; will send photo if necessary. JAMES GREEN, General Delivery, Kew-Ford, Michigan.

AT LIBERTY—Characters and gen. bus., or advance; rep. or one-nighter; strictly sober and reliable. B. A. NEVINS, 434 W. 4th St., Oklahoma City, Oklahoma.

AT LIBERTY—Characters and gen. bus.; double prop. BERT PITT, 701 South St., Plymouth, Ind.

BILLY ARTHUR—Age 35; character, gen. bus.; single and double specialties; Irma Karl, soubrette and ingenue; leads; age 24. 413 Rock St., Hannibal, Missouri.

EVA BARTINE AND HOWARD HACK—General business; feature double and single, whistling, singing and novelty dancing specialties. 427 West 9th St., Connersville, Indiana.

FLOYD AND MARITTA HAAS—Man, leads, bus. specialties; woman, ingenue, gen. bus.; wardrobe, ability and youth. F. A. HAAS, Box 11, Horton, Kansas.

SECURE HELP FROM THE AT LIBERTY ADVERTISEMENTS

The proprietors, managers and agents of amusement enterprises who want acts, attractions or capable help can fill their needs by consulting the At Liberty Columns of The Billboard.

The great number of At Liberty ads printed every week from professional people makes it an easy matter to pick the people you want or need in your business.

The Billboard is accustomed to supplying people through its Classified Columns. Many a showman who unexpectedly runs short of help found it a simple matter to find the people wanted by referring to this department.

Upon one point we may be certain: To advertise for people usually brings more replies than you care to answer.

The rate for WANT ADS is THREE CENTS PER WORD, payable in advance. No bills rendered or charges entered on our books for Classified business.

FOR THE LATEST SONG "HITS" and a reliable guide to the best songs in the catalogue of the leading music publishers, see page 12. Please mention THE BILLBOARD when writing.

FRANCES KUYKENDALL—Emotional, leads, character or gen. bus.; experienced in stock, rep. and vaudeville; reliable; need ticket. Ft. Wayne, Indiana.

GENERAL BUSINESS MAN—5 ft. 11 in.; 160 lbs.; wardrobe; correct in band; specialties. BIRN, E. 19, care Wyandotte Hotel, Kansas City, Missouri.

HARRY E. LLOYD—Characters, specialties and solo; join on wire. 721 W. 11th St., Kansas City, Mo.

HAVE SCENERY, PLAYS, ETC.—For stock, rep. (a), etc.; two experienced performers; specialties; sober and reliable. Ticket? Yes. M. SPARKS, Hittensgro, New York.

L. DEARMANE—Does female and other impersonations; character and gen. bus.; limited wardrobe. Address, Ware, Massachusetts.

MAN—Leads; heavier in general business; age, 25; lady, leads in second business; age, 23; both excellent wardrobe, appearance; photos on request. ARTHUR L. LYONS, General Delivery, McAlester, Oklahoma.

MAN AND WIFE—Juventiles, general business, ingenue, specialties; young, experienced and reliable; solo; first-class rep.; tickets required. FRANK LEWIS, 17 W. Ohio Street, Chicago, Illinois.

MAN FOR JUVENILES, GENERAL BUSINESS & SPECIALTIES—Double trap drums; age, 33; 5 ft. 6 in.; 130 lbs.; ticket. W. LEROY, 409 S. Sixth St., Burlington, Iowa.

MAN—For juveniles, gen. bus. and specialties; double trap drums; age 33; weight 130; ticket. W. LEROY, 409 S. Sixth St., Burlington, Iowa.

MISS FRANCES EMANUEL—Leads, closing Dec. 15, "Girl He Couldn't Buy Company"; city time only. Ticket? Yes. Gen. Del., Milwaukee, Wisconsin.

MR. AND MRS. CARL BAYARD STEERS—Character and gen. bus.; feature specialty. CARL BAYARD STEERS, Birch Tree, Missouri.

SMALL SOPHISTICATE—Height, 5 ft. 2 in.; weight, 100; boy parts; child impersonations; light leads, singing specialties. FLORENCE DE LEON, Gen'l Delivery, Kansas City, Mo.

YOUNG MAN—Age 22; 5 ft. 7 in.; blond; wants engagement as juvenile; vaudeville experience. CHARLES WINFORD, 3274 Chestnut St., Philadelphia, Pa.

YOUNG WOMAN—18; blonde; experienced in light dramatic leads, wishes to join good road show; wardrobe; photos. ALBERTA KEY, 4302a Maryland, St. Louis, Missouri.

INFORMATION WANTED

At Liberty Advertisements, without display, under this heading, are published free of charge.

ANYONE KNOWING THE WHEREABOUTS of Prof. W. S. Brown, one-legged colored high diver, last heard of in Jackson, Tenn., please notify JONES, THE MIGHTY, Manchester, North Carolina.

WANT address of F. G. Adkins, clarinet soloist, also decorator and painter; tell him to write or send for ticket from Conley Bros., Philadelphia, Pa. His same place is waiting for him. I. G. CUNLEY

MISCELLANEOUS

At Liberty Advertisements without display, under this heading, are published free of charge.

A MALE MIDGET—4 ft. 5 in.; 84 lbs.; 33 years old; Dutch, blackface and tramp, comedian and impersonator; five years' experience. H. LEROY SHERMAN, Stag Hotel, Terre Haute, Indiana.

AT LIBERTY—Who wants a sober, hustling stage carpenter, musician's assistant? Two years' experience. JAMES FARRINGTON, Newark, New York.

AT LIBERTY—Young man who has been announced in N. Y. park; talker; handy fellow. DANNY GALLAGHER, 517 N. 33rd St., Philadelphia, Pa.

CARRY-US-ALL OPERATOR—Seven years' experience; also train master; for good carnival or circus. OSCAR HALVERSON, 113 E. 12th Ave., Ashland, Wisconsin.

CARTOONIST, mandolinist, old man, rube, sissy kid; med. show or Columbus and vicinity; wife a help; cause of this ad. VERNON, 32 Poplar Ave., Columbus, Ohio.

EDUCATED YOUNG MAN—22; desires position of any kind; good comedian, but will accept position other than acting. I. J. F., 3004 Girard Ave., Philadelphia, Pennsylvania.

GOOD PORTABLE BINK MAN—Can manage rink or floor; not afraid of work; Texas preferred. W. V. SNEYD, Vernon, Texas.

NOVELTY CONTORTIONIST—And also a novelty table act and trapper's act. GEO. HIGGINS, General Delivery, or Columbia Hotel, Kalamazoo, Michigan.

STAGE CARPENTER, OPERATOR, SCENIC ARTIST AND SIGN WRITER—Reference; nonunion. JAR. R. WILSON, 606 Madison St., Elkhart, Ind.

WANTED—Position as clown, or use any make-up for advertisement; tobacco company preferred. ANDREW MCCABE, 352 Elm St., Perth Amboy, N. J.

WRESTLER—Lightweight, well muscled; height, 5 ft. 7 in.; to join recognized vaudeville act; some experience. "PEE WEE," General Delivery, West, Texas.

YOUNG MAN—Age 35; weight 170; wishes position as ticket seller or any position; no experience. FREDERICK WIEBE, 1786 Gates Ave., Brooklyn, New York.

MOTION PICTURE ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge.

ATHLETE AND SWIMMER—Have number of daredevil feats for dangerous bodies of water; great for moving pictures. S., 1330 First Ave., Seattle, Wash., care Hook Store.

YOUNG MAN—Good appearance; age 19; 5 ft. 10 in.; would like to join film company; no experience; but let me try. ELMER ALBRIGHT, Ft. Dodge, Iowa. R. R. No. 3.

WANTED—Position with motion picture company; take most any part. ANDREW MCCABE, JR., 352 Elm St., Perth Amboy, New Jersey.

YOUNG MAN—21; 5 ft. 4 in.; weight, 125 lbs.; inexperienced; would like to join movies; will start for expenses; photo furnished. J. HAMPTON LIVINGSTON, 1411 Main St., Columbia, South Carolina.

MUSICIANS

At Liberty Advertisements without display, under this heading, are published free of charge.

A-1 DRUMMER—Bells, xylophone, marimbaphone, chimes, nab naba, una-fon, etc.; prefer orchestra work. DRUMMER, 503 1/2 Second St., Harvard, Illinois.

A-1 DRUMMER—Bells and effects; 8 years' experience in variety and pictures; state hours and salary. HOMER WATSON, Dacville, Indiana.

A-1 TRAP DRUMMER—Have marimbaphone, xylophones, tympan, bells, etc.; married; sober and reliable. Address GEORGE H. BERRY, Gen. Del., Denver, Colorado.

A-1 TROMBONE AND CLARINET—Experienced in all lines; go anywhere; joint or single. E. N. TABOR, General Delivery, Pensacola, Florida.

A-1 VIOLINIST—Of seven years' experience, wishes position with stock company, traveling orchestra or in movie theatre orchestra by January 1; ticket. R. D. ALLEN, 315 North Main St., Rockford, Illinois.

A-1 VIOLINIST—Wife, A-1 pianist; both thoroughly experienced in all lines; vaudeville preferred. VIOLINIST, 142 Meserole Ave., Brooklyn, New York.

AT LIBERTY—A-1 violinist (orchestra leader); experienced all lines; large library. FRANK BOBOTA, General Delivery, Knoxville, Tennessee.

AT LIBERTY—Trombone, B. & O. JESS STOKES-BURY, care Lister-Lindsay Stock Co., Cooro, Texas.

AT LIBERTY—A-1 business clarinet, for theatre or hotel in Southwest. R. D. KNIGHT, General Delivery, Los Angeles, California.

BAND AND ORCHESTRA LEADER—Cornet, violin, wife, character and some brass; companies going South. FELIX M. SANDERS, Guttridge and Selburg Sts., Kansas City, Missouri.

CLARINETIST AND BAND LEADER—Bookkeeper, variety store manager; prefer location. G. C. FOSTER, New Albany, Mississippi.

CLARINET—A-1 musician, for hotel or theatre in South or West; union. R. D. KNIGHT, care Cooro Bros., Shows, General Delivery, Los Angeles, Cal.

CLARINETIST—Make good anywhere; locate or travel. Address MUSICIAN, 82 E. Gay St., Columbus, Ohio.

CLARINET—A-1 business musician; theatre or hotel in South; would troupe. R. D. KNIGHT, Gen. Del., Los Angeles, California.

CLARINETIST—Experienced; will travel, but prefer to locate. GEO. ESPEY, 407 St. Joe Ave., Milan, Michigan.

CORNET AND MELODY SAXOPHONE PLAYER—Baritone singer; age 24; height, 5 ft. 7 in.; weight, 170. MUSICIAN, 100 Norman Ave., Brooklyn, New York.

CORNET—Sober and reliable; play anything; director, music. CAL HUNTSINGER, Mahan, Kan.

DRUMMER—A. F. OF M.; play everything; handle anything; locate or travel; reasonable salary. JOHN J. PITLIV, 1518 W. Biller Ave., St. Louis, Missouri.

EXPERIENCED VIOLINIST—Double bass; locate or travel; small orchestra library; ticket if far. MUSICIAN, Box 162, Platts City, Missouri.

FIRST-CLASS FLUTE PLAYER—Wishes position; experienced in picture theatre or dance; East preferred. FLUTIST, care Bilbado, Cincinnati, Ohio.

FIRST-CLASS CORNET PLAYER—Long experience; theater or troupe. O. A. PETERSON, Gen. Del., Waco, Texas.

FIRST-CLASS TRAP DRUMMER—Would like to connect with some good tent show or opera company. O. J. THOMAS, Box 118, Green Cove Springs, Fla.

FLUTE—Doubling cornet; also up in Marks, Stanley in Uncle Tom; must have ticket; sober and reliable; with reference. HORT. PATTON, Washburn Show, Jacksonville, Florida.

FOR THE LATEST SONG "HITS" and a reliable guide to the best songs in the catalogue of the leading music publishers, see page 12. Please mention THE BILLBOARD when writing.

LADY ORGANIST—And pianist of ability; experienced picture player; excellent library; A. F. of M. I. E. European Hotel, Muscatine, Iowa.

LADY TROMBONE AND BARITONE PLAYER—Address GLENNA PHOENIX, Huntington, Kansas.

ORCHESTRA LEADER—Violin; double trombone in band; locate or travel; fine rep. of music. VIOLIN LEADER, 320 Indy St., Fond du Lac, Wisconsin.

PIANIST AND VIOLINIST—Lady and gent; experienced; for movie or band and orchestra; instrument; splendid library. MUSICIAN, Box 166, Beckley, West Virginia.

PROFESSIONAL TRAP DRUMMER—Have \$1,000 outfit; prefer first-class vaudeville or picture house; can furnish A-1 pianist. HAROLD D. ANDERSON, Gen. Del., Kansas City, Missouri.

SNAKE DRUMMER—Good show for dance north. Address DRUMMER, care Bilbado, Cincinnati, Ohio.

TRAP DRUMMER—Experienced in vaudeville, picture; long troupe experience; ticket if far. A. C. PIERCE, Gen. Del., Dayton, Ohio.

TROMBONE—At Liberty in account of show closing; B. & O. troupe of locate. FRED CHAPMAN, Gen. Del., Newton, Mississippi.

VIOLINIST—Thoroughly experienced in all lines; theatrical, concert or vaudeville; no objection to high-class picture house. VIOLINIST, 235 Belvidere Ave., Detroit, Michigan.

VIOLINIST (Leader)—A. F. of M.; good library; pictures or vaudeville; reliable parties; only. South preferred. MUSICIAN, 424, P. O., Box 867, Columbus, Georgia.

VIOLINIST AND PIANIST—Man and wife; want position in first-class picture house; good library; reasonable salary. VIOLINIST, Hribanac, North Dakota.

VIOLINIST—Fifteen years' experience in theatre, hotel and dance work; large library of standard and popular music; references on request. VIOLINIST, 215 Broad St., Rome, Georgia.

VIOLIN LEADER—Experienced in all lines; fine library; best of references; travel or locate. VICTOR MIDDLE, 421 W. 8th St., Indianapolis, Indiana.

OPERATORS

At Liberty Advertisements without display, under this heading, are published free of charge.

A-1 OPERATOR wants position in Pennsylvania or nearby State; 15 years' experience; can handle engine and power plant. GEO. W. OLIVER, JR., Sta. 2, Route 2, Box 199, Louisville, Kentucky.

A-1 OPERATOR—A lover of good production; if you are not, please don't answer. E. SUTLIFF, care A. E. Boston, Berwick, Pennsylvania.

ELECTRICIAN AND OPERATOR—Long experience in vaudeville and picture houses; prefer large show; will go anywhere. OPERATOR, Butler Theater, Butler, Pennsylvania.

EXPERIENCED OPERATOR—Wishes permanent position; single; do not use liquor or tobacco; salary reasonable. THOS. HELTNER, Nelson, Wisconsin.

EXPERIENCED OPERATOR—Wants permanent position; can give personal reference; can run any machine. H. P. CHRISTY, Johns-n-City, Tennessee.

OPERATOR, ELECTRICIAN, REPAIRMAN—Eight years; any outfit; new employer; but desire change; profession guaranteed. OWEN FIELD, Bijou Theatre, Danville, Pennsylvania.

OPERATOR—New York City card; wishes position as assistant or operator; evenings, Saturday and Sunday matinee. EDWARD KNASTER, 19 N. Fairview Ave., Long Island.

OPERATOR—Steady, sober and reliable; honest and no cigarette smoker; go anywhere; any make machine. E. L. WINKELMANN, 1785 Sycamore St., Cincinnati, Ohio.

OPERATOR—Can manage stage if called on; not a boxer. ELI F. FEIGHT, Greenville, Ohio.

OPERATOR AND STAGE MANAGER—Good experience; have machine, film; locate or travel. M. E. CALDWELL, Gettysburg, Pennsylvania.

OPERATOR—Long experience; gilt-edge references; projection guaranteed; electrician; reliable house only. GROVER C. LOWE, 415 West Pierce St., Kirksville, Missouri.

OPERATOR—Experienced on Motograph and Power machines; sober and reliable; travel or locate. BOY TAMM, 208 E. Clark St., Champaign, Illinois.

OPERATOR OR MANAGER—12 years' experience in movie business; wife a ticket seller; daughter, pianist. W. O. MARSHMAN, 1514 E. Market St., Indianapolis, Indiana.

OPERATOR—Experienced on Power's Machines; also an A-1 feature drummer with 8 instruments. DRUMMER, 503 1/2 Second St., Harvard, Illinois.

(Continued on page 134.)

OPERATOR—With 24 reels of features; Power's No. 5, equipped with electric and gas. TOM TAYLOR, 161 Dwight St., New Haven, Connecticut.

PICTURE MACHINE OPERATOR—Strictly sober, reliable; desires position in first-class theatre; handle any machine; satisfaction guaranteed; can furnish references. C. L. HILSTED, Box 256, Dyersburg, Tennessee.

UNION OPERATOR—Speaks English, German, French; 15 years' experience; all makes machines; sober, reliable. CARL L. RIBBECK, Rilling Hotel, St. Louis, Missouri.

PARKS AND FAIRS

At Liberty Advertisements without display, under this heading, are published free of charge.

FIRST-CLASS BREAK—Can be engaged for store shows or parks for 1917; photos if necessary; have small banners. E. L. BOWEN, Thayer, Indiana.

GAYLOR—The grand old man and world's greatest open-air organist; special settings; now contracting 1917 Western fairs. 768 7th St., Detroit, Michigan.

GROTH AERIAL COMPANY—Three monster balloons and three gymnastic attractions; now contracting for fairs and celebrations. Address Sioux City, Iowa.

PIANO PLAYERS

At Liberty Advertisements without display, under this heading, are published free of charge.

A-1 PIANIST—Nine years' experience; wishes position as pianist by January 1, in motion picture house or stock company. MISS B. M. ALLEN, 315 North Main St., Rockford, Illinois.

A-1 PIANIST—For med. show; up in acts. BERT E. BUCKLEY, 921 Linn St., Cincinnati, Ohio.

ALL-ROUND PIANIST—Cue pictures; vaudeville experience; operate Wurlitzer organ, Style H; A. F. of M. fine library; age 24. F. H. MCALLISTER, 812 1/2 Fourth St., Marietta, Ohio.

COMPLIMENT PIANIST—Double tuba, baritone, traps; vaudeville or pictures; reliable. PAUL E. FORTYTHE, care Almond's Show No. 1, Albemarle, North Carolina.

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LADY PIANIST AND PLAYWRIGHT—Can stage and direct acts; will assist manager of picture or vaudeville theater. A. WILLIAMS, Box 587, St. Louis, Missouri.

LADY PIANIST—Pictures only; experienced; orchestra experience also; stage, hours and salary. PIANIST, 277, Morris, Minnesota.

LADY PIANIST—Seven years' experience; pictures and orchestra; would travel as vaudeville pianist. F. DEE LANEY, Eclipse Theater, Waynesburg, Pa.

ORGANIST OR PIANIST—Desires position in first-class picture theater; New York or New Jersey preferred. JOHN WEBER, JR., Sayville, New York.

PIANIST—Sober and reliable; long experience in all lines. PIANIST, 208 S. Forbis St., Greensboro, North Carolina.

PIANIST—Writer, composer, director and arranger; expert sight reader and transposer; locale or travel. A. F. of M. J. P. HENRY, Gen. Del., Jackson, Tenn.

PIANIST—Competent in all lines; desires position; pictures, vaudeville, etc.; sober and reliable; desire if far. JOHN A. OTTO, 310 Morton Ave., Dayton, Ohio.

PIANIST—Read, fake, transcribe; stage, band; reliable; age 25. J. J. POLK, 370 Bunyon St., Newark, New Jersey.

PIANO PLAYER—For tab. show; also cue pictures; A. F. of M.; reliable managers only. W. P. MILLER, 625 McAlmont, Little Rock, Arkansas.

PIANO PLAYER—Experienced; vaudeville and cue pictures; nounton; prefer location; \$15 per week. MRS. S. E. PATTERSON, 215 S. 22nd St., Parsons, Kansas.

PICTURE PIANIST—Extensive library and years of experience in best houses; state all in first. 1096 Elm St., Manchester, New Hampshire.

WANTED—Position by young lady; playing for the music; 5 years' experience; strong soprano voice; good for musical act. VALERIE LAFRENE, 307 W. La Salle Ave., South Bend, Indiana.

YOUNG LADY PIANIST—Have had good experience in theatre work and orchestra; in the South only. MISS MARGARET OSBORN, 743 Wade Ave., Alliance, Ohio.

SINGERS

At Liberty Advertisements without display, under this heading, are published free of charge.

A-1 BARIitone—Age 34; experienced in vaudeville and light opera; musical comedy, light opera, or good all-while minstrel. HENRY J. RUTVEN, Blackfoot, Idaho.

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BINGER AND PIANO PIANIST—Can also make openings; ten years' experience. BILLY SILVER, care Billboard, Cincinnati, Ohio.

BINGER—Young man; age 23; good voice; open for any good proposition. L. P., care Billboard, New York City.

TOP TENOR—High "C"; two years with National City Four; good appearance and wardrobe. BEN GEURCHILL, St. Regis Hotel, Chicago, Illinois.

VERSATILE CHARACTER BINGER—Experienced in all lines; invites offers from reasonable managers; state salary limit. ARTHUR, 140 W. 130th St., New York City.

VAUDEVILLE ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge.

A-1 SINGING, DANCING AND TALKING BLACKFACE COMEDIAN—Double in band, playing drums; also do specialties. C. D. M., 717 Church St., Nashville, Tennessee.

ALLEN EDWARD RICE—Magician; presenting eye-card manipulation; floating ball and rabbit production. 594 Grant St., Buffalo, New York.

AT LIBERTY—Lose wire, blindfold, swinging on apparatus; hops on wire; many others; gent, lady and everything white. ARTHUR, 25 Elm St., Passaic, New Jersey.

AT LIBERTY—Black or white face comedy musical act; alto or trombone in band. CHAR. E. CARAD, 810 Valley St., Dayton, Ohio.

MUSICAL GAYS NOT COLORED, AS ADVERTISED

We wish to rectify a mistake made in which the Musical Gays (white performers) at liberty ad was inserted under the heading of Colored Performers instead of in the regular column.

The Musical Gays are not only white in color, but "white" in their entertainments, which are good, clean and moral. They are classy bachelors and capable comedians, and managers recommend their attractions.

AT LIBERTY—Silent man; bars, traps, rings, gun spinning straight in acts; ticket if far; disarrangement in case of this act. CHAS. ELLET, 1350 N. Front Ave., Grand Rapids, Michigan.

BILLY AND EDNA LATHAM—Do several novelty acts; open for shows, vaudeville, indoor fairs; term-right; box 198, Rock Island, Illinois.

BLACKFACE, DUTCH, IRISH AND NOVELTY PERFORMER—Do straight; fake piano; play parts; sober; make good anywhere; need ticket. E. C. DEBRIESEN, Ellersie, South Carolina.

BLACKFACE COMEDienne—Work single or double; with man or woman. FLORENCE DE LEON, Gen'l Delivery, Kansas City, Mo.

BLACKFACE AND IRISH COMEDIAN—Amst dancer; change for week; ticket if far. JACK SULLY, Leontia, Ohio.

BLACKFACE, singing, dancing, music; all acts; drum in band; change strong for week; some med. experience. B. F. COMEDIAN, Billboard, Cincinnati, Ohio.

CHIC PAULIN—Blackface comedian; good voice; lead numbers; age, 24; height, 6 ft. 2; weight, 165; desires engagement musical comedy, stock or minstrel. Write or wire 303 Park St., Knoxville, Tennessee.

COMBINATION NOVELTY ACT—Presenting music, singing, juggling, burlesque and pantomime comedy; change for three nights; gent, lady, little girl. THE BARNWELLS, care Billboard, Cincinnati, Ohio.

COMEDY SKETCH TEAM—Singing comedian; height, 5 ft. 6; ingenuo; 5 ft. 5; age, 21. AITHUR, 140 W. 130th St., New York City.

COMEDY, SINGING, TALKING, NOVELTY MUSICAL ACT—Lady and gent; play bits, afterpieces, etc.; can change. Tickets? Yes. Sober and reliable. M. SPARKS, Chittanooga, New York.

DERMOTTI—Three seasons feature comedy magic act with Great Home Company; real money companies, wire. Ticket? Yes. 114 W. French St., New Bedford, Massachusetts.

FEMALE IMPERSONATOR—Good voice; for vaudeville or motion pictures; can handle snakes. W. LATHROPE, Norris City, Illinois.

FOOT JUGGLER—With barrel and cross of five globes; managers of indoor circuses and independent houses write. WILL H. LORELLO, R. 5, Box 7, Duquoin, Illinois.

FOR THE LATEST SONG "HITS" and a reliable guide to the best songs in the catalogues of the leading music publishers, see page 12. Please mention THE BILLBOARD when writing.

SINGING AND DANCING SOUBRETTE, black, German and eccentric comedian; for medicine, tabloid stock; change 7 nights; up in acts. THE MILLETS, 412 Sycamore St., Connersville, Indiana.

SPECIALTY TEAM—Impersonator and straight; good voices; real wardrobe; fake piano; lead numbers; play parts. PORTER AND WALKER, Vicksburg, Mississippi.

SPECIALTY TEAM—Wardrobe, ability, etc.; piano, parts. WILLIAM HALL, Gen. Del., Kewanee, Ill.

TEAM—Irish, black and kid; have some scripts; woman, A-1 chorus girl; lead numbers. MUNROE AND BROWN, Billboard, Cincinnati, Ohio.

THE CARMONAS—Famous poses; featuring Mile. Carmona in her original fire dance and volcano production. THE CARMONAS, 923 Cherry Ave., Canton, Ohio.

THE LaCROIX—Lady and gent; original high-class symphony; open for engagements of any description. 304 Walton Ave., Fort Wayne, Indiana.

VERSATILE COMEDIAN—Change for week; Dutch and blackface comedy in afterpieces; prefer med. company. COMEDIAN, 830 Walnut St., Philadelphia, Pennsylvania.

VERSATILE COMEDIAN—Singing, dancing and musical specialties; prefer vaudeville or med company. E. J. YOUNG, Olney, Illinois.

VERSATILE SKETCH TEAM—Novelty acts; change for week; straight in acts; positively more than maa-good. DEE & DRE, Revere House, Chicago, Illinois.

WAYMUR AND ZAVILA—World's great bag punchers; Zavila, punching 8 bags. LEO ZAVILA, Pittsburg, Kansas.

WEISMAN BROS.—Desire position in musical comedy act as bass singers; experienced. 326 Pearl St., Brooklyn, New York.

YOUNG MAN—Novelty swinging wire; tumbler, head and hand balancer; high tight wire. L. H. FINLEY, 618 Shetby Ave., Nashville, Tennessee.

YOUNG MAN—Age 19; Dutch, straight, singing and dancing; open for engagement. FERRY UBER, 2426 E. 61st St., Cleveland, Ohio.

YOUNG MAN—Age 22; eccentric comedy or juvenile; singer, dancer and Chaplin impersonator. W. LES-TER ALLEN, 516 W. 5th St., Chattanooga, Tenn.

YOUNG MAN—Age 26; baritone; will join burlesque or vaudeville act; four years with male quartette. FRED MINER, General Delivery, Attleboro, Massachusetts.

A Tip To Seekers Of Engagements

Results are the true foundation of good Classified Advertising. It is to results that we attribute the success of our At Liberty Advertising Column. Letters are always being received from advertisers who have been successful in securing engagements from ads in this department. Read what they say, then act if you are at liberty.

Grand Rapids, Mich., Nov. 28, 1916.

Editor The Billboard: Enclosed find copy of ad. I find your Free At Liberty Column a never-failing resort in securing engagements. Respectfully yours, C. ELLET.

Memphis, Tenn., Nov. 28, 1916.

Editor The Billboard: Some time ago you inserted an ad in your Free At Liberty Column, which brought me excellent results. If not asking too much I wish you would kindly insert the enclosed ad and oblige. Professionally yours, WALTER LeROY.

St. Marys, Pa., Nov. 27, 1916.

Editor The Billboard: Having resorted to your Free Ad Department four times in the last three years, and as each time I was awarded with a long engagement, I take great pleasure in asking you to insert, at your earliest convenience, the enclosed ad. Thanking you in advance, I beg to remain Respectfully, L. WM. PITZER.

Canton, Pa., Nov. 28, 1916.

Editor The Billboard: I herewith enclose copy for ad which I wish you would publish in the Free At Liberty Department. You published an ad for me this summer that got me a good job and we hope this time you will do as well, for we know you will, for The Billboard always does the trick for the fellow that can deliver the goods like Billyboy can. Thanking you for past favors, I am as ever Yours truly, JACK DELORMAN.

STAGE ASPIRANTS

The following advertisements are from Artists who frankly disclaim long experience. They will be found willing, obliging and reasonable.

ACROBATS

At Liberty Advertisements without display, under this heading, are published free of charge.

BOY—Age, 18; height, 5 ft. 4; weight, 125; wishes to learn trapeze with circus. CHAS. MILLARD, 905 Chestnut St., Wilmington, Delaware.

YOUNG MAN—Age 18; would like to join comedy acrobatic act; weight, 100; height, 5 ft. 2. J. FEY, 1418 Myranee St., Cincinnati, Ohio.

BURLESQUE & MUSICAL COMEDY

At Liberty Advertisements without display, under this heading, are published free of charge.

WANTED—Engagement with musical comedy or burlesque; young man; age 17; no experience. Ticket? Yes. RY FLYNN, 1230 Travis St., Ft. Worth, Tex.

WANTED—Engagement with burlesque show; age, 19; weight, 155; no experience; quick to learn. B. HILL, Riedel Hotel, Rochester, New York.

WANTED—Work with high burlesque company; little experience; age 17. WINKEY K. HAYDEN, 234 Somerset Ave., Taunton, Massachusetts.

WILL JOIN BURLESQUE COMPANY, BURLESQUE OR TAB. SHOW—Two female impersonators; pianist; Oriental dancer; no experience; ticket if far. JACK HEDMAN, 707 Ave. E., Haysoma, New Jersey.

DRAMATIC

At Liberty Advertisements without display, under this heading, are published free of charge.

EXTRAVAGANTLY CLEVER AMATEUR—Would like position with stock company; age, 22; weight, 300; height, 5 ft. 8; good comedy and specialty. I. J. P., 204 Grand Ave., Philadelphia, Pennsylvania.

WANTED—Position in house playing stock or vaudeville; by young man; age 21; sober and reliable. EARL O. FISHBACH, Gladstone, Michigan.

YOUNG MAN—Age 20; wishes to join show of any kind; no experience, but willing. HENJ. FELDMAN, 1522 Washington Ave., Bronx, New York City.

MISCELLANEOUS

At Liberty Advertisements without display, under this heading, are published free of charge.

YOUNG MAN—Age 20; 6 ft.; 160 lbs.; amateur experience; desires position with film company vaudeville or stock; athlete. CHADWICK BEIFORD, 110 A N. 5th St., Richmond, Virginia.

MOVING PICTURE ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge.

WALLACE BRID'S DOUBLE—Wants position in films; 40 weeks in vaudeville; age 27; 5 ft. 11; worked in two pictures. IRVIN REID, Box 663, Dayton, O.

YOUNG MAN—Age, 18; weight, 125; wishes to join film company; ticket if far. EARL CLARE, Waldo, Arkansas.

YOUNG MAN—Age 24; would like position with picture concern; all-round athlete; prefer comedy. JAS. G. SNOW, 2092 Madison Ave., New York City.

YOUNG MAN—Wants to join a motion picture firm or vaudeville show; age, 22; height, 4 ft.; weight, 102. Ticket? Yes. JOHN SHAW, 653 S. 9th St., Columbia, Pennsylvania.

VAUDEVILLE ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge.

WANTED—Engagement as magician's assistant; very low salary; willing worker; no bowser. C. V. SAMPSON, Box 195, Beckley, West Virginia.

YOUNG MAN—19; 5 ft. 9; weight, 160; would like to join vaudeville or musical comedy company; good impersonator; Hebrew or Irish; can also sing; little experience. CHAS. M. HARTER, Box 436, Williston, North Dakota.

YOUNG MAN—Age 26; will join good vaudeville act; you must have same. VICTOR E. HANSON, Gen. Del., Chicago, Illinois.

YOUNG MAN—Age 18; wishes to join vaudeville show; can impersonate and do Oriental dancing. PAUL SANDERS, Gen. Del., Windsor, Ont., Canada.

YOUNG MAN—Age 22; some experience; good story teller and cross talker. H. FRAZER, Gen. Del., Pennsylvania.

YOUNG MAN—Age, 19; 5 ft. 8; wishes to join vaudeville act or musical comedy show; college education; willing to work. JIMMY WALTERS, 963 Sycamore St., Buffalo, New York.

AL G. BARNES' CIRCUS

Closes Tour at Long Beach, Cal.

The Al G. Barnes Wild Animal Circus extended his season one week, closing December 2 at Long Beach, Cal. The show is again wintering in its old quarters at Venice.

W. K. Peck and General Agent Gillett, the latter of the Cote Bros. Show, are seen frequently at the Continental, Los Angeles.

Harry Davis, of the Barnes Advance, is at home in San Francisco, while his trusty lieutenant, Joe Casey, is staging Irish songs to the Stockton (Cal.) cabaret patrona. Charles Forgyra is on his rack at Bakerfield.

Frank Buck, Carl Post, Michael Beck, Harry Dauby, Pat Howard, Jim Munkch and Dave Ruhlner have gone to Venice, where they will while away the long winter months. Walter McCormick, of Bellingham, Wash., is daily seen posing in the lobby of the Howard Hotel.

An Angeles, discussing the latest news in Billyboy. Carly Thompson appears at the Burbank Theater occasionally. Al Williams is visiting with his parents in the Exposition City.

George Holmes, H. Marx, Dan Knowles, Bert Hall, H. L. Westlake, E. Colton and the grand old man, Pop Turrell, closed with the Cote Bros. advance November 28, and are dividing their time between Los Angeles and Venice.

It is rumored that George Holmes is about to take unto himself a wife. How about it, George?

Harley Wright and Roy Rexhart, of Flob Show fame, are in Los Angeles, while Bill Del. Showman has departed for San Francisco. Jim Kenyon has gone to Minneapolis for the Bill-Rinay has gone to Minneapolis for the Bill-Rinay posters and Billers' Convention, representing Los Angeles.

Bill Joseph—What became of you and your Palm Beach suit after you left the Robinson Ten Big in Colorado City? Your Walla Walla letter used to be a big weekly in Billyboy. Come, Billy, 'fees up and say where you are.

LAS VEGAS COWBOYS' REUNION

The Cowboys' Reunion Association of Las Vegas, N. M., has made a few changes for its 1917 show, the most important of which is the changing of dates to June 14, 15 and 16.

"However," says Tex Austin, the arena director, "we will not change our policy of paying the prize money, nor of giving the boys and girls a square deal. If more of the management could get it into their heads that they don't need the help of Fourth of July if they have a real show it would soon be better for both management and contestants."

These two managements and contestants at the Fourth of July shows impress me like a west vaudeville act that springs the American flag to get the hand. The prize next year will be a little larger on the main events.

"I see a great deal of stress is being laid on the management using the same rules as the different contests. This would be impossible in different contests, such as steer roping, bulldozing, etc., on account of the different nature and humane laws relating in various parts of the country. In my opinion this is a minor detail, as the rules of a contest can be laid well in advance on request, and the contestant knows how he is to be judged before he ever enters the contest."

"I should think that the most important thing from the contestants' standpoint would be the appointment of a committee to see that the prize money was in shape to be paid to the contestants when it was awarded. That would stop those abjecting outfits gambling on the gate receipts for prize money, and then, in case of a bloomer, being unable to stand the pressure, or the disappointment of not making any money. The lack of organization and such a committee is the fault most of the time."

"The most important thing is the choosing, appointing or electing of Judges. This has been a source of much argument and dissension and I would be pleased to receive any suggestions along this line."

The Negro Harvest Parade and Fair Association met in Brookhaven, Miss., on November 18 and elected B. R. Reed secretary.

ZINN'S Electric Canary Bird

In Handsome Gilded and Ivory Finished Willow Cage.

Fac-simile of life-sized bird in regulation cage, size 9x15 in. Decorated with silk ribbon and hand-painted composition ornamentation. Will give between 5,000 and 6,000 flashes. Batteries made by the largest electrical equipment makers. Each packed in individual corrugated cartons. Nothing to break or get out of order. We guarantee safe delivery to any destination. Makes a wonderful flash both day and night. If you are a Concessionaire and want to get the big money, these are the goods.

\$18.00 Dozen
SAMPLE \$1.75 Prepaid



ESTABLISHED 1846

CHARLES ZINN & CO. - - 893 BROADWAY, NEW YORK

BEST WISHES

For A MERRY XMAS and A HAPPY NEW YEAR

Our NEW NOVELTIES FOR SEASON 1917

Ready for your inspection FEBRUARY 15, '17

WILL CONTAIN MORE VARIETY, BETTER QUALITY AND MORE DISTINCTIVE ORIGINALITY THAN ANY ARTICLE EVER OFFERED TO

PADDLE WHEEL MEN AND CONCESSIONAIRES

SEND US YOUR NAME AND PERMANENT ADDRESS SO THAT WE CAN KEEP YOU POSTED ON ALL OF OUR NEW ITEMS. WRITE OR CALL AT OUR SHOW ROOMS.

ZINN'S FRUIT AND GROCERY BASKETS

For BAZAARS INDOOR EVENTS, ETC.



Packed 50 to a case, all flashy, 6 different shapes, all the same size. Each case has an assortment of the following shapes: Round, oval, octagon, six-cornered, square and oblong.

\$40.00 PER 100

3 SAMPLES, \$1.50

"If It's a Basket, We Have It"

GREAT AMERICAN SHOWS

Close Successful Season at Bishopville, South Carolina

The Great American Shows closed a very successful season in Bishopville, S. C., Saturday, December 2. The show is now housed in comfortable winter quarters at Sumter, S. C., and a happier bunch of show folks would be hard to find. The closing night at Bishopville was a time of fun for everybody. The band, led by Professor Lepore, was as full of frolic as school boys. Professor said he wanted The Billboard to know that he and his men had received their salaries in full, which was more than they could say of last season. This was Lepore's first season with the Great American organization, but every member of the band agrees that it will not be the last.

The winter quarters are worthy of note—a modern warehouse, 75x250 feet, with plenty of windows, and high enough for setting up tents, should it so be desired; three acres of ground around it, with stables and outbuildings to house the stock in good shape. The two private cars are conveniently placed on a track beside the warehouse.

A number of folks are staying in Sumter. Mr. and Mrs. Jack Cullen, Mr. and Mrs. Tom Quincy, Miss Jacque, Mr. and Mrs. Zeke Shumway, Mr. and Mrs. "Maw" Tate and Mr. and Mrs. J. H. Moore have all taken housekeeping apartments for the winter. Mr. and Mrs. Martin Hudson and daughter, Ethel; also Mrs. John Spellingburger and baby Francis, and Will Starnel are comfortably settled in a family hotel in town. Happy Jack Eckert is putting in a week of hard work (he said he was working hard) "bossing" the building of a new frame and the painting of new banners for his show. He and Mrs. Eckert will leave for a visit to Indianapolis, after which they will go to their home at Fort Wayne, Ind., until the show reopens in March.

Captain and Mrs. Ashborn, who were with the Krause Greater Shows, have decided to rest for the winter, and have joined the Great American winter quarters "happy family" with their dog, pony and monkey circus. They hope to put in next season with the Great American. Margaret and Tom Quincy are busy with the preparation for their swimming and diving classes, and have already enrolled a large number of pupils. Mother Dixon took her 10 in-1 show to the Dohyna Show, and will continue to work all winter. Prof. Delosa Bristol took his clever horses and mules to the Harrigan Show. He, too, will work all winter. Danny Boper built a spider girl and joined the Sheesley Show with Geneva Williams as the spider. Some of the concessionaires also went to Savannah, Ga., to join the Sheesley outfit. Most of the others (names too numerous to mention) are at the winter quarters, and all are agreed that everything is very comfortable.

Mr. and Mrs. Cliff Bristol are still in Sumter, but are talking of going to their home for Christmas. Mrs. J. E. Murphy is looking fine, and is as busy as a bee. She is "general manager" of the housekeeping department of the winter quarters, and for her helpers has Mr. and Mrs. Melville Briggers. Mrs. Miller is comfortably settled in her private car, and looks perfectly happy. So altogether it is a happy family that the Great American Shows have in Sumter for the winter.—ALBERTA CLAIRE.

GOODMAN GREATER SHOWS

Denmark, N. C., Dec. 8.—As the Goodman Greater Shows is the first carnival to appear here in a couple of years the engagement this week should prove very profitable, provided, of course, the weather doesn't interfere. Last week the company played New Brooklands, a short distance from Columbia, where the Herber Greater Shows were exhibiting, and business was only fair.

The Goodman shows, with its new canvas (none of it over three months' old), presents a very neat midway, and no strong or fat joints (even roll-downs) will be allowed on the show grounds.

Following Denmark the show goes to Hatesburg, N. C., where the Great American Shows appeared during the fair and left a very good impression. To follow Hatesburg General Agent Leo Noyes is endeavoring to line up a few very prosperous mill towns.

There are probably more carnivals in this neck of the woods right now than there are in the Pittsburg district in the summer.

The Langlade County Fair Board, at Antler, Wis., has decided to hold a free county fair again in 1917.

FOR SALE

—THE—

BRITISH and FRENCH PATENTS

—OF—

"THE WHIP"

This famous Amusement Ride is meeting with extraordinary success in the United States and Canada.

The exploitation of this invention in the above named countries means large financial returns.

The Great War is drawing to a close, every European country will experience a revival of great activity, there will be expositions, fairs and festivals galore.

Price of patents, including a sample machine, very reasonable.

The patents are basic, no similar machine having ever been invented.

W. F. MANGELS

PATENTEE

Coney Island, . . . New York

P. S.—The German patent has been arranged for.

PLEASE MENTION THE BILLBOARD WHEN ANSWERING ADS

DE VAUX GREATER SHOWS

H. A. De Vaux Plans Big Features for 1917—Shows Open at Baton Rouge, La.

The De Vaux Greater Shows, Inc., will this year be known as one of the large organizations devoted to the carnival interests, having been considerably augmented by H. A. De Vaux, the general manager of the organization, and they will in all probability be found bidding for some of the largest events in the country.

At the winter quarters at Baton Rouge, La., where Mr. De Vaux is at present superintending the building of elaborate fronts and other paraphernalia for the coming season, there are a number of attractions being constructed that will be new to the show world and which their owner believes will prove quite a sensation when the times comes for their exhibition, which will be, according to the present schedule, at Baton Rouge the week of March 1.

The De Vaux Greater will be equipped with three riding devices, which include a new Whip, a Parker three-abreast carry-us-all and a twelve-slot ferris wheel. Among the shows there will be one or two mechanical features, one of them typifying the latest events in the world war at present being waged in Europe. This particular spectacle will present the siege of Verdun on the one side, and give a demonstration of submarine warfare on the other. It will be appropriately named Destruction.

It will be the object of Mr. De Vaux, as far as possible, to do away with the old features of the show and replace them with novelties in every instance, and to this end he has been making an extensive tour, looking over several that are said to be absolutely new in the carnival field.

In framing his attractions the manager has in view only those that will be suitable for a mixed audience, or, in other words, shows that will appeal to men, women and children.

The De Vaux band will be one of the special features of the organization, and will be under the direction of Professor Zerilla, who will have twenty-five soloists and others under his leadership. The band concerts of the company will be relied upon as one of the big free attractions, while in addition there will be two sensational acts to help draw the public to the midway. The show will probably be transported in a train of twenty cars.

Mr. De Vaux has surrounded himself with an excellent staff, and the business end of affairs is in good hands. M. C. De Vaux is president and treasurer; Peter Stuckert, Mayor of Cherry, Ill., secretary; Allen Eason, secretary of the Huntington County Fair, Tenn., and J. A. Sullivan are the agents, with H. A. De Vaux as general manager of the shows.

The general offices of the De Vaux Greater Shows, Inc., are at Baton Rouge, La., with a branch in The Billboard suite in the Crilly Building, Chicago.

JOHNSON OPENS STUDIO

E. A. Johnson, general manager of the People's Amusement Company, which is wintering in St. Louis, Mo., has opened a photograph studio at 2028 Texas avenue in that city, and reports a rushing business. He invites all troupers in or passing through St. Louis to look it over.

BRITISH INDUSTRIES FAIR

To Be Held in London, England, February 28-March 9

A British Industries Fair is to be held in London, England, in the Victoria and Albert Museum buildings, from February 28 to March 9, 1917. The Board of Trade is organizing this fair, which will show the development in the manufacture of certain lines of goods which were bought from Germany before the war. One of these trades that will interest American importers is toys, which were exported to America from Germany prior to August, 1914. Among other trade exhibits at the fair will be earthenware and china, glass, fancy goods, stationery and printing.

During the same period the Board of Trade will hold another industrial fair at Glasgow, Scotland, which will include textiles, boots and shoes, chemicals, clothing and foodstuffs.

Deck Bell is contemplating opening a cigar store and poolroom at Columbus, N. M., this winter.

PICTURES AND EVERYTHING THAT APPERTAINS THERETO

SUNDAY PICTURES CAMPAIGN IS UNDER WAY IN EARNEST

Exhibitors Begin Fight by Showing Slides in All Picture Houses—Financial and Political Aid Sought—Blue Laws Are Yellow, Says H. Abrams

New York, Dec. 9.—Following a meeting of the National Association of the Motion Picture Industry and the Exhibitors' League of America in their offices Wednesday what promises to be the most earnest and hard fought campaign ever conducted by the motion picture interests was put under way Thursday when active steps were taken in an effort to insure the permanency of Sunday films.

The fight was inaugurated Thursday by an effort to enlist the aid of the public through slides in every picture house in New York State with an amendment to the present laws permitting the exhibition of motion pictures as their goal. A State-wide campaign will also be started to enlist financial and political support in the battle, and, at the meeting of the Executive Committee, a special committee was appointed to co-operate with all other organizations and interests in the State opposed to the closing of picture houses on Sunday. The committee consists of William A. Brady, ex-officio, chairman; Adolph Zukor, president of the Famous Players-Lasky Corporation; Walter W. Irwin, general manager of the Vitagraph-V.L.S.E., and Lee A. Ochs, president of the Exhibitors' League of America.

The first propaganda move will be the distribution of slides to every motion picture theater in the State, inviting signatures to protest cards, which will be gathered into a monster petition expressing the sentiment of 3,000,000 motion picture patrons in this State. The sub-committee in charge of the slide and petition campaign consists of Arthur James, director of publicity of Metro Pictures Corporation; Samuel H. Trigger, of the Tremont Theater, and Louis L. Levine, of the Regent Theater, Brooklyn.

Hiram Abrams, president of Paramount Pictures Corporation, today issued a lengthy statement in support of Sunday motion pictures and gave his reasons why he believed they should be permitted.

"I believe motion pictures should be permitted on Sunday," said Mr. Abrams, "first, because I enjoy them myself; second, because others enjoy them, and then because they are safe and sane amusement demanded by society and human nature. There are precious few things in this life which weld all the elements of wholesome amusement as the motion pictures do, and, therefore, they possess the first virtue, that of being physiologically helpful. If it is

wrong on Sunday it is wrong on Monday, and under our present political and sociological systems we live six days a week in the twentieth century, but on Sunday it would seem that we are thrown violently back into the sixteenth. If you make it difficult for a man and his wife and family to enjoy himself you make it easy for them to get into trouble. The law that prohibits Sunday motion pictures is not blue—it's yellow with stagnation. Fortunately we have come to believe that it is by the deed and not by the creed that we have come to live. There is no reason why any person should be deprived of their amusement, their recreation, the very things that keep them happy and make them better men, women and children, when human nature and society demand it."

FOX CHANGES RELEASES

New York, Dec. 9.—A change in releases has been made in the list recently announced by the Fox Film Corporation.

Instead of 'The Island of Desire, in which George Walsh stars, 'The Love Thief' will be released on December 18.

The extraordinary attention which is being given to 'The Island of Desire, because of the nature of its story, necessitated the change. The photoplay has already been under way for a much longer time than almost any five-reel production of the year.

CREATIVE FILM COMPANY

Is Among Latest To Enter Picture Field

New York, Dec. 9.—Leon Wagner, Donald Campbell and Jack Webberg are the announced officers—president, secretary and treasurer, respectively—of the newly-formed Creative Film Company, which recently began the production of a feature photoplay which the company expects to have ready for the market within the next few weeks. The capital for the enterprise is said to be adequate, and the promoters of the company have had considerable experience in the motion picture branch of the business.

Leon Wagner was formerly with the Sterling Camera and Film Company, and is well known as a technical expert and camera man. He is supervising the picture being made by the Cre-

ative Company, co-operating with "Silent Bill" Haddeck, who has been engaged as director. Jack Webberg and Donald Campbell have been active principally in the sales end of the film business for a number of years.

The Creative Company's plan is to make the pictures bring profits by reason of the careful manner in which they are produced. There has been no stinting in any of the preparations, it is said. A cast, headed by Jane Gall, has been selected. Prominent in Miss Gall's support will be Henry Walpole, Mary Simon and Violet Stuart.

Temporary offices are maintained at 145 West Forty-fifth street.

LOEW BUYS RIGHTS

Of New York State for Masque of Life

New York, Dec. 9.—Marcus Loew has purchased the State rights of the production, 'The Masque of Life, which recently was shown at the Park Theater at \$1 prices. It is called "the picture of a thousand and one thrills," and features Rita Jolivet and Pete Montabellio, the monkey actor.

Loew bought it primarily to be shown in his Greater New York theaters and the other houses controlled by him, and will also dispose of rights of exhibition over the entire State of New York. Details of the management of the picture will be handled by Lewis T. Rogers, who is now receiving orders and requests for use of the picture by exhibitors from all over the State.

The purchase of this picture by Mr. Loew was a surprise to the film world, because he had never before bought or purchased a picture or secured the State rights to one, preferring to rent his films.

He has proven to his own satisfaction that 'The Masque of Life is a drawing card in his theaters, and the manner in which his patrons accepted the film and the business it has done give him confidence in it.

PEARL OF THE ARMY

Booked for Circuit of Fox Theaters

New York, Dec. 9.—William Fox has booked 'Pearl of the Army, Pathe's new serial, featuring Pearl White, in his circuit of twenty-one houses. This means that the serial has been stamped with the approval of one of the keenest and best known exhibitors in the country. The past policy of the Fox houses has been not to book serials. Manager Abeles, of Pathe's New York Exchange, however, invited Mr. Fox to send his twenty-one managers to see the first three episodes of 'Pearl of the Army' screened. Of the twenty one, eighteen heartily commended the serial and requested bookings. Of the other three, two of them had houses close to other theaters, which had already booked the serial. In consequence of this almost unanimous vote on the part of his managers Mr. Fox has booked the serial over his circuit for twenty-nine days.

BRENON'S WAR BRIDES

Given Auspicious Opening at Studebaker in Chicago

Chicago, Dec. 9.—Herbert Brenon's War Brides, which gives to the screen Nazimova, the Russian actress, for the first time, opened in Chicago, Tuesday evening of this week, in the Studebaker Theater, in the atmosphere of a legitimate first night. Jones, Linick & Schaefer, who control the house, had spared no details of elegance, from handsomely engraved invitations to an orchestra of some forty pieces, which gave an extensive concert before the production was shown. In spite of the disappointment that Mr. Brenon was not present in person, after repeated announcements that he would probably be here, the opening of War Brides was a distinct success.

Chicago critics have been free in their praise of Nazimova and her work, but fail to record her vehicle as an epic. It is melodramatic throughout, and is a rewritten and amplified version of her vanderbilt sketch, War Brides.

The cast includes, besides Mme. Nazimova, Gertrude Berkeley, who played the mother in the spoken sketch; Charles Bryant, Charles Hutchinson, William Bailey, Richard S. Barthelmees, Nita Mac, Alex. K. Shannon, Robert Whitworth, Theodora Warfield, Charles Chailles and Ned Burton. The photographer was J. Roy Hunt; editor, James McKay; technical director, George Fitch; master of properties, Herbert Messmore; author of the original playlet, Marion Craig Wentworth. Music for the piece was selected by Robert Hood Bowers.

MISS MINTER'S NEXT

Chicago, Dec. 9.—Mary Miles Minter, the young lead of Mutual Star Productions, is at work on 'The Innocence of Lisette, her fifth screen drama filmed by the American Film Corporation.

James Kirkwood, Miss Minter's director, can be counted on to get the most there is to be gotten out of a photodrama. 'The Innocence of Lisette, with James Kirkwood at the helm and Mary Miles Minter as the star, has every promise of being a good photoplay.

DAVIDSON IN SUPPORT

Of Ethel Barrymore in Metro-Rolfe Picture

New York, Dec. 9.—William B. Davidson has been engaged as Ethel Barrymore's leading support in her forthcoming Metro-Rolfe feature screen play, as yet unnamed, now in production. He will play opposite Miss Barrymore, and will be shown both as a New York clubman and as a mining prospector in the Alaska goldfields.

Mr. Davidson is no stranger to Metro patrons. This will be his twelfth consecutive picture for the organization, his most recent work being 'Kennedy, a banker, the leading male part in a forthcoming Metro-Popular Plays and Players release starring Mme. Petrova. Mr. Davidson's introduction to Metro audiences was in 'Emmy of Stock's Next



Scene in 'The Girl Who Doesn't Know, forthcoming B. S. Moss production, starring Marie Emmons.



Scene in 'Kinraid, Gambler, Red Feather feature. Released on Universal program December 16.

1916 HAS GIVEN US PLEASURE AND PROFIT

We take advantage of this seasonable opportunity to express to our patrons—actual and prospective—to our friends, one and all, our sincere thanks for the many courtesies which have made our business year worth while. We are truly appreciative.

ROTHACKER FILM MANUFACTURING COMPANY

WATTERSON R. ROTHACKER, President

1331-1339 Diversey Parkway,

Chicago

ETHEL BARRYMORE TO STAR

In Productions Released by Metro Pictures Corporation

New York, Dec. 9.—Ethel Barrymore, dramatic star, has decided to abandon the speaking stage to act in motion pictures, under the management of Metro Pictures Corporation. This announcement followed a conference between Miss Barrymore, Richard A. Rowland, president of the Metro Pictures Corporation; E. A. Rolfe, general manager of Rolfe Photoplay, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios, this week.

Miss Barrymore has had the subject under consideration for some time, and her decision followed the completion of the picturization of Margaret Deland's novel, *The Awakening of Helena Richie*, which John W. Noble directed, with Miss Barrymore as star. Miss Barrymore was given a free hand in this production to work out its artistic possibilities to the fullest extent, and was so pleased with the result that she is thoroughly content to devote her art to the making of high grade motion pictures in the future. Metro wonderplays being the medium of her expression.

Miss Barrymore is one of the most progressive of American stars, being thoroughly alive to the spirit of the age. In discussing the announcement Miss Barrymore said her reasons for taking the step were many, but, perhaps, concerned chiefly with her belief in the future of motion pictures.

Miss Barrymore has told her friends that she will devote her work to motion pictures, because in them she believes she has a larger field for her art than on the speaking stage. At no time will she be called upon to remain away from New York for any extended period, and this was an additional consideration in aiding her to come to a decision.

Miss Barrymore, having completed the screen version of the Deland novel, already has begun work on a new feature photodrama, as yet unnamed, under the direction of George D. Baker.

WILLIAMSON BROTHERS

And Submarine Corporation Complete Organization for Making Under-Sea Films

New York, Dec. 9.—The Williamson Brothers and The Submarine Film Corporation have completed their organization for making and marketing submarine photodramas, of which definite announcements are expected in the near future.

With no failures and two successes to their credit the Williamson Brothers hold a unique and firmly established position in the motion picture industry. Their first picture—the first submarine motion picture ever made and known as *The Williamson Submarine Expedition*—has already cleared over a quarter of a million dollars. Their second picture, *Twenty Thousand Leagues Under the Sea*, made in partnership with the Universal Film Manufacturing Company, and the first photodrama ever made under the sea, is destined to make two separate fortunes for its joint owners.

The vista for submarine photodrama is said to be limitless. Varieties of theme and thrilling situations are numerous below the surface of the water. This fact will likely be demonstrated when the Williamson Brothers' new photoplays, which have just been completed, are thrown upon the screen.

The money power back of the Williamson Brothers, known as The Submarine Film Corporation is composed of some of the most prominent business men of the South. T. S. Southgate, president, is a broker of Norfolk; A. P. Cathey, vice president, is a power in the Coca-Cola industry; Capps, one of the directors, is vice president of the Seaboard Air Line Railway; Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk; George and Ernest Williamson are respectively secretary and general manager. Ernest Shipman, due to his long experience in the theatrical and motion picture business, has been selected as business manager of the company.

HERRICK HEADED EAST

Chicago, Dec. 9.—Howard Herrick, manager of Intolerance, who has been in Chicago for the past few weeks while the film got under way here, is planning to go East soon, to open Intolerance in Pittsburg and Philadelphia.




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Ned Finley, William Dunn, Charles Wellesley
& A Host of other Vitagraph Favorites



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VITAGRAPH

V-L-S-E INC.




HORKHEIMER BROTHERS

Achieve Unique Distinction at Long Beach Studio

Los Angeles, Cal., Dec. 9.—The studio of Horkheimer Brothers, at Long Beach, Cal., has won the distinction of being one of the largest actually independent motion picture producing plants in the industry. This record has been established in a little more than three years.

Never having allowed themselves to be tied up to an exclusive contract by any one releasing agency, Horkheimer productions are now being distributed by three leading film jobbers. Prospects are bright for additional outlets during the new year.

The Pathe Exchange handles all photoplays produced by the Long Beach screen impresarios under the Balboa Brand. Numerous serials and Gold Rooster feature films have been issued as Balboas.

For the General Film Company's program Horkheimer Brothers make all of the Knickerbocker Star Features. These are two, three and five-reel photodramas.

The Horkheimers also produce multiple-reel plays regularly for the B. S. Moss Corporation, which "State-rights" them. This form of distribution is growing rapidly in popularity.

In addition to these three regular outlets, Horkheimer Productions have been released by William Fox, the World Equitable, and other agencies at various times.

Six companies or producing units are kept busy at the Balboa studio during the greater part of the year, as a result of which the annual output is large. From it have been issued such features as Boots and Saddles (Moss), The Twin Triangle (World-Equitable), Pay Dirt (General Film), Comrade John (Pathe), The Power of Evil (Moss), Spellbound (General Film), Should a Wife Forgive (World-Equitable), Little Mary Sunshine (Pathe), The Woman Redeemed (Moss), The Stained Pearl (General Film), and Shadows and Sunshine (Pathe).

Balboa acclaims 1916 as the banner year in its history. Steady progress has marked the career of the Long Beach film manufacturers and their achievements are notable in the history of moviedom.

As a result of this record, Balboa Amusement Producing Company, the Horkheimer studio's trade name, has come to occupy a position second to none in the film world. It is unique for never having offered a single share of stock for sale.

CHRISTMAS DAY

Selected for Release of Ninety and Nine

New York, Dec. 9.—The Ninety and Nine, the old play of the spoken stage, has been transferred to the screen by Greater Vitagraph, under the personal supervision of J. Stuart Blackton. It will be released through Vitagraph V-L-S-E exchanges on December 25.

William Courtleigh, formerly under the stage management of Charles Frohman and Oliver Morosco, appears in Vitagraph's The Ninety and Nine, in the part of Tom Silverton, drunkard and ne'er-do-well. Luella Lee Stewart plays opposite Mr. Courtleigh as Ruth Blake. Many of the scenes of this old play are more than dramatic. The story itself is admirably suited to the screen, for it is full of photoplay acting values and permits of highly spectacular stunts, an opportunity that Commodore Blackton was quick to utilize.

REPRESENTATIVE GROUP

Views Private Showing of Joan of Arc

Chicago, Dec. 9.—Chicago has been a center this week for film celebrity parties. John Flynn, Lasky's publicity director, arrived from New York to meet Cecil De Mille, who directed Joan of Arc, in which Geraldine Farrar starred, and who came to Chicago from the West for the purpose of showing the film to Miss Farrar. On the same day Norma Talmadge and her husband, Joseph Schenck, passed through Chicago with Mr. and Mrs. Marcus Loew, on their way to California and the Pacific Coast. They were included in the private showing in the Universal projection room. Mr. and Mrs. Jesse L. Lasky and Mrs. Lasky's scenario editor, Miss Jeanie McPherson, joined the party from the West, and the room was pretty well filled.



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	Ten Thousand	2.50
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**"WHOM THE
GODS DESTROY"**

BY
**J. STUART BLACKTON
AND
CYRUS TOWNSEND BRADY**

DIRECTED BY
WILLIAM P. EARLE



A Story of a Hero,
Loved of the Gods, who
Found his Valhalla in
the Heart of a Woman.

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HORSLEY TO CENTER

Activities in Los Angeles Plant—Will
Sell Plant at Bayonne, N. J.

New York, Dec. 8.—With the idea of concentrating his attention upon one point David Horsley has decided to center his picture-making activities upon his Los Angeles plant and to that end has about completed arrangements to dispose of his Bayonne, N. J., studio and factory, according to an announcement coming from his Los Angeles office. Bayonne has always been his headquarters, and his studio and factory there are as complete as may be found anywhere. A transfer of the property will likely be made shortly.

"I have been contemplating this move for some time," said Mr. Horsley, "and its many advantages make this arrangement advisable. Since my Los Angeles studios were opened I have had my attention continually divided between here and Bayonne and a good deal of waste effort has resulted. I have had to make many visits East because of my interests in Bayonne—this year alone I have so far made five round trips—and much time was in this way consumed. Besides, maintaining two plants at different places is not economical when the work these two plants turn out can just as well be done in one place. With everything concentrated in Los Angeles I can give every department my personal attention, which was impossible heretofore."

Entirely new equipment has been placed in the Los Angeles plant, including Bell-Howell perforators and David Horsley printers and standard makes of other devices required.

To make space for the requirements of the laboratory the offices, which were formerly in the laboratory building, have been moved to the south wing of the grounds, leaving the building entirely to the technical department.

Mr. Horsley has made some elaborate plans for production, and with his interests now centered in one place the outcome of his activities will be awaited with interest.

HART BEGINS ANOTHER

New York, Dec. 9.—Following his work in the Triangle-Kay Bee drama of the old West, by Monte M. Katterjohn, upon which he was engaged until a week ago, William S. Hart has begun the filming of a new play written for him by J. G. Hawks, author of The Devil's Double and numerous other Hart successes.

The scenes of the new Hawks vehicle are laid along the Arizona and Mexican border, and are said to provide Hart with a number of unique opportunities for presenting the character of a frontiersman in spectacular settings.

Mary MacLvor, who has been a member of the Kay Bee Company for some time, will play opposite Hart in the new feature. This will be Miss MacLvor's first leading part, and her work will be watched with unusual interest on that account.

A large number of the scenes will be taken out on Mojave Desert, and none of the people who will take part in the drama are looking forward to the trip with enthusiasm, for this is the season of the big sandstorms. Only a few days ago news reached Los Angeles from the desert of a storm that caused the death of three men and the abandonment of twenty-five automobiles in various parts of that arid section. Hart's well-known penchant for action will not allow him to hold up work, however, no matter whether it rains sand or carpet tacks.

JUST ANOTHER RUMOR

New York, Dec. 9.—Last week a rumor gained considerable credence to the effect that H. A. Sherman, president of the Sherman-Elliott Company, who purchased Selig's production of The Crisis, had also bought Selig's feature, called The Garden of Allah. Some of the trade papers gave publicity to the rumor. However, on last Saturday Mr. Sherman stated that he has not purchased the Selig production of The Garden of Allah, and that he has never seen it exhibited.

IGNORANCE FILM COMPLETED

Cleveland, O., Dec. 9.—Ignorance, a six-act photoplay of a morality sort, has been completed at the studios of the Private Feature Film Company, Cleveland. It was made by Director James Fitzgerald, who chose a capable company of well-known players, headed by Earl Metcalfe.

The picture was made with the co-operation of the Young Women's Protective League, which is endeavoring to stamp out the segregated districts of the big cities of America. Ignorance aims to educate young women to the dangers about them.

ESSANAY'S FANNY DEAD

Chicago, Dec. 9.—A shed in the yards of the Essanay Film Manufacturing Company's yards, at 1333 Argyle avenue, was burned Monday of this week, killing the Irish setter dog, Fanny, which has played in a number of Essanay pictures.

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100 Reels Film, elegant condition, \$5.00 per reel and
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Garner Ventilating System throws pure hot or cold air, like new; cost \$600.00; will sell for \$150.00. Also Motograph Machine, used four months; cost \$250.00; will sell for \$135.00. Frames, all sizes. Opera Chairs, 75c each. **MRS. SIMPSON,** 6129 Michigan Ave., Chicago, Ill.

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Add 5c for postage and insurance. 5 for \$4. Agents everywhere. Write to me for address of your nearest dealer. I was the first to import them.
C. E. LINDALL, Bar Harbor, Maine.

EMERALD HAS NEW STUDIO
New Chicago Plant Second to None

Chicago, Dec. 9.—The Emerald Motion Picture Company has just moved into handsome new quarters, 1717-1720 North Wells street, which open a possibility for exceptional work by the Emerald Company. It is only within the past week or two that actual picture making has been undertaken there. In point of size and fittings the studio is second to none in the country, and is not equaled by a number of studios used by other companies. Mack Edmunds is studio manager.
The Emerald organization, from President Frederick Ireland to the newest extra, is proud of the new building. An excusably enthusiastic statement has been issued by the press department, telling something of the details of the new home. It affords a definition of What is a Perfect Motion Picture Studio?

NEW POWELL-MUTUAL STUDIOS

Chicago, Dec. 9.—A heavy enlargement of the studio facilities of the Frank Powell Producing Corporation, to conform with the enlarged scope of the organization since John R. Freuler, president of the Mutual Film Corporation, has become its presiding head and Mr. Powell vice-president and director-general, is announced by Mr. Freuler.
The signing of contracts with Nance O'Neill and Marjorie Rambeau, who are already in rehearsal on Powell-Mutual productions, is expected to be followed very soon with announcements of other contracts.
The principal studio of the Powell corporation will be at College Point, L. I. Mr. Powell has leased for a long term with a purchase option the fourteen acres of ground formerly comprised in Donnelly's Grove and Pavilions. The ground and buildings are on the waterfront. The studio building proper has a working floor space of 18,000 square feet.

A REVOLUTIONARY SCREEN

New York, Dec. 9.—Behold the Atmospheric Screen, the last entry to the Screen Market; but there is a reason for the introduction of this one. It certainly has the goods. With the Atmospheric Screen the fourth dimension in Motion pictures comes one step closer. It gives the quality of clearness, delineates the details in the pictures by daylight as well as in a darkened environment, and presents the studied qualities possessed by oil paintings, and may be submitted to any projection distance under the maximum of 200 feet. The Atmospheric Screen is scientifically prepared, and will improve with age. William A. Schacht, general manager of the Atmospheric Screen Co., and one of the recognized authorities on picture quality, would not lend his influence to the exploiting of this screen until he was convinced that it was the paragon of perfection. S. L. Rothapel, manager of the Radio Theater in New York, displaced his film screen to make way for the Atmospheric. This alone tells a wonderful story. In conclusion let it be said that the various trade papers carrying accessory departments have all voiced their praise of this innovation. Every live exhibitor owes it to himself to communicate with this firm at 222 West 42d Street, New York City.

MAE MARSH APPROVES
Her Contract With Goldwyn Pictures

New York, Dec. 9.—Mae Marsh, lately starred in Triangle pictures, has signed her contract covering a long period with the Goldwyn Pictures Corporation, the new \$3,000,000 organization formed by Samuel Goldfish, the Selwyns and Arthur Hopkins. Immediately following her arrival in New York this week Miss Marsh read and approved her contract, and the Goldwyn Corporation's executives began to rush all arrangements to get Miss Marsh at work quickly. Within a few days it is expected her director will be announced, and the studio in which the picture will be made. Margaret Mayo, wife of Edgar Selwyn, will, as head of the scenario department of the new company, complete the scenario work within a week, and the work of casting the picture will be under way.

ESS-ESS COMPANY
Will Begin Production January 2

New York, Dec. 9.—The Lure of Gold, the first serial production of the Ess-Ess Producing Co., Inc., will feature a cast of players, all of whom have been starred on one or more programs. Five male stars and two women will comprise the cast.
Announcement is made that Darwin Karr, formerly of Reliance, Vitagraph and Essanay, and Art Acord, formerly a Mutual star, will appear in the new serial as will Ruth Blair, featured by the Fox Film Corporation. Announcement of the rest of the cast, which will include an internationally known ingenue, will be made shortly.

A studio has been acquired at 517 W. 54th street, where production will begin January 2. An extensive advertising and publicity campaign has been planned. Distribution will be arranged through an existing exchange system.

Pathé A serial with a patriotic message—
A star with tremendous drawing power—
A production that is all quality—

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The military-mystery serial

featuring
Pearl White

Pathé knows how to make serials for Pathé has put out twelve big serial successes. Pearl of the Army is timely—it unmasks America's secret foes. In the all-star cast are Ralph Kellard, Theodore Friebus and Marie Wayne. It is directed by Edward José and produced by Astra

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WE'RE BOOSTING YOUR GAME. BOOST OURS—MENTION THE BILLBOARD.

ADJOURNMENT OF FIVE DAYS GRANTED BY THE COMMITTEE

Hearing Fleishman-Goldryer-Ochs Case for Attorney Keppler To Secure Copies of Minutes of Previous Meetings—No Conclusions Reached as Yet.

New York, Dec. 9.—The investigation by the Committee of Local No. 1 of the National Exhibitors' League of America into the charges brought by Fleishman and Goldryer against National President Lee A. Ochs, which was scheduled to be continued yesterday morning, was adjourned again until five days after Tobias Keppler, attorney for the two exhibitors, is furnished with a copy of the minutes of the previous proceedings.

The adjournment was taken at the request of Mr. Keppler, who stated that he was unable to proceed without a copy of the minutes of the previous meetings, and, inasmuch as the stenographer of the committee had been unable to get them out, the committee granted his request.

The minutes of the secret session, which was held last Friday, after the members of the press had been excluded, were given out at the meeting today. It developed during this hearing that the question of all investigation into the Exhibitors' Trade Review was objected to by Mr. Goldsmith, who represented Mr. Ochs.

Mr. Keppler, in questioning Mr. Ochs, asked if there was anyone else on the staff of the

exhibitors to be notified before service was taken away, but he disclaimed any knowledge as to the reason World, Pathe, Metro and Paramount services were taken away from Fleishman and Goldryer or whether they had been notified that such service was to be discontinued or that there was someone else in the field who desired the service. He stated that after he had obtained the service of these four companies he also tried to get Triangle, but did not succeed. He stated that he thought his action in taking these features away from Fleishman and Goldryer was fair as national president, and only fair competition.

Mr. Keppler took a sting at Mr. Ochs for a speech he alleged Ochs made at Minneapolis last month.

"We contend," said Mr. Keppler, "that this man, as national president, does not do things in a proper manner, and misrepresents the organization. We can show that he has made public statements that make unnecessary trouble between the exchanges and the exhibitors."

This started an argument as to the admissibility of what Mr. Ochs is alleged to have



Some in The Challenge, five-part Paths feature, with Montagus Lorr and Helens Chadwick. Released December 10.

Metro Corporation besides Mr. Crawford who was active in the formation of the Exhibitors' Trade Review.

"I object," said Mr. Goldsmith. "It is not within the issues; I am not going to let him go ahead."

"The committee has ruled the other way," said Mr. Keppler.

Then Mr. Samuelson made a motion that the matter of the Exhibitors' Trade Review be eliminated for the present time, which was seconded by Mr. Oestreich.

"I protest against such a motion as grossly unfair and prejudicial to our rights," retorted Mr. Keppler. Mr. Rubin, counsel for the committee, also suggested that the matter of the Exhibitors' Trade Review be allowed to go over to the next meeting.

Mr. Keppler: "I consent to first exhaust our testimony of the competition between Fleishman and Goldryer and Mr. Ochs if I get the solemn promise of this committee that I will be given a full opportunity to prove every other charge we make."

Mr. Keppler then took up the examination of Mr. Ochs along the lines of the relation between the parties to the controversy and the Paramount Company. He attempted to show that the conditions under which Mr. Ochs had obtained Paramount service for his two theaters was due to the influence Mr. Ochs had as National President of the Exhibitors, and that he got the service for a smaller sum than Fleishman and Goldryer.

Mr. Keppler then went into the matter of the letters that Mr. Ochs had produced, alleging that they were from film concerns, and related to the conditions under which he did business with them.

In reply to questions of Mr. Keppler Mr. Ochs stated that he knew it was the custom for

exhibitors to be notified before service was taken away, but he disclaimed any knowledge as to the reason World, Pathe, Metro and Paramount services were taken away from Fleishman and Goldryer or whether they had been notified that such service was to be discontinued or that there was someone else in the field who desired the service. He stated that after he had obtained the service of these four companies he also tried to get Triangle, but did not succeed. He stated that he thought his action in taking these features away from Fleishman and Goldryer was fair as national president, and only fair competition.

Mr. Goldsmith then took up the examination of Mr. Ochs, and Mr. Ochs denied each and every charge that had been brought against him and read into the record letters to sustain his statements from E. M. Saunders of Metro, Charles W. Allen of Unity Sales Corporation, Alfred Weiss of Triangle, Victor B. Johnson of V-L-S-E, Inc.; G. J. Scheffer of World Film, A. M. Abeles of Pathe and Mack Sennett of Paramount.

After a few more questions from Mr. Keppler the examination of Mr. Fleishman was commenced.

"When we opened the Majestic Theater," said Mr. Fleishman, "every exhibitor in New York assumed that we made so much money that if we could go out and open two such theaters there must be quite a lot of money in it. The night we opened up Mr. Ochs came to me personally and said: 'Morris, I want to say to you that I am a friend of yours; I want to tell you that I just closed a deal for a theater on the Concourse and Fordham road, and want to show you that when I get started we can work in harmony.' And when I told him he was foolish he said he was all done, and we parted. When the theaters were in the course of construction I never went over to him and never spoke about the house until it was almost ready to be opened. It was about two weeks before it opened that Goldryer and I happened to be in that locality, and we saw Ochs. We were on the question of getting together and working in harmony so that it would not be ruinous to both of us, and inasmuch as we were told from time to time that Mr. Ochs was in a position, as national president, to get anything he wanted from the film interests (here Fleishman was asked who told him)—we were told by Mr. Sarzin.

(Continued on page 142)



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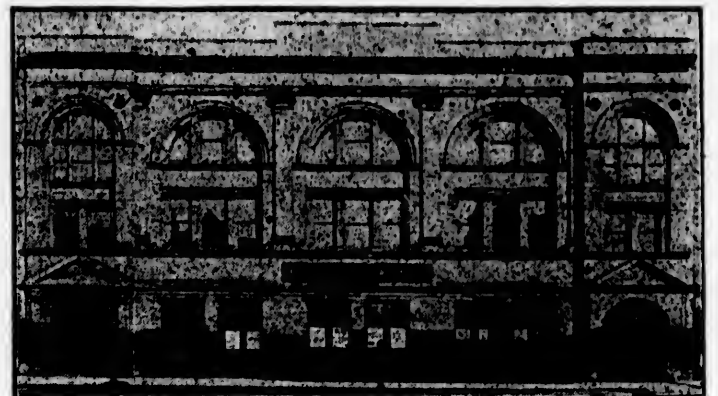
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During the year 1916 William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, directed by R. A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names.

PICTURE PROMISES, 1917

For the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, released one every week with production details that will startle the world.

Watch for the announcement of another gigantic production.

The William Fox organization includes such notables as these:

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Dustin Farnum
Katherine Lee
William Farnum
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Cleveland, O., 412 Vine St.
Dallas, Tex., 1907 Commerce St.
Detroit, Mich., 407 Smith Bldg.
Denver, Col., 17th and Champa Streets.
Kansas City, Mo., 926 Main St.
Los Angeles, Cal., 734 S. Olive Street.
Minneapolis, Minn., 627 First Ave., N.
Salt Lake City, Utah, McIntyre Bldg.
New Orleans, La., 826 Common Street.
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Philadelphia, Pa., 1335 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3633 Olive St.

Syracuse, N. Y., 445 R. Warren Street.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 40th Street.
Newark, N. J., Strand Theatre Building.
New Haven, Conn., Poll's Theatre Bldg.

Manchester, 28 Deansgate Arcade, Deansgate.
Newcastle-on-Tyne, 30 Westgate Road.
Leeds, 29 Albion Place.
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

CANADA

Montreal, Quebec, 322 S. Catherine St., West.
Toronto, Ontario, 12 Queen St., East.
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Watch for "THE RIGHT TO BE HAPPY."

CECIL B. DE MILLE DIRECTS GEO. COHAN

**Contract Is Signed in Chicago
While Director Is En Route
East—Work Begins on
Broadway Jones**

New York, Dec. 9.—Shortly following the announcement that George M. Cohan's initial screen subject to be released by Artercraft will be an adaptation of Broadway Jones, one of the popular star's stage hits, it is learned that Cecil B. De Mille has been engaged to supervise the production of this photoplay.

Mr. DeMille left Los Angeles for the East recently to be present at the New York premiere of his new Farrar production, Joan of Arc, on Christmas Day. At Chicago he stopped over to show this film to the star, and it was during his stay in the Windy City that his engagement in connection with the production of the Cohan subject was effected.

It is planned to have Broadway Jones ready for release some time in February, and work will be commenced on the production immediately in the New York studios. Broadway Jones is undoubtedly one of the most prominent of Mr. Cohan's many New York successes. Written and staged by himself he also appeared in the title role at the Cohan Theater, on Broadway and Forty-second street, three years ago. In the production of the screen version Mr. Cohan will collaborate with Mr. De Mille, whose wide experience as a director of both stage and film plays should greatly enhance the former's debut in the silent drama.

"The acquisition of Cecil B. De Mille's services under the Artercraft banner offers further proof of our policy to enlist the best talent and brains in the industry in order to give the exhibitor and his patrons attractions that are entirely in keeping with the highest standard as evidenced by such stars as Mary Pickford and George M. Cohan," said Walter E. Greene, president of the Artercraft Pictures Corporation. Mr. Cohan's photoplay will be the third release of Artercraft, following the two Mary Pickford productions, Less Than the Dust and The Pride of the Clan, the latter now nearing completion for January release.

Cecil B. DeMille was one of the four organizers of the Jesse L. Lasky Feature Play Company, and as director-general had charge of all producing at the Hollywood studios since the inception of the company. The work he has evidenced on the screen during this time has established him as a master of photoplay production.

ROTHAPFEL CONTRACTS

For Vitagraph's Regular Program

New York, Dec. 11.—Samuel L. Rothapfel, producing and managing director of the Hialto Theater, New York, has selected Vitagraph productions for the basis of his feature entertainment.

This fact became known when Mr. Rothapfel last week signed a contract with Walter W. Irwin, general manager of Vitagraph-V. L. S. E., for Vitagraph's regular program.

In addition Mr. Rothapfel has already booked the special Anita Stewart feature, The Girl Philippa, for the week beginning December 24.

Mr. Rothapfel determined, after examining the vehicles, casts and direction of Vitagraph's Nine Ribbon feature program for next year, and, after receiving assurances that Comodore J. Stuart Blackton will give his actual personal supervision to every production, to make Vitagraph features the foundation of his 1917 program.

MOVIE BALL IN PORTLAND, ORE.

Portland, Ore., Dec. 7.—The vandeville managers of the Rose City joined with the motion picture exhibitors and exchange men in giving the public one of the most popular terpsichorean feasts of the season on Thanksgiving Eve. It was called the Movie Ball, and was replete with theatrical novelties to fascinate the layman.

The balcony of the hall where the affair was held was lined with spotlights, donated by the downtown theaters for the occasion, which played on the dancers in floods and spots.

Vandeville specialties were done by Harry Hines and Paul Pereira and string sextette, from Pantages, and Pettler and Valerio and Bennington and Scott, from the Hippodrome. The dance lasted well into the wee sma' hours by special permission of the city authorities, and there was a big turnout of theatrical folk.

Art Smith brought over some acts from the Oregon Motion Picture Company studio, and W. A. Van Seoy, cameraman for Pathé, took moving pictures of the dancers. The electrical effects were arranged by Art Phillips, chief electrician at the Columbia. The committee which made the affair a success consisted of F. M. Simonton, Standard Feature Film Company, chairman; Morrison Rogers, Majestic Theater; G. A. Reed, Mutual Film Corp.; Ed Myrick, Columbia Theater, and Sam Sax, Princess Theater.

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RAINBOW IN ST. LOUIS

Rebuilds and Installs New Outfit

St. Louis, Mo., Dec. 9.—The Rainbow Theater, 107 N. Broadway, which was one of the first theaters on Broadway in St. Louis, is ready to open its doors to the public, after having been closed since November 15 for the purpose of rebuilding. Manager George Angellch expects to reopen either tomorrow or Monday. About \$15,000 was spent in remodeling the building and about \$5,000 on new equipment. The place will now seat 500 instead of 300. New seats, two Powers 6 B machines with motors, Minusa curtain and all other up-to-date equipment has been installed by the Lears Theater Supply Company.

Among other recent installations made by Sam Lears in the Middle West are: Brown & Weiss, Troy, Mo., one Power machine; Ross Henny, Woodhouse, Ill., Power machine; eight other Power machine in the State of Illinois, Power machine in Center, Mo.; one in Louisiana, one in Arkansas, one in Michigan and one in Virginia.

SEVEN DEADLY SINS

Will Have First Release on January 8

New York, Dec. 9.—McClure Pictures announces that the first of The Seven Deadly Sins, a series of five-reel features, will be released by Superpictures, Inc., through the Triangle exchanges on Monday, January 8.

Ann Murdock, In Envy, supported by Shirley Mason and George Le Guere, will be the first release. The other six will follow at weekly intervals.

Each drama in the series will be a complete photoplay. The seven sins will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each she triumphs.

**ADJOURNMENT OF FIVE DAYS
GRANTED BY THE COMMITTEE**

(Continued from page 140)

"When we received the cauculations from Mr. Schaeffer of the World, Mr. Saunders of Metro, and Mr. Alcock of Pathé we visited every one of them. When Mr. Goldryer asked Saunders why he took away the service he replied: 'I cannot answer this question; I had to do it.' Mr. Schaeffer said: 'I had to give it to Mr. Ochs.' We took the matter up with Mr. Seelye, who is higher up, and he never gave us an answer."

Mr. Fleischman stated that at one time, in a conversation with Mr. Ochs, he (Ochs) had stated that he was responsible for 75% of the business of Metro.

It was also announced this afternoon that Samuel H. Trilger, the Chairman of the Investigating Committee, will be a candidate for both president of the local and State organizations of the exhibitors, and that Charles Steiner would oppose him for the local presidency.

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10th

DOUGLAS FAIRBANKS

"The Matrimaniac"

FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities. With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

FRANK KEENAN with MARGERY WILSON

"The Sin Ye Do"

KAY BEE

"There is a girl in the Tomb accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!"

There has never been a play released by Triangle more replete with thrills, heart-throbs and gripping situations than this.

KEYSTONE COMEDIES

The name "Mark Bennett" on these two comedies means wholesomeness and bursts of FUN.



BLUEBIRD EXHIBITS

The Eagle's Wings to National Defense Council

New York, Dec. 9.—Bluebird's industrial preparedness feature was shown to the members of the Council of National Defense, fountain head of the movement for industrial preparation and co-operation with Uncle Sam, at the Penn Garden Theater, Washington, D. C., last Wednesday, December 6, upon special invitation of Howard E. Coffin, chairman of the Council. C. H. Millman, the Washington representative of Bluebird, made the arrangements for the showing at Penn Garden, and Rufus Steele, author of The Eagle's Wings, chaperoned the Council of National Defense and made an address.

Congress enacted a law at its last session creating the Council as an outcome of the experimental Naval Consulting Board, of which Thomas A. Edison is chairman. The purpose of the Council is to awaken manufacturers, mill owners, foundry men and all captains of industry to realize the part they will be expected to play in helping Uncle Sam defend himself against sudden and unexpected attack by foreign powers. The membership of the Council comprises six members of the President's Cabinet and seven civilians who have been appointed by the President to represent various branches of industry and science.

When Secretary of War introduced Mr. Steele to the assemblage at the Penn Garden, the Council had that day completed its first session. They had met and organized in the morning, called upon President Wilson in the afternoon, and at 5:30 Chairman Howard E. Coffin led them to the theater, where The Eagle's Wings was ready for exhibition. Mr. Steele told them how he had produced the picture, going into various factories now employed on European war orders and prepared them to see the authentic representation of work on munitions in factories that were originally built for peaceful pursuits. As the Bluebird feature represents the very propaganda the Council of Defense was organized to promote, the members were eager to "be shown."

As a result of witnessing The Eagle's Wings on that occasion, Dr. Martin, of Chicago, apprised the Bluebird people of his desire to show the feature to twenty members of an auxiliary branch of the Council at Green Briar Hotel, White Sulphur Springs, W. Va., where his appointees meet in their first session next Monday, and Bluebird, accordingly, forwarded a print. It is more than likely that the feature will be used by the Council of National Defense in various ways to promote the work they have undertaken.

WALTHALL SUPERFEATURE

Chicago, Dec. 9.—The Truant Soul, Henry B. Walthall's new superfeature, will be in all branch offices of the Kleine-Edition-Selig-Essanay service not later than the middle of December, according to the announcement made by George K. Spoor, president of Essanay.

This production, designed for a screen time of two hours, is a drama of a hidden menace. The story was written by Victor Rousseau, and Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont. That this should prove an attraction extraordinary is the belief of Mr. Spoor, who has arranged special aids for exhibitors in handling it. The picture will be released Christmas Day.

Preceding the release of The Truant Soul will be an extra feature from the Essanay studios. It is The Phantom, Buccaneer, with Richard C. Travers and Gertrude Glover. The screen time is one hour and twenty minutes.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from the stories called Skinner's Dress Suit, in The Saturday Evening Post.

Henry B. Walthall is prepared to begin the first scenes in his next production. The title of this offering has not been announced.

Essanay's General Film Service program will continue with the Black Cat features on Tuesday and the Marriage Sacred toles on Saturday. Essanay's best players will be seen in all of these shorter productions.

FAIR BUSINESS PROPOSITION

Having found it necessary to advance its prices on Universal motors and electric generator sets the Universal Motor Co., of Oshkosh, Wis., is advising its prospective customers of this advance, which is to become effective January 1, 1917, giving them a chance by placing their orders previous to that time to get the advantage of the present prices. Future dating on shipments under their regular terms may be had up to May 1, 1917.

VITAGRAPH CHANGES RELEASES

New York, Dec. 9.—The release date of the Frank Daniels Vitagraph comedy of January 22 has been postponed, and in its place Commodore Blackton has put Captain Jinks' Baby, which, of course, is also one of the Jinks series, in which Mr. Daniels appeared. The original release for January 22, Captain Jinks' Nephew's Wife, will be seen a little later than had been expected.



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Guaranteed to take pictures equal to those exhibited in any theatre. Price, complete, as described, \$119.00. Light weight about nine lbs., panorama and tilting top to rest, \$25.00.

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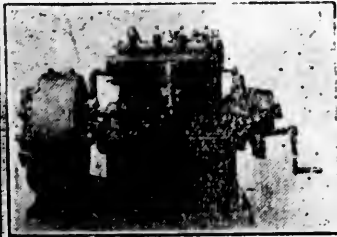
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FOR BULLETIN No. 20, GIVING FULL PARTICULARS

What Can Be Done In 1917

By WATTERSON R. ROTHACKER

The season is here for the periodical run of reviews of what has been done during the fast closing year. Also predictions as to what will be accomplished during the three hundred and sixty-five days to follow the din which always heralds the New Year.

What has been done has been done—and is. What actually will be done during 1917 can only be told after the 1918 New Year's bells have been tolled, but what can be done—what should be done—that's a film of another tone.

In the first place, let us hope that the hectic days of unsmooth stock jobbing in the moving picture business are waning, and that during impending 1917 the dear public will receive fewer, or at least less invidious, invitations to dig down into the old sock and trade honest-to-goodness currency for certificates of uncertain value which, too often, are merely receipts for hyperbolic promises.

Not that moving picture securities are not good—they are when sound, but when merely "sound" they do about as much good for the investor as they do for the industry, and neither can afford it.

Well, now about 1917: It looks good to me—the New Year always looks good to me. It should always look good to every progressive member of the motion picture industry who has faith in our great business, and who sincerely discharges his duties in this wonderful field.

New inventions, special improvements, greater experience, better training, and a dozen or more added features make possible better quality in moving picture production than heretofore; and the great American public are certainly attracted to the theaters where can be seen pictures of the proper standard.

The public knows now what constitutes a good picture, and a good picture is recognized as an established part in a good American's recreation program, and good pictures are not only firmly established as an amusement feature, but they are decided factors in the worlds of education and advertising.

What is a good picture? Every press agent in the game can gracefully and graphically rise up in his wreath and reel off a list of subjects representing the output of the firm to which he swears allegiance.

But the paid for descriptions do not always square with the facts in the case, and the scene presentation, and not always are these descriptions square with the public.

Now the essentials of a good photoplay, namely, narrative value and continuity, proper direction and portrayal, photography and artistic balance, etc., can be no better than the manner in which they appear on the screen. I mean that a good story capably directed and enacted and well exposed on the film is not good from the public viewpoint unless the negative has been properly developed and handled, and the positive prints made so that brilliancy, snap and artistic color harmony are realized to the utmost.

Fortunately, the present school of camera men usually insist and see to it that their negative is properly developed and handled and, usually, the capable director personally supervises the making of the first print and its assembling. Unfortunately, however, the negative is usually taken beyond the province of the camera artist and directing genius and the prints for the market are made at places where the lowest price per foot is the beacon light and by a method which discourages individualization and by which a film is considered merely a film.

Everybody in the trade knows how much our good friend, the Eastman Company, permits us to pay per foot for the unperforated raw stock. Many know the fraction which must be provided for in perforating, and too many figure that practically everything over and above the actual cost of the perforated raw stock represents sheer and easy profit to the manufacturer.

Now let us see if it does: First, we buy the raw stock for cash. Grant that the negative has been developed, the first print made and the titles written. Now we must make clear, well-typed titles on film and properly insert same in the negative. Then the negative must be carefully and exactly conformed to the positive so that all additional prints will be the same in length and arrangement. This is done foot by foot, picture by picture, and, bear in mind, there are sixteen separate pictures on every foot of

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film. And remember the least bit of dirt, the smallest scratch, the faintest finger impression will register permanently in the negative and be reflected in every positive print made from that negative.

All this takes time, expert care, experience and a capable operative who understands film and who uses special gloves made for the purpose.

Now the negative has to be entirely and carefully cleaned by hand and made ready for printing. When this is done the different scenes have to be tested and timed for printing. Different exposures and densities require different timing and treatment. Proper timing can correct many mistakes made in over and underexposure in the camera or over or underdeveloping. Scenes scheduled for tinting or toning, or combination coloring, require special timing and then special developing. Tests for timing and the threading of the printing machines and "trims" use up a certain amount of good film at the regular rate per foot, and this cannot be billed. The printing is done by well-paid operatives using expensive machines and supervised by foreladies who receive more than the ordinary wage.

And now the printers have done their work. The film is wound and fixed for developing. It is developed, then fixed in the hypo, then carefully washed in filtered water, colored if specified, then placed on the big drying drums, dried, taken off and assembled according to the continuity sheets. Then every foot of it is cleaned. At this point we are ready for a screen inspection, where we can see just what we have done, and see that it has been done right. Sometimes, here or there along the manufacturing line, a scene perhaps is spoiled or not up to standard. Where this occurs it means a "make-over," which can not be charged to the customer. Finally the print has passed screen inspection. It is exactly measured, put on a steel reel, encased in a tight tin, boxed for shipment and delivered to the express company.

Raw stock and labor are cash items, chemicals and equipment cost money. Unavoidable waste must be considered and a fair price provided for—and how in the world can this be fairly and properly done at less than a price based on quality work and honest delivery and established by an accurate knowledge of factory cost? The answer is, "It can't," and unless the manufacturer quotes a below-cost price, through ignorance or lack of cost knowledge, the buyer of the low-price service will possibly find that his print shows here and there scenes which should have been made over, colors that fade or are faint, patches that break in the middle of a show and footage that was longer on the bill than it is in the measuring machine.

How in the world can one afford to spend thousands of dollars on a production and then hamper or jeopardize the revenue-producing power of the subject by taking a single chance with the very means upon which his fame and financial returns are dependent? The answer is, "He can't."

So, with this era of better pictures, with the exhibitor and public knowing better films, the trade itself should know better the way to secure better film and should know better than to figure that "better" prices do not usually go hand in hand with better manufacturing work, and that low prices are not usually better prices.

Those who do this cease to be betters and become better business men.

HUMANIZING MR. WINSBY

Released by Unity on December 18

New York, Dec. 9.—The second of the special features, Humanizing Mr. Winsby, being produced by the Duxley Motion Picture Company, of Redlands, Cal., and distributed through Unity, will be released to exhibitors through the Unity exchange on December 18.

The story from which the five reels have been made was written by Peter B. Kyns, and appeared some months ago in The Saturday Evening Post. It is a medley of pathos and humor, giving to the principals in the cast a wonderful opportunity for attractive delineation of character parts.

George N. Chasebro plays the role of Mr. Winsby, and is ably supported by Julius Frankenberg as the Pronto Kid; Arthur Millitt as Cattermole, the faithful old clerk and book-keeper for Mr. Winsby, and Alice Nelson, who plays delightfully the role of Patsy.



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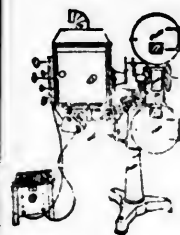
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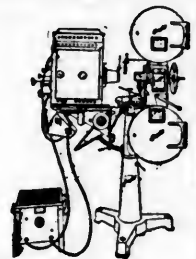
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THE SECRET KINGDOM

Fifteen-episode serial. Released by Vitagraph, commencing December 15.

THE CAST:

King Phillip (Phillip Barr)...Charles Richman
Princess Julia...Arline Pretty
Mme. Navats...Dorothy Kelly
Joan...William Dunn
Prime Minister...Joseph Kilgour
Count Ramon...De Jalma Weak

Take it from us, this is some serial, and any exhibitor who is looking for this type of continued story can rest assured he is getting something unique and worth while. It was written by Louis Joseph Vance, and is one of the best we have ever seen. Each and every character is convincing and lifelike; there are no masks or hooks or blood stains, but a clean-cut story, the plot of which keeps one constantly on the qui vive. The direction throughout is flawless, and the cast, which includes Charles Richman and Dorothy Kelly, Arline Pretty, William Dunn and Joseph Kilgour, is a remarkable one. The first two episodes are in three reels each, while the remainder are two reels. Each episode is supplied with plenty of connected action, good climaxes and usual complications, and it is all well acted.

The first episode is called The Land of Intrigue, and shows the assassination of the King and Queen, while they are hunting in the royal forests, and Prime Minister Simon's plot to apprehend the Crown Prince, who escapes with his loyal friend to America.

The second chapter is Royalty in Red Wing, twenty years later, where the Prince—known as Phillip Barr—meets Princess Julia, traveling through America. The Sealed Packet is the third episode; fourth, The Honorable Mr. Oxenham; fifth, Carriage Call No. 101; sixth, Human Flotsam; seventh, The Ghost Ship; eighth, Rum Cay; ninth, The Swamp Adder; tenth, A Goat Without Horns; eleventh, The White Witch; twelfth, Shark's Nest; thirteenth, The Tragic Masque; fourteenth, The Portrait of a King, and fifteenth, The Toccin. A remarkable serial.—RAY.

THE VICTORIA CROSS

Five-part Lasky-Paramount feature. Released December 14.

THE CAST:

Major Ralph Seton...Lou-Tellegen
Joan...Cleo Ridgley
Sir Allan Strathallan...Ernest Joy
Azimoolah...Sesene Hayakawa
Princess Adala...Mabel VanBuren
Cassim Beg...Frank Lanning
Seereek, the Nann...Harold Skinner

The Victoria Cross is founded on the massacre of the English at Cawnpore during the sepoy rebellion in India in 1857, and while it is impressive as far as settings and excellent photography go, obviously the story was selected but to exploit Lou-Tellegen, and is the poorest thing the Lasky studios have turned out in a long, long time. It is taken from the play by Paul Potter, and the scenario is by Margaret Turnbull. Edward J. LaSaint directed it. In The Unknown Lou-Tellegen was good. In this he is very bad. He does little else than pose, stand in doorways with finger upraised as in Dr. Munyon, and save

FILMS REVIEWED

pretty women in distress. The cast is adequate, and there is some spectacular diving from a burning boat, besides much scurrying about and firing of cannon, with men dying like flies.

Ralph Seton, an English officer with a brilliant record, kills time in India by drinking. He receives a letter from the father of his sweetheart, saying they will soon visit Cawnpore, and will bring him the Victoria Cross for bravery. Seton decides to reform to be worthy of the cross and the girl. Azimoolah, a conspirator, with the assistance of Princess Adala, entices Seton to her home on the night of the uprising. Joan and her father arrive, and cannot understand the evidence of a drunken carouse. Joan is heartbroken when she recognizes Seton, whom she considered a great hero. He is court-martialed and reduced in rank, and Joan turns against him. To save him Adala secures a native costume for Seton, and, while he is hiding with Adala, Joan, who has been taken by Azimoolah and attempts to run away from the Seereek, comes upon the two. Her expressed contempt arouses him to the real situation, and, on a pretense, he attempts to reach the barracks with Joan. Seton is captured and sentenced to be hung at sundown. A friendly guard enters and overpowers the other guard, and Seton and Joan make their escape after a thrilling experience on a straw-thatched boat, which is set on fire. The news of Seton's bravery reaches Sir Allan, and he gives his daughter to Seton, who has redeemed himself, and Joan pins the cross upon his breast.—RAY.

THE HONOR OF MARY BLAKE

Five-part Blue Bird feature. Released December 18.

THE CAST:

Mary Blake...Violet Mersereau
Flossie Payton...Tina Marshall

Mrs. Hardy...Caroline Harris
Kirk Hardy...Sidney Mason
Richard Kearney...James O'Neill

Life is just one darn thing after another for Mary Blake, a poor little chorus girl, who has a hard time side-stepping the pitfalls that border her path. The story was written by John C. Brownwell and directed by Edwin Stevens. The cast embraces Violet Mersereau, a most captivating Mary Blake, and James O'Neill, the latter in the role of an unscrupulous, rich theatrical manager. Sidney Mason is cast as the country boy, Kirk Hardy, and shares honors with Mr. O'Neill. A fair attraction with all objectionable scenes deleted. In fact the scenes between Violet and the manager lack the ardor and passion to make them appear sincere.

Mary and Flossie are actresses out of work. Kearney offers Mary an important part in a new play, and he attempts to make love to her when she calls to discuss matters. She repulses his advances, but the next morning Kearney offers to marry Mary in atonement for his previous conduct. On Flossie's advice "to take a chance" Mary marries Kearney. Upon going to the furnished flat the newlyweds are confronted by Kearney's wife No. 1. Kearney admits his marriage, and Mary, heartbroken, returns to her boarding house. She joins a show that plays the small town of Hillsdale, and while strolling in the woods is esved from a vicious attack by a tramp by the timely arrival of Kirk Hardy, a wealthy farmer. Kirk falls in love with Mary, and, against his flint-hearted mother's wishes, marries her. Kearney, having secured a divorce from wife No. 1, calls, and tries to get Mary to go away with him. She refuses, and Kirk, meeting Kearney in the village hotel, picks a quarrel with him. A fight follows, in which Kearney is wounded. While her husband is under arrest Mary nurses Kearney back to health, and upon Kirk's release Mrs. Hardy gives her blessing to the once more happy couple.—RAY.

THE HEIRESS AT COFFEE DAN'S

Five-part Triangle-Fine Arts, by Bernard McConville; directed by Edward Dillon. Released December 23.

THE CAST:

Waffles...Bessie Love
Carl Miller...Frank Bennett
Shorty Olson...Max Davidson
Clara Johnstone...Luella Younge
Bert Gallagher...Alfred Paget

This is an interesting and enjoyable feature, which will please old and young alike. It has its full quota of suspense and happy as well as human interest situations. Bessie Love does good work, trying too much to imitate Mary Pickford when she reaches the fine mansion by jumping on chairs, going up and down stairs and other Mary Pickford stunts of old vintage. Little Bessie can be original enough without having to copy anyone else. She is a coffee dispenser in Coffee Dan's lunch when Slim Magee hears her say that she was born in Minnesota, but knows nothing else about herself. Slim parks in Crookdom, Clara Johnstone and Bert Gallagher, who have just stolen the famous Skan necklace, are rejoicing when they read of the great estate left by so-so's uncle, little so-so having been kidnapped when a baby. Slim tells about Waffles, and the latter makes application for the estate. Miss Johnstone surely makes an ideal chaperone, and tries to live Waffles married to her co-conspirator, Gallagher, so that he may grab the estate and allow both to make a getaway to Europe. At the last moment Waffles' friends from back home reach her with the news that Gallagher is a crook, the three conspirators are duly arrested, and just when Waffles, Carl Miller and Shorty Olson are planning what to do with the fortune the rightful claimant enters to shatter their dream. The reward for the capture of the crooks allows them enough, however, for Shorty to buy Coffee Dan's place, for Miller to publish his music, and for Waffles to get married, so there's no harm done, and everything ends happily.—LEE.

WHOM THE GODS DESTROY

Five-part Vitagraph Blue Ribbon feature. Released December 18.

THE CAST:

Mary O'Neill...Alice Joyce
Leslie St. George Leigh...Harry T. Morey
Sir Denis Emond...Marc MacDermott
O'Neill...Logan Paul
Father McCarthy...Charles Kent
King of England...Thomas B. Milla
Lady Emond...Mary Manrice
Carl...Mr. Siegel

The recent Irish rebellion has been used as the basis for this gripping photodrama by Cyrus Townsend Brady and J. Stuart Blackton, and, while the title seems rather inappropriate or unsuited to the story, nevertheless, by reason of its being well-acted and well-directed, one does not lose interest in the unfolding of the plot from beginning to end. Alice Joyce never had a role that suited her better, and as the loyal little Irish girl made the most of her opportunities for strong acting. The balance of the all-star

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cast, including Harry Morey, Marc MacDermott and Charles Keut, did some thoroughly good work, and "Mother" Maurice scored heavily as the mother of Sir Denis, the rebel leader. The photography throughout was clear and distinct, and the direction and staging carefully handled, with the exception of the scenes showing the dead lying about the grounds of O'Neill Castle, with their respective families crying over them. This, we feel, could have been left out without marring the story.

Mary O'Neill is in love with Leslie Leigh, an officer in the King's service, but when the war breaks out, and his bosom friend, Sir Denis Esmond, decides to head the cause of Ireland, and strike for freedom, she casts her lot with Sir Denis for the time being. Leslie loses his eyesight temporarily while on duty in the North Sea, and, thinking to allay suspicion, while preparing to revolt, he is invited to O'Neill Castle to recover. When Leslie learns Esmond is in reality the Irish rebellion leader, he forbids him to leave the house, and in his blindness shoots Mary, wounding her slightly. Picking up a flag Mary has been making he staggers to the door and waves it before the gathering rebels, thinking it is the English flag. Frantically he waves it, and the signal is picked up by a war vessel. Troops are hurried to the grounds, and break up the mob after a fearful struggle, in which many are killed. Esmond is captured by the soldiers, and sentenced to be hung. Sir Denis' mother begs for clemency, but the King turns a deaf ear to her pleas. Finally Leigh, through a close friend, intervenes, and a pardon is granted. Leigh, realizing his blindness would make it impossible for him to ask Mary's hand in marriage, arranges an engagement between Mary and Sir Denis, but his final reward comes when Mary refuses to recognize his blindness, and plights her troth with Leigh.—RAY.

THE CHALLENGE

Five-part Pathe feature. Released December 17, featuring Montagu Love.

THE CAST:

Robert LesterMontagu Love
 QuarrierCharles Gotthold
 Alberta BradleyHelene Chadwick

Just why producers persist in using such a sterling actor as Montagu Love for villain roles is beyond our comprehension. Here is a player who is an actor in the real sense of the word and who is invested with wonderful personality and ingenuity kept playing heavy roles while he is strong enough to be featured by himself instead of supporting others. In this picture it is first and last Mr. Love, then the girl, then the story, although Mr. Gotthold's work is also very high-class. Helene Chadwick, whom, it is claimed, makes her debut in this picture, outside of her apparently new clothes, plays with a savoir faire that would be a credit to any experienced player.

The story is not new. A rising civil engineer cannot properly develop his ideas, and rebels

against the system that takes the product of his genius and gives in return but a mere pittance. Lester, treasurer of the company employing Quarrier, is caught by the latter cheating at cards, which makes them enemies. Lester lays a trap by which he has Quarrier arrested and placed in jail for stealing money. He is sent West to buy a tract by his company, but falls in love with the daughter of the owner. The latter is shot, and as his end is near makes Lester executor of his estate, which is willed to the girl. Lester sells it for \$50,000, but the engineering company finds that only Quarrier can properly develop the tract. He is pardoned from jail, goes West, meets Lester, also the girl, and in time Lester's villainy is exposed, and the girl surrenders both her lands and love to Quarrier, while Lester returns East, a defeated man. As a whole, it is done very acceptably, and should prove a good feature for Pathe exhibitors.—LEE.

THE STOLEN TRIUMPH

Five-part Metro feature. Released December 11.

THE CAST:

Edwin RowleyJulius Steger
 Stephen HuntHarry Burkhardt
 Mrs. HuntClara Whipple
 Mrs. RowleyClara Blandick
 Mrs. WilliamsMarie Reichardt
 Alice HuntRaye Dean
 Little AliceHelen Badgley
 Edwin Rowley, Jr.Edward Kenney
 Little EdwinMaury Steuart

The Stolen Triumph is a rather melancholy, depressing photodrama of the East Lynne type. The plot has been used as the basis for many melodramas in the past and not a few photo-

plays, and, while it is consistently developed and well played in the present instance, no effort has been made to give the old, old story a new twist to add freshness to it. The scenario is by Maxwell Earger and Julius Steger, and the principal role is well acted by Mr. Steger, with an excellent cast in support.

Briefly the story is this: Edwin Rowley is a poor playwright, who has not the commercial instinct to market his wares, and Steven Hunt, his college chum, is a prosperous theatrical manager. Hunt's wife urges him to try his powers as a dramatist, and through a little press work a story gets into the papers that he is writing a great play. He goes to Rowley for advice about his play, and finds the latter has just completed a masterpiece. Hunt takes it to read it over, and helps Rowley out with a small loan, as his wife and child, Edwin, are in want. Hunt cannot overcome the temptation to produce the play as his own, under a changed title. The night it is presented Rowley goes to the performance, recognizes the play, and finding Hunt denounces him as a thief. He is threatened with arrest, and goes home. The news is such a shock to his wife it kills her, and Rowley, now almost insane, jumps into the river. Hunt reads of the supposed suicide, and confesses to his wife that the great play is not his. She says the wrong must be righted, and takes Rowley's son into her home. Years pass. Edwin falls in love with Hunt's daughter, Alice, and they are betrothed. Hunt produces another play written by Rowley, and upon seeing it announced Rowley's mind is partially restored. Edwin, at his wedding supper, reads a poem by his father, and Rowley, his memory returning, finishes it when Edwin falters. The past is forgotten, and the playwright's declining years are spent in peace.—RAY.

THE BATTLE OF LIFE

Five-part Wm. Fox production. Released December 11.

THE CAST:

Mary BolandGladys Coburn
 Dave KarnsArt Acord
 Jack EllisWilliam Sheer
 Tom BolandFrank Evans
 O'LearyRichard Nell
 WentworthAlex. Shannon
 Mary (aged 12)Violet de Bliccard

We would suggest "Help! Police! Murder!!!" as a title for this Fox feature, as being more appropriate than The Battle of Life. It was a regular Somme siege for Gladys Coburn throughout the five reels, aided and abetted by William Sheer, Frank Evans, Richard Nell and Art Acord. Miss Coburn put plenty of "pep" into the part of the girl, who was attempting "to go straight" against awful odds. Art Acord, while not called upon to ride any bucking broncos, acquitted himself with credit as the crook-hero of the piece, who reforms just as the police are about to nab him. Not exactly a play for the "family circle"—there are too many "rough-house" and disorderly-house scenes, and one that the Pennsylvania censors will delight in taking a crack at. The scenario is by James Garey, while James Vincent skillfully directed its production. Photography is pleasing.

The plot revolves around the life of Mary Boland, the daughter of a burglar. Mary is content with the old life until she realizes that her little brother, Jimmy, the light of her soul, will probably become a crook amid such environment. (Continued on page 148)

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MUTUAL'S BIG CAMPAIGN

To Advertise Perils of Our Girl Reporters

Chicago, Dec. 9.—Perils of Our Girl Reporters, a fifteen-story series, written by Edith Sessions Tupper and produced by the Niagara Film studios, with George Terwilliger as director, is to be released on December 26 by the Mutual Film Corporation, simultaneously with a smashing advertising campaign.

The play carries fifteen complete stories of episodes in the life and work of a girl reporter. It will feature Marie Metcalfe, Zena Keefe and Helen Greene.

The Mutual Film Corporation will launch the advertising campaign beginning with the release of Story No. 1 of the series, and the newspaper campaign is to dovetail with the poster and other advertising.

As a real impetus to the big push that will launch The Perils of Our Girl Reporters thousands of specially prepared magazines, carrying the story in its original form, have been prepared for circulation among exhibitors, the plan being to furnish every exhibiting house with a sufficient stock of the magazines to permit distribution of the story among audiences wherever the play is being run.

J. D. WILLIAMS COMING

Is Now Due To Arrive in United States

New York, Dec. 8.—J. D. Williams called from Sydney, Australia, for America on November 22, and is expected to arrive at San Francisco almost daily.

Mr. Williams helped David C. Jeffery, of Minneapolis, materially to force a settlement of the latter's claim against the J. D. Williams Film Company, Ltd., of Australia, and as soon as he had accomplished his aims proceeded to arrange for this American trip. He will probably dispose of the American rights of his great Australian success, The Matiny of the Bounty, while here, and mayhap arrange to represent certain big American interests in the Antipodes.

MAKE-UP

For Moving Pictures and in General

The question is often asked by those entering the moving picture work: "What class of make-up do I need?" and some producers require that their performers use a distinctive class of flesh make-up particularly adapted to produce good effects under the camera.

Since the introduction of moving pictures the manufacturers of make-up have been obliged to produce new and special colored grease paints and powders for this work, which are new to some of the older members of the profession leaving the legitimate for the moving picture work. Most all of the manufacturers of stage make-up have now produced something to fill these requirements and the first to produce such special colors and items were the Hess Company of Rochester, and we might mention in this connection for the enlightenment of those interested that their numbers in grease paint, namely 26 buff, 25 1/2 dark buff and 26 special, while 26 is used for darker characters than the above two numbers, which produce very light effects. These are the main colors for the flesh make-up outside of those necessary for producing character or shade effects. Each one of the above-named grease paints has a corresponding powder to smooth down the grease paint effect and the powders correspond in number to those of the grease paints. Some of the actors use a Hess No. 16, which is regularly used for a Chinese character in the grease paint, and if powder is desired a No. 9 Chinese. There is also made a No. 3 1/2 yellow powder, which seems to be very popular. The above mentioned special colors and numbers have been very successful with the Hess Company in producing what has been desired for the moving picture actors in addition to their regular line of standard make-ups, which they have been producing with success for the past 35 years. The above named company's products are guaranteed to be uniform in color and quality and can always be depended upon, for they are one of the oldest, if not the oldest concerns in the United States of America manufacturing make-up. They introduced and established the first pound and half-pound tin can products in stage cold cream and theatrical powders, which cans are now used universally for the packing and putting up of this class of goods. They are the first makers of American Eye Brow Pencils, Mascaro and Tablet Rouge, for most of these products were formerly produced in Europe and often relabeled and sold in the United States as American products.

Some prefer liquid or dry make-ups to the grease products, and where this is desired the Hess Company manufacture Yonhtint Tint Liquid, which is a liquid powder make-up in all the various shades corresponding in color to the grease paint colors. In addition for a dry, greaseless make-up they recommend their Ideal Clean, which is a comparatively new style of

Commonwealth Pictures Corporation

A \$2,000,000.00 COMPANY ORGANIZED ON A CO-OPERATIVE BASIS FOR THE BENEFIT OF LEADING THEATRE OWNERS.

IT DEMANDS NO ADVANCE DEPOSITS
IT GUARANTEES
ABSOLUTE TERRITORIAL PROTECTION
IT SHARES WITH YOU ALL PROFITS OF PRODUCING AND DISTRIBUTING

It Will Supply You Through Branch Offices

Super-Productions with Big Stars

This company will do business, at prices you can afford to pay, with exhibitors who are accustomed to showing the better class of pictures.

This is the first big, real opportunity the theatre owner has ever had to share in the enormous profits now being enjoyed by the producer and distributor.

File Your Protest Against the Present Deposit System by Affiliating with

Commonwealth Pictures Corporation

H. A. SPANUTH, President.
CONSUMERS BUILDING, CHICAGO.

NOTE WELL—

IF YOU, MR. EXHIBITOR, wish to join forces with us, write us at once. The nature of our plan is such that we affiliate with only one exhibitor in each neighborhood.

make-up and produced in all the various shades and colors of the other products.

The above named company solicit correspondence with anyone interested in any new ideas in the manner of make-up, and are always pleased to produce or work out any new ideas that may be possible, and have made, and are making, some special make-ups for those who want something different or have some new idea to exploit.

THE BATTLE OF LIFE

(Continued from page 147)

ments. She argues futilely with her father to give up his "profession." By rescuing a babe from a passing automobile's track she secures a position with a wealthy family as nurse. Later her father and sweetheart rob the Wentworth home, and her father is killed. The police persecute her, and she loses many positions through the interference of a stool-pigeon. She rescues her sister from a house of ill-repute, and finally, after many hardships, is reunited with Dave, her sweetheart, who has decided to give up the life he has been leading and settle down.—RAY.

PARAMOUNT IS ACQUIRED BY F. P.-LASKY CORPORATION

(Continued from page 89)

large producing combination lies in the determination to come in closer and more direct relationship with the exhibitor, to unify the producing and distributing branches of the business and to concentrate its activities upon a direct photoplay service from producer to theater. This new alignment of producing resources affords an unparalleled opportunity for the production and circulation of a program of high-grade feature photoplays.

In conformance with the policy that followed the formation of the Famous Players-Lasky Corporation, all the subsidiary companies will preserve their individual identities and will simply be guided in their general policy by the parent company. Commenting upon the acquiring of control of Paramount Mr. Zukor said:

"We consider this move to be the logical solution of many of the difficulties which at the present time beset the film business. So vast has become the industry in which we are engaged that every step which leads to the solidification of its component parts is inevitably a step in the right direction. The interests of the producer and those of the exhibitor have erroneously been considered to be at variance, and I have always believed this impression to be one of the greatest deterring factors in the art's development. It has, therefore, been the aim of the Famous Players-Lasky Corporation to establish direct contact with the exhibitors, who will readily perceive the possibility of the economies that will automatically result from this combination of interests, and which will become manifest to them in the form of better production."

Mr. Abrams' comment was as follows:

"When I assumed the duties of president of Paramount I found that the co-operation which then existed between the producers and Paramount virtually amounted to the unification of the entire system into one great whole. The complete merging of our interests was practically inevitable. The assumption of control by the Famous Players-Lasky Corporation of its distributing medium means one thing—better pictures, because the aversion between studio and theater will now be so much more direct. I am confident that the result will be a program of photoplays more consistent in excellence than was ever possible under former conditions of divided interests and authority."

HER SOLDIER BOY

(Continued from page 80)

funny, melodious and is here to stay. The Herald said: "Her Soldier Boy was presented at the Astor and proved to be a golden horn of plenty as far as mirth and melody are concerned. This soldier boy will go marching on for a long time if first night impressions are worth anything."

The Tribune said: "The piece proves to be an amusing affair, with good songs and comedy." The reviewer did not wax warm over the beauty of chorus, costumes or scenery, but admitted the merit of the remaining points.

The World said: "Her Soldier Boy is conspicuous for its lack of the usual unpleasant extravagance of musical comedy. For this reason it is entitled to a long stay on Broadway."

STAGE HANDS' STRIKE SETTLED

Hartford, Conn., Dec. 9.—The strike of the stage hands and picture operators in this city has been settled. A committee of Hartford Branch of the A. T. S. E. and Manager Tolt's representative adjusted the trouble at Poll's two houses, making Parson's, Grand, Hartford, Palace and Poll theaters sign the agreement. The men are to receive increase in pay, eight hours a day and double time for Sunday work. The strike was settled November 20.

THE HIPPODROME THEATER

FEATURE PICTURES AND VAUDEVILLE

Covington's largest theater. Under the direct management of SCHOFEL V. TAYLOR, Covington, Ky.

FRISCO FAIR FILMS WANTED

Frisco Midwinter Fair subjects wanted. Anything regarding the Fair. State full particulars in first letter, giving details, price, etc. JAMES VICKERY, week Dec. 11th, Keith's, Dayton, O.; 18th, Keith's, Cleveland, O.

FOR SALE—Cheap, a fine Electric Light outfit. More than 40 reels of first-class Pictures, 1, 2 and 3-reels. Address MRS. WM. BRANDON, Gen. Del., care Old Reliable Brandon Show, Peoria, Ill.



The VAMPIRES



FRENCH plots of crafty criminals! Marvellous feats of adroit detective work! Thrilling clashes between law and lawlessness! These are combined in a most astounding series of detective mystery stories presented by "THE VAMPIRES"—a series of nine extraordinary features, each a complete story in three parts. The thrilling series of Gaumont made French detective stories is now being at all Mutual Exchanges. Released November 23rd. For program books box-office receipts book "THE VAMPIRES" now. Booking Now at 65 MUTUAL Exchanges.

Merry Christmas and Happy New Year!!!

—FROM—

THE WONDERLAND SHOWS, LTD.

LEO BISTANY, Pres. and Gen. Mgr.

BERT B. PERKINS, Gen. Agt.

Have already booked ten live ammunition towns in Eastern Canada, working day and night—\$100,000 Pay Rolls twice monthly.

Want to hear from three more real shows that are money-getters and have attractive frame-ups. Also a few legitimate concessions. (Wheels all sold.) Agitators and disorganizers save your stamps. This is a show run by real showmen, and we only want to add that type of man who will work with interest for our mutual benefit.

Address **WONDERLAND SHOWS, LTD., 1431 Broadway, Room 408, New York City.**

FAIR SECRETARIES, COMMITTEES, CELEBRATIONS, ETC., COMMUNICATE WITH US AT ONCE. NOW BOOKING FOR SEASON 1917.

MERRY CHRISTMAS GREETINGS
TO ALL

ARTIE ATHERTON

"SKELETON DUDE"

BARNUM & BAILEY CIRCUS, 1909-1910.
RIVERVIEW PARK, CHICAGO, 1911-1912-1913.
RINGLING BROS.' CIRCUS, 1914-1915.
DREAMLAND, CONEY ISLAND, 1916.
NEXT SEASON, BARNUM & BAILEY.

NOW WITH

Santos y Artigas, Havana, Cuba.

Weight, 36 lbs.

Street Artist.

WANTED FOR THE ORIGINAL M. L. CLARK & SON'S SHOWS

Balance of this season till Feb. 1, and season 1917, Brother Acts, Wire Acts, Aerial Performers, ladies and gentlemen; Clowns, Acrobats and useful People. Musicians of all kinds, Boss Canvas, Boss Hostler, 2 good Car Cooks, good Mule Hurdle Rider and Horse Trainer for balance of winter. Answer by wire as per route: Ferriday, La., Dec. 16; Jonesville, La., Dec. 18; Alexandria after them, Box 484. **M. L. CLARK & SON.**

SPARKS' CIRCUS WANTS FOR THE ADVANCE

Capable and Energetic Contracting Agent, Manager for No. 1 Car who can handle men and get results, Union Billposters, Bannermen, Lithographers, first-class Car Cook, Route Riders and Programmers. All people must be young, sober and energetic. A long, pleasant season guaranteed. Address **T. W. BALLENGER, General Agent, London, Ohio.**

WANTED —FOR— WANTED HEUMAN BROS.' CIRCUS SIDE SHOW

Freaks, Colored Band, and Novel Features that will amuse and attract.

WANT TO BUY Boxing Kangaroo, Wrestling Bear, Manage Horse, Pony broke with riding dog or monkey. **HEUMAN BROS., Elgin, Ill.**

Beane's United Shows

WANT JUMPING HORSE CARRY-US-ALL TO JOIN WEEK OF FEBRUARY 12TH. Good Plantation People, Singles and Teams. Must have good wardrobe. Also a first-class Producer. Or will book complete Plant, and furnish outfit for same. Can book good 10-1-1 and Platform Show. Opening for a few more legitimate Concessions. Will sell exclusive Long Range Shooting Gallery and Doll Wheel after January 29. Address **F. H. BEANE, Manager Beane's United Shows, Jacksonville, Fla.**

DREAMLAND EXPOSITION SHOWS

Want two more real Shows; also a few legitimate Concessions. Have 810 Drome, complete, with wheels; furnish outfit 50-50 to real rider. Will furnish Illusion Show to man and wife 50-50. Have fronts and tents for two Shows. Yards, Tab., Athletic, Horse or other Shows for 40 of gross. Will be out all winter. The cotton country is good. Madison, Ga. Auspices Firemen, on streets, 11-16; Conyers, Ga. Auspices Public Schools, on streets, 18-23.

Principal Singing and Talking Clown At Liberty for Next Season

Also for this winter. Years of experience; also Eq. Dir. and Announcer. The "funny man" that "makes them laugh." "Keeps them in good humor." "puts them on the back" with his funny gags and funny stories, that makes good for the money taken in at the ticket wagon. Sober and reliable. Correspondence solicited from first-class shows—only those with first-class accommodations. Address **PRINCIPAL CLOWN, Billboard, Chicago.**

Air Calliopes



We have built them for all the big shows—the lowest price and finest workmanship in the world. Order now for spring delivery.

PNEUMATIC CALLIOPE CO.

Formerly of Bloomfield, N. J.
345 Market St., **NEWARK, N. J.**
Opposite Market St. Station.

WANTED FOR PRICE GREATER SHOWS

Small Two-Abreast Merry-Go-Round, one with own light plant preferred. American Musicians to strengthen Band. Concession Workers, Man to handle running water Fish Pond. All concessions, \$10.00. No tip; no exclusive, except Glass, Cook House and Ball Games. Musicians address **R. H. RINGOE** Concessions address **J. E. HOSMER**. All others address **J. P. PRICE, White Castle, La., week Dec. 11.**

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

AMERICA'S REPRESENTATIVE AND PROGRESSIVE AMUSEMENT INSTITUTION FOR THE SEASON OF 1917 HOSS-LORMAN SHOWS

Will open late in April near Pittsburgh, Penna. in the best spring territory in the U. S. Every stand will be personally booked by Mr. Bert Hoss. You will never have to wait until Friday for the next week's stand. We have purchased and now in the course of construction four brand new outfits, tents and fronts, seats, lights, all new and complete, all tops also 40x60 with 50-foot fronts. We want responsible showmen for these outfits, as follows:
Dog and Pony Shows on percentage or reasonable guarantee.
Want the best Athletic Troupe possible, as we are furnishing you an outfit second to none in the business, all complete, everything except the mat.
Want a real Girl Show producer, 50-foot front, **ROB ROY GIRLS**. You can work in every town we play, but you must furnish a real show. Don't book with one or two girls. You must have the people.

Manager to furnish all talent for '49 Camp, complete.
Two showmen with your own outfits. Will book and give exclusive to real 10-1 Show. Mechanical Show, Submarine, Trip to Mars, Kastle, Platform Shows, etc.
Want Jumping-Horse Merry-Go-Round. No Junk. Must be first-class.
Want Italian Band of 12 pieces; also a real singer to sing with the band as a free attraction twice daily. Will place a Whip on reasonable terms.
Concessions wanted, everything except Candy, Toys and Blankets. These three wheels the show will retain. All others for sale and one of a kind. We guarantee you a real route and good treatment. Want a real Cook House. No Junk.
Managers and Owners of Shows, Rides, Bands, Agents, Promoters, Committees, etc.

ALL CONCESSION PEOPLE, EASTERN ADDRESS:

JOHN L. LORMAN

TROADERO THEATRE, PHILADELPHIA, PA.


WESTERN ADDRESS:
BERT HOSS,

11702 HAMLEN AVE., CLEVELAND, OHIO.

TO COMMITTEES AND CITIES, LARGE OR SMALL, ETC., THAT DESIRE TO HOLD A CELEBRATION—We will present to the public a Panoramic, Electrical, Bawling Congress of the Past and Present Wonders. A real Amusement Institution that will be endorsed by press and public everywhere, and present all new features in the realm of amusement.

THE SEASON'S GREETINGS FROM THE

Greater SHEESLEY Shows

JOHN M. SHEESLEY  Owner & Manager

Sales Agents!
Something New!

We want an exclusive representative in your vicinity. Sell our Ball Trade Boards and make REAL MONEY. You will be protected.

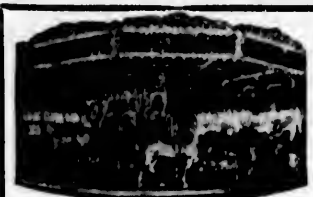


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A SECOND-HAND WHIP
CHRIS. WALLACE,
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\$2.50— OUR SPECIAL 30-DAY OFFER —\$2.50



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Swinging Pedal

In use by thousands of Trap Drummers in the U. S. Includes beater pedal, cymbal holder and spurs. Our Special 30-Day Offer. Price complete, \$2.50.
E. P. ZEIDLER DRUM CO.,
Cleveland, Ohio.

DR. J. W. HARTIGAN, JR.
Of John Robinson's Ten Big Shows, wishes his friends a Merry Xmas, Happy New Year, and all the compliments of the season.

1917 FAIR DATES

OF THE AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS

- Alabama State Fair, Birmingham, Oct. 4-13.
- American Royal Live Stock show, Kansas City, Oct. 1-16.
- Forest City Fair, North Randall, O., Aug. 20-25.
- Georgia State Fair, Macon, Oct. 23-Nov. 2.
- Iowa State Fair, Des Moines, Aug. 22-31.
- Interstate Live Stock Fair, Sioux City, Ia., Sept. 17-22.
- Kansas State Fair Association, Topeka, Kan., Sept. 10-13.
- Kentucky State Fair, Louisville, Sept. 10-15.
- Kankakee Interstate Fair, Kankakee, Ill., Sept. 1-7.
- Louisiana State Fair, Shreveport, Oct. 31-Nov. 5.
- Minnesota State Fair & Exposition, Hamline, Sept. 3-8.
- Michigan State Fair, Detroit, Aug. 31-Sept. 9.
- Mississippi-Alabama Fair, Meridian, Miss., Oct. 13-20.
- Missouri State Fair, Sedalia, Sept. 22-29.
- Tri-State Fair, Memphis, Tenn., Oct. 22-29.
- Montana State Fair, Helena, Sept. 17-22.
- Nebraska State Fair, Lincoln, Sept. 3-8.
- New York State Fair, Syracuse, Sept. 10-16.
- North Dakota State Fair, Grand Forks, July 17-21.
- Oklahoma State Fair & Expo., Oklahoma City, Sept. 22-29.
- South Dakota State Fair, Huron, Sept. 10-14.
- State Fair of Texas, Dallas, Oct. 13-28.
- Tennessee State Fair, Nashville, Sept. 17-22.
- Texas Cotton Palace Exposition, Waco, Nov. 3-18.
- Southeastern Fair, Atlanta, Ga., Oct. 13-20.
- Utah State Fair, Salt Lake City, Sept. 17-22.
- Wisconsin State Fair, Milwaukee, Sept. 9-16.
- Erie Exposition, Erie, Pa., Sept. 3-8.
- Illinois State Fair, Springfield, Sept. 7-15.
- Indiana State Fair, Indianapolis, Sept. 3-7.



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95 c

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FOR SALE The Newest Billing and Best Billing Device for Parks, Carnivals, Fairs. TANGO SWING, NEW. Overhead Merry-Go-Round, Band Organ, Trained Dogs and Doves, Films, Picture Machine, High Striker, Baiting Machine, 24-Horse Track, new Pool Table. WANTED!—Tents, Films, anything good for pool room. HARRY SMITH, Gratz, Pa.

GARRANZA'S—Mexico Money—VILLA'S
One-Dollar Bills, \$2.00 per 100; Five-Dollar Bills, \$3.50 per 100; Twenty-Dollar Bills, \$5.00 per 100; Carranza's, 5c on the dollar; Villa's, 5c cents; \$10.00 of Carranza's, \$1.00. Single samples of each, 25 cents, prepaid. J. W. DE VINE, 752 10th St., Detroit, Michigan.

NEW GOOD MAGIC

NEW BOOKS! Modern Vaudeville patter, 15c; Cigarette Tricks, 25c; Helpful Hints to Amateurs, 25c; String Tricks, 25c; America's BEST Magic Magazine, 10c; three months' trial, 25c. Catalogue FREE! DEALERS SUPPLIED. THE EAGLE MAGICIAN, 205 So. 7th, Minneapolis, Minn.

FOR SALE

Serpentine Dance Dress, \$8; Pose Outfit, Silk Dress, Velvet Cloak and Blouse, \$12; Black Art Outfit, \$18; Power's No. 5 M. T. Machine, \$45; Ill. Songs, 50c; Leader (Gas Outfit new), \$15; Film, Later Magic, Slide Tables. Enclose stamp for list. WILSON, 2187 E. Main St., Rochester, N. Y.

CHICAGO CHRISTMAS BANQUET

Will Give Cheer on Holiday to Showmen in West

Chicago, Dec. 9.—Because a great number of showmen will be in Chicago Christmas who will not be able to go East for the big dinner in New York, which is being so extensively planned, a move is on foot here to promote a dinner for Christmas Day which will provide entertainment and holiday happiness for the homeless.

It is likely that it will be possible to convert a cafeteria, 21 S. Dearborn street, into a banquet room for the occasion. The cafe opens directly into the Saratoga Hotel, and would be an ideal location since a great number of showmen and their wives are stopping at the hotel now.

Buffalo Bill will be in Chicago at the time, according to recent messages, and will be tendered the seat of honor. It is probable that C. B. Chrysler, who is promoting the plans enthusiastically, will be toastmaster. It will not

be a stag affair, and the ladies will be encouraged to have their Christmas dinner with the "bunch."

More than a dozen are expected to attend, from Chicago, the New York dinner, given by the Showmen of the World at the Hotel Astor December 27.

KATHERINE STINSON

Greeted by Immense Crowd on Arrival in Yokohama, Japan

A cable dispatch from Tokio, Japan, tells of the arrival of Katherine Stinson, the aviatrix, at Yokohama on the Steamer Nippon Maru Monday morning, December 11. She was greeted by a huge crowd, including all members of the Imperial Aero Club and many Japanese officials and dignitaries, who escorted her in a big parade from Yokohama to Tokio. She will make her first flight in Japan December 17.

CAPT. LATLIP

—WISHES HIS FRIENDS—

A Merry Xmas and A Happy New Year

P. S. FOR SALE—14 Show Wagons, 11 Flats, 8 by 16 feet; one Office and Band Wagon combined; one Air Calliope Wagon without calliope; one 20-foot Box Wagon, fitted to carry 36 Merry-Go-Round Horses, and also can be used for living purposes. Address all mail to Gaffney, S. C., week of December 11th to 18th.



ANNOUNCING THE RETURN OF LOUIS DISBROW

**WORLD'S DIRT TRACK CHAMPION
TO AUTO RACING AND RECORD BREAKING
PERFORMANCES AT FAIRS**

With years of experience, and as a tried quantity with the general public, Louis Disbrow is better qualified than any other to organize his own racing team, under his personal supervision, and his records will assure his patrons of a snappy programme.

In his magnificent shops at Cleveland, Ohio, where, as President of the Disbrow Motors Company, he is building his own racing creations, he will produce the fastest and most enduring steel mounts that have ever been shown to the millions that he has already pleased during his campaigns for you.

Under direction of **FRIEDMAN BROTHERS**, Suite 1104 North American Building, 36 South State Street, Chicago, Illinois.

A MERRY CHRISTMAS
—AND—

A HAPPY NEW YEAR
TO ALL FRIENDS

TOM W. ALLEN

WINTER QUARTERS
PEKIN, ILLINOIS



BLANCHE REED AND "HARRY."

FOR SALE

**BEAUTIFUL
TRAINED HORSE**

On account of going out of show business.

Best in country. Address

HERMAN GRIGGS,
303 Bourbon St.,

Havre de Grace, - Md.

Wanted Red Ribbon Shows Wanted

Merry-Go-Round and few more clean, legitimate Concessions; Girls for '49 Camp; must be ladies in all ways. Have six Shows, Band and Balloon Ascension. Out all winter. Wire S. BATTIATO, Mgr., this week, Union Point, Ga.; next week, White Plains, Ga.

WANTED—Good Concession Workers; must be ladies and gentlemen. Address J. W. HOLLIDAY.

Littlejohn's United Shows Want

Two good Plantation Comedians. Emmett Anthony, wire. Girls for '49 Show. Wire JACK KING. Can place few more Girls. Cook House Concession open. Will contract with right party for winter, also next season.

THOS. P. LITTLEJOHN, Manager, Rockmart, Ga., week Dec. 11

King's United Shows

WANTED FOR SEASON OF 1917

Carousel, Swings, few more Shows of Merit, also Plantation People; will furnish top to reliable showman. CAN PLACE CONCESSIONS and STOCK WHEELS of all kinds, no excessive Gyp with this trick. Band, Free Act; opening town booked; playing Jersey and Pennsylvania towns. Address Offices, 803 Columbia Theatre Bldg., New York. NOTE—Can place Sensational Acts at once.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

Notice to All Members International Alliance Billposters and Billers

SELLS-FLOTO SHOWS has refused to settle the claims of our members for the Season 1915. Members cannot sign with above show until said claims are settled.

WILLIAM McCARTHY, Int. Sec., Longacre Bldg., New York City
P. F. MURPHY, Int. President, 2425 West Adams St., Chicago

WANTED FOR ROGERS' GREATER SHOWS

Good 10-in-1, or any other good, strong Show that don't conflict with what I have. A good Six or Eight-Piece Organized Band on winter salary. Knife Rack and a few other Concessions open. Girls for '49 Camp and Garden of Allah. This is a ten-car show and stays out all winter. Route: Donaldsonville, La., Dec. 11-16; then Houma, La., on streets, Dec. 18-23. J. ROGERS, Mgr.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

GRAND MOOSE CARNIVAL, PALATKA, FLA.

DECEMBER 16-23

First show of any kind in over a year. Everybody wants us. Actually billed like a circus for miles around and looks like a real one. You missed Savannah—you'd better try this one. Want a real Plantation Show with Band and a Pit Show of quality. Clean Concessions always welcome. The whole State of Florida is in a condition of prosperity that even the wildest dreamer never could foresee. Come with us and reap some of the fruits. All wires answered, but pay for them.

SIBLEY'S SUPERB SHOWS, WALTER K. SIBLEY, MGR., HOTEL JAMES, PALATKA, FLA.

WILL H. HILL
PRESENTS FOR SEASON 1917
HILL'S SOCIETY CIRCUS

FEATURING **MARGARET HILL** WITH HER
WORLD'S FAMOUS TANGO HORSE, TOPSEY McDONALD

In two or more distinct acts, offering twelve most beautiful spotted Ponies; fifteen Dogs, variety; three clever Monkeys; two man-like Baboons, performing all tricks possible; two great comedy Bucking Mules, and two of the finest blue ribbon thoroughbred High School Horses, presented by Margaret Hill. The above is a group of the fastest performing animals, and known as the classiest of its kind in America.

OPEN FOR PARKS, FAIRS, CIRCUSES, THEATRES, ETC.

Address **WILL H HILL, Mgr. and Owner** - - - - - **Care of BILLBOARD, Chicago, Ill.**



**D. D. BAFUNNO'S
CONCERT BAND**

D. D. BAFUNNO, DIRECTOR
BOOKING 1917 SEASON

FAIRS and CELEBRATIONS

LIMITED PARK TOUR

30 - MUSICIANS - 30

Large and Complete Library of Classical and Popular Music. Vocal Soloist furnished if desired. Our past success is our recommendation for the future.

5172 KENSINGTON AVE., ST. LOUIS, MO.

PARK MANAGERS

Coasters and Carrouselles

For sale, cash or liberal terms, or will place on concession basis, up-to-date Parks. We have two Coasters which we have taken down—we can rebuild into latest modern rides. Four Dentzel patterns Carrouselles, remodeled and painted, in A-1 condition. Bargain prices. **JAIN ENGINEERING CO., Park Riding Device Builders, 839 N. Howard, Baltimore, Md.**

TOP TENOR : WANTED QUICK FOR : : TOM POWELL'S MINSTRELS

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Band Actors to double stage. Can give Eleven Months' work every year to really clever people. Don't answer this unless you are above the average.
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A PROSPEROUS NEW YEAR

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NOW BOOKING 1917. Can place Meritorious, Clean and Novel Shows, Up-to-Date Riding Devices and Legitimate Concessions. Want a Real Band of 15 Musicians; also Free Act. Prince Nelson, write; can use you again next season. **FOR SALE**—Last season's Canvas, Evans \$225.00 Electric Wheel, Candy Wheel Top, fine shape, 16x8; two Wild Boars, four Badgers, two Cub Bears and a number of Illusions. Want to buy Monkeys of all species, two Bears and Lion for Animal Act. Address all communications to
 P. S.—Joe Lavine will in no way be connected with the above show in the future. **T. A. WOLFE, 633 Hippodrome Bldg., Cleveland, Ohio.**

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WANTED Five-piece Orchestra capable of vaudeville and dance rendition; Troupe of Hawaiian Dancers; two good Sister Acts; one or two Singles. Absolutely no dealing with agents.

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FEATURE NOVELTY SUPPLY COMPANY,
 Velati Building, Washington, D. C.

SPARKS BROTHERS' CIRCUS have signed our Circus Agreement. Members are at liberty to sign with said Shows.

FRANK D. COREY'S LITTLE GIANT SHOWS WANT

For Big Indoor Carnival at Benton Harbor, Mich., from Dec. 11 to 23, inclusive, and others to follow, a few more Legitimate Concessions, two more Grind Shows, two more Fill Acts, Seven-Piece Orchestra. Address all mail to
FRANK D. COREY, Benton Harbor, Mich.

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Two-Abreast Merry-Go-Round, all winter's work; also Legitimate Concessions that do not conflict. Prepay your own wires. This show is not affiliated with Dodson's Show. Address **IMPERIAL UNITED SHOWS, Brookshire, Texas.**

MAJESTIC SHOWS WANT SHOWS AND CONCESSIONS

For the Prosperity Celebration under the Business Men on the Public Square, Eatonton, Georgia, week Dec. 18th. This show positively stays out all winter. Good treatment to the right people. Covington, Georgia, week 11th; Eatonton, Georgia, week 18th. Address
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Rudolph Wurlitzer's Piano-Orchestra. Can be used for Moving Picture Show, Rink, Dances or Concert Hall. Diameter, 8x6, 8 feet high. Good as new. Cost \$5,100.00; sell for \$2,000.00 cash. Reply **BOX, care Billboard, Cincinnati, O.**

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WISHES YOU ALL

A Merry Xmas and A Happy New Year

WATCH FOR ANNOUNCEMENT—OF GREAT IMPORTANCE TO ALL OUTDOOR CONCESSIONAIRES.

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BIG PROFITS In BRIDGE-BALL

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YOU can "cash in" with this big winner. Draws steady trade from men, women and children. Anyone can play it, but skill and science, from practice alone, bring the high score; Bridge-Ball's fascination keeps crowds trying—you profit by it. Own a big business like this, or install Bridge-Ball as a side-line in ten pin or billiard rooms, clubs, cigar stores, etc. Just the thing for all resorts and concessionaires. Reserve your territory NOW! Has nickel-in-slot device and automatic scorer.

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Each game takes in \$2.50 to \$3.00 per hour—you can afford the choicest location. You can install several games in two hours in any ordinary room or tent—they are only 3x32 feet each. No attendants necessary, no score sheets or upkeep expense. It's ALL clear profit!

For a big profit-maker this winter (next summer, too) write or wire us at once for Special Introductory Prices and Terms. First customer in each territory gets exclusive rights. Here's your opportunity—act today.

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Bridge-Ball Entirely Automatic!

Drop nickel in the slot, pull lever and ten balls are released for play. The idea is to roll the ball up the bridge—some do and some don't! Straight shots go into target box at back end of bridge and work the automatic scorer. That gets the crowd—you get the nickels—just scoop them out of money-box at closing time. Each game attractive in appearance and well made—everything fully guaranteed.



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NEW YORK SHOWMEN'S BANQUET

John Ringling Agrees To Be Present—
Ottokar Bartik in Charge Ball and
Dance Division

Never before did any outdoor showmen's event progress so smoothly and yet so gigantically as the forthcoming Outdoor Showmen of the World's Christmas Dinner and Ball, at the Astor Hotel, New York, Wednesday evening, December 27. Letters are pouring in to the Executive Committee from Kansas City, Leavenworth, Chicago, Denver, St. Louis, San Antonio, Pittsburg, Boston, Philadelphia, and other points where showmen congregate, even including San Francisco and Los Angeles. The Boosters' Committee is certainly working full force under the direction of William J. Page, as the foregoing will confirm.

John B. Warren has been officially appointed to look after Chicago and the vicinity; Harry H. Tammen for Denver, Sam C. Haller for Frisco and the Pacific Coast, Harry Witt for Boston and New England, Charles W. Parker and William Hammond for Kansas City, including Oklahoma; William J. Page for Cincinnati, William J. Farley for St. Louis, D. D. Daly for Pittsburg, and Percy Tyrrell for San Antonio. In addition to this a special committee has been appointed to take care of Coney Island, under the management of Oscar C. Jurney, secretary of the Executive Committee and general manager of Luna Park. Meantime Henry Meyerhoff and his Entertainment Committee have got things booming full force. One of the most important steps in this regard is the appointment of Ottokar Bartik to the chairmanship of the Grand Ball Committee, with full power to select his assistants and to lay out a vast program that will be unique. Incidentally, he has promised to interpolate some spectacular numbers that will live long in the memory of every Showman present at the big occasion.

John Ringling has guaranteed that he will be on hand. Renold Wolf has been engaged as toastmaster. Eddie and George Arlington have also announced their intentions to attend; as has also Dr. Max Thorek. As this article is being written Willard D. Coxy dropped in on the writer and wants to add that he will be there with bells on. Through Charles Saase word has been given that both Santos and Artigas, of the newly formed Cuban circus, will journey northward for the occasion, so as to meet the American outdoor show fraternity. Indeed Louis E. Cooke, treasurer of the event, is kept busy nowadays at his Continental Hotel, New Jersey, where all moneys are to be forwarded.

The Executive Committee is now busy formulating the big surprise, which will be sprung during the course of the banquet.

BIG DATES FOR BRUNEN

What promise to be two of the biggest indoor events of the winter are the Irish Relief Fund Bazaar, under the auspices of the combined Irish Societies of Western Pennsylvania, in the Exposition Building, Pittsburg, February 3 to 10, and the St. Francis Xavier Church Fair and Bazaar, also in Pittsburg, January 13 to 20. Honest John Brunen has been awarded the contracts to furnish amusement features. Mr. Brunen passed through Cincinnati Sunday, and paid Old Billyboy a visit.

STILL WITH WORTHAM

The announcement in the advertisement of the De Vaux Greater Shows in this issue that Dick Collins is general agent is premature. Collins is still identified with the Wortham interests, and will again be with Mr. Wortham next season. He has no intention of making a change.

WANTED FOR SEASON 1917

J. FRANCIS FLYNN SHOWS

JUST CLOSING A SUCCESSFUL SEASON OF THIRTY-FIVE WEEKS AND BOOKING FOR 1917 SEASON.

WANT shows of merit and legitimate concessions, such as Monkey Speedway, Whip, Trip to Mars, Crazy House, Ten-Piece Band. NO GRIFT. Open to proposition on Wheels with reliable parties. Will furnish first-class tent outfits for shows capable of getting money. We have our own Carousel, Eli Ferris Wheel and Ocean Wave. Will play the smoke stacks of Pennsylvania and other Eastern States. Will have a Twelve Car Show and will play Celebrations, Home-Comings, Centennials and Fairs exclusively after July 4th. Will consider proposition for two good Sleepers that will pass M. C. B. inspection.

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The Most Popular and Extensively Patronized Resort on Long Island Sound

Entirely reorganized, remodeled, reconstructed and regenerated. Responsible Concessionaires and New Amusement Device Builders and Operators are invited to communicate. For further particulars refer to next issue of The Billboard.

MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

WANTED---FOR SEASON 1917---WANTED

For K. G. Barkoot's World's Greatest Shows for the Season 1917

New, novel and up-to-date Shows, for which carved wagon fronts will be furnished. Want one or two good Rides—the Whip or other money getters. Legitimate Concessions of all kinds, two Sensational Free Acts. Privilege Car to rent for the season. Can place a number of useful Carnival and Circus People in all branches. Long season and the right kind of treatment for the right people.

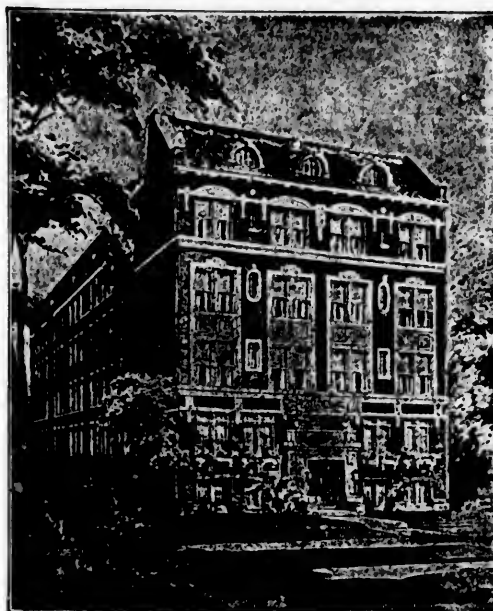
FAIR SECRETARIES, CELEBRATION COMMITTEES and EXPOSITION MANAGERS—If you want a Real Show of Merit, look us over. When you book the K. G. Barkoot Attractions you book a live one. Address

K. G. BARKOOT, Spartanburg, S. C., Week Dec. 11th; York, S. C., Week Dec. 18th, 1916, or per route.

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NEW HOSPITAL NOW BEING CONSTRUCTED ON IRVING PARK BOULEVARD, BETWEEN SHERIDAN ROAD AND BROADWAY, TO BE COMPLETED ABOUT DECEMBER 1, 1916.

**MAKE THIS CHRISTMAS MEMORABLE
 BY SUBSCRIBING TO THE
 AMERICAN THEATRICAL HOSPITAL**

UNIQUE IN THE REALM OF CURING THE SICK STAGE PEOPLE AND THE ONLY INSTITUTION OF ITS KIND IN THE WORLD

Perpetuate the names of your loved ones and your own name by furnishing a room or ward in this hospital. The hospital is now receiving donations from fifty cents to fifty thousand dollars. This money will be applied on equipments, furnishings, linens, silverware and a thousand and one other things necessary to properly care for and gladden the hearts of those who are helpless and ill. We expect to open the hospital this month. Remember, THERE IS NO SUM TOO SMALL AND NONE TOO LARGE NOT TO BE WELCOME AT THIS TIME: You can endear and perpetuate your name forever in an institution where it will be blessed by countless men and women and children who have been helped and healed through your generosity.

HERE ARE SOME WHO HAVE SUBSCRIBED:

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| Messrs. Keith and Albee, \$2,000.00 | The Billboard, - - - - \$500.00 | Jack Wilson, - - - - \$500.00 |
| Mr. Kerry C. Meagher, - 1,000.00 | Harry Houdini, - - - - 500.00 | John B. Rock (Vitagraph) - 400.00 |
| Showmen's League of America, - 1,000.00 | | Jones, Linick & Schaefer, - 600.00 |

SOME OF THE PEOPLE WHO SUBSCRIBED TO FURNISH ROOMS:

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| Jack Hermann | Roy F. France | James Colosimo |
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| Jane LeBeau Wrothe | L. F. Selig | Rita Gould |
| Elizabeth Murray | Lincoln J. Carter | Morton & Moore |
| Arthur May (Sunny Kilduff) | Chicago Federation of Musicians | Jos. Freeman |
| Peter S. Clark | Sime Silverman | "Sport" Herrmann (Cort Theater) |
| George P. Murphy | Johnny O'Connor | Mrs. D. O'Shea |
| Dr. Jay F. Pitts | Leon A. Berezniak | Sidney Grant |
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- And others.

Won't you join them? It costs two hundred dollars to equip a room. Won't you add your name to the list of names who are willing to aid members of your profession in the hour of distress?

APPLICATION

AMERICAN THEATRICAL HOSPITAL
CHICAGO, ILLINOIS Date _____

Gentlemen: *I wish to subscribe for the equipment of a (room), (ward), in the new Hospital, which is to be known as _____ I am enclosing remittance for _____ dollars.*

Name _____ Permanent Address _____

In case no room or ward is subscribed, and a donation given, please fill out the following:

I hereby donate _____ dollars, moneys to be used in buying linen, silverware, or other equipment for the new American Hospital. Life membership, \$25.00.

Name _____ Address _____

The Blow-Down

(Continued from page 51)

interrupting his boast of running water in all (seventeen) of his rooms just long enough to inform them that his commercial trade filled up those rooms 'most ev'ry night. But young Jimmie's naive offer to sleep in the bath tub changed grouchiness to laughter, and mine host proffered a rate of seven dollars flat per week, single or double; meals, thirty-five cents each, and his wife was the best cook in Cedarville.

The opening night's attendance had been as light "as could be suspected," and now Halloran was working the town with all his showman's inventive spark for a good house on East Lynne Friday night, grumbling the while that he was over fourteen hundred in the hole and that if the chestnut bills didn't get 'em he didn't know what the show business was coming to. Another rehearsal of the original melodrama was to occur that afternoon.

Back of the tent the busiest of the working force lay in the grass, in the shade of the chair-wagon. Chuckles—he was so named because he never did—be growled only—was in the dumps. Life was at best a puzzle to him. He was cojoned and potted, and his great strength idealized by performers for whom he had no particular preference, while those whose liking he craved seemed to scarcely know that he was on earth.

The old-timer and his wife appeared; they were usually first at rehearsals—they were always on time at least—they were never late. In the old gentleman's hand was a magazine, worn and yellowed, the latter by age only. It was a Harper's of the early '90s, a good, old-fashioned monthly, found that morning in the musty parlor of a more or less good, old-fashioned hotel. Contained in its pages was the story of the first Boston Museum stock company, illustrated with wood cuts and loaded with memories.

"Here all alone, Chuckles?" the sweet-faced old lady asked.

"Yep! Halloran told me not to leave the lot till we seen what the weather done."

"Give him your magazine during rehearsal, Allan," she suggested. "It will help him pass the time."

Chuckles took and opened the magazine, upside-down. Turning the pages an illustration appeared, and, as he quickly reversed the book, a glance of shamed fear shot toward the old lady. Not for worlds would he have admitted that he could not read.

On the lot hiked the soubrette, wrath in her eye and anger in her voice. Following her more sedately comes Jimmie Orland, always good-humored. The juvenile man arrives a moment later.

"Ain't this here the limit?" he asks. "I say it is," he immediately answers himself. "Fierce, ab-so-lute-ly fierce!" with her every-gearous handling of the superlative.

"Last night's audience was very appreciative, I thought," observed Mrs. Phillips.

"Well, I don't think so," stated Mr. Wade. "None of my points went—I call 'em here a bunch of lemons."

The juvenile man thought it his duty to oppose every idea and to contradict every statement made in his hearing; yet never did he miss an opportunity to rail, in the same ratio, at the "kind of actors that ought to be learned to mind their own business."

"But, have you heard about it?" chortled the soubrette. "We been put out of the hotel!"

"What! When? Why?" mixed the voices, in chorus.

"Just now—not ten minutes ago. You all noticed how the leading woman kicked at dinner?"

All had noticed. "Saying that she never could eat boiled beef, and shoving the dishes back and firing her napkin on the floor—and then going to the restaurant for a steak?"

The bunch confirmed the details.

"Well, when she got back to the hotel she met a traveling man on the hotel porch. She got busy asking him how he managed to eat the junk on the table today. The landlady overheard her and now all bets is off!"

"It's a rotten shame," said Jimmie.

"If I was the manager"—began Mr. Wade.

"But now where do the rest of us get off at?" asked the wroth soubrette. "A bum restaurant and all the private houses laid up with the icy heart! Huh! It serves us right for playing these taiks, where they ask you if that stuff ain't hard to get off your face. It's got me going and I'm going to complain to Halloran."

"An' he'll tell you if you don't like it you know what you can do," cautioned the comedian.

"No danger. My work's too valuable here. I ain't never been closed nowhere yet."

She has still more in view. "And I'm going to tell the festive Miss Audrey Westwood just what I think of her, too, the first minute I see her!"

The two young women had been quite chummy—they had swapped salve and exchanged endearments in quantity—but, alas, theatrical friendships are sometimes pitifully so.

The leading lady has spotted the "ketch" from a distance. She strolls up, humming a

KLAW & ERLANGER'S

Attractions and Theatres
Season 1916-1917

General Offices—New Amsterdam Theatre Building, New York.

At the New Amsterdam Theatre, New York, "Miss Springtime," music by Emmerich Kalman, book by Guy Bolton.

Elsie Ferguson in a new comedy of today, "Shirley Kaye," by Hulbert Footner.

In association with Joseph Brooks:

Eighteenth year of the magnificent production, "Ben-Hur."

In association with Henry Miller:

Ruth Chatterton in a comedy by A. E. Thomas, "Come Out of the Kitchen," from the story by Alice Duer Miller.

"Daddy Long Legs," the fascinating comedy by Jean Webster.

In association with George C. Tyler:

Laurette Taylor in a new play, "The Harp of Life," by J. Hartley Manners.

"Pollyanna," by Catherine Chisholm Cushing, from the book by Eleanor H. Porter.

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1916-1917

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"Fair and Warmer" AVERY HOPWOOD'S GREAT FARCE SUCCESS

"Under Sentence" BY ROY COOPER MEGRUE AND IRVIN COBB

Harris Theatre, New York
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Office Address: 1451 Broadway

SAY "I SAW IT IN THE BILLBOARD."

tune. She has scented trouble and she is going to the above them all. The soubrette frowns her. She is game.

"Well, you sure have framed things up beautiful on the rest of us, Audrey!"

"Beg pardon?" coos Miss Westwood.

"We've all been put out of the hotel, just on account of you acting so uppity at dinner today. You've put us all in Dutch, you have!"

The leading lady takes position number six in The Green Book. "Do you realize to whom you're talking?"

"Aw, don't pull that highbrow stuff on me. You're no God's little sunbeam, believe me!"

"I am the leading lady!"

"And a phony!" completed the soubrette. "An' before you get to be a real leading woman if you ever do—some kind heart'll have to be sorry enough for you to slip you the dope that that 'I-am-the-great-I-am' picture never gets nobody nowhere in this business!"

Yet she had called her "charlie" at least six times during the performance the night before.

"We all thought those meals mighty good for thirty-five per, Audrey," teased in Jimmie Orland.

"I don't limit myself to thirty-five cents," was Audrey's best defense. "I'm willing to pay fifty any old time to get what I want."

The soubrette opened a new box of salmon-tails. "Then why didn't you go somewhere else and get your fifty cents' worth and fill up on it. Instead of bawling out the lambs and queering the rest of the tribe out of the only decent meal to be had in town? We got four days here yet after today."

"I haven't found anywhere yet to eat, myself," was the leading lady's plaint.

"Hope you don't!" quoth the soubrette.

Chuckles has eternally risen. "We're getting mighty good eats where we're festin', Miss Westwood," he approached her. He wanted her friendship. "Me an' the boss canvassin' an' sellin'—an' only twenty cents a throw, too!"

Andrey cut him short. The "high-brow" she had just been called, and it rankled. "No!" very shortly. "I never could eat with low-brows, family style—it'd seem like riding in a second hand Ford." She found a folding chair and took refuge in the pages of a theatrical paper.

"Low-brow!" muttered poor Chuckles. "If she was a man I'd crawl her frame for that!"

As he moved away he threw the magazine to the ground.

The comedian picked it up. A moment later he asks: "Why, this is your picture, ain't it, Mr. Phillips?"

"Yes," the old-timer replies. It is the first word he has spoken in a full half hour.

"The Boston Museum—my father used to talk about that company," Jimmie continued. "You must a' got some salary in those days, didn't you?"

"A hundred a week, Jimmie," Mr. Phillips answers.

"Jint?"

"No, just Allan alone. Before we were married!"

"An' me workin' for twenty an' glad to get that!" Jimmie moves closer to the old-timer, not noticing that the juvenile man takes the magazine out of his hand. "You must a' lived with the best of 'em in those days, didn't you, Mr. Phillips?" he asks.

"We lived pretty high, Jimmie," the old-timer is smiling up at the eager face.

A sudden thought strikes the comedian. He lowers his voice. "An' yet I ain't never heard you kick at any of these bum eatin' joints we've struck," he ventures.

The old-timer's reply is very soft.

"Jimmie, lad, I learned long ago that those on the road who kick at bottled beef, and plenty of it, generally hdt bash at home, and mighty little of it."

"I get you," said Jimmie, and looks at Audrey. But if the leading lady heard she made no sign.

Jimmie ponders. "He meant her. An' I'll bet it's so. Then in that case she ought to fall for me an' all that I can do for her," he moves toward Audrey.

"Lemme see the letter list," he says, and takes the paper she holds. But instead of reading he appeals:

"Aw, come on; cut out your soreness, Audrey; lets us fifty-fifty it again, won't you?"

First deciding that the others may as well overhear, the leading lady replies: "When you begin to show some consideration for my work and my position I may begin to think about it!"

"But, ain't my love nothing to you?"

"Nothing, compared to my art."

"Aw, forget it," Jimmie chides. "I guess I know something about art myself, don't I. I been principal comedian since!"

"Suppose you have! What is a comedian? Only a—a thing!" And she swept past him into the tent.

"I pass the buck," said Jimmie. But he followed her.

The juvenile man had retailed, but had not read, the magazine. He, therefore, stated his dictum. "I'm! I never heard that nonsense actors was such a bunch." He paused. No one replied. "For that matter, we got better actors today than we ever had." He observed his chin, tossed his facial muscles and hoped some one would notice his supercilious. But

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no one ventured a counter opinion. He earned one glance of approbation—from Chuckles.

The old-timer's acting ability was resented by the robust juvenile men, although he himself perhaps did not realize that, nor did he perhaps know that his challenging and contradictory spirit came from a subconscious realization of his own and limitations. Had he read a lot more, thought a little more and talked a heap less he stood a chance of breaking out of that class which from time immemorial has sought to hide incompetence behind a front of aggression.

He continued: "Take your case, for example, Mr. Phillips. That part you're going to do Friday night, for instance. Now, I think John Hill should be played slower and more snail-like." (He meant "servile.")

"Indeed?" asked the old-timer. "Perhaps, without realizing it, I've been copying someone else I've seen do the part. He appeared interested. "One should be original, of course. That is a very original characterization you gave to last night's lead, Mr. Wade," he continued.

It was the juvenile man's pet part, and he visibly swelled. "Think so? Pretty fair I guess, considering I got up in it only two days' notice."

"Yes, quite original," the old-timer pursued. "The author should see you."

And to this day the juvenile man has placed no possible connection between that remark and the sudden choking of the sweet-faced old lady into the tincup of water she had just drawn from the circus-red drinking tank.

The rehearsal is over. "Think we'll get rain today, Mr. Phillips?" Jimmie asks as he prepares to leave.

"Say, Mr. Phillips; how is it that storms come from the west when the wind is blowing from the east?" queried the soubrette.

The juvenile man answered her: "They wouldn't if it wasn't supposed to be that way." After which brightly insane explanation he forthwith blew himself to "three-sheet" near the town pump.

"Come on with me, Mr. Phillips," commanded the soubrette. "I'm going to see if I can't talk my way into some private boarding house."

Yanked along, Mrs. Phillips perforce consents, and they go. "If boarding houses was only all run by men I could always jolly 'em into taking me in," confides the soubrette. "It's my eyes that does it. I been told I got wonderful eyes. Tennyrate, I ain't never saw the man yet I couldn't make tremble just by looking at him."

Which was true. The bravest of men failed to repress a nerve shock when first beholding her beatific smile, blithely launched into space from lips German, caller 42.

The show lot is now deserted, save for the old-timer, again immersed in his magazine, and Chuckles, who sits close by on the stake-puller—the "go-devil"—it is affectionately called—aimlessly pondering with a broken aldehyde handle one of the fifty or more iron-ringed stakes that surround the tent.

Without warning the roughneck blurt: "You don't like me, Mr. Phillips, do you?"

The old-timer quizzically regarded him for a moment. "Why—er—I neither like nor dislike you, Chuckles. Why should I?"

This was a puzzler. His think-tank not being of sufficient capacity to solve the problem Chuckles, as usual, resorted to threats.

"Well, I generally gits them that don't like me, sooner or later."

"Indeed?" The old-timer was not markedly interested.

"I sure do. I got 'em all bluffed when I zit started. There ain't nobody 'round here I couldn't put out with just one poke from that."

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SAY "I SAW IT IN THE BILLBOARD."

He caressed his huge set. "They all got to stay away from me!"

"Chuckles, do you know, your head is the exact shape that fits the penitentiaries?"

Which was another conundrum to Chuckles. The word "penitentiary," could not be misunderstood, however, so he growled: "Oh, you meana the time I was sent up for joltin' one gay a bit too hard. That was nuthin'." He laughed reminiscently. "Twice now I've did my bit, an' I'm likely to do it twice more yet, I s'pose." He inventoried his biceps. "I may be a low-brow, all right, all right, but I got some record."

"Had record, you mean?"

Chuckles nodded.

"And proud of it, aren't you?"

Chuckles grinned.

"Been a had, bad man all your life, haven't you?"

Chuckles nodded delightedly.

"But Yes. Why don't you tackle a good action, just once—just for a change?"

This was the knockout. Chuckles' face sobered. The old-timer fancied he could see the effort that poor, shy brain was making to find the answer. None came. In the refuge of sulky silence Chuckles again whisked the stake. The iron ring flew off. At last the answer came, the words jerking out:

"Aw, wot's the use? I ain't nuthin' but a low-brow. All I ever knowed was how to see my fat—I could git money for that if I wanted it. Why, I been offered two bucks, jest fur to swat a certain party in this show, jest onct."

"Young Jimmie Orland, you mean?"

"What makes you think it's him?"

"Oh, I've noticed you just miss him with the end of your ladder a couple of times; also that his trunk comes off the wagon a bit faster than the others."

"I been paid for that already."

An immense cloud had disdainfully shadowed the houses of the little town, and now suddenly darkened the little top. A wisk of cold air flapped the canvas against the side poles.

"You need to like Jimmie Orland once, didn't you?" asked the old-timer.

"Onct, yes. But I hadn't found out then how he'd knocked me an' that he wasn't no friend o' mine."

"It was Mr. Wade who helped you to find that out, of course?"

"You must a' been listenin'. Maybe it was. What of it? That ain't all. Only last week young Orland he tells me not to forgit that I'm only a canvasman."

"Well, you are a canvasman, aren't you?"

"Yes, but—"

"So there you are." The old-timer returned to his magazine.

Chuckles growled an inarticulate reply and walked away. He stopped. He stooped and put an entirely unnecessary half-hitch on a main guy. He came slowly back.

"Say, Mr. Phillips, what did you mean a minute ago?"

The old-timer looked up.

"When you ast me a minnte ago to do a good action onct jest fur a change?"

Mr. Phillips smiled. "You're mistaken, Chuckles. I didn't ask you to do one, I asked you merely why you didn't."

The print dims on the magazine page and the old-timer discovers a yellowish-grey bank of clouds travelling swiftly from out the West. He rises. No one can determine in advance the presence or absence of wind in an approaching storm, so the watchword of tent life is "preparedness."

"Nobody else here, Chuckles; we'd better guy her out a bit," he says.

After the weeks of continued drought the side ropes hang like weary clotheslines afflicted with a cumulative daily sag. Chuckles lays his weight upon the rope and the old gen-

tieman snubs the slack through the half-hitch around the stake, then pushes the tie down close to the ground.

As the old-timer rises from the first stake Jimmie Oriand and J. Mordant Wade appear from opposite directions. Jimmie is there because he was raised in the business, and to him an approaching storm means "hit the lot." The juvenile man just happens along.

"What you doing, people," asks Mr. Wade. Chuckles replies: "Storm a-comin'; Mr. Phillips says to guy out the top."

"Nonsense! There ain't no wind in that!" It is Mr. Wade's first summer under canvas. "Besides, you want to loosen your ropes when a storm is coming—don't tighten 'em."

"Well, they need to guy out a top against a storm twenty years ago," was the old-timer's mild reply.

"What do you know about it anyway?" Jimmie asks the juvenile man. "You was never under a top in your life before till two months ago."

Chuckles cleaches his fat and growls: "Shut up!" into Jimmie's ear. Jimmie, being only a scant welterweight, relapses into a discreet silence.

While Mr. Wade hugs the wrong side of the argument. "S'pose I haven't ever been under a top before? I got learned some common sense before I joined here."

Mr. Phillips silently sidesteps and J. Mordant continues: "Any fool'd know that the ropes ought to be slack, to give 'em play in the wind."

Zip! Chittl! Bang! The first gust arrived. Just a baby whiff of wind, but it slapped the loose canvas against the stage rigging; it caught and held, then split from ridge rope to quarter pole—and Halloran perspired into the picture!

"Why, what the h—, Chuckles; why didn't you guy out this top?"

Chuckles points to the robust one. "He say to leave 'em loose."

Halloran to Wade: "And where did you get your cue to horn in on this?"

"I maintain the ropes should be loose," was the reply. "It ain't my fault if your tent is old and rotten."

"Well, what d'you know about that?"—This is Halloran's usual preamble to a flood of invective, but he chokes it off. He remembers his wife's oft-reiterated advice: "Never make trouble for yourself; the show business gets your 'kadoocy' soon enough anyhow."

Only the edge of the storm has hit. It has gone. So, likewise, have the youthful actors, comedy and straight. Halloran stares up at the torn end piece.

"Fourteen hundred in the hole and now a lot of extra duck to buy for patchin'. Can you beat it?"

Says the old-timer: "It's the hard luck that keeps the old shows out, brother. Any dink can keep a show going on good luck." Halloran watches the old gentleman as he again retrieves his magazine.

"Just like my old dad!" the showman informs himself.

'Tis Friday night, close and intensely hot. The tent is packed to the walls, reserves all sold out and the blue seats filled to overflowing. East Lynne has "got 'em."

And whether the show stacks up good or bad tonight the crowd will go away satisfied. Not only will a big audience make an indifferent performance appear almost first-class, but an old standard play will please where a newer one will be criticized. The occasional theatergoer seldom roasts the play his parents and grandparents have praised—to do so would be almost sacrilege.

Just overhead the sky is clear, but thunder storms have been chasing each other all around the horizon for hours. Halloran hopes the show will be over and the people off the lot before any weather disturbance happens to focus on him.

The performance moves steadily along. Sir Francis Levison digresses from his ponderous kidding of Miss Corney long enough to assert: "I done the best I could." While later it flashes across Dick Hare's gun "that his brain should not be found there."

The leading lady implores: "Forgive me, Lord Monnt Sevrun!" blissfully disregarding original vowels and consonants. The curtain drops and she meets Richard Hare.

"Some dress, kiddo," he offers.

"And you've got one part at last where your horseplay can kill my work," is her reply.

Jimmie is nettled. "Aw, come off! You ain't no queen!" he declares.

"Peddle your papers," she retorts airily, and descends to the dressing room. This side of the tent is lately a zone of quiet, for the leading lady and the soubrette, altho both quite grown up, no longer speak. The soubrette is eating at the lunch counter, while Miss Westwood hears that the sandwich-consumer continues to "slam" her.

The prerogatives of exalted position will not be denied, however, so in a moment she informs Mrs. Phillips that she is sure Miss Corney's last remark about "being so flustered" is going to kill Isabel's death scene.

"But it is the line in the part, my dear," the sweet-faced old lady responds. "Why didn't you write to Mrs. Henry Wood about it?"

"Who's she?" asks the heroine.

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The stage manager comes to their side and speaks through the canvas: "The kid we had failed to show up, Norene, so you'll have to get in the bed and speak Little Willie's lines like you used to."

He moves away. The leading lady smiles. The soubrette raves.

"That's the finish! I won't do it! They'll have to cut out the scene! I'll not go in that bed and make a monkey of myself for nobody—I'll close first!"

"Who's that wants to close?" rumbles Halloran's voice just outside the wall.

A deathly silence ensued. The soubrette will play Little Willie. But she first turns to address the leading lady.

To avert disaster the sweet-faced old lady speaks: "That's a very pretty new evening gown you have, my dear."

"Yes, I'm quite proud of it," the leading lady replies. "But I'll have to keep it in my hotel trunk until I can get this one fixed."

The lid of her trunk shows a gaping hole. Into it exactly fits a sixteen-pound sledge. It happened the night after the hotel quarrel.

"If you did that, Chuckles, it was a dirty act!" she said.

"You don't expect a low-brow to go 'round doin' good acts, do you?" was his leering reply.

She now eyed the ruin, while she awaited the next act call.

"Hope it don't rain till I can get that mended," she worried. A growl of thunder answers her, distant but menacing. Lead-a-hud flakes of clouds are now racing overhead—and now, from out of the South comes a wind, hot and charged with moisture.

"That listens like a real one at last," observed the stage manager to the old-timer on the men's side.

"Hope it holds off until the show is over," said the old gentleman.

"Sure," agreed the other. "If the neighbors we've got in tonight get scared they avar will come back."

Approached the juvenile man, evening attire, hair parted to match his name. "Esst Lynne rin't golug so bad for only four rehearsals, is she?" His query was directed pointedly at the old-timer.

"My boy, I've generally seen East Lynne go up with only one rehearsal, to get the positions," Mr. Phillips replied.

J. Mordant Wade attacked from another angle. "I think these old freak plays need more rehearsal than the late releases," he opined.

"I'm going to write a play one of the days—a real one—just as soon as I can get hold of the right man, I'm going to 'collobrate' with him."

The thunder increased in volume and in frequency. Wardrobe was being hastily packed away. It was evident that a race impended between the storm and the performance, and that the elements had the favored odds.

The leading lady has just finished her Madame Vine impersonation, her big scene—the death of her Little Willie comes next. As the scene changes to the mortuary chamber the audience produces its handkerchiefs—all set for the weeps. But the soubrette, from the bed, inquires of mamma how long it will be till she dies; the audience recognizes her voice—and laughs!

The leading lady stiffens. A laugh in her scene is poison to her higher sense of histrionics. She turns, exuding reproach and anger with every move. She sees the soubrette's piteous face framed in the child's property wig—and laughs!

Of all hurts ridicule is deepest. A quarrel is forgotten, a slight returned in kind, a black eye cured. But ridicule grinds in deeper with each recurrence to the memory, with each succeeding sight of the offender. Poor Audrey Westwood could claim but few friends—the soubrette was now her bitterest enemy.

From the tops of the center poles creaking blocks and tackle announce the arrival of the storm.

"Ring down on Willie's death!" Halloran ordered. "Get that audience out o' here."

The curtain falls, but the audience declines to leave till it gets its full money's worth. "You can't fool us!"

"All over!" yells experienced Jimmie.

"All over!" echoes the boss canvasman.

A streak of vivid lightning illuminates the information—a terrific thunderclap further emphasizes it (the town pump is struck) and the audience stampedes. No errors. No casualties.

"Some wind!" says Halloran. "Put those extras deeper," he orders. "Double-stake this main guy against the storm."

The wind shrieks. Pop! Zami sound above the storm. Two stakes on the stage end have pulled. "This storm is a bear!" says the comedian.

The boss canvasman and his roughnecks are here, there, everywhere now, but stakes are pulling faster than mortal power can drive them. With a rattle like masonry ropes are breaking, the tent begins to rock bodily—and Jimmie warns as he jumps: "Get out from under!"—and everyone leaps to safety.

Yet the top still rides the storm.

"Get with it! Get with it!" yells Jimmie.

"Grab a sledge!" And he does. The juvenile man does not.

"Klick in here, Wade," booms Halloran. "Grab that hammer and help keep these stakes down!"

"I'm not a canvasman," says J. Mordant.

"Learn how to be," the manager retorts, "Lord knows you'll never learn how to act!"

"Guess that'll set you back an hour or two!" sneers the soubrette.

"Aw, let some highbrow git it," he answers. "Don't worry, Audrey," says Jimmie, "I'll get your new flickamagiggus!"

"Leave it to your Uncle Dudley," he cries, as he dives into the inferno of hurtling poles and tumbling rigging.

Once he falls—he rises again—he seizes the dress, when a quarterpole—

Add to the punch of an eighty-mile wind the inertia of a swinging four-by-four, twenty-foot long, and—but some day you ask some old circus man to tell you what a quarterpole does to you when it nails you.

"He's down and out!" yells the stage manager.

Like the report of a cannon the middle-piece strips from the bull-rings and starts on an independent journey north. The stage collapses, the top settles like a wounded Gargantuan, a centerpole crashes down—and Jimmie lies underneath.

"Jimmie! My Jimmie!" sobs the leading lady.

"I'll git him," calmly observes Chuckles. He plows unconcernedly into the debris, flicks the pole aside as a child would toss a tempin, picks up the boy and carries him out.

And now the fury of the storm abates. It has done its work.

Under a glaring torch lies the unconscious comedian, the dress still clutched in his hand. Beside him kneels Audrey, her art forgotten as she fondles his blood-streaked face.

The village doctor stops up quickly. Probably the only foreseeing man in that little dead-alive town, he has remained to meet just this possible exigency.

"Collarbone broken, leg in two places and a bad sculp wound," he says as he rises from Jimmie's side.

"How'll we ever get him to his room?" anxiously asks his sweetheart.

"What! That little two-by-twice garret room we had to move into!" replies the orchestra leader, his room-mate. "He'd die in that hot room."

A half hour later the physician had completed his first-aid work and Jimmie had regained consciousness, but the problem had not yet been solved.

The landlord's auto stops at the edge of the lot and the old-timer alights. "Take him to the hotel," he says, "I've been able to convince the landlord that some showfolks are human beings even if this average disputes it."

Jimmie is carefully lifted into the car. Audrey insists on going with him and the old gentleman grins.

Chuckles has crawled under the chair wagon and is already half asleep. The old-timer confides to his wife:

"Probably the first good action in his empty life. I wonder if he knows it."

If there be such a thing as orderly wreckage, such was the appearance of the Halloran Show lot at nine the next morning, after several hours' roughneck labor, the ribboned canvas laid out as if for burial, poles and stakes piled according to their unbroken usefulness—the gone-beyond-repair stack topping all the others. An outfit, as Halloran expressed it, decidedly "on the Fritz."

The manager strolls to the main street, doing mental arithmetic in four figures. At the restaurant door he meets the soubrette, Saturday sandwich number one in hand.

"I want to know if we're going to show tonight, Mr. Halloran," she began.

The manager did not reply.

"For if we don't show I want my night's salary just the same," she declared with finality.

The soubrette, when not working, was an active member of the "coffee-and" brigade, but carried a perpetual chip on her shoulder when on the road, her "performer's rights" increasing with each dollar added to the gronch-bag.

"Oh, you do, do you?" inquired Halloran. "Yes, I do," she retorted. "When we lost a night with the Windy Van Hootan Show we always got paid just the same!"

"A hundred men couldn't put that top in shape to show tonight," Halloran was trying to be patient.

"You can show with just the side walls, can't you? When I was with the Windy Van Hoo—"

"Then if you want to work tonight so bad, I guess you'd better go back to the Van Hootan Show," Halloran informed her.

"All right, I'll close in two weeks."

"You'll close in two minutes," quoth the manager. "You're closed now!"

"Closed!" The soubrette was aghast. She had never been closed in her life.

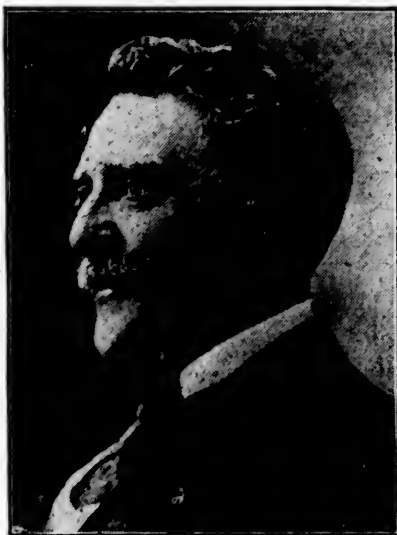
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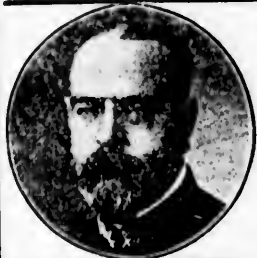
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always kept telling me what a real manager I was."

"You—you haven't got no gratitude, Bud Halloran," she said. It was a feeble retort, but the soubrette had been taken so by surprise; then she recalled the stock-in-trade def of the "coffee and"—

"I don't care! I can get a better engagement'n this in a week. I got two offers now."

But Halloran was inside the restaurant and did not hear. As he waited for his second breakfast he resumed his mental mathematics.

The soubrette starts for the depot to see about trains. There is only one daily train each way, but she doesn't know that. She doesn't know even the name of the railroad. At the hotel corner Chuckles is met. He has come to ask about Jimmie.

Chuckles' hatred for the comedian has all disappeared with the accident. It had not been at any time his own enmity; the fellow had been used as a tool to further the juvenile man's spleen. But the leading lady—that was his own personal grievance; it had undergone no abatement.

As the soubrette orders him to take her trunks to the depot immediately she is blessed with a new idea. She will go upstairs and have a talk with Jimmie—she will beat the leading lady to it. She will propose that they frame up a vaudeville act together as soon as he is able to work again. She knows she can get all the big time.

But as her hand is reaching for the doorknob the doctor appears from within.

"Don't go in there," he says.

"Why not?"

"If you do you can't get out again."

"Oh, I dunno; we got out pretty quick last Tuesday," she grins. Then she remembers her diet of small-town sandwiches, and she sobers. She recalls, too, that the author of this misfortune has laughed at her the night before, and her face hardens.

"Put!"

"Black diphtheria," says the doctor, and the leading lady is forgotten.

"Jimmie Orland?" she asks.

"No. A Jew traveling man. Got in last week; been getting worse, and now we can't let him out. You, either, if you expose yourself."

Chuckles has heard every word.

As the soubrette's eyes follow the doctor's departure they fix on the leading lady, two blocks down the street and headed for the hotel. She again remembers.

"I'll put Chuckles up to do it," she mutters. While Audrey Westwood was only foolish and harmless, the soubrette was malicious, even vicious.

"Chuckles, Jimmie wants to see the leading lady," she spoke rapidly. "Send her upstairs when she gets here."

"Have you seen him already this morning?" asks Chuckles.

"Yes, early," she lies.

"Put!"

"Oh, I know what he said, but he's only a country doctor; he don't know nothin'. And even if it is black diphtheria—you hate her and so do I. Why should we care?"

True. She had called him a lowbrow. Why should Chuckles care?

"This is your chance to get even," the soubrette was whispering in his ear. "Say you'll do it! Quick!"

Chuckles grinned malevolently. "Sure!"

And the soubrette continued her trek to the depot. "Guess I'm leaving my number with her!" she soliloquized.

But the leading lady has stopped at the restaurant. Instead another lady, sweet old Mrs. Phillips, crosses the street.

Now Chuckles likes Mrs. Phillips hugely; why, he could not have satisfactorily explained. But only yesterday she had given him a magazine to look at, so he springs between her and the hotel door.

"You musn't go in there, Mrs. Phillips," he cries.

"But I want to see how poor Jimmie is this morning."

"But you can't! There's black diphthery in there—I heard the doctor say so!"

"Black diphtheria?"

"Yes, an' it's awful. I seen it once in the pen. Yer throat swells all up an' you choke an' you can't git yer wind an' you turns black in the face!"

The old lady stops him. "Yes, Chuckles, I know. I've seen it, too. I must go and tell Allan." She moved away, then paused. "That was real good of you to stop my going in there, Chuckles," she said, "real good of you."

Chuckles wita in amazement on the concrete steps.

"She said I was good to stop her." It dawned upon him. "Why, I've did a good action, like Mr. Phillips ast me to." He thinks it over. "An' it feels kinder good to know I done it, too!"

"Have you heard how Jimmie is this morning?"

Chuckles looks up into the leading lady's face. The soubrette's instructions flash back into his mind.

"Yes, an' he tole me to tell you"—he begins, then suddenly stops.

"Yes? What?" Audrey asks eagerly.

But if one good action feels so good, maybe

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SENSATIONAL FREE ACTS, also band leader who can do press work. Write us. Show opens early part of April.

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two will feel even better. Still, he owes her

"Say, I ain't really a lowbrow, am I?"
"Why, of course you are."

Chuckles' face, always animal-like, distorts grotesquely. He points to the hotel door.

"Jimmie told you to tell me—what?"

"He told me to tell you"—comes a choking sound, a pause—"that he was took to a private house this mornin', out on the farm, in the country—an' he ain't here no more now!" The words tumble out. The spark of manhood in Chuckles has at last set him on fire. But only for a moment—

"What farm? Where?"

Where? A surprised expression creeps over the ugly face. He can not reply. His inventive powers have been taxed to their limit.

The doctor comes along, warning Halloran. "Another case and I'll have to quarantine the town. Better get out while you can."

Quarantine, the showman's bugbear, comes in all its horror to the manager's memory. "We'll blow," he decides. "Go down to the lot and tell 'em to load up, Chuckles," he orders.

Chuckles muses as he wanders along. "Two good actions in one smear. I must be gettin' sick!"

"What's the excitement?" queries Miss Westwood.

"Diphtheria in the hotel," answers the medical man.

"Just across the hall from Jimmie," supplements the manager.

"God Lord!" says Audrey, and climbs the steps.

But as she opened the door the doctor caught and held her arm. "Once you go in we'll have to keep you in," he tells her.

"And, then, how about my"—Halloran begins. But suddenly there rises a mental vision of fourteen hundred in the hole and a tent in rags and the words that were to complete his inquiry die unborn.

Audrey understood, however, and she turned to her manager.

"I'm sorry, Mr. Halloran. Of course my leaving will close the show, but it can't be helped."

Foolish Audrey had walked blindly up against the last slap coming to her.

"You? Close my show?" bellowed Halloran. "No leading woman, from Maude Adams down to you, could close my show if I wanted to go on. You can play Hamlet with five people if they're all real ones."

"Oh, of course!"

But the manager wasn't done.

"But I'll grab your leaving as a mighty good excuse to get out of finishing a rotten season."

The doctor again stops Audrey at the door. "Don't go in there, young lady, you may be taking your life in your hands."

"You should worry till you see a little thing like that fretting me!"

"But!"

"I love him," she says and goes in.

At the lot the old-timer meets Halloran.

"Sorry, brother," he says, "hard luck."

"Oh, I'll survive," replies Halloran. "There's another season coming. But I'm sorry it's cut your engagement short, Phillips," he adds.

"It's all in the game," says the old-timer, and shakes hands.

Up rushes J. Mordant Wade. "What's this I hear? Closing without notice? I won't stand for that, Halloran," he blusters. "I demand my two weeks!"

Uncle Sam has ruled that Halloran's answer is unprintable.

The outfit has been loaded to go South. Chuckles, dirty and awestruck, visits the depot, where Mr. and Mrs. Phillips are waiting for the once-in-a-while northbound. The sonnette is there, too, but she sees no one—she is wearing a new sixty-nine-cent hat.

"I done that good action, Mr. Phillips," in-forms Chuckles.

"Getting Jimmie out last night?"

"Now, that wasn't nuttin'. It was somethin' else. Lemme tell you!"

He has no time to explain, for the train coughs in and the old people climb aboard.

"What can I do next, Mr. Phillips?" asks Chuckles.

"Read Aristophanes on Frogs," replies the old-timer.

The train pulls out.

"Well, what the hell!"—says Chuckles.

FINIS.



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The latest invention and most attractive amusement riding device. Portable or stationary. Write us today and let us tell you all about it.

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E. C. BROWN'S FAMOUS SHOWS

WANTED FOR SEASON 1917—Merry-Go-Round and Ferris Wheel. Mr. Show Man, if you have a clean, up-to-date show, write, we may be able to place you. All Concessions open. If you have a legitimate Concession, write. Positively no graft joints or any immoral show. All show owners and concession owners that were with us season 1916, write at once. We are now ready to mail your contract for season of 1917. **CAN PLACE** Free Act. **WANTED**—General Agent. Good salary for the right man, one we know preferred. The show will positively play the best spots in Ohio, Michigan and Pennsylvania, all under strong auspices. Don't be misled. The early bird gets the worm. Now is the time to book. Drunkards and all other undesirable have stamps, as your time would be short. Lyrock Bros, Lewy Greene, write. We will carry ten Paid Attractions and twenty-five Concessions. Show will open early part of May. Season of 1916 this show was under the name of **Brown's Association**. Extending hearty Xmas greetings to the entire show world and the sincere wish that all friends may enjoy unusual prosperity and happiness in the coming year. References, First National Bank.

E. C. BROWN'S FAMOUS SHOWS, First National Bank Bldg., Rowville, Ohio.

Possibilities of the Carnival

(Continued from page 53)

The carnival purveyor who hopes to succeed must ever be prepared to meet this exigency. General agents will tell you that the question which a committee or fair association puts especial stress on is, "What have you that's new?" And it's the fellow who can provide real novelties into whose pocket the contract usually finds its way.

The matter of relations between show managements and the outside business world has been previously mentioned in a somewhat casual way. Too much importance, however, cannot be attached to this. It is the very life of carnivalism, as the impressions of the better class of the public, gained not only through the shows themselves but as well through the conduct and business methods of their management, can be powerful instruments of either good or evil. Courtesy and square methods, which are the general rule with those at the head of the present day carnival, are necessary for its continued existence. Through the employment of such methods the carnival man has won the confidence of the big men with whom he must come in close contact—the fair secretary, the committeeman and the civil authority, and this has been another factor contributing to the establishment of the carnival as an institution destined to live and prosper. And, Mr. Carnival Manager, no less important to you are the opinions of the merchant and the banker.

A carnival treasurer had occasion to call on a bank in a good sized city in which the shows with which he was connected were showing. He had a large quantity of silver coin, which it was desirable to exchange for negotiable paper. The money was in coin wrappers, and assorted in bags marked with the amounts contained therein. Without question a draft for the amount indicated was made out, and the bags deposited in the vault for future verification. The teller's reply to the comment of the treasurer on this display of confidence was gratifying. "We have less trouble with shortages in money handed us by shows than we do with our regular customers," said the bank clerk. "Our dealings with show people have been numerous and you will find no skepticism regarding them in this bank." This was an instance of the altered attitude of business interests toward transient amusement enterprises. Had this young fellow in the bank been approached during the heyday of the flat joint and the for men only show he would, doubtless, have taken more pains to verify the count of the money before turning loose the draft, although it is extremely doubtful if the accommodation would have been extended at all.

Thus the carnival has entered into a new era of prosperity and has made itself a respected institution in the eyes of the world. What the future has in store for it is, of course, a matter of conjecture. But its destiny will be guided by men of ability who will see to it that it is kept clean and up-to-date, that full advantage is taken of its extensive possibilities. They will conduct its expansion and development along lines of proper procedure, and we will witness in the impending future further and greater changes even than we have in the immediate past, which has been so replete with betterments.

Imagination, it has been said, precedes creation. A not overly imaginative mind can picture the carnival of tomorrow as, in reality, a transient exposition—an organization which will furnish everything necessary for big events—parade features, floats, decorative schemes, music, historical pageants—and will, by its very existence, create big events. Will not the future—and the not very far distant future—witness the exploitation of a veritable traveling Nice—a portable New Orleans?

The possibilities are boundless, and the magnitude of promotions limitless. Let us cherish the sentiment of the carnival manager who said, "The carnival is here to stay," and let us add, "And to grow to be the biggest thing in all the amusement world."

TO INCREASE APPROPRIATION

Oshkosh, Wis., Dec. 9.—Superior D. W. Fernandes, of the County Board, introduced a resolution at the recent meeting here to increase the county's appropriation to the Winnebago County Fair Association to \$2,500 instead of \$500 now being made annually.

THE NEW BALL GAME FOR 1917

3525 Armitage Avenue MOVIE BASE BALL, Inc.

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Showing batter at home plate ready for ball to be thrown. (Be the pitcher.) Play real base ball.



OUTFITS
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Showing game in action after hit has been made. To get runner out, throw to base man.



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A HAPPY NEW YEAR.



\$ Ideal game for amusement parks and carnivals. All the year 'round game for a store show. Assures a steady income. We commence deliveries Jan. 1st., 1917. Secure your outfit and territory at once. Now on demonstration at our works. Write or telephone Belmont 5770 or 4011 for appointment. No special electric wiring necessary. Can be installed ready for business in two hours. Can be operated by one man. A real money-getter. **\$**

PLAY BALL WITH THE MOVIES

The Up-Town Wagon

(Continued from page 55)

story short, Miss Leading Lady balked on the specialties and refused to continue unless we eliminated them. She explained that Maude Adams never associated with gals singing and showing their legs. It was a plain case of temperament. Then the old guy with the B. R. began to get cold feet, and, when I tried to touch him for three hundred to get some trunk scenery from Cain's warehouse, he wanted to fight. The blonde had gotten to him. She had developed into a regular anarchist—always wanting to play that high-brow stuff. Can you imagine the natives of Reno, Pa., shouting themselves hoarse about the Servant in the House? Well, that is what she wanted to give them.

"In the meantime I had been accumulating a bunch of money orders that was getting unwieldy. The picture show managers were calling for vaudeville, and I hooked up an act with the soubrette. She knew enough songs to stay on about ten minutes, and then, after a few dances and some cross-fire stuff, with me sandwiched, the act lasted another ten minutes.

"We were playing those split-week dime opera balls, and some of the managers made no change nightly. Well, we gave them a second-night act and a sketch that got us over. That second night stuff was all to my liking, for I was born in a kid show.

"But the blowoff was sad.
"The soubrette, it seems, used to work in a hosiery mill at Fall River, drawing seven per and weeding the old man four for cakes. One reason of the Corse Payton Stock Company in her town was enough. She wanted to go right on the stage. The only one who recognized her ability was a fellow running a ham wheel with a carnival company. He joined her out.

"Well, the old man at Fall River began to miss her board money. A poolroom fellow told him one day that he had seen her picture in The Police Gazette. After a while he located us.

"Sore; why the old gent had me pinched. But I explained everything to his satisfaction, and he dismissed the charges."

The boss hostler started to cuss because the boss animal man had copped some straw, and it sort of broke up the conversation.

"But what became of the fairy?" asked the press agent, who always liked to know the finish.

"Well, it wasn't long before she ran away again. This time, however, with our old juvenile. The last account I heard of them they had peddled their spangles. He was running a saloon over in Hoboken and she was slingin' hash at the free lunch counter on Saturday nights. They have the walls decorated with theatrical photographs, all of them from Booth to Paul Gilmore, and the soubrette's picture is right over the cash register. And on the door of the saloon it reads: "The Showman's Headquarters."

MANY COUNTIES REPRESENTED

Tampa, Fla., Dec. 9.—Fifteen counties have pledged their intention of participating in the annual South Florida Fair and Gasparilla Carnival to be held here next February. Secretary A. L. Allen presided over a meeting of the finance committee several days ago, and plans were outlined which will undoubtedly make this year's fair far ahead of last year's effort. The program that is being prepared, and will be ready for distribution shortly.

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THE PENNY NICKEL

Last word in Vending Machines

Beautiful in appearance, mechanically efficient. Height, 14 inches; diameter of globe, 7½ inches; diameter of base, 8 inches; net weight, 7 lbs. Capacity, 700 balls of Sugar Coated Chewing Gum. Operates with a penny or a nickel in same slot, vending one piece for a penny—five pieces for a nickel.

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will eventually have one. Get yours ready for next season. Works everywhere and gets double money when wheels, spindles and many other games are closed. Can be set up in ten minutes. Only three pieces when packed for moving. Does not get out of order or give trouble. Will last twenty years with very little repair. Patented and all rights reserved.

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CHRISTMAS GREETINGS FROM P. W. DEEMS' ILLUSION SHOWS WANTED FOR SEASON 1917

ILLUSION SHOW PEOPLE, MAGICIANS THAT CAN HANDLE AND LECTURE ON LARGE ILLUSIONS, FOUR MORE WISH, PREFER THOSE WITH ILLUSION SHOW EXPERIENCE. SEND PHOTO, WHICH WILL BE RETURNED. A TALKER TO MAKE OPENINGS. (If isn't where you have been or what you have done that gets you by, it's what you will do.) MANAGER wishing the best in Illusion Shows should communicate with P. W. DEEMS, 1306 East 14th St., Kansas City, Missouri.

HIGGINSVILLE, MO.
The center of a county of 35,000 population. WANTS GOOD, CLEAN SHOWS and AMUSEMENTS for 1917. 500 Coal Miners. 20,000 Farmers. The business men bid you welcome and offer inducements for you to come. Investigate. Write W. C. BRUENING. Special Inducements to Big Circus.

FOR MUTUAL BENEFIT. MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

The Wild Animal Show

(Continued from page 53)

get the idea that sooner or later some particular animal in a group is going to kill his or her trainer. Once they get this idea it seems to be an obsession with them, and night after night they will be the first ones into the show when the doors are opened, and make a rush for the front seats, where they will have an unobstructed view when the blood begins to fly.

Often I have seen a line of these fellows, show after show, glaring vindictively at some trainer and looking as though every time he escaped without an accident he had cheated them out of something that was their just due, or had put his hand in their pocket and stolen their valuables. There is no particular way of describing these people except as a type not to be found anywhere save at an animal show. They seem to come from all walks of life, and to have no particular business—or if they have they give up their business during the engagement of the show so as to not miss the big moment for which they were inwardly praying.

It takes a lot of nerve for a trainer to face a group like this day after day and night after night. I sometimes think that were I the man in the arena and saw this flock of buzzards waiting for my body to fall I would forget the animals for the time being and turn my whip and gun to other uses until I had a certain part of the audience leaving the building on the run.

It is a strange fact that very few of the trainers escape serious injuries, and that very few of them die a natural death, and as long as we have people sufficiently brave to risk their lives in this form of amusement we will find a public responsive to the subtle appeal of the wild animal show.

As I have also been asked to make a few remarks regarding the value of animal acts in vaudeville I wish to say distinctly that the value of the animal act in vaudeville is the same as the value of the act presented by a human being. It depends entirely upon its novelty. Several years ago when Mr. Bostock sent to this country Consul, the Great, the first educated chimpanzee to be exhibited on the American stage, the act commanded a salary of \$1,000 per week, and was a sensation wherever exhibited throughout the United States. The following year the same act received \$800 because the novelty was worn off a bit, and the salary of educated chimps steadily has decreased, because the novelty no longer exists.

The same condition holds good in any other animal line. If the act is a novelty it commands the price. As the novelty wears off it merely becomes an animal act of a certain class, and while there always are people in every vaudeville audience who think more of animal acts than they do of the efforts of human beings still the animal, lacking the personality of the human artist, cannot command the price when the novelty is gone.

GOOD FINANCIAL SHOWING

Fargo, N. D., Dec. 9.—A good financial showing was made by the North Dakota State Fair Association at the annual State Fair this year. The association has just distributed an eight-page leaflet, showing the financial statement in detail and a net profit of \$18,508.68. At the annual meeting the first of November all of the old officers were re-elected for the ensuing year. C. A. Nash is secretary of the association.

MERRY CHRISTMAS AND HAPPY NEW YEAR
TO ALL FRIENDS FROM

JOS. G. FERARI SHOWS, Inc.

WANT TO BUY—Three more 60-foot flat cars and one more 60-foot box car. Want to hear from people in all lines. Watch our future advertising. Address MARINERS HARBOR, New York City. Telephone West Brighton 1054W.

Evolution of the Fair

(Continued from page 64)

London in 1871, Moscow in 1872 and Vienna in 1873. In 1876 came the Centennial at Philadelphia, the "history of which is that of a gigantic undertaking, whose origination was attributable to no one mind, but was seemingly the outgrowth of the spontaneous, happy thought of the whole American people—an undertaking which, despite all the antagonism it aroused and all the obstructive elements by which it was met, was pursued to complete fruition with unexampled excellence of judgment, fertility of measure and energy of patriotic determination." Since that time world's fairs have reached their apex of development in America.

As to the value of fairs or exhibitions, there are hardly any conflicting opinions. The highest ideals and best results in almost all undertakings are attained through competition, and competition is the very essence of the exhibition spirit. They perform the work of an educator in nearly all branches of human effort, an educator by practical demonstration, patriotically, commercially, industrially and otherwise.

As an institution they are a concrete expression of the districts or nation's material existence, a symbolization of the spirit of the people, a tangible expression of the national culture and life. Because they are for the people, by the people, they stand, perhaps, the most dominant monument to our democracy, the flower of our social, industrial and educational evolution, and perennially improve and expand with the nation's ever quickening march of progress. And so, therefore, their appeal is ever increasingly magnetic, compelling. In them are fused the interests of all classes. They are all things to all men, women and children, "a complete exemplification of human development in skill, industry and intelligence."

Take just one branch of effort—agriculture—which they say is the basis of all prosperity. Live stock is essential to permanent agriculture, the backbone of the industry in fact. Who will dispute the statement that fairs have been the biggest factor in perfecting the various breeds and educating the breeder and dealer to produce the proper types?

"What would have been the present status of the live stock industry if there had been no fairs in the last half century, no opportunity for comparison of animals, no real guide to the proper type or essential qualifications?" a leading Canadian breeder was asked.

"Conditions sometimes approaching chaos would have existed but for the education and ameliorating influences of fairs," was the immediate rejoinder. "Each breeder or owner would have contended that his animals and methods were the best, and, there being no higher court of appeal, the matter would have remained unsettled. One great benefit of fairs has been the unwritten adoption of certain standards of excellence which have been accepted, and judging thus reduced to an almost exact science."

"Exhibitions have been the great testing stations and the very best incentive to the dealers," he continued. "It's a question whether domestic animals could long maintain a high standard of merit without the stimulus and example of fairs and exhibitions. When the country is strong in live stock we see development along other lines. Hence the ramifications of fairs can hardly be conceived."

Go down the line into the various branches of farming and the answer one receives to the question as to whether fairs are of value to agriculture is equally emphatic as that given by the live stock man just quoted. If it is grain husbandry the farmer finds his best lesson and inspiration at the fair; if fruits are his specialty the same thing applies. If he wants to see the practical demonstration of the latest thing in labor-saving machinery for the farm, equally useful is his fair, local or otherwise. In short, there is no branch of endeavor that derives more benefit from fairs and exhibitions than the farming element.

Set note the inconsistency of the attitude of the agriculturist. It is the farm press, in Canada at least, which invariably leads the chorus when the anvil begins to ring out the old, old story of the decadence of fairs through the alleged prominence or dominance of the amusement end.

And now pardon me if I inflict a little Canadian national exhibition on you. It is generally conceded in fair circles that no nation so centers and concentrates itself as does Canada during its annual national holiday at Toronto. Originally established in 1846 as an agricultural fair, the people of Toronto became

AERIAL COWDENS



The only act doing a
Double Breakaway.
Fifteen minutes of fast,
daring trapeze work with
not an idle moment.
A distinct novelty.

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PARKS AND FAIRS

Permanent address
229 Patterson Street,
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NEW

Four-Abreast Carousell

On account of the disastrous fire at Savin Rock, New Haven, one of our customers desires to cancel his order with us for a beautiful, modern four-abreast Galloping Horse Carousell, 50 feet in diameter, of the very latest pattern. We have the machine partly completed and can make delivery within a few months. Anyone desiring a machine of the very best design and construction can take over our customer's contract on favorable terms.

W. F. MANGELS CO.,
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OUR
CAPACITY,
2½ TONS
PER DAY.

We can give you
Quality, Price
and Service.



We wish to all of our customers : : :
A Merry Christmas and a Happy New Year

National Exposition Shows

3d - SUCCESSFUL SEASON - 3d

Now ready to contract with SHOWS, RIDES and CONCESSIONS for Season of 1917.

Will open April 28th in the Klondike of Pennsylvania. Address all mail to my home. Address STEVE T. MULCAHY, 16 Rockwell St., Winsted, Conn.

disgruntled over what they believed to be unfair governmental treatment in 1878, and in 1879 they established an exhibition of their own. At its inception the manufacturing and all other interests in the community were invited to take part and they took hold willingly. Ever since the best available men of the city and district have been behind the enterprise.

There are twenty-five directors, representing over fifty different organizations, covering a wide field of usefulness, all selected because of their prominence in public life, the sciences, the arts, agriculture, industry and commerce. It is, perhaps, no exaggeration to say that there is no more representative body in the Dominion, and each and every member gives his services absolutely free, actuated only by a patriotic desire to promote the interests of Canada in general and the department he represents in particular. The management is devoid of all political or similar destructive influences, and men of wealth and nation-wide interests strive for positions on the board merely from a sense of public duty. These facts are given to indicate the cosmopolitan nature of the institution and to demonstrate that decisions made by such a body of broad-minded men are likely to be arrived at only after mature and impartial thought and to be worthy of very serious consideration. The wealth of the city is behind the exhibition and a deficit occasionally from its operation would not cause any great criticism of a body of such high standing in the community. From this it may be judged that monetary considerations do not alone actuate the board in its deliberations or actions. I wish to emphasize this latter point that its return to amusements after once dropping them some years ago may be seen in proper perspective.

The charge that the exhibition was being turned into a circus to the detriment of the educational end was made here long ago, and the directors for several seasons grappled with the problem and sought strenuously for a solution, finally demonstrating through experiment that if the C. N. E. was to fulfill its functions as an educational institution it could do so only by feeding the educational pill to the public disguised in a sugar coating, the pleasing saccharine exterior consisting largely of an amusement compound.

At one time criticism became so warm the directors decided upon heroic treatment, and barred practically all amusements from the grounds. Immediately there was a complete revision of sentiment among the critics, and the following year the board felt justified in establishing the segregated midway. It has since been constantly enlarged year by year. Not only that, but the performance in front of the grand stand and nightly spectacle were made more elaborate and have been growing ever since, until now a stand with a seating capacity of 13,800 and standing room on the lawn in front for 8,000 more are generally taxed each evening.

But incidentally the directors learned a very valuable lesson. They heard with open minds the just protest from the manufacturers, agriculturists and other exhibitors against making the amusements too strong a drawing card in the afternoons. The board agreed with the exhibitors that if people were to spend all their hours among the tented or free attractions they would have no leisure for the buildings and their contents. A happy medium had to be found, and it was discovered in an arrangement whereby the amusement program is so adjusted as to give the crowds the maximum of time to visit the buildings in the daylight hours. The exhibitors have responded by making their booths attractive, the C. N. E. supplementing their efforts by endeavoring to secure outstanding exhibits for each building sure to prove a strong drawing card. In short, cordial co-operation between exhibition and exhibitor is the solution found here for the ancient problem.

In Toronto there is no horse racing in the afternoons to draw people away from the buildings into the grand stand. Horse racing was dropped years ago. There are no auto races or other thrillers except those that might be included in the regular grand stand vaudeville performance. This, of course, may mean a sacrifice in revenue, but the exhibitor reaps the benefit, so also does the midway, which is running from early morning until late at night.

And yet there is not a dull moment on the C. N. E. grounds during the two weeks the exhibition is open. There are bands everywhere at every hour, the afternoon grand stand show starts at 2 o'clock, big water front and other free attractions start about 5 p.m. The afternoon performance, it might be said, is exactly the same as the evening show, with the spectacle and fireworks left out and horse judging

LEON W. WASHBURN'S MIGHTY MIDWAY SHOWS

BACKED BY REAL MONEY—MANAGED BY CAPABLE MEN OF BRAINS AND EXPERIENCE

J. W. CROWTHER, Secretary.
J. W. BROWNLEE, Supt. Concessions.

OLIVETO'S CONCERT BAND
NOW BOOKING FOR SEASON OF 1917

LEON W. WASHBURN, Solo Owner.
C. B. TURNER, Manager.

Want Shows of real merit, legitimate Concessions, Agents and Promoters and two sensational Free Acts. Show now consists of 22 cars, and has the biggest and best Trained Wild Animal Show ever carried by a Carnival Company. Has the most magnificent Carousel, Big Eli Wheel and Whip on the road. Will have 30 60-ft. cars this season. Prefer shows that have wagons. So if you have the goods to get money with and your show will pass the censor, get busy. Liberal terms to shows of merit. Show will winter in the South. Early spring opening. Would be pleased to negotiate with big Fairs and Celebration Committees that want a regular show. Shows, Free Acts and Concessions, address LEON W. WASHBURN, Chester, Pa. Fair Secretaries and Committees, address C. B. TURNER, Box 1103, St. Petersburg, Fla.

substituted. This arrangement appears advantageous from every angle, and fair managers who have been here to look into C. N. E. methods agree that it is an ideally balanced institution in every department without a peer anywhere.

Of course, there is still occasional criticism from the farm press. Fortunately this is growing weaker every year and is at all times more or less undeserved, for how can an exhibition live without revenue? And where is the bulk of the revenue derived to pay the agricultural prizes if not from amusement channels?

The C. N. E. receives only \$7,500 annually in Government grants. Until two years ago it received only \$2,500 annually. It pays approximately \$60,000 in prizes to the farmer and breeder, only 20 per cent of which comes from grants and entry fees.

The C. N. E. rents out its midway privileges on a percentage basis, supplying its own ticket sellers. In that way it has a complete check on the attendance figures at each and every show. These figures show that for every person who passes through the entrance gates one or more attends a midway show or witnesses the grand stand performance. For instance, in 1916 the attendance for the twelve days was 910,000 people, while well over 1,000,000 were registered at the various shows. This does not include such places as the Dog Show, Cat Show and the Fine Arts Gallery, etc.

This is one of the big reasons why the C. N. E. can meet an 80 per cent deficit from agricultural sources and pay the \$60,000 premium list in that department without unduly feeling the strain. There are 300 fall fairs in Ontario alone. Not 10 per cent of them could live without the income derived from entertainment and kindred concessions.

To the man who entertains any doubts as to the magnet that draws the crowds to an exhibition, casual observation for a day or two at fair time will prove a revelation as to the desires of the rural population. If the visitor is from one of the towns or outside cities, you can count on him taking his share of the amusements. If he is one of the hard-headed farming element of ancient vintage he will lead you around the agricultural section for hours, but eventually he gravitates to the spot where the bands are playing and the ballshoo brigades are in full operation. Perhaps the old gentleman does not go into many shows, but he goes down the midway some hour of the day—the point is he goes there.

Now observe the younger generation from the farm. They appear to be living in a bigger, broader atmosphere, and while they, too, first visit the cattle, grains, fruits and implement section, they seem to think quicker, seem to know what they want, and spend more time seeking recreation than their dear, old plodding parents perhaps think is good for them. They see their share of the slide-shows and incidentally make the exhibition bigger and better and more able to meet the constantly increasing demands for live stock and other agricultural premiums.

The younger element on the farm are growing up with new ideals, a new and broader outlook, and as they gradually displace the older generation, criticism of the amusement end of the exhibition is passing. At least that is the experience on this side of the line, and the Toronto management proceeds on the principle that the passing will be facilitated if the proper balance is maintained between amusement and the educational. In the last analysis the latter is, or should be, the real function of an exhibition. The C. N. E. is also a believer in low admission prices at the entrance gates; get the crowds inside and there will be no loss of revenue in the long run, they argue. The C. N. E. charges 25 cents admission, and has an advance sale of 50,000 strips of six-for-a-dollar tickets, thus insuring an attendance of 300,000 people before the gates open. No matter how eloquent the preacher or important the lesson he wishes to convey, he is powerless without a congregation. And no matter how meritorious the fair or exhibition, it is a failure without the crowds.

And, talking about crowds, the critic should at all times take into consideration that the modern fair is a great democratic institution, catering to the cosmopolitan, polyglot taste of

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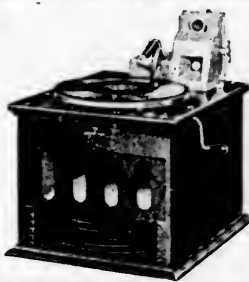
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all classes of the community, to the desires of the "tired business man," to the worker, to the women and children of the city as well as to the rural visitor. Its program must, necessarily, be of the most diversified nature, with the educative, of course, dominant, but the amusement end, no less, well cared for. The latter is indispensable. It furnishes the oil that permits the wheels to revolve, and is the medium that draws at least 50 per cent of the crowds through the front gates.

The Pageant and the Masque

(Continued from page 45)

These later examples the best and the best known is the "Comus" of Milton. It needs to be recorded here that the most beautiful masque ever presented in America, that given at Coney Island in 1905 in honor of the sculptor, Saint-Gaudens, was performed in the open air and in the afternoon. The most ambitious masque ever attempted in the United States was "Caitian," represented in the Stadium of the City College of New York in 1916 as part of the celebration of the tercentenary of Shakespeare's death. This was given at night, and it had several pictorial interludes of indubitable effect. But it took four hours to perform; and, therefore, it was necessarily more or less wearisome to the thousands of spectators, accommodated with seats that were none too comfortable. The luncheon area made it almost impossible for the audience to understand the story easily in the many episodes which were in dialog. The conditions were such that the words could not be followed; and, therefore, whatever verbal beauty the lines might have, they were not a joy forever or even for the moment. Obviously enough, when the masque is intended to be presented out of doors, before a huge crowd, its limitations are closely akin to those of the pageant.

It was probably to avoid the possible monotony of an unbroken succession of strictly historical incidents that the inventors of several of the later American pageants, notably those of Saint Louis and of Newark, borrowed from the masque its allegorical and its symbolic figures. At Newark, for instance, into the leveled area which served as a stage and which was separated from the spectators by a running stream, there was borne in upon a lofty throne a lady who impersonated the Spirit of Newark, accompanied by attendants representing the Law and the Church, and a gentleman impersonating the Puritan Spirit charged the Spirit of Newark with the guardianship of the newly-founded city. There were various dances symbolizing the many industries of the industrious city—the Spirits of Leather and Hides, appropriately costumed, and the Spirits of Clay and Pottery.

It is evident that this continuation—as the Latins would term it—of the purely historical pageant by the allegorical and symbolic figures characteristic of the masque is an improvement, in that it relieves the pictorial story book from the danger of undue sameness, and in that it increases the spectacular possibilities of the panorama. It will be perilous only if it tempts the author to distort the dialog he may extract to his personifications.

It is significant and satisfactory that the pageant has established itself here in the United States, peopled by men and women of many stocks, often lacking in civic pride and in local patriotism simply because they are unfamiliar with the annals of their own cities that their imagination has never had a chance to kindle at the recollection of memorable deeds done almost at the doors of the houses in which they dwell. After they have once beheld the pageant of their own town boys and girls can never be wholly ignorant of its history. After the pageants of Saint Louis and Newark the young folks of those prosperous places are likely to be better citizens, both of their cities and of their country.

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Our Neglect of Export

(Continued from page 49)

Several cases it has been such an easy matter to pile up large profits in our domestic market that he, in his shortsightedness, has neglected to look either to the right or left for export revenue. In other cases where the foundation was not as financially sound as it should have been the lack of the film man's attention to export can be attributed to the chaotic conditions that the manufacturers have met in their own market.

In still others the trouble is crass stupidity. All three are serious and have combined to place the American film manufacturer last as a supplier of film productions to the world.

Not so with the foreign manufacturer—the French companies, in particular Pathé and Gaumont, Melair and Lux; the Italian manufacturers, in particular Itala, Paquola, Ambrosio, Cines, Milano, etc.; the Spanish manufacturers, in particular Hispano Stulo, Barcelona, etc.; the Teutonic manufacturer, in particular Deutsche Biograph of Berlin, and Nordisk (Great Northern) of Copenhagen, Denmark.

We can omit English brands for the time being, for the good British film is the exception, not the rule, but the aforesaid foreign manufacturers have one and all accomplished more effective results, excepting the English-speaking domains, in their export markets in one month before the war than all American manufacturers combined within the last ten years. What a commentary!

But let us confine ourselves to the lower half of our own hemisphere. The proportion that applies to the export world at large bears the same comparison to the Latin-American field.

These European manufacturers have excelled us in their foreign exploitation almost a hundred to one. True that their countries are smaller than ours, wherefore they must seek beyond their boundaries for business, yet this alone is not sufficient excuse for the American manufacturer to pat himself on the back. It should only cause him to blush the more to admit his own impotency as a business man. Even such an impetus as the present European war has allowed has been in the main overlooked and ungrasped by the American producer who could use the European's disadvantage to his own advantage in wedging solidly into the export trade.

Some companies have sensed the psychological opportunity and have devoted some missionary work to the Latin-American field. Praise must, therefore, be given to the Universal Film Manufacturing Company, William Fox, the World Film, Mutual and several others. They have at least made a start in the right direction, though those familiar with the Spanish-speaking territory can cite many errors that have been committed in the method of their exploitation and invasion. However, it is better to have tried, as they have done, than never to have tried at all, as is the case with the majority. Their efforts at least have been constructive and though perhaps expensive up to the present period these manufacturers are as a result possessed of basic knowledge that will allow their further campaigns to be more direct and less stunted. Other companies sat back and in a pompous effort to impress their importance upon the foreign market advised the exchange of the lower continents that they would await the outcome of the experience of the aforesaid propagandist before they would enter into any dealings with them. That is typical of the American and gives ample evidence of his laziness, indifference and timidity. Still others have conducted extensive correspondence with the buyers of the Latin-American market, talked at length of superior quality of their pictures and other boasts, only to insult the prospective buyer by refusing to entertain his offer, counterdemanding that he pay them a preposterous price per foot, which, in most cases, is more than they could hope to obtain right here in their native market.

Still other manufacturers have been so impetuous as to persuade the more venturesome Latin, who journeys northward to negotiate, only to keep him waiting in their outer green-carpeted mahogany-furnished ante-rooms for hours at a time before granting him audience, and then jumping down his throat when he refuses to consider 15 to 40 cents per foot sufficiently attractive for him to sign up a year's contract for the privilege of exploiting their wares in his particular republic. In short the Latin has received altogether the wrong treatment.

He has been made feel that Latin blood is more lowly than Anglo-Saxon. In numerous cases the buyers have returned to Buenos Aires, Montevideo, Lima, Rio Janeiro, Havana, etc.,

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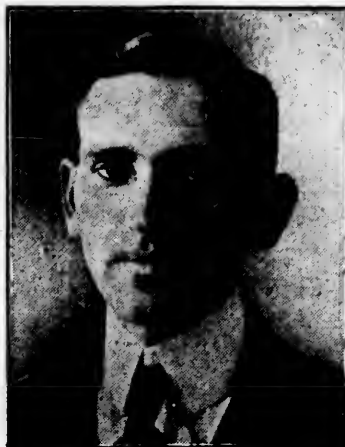
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convinced that the best they can obtain as the result of his efforts to buy in the United States are inept and disparagements.

Is this the proper method to pursue? Is not this alone proof enough that only ignorance could dictate such shortsightedness.

Still another unfortunate condition that baffles the Latin-American who would do business here is the fact that so many North American manufacturers have signed away their foreign rights to wise but tricky British agencies, who, though they exploit the British Isles successfully and perhaps also handle their output well in other parts of the United Kingdom and continental Europe, feel no incentive to attract the full value from the remainder of the export markets of the world.

A certain large manufacturer was even so stupid as to enter into a two-year contract with a British agency to primarily distribute his wares throughout the English-speaking world, but which included all other foreign rights as a bonus, without even paying one extra cent for this golden privilege. As a result this firm's brands are known in England, Ireland, Wales and Scotland very well, fairly in Australia, but not at all in the Latin-American market, and when the stupidity of this contract was brought to the attention of the officers of this American institution they could not comprehend the fallacy of their arrangements, even expressing themselves perfectly satisfied with their foreign exploitation.

Still another concern gave away its foreign rights as a bonus to a foreign distributing organization, which has successfully handled their wares throughout the English-speaking world, but which feels no hesitancy in selling their film at second-hand prices in the Slavic, Spanish and other quarters of the universe, because all other foreign rights were thrown in gratis when they signed the contract to exploit the English-speaking world outside of the United States and Canada.

Many other evils of this or similar kinds exist until one becomes convinced that the film business is not governed by men of the same standard of intelligence as is the agricultural implement, the automobile, the raw products and the numerous other important businesses of the commercial world, which, centered in the United States, are thoroughly capable of engineering their export interests throughout the globe.

In the hope of illuminating the mental darkness of some of our own film manufacturers, the writer takes pleasure in presenting the following fact, that should convince them that the Spanish world, not to mention the other branches of the export business, is worth their concentrated efforts and unswerving persistency.

There are 120,000,000 Spanish and Portuguese speaking people within the confines of the twenty-one republics in Central and South America, the surrounding islands, Spain and Portugal. This is more than the population of the United States by twenty per cent.

Therefore, if Mr. American Film Man has made plenty of money right here in his own country, the Spanish-speaking world alone affords him equal and greater opportunity than he has had at home. Many of his films already made possess quality and appeal that will satisfy the Latin taste. This then is "gravy" business, inasmuch as it requires no new negative, no special employment of directors and stars, no extra leasing of studios or equipment of laboratories. It is purely and simply extra profit that can be made to come in by intelligent management and courteous, painstaking missionary work, directed with intelligence.

What our other American manufacturers have done in the Latin-American and Spanish export fields everyone of our established film manufacturers can do, and it certainly behooves them to institute without delay an efficient export sales force that knows how to work toward this profitable goal.

The matter of the export sales department should not be jumped at glibly, as has been the entire export situation in the past. An export department should not mean one man with perhaps an assistant and a corps of stenographers. It should mean one expert salesman familiar with the Spanish-speaking situation, one familiar with the Teutonic situation, one familiar with the Mongolian-speaking situation, one familiar with the Balkan-speaking situation, one familiar with the Scandinavian situation, and so down the line until each important nationality is departmentalized into its separate divisions. Such a specialized corps is the only method which can intelligently solve the foreign film market with the maximum results in the minimum time and at the minimum cost. It looks expensive at first, but time will prove contrarywise.

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This done, then the manufacturer must exercise a fair degree of patience and refrain from expecting the world to kneel at his feet within the first year, or perhaps within several years.

Remember that the French, Italian, the Danish, German and other European manufacturers have all played the game ahead of America. Were it not for the war having destroyed their chances of holding this market, it would today be next to impossible for the slow-moving American to be able to wedge in to any great extent except even with a greater outlay of money and more allowance of time and greater extension of patience.

It is a statistical fact that before the war the United States was supplying but between two to seven per cent of the film that was circulated in Central and South America, and by far the greater per cent of that was used or second-hand American-made film.

It is estimated that ninety per cent of this two to seven per cent consisted of United States film that was shipped roundabout from Barcelona, Spain, or London, England, as second-hand. As a result even today the average Latin-American exhibitor does not get to see the 1916 American made film, but is forced to use 1912 American vintage on the very program where he is exhibiting 1916 French and Italian brands.

When it is remembered that most of the films of 1912 to 1910 and previous to that savored of Wild West, it will be easily understood why there is still prejudice in the Latin-American countries against American films. It is because of their ignorance that they do not know that the United States produces films that are today superior to the French, to the German, or the temperamental art of Italian.

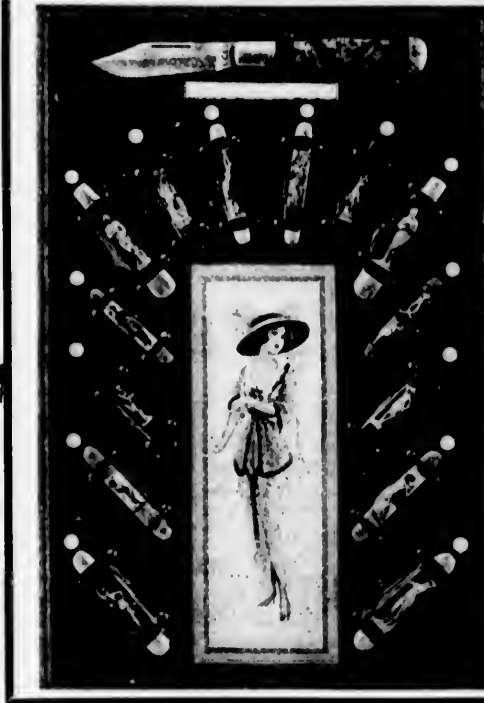
Their ignorance though, is, after all, the fault of the American manufacturer, who, up to this time, with but few exceptions, has made absolutely no effort to familiarize them with the quality and worth of his output.

The superiority, however, of the American production is a certainty. Without exception such Latin-American buyers who have had the boldness to attempt to visit this market for the purpose of exploiting our wares in their field concede that the superiority of our films was one of the great surprises of their experience.

They admit that our Mary Pickfords, Clara Kimball Youngs, Charlie Chaplins, Henry Wattballs, Pauline Frederickas, Marguerite Clarkas, et al., are artists of the highest state, though it is true that as yet they do not possess the same commercial value for them as their Mile. Bertinis, Lyda Borellis, Meuchellis, Rablunas and Sachetos. In other words our American stars, though quite as capable, are not yet sufficiently well known to justify them to break abruptly from European makes and buy solely and entirely our American brands.

However, the start having been made and the invasion begun, they are frank to express that the American artists will be able to acquire the same hold on the affections of the Spanish-speaking theatergoers as their present idols. Until this popularity is obtained the American should be modest in the prices per foot that he quotes the Latin-American buyer. Modesty in this regard is far-seeing, for a contract one year for a certain sum will be worth more each year that it is renewed, until finally the American manufacturer can raise his price per foot to the Latin-American (or to any other export market so unrued) until he reaches a permanent level of satisfactory profit.

But, instead, what has the Yankee manufacturer done? He has expected the Latin to enthrone quite as much about his pictures as the Anglo-Saxon. He forgets that this nationality speaks in the language and thinks in the manner of a Cervantes and not a Shakespeare. He has lost track of the fact that the Spanish or Portuguese-speaking buyers is not yet interested in the American stars, and has blindly quoted us first-year prices terms that should not have been ventured until the third, fourth or fifth year of their joint dealings. As a result, today, after almost two and a half years of continuous warfare in Europe, the American is only selling from ten to fifteen per cent of the film consumed in Latin-America, with about seventy-five per cent of this still second-hand.



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However, that is an improvement over two to seven per cent with ninety per cent second-hand.

Yet the advancement is too slow and will not be accelerated until the American film manufacturer applies missionary and cultivating tactics in dealing with his Latin-American neighbors.

Foremost in mind should be kept the fact that the Latin-American is primarily Latin. That his loafs and ideals can be Anglicised only slowly and with tact and carefully directed intelligence.

There is a natural racial preference for European artists. The French and Italian producers, whose stars they know intimately, many of them having appeared upon their dramatic stages, have long followed recipes that they have learned from the Spanish cookbook of cinematography.

Racial ties bind tightly, but can always be wedged into. The American manufacturer must fit in with the regular order of things. In this way success will come, and is coming, and, what is more important than all, the Yankee manufacturers should lend their moral support to each other and invade the export market collectively and in a body.

Sporadic attempts on the part of individual American manufacturers, though a monument to the aggressiveness and spirit of those who have made the undertaking, must not remain sporadic. In union there is strength. This does not mean in mergers—but in a general collective co-operation.

The individual investigators occasionally sent southward, whose reports must necessarily be tinged with the highest degree of pessimism, must not be considered representative, for observations from a six months' visit never will prove representative. At that certain of our American producers in the past have made a gallant fight to get into this market. Some, for want of sufficient output, have failed; others, for want of sending down their representative products and trying to foist their junk on a market that knows art better than does the American, whereat still others because of having attempted to exploit this market before their financial condition was sufficiently firm to even safeguard their domestic interests at home.

It is the same old story of the actual and successful settlement of the United States. Gallant bands of Spaniards, bold mariners of England, Portuguese sailors, Norsemen, all came to claim this country in its beginning. Many other individual attempts were made to settle on our soil and develop our nation, but it was not until a coherent and united wave of exodus from the soil of the old world to the new that firm foothold on our virgin shores was actually gained, and before this country can be said to have been populated by the white man.

From the time that Columbus discovered America to the first permanent colony at Plymouth Rock—not to mention Jamestown—one hundred and twenty-eight years elapsed before America was successfully settled. Thereafter it was another hundred and fifty years before our nation was evolved.

While it will require no three centuries for the American film manufacturer to claim his gym in the Latin-American market, it will nevertheless require the same element of grit and exertion of patience for him to get in down there as characterized our forefathers in getting in up here.

This work should be commenced and must be done if the American film man is to contribute to the development of this nation in foreign lands.

Every loyal American, therefore, gladly welcomes the new organization that the Mutual has just established to promote its foreign interests.

It is also a great pleasure to him that Universal has shown such strong evidence of expanding increased efforts to establish its organization beyond the boundaries of this country, and he also notes with pride the other efforts that several other film manufacturers are quietly making to promote the standard of the American film manufacturer as an international business figure.

At present still other American firms are handling their film export market through middlemen. This is a good means to an end, but

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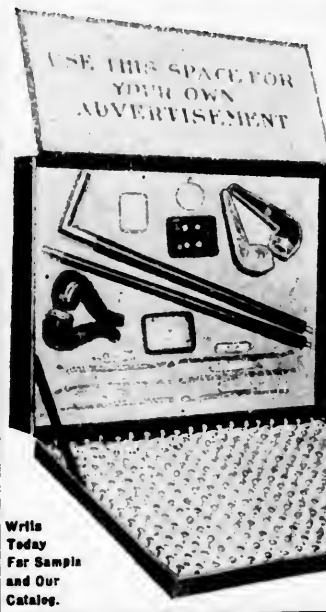
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should not continue too long lest the manufacturer lose sight of the increased profits that can only be obtained by his actual representation on foreign soil and the personal exploitation of his wares in the export world.

Would that the manufacturers of this country would individually, and in a body, investigate all phases of the foreign film situation without delay! This is too important to remain unheeded.

Here's hoping they will do it while their entrance to this field is still so psychological. If they don't act quickly and if they continue to fritter their opportunity away until the war is over it is certain that the Britian, the German, the French, Italian and the others will revive Phoenician, after peace has been declared, and re-enter their lost export market, thereby either precluding the heretofore slow-moving American film manufacturer, or else make his entrance doubly, triply, or many more times than that more difficult to derive his full quota of revenue south of the Ito Grande to the lowest tip of Patagonia, across the Pacific into the Orient or across the Atlantic into Europe and southward into Africa. The board is all set now! It is the propitious moment for the American film manufacturer to move!

Let us not be accused of inertia.—A. K. GREENLAND.

Lyrics vs. Melody

(Continued from page 47)

the American a greater interest and knowledge of foreign countries, and hence I look forward to an influx of European melodies, particularly French and Russian music. Martial music or the march tempo is being very much heard already.

The popular song is beginning to play a most important part in productions. The production manager is beginning to realize that nine out of ten times the interpolation is the hit of the show, and same is a popular song. I know of at least half a dozen new productions that the biggest percentage of numbers were written by writers from Tin Pan Alley.

All of the standard periodicals and magazines have been devoting pages of space to the popular song writer, extolling his virtues, writing of the moneys being made by him. All in all he now has a standing in the community not only as an artist, but as a business man. It must, indeed, be gratifying to the boys the way conditions are. The day of the song peddler is over, the writer now is connected with some standard publishing concern, getting a guarantee or a drawing account. This past year has seen more excellent vaudeville artists singing the published popular songs than ever before. In many cases the vaudeville performers who expend hundreds of dollars buying exclusive material has had to dispense with same and put on a popular song. Eva Tanguay, who for a number of years has been doing exclusive material, was one of the many to join the merry throng.

So what does it matter which is most important, the words or the music, so long as the song flourishes and gains fame and money for the publishers and writers.

In these mercenary days even the same means nothing in comparison with the lucrative end of it. Million copy sellers are as promiscuous as Russian soldiers in the Russian army. Song writers were never better off in the history of the game, so why worry which is the most important. I'm satisfied to give my composer the greater share of the praise. I hope he does the same for me, and, incidentally, that proves that "fifty-fifty" is a pretty good motto all around.

In conclusion, dear reader, I thank you and the editor for permitting me to take up such valuable space and time in such an excellent number as The Billboard in this edition.

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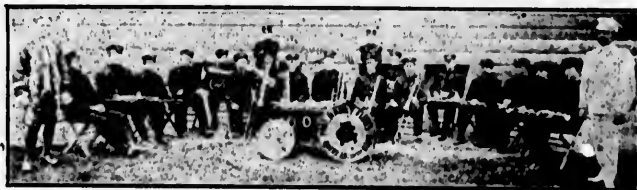
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The Foundation of Skating

(Continued from page 57)

for skating, but its success is not alone dependent on ball-bearings and strokes.

The atmosphere of refinement is a part of the present-day skate game that managers can not be too careful about preserving, even at the risk of displeasing a few applicants for admission. What we call the blue shirt law is enforced with relentless strictness at both River-view and Dreamland, and a man not dressed with the usual stiff white collar and a white or silk shirt is refused admission. So right is the rule that my own cousin, who dropped over to the rink for a chat recently, was not given entrance. A party came from an Illinois town one Sunday, and with them was a blue-shirted young fellow who was wise enough to see the funny side of an embarrassing situation. He went to a store that luck had left open on the Sabbath day, purchased a white shirt and a collar, and represented himself to the ticket taker. Blue shirts are good shirts in their place, but they create an atmosphere of cheapness which a roller rink can not afford if it wants high-price patronage.

No ill-fitted construction can be placed on the term "high-class;" it certainly does not mean highbrow and it does not mean always the crowd with the most money. But it does mean an honest attempt at thorough decency in manners and in dress. A peculiar fact, and one that is true to the core, proving out infallibly, is that regardless of how tough a young fellow may have been, and no matter how wild the girl has been or what he knows of her behavior previously, the moment that he becomes aware she is the one woman on earth his sole aim is to keep her away from questionable joints. He would resent the slightest insinuation of vulgarity, and that attitude goes far in establishing what we choose to term "high class." It is absolutely dependable, because it is as old as the world. I have managed crowds of all sorts since I was in knee pants (sixteen years old), and I know every variety, from the commonest dance hall up. I know absolutely that a tough place can and does thrive mightily for a period, but it dies of its own weight after a time, which is the most optimistic proof on earth that folks—just common, everyday folks in mob form—are a pretty white sort as a steady proposition. As an amusement man who has made my living by catering to masses of people searching for fun I have taken that as an axiom, and it has never disappointed me if I stuck with it long enough to give it a satisfactory tryout.

Besides the abstract things which make a successful rink, there are innumerable and often expensive ones, which are fundamental to its popularity. The air must be cleansed, the floor must be good, the music is vital.

We have installed in Dreamland a ventilating device which provides for a complete change of 14,000 cubic feet of air each minute. It revolutionizes the old theory that three strata of air were unavoidable and that the ventilating fan can change only the second. Its proper arranging the windows on the side of the building with the fan we have pure air, and the crowds leave with pink cheeks instead of white ones, and without the almost certainty of taking cold, which was an ominous feature of the old-fashioned rink.

The maple floor was put in at an expense of \$15,000, and we care for it as though it were a piece of china. It is cup-shaped, making skating vastly easier. It is treated with a mixture of resin, turpentine and benzine, with whitening. It brushes easily off the girls' dresses after they have had a fall, unlike the old punice, which used to be the bane of the feminine skater.

The rink usually has an orchestra, which plays five minutes and rests five minutes, doing so because other orchestras in other rinks have done so. But five minutes is ordinarily too long for a girl to skate without becoming tired. So we have made an innovation, and the orchestra plays three and a-half minutes, resting the other one and a-half of the five. Dungan Electric Uni-Fon, ranging to 4 1/2 octaves, has

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been an unqualified success in both Riverview and Dreamland.

Leading the crowd to know that it can do other things on rollers than skate straight around the floor indefinitely is the most successful side of modern rink management. Dancing on skates is beautiful and popular, and just intricate enough to pique the amateur who has acquired ease in going backward and forward. So our professionals, particularly during the afternoons when the floor is not so crowded, use the waltz and two-step in informal demonstrations. Lesson tickets are bought at five cents apiece and entitle the holder to one "music" with the instructor he chooses. Girls frequently pick up the dances after four or five lessons.

Learning something new is what brings the crowds back again, and to play on the constructive obsession of youth means success. Interest the young person in something that is healthy exercise, give him competition, show him there are new things to learn, give him a means of learning them for himself, then let him have the chance of becoming not only facile, but expert, and one of the big secrets of rink success is out on the table.

There are greater opportunities now for skating managers to walk into the sunlight of prosperity than ever before, and when, as a group, it is realized, and the country's managers can get together in a consolidated association for the betterment of each other, the outlook will be yet brighter. It is desirable; it is practical; it is coming. Skating rinks need to be on a circuit on which professionals can travel without pocketbook-devastating jumps, and that can only be accomplished through an amalgamation of managers.

There is no reason for professional skaters deserting the rinks for the stage; something is wrong when they do—radically wrong with the rinks—because they are leaving their native heath for paths less congenial to their type of work. But theaters offer the inducement of easy jumps, which, until a rink managers' association can be launched, rinks can not do. As a consequence professionals demand exorbitant money from rinks and lose much valuable time, which would be unnecessary under more closely-woven conditions between the rinks.

The joy of looking forward to betterment and the pleasure of helping to remedy evils so apparent will mean something to the present-day rink man, no doubt, and before another Christmas season has passed there is more than a probability that these same columns will have chronicled the organization of the first American consolidation of skating rink managers into a combination of strength which can push the skating game definitely and concisely to the front, not as a pastime, but as one of the country's greatest, most wholesome, and, if you please, most serious amusements.

WILL HAVE COUNTY FAIR

Etherville, Ia., Dec. 8.—A bond issue was recently passed in this city for an amount not to exceed \$12,000 to purchase land for the holding of a county fair. An option has already been secured on a 100-acre tract adjoining the township on the east at \$200 an acre, and this will be purchased and plans at once made for a big fair in 1917. This means a tremendous amount of work and expense, but the men back of it are equal to the occasion, and a fine exposition is looked for even in the first year's attempt. An effort is now being made to get the co-operation and support of every farmer in this county, and Emmet County expects to have one of the best county fairs in Iowa.

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SAY "I SAW IT IN THE BILLBOARD."

Some Remarks on Being a Dramatist

(Continued from page 43)

world of any surplus, however large. This need to be one of my favorite indoor sports, and I am still unable to see why it always left me broke, because as soon as I stopped managing one of my own plays some ordinary, commercial manager would take hold of it and make money.

The reward of a successful playwright are greater today than ever before, especially in New York, because the gross receipts are greater. But the proportion of failures is undoubtedly larger also, and the road is no longer profitable except for some New York hits and a small number of modest shows we never hear about. In my opinion the pictures have killed spectacular and also melodrama for obvious reasons. Otherwise the spoken play has the same chance in the big cities it has always had.

Playwriting has always been the biggest gamble in the world. The play of which you think the least is often the one of which the audience thinks the most, and vice versa. My worst play ran for five years and my best for one week. The most skillful and experienced dramatist may follow one success with several failures—in fact, it is about the most aggravating business in the world. And if I had it all to do over again—well, what's the use of moralizing when you are absolutely sure that you'd rather be a playwright than President?

FIFTIETH ANNIVERSARY

Austin Will Spend \$25,000 in 1918

Austin, Minn., Dec. 9.—This city will spend \$25,000 in the summer of 1918 in a ten-day celebration of the fiftieth anniversary of its charter of incorporation. This civic affair will be made the big event of the State. Over a month, from now until the celebration takes place, every one of the ten thousand people who formerly resided here will be urged to be on hand for the home-coming. Mayor Anderson has named a committee of twenty-five business and professional men to plan the event. A pageant of the history of the city will be a feature. Professional decorators will be employed to decorate the city. The State Firemen's Association and the Elks of Minnesota will hold conventions in Austin during the celebration. Every form of legitimate entertainment will be put on. The plans are not yet fully completed, but the committee guarantees to have something doing during the whole ten days.

Mayor Anderson is Chairman of the Central Committee; J. H. Skinner, secretary; City Treasurer Mitchell, custodian of the funds, and J. W. Hare will be at the head of the Concession Committee.

PLANNING COMMUNITY FAIR

Gadsden, Ala., Dec. 8.—The Ladies' Civic League of this city is planning a community fair for early next fall, which is hoped will develop into a real county fair the following year. Plans have not as yet materialized fully, but the ladies expect to have something on the order of the flower show, which closed here November 11, and it is planned to hold the exhibits in some large, available building or tent. It is hardly to be expected that this first attempt will cover the entire county, but if successful will be extended to include the entire county the following year.

BIG COLISEUM PLANNED

Columbus, O., Dec. 2.—It is planned to induce the State Legislature to give State aid to a plan to build a coliseum seating 20,000 people, to be built on the State fair grounds, in readiness for the National Dairy Show in 1917.

CHRISTMAS GREETINGS TO ALL —FROM— THE ROYAL HONOR EXHIBITION SHOWS

WANTED for the season of 1917, to open the last week in April near New York, Concessions of all kinds; also **WANT SHOWS** of **MERIT**, and **CAROUSEL** and **FERRIS WHEEL**. This show will have some of the best Fair dates to follow which will keep you working up to the last week in December, 1917. I only carry one of a kind. You get the X on your outfit, no jip, and a square deal to all. I play no favorites. No grift. You can't go wrong by contracting with this show. C. W. WEST, Manager; JAMES MARKEY, Supt. of Concessions, Room 4, 200 E. 23rd Street, New York City.

The Evolution of Song Writing

(Continued from page 47)

of New York, and Lew Hirsch got some good stuff off when he wrote Hello, Frisco, and Sweet Keutinsky Lady.

E. Ray Goetz is the author of Yankiana Rag, Yaka Juula Hicky Doola, and many others. Harry Carroll and Ballard McDonald can always point with pride to The Trail of the Leucosome Pine, and Ted Snyder to I Was Never Nearer Heaven in My Life.

Mouroc Rosenfeld, now a newspaper man, made a pretty good thing of it when he tried his hand at song writing and turned out With All Her Faults I Love Her Still, and Edgar Selden, who deserted Melody Lane to become a movie magnate, is guilty of All That I Want is Love.

Jack Norworth, the successful vaudeville artist, wrote Harvest Moon, Honey Boy and Take Me Out to the Ball Game.

It would be sacrilege to forget the authors of that ever favorite, In the Good Old Summer-time, the late George Evans and Ren Shields.

John Queen and Hughie Cannon were the creators of a peculiar kind of coon song, and among their biggest hits were Just Because She Made Them Goo Goo Eyes, Ain't That a Shame and Wou't You Come Back, Bill Bailey.

Charlie Daniels, who today is a prosperous San Francisco music publisher, built a monument to his name when he composed the music for Hiawatha. James O'Dea wrote the lyrics, and he will always be remembered as one of songland's greatest stars, just as Kerry Mills will be remembered for The Georgia Camp Meeting. Charles Bayha, one of the youngest writers we have, has already made a hit with his He Comes Up Smiling.

Percy Weinrich needs no introduction to the American music lover, and has to his credit Put On Your Old Gray Bonnet, Older Time When You Were Mine, Moonlight Bay, and many others. He is now in vaudeville with his talented wife, Dolly Connelly, and is doing as well there as he did in Melody Lane.

Stanley Murphy is one of the boys that we are all proud of. His Dublin Bay was one of the best Celtic songs ever written. He also wrote the words of many of Mr. Weinrich's songs. Jack Mahoney, who we can thank Buffalo for, is a word writer who has stood the test, and compares favorably with the best in Jingle Town. Wm. H. Penn became famous with The Honey-suckle and the Bee. It was published by Sol Bloom, now a millionaire real estate operator. Max Hoffman, husband of the famous Gertrude Hoffman, is one of our champions. His Down in Colon Town, which he wrote with Eddie Madden, was his greatest effort. San Francisco Pay was also a big money-getter.

George Roey and his famous Handicap is also famous. Dave Marion gave us There's Only One Girl in This World for Me. A better song in the girl line has never been written. He is now one of the big men of burlesque.

Vincent Prolific Bryan, a real song humorist, who never knew defeat, is now "laughing" up pictures for Charlie Chaplin.

This article would not be complete without a word about Andrew Sterling, who has had a lot to do with the success of Harry Von Tilzer—in fact, a Von Tilzer song without Sterling is like a cup of coffee without sugar and cream. Andy knows the game from every angle. There was a time when America had to go to England for songs—now England has to come to America. Henry Sayers is one of the grand old-timers who gave us The Night Birds' Cooling. Frank Howard gained fame with When the Robins Nest Again, which I have heard was written by Barney Fagan, the famous minstrel. Mr. Fagan is the author of My Gal's a High Born Lady, Everybody Takes Their Hat Off to Me, Saucy Babies, and many others. He is one of our oldest young writers. I saw him with a burlesque show last season, just as nimble as ever. No one will ever dance just like Fagan.

Bartley Costello, who I first met in Allentown, Pa., where he was one of Mike Kelly's baseball stars, is just as good a song writer as he was ball player. Irish ballads are Bartley's long suit.

The real marvel of the song world is Irving Berlin, who not only writes all of his songs, but composes the music for the majority of them. In the past three years he has written four times as many song hits as any other writer, and among these might be mentioned

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BINDI'S FAMOUS ROYAL ITALIAN CONCERT BAND



Prof. Bindi's Band trouped during the season of 1916 with Ed. A. Evans' Shows.

his knockout of syncopated time, Alexander's Ragtime Band, Everybody's Doing It, When I Left the World Behind, Araby, Somebody's Coming to Our House, When the Bisk Sheep Returns to the Fold, This is the Life, When the Choo Choo Leaves for Alabama, and about three dozen others. He is still less than thirty years old, and if he enjoys his health and present prosperity for the next ten years, will be the most remarkable song writer of any country.

Among the woman song writers, Maude Nugent has to her credit Sweet Rosie O'Grady, Mamie Keilly, My Sweet Kimona, Wake Up, Melinda, and the popular My Lady Peggy waltzes.

Claire Kummer wrote that big hit, Dearie. Hattie Starr was like her name, one of the stars of the Witmark firm, and turned out several hits.

Carrie Bond Jacobs has won both fame and fortune with her biggest song hit, The End of a Perfect Day.

As this article was intended to be confined entirely to the song writers, I haven't touched on the hand composers. John Philip Sousa, the March King; Victor Herbert, Arthur Pryor, Reginald De Koven, Raymond Hubbell and Mamei Klein have all made wonderful contributions to the musical world. In many respects Mr. Herbert is, undoubtedly, the greatest composer of musical comedy melodies that this country has ever known. He might be termed "the American Arthur Sullivan," and in saying this I do not think I could pay him a higher compliment.

In conclusion I must say a word in regard to the colored song writers. Cole and Johnson wrote many famous songs, their best effort being Under the Bamboo Tree. Bert Williams, the comedian with Ziegfeld's Follies, has written many big hits, notably Nobody, and You're in the Right House, But on the Wrong Floor. Ernest Hogan, who was at one time a deck-hand on the Lake Erie steamers, wrote one of the big songs of his time in All Coons Look Alike to Me.

Preparation of "Movie" Music

(Continued from page 40)

one or two sour notes, suggesting a boy whose musical ear was not all that it should be.

At another time a prim New England school-marm, with a bulging forehead and horn-rimmed glasses, came on the scene, when I decided on something sharply, painfully classical—so classical that it hurts. I dived through my pile of music and fished up an ancient minuet, with a sharply outlined tempo and a crisp incisiveness that more than carried out the suggestion of the character. So the music can be made to bring strong conviction of the pictured character.

Through each picture it is possible to employ a leit motif, a melody that recurs whenever the leading character or recurrent strong scene appears on the screen. This theme can be introduced, varied, and played upon throughout the piece just as an opera composer uses his motifs.

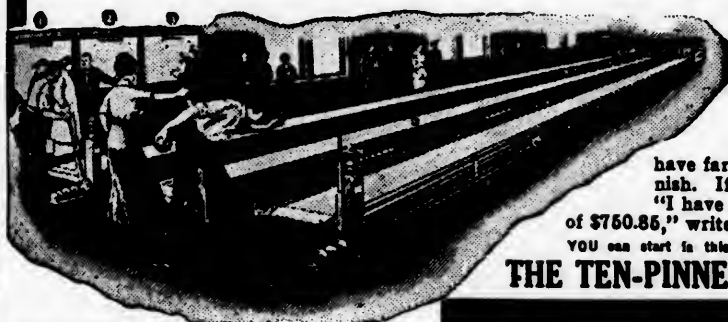
There is possibility for the exercise of much imagination, and great variety of style and method may be employed. It may be interesting to tell just how the picture is built up. Of course, it does not all run smoothly and without halts and blitches. Frequently a scene has to be gone over once or twice in order to perfectly time the piece of music I decide upon. Often a scene itself will give only faint suggestion of the style of music best adapted to it, while the subtitle flashed on for a brief moment will immediately bring to mind the one selection suitable. With my faithful and ever-ready helper under my finger, I signal the camera man to halt, while I dive into the deep pile of music on my stand and bring to light several from which I select. Then there are moments when we make notes on the decisions of the foregoing scenes, mapping out just where each selection should come in and the length of its duration. There are consultations with Dr. Reisenfeld and the organist as to the scene, the music, the instrumentation and the various tempi. Then, "11-a-m-p!" and the picture is resumed.

Over and over again we work, selecting, creating, upbuilding. To join this musical hojodge and make of it a consistent whole, it is necessary to point out to the organist just where to take up the theme and improvise. It

"I'VE READ OF GOLD MINES—

but yours is the first I've ever seen." That's what a patron said to J. J. Williams when he saw his Ten-Pinnet Alleys piling up profits. YOU can make big profits from Ten-Pinnet, "world's greatest bowling game." And THIS is the time to do it. Get ready NOW for a profitable Fall and Winter business.

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Everybody plays Ten-Pinnet—men, women, children. Ingenious automatic feature makes your receipts nearly all net profit. No up-keep expense—no pin-boys—just someone to take in money. Alleys 38 to 50 feet long—easily installed in any room.

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THE TEN-PINNET COMPANY, 52 Van Buren St., INDIANAPOLIS, IND.

is necessary to decide on what and how many instruments should be employed for each piece, and, in many instances, where the selection decided upon is written for the voice or the piano, we have to arrange it for the orchestra. So the thing grows. It is like writing an opera score with the libretto pictured vividly on the screen instead of confined to the written page. Some of the scenes have to be rehearsed like a production, taking them again and again until music and action fit perfectly.

Sometimes until far into the night, until long after the lights of Broadway have gone out one by one, we pore over the single music sheets and try various affects of enlarging and coloring the orchestrations. For with a symphony orchestra of forty pieces to consider, with all the possibilities of effects derived from so great a variety of instruments, and only a single sheet to suggest and inspire the making of a musical work, there is heavy scoring to be done.

I believe I have succeeded in proving that it is not necessary to be a musician in order to understand music and direct the programs for a big house where music is a feature. For, while I have never studied music, my familiarity with horns and tympant, with oboe and xylophone, was gained through having employed orchestras of various size and degrees of excellence during my seven years in the moving picture business. Always keenly interested in the relation of pictures to music, I made it a point, from the first, to study my orchestral effects and to feature the music of my shows. Later, through this interest, I came to learn how the various instruments produced various results and how to bring out the suggestions of the pictures with the aid of the right bit of music.

AL G. FIELD'S STAGE CAREER

Al G. Field began his stage career at the early age of 14 years as a member of Palmer's company, presenting Palmer's Pilgrim's Progress. This was a sort of a Chautauqua attraction appearing mostly in churches and auditoriums. From this company he went to Sam Sharpley's Iron Clad Minstrels. Later he was with Thayer-Noyse's Great American Circus, appearing in the concert. From this company he went to Bidwell & McDonough's Black Crook Company, then a short season with George L. Fox's Original Humpty Dumpty Company, then with Haverly's Southern Minstrels and Dupres & Benedict's Minstrels. Simmons & Stocum's Minstrels was the last minstrel company he was with prior to organizing the Al G. Field Greater Minstrels.

The late Peter Sells and Mr. Field were lifelong friends. While on a short visit to the Sells Bros.' Circus a proposition was made to Mr. Field to assist in some work with the circus, the duration of which was to be a couple of weeks. Mr. Field was so useful to the firm that he remained in their employ nine years, during which time he successfully filled every official position with the big concern, excepting that of treasurer.

It was during his engagement with the circus that Field planned the minstrel venture. His friends argued that minstrelry was overdone, there being fourteen companies on the road at the time, all prominent and successful. Nothing deterred Field, and that his judgment was correct subsequent facts have proven. Mr. Field never boasts of his financial standing, yet it is known that he is interested in the street car system of his home city, Columbus, O., several banks and a director in the Central National Bank. He is a real estate owner and dealer, to say nothing of his farm, known as "Maple Villa." It is the most beautiful spot in the Olentangy Valley, one of the show spots of the section. Maple Villa is the especial pride



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MERRY XMAS. HAPPY NEW YEAR.

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of its owner. The latest addition to the farm is an artificial lake covering several acres and stocked with many species of fish.

The Al G. Field Greater Minstrels was launched in 1886. Their first date was Marion, Ohio. The company has toured continuously since, and never experienced a losing season. There were a few years at the beginning when the profits were not large, the least remunerative season was during the Bryan and McKinley campaign in 1896. The books for that season show a profit of a little over \$6,000. For the past ten or twelve years there have been but few nights that theaters where the company appeared have not been packed to capacity. In fact the Al G. Field Minstrels have been so continuously successful that the organization is often referred to as an institution rather than as a theatrical attraction. The matinees given by the minstrels have become fashionable events in the cities they visit.

The Field show is patronized by people who rarely attend the theater as greatly as by the regular theatergoers. It has covered the same route annually, and the people look for the coming of Al G. Field and his company as they do for Thanksgiving and Christmas.

A new show, a new production every year, appeals to the public. Al G. Field is a producer, writing the acts, sketches, and, in some instances, the songs, although the Witmark Music House has published and written the music for the Field show for many years.

Mr. Field understands his patrons. Programs are arranged with a view to provide entertainment that will please all. "Christmas Eve at Home," with its infectious negro humor, a Santa Claus, with Aladdin's lamp; a voodoo scene, with witches, frogs, alligators and all that go to make children wonder. The reindeers and the Santa Claus sled, skimming over the house tops, are the children's delights of this year's production.

Although the company is only fairly launched upon its annual tour a great deal of work has already been done on the production for next season. It will be up to the Field standard, entirely different from all that has preceded it.

Al G. Field's book, "Watch Yourself Go By," already in its fourth edition, is gaining new friends daily. Public libraries have added it to their list of popular works, and nearly every lover of modern-day literature has it included in his library. The book's unanimous approval by book reviewers the country over has made "Watch Yourself Go By" a best seller. The Christmas orders already for this year are double what they were last season.

Merry Xmas and Happy New Year

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1916

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People
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Yours truly,

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Carnival Conditions In Canada

By G. H. FISHBACH

During the past few years a number of carnival companies have been organized in various parts of Canada, and, sad to relate, the majority of these have died aborning.

In the early spring of 1916 the writer received a letter from Harry W. Nibbor, who had been managing one of Jones Bros.' Canadian companies, informing him that, on account of "too much war in Canada," Mr. Nibbor had decided to bring his organization into the United States, where he was to book them at Carnival Court, Buffalo.

But Mr. Nibbor was not the only one under the impression that since this world war stepped in to keep us and the hyphen apart, times throughout the Dominion would be poor, and so, when it was formally announced that James T. Clyde contemplated playing Canadian territory with the World at Home Shows, many a smile was seen and many a sulker was heard among the Bedouins, and there were many who felt certain that up in Canada this year "THE WORLD AT HOME SHOWS" would certainly meet their Waterloo.

In spite of this fact this organization invaded the Dominion on July 1, opening at Calgary, and played every event worth while and every one of the leading cities through the Dominion, closing their Canadian tour in London, Ont., on September 16.

The Con T. Kennedy Shows are another one of the companies playing Canadian territory profitably this past season, and their first Canadian stand at Toronto, Ont., on July 18, proved by far more remunerative than they had anticipated.

Several other of our own organization invaded Canada this year; among them the Levitt-Taxier Company.

The writer had occasion to visit the Provincial Exhibition held at Quebec City, Que., during the week of August 28, where the Levitt-Taxier Shows were playing, and found every one of the showmen, ride owners and concessionaires making money.

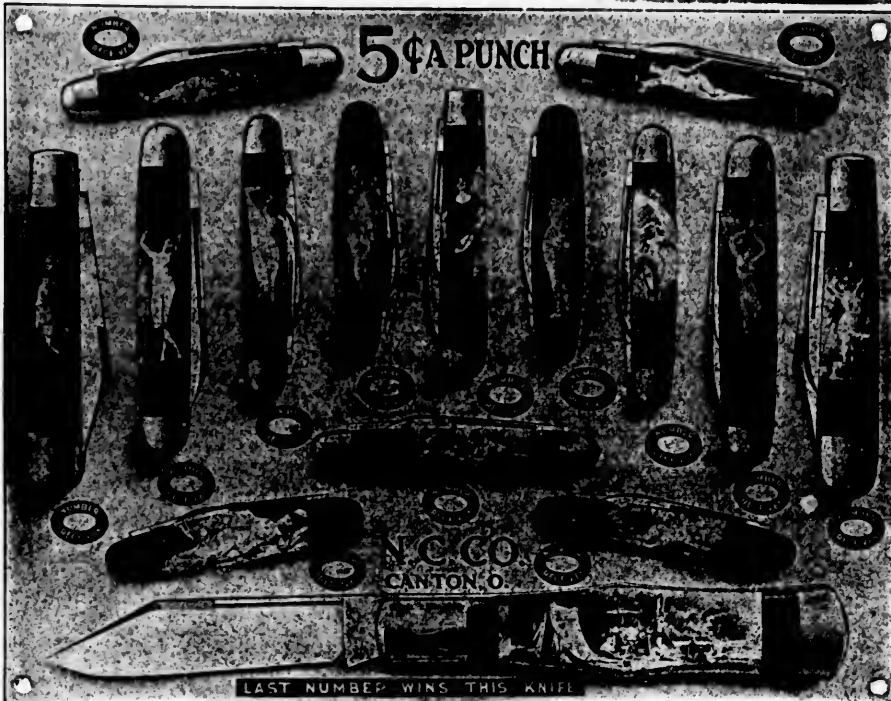
The far-reaching efficiency of the officials of the Quebec Exhibition was amply demonstrated on Wednesday, August 30, when the street car employees of Quebec City declared a general strike. Incidentally, let me add that Wednesday and Thursday were considered the banner days of the exhibition, and when this strike went into effect and street cars ceased running it was conceded by most of the concessionaires and showmen with the organization that this would be the death-blow of the week, and most of them felt that what had been looked forward to as the banner stand of the season would certainly develop into even a larger bloomer than it could have been a success.

But those among whom this impression prevailed reckoned without the officials of the exhibition, who, it may be added here, are about as long-headed and progressive an organization of men as it is possible to find anywhere.

While immediately the strike was declared, Vic Levitt put his heavy motor trucks and trailers into commission, hauling people from various points in the city to the exhibition grounds at 10 cents per passenger, and they packed them into those trucks like sardines and closed the door, without a word of complaint from the Canadian, who took it good-naturedly, as it gave him an opportunity of spending some of his "hard-earned" at the exhibition.

In the early morning hours taxi and hack drivers were charging \$2 per passenger to haul them from anywhere in the city to the exhibition grounds, a distance of possibly a mile and a half or two miles. Competition soon became so keen that the exorbitant price was lowered, and later in the day the officials of the exhibition induced the police and fire department to press every available conveyance into use, carrying visitors to the exhibition free of charge.

M. J. H. Fortier and M. Georges Morisset, the leading spirits of the exhibition, together with several others, begot themselves busy with the Street Car Company in the meantime, with the ultimate result that by 6 p.m. arbitrary measures were decided upon, and by 6:30 p.m. street cars were bringing visitors to the exhibition in



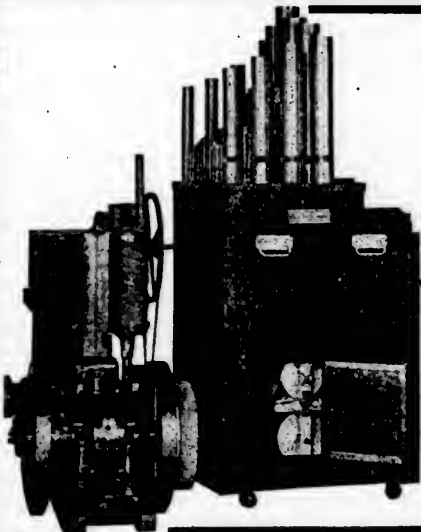
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HAVE SOME SECOND-HAND BARGAINS.

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bordes, and by 7:30 p.m. the midway was thronged and every one spending money freely.

While at our own street and county fairs the admission to the grounds still hovers between 35 and 50 cents, the Quebec officials have grasped the idea that it is not so much the price of gate admission charged as it is the volume of visitors that it attracts to the grounds, and so they have set the price of admission to 25 cents per person, or five for \$1.

The Toronto officials have gone their neighbors one better, and have set a price of 25 cents per admission, and six for \$1. That the phenomenal attendance of the Toronto Exhibition is solely due to this low admission charge can not be definitely stated, but when we take it into consideration that the average attendance to the Toronto Exhibition is from 50,000 to 100,000 visitors per day, it is, nevertheless, worth thinking over.

How many of you remember when Con T. Kennedy played the Toronto Exhibition in 1913, when the turnstiles ticked 1,000,000 admissions to the exhibition grounds, the banner day bringing 154,000 to the grounds?

Let us see what effect this war has had on Canada. Following are the figures showing the

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BABY ON THE WIRE, \$4.50 per Gross.
SANTA CLAUS ON THE WIRE, \$4.50 per Gross.
CREEPING MOUSE, with string, \$4.20 per Gross.
No catalogue sent. 25% on all orders.

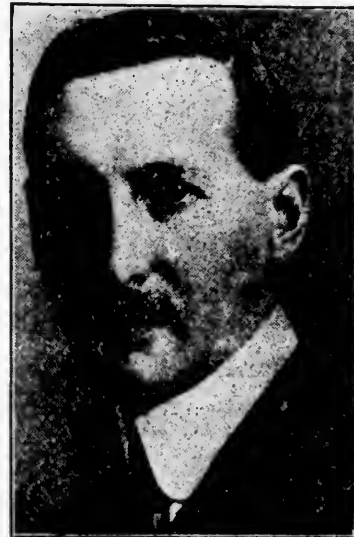
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G. H. FISHBACH



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WANT TRAINED WILD ANIMAL SHOW (will furnish 66-ft. double wagon front for right party)—ATHLETIC SHOW —BABY AUTOMOBILE SPEEDWAY—DIVING GIRL SHOW or any other show of exceptional merit. (Have four single wagon fronts for above shows.) Also want few good Platform Shows (Snakeold, write).

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Have contracted for Kin Cannon Calliope; Human Bros.' Big Arena Hippodrome Show and Side Show; Billy Williams' Mamie Show; J. S. Felters' Trip to Mars; Geo. Lucas' Submarine; Charlie Strickler's Illusion Show and Elmer McLaughlin's three Rides; Chas. Phillion's Cook House.

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FOR SALE (New last spring), Silo Drome, Khaki Top and Indian Motor Cycle, at a bargain for cash. Suitable for Gift Show.

All Side Show Attractions address HUMAN BROS. at Winter Quarters of Show. All Musicians address PROF. WALTER WEITALA at Bessemer, Mich. All others, HETH'S UNITED SHOWS, Winter Quarters, East St. Louis, Ill.



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PAUL R. DOTI,

Care Billboard, 1465 Broadway, N. Y. City.

attendance to the Toronto (Ont.) Exposition during the past three years:

	1913	1914	1915
Monday	32,000	21,000	26,000
Tuesday	61,500	23,000	40,000
Wednesday	101,000	104,000	111,000
Thursday	68,000	37,000	61,000
Friday	60,000	42,000	44,000
Saturday	112,000	115,000	123,000
Monday	154,000	135,000	141,000
Tuesday	68,500	36,000	51,000
Wednesday	83,000	59,000	63,000
Thursday	68,000	60,000	62,000
Friday	78,000	44,000	53,000
Saturday	105,000	86,000	87,000
Total.....	1,009,000	762,000	864,000

The year 1913, it must be remembered, was prior to the war, and, while the 1914 record drops behind, we see that in 1915 it was creeping back to normal, while the 1916 exhibitions showed a total of 909,000, and the officials feel certain that the 1917 attendance will again top the million mark.

It may be interesting to note that the Toronto officials estimate the average attendance of residents of the U. S. A. to the exposition at over 200,000 annually.

With such events as these a yearly occurrence the question naturally presents itself: "Why do we find American carnival companies playing these dates, and why do Canadian managers permit our organizations to invade this lucrative field?"

First of all let us eliminate the possibilities of the present war, making it unprofitable for a carnival organization to play through the Dominion profitably.

That at the present time entire Canada is teeming with prosperity is conclusively proven by the phenomenal success experienced by the various organizations plying their trade this season.

That there are showmen in Canada who are as able as our own in most respects must also be admitted, the various amusement parks bearing silent witness of this fact. Look at Old Dominion Park, Montreal; at Scarboro Beach Park, Toronto; at Erie Beach, Ontario, and you will find every one of these resorts teeming with people who are spending their money liberally.

Why, then, does the average Canadian carnival lag behind?

The writer has visited several Dominion organizations in the past, and was most forcibly impressed by the fact that, while some of the Canadian organizations boasted a selection of pay shows equally as large as those carried by our own organizations, and behind fronts quite as elaborate, there seemed to be something lacking, something which the American organization seemed to spread through the very atmosphere was not found on the midway of the Canadian organization, and this something was

the proper enthusiasm, the real carnival spirit.

That was it. There was that lack of enthusiasm that can only be inspired by good music and plenty of it. The organization had no midway band, and such music as there was was anything but the best. Another important factor our Canadian friends have overlooked is the importance of keeping abreast with the trend of the times and adding modern and up-to-date riding devices to their organization.

It is nothing unusual to find a Canadian caravan with a nice looking lot of shows and a good line of concessions, but without a midway band and with an old-time twentieth century track merry-go-round that the average American organization would be ashamed to have identified with its outfit the only ride on the grounds.

And I believe that the chief reason most of the Canadian caravans die while still in their prime-blox is chiefly due to the fact that there is a lack of music and rides with the organization.

Joseph Krouse, who owns the three rides with the Levitt-Taxier organization, enjoyed the most phenomenal week of all while the organization was playing its Quebec engagement.

Joseph Krouse boasts an elaborate a merry-go-round as there is on the road today, a magnificent three-abreast jumping-horse machine built on a wagon by the Philadelphia Toboggan Company. The machine represents an investment of over \$7,000, and this does not include the beautiful Bernal organ, a 70-key instrument, valued at a little over \$3,000. The merry-go-round is a mass of fresh, bright color, brass, gold and beveled mirrors by day and a blisse of glory and splendor by night, being illuminated by over 1,500 incandescent lamps of various colors.

His Big Eli wheel is always found looking spic and span, and invites patronage, while the Whip is also kept up to par, and just a little better than the average.

The officials of the Provincial Exhibition have grasped the idea that a riding device, a late, modern and up-to-date machine, is a money-getter as well as a stimulator of enthusiasm, and have added a stationary Whip to their scenic railway at the exhibition grounds. This fact, by the way, did not work out exactly to Mr. Krouse's liking, as the receipts of his Whip were very poor at the exhibition, two of the same being on the ground. Nevertheless, he assured the writer that with the business he was doing with his merry-go-round and Big Eli wheel he was well satisfied and had no kick coming.

A new Whip joined the World at Home Shows at the Toronto exhibition, and it was naturally given a prominent location on the midway.

But when they assigned the space directly adjoining the Whip to W. K. Davison, the owner of the Big Eli wheel with the World at Home Shows, there was a yell of derision from the officials of the exhibition.



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WATCH FOR THE ANNOUNCEMENT OF THE OPENING OF OUR BIG NEW FACTORY.

HIGH DIVER SUPREME
EDDIE RAY
BEST TO FRIENDS
BILLBOARD ST. LOUIS.

Two rides, one alongside of the other, with a merry go-round but 100 feet away, was preposterous. So many rides, too many rides, that was certain! People in Toronto didn't want that many rides; they wouldn't patronize them, especially a Ferris wheel. Why it was a shame. Why not give the ground space, which was certainly valuable, to some pay attraction or to some concession that would get some real money!

But in spite of their objections Davidson erected his wheel on the allotted space, with the result that he hauled exactly 5,135 people on his Big Eli on Wednesday, August 30, and grossed over \$1,800 on the Toronto engagement. The Whip also played to capacity business, and the merry-go-round, while lagging third on the "big day," did not lag so very far behind on the entire engagement.

Every riding device is well patronized up at the Dominion. Jules Staderman, who owns the merry-go-round at Erie Beach, Ont., has no trouble whatever in keeping his step on the upper rung of the ladder of receipts, and it, therefore, strikes the writer forcibly that the average Canadian carnival does not develop into a successful organization because they have neglected the most important factors of injecting life and enthusiasm into their midway, that of good music and of carrying an ample selection of modern riding devices with their caravans.

Fortunately every one of the American organizations mentioned herein make it a rule to carry good music and believe in giving the public plenty of it, and each of them also carries a well assorted selection of modern, up-to-the-minute riding devices, and each of the organizations has made good, while the average Canadian caravan has time and time again attempted to play these same dates, but instead of meeting with the welcome and hearty reception accorded our own organizations, have slowly passed into oblivion before the last scheduled stand of the season was ever reached.

A few years ago an organization was launched by a Canadian who laid great stress upon his slogan: "Canada for Canadians," and managed to book a series of the leading events scheduled in the Eastern part of the Dominion, but he got no further than his opening stand. Contracts were immediately canceled by officials of other events that had booked the organization, for the officials, upon paying the caravan a visit at the opening stand, found a carnival without either music and without any other ride than one of the old "flying jennies," while the shows

were all of them behind new and attractive fronts, which were afterwards sold to some of our own Bedouins at a sacrifice. The Canadian officials immediately appealed to the States and several of our caravans filled the engagements, but it might prove interesting to add that the event which was played by our Canadian friend has proven a dead issue ever since, while prior to his playing there it was considered one of the best stands of the Dominion.

Such is the nature of the Canadian public, that once you have gained their confidence you will hold it, but just as sure as you try to introduce grift or misrepresentations into your organization or dealing with them, their distrust will be aroused and will remain against you forever.

So it must be conceded that while the average fair or exhibition official throughout the Dominion is in a great many respects far ahead of those holding similar offices at home, the average Canadian carnival manager is not up to par when compared with the management of organizations "made in the U. S. A." and, therefore, the American Dominion is safe from Canadian competition in Canada as long as he lives up to his contracts and eliminates grift and the obscene from his organizations; continues furnishing good music and plenty of it, and makes it his point to see that his organization is equipped with modern, up-to-date riding devices, operated on a business principle. Ere the Canadian manager can hope to compete with our own Bedouin in his own country he must first of all establish a reputation such as our managers have established, and then, in order to clinch the dates, will have to go them one better, and this when we take the calibre of the American carnivals that have made good in the Canadian field into consideration, will not be any sinecure.

Bear in mind that while I refer to only a few of the big events held throughout the Dominion year after year, there are many others of equal magnitude, and when it comes to playing the smaller towns under auspices or independent, the same rule must be applied.

The field in Canada at the present time is about the same as the field was here at home in the days of Gaskill and Bostock, and just as long as those who contemplate invading it in the future will pattern their organizations and adhere to the principles adopted by the organizations mentioned herein, it bears every earmark of continuing to be a field that offers exceptional opportunities to the caravan that was "Made in the U. S. A."

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Something About Expositions

By HARRY F. McGARVIE

President of The Bronx International Exposition, President of the Concessionaires' Association at the Buffalo and St. Louis Expositions, Director of Special Exploitation at the Omaha and St. Louis Expositions, associated with the Franco-British Exposition in London, England, the Alaska-Yukon-Pacific Exposition at Seattle, the Panama-Pacific International Exposition at San Francisco, the Panama-California International Exposition at San Diego, etc.

Having been requested by the management of The Billboard to contribute to the Christmas Number of "Elly Boy" a few words concerning the evolution of the international exposition and its value to the nations of the world in bringing about a more thorough understanding of conditions as they exist in lands distant from the place where the exposition is held, as well as the value to the merchant and manufacturer and business man of isolated places, it is necessary for me to hark back to a time when I knew nothing about expositions. In fact, when the late Prince Albert of England, the royal consort of Queen Victoria, who is known as The Father of Expositions, first patronized the establishment of the Crystal Palace in London as a spot for the first of these international enterprises, I was more interested in the quality of the milk in our section than in the extensive proportion of this enterprise. My first exposition experience was at the World's Fair at Chicago, to be followed by the Midwinter Fair in San Francisco in 1895. In these days the international exposition was not to be compared, from an artistic standpoint, with the creations of today. A large part of this is due to the advancement that has been made in lighting effects, we now having a real science of illumination, with great engineers devoting all of their time and energy to this branch, while in Chicago, which was known as the White City, the buildings with their outlines displayed in the white incandescent lights were to a certain extent garish as compared with the beautiful effects more recently obtained.

In Buffalo, where I produced The Streets of Mexico, and also had the honor of being president of the Concessionaires' Association, the color scheme as applied to buildings with lighting effects in harmony first was applied. Mr. Newcomb Carlton, now president of the Western Union Telegraph Company, was the director of works, and it was due to his ingenious artistic conception and under his supervision that Luther Steringer and Henry Rustin, electric engineers, arranged a system of lighting which blended with the color schemes of the buildings, making it an harmonious, beautifully illuminated picture in its entirety, the last word in electrical illumination.

At Buffalo was installed the first dimmer effect. By that I mean that the entire illumination of the grounds was controlled from a central point and took place at a given hour, the amount of light being controlled by the dimmers at the central switchboard. It was one of the most beautiful effects ever seen upon an exposition ground. Undoubtedly, the grand court, with its wonderful tower, over four hundred feet in height, during this period was the most attractive spot I had ever viewed up to that time.

The effect in the early evening as the lights were turned on very, very dimly around the fountain as the fountain was playing, and, at the same time, the inspiring strains of The Star Spangled Banner were being played by some great musical organization, such as Sousa's Band, was a sight that never can be effaced from one's memory. Slowly the lights would come up to the quarter, the half, the full, resulting in a blaze of glory, which thousands of people came from the city for the purpose of witnessing, while those who had been spending the day upon the exposition grounds always waited to take with them the parting memory of this wonderful effect.

Following Buffalo came the St. Louis Exposition, which was upon a much larger scale and covered a greater area of space. By this time the science of illumination had made great strides, and the principal feature from the viewpoint of pleasing to the eye was the wonderful cascades, with the illuminating effects beneath, and these and other outstanding features of illumination at the St. Louis Exposition also were installed by Steringer & Rustin.

Coming down rapidly through the years and retaining the same line of thought, it is fitting best to speak of the recent Panama-Pacific Exposition in San Francisco and the Panama-California Exposition in San Diego.

The San Diego Exposition was a wonderful creation, built along the lines of the Spanish architecture of the old mission period of Southern California, and the grounds abundantly planted with semi-tropical plants, until in spots it resembled a jungle. It reminded one more of the private park of some wealthy man of artistic tastes, who had spent a fortune for his own pleasure. The lighting effects were indirect, and were built to harmonize with the flood of moonlight that makes this portion of Southern California almost an artificial effect in appearance. The combination of the glorious Southern California moon and the soft glow

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from the hidden electric globes produced an effect that would make Belasco turn green with envy.

Unfortunately, however, the San Diego Exposition was located in a community where the population within the vicinity was very light. Transportation facilities were most inadequate, there being but one single track railway to Los Angeles where a connection could be made with the outside world. It must be remembered and emphasized that the two things that make for the great success of an exposition are population, plus transportation facilities.

In San Francisco, probably, was seen the most pleasing color scheme ever selected for a group of exposition buildings. The tones were soft and mellow, and, against a background of palms and brilliant California flowers, produced a most wonderful spectacle. It was at night, however, that the grounds reached the full development of their artistic beauty, and this was due to the lighting system installed by W. D'Arcy Ryan, the illuminating engineer of the General Electric Company, who had a free hand in designing all of the electrical effects. It has been said upon good authority that the officials of the exposition themselves did not know definitely what their illumination was to be, but as Mr. Ryan and his associates represented the great General Electric interests, which are the last word in electrical illumination, they merely awaited developments, and the realization made the exposition famous all over the world. In fact, the great newspapers, magazines and periodicals in their selection of pictures of the exposition, probably printed more of the night pictures, with the wondrous reflections in the pools and the marvelous shadowy outlines of the buildings, than they did of the day pictures, which did not appeal so much to the artistic eye in photographs, as the delicate coloring of the buildings and of the rich foliage was lost.

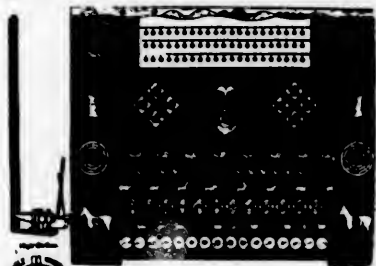
With these remarks as to the evolution of the exposition from the viewpoint of artistry, it is well to turn to the value of the expositions, not only to the country in which they are produced, but to the representatives of foreign nations who may participate. The late President McKinley, who was one of the ardent advocates of the international exposition this country ever has known, is quoted as saying that they are not only time keepers of progress, but educators of the people. They bring to the masses the wonders of the world which the ordinary individual would not be able to see without the loss of valuable time and the expenditure of great sums of money. The approval of his theories by the leading men of the nations of the world, not only officially as representing their governments, but representing their merchants and manufacturers, in sending to all these expositions the greatest evidences of the resources and possibilities of their nations, has been shown time and again. A manufacturer in some distant land, who could not afford to make a selling campaign in a land so vast as

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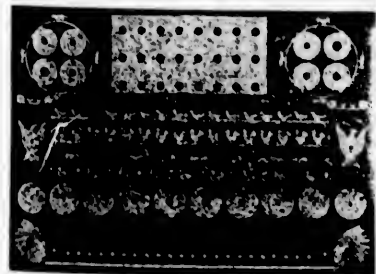
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the United States, finds that by the expenditure of only a trifling percentage of the sum necessary for such a purpose, he can exhibit his wares at an exposition and allow the nation to come to it.

The evolution of exhibits and concessions from the time of the Chicago Exposition has been noticeable. It has kept pace with the times. The concessions in recent years were on an enormous scale, and that the public appreciated them has been proven by the returns received by the exposition companies from shows of high class, and concessions that were of a superior quality.

As examples, we might mention Creation, which was one of the most beautiful spectacles ever produced, and which, at the St. Louis Exposition, took in over \$486,000 in six months' time. The Hagenbeck Trained Animal Arena at this same exposition took in over \$100,000, while the Irish Village had receipts amounting to \$439,000. Other high-class attractions prospered in proportion, and as these sums were beyond the wildest dreams of the concessionaires of earlier days, it is proof positive that the receipts were due to the superior quality of the enterprises, and that the shows of today are far superior to those of twenty-three years ago.

At the present time I am devoting my energies to the construction of a permanent exposition in the City of New York, to be located at the East 177th Street Subway Station and the Bronx River—which is in the heart of the fastest growing section of the world's greatest and richest city. This exposition will not be upon the extensive scale of some of those which have gone before, but the twenty-five acres of ground belong to William Waldorf Astor, whose keen foresight in selecting the proper spot for the increase of the value of his land, and with transportation facilities, at the present time of 100,000 per hour at the door, leads me to believe that this exposition, when it closes twenty years from now (for this is to be a permanent affair along the lines of Earl's Court and Shepherd's Bush in London), will go down in the history of expositions as one that has kept pace with the times as upholding the traditions for advancement which has been made by exposition showmen within the last quarter of a century, and which will give pleasure to untold millions as well as profit to the keen, experienced exhibitors and showmen who have associated themselves with me in this enterprise.

The mission of the International exposition is well defined, and its value for the promotion of the sciences, arts and industries of the world is unlimited. I only trust that I may be able to do my share in The Bronx International Exposition, as I have endeavored to do my part in the expositions gone by, and trust that when we of the present generation have answered the call which comes to everyone, other exposition showmen will arise to do even greater things than have been accomplished by myself and my fellow workers in the past.

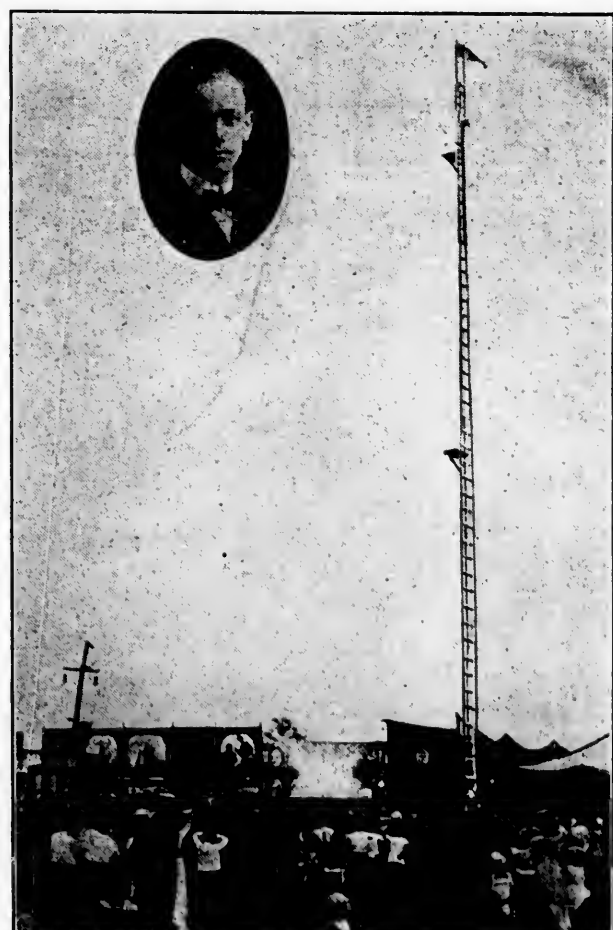
MINE HOSPITABLE HOST

William R. Secker, manager of the imposing Ansley Hotel in Atlanta, Ga., has a warm spot in his heart for professional people, and it is not strange to say that the feeling is mutual. As a slight indication of his esteem for theatrical people Manager Secker has placed the following letter in the theaters of Atlanta, where it will be read by all showfolk who come into the city: "All the professionals on tour who chance to be filling engagements at the theaters in this city on Christmas Day, whether they are stopping at the Ansley or not, are cordially invited to be my guests for a real, old-fashioned Christmas dinner, with all the 'fixin's' from 12 to 2 p.m." We have an idea that dining room will be a popular place on Christmas Day.

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The Evolution of the Carnival

By James T. CLYDE

(Proprietor and Director-General of the World at Home Shows)

It is an old, old saying that some men are born great, some achieve greatness and some have greatness thrust upon them. Possibly the same condition exists in the carnival world. Some men are born under stars which guide their fate so that their inevitable end is with a carnival company; some men deliberately plot and plan to organize and therefore achieve a carnival career, but I chance to be one who had a carnival thrust upon me.

It is not my intention to hold a post mortem as to the why and wherefore of my becoming the owner of the World at Home Shows, but I wish to make a few remarks concerning the carnival condition generally, as it has appealed to me during the time I have been guiding the destinies of this organization, which has achieved a success which in all modesty I can claim is second to none in the world of outdoor entertainment.

You will note in the first place that I speak of my organization as the "World at Home Shows," and not as a carnival company. This is because of the fact that when first I took charge of this organization I found that the average carnival company, which often consisted merely of a few riding devices, one or two fourth-class shows and a bunch of thieves, operating under the guise of concessionaires, had made themselves a stench in the nostrils of the average reputable citizen. It was my thought then, and my subsequent experience merely emphasizes my hastily formed opinion, that there was a place in the world of outdoor amusement enterprises for a show that could get away from the low standard which so long had been accepted by alleged carnival showmen—in fact, that this was the psychological moment which would make for the success of any man who could furnish to the world an aggregation that would appeal to the best elements of society rather than to the riff-raff alone. It is a scientific fact that the man or woman of education and refinement possibly will ignore an amusement enterprise that appeals only to the baser motives and which will attract naturally those who might be grouped under Theodore Roosevelt's characteristically descriptive term of "undesirable citizens;" yet when you make an appeal to the best mental and moral element of a community you will find that when they respond the desirable members of society generally will follow their example.

Several years ago, when Blakeley Hall was the editor of The New York Morning Telegraph, his orders to his staff were: "Write only about the stars of the theatrical profession." His theory was that the readers of the theatrical world would read about themselves and about each other, but would not waste the time to read about actors playing small parts or members of the chorus. The reverse, however, was that the small-part players and chorus people with aspirations always would read about the stars.

Mr. Hall was absolutely right, and the same condition holds good in almost any walk of life, be it politics, finance or society.

The President of the United States possibly does not care what some ward leader in some distant city is doing, but this ward leader carefully reads every speech made by the President. J. Pierpont Morgan evidently pays no attention to the curb brokers, who howl under his office windows in Broad street every day, but these curb brokers grasp upon any action of Mr. Morgan as an excuse for fluctuations in the market. Mrs. O. Whatawad, who directs the social activities of Chicago, cares not the least for the yearnings of the social climbers who pray for an invitation to one of her affairs, and yet these same climbers scan the society columns of the newspaper each day to see what Mrs. O. Whatawad has done the night before.

This is the real psychology of life in my estimation, and I think that the man who organizes an outdoor enterprise with the slogan, "Give the best, cater to the best," will find that he will be rewarded for his efforts and that he will, through the mere fact of the presence of the best element of the community, be saved the annoyance of having a mob of undesirable clattering up his midway in the cities where he may show.

Some people may say that I am catering to the classes instead of the masses. This is not true, for while I welcome the masses still I intend to give them a class of entertainment that will attract the classes—that is, the more particular people of each community.

It would be supercilious of me to say that I did not want the general mob, as it is known by those who apply to the ordinary people this description as a term of contempt. My opinion is that the mission of the man with the aggregation of shows at a small price and presenting a variety of entertainment is to cater to the man of limited means—the man of family who cannot

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812 W. 12th Street (Tel., Monroe 3609) CHICAGO, ILL.

SERIAL PADDLES
 —USE THE—
KEMPIEN NO-KOLLECT PADDLE

Patented.
 The Original and Only Patented Serial Paddle on the Market.
 Beware of Infringers.
THE PERFECT PADDLE.

A. J. KEMPIEN & COMPANY
 354 East Seventh Street, - - - St. Paul, Minn.

EWING'S ZOUAVE BAND

—WITH—
MISS ALMA HUNTLEY
 Soprano Soloist

Just closed the 1916 season of twenty-five weeks, playing Parks, Chautauqua, and such Fairs as the Mason City, the Cedar Falls and Rutheland, Ia.; the Indiana State Fair, the Ak-Bar-Ben, at Omaha, second time; the Texas State Fair, at Dallas, third time; the No-Two-On, at Houston, and the South Texas Fair, at Beaumont, the fifth year. I would consider any first-class engagement for the winter, or go out with a feature picture with reduced band, doubling orchestra, until March 15, when I have Chautauqua and Fair dates sold until August, when I will consider contracts from Managers who do afford a band of this class and reputation. Kindly write me as early as possible. Yours respectfully,
 W. M. EWING, 607 Union Street, Champaign, Illinois.

ATTENTION, TO CHEWING GUM USERS

The repeal of the War Stamp brings the price of our chewing gum to one cent a package. **NEWPORT GUM CO., NEWPORT, KY.**

THE BILLBOARD IS THE "KING BEE" IN THE AMUSEMENT WORLD.

afford to take his helpmeet and his offspring to the shows which charge the arbitrary and prohibitive prices of many traveling organizations, both under canvas and in the halls, but who is willing to take his entertainment in homeopathic doses, and to spread the good time for himself and his family over an entire week instead of confining it to the restricted time limited to one performance—such as a circus or a musical comedy might be able to give. Night after night he can come to the World at Home Shows, mingle with the crowd and see the sights, of which not the least interesting is the crowd itself; listen to the music of the band and visit this show and that show, as his fancy or the inclination of the family may dictate. In this manner a man is not forced to spend a lot of money at one time, and while he may be passing his evenings on the midway he is daily earning more than sufficient to pay for the amusement and entertainment which his loved ones may have, and therefore we are not working a hardship upon him in taking the money we receive for the pleasure that he and his may have.

If all managers of so-called carnival aggregations would take this view I sincerely believe that it would be better for the carnival business. However, I do not care what views others may take. This is my view, and along these lines I intend to wage my campaign as long as I remain in this line of endeavor.

It often has been said that no enterprise can stand still. Either it goes ahead or it recedes. My opinion is that the carnival business man can go ahead, and I intend to set the pace. I will give the people the best, and I know by experience that this is the way to reach the best people—the prosperous class who have the money to spend, and who give dignity and tone to any enterprise they patronize. The rest may follow as they will. There may be those who will get second money, place money, or they may be among the also rans. It is immaterial to me. I have set my standard and any man who wishes to be declared the P. T. Barnum of the outdoor congregated show world—heretofore the much abused carnival—will have to travel fast to wrest the laurels from the World at Home Shows.

JAMES T. CLYDE



Proprietor World at Home Shows.

20 CARS

ED A. EVANS' GREATER SHOWS

20 CARS

SEND

CHRISTMAS GREETINGS TO ALL

WANT FOR SEASON 1917—Good, clean Shows and Concessions of all kinds. Opening April 2 at Independence, Kan. Am open to book a Whip. Write at once to

ED A. EVANS, Mgr., Independence, Kan.

STREETMEN

Sales Board Men, Paddle Wheel Men, Concessionaires, Carnival Workers, Sheet Writers or Peddlers:

We have goods you can use, at right prices and prompt service. Our lines comprise

Watches, Jewelry, Clocks, Silverware, Cutlery, Razors, Revolvers, Notions, Novelties and Carnival Goods.

Get our 1916 Catalogue. No goods C. O. D. without a cash deposit. Catalog free. In asking for same kindly state what business you follow.

Shryock-Todd Notion Co. 822-824 N. 8th St., ST. LOUIS, MO.

FOR SALE MAILING LISTS ANY CLASSIFICATION

Moving Picture Theatres, Novelty Stores, Confectionery, anything you want. Ask for Price List No. 77, showing 2,500 classifications and price of each list.

TRADE CIRCULAR ADDRESSING CO. 168 1/2 W. Adams Street, CHICAGO. Established 1880.

JAPANESE China Vases, Toys and Novelties

WE SPECIALIZE IN Vases, Tea Sets, Chocolate Sets, Cake Plates, Novelties, Cups & Saucers, Moving Pictures, Berry Sets, Souvenirs.

TAKITO, OGAWA & CO. (THE VASE HOUSE) 327 W. Madison St., Chicago, Ill. EASTERN SAMPLE ROOMS 181 5th Avenue, NEW YORK CITY.

Merry-Go-Rounds

It is not necessary to invest thousands of dollars in a Merry-Go-Round. We make money-making machines from \$400.00 up. We give special attention to parts and repairs. Send 4c for catalogue. UNITED STATES MERRY-GO-ROUND CO., 2160-2162 Kindel Ave., Brighton Sta., Cincinnati, O.

GERMAN KEY CHECKS SILVER YOU can be your own boss with our Key Check outfit. Good for \$5 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 15c. PEASE, DIE WORKS, Dept. D, Winchester, N. H.

CHEWING GUM DIAMOND SPEARMINT DIAMOND MAPLE MINT

THE LEADING 3-STICK PACKAGE. Packed in cartons boxes of 100 packages, 50c per carton; 10 cartons, \$3.00; 20 cartons, \$16.00; 40-package boxes, 35c per box; 20-package boxes, 20c per box. All prices F. O. B. our factory, Chicago, ILLINOIS. One-half of the amount of the order payable in advance, balance C. O. D. REEDY BROS. GUM COMPANY 218-22 West Ontario Street, CHICAGO, ILL.

CARNIVAL AND CIRCUS

THE WONDERLAND SHOWS, LTD.

Well Booked in New England States and Eastern Canada

The Wonderland Shows, recently organized, and which bid fair to furnish real competition to the more reputable carnivals of much older standing, have practically completed bookings for the entire season of 1917 in Northern New England and Eastern Canada. Many of the most desirable towns and celebrations in that territory have been booked through the energy of Bert B. Perkins, general agent, and Victor Hoffman, his able assistant. Leo Biatany is president and general manager; Hamda Ben, assistant manager; Bert B. Perkins, general agent; Victor Hoffman, agent and chief promoter; Bob Durkin, chief electrician; James B. Monte, superintendent of transportation, and Fred McLean, manager of concessions.

The line-up of The Wonderland Shows assures their sponsors of a highly successful season. Nervo, one of the best known outdoor acts, will furnish his thrilling free act. Ten high-class attractions, including a brand new Herschell-Spillman merry-go-round and Ell wheel, will be carried. The shows include a huge sidrome, dog and pony show, modern 10-in-1, crazy house, Garden of Allah, and others. Two camels will

Eddie Balet, Johnnie Nichols, Mike Nichols, Dan Nagel, Dan Stein, Charles Stein, Z. Zella. List of talent who will render their services; Hamda Ben, the Oriental King, and his dancing girls; Stella, the famous dancer; Princess Cleo, The Girl in the Moon; Madam Rogers, Anna May Gerard, Kittle Bell and Anna Show.

WORTHAM BROS. SHOWS UNITED

New Entrant in Carnival World, Succeeding Great Alamo

Among the new bids for favor in the carnival world, season 1917, will be the Wortham Bros. Shows United. While fitte, shows and equipment will be entirely new, the organization, as such, will be the successor of that wonderfully successful organization of the season 1916, the Wortham Great Alamo Shows. The shows will be builded to compete for the best time obtainable, and will be under the management of practical, experienced carnival managers.

Because it was demonstrated to C. A. Wortham that there was an excellent field for a twenty-car show, presenting only the very best of novelty attractions, properly managed, he decided to not only enlarge the former Alamo Shows, but to do so in a manner that would make it a factor in the big field. Neither time

ADVERTISING CAR NO. 1 BUFFALO BILL WILD WEST



The accompanying picture shows Advertising Car No. 1 of the Buffalo Bill Wild West Show some ten years back. The photograph was taken in Dubuque, Ia. Among those seen in the illustration are G. H. Gunning, who was car manager; Tom Brown, boss billposter, who died several years ago, and Bill Hurst, porter. The photograph is reproduced through the courtesy of William F. Doty, an old-time trouper, who lives in North Pelham, New York.

be carried with the Garden of Allah, which will contain many other novel features. Only concessions of a strictly legitimate nature will be tolerated. Mike Zeigler has been booked with fourteen concessions, all with brand new fronts and outfits. Prof. Paul Doll, with his Florentine Band of fourteen pieces, will furnish the daily concerts.

NASHVILLE SHOWS CLOSING

The No. 1 Nashville Amusement Company has announced its closing date as December 16 at Fairmont, N. C., while the No. 2 Company pulls up stakes for the last time this season at Latta, S. C., December 25. Both outfits will be put in storage at Fairmont, where Owner and General Manager Thomas Deltrick has secured a large tobacco barn for that purpose. Mr. Deltrick says the season has been a very prosperous one for both caravans. The No. 1 trick has six shows, a merry-go-round, a ferris wheel and twenty-one concessions, and is managed by R. C. Lee, with Mrs. H. C. Lee, secretary. Robert Sumpter has the management of the No. 2 Show, which consists of five attractions, a merry-go-round, a merry widow swing and fourteen concessions. Mrs. J. H. Kinsel is secretary.

NEW YORK CARNIVAL FOLK

To Hold Stag and Smoker December 15

New York, Dec. 9.—A stag and smoker of the Manhattan Local Carnival Concessionaires and Show Operators is to be held at Bryant Hall, Forty-second street and Sixth avenue, New York, Friday evening, December 15. The committee, in charge is not leaving a stone unturned to make this annual stag a success. At a recent meeting in Bryant Hall the following officers were elected: Al Gorman, president; Hamda Ben, vice-president; Capt. Perry, first vice-president; M. J. O'Grady, financial secretary; Dan Nagel, recording secretary; Jimmie Rinzie, corresponding secretary; Billie Dauphin, King Kurlio, Mae Donal, Al Steton, Jack Whitey, Tom Foster, Thos. Carr, Charles Gerard, Harry Witt comprise the committee. O'Grady is chairman. All voted to make the stag one of the grandest successes the showmen ever held in New York. In attendance were the following: J. H. Fremont, Mike Zeigler, Percy Morency, Ed Koshen,

nor money will be spared to make the Wortham Bros. Shows strong in every particular. New design wagon fronts will be used. Novelty shows will be given preference. There will be two new riding devices in addition to the devices now being used on carnivals.

Plans for some of the shows are now completed. An artist is making drawings of the new fronts, and material has been ordered to be delivered at winter quarters, San Antonio. The fronts will be constructed along the lines of Moorish and Mission style of architecture. New tent outfits will be used entirely, and there will be no attraction that will conflict. While it is too early just now to announce the line-up of attractions the writer knows that every effort is being made to make of the Wortham Bros. Shows United an aggregation that will compare favorably with any of the the C. A. Wortham interests. Every car in the train will be extra good and builded for a long season of wear and tear.

The management of the company will be in the hands of capable men, who have made a success of the carnival business, and who are known to be advocates of all that is modern and pleasing in that field. Courtesy, business methods, square deal to every person will be strictly adhered to in every instance. Concessions will be such as will be permitted to operate at every stop, and the line-up will be something a little different than generally seen on a carnival lot.

On the representation of Mr. Wortham as to what the Wortham Bros. Shows United would consist of some time has already been booked. The auspices in each case are excellent. It has already been settled where the company will open, and several well-known carnival managers have already contracted with Mr. Wortham to furnish attractions. Special paper will be used for advertising purposes, and a press department, conducted along big circus lines, will supply matter for all the Wortham interests. The season will open about the middle of January.—C. M. CASEY.

DON DAVID A DADDY

Don D. Davia, assistant and business manager of the Central States Shows the past season, is carrying a protruding chest these days. Reason: The atork visited his home on December 1 and delivered a nine-pound bouncing baby boy. Mother and child are doing nicely, thank you.

PADDLE WHEELS

60, 90, 120 Numbers. Special.....\$ 7.00 With 180 Numbers. Special..... 10.00

OUR DOLLS TOP THEM ALL. DOLLS, TEDDY BEARS, POODLE DOGS, PILLOW TOPS, PENNANTS, NOVELTIES, SALES BOARDS, SERIAL PADDLES, VASES, STEINS, PAPER NOVELTIES, HIGH STRIKERS, DOLL RACKS. GET NEXT TO OUR SALEBOARD OUTFITS.

NEW CATALOGUE, AMUSEMENT DEVICES. SLACK MFG. CO. 337 W. Madison St., CHICAGO, ILL.



UHER SPECIAL

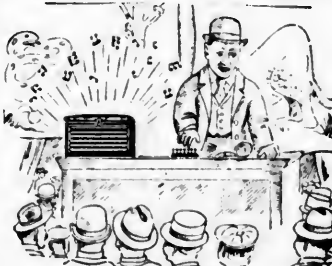
10 Kt. Solid Gold Scarf Pins (stiffened stems), handsome, artistic, open-work designs, set with Brilliance Pearls and Fancy Colored Stones, put up 12 assorted patterns on a satin ribbon case-back display card. Complete set of one dozen, \$3.50. NOTICE, MEDICINE AND STREETMEN—Our Vegetable Oil Shampoo Soap, latest discovery for head washing, will get you the coin. Per gross, \$2.75. Sample, 10 cents. Send for Illustrated Catalogue, Watches, Jewelry, Silverware, etc., at wholesale. Address the Old Reliable B. G. UHER & CO., 121 N. Wabash Ave., Chicago.

\$1.00 RUGS FOR 45c

A Bonanza for Premium Users and Agents. Rich-looking, imported 36x66-inch Rugs, equal in quality and beauty to \$1.00 Rugs, in quantities of 45c each. These are something new, usually attractive, on the market in America but a few months, never seen in many localities. WONDERFUL PREMIUM VALUE

We ship from warehouses in Boston or St. Paul. AGENTS—One agent in Tennessee sold 118 in four days—profit \$57. Write today. Sample, parcel post, prepaid, 98c.

Edw. K. Condon, Importer, STONINGTON, ME.



AUTOLA

New Model. Greatest Musical Invention of the Age. Music for everybody. No Musician necessary. Play it yourself—impossible to make a discord. Calliope Tune—Loud as a Band. Price, \$45.00. Send for Catalogue. BARTOLA MUSICAL INSTRUMENT CO., 8 Algona Building, OSHKOSH, WIS.

7 IN 1 BILL-BOOKS Genuine Leather Through-out; best quality for the lowest price. Stamped Indian Head. Box Ground 7-1. Black, Smooth Leather, per doz., \$1.95; per gross, \$21.00. NEW ERA SPECIALTY CO., 123 W. Madison St., Chicago, Ill.

WANTED TO BUY—PARTNERSHIP In good Cook House, or will work for good man with a nice house on good Carnival. Best reference. Know the business. Season 1917. W. J. C. Box 266, Lagrange, Georgia.

M. MAGEE & SON, INC. TENTS TO RENT AND SELL.

147 Fulton Street, NEW YORK. 8433 Cortlandt.

ORGANS Bought, Sold, Recharged and Repaired. JOHN MUZZIO & SON, 178 Park Row, New York.

S. W. BRUNDAGE SHOWS

Texas Tick of Bell Weevil Ranch Corral, Hopes, Throws, Ties and Brands Few Paragraphs

The large box or baggage wagons with the S. W. Brundage shows sure make a dash with their new coat of paint and flashy letters. Every one will be numbered, and a fine imposed on any employee or attachee who may mar or in any way deface them, says the "boss."

People who saw the Brundage equipment three months ago, previous to Mr. Brundage's buying it, would never know it was the same property if they were to see it today.

The American Maid Show received a new top at Greenville, Tex. This is one of the shows that does considerable to make the Brundage troupe all the bill at all stands. It is, without doubt, the best framed up musical and vaudeville show ever carried by the "pure show manager."

Joe Gossett tried to trade his juice joint outfit at Pittsburg, Tex., for a winter robe. Tried, I said.

A Methodist conference was on while the show was at Greenville, and several of the ministers were on our lot every day, not a few of them visiting the Cabin Creek attraction, or in other words, the '49 Show. Not a yawn was heard on the show the entire nine days, which speaks volumes for Manager Clarence George. It only goes to show that all such attractions are not run alike.

A party in Pittsburg, Tex., that had an unneeded complimentary of the Yankee Robinson Show, one of the long ones, wanted to exchange it for fifty cents worth of tickets to the Brundage Shows, he using the argument that we could sell it when we played territory near the Yankee Show. He contended that the ticket was worth one dollar, it having a reserved seat coupon attached to it.

It's almost a sure thing now that Jerome Abbey will have that motor truck pit show.

Ralph Leader, the Texas long-horn on the front of Cabin Creek, is all smiles, as he understands the show has a contract to play at his own den's home.

Ben Benson takes his hat off to no one when it comes to promoting, organizing and managing a real, honest-to-goodness nigra' show. Ben has a troupe of shins, all home boys of Pittsburg, Tex., the title of the show being The Pittsburg Smokes.

A woman auspices with the Brundage Shows is not a real success unless J. J. Todd is the promoter. The Associated Charities at Greenville, Tex., Mrs. J. B. Grear, secretary, enlisted J. J. to the summit, the ladies being delighted and overjoyed with the local arrangements as provided by Mr. Todd. Especially were they elated and highly pleased with the way J. J. handled the press during his three weeks' stay at Greenville.—TEXAS TICK.

RENSHAW OPENS PENNY ARCADE

New York, Dec. 9.—The Renshaw Amusement Company has opened a penny arcade opposite the Flatbush Terminal of the Long Island Railroad and the New York Subway in Brooklyn. This spot ought to be ideal for the purpose. A magnific shooting gallery has been installed; likewise Mitascoptes, lung testers, weight measures and all other characteristic paraphernalia. Herman Rinsler is manager, assisted by Julius Tolson, Emil Chevrolet and William Altman. Rinsler is also interested in the S. & S. Penny Arcade at Fourteenth street and Broadway, along with William Schalk and Max Schaefer.

JOHN T. DICKMAN

John T. Dickman, the successful shooting gallery manufacturer of Los Angeles, is making a name for himself on the Pacific Coast and the Middle West with his clever attachments and devices which he installs in his galleries.

Dickman says: "Whenever we ship a gallery to new territory we establish a steady business, thanks to The Billboard, which has opened new fields to us. Shooting is a national sport and is becoming more popular every day, and to have an up-to-date gallery, with new ideas, makes the game a great pleasure. There is great demand for our galleries in all the Latin-American countries, and we are now working a large force of skilled mechanics to all our orders."

"We have a number of galleries for border towns. Business must be good there for we have recently built and shipped the second gallery for H. E. Cottman of El Paso."

"A peculiar angle of our business is denoted by the number of galleries we have built and installed in some of California's most beautiful homes. We are at present installing a new up-to-the-minute automatic gallery, including

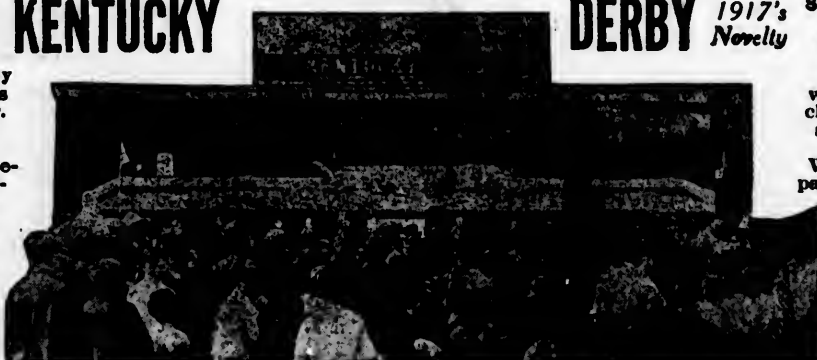


water ball fountains, etc., in the beautiful new home of F. W. Sewall at Altadena. It is a peculiar thing that incidentally The Billboard secured this order for us."

THE KENTUCKY DERBY

CARNIVALS RESORTS PARKS

Every Midway will want this Money-Maker. So will every Amusement Beach and Resort. Investigate by next mail. Be ready to take one out when the shows open.



1917's Novelty STATIONARY or PORTABLE

Every Park will need this classy game of skill. So will every Pier. Write for full particulars and prices. Take time by the forelock and have one up when your gates swing open in the springtime.

THE KENTUCKY DERBY CO., INC., 6 Church Street, NEW YORK CITY.

MERRY CHRISTMAS HAPPY NEW YEAR

LALA COOLAH MUSEUM

1520 Market St., St. Louis, Mo.



LALA COOLAH'S ORANG-OUTANG

LABELLE CAMILLE WORLD'S BEST TATTOOED MARVEL

LILLIAN GILLIS HUMAN FIGHTING FIERY FLAMES

MABEL CRAWLEY AND HER DEN OF SNAKES

LALA COOLAH Half Man—Half Woman

ORA NICHOLS AND HER RED SEA OCTOPUS

LAST CALL!!!

STREETMEN: Get Your HOLIDAY GOODS from M. SILVERMAN,

Headquarters for NOVELTIES, DOLLS, CLIMBING MONKEYS, TOPS, BALLOONS, HORNS, POSTCARDS, and a full line of Street Workers' Supplies and Toys.

M. SILVERMAN,

(A SQUARE DEAL TO ALL)

337 West Madison Street, CHICAGO, ILL.



SLIGHTLY USED TRUNKS

JUST PURCHASED FROM ONE OF THE LEADING DRY GOODS HOUSES WHO RETIRED FROM BUSINESS

250 FIBRE SAMPLE TRUNKS

SPLENDID CONDITION—BARGAIN FOR CONCESSION MEN. WRITE FOR SIZES AND PRICES HERKERT & MEISEL TRUNK CO., 910 Washington Ave., St. Louis, Mo.

FIFTH SEASON TO PLAY DETROIT

Wade Amusement Company

Now booking SHOWS and CONCESSIONS for season of 1917. Will furnish outfits to right parties. Legitimate Concessions only. Michigan, Ohio and Indiana Celebrations and Fairs after Detroit. Help wanted for three-abreast Herschell-Spillman Machine, Big Eli Wheel and other lines of Carnival Work. Will pay cash for late model Circling Wave. Must be in good condition and price right. W. G. WADE, 164 Blaine Ave., Detroit, Mich. Phone, North 419-J.

Dano's Greater Shows, "Formerly the International Shows," Want

Two-abreast Swing. Can also place one more show of merit, Dog and Pony, or Wild West preferred. A few more concessions that do not conflict. Colored Performers that are real ones. Private car accommodations. Also convincing Door Talker for same, must be capable of taking charge of show. LADIES for '49 camp. Desire to hear from all old friends. This show will remain out all winter. We have seven paid attractions, Prof. D'Andrea's Band of ten pieces, fifteen Concessions and two Free Acts. Write or wire. ROSS A. DANO, Owner and Manager, Newton, Tex., December 11-16.

XYLOPHONES, NOVELTY ORCHESTRA BELLS AND TRAPS

In the face of high cost of material I still maintain old prices and my reputation. A small ad, is as good as a big one if you deliver the goods and treat them RIGHT. Send for Catalogue. E. R. STREET, 28 Brook Street, HARTFORD, CONN.

WEST AND MARKEY

Organizing Royal Honor Exhibition Shows

New York, Dec. 9.—Enter into the carnival arena of the East the Royal Honor Exhibition Shows, Carnival and Amusement Co., introducing Charles W. West and James Markey as sheiks thereof. Both boys are well known in the outdoor show game, and should make a success right off the bat. The trick will open the last week in April, carrying ten shows, four rides, thirty-five concessions and a free act, brand new to the business. Ruth Lilly, in her giant swing Roman ring act, with its midair breakaway at 100 feet, constitutes said attraction. Four of these shows West & Markey are going to put on themselves, Leo Bonner (just in from the Sheesley Shows) will put on two, and Arthur Wainright one or more. As to the rides, they will consist of a merry-go-round, an Eli wheel, flying torpedos, and a new ride that West is having especially made.

West is perhaps best known as owner of the Parisian Models, which attraction he has had working on midways for the past eight years, along with a shooting gallery, concessions, etc. Since 1912 he has been with Joe Ferrari, Harry Six, Leon Washburn and Pressy & Westerman.

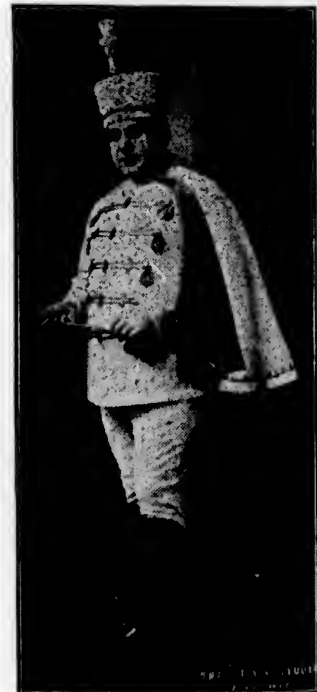
During the winter Markey & West will be kept busy producing bazaars and indoor carnivals around the East.

NATIELLO ROYAL HUSSAR BAND

Natiello's Royal Hussar Band, which was the musical sensation for seventeen weeks at Fontaine Ferry Park, Louisville, Ky.; Southern State Fair Circuit, Cleveland Industrial Exposition, Dubuque Industrial Exposition, and the Electric Exposition, Louisville, is a wonderful coterie of celebrated musicians attired in beautiful Hussar uniforms. The effect of this attire and giving the people the music they wanted, was a powerful drawing card at these engagements.

Signor Ernesto Natiello is a man of fine physique. He is tall, graceful and of clean-cut features. He goes at his work with unmistakable earnestness and sincerity, and has perfect control of his forces at all times. Being a thorough musician he arranges most of the music his hand plays. He is also a song composer of note, some of his recent hits being Let Me Whisper to Your Heart, You'll Have To Pet Me, There's a Rose in Old Kentucky, besides many more that are very popular.

There was probably no band on tour this season more handsomely uniformed and capable.



ERNESTO NATIELLO



Some Thermometer!

18 inches wide, 80 inches long.

JUMBO THERMOMETER AND BAROMETER AND EIGHT DAY CLOCK

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "JUMBO."

\$180.00 For a Day and a Half Work!

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces are like hot cakes—some of our men sell out the board in a day and a half or less.

Write us today and let us send you full details.

The Chaney Mfg. Co., BOX 8, SPRINGFIELD, OHIO



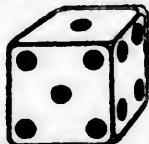
Dice and Cards

HIGH-CLASS WORK
DICE, - \$5.00 PER SET
CARDS, \$1.00 PER DECK

For Magical and Amusement Purposes.
Catalog free.

HUNT & CO.

Dept. G,
160 N. Fifth Avenue,
CHICAGO, ILL.



SOMETHING NEW ON DICE.
\$1.50 PER SET.

Expert work guaranteed. Cards, 75c per deck. Ink, Tools, for Magic or Expose use.

MAGIC NOVELTY COMPANY,
818 Paterson Avenue, WEST HOBOKEN, N. J.

Wanted—All Kinds of Arcade Machines

STAR AMUSEMENT CO.,

1374 Borden Road, New York.

Fatima Shadow Dancer

Without the use of her feet, Fatima will do the "most" dance you have ever seen. Here's your only chance of ever owning a "Midway." Each 10c. THE SUN SUPPLY CO., Marion, Indiana.

ANNOUNCEMENT

The Martin Band Instrument Co.

We manufacture only ONE grade of instruments—the best. They embody the results of 66 years of practical experience in horn building, and we wish to announce that we are not connected with any other concern whatever.

None but the best material is used and none but the most skilled workmen employed. The result—QUALITY.

Our instruments are perfect in intonation, have an even tempered scale throughout their entire compass, are easy blowing, but have plenty of carrying power. They are as good in street work as in the parlor. The valve and slide action are incomparable. HAND MADE.

EVERY INSTRUMENT IS GUARANTEED. WE INVITE COMPARISON.

WRITE FOR A CATALOG.

THE MARTIN BAND INSTRUMENT CO., Elkhart, Indiana.

WANTED!
MUSICIANS
Showing that
DR. MARTIN
BAND INSTRUMENTS
ARE BEST.
Write for \$1.00
SEND FOR CATALOGUE

GREAT ALAMO SHOWS

Conceived, born, fully grown within three weeks, is the remarkably unusual record of the C. A. Wortham Great Alamo Shows. The speed with which the company was organized, booked, and the unusual success that attended its tour, has been a source of wonderment to those who have spent many years in the carnival business and have witnessed the flat failure of organizations that had been long in the making. The infant phenomenon stood the test, returned a goodly sized profit to the owner and demonstrated that with proper management it is possible to organize a good money-making show within a short period of time.

One day C. A. Wortham, Harry Potter and Dick Collins were reading dates of various Texas fairs in The Billboard. Mr. Wortham remarked that there was a lot of good time going to waste in the Lone Star State, and that if Potter and Collins would go out with a company he would finance it. His offer was quickly accepted and within a couple of days Potter was on his way to Texas. That he succeeded in booking good time is evidenced by financial returns from the show. Collins went to Kansas City and an advertisement in The Billboard called attention to the fact that C. A. Wortham was organizing another company. With that guarantee some of the most successful show managers in the country affiliated themselves with the organization and at once it became one of the strongest on tour.

The opening was at Independence, Mo. Then a jump to Ft. Smith and then to Paris, Tex. The regular season closed with the San Angelo (Tex.) Fair, one of the best dates in the South, and from there a smaller company played until December 9, when it pulled into San Antonio for the winter.

The staff of the Wortham Great Alamo Shows was made up of men of experience. They knew how to do things and they started with a vim that did not relax until all show paraphernalia was safely stored away in winter quarters. Harry A. Potter was general agent, Dick Collins manager, W. K. Davis assistant manager, George Jones treasurer, "Lago" May trainer, James Well lot superintendent, Arthur Robinson electrician. Show managers and their attractions: Joe Caille, Lola; Doc Zeno, Wonderland; A. A. Tanner, Athletic Show; Leon W. Marshall, Happy Days in Dixie; Capt. C. LaDare, Panama Canal; Josephine, Flemming, Diving Girls; "Prince Napoleon," Al Campbell, Hippodrome; K. Daddah, Spidora; J. G. Woodworth, Jungle Show; William Snapp, carry-alls; Battle of Dardanelles; W. K. Havis, Pike's Peak; William Snapp, Ferris Wheel; J. M. Sullivan, Model Farm; Dick Sullivan, Slodrome; William Glick, Whip.—C. M. CASEY.

NORTHWESTERN SHOWS

By THE DOCTOR

Some enterprises are run to see how much money can be made on the smallest possible investment; equipment is never repaired until it is ready to fall apart, one man is made to do the proper work of two or three, and in every possible manner economy is practiced. Owners of these kind of propositions never take any pride in their outfits, but rather are always boasting on how cheaply they live men, how little they spend for paint and improvement and how long they can use an article or a ma-

chine before it has to be consigned to the junk pile.

The progressive type of business man, however, is always building for the future and striving to see how substantial and showy he can make his equipment and how, by paying the largest salaries that his income will permit, he can secure the highest class of employees and retain them, year after year, loyal to his service.

It is on the latter plan that the Northwestern Shows is conducted and the remarkable success that has rewarded the management's efforts proves that no mistake has been made in following out his policy. Throughout the operating season every particle in machinery is overhauled weekly, all wood work that is exposed to the weather is painted every two or three weeks, and a piece of torn canvas on the midway would be a curiosity. The tents are sold every fall and the spring opening sees nothing but new tents on the line-up.

In regards to employees, it is a fixed rule to hire no one for a lower wage than ten dollars a week; if a man is not worth that much we don't want him. Thus we get only the better class of working people with us, men who take some pride in their personal appearance and don't roam around town looking as though they had just been kicked off some freight. And, as business improves during the season, we always raise the salaries of those who are worth it, thus making it an object to all for the shows to be successful.

As a result of this policy most of our men come back to us year after year, and many of our show and concession people are almost permanent fixtures. M. V. Davis has had his Midst of the Orient with the Northwestern since 1912 and S. Sabari has had his concessions with us for a like period. Many concessionaires and showmen have been with us for the past two and three seasons, and even store their paraphernalia in our storehouse during the winter. A. L. Rossman tried unsuccessfully to join us in 1913, but another party had the exclusive on one of the concessions that he wished to place; that season he was with twenty different carnival companies. Last winter Mr. Rossman booked his concessions with us for the 1916 season and stayed during the entire twenty-two weeks that we were out. One of his outfits is in storage with us now.

We could go on along these lines indefinitely, giving example after example, but the instances related above are sufficient to prove that it pays to build for the future and not to cash in as we go, blazing a trail of closed cities and hostile showmen and concession people. A carnival manager who burns up towns and trims his people is like a spendthrift who wastes his heritage in riotous living without thought for the morrow; he is a fit subject for the pity and contempt of thinking people.

CAPT. PRICE MAY RETURN

A letter from Captain J. W. Price, dated at Medan-Deli (Sumatra, O. K.), September 22, says he has recovered from a very serious illness and started to work there on September 19 with his Mascot Shows. The Captain is doing very well, and if all continues well he hopes to return to the United States about next May with his big snake.

The Cornell Amusement Company ended its tour at South Haven, Kan., recently.

PREMIUM AND TRADING WATCHES

98c

STEM WIND. **DIAL.**
Gent's 16 also, thin model, gold-plated Watch, at remarkable low price of 98c. Looks like a \$20.00 Gold Watch. Order sample now. Sent by mail upon receipt of price and the extra for postage.

WHITE STONE

Black Enamelled, Silver Finish Scarf Pins and Tie Clasps to match.
SCARF PIN \$3.00 PER GROSS
OR TIE CLASP \$3.00 PER GROSS
ALSO WHITE STONE RINGS \$2.50 PER GROSS

Leather 7-in-1 Books

7-in-1 Leather Bill Book

DOZEN \$1.90 ASSORTED GROSS \$22.50

Why pay fancy prices for BILL BOOKS? We sell more by the gross than others sell by the dozen.

SEEING IS BELIEVING

Sample sent on receipt of 25c in stamps. For a full line of Life Sales Board and Scheme Articles, see our Catalogue, illustrating Waterfowl, Toilet Sets, Seven-in-One Bill Folders, Watches, Clocks, Jewelry, Silverware, Razors and Premium Goods. Write for Catalogue today; it's free to dealers.

JOS. HAGN & CO.

CUT PRICE WHOLESALE JEWELERS
—AND MANUFACTURERS—

300-302-304-306 West Madison St., CHICAGO, ILL.

Human Spider Illusion

Best on the market for \$60.00, or will sell plans and drawings so you can build it from them for \$1. De-capitated Princess, Illusion, finest kind, \$35.00, or plans and drawings for \$1. "Cree," "Burning She," "Head in Mid Air," head on two swords, sold at lowest prices, or all the plans and drawings for the above for \$3.00. N. L. LAMB, Illusionist, Boone, Ia.

MINIATURE SHETLANDS

Extra small Miniature Shetlands, 30 in. to 35 in. high. Limited number on hand.
DEEM PONY COMPANY, - Galva, Ill.

MR. LIVE WIRE, ATTENTION!

The earning capacity of our One Cent Base Ball Machine will captivate you. It is the only machine of its kind on the market. It is a five-way one cent play, delivering checks from 5 cents to 30 cents. Has two percentage wheels to set to pay as liberal or as tight as you see fit. Simple in construction—nothing to get out of order. **Sets on the counter and looks like a thousand dollars.** Set the machine in any location where people congregate and watch it go six miles a minute. **\$30.00 will start you in a business** that will be way beyond your expectations. Put the machine in a location and take the first \$50.00 of its earnings and then give the location a clean bill of sale, and the keys. If you operate more than one town, mail keys to Bank and they will gladly collect for you for 2%. It is a poor location that will not take in first cost in a week. This way you will soon have a large chain of these going on an original \$30.00 investment. While the machine is earning \$50.00 it delivers about \$20.00 worth of trade checks, which are redeemed by the merchant in trade, a nickel and a dime at a time, so in actual dollars and cents the machine costs the merchant the wholesale price on the amount of merchandise that he redeems while the machine is taking in the purchase price. The wholesale cost of this merchandise is about twelve to fifteen dollars. This appeals to the merchant, as he has no actual money invested. **A little nerve** will put you into the biggest game you ever dreamed of. **Price of sample machine, \$30.00;** lots of 50 or more, \$25.00, one-third cash and balance sight draft. Do not write for further particulars—you have all the details right here—as we are too busy to answer curiosity seekers. To the live wires with the right kind of a kick we will protect on territory; the dead ones we have kissed good-bye. Do you need the money?



L. G. WILLIAMS CO., Necedah, Wis.

DIRECTORY

Advertisements not exceeding one line in length will be published, properly classified, in this directory, at the rate of \$10 per year (32 issues), provided they are of an acceptable nature. Price includes one year's subscription to The Billboard.

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One line will be allowed to advertisers, free of charge, for each \$100 worth of space used during the year.

This directory is revised and corrected weekly, changes in firm names and addresses being recorded as soon as received.

ACCORDION PLEATING

St. Louis Plume and Pleating Co., 630 North Broadway, St. Louis.

ADVERTISING NOVELTIES

N. Shure, 287-241 W. Madison st., Chicago.
D. F. Silberer, 16 E. 23rd st., New York City.
Singer Bros., 82 Bowery, New York City.

ADVERTISING STICKERS

Milwaukee Label & Seal Co., Milwaukee, Wis.

AERIAL ADVERTISING

Brasel Novelty Mfg. Co., 1710 Ella st., Cincinnati.
Blas J. Cooney, 3508 McLean ave., Chicago, Ill.

AERONAUTS

Belmont Sisters' Balloon Co., Box 35, Reed City, Mich.
Henry A. Phelps' Ballooning Co., Box 383, Grand Rapids, Mich.

AEROPLANES

Advertising, 3508 McLean ave., Chicago, Ill.
American Exhibition Co., Humboldt, Tenn.
Lincoln Beachey, Inc., Wm. Pickens, Successor,
310 S. Dearborn st., Chicago, Ill.
Howell Aviation Co., 1470 Winona ave., Chicago.
Kays & Fitzgerald, P. O. Box 72, Phila., Pa.
Patterson Aviators, 1950 East Jefferson, Detroit, Michigan.
Thomas Bros.' Aeroplane Co., Bath, N. Y.

ALLIGATORS

Florida Alligator Farm, Jacksonville, Fla.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS

Amalia Grain, 819 Spring Garden st., Phila.

AMUSEMENT DEVICES

De Moulin Bros. & Co., Dept. 12, Greenville, Ill.
Eli Bridge Co., Boodhouse, Ill.
Herschell-Spillman Co., North Tonawanda, N. Y.
F. Mueller & Co., 1702 N. Western ave., Chicago.
Newman Mfg. Co., 641 Woodland, Cleveland, O.
Novelty Machine Co., 2 Rector st., N. Y. City.
C. W. Parker, Leavenworth, Kan.
Sycamore Novelty Co., 1326 Sycamore st., Cincinnati, O.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

ANIMAL DEALERS

Wm. Bartels Co., 42 Cortland st., N. Y. City.
Linwood H. Flint, North Waterford, Maine.
Carl Hagenbeck, Stellingen, near Hamburg, Germany. American representative, S. A. Stephan, Zoo Garden, Cincinnati, O.
Garfield Zoological Company, Box A 487, Old Town, Me.
Horse's Zoo Arena, Keith & Perry Bldg., Kansas City, Mo.
Wm. Mackensen, Yardley, Pa.
Louis Ruhe, 245 Grand st., New York City.

ANIMALS, BIRDS AND SNAKES

Detroit Bird Store, 237 Michigan ave., Detroit, Michigan.

ANIMALS (Sea Lions)

Captain George McGuire, Santa Barbara, Cal.
E. A. Rogers, 1104 Chapala st., Santa Barbara, California.

ANNOUNCEMENT SLIDES

Novelty Slide Co., 115 E. 23d st., N. Y. City.

ARMY AND NAVY AUCTION GOODS

Francis Banderman, 501 Broadway, N. Y. City.

ARTIFICIAL FLOWERS

Adler-Jones Co., 333 South Market st., Chicago.
Botanical Decorating Co., 208 West Adams st., Chicago, Ill.

ASBESTOS CURTAINS

Boman & Landis, 417 S. Clinton st., Chicago.

ASBESTOS CURTAINS AND FIRE-PROOF SCENERY

Amelia Grain, 819 Spring Garden st., Phila.

ASBESTOS CURTAINS AND PICTURE BOOTHS

H. W. Johns-Manville Co., New York City.

AUTOMATIC ELEC. ECONOMIZER

N. Power, 90 Gold st., New York City.

AUTOMATIC MUSICAL INSTRUMENTS

A. Bernal, 216 N. 20th st., New York City.
North Tonawanda Musical Instrument Works, North Tonawanda, N. Y.

BADGES, BANNERS, ETC.

Do Moulin Bros. & Co., Dept. 11, Greenville, Ill.

BADGES, BUTTONS, ETC.

Newman Mfg. Co., 641 Woodland ave., Cleveland, O.

BADGES AND PREMIUM RIBBONS

Ryan Mfg. Co., 182 E. 124th st., New York.

BALLOONS

(Hot Air)
American Balloon Co., Box 383, Grand Rapids, Michigan.
Brasel Novelty Co., 1710 Ella st., Cincinnati, O.
Northwestern Balloon Co., 2495 Clybourn ave., Chicago, Ill.
Thompson Bros.' Ballooning Co., Aurora, Ill.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

BALL THROWING GAMES

Western Fruit Grader and Mfg. Co., Grand Junction, Col.
Sycamore Nov. Co., 1326 Sycamore st., Cin'ti.

BAND MUSIC

Dixie Music House, 105 W. Madison st., Chicago.

BANNERS

Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.

SCHELL'S SCENIC STUDIO, 581 S. High st., Columbus, O.

Tucker Duck & Rubber Co., Ft. Smith, Ark.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

BASKETS

D. Marnhout Basket Co., 818 Progress and 807 Carpenter st., N. B., Pittsburg, Pa.
Charles Zinn & Co., 803 Broadway, New York.

BITS AND SPURS

Aug. Buerman Mfg. Co., Newark, N. J.

BLANKETS

Royal Blanket Mfg. Co., 906 Filbert st., Philadelphia, Pa.
Wheelman's Novelty Mfg. Co., 914 Filbert st., Philadelphia.

BOOKING AGENTS

United Booking Office, Palace Theater Building, New York City.
Western Vaude. Managers' Assn., Chicago, Ill.

BOOK STRIP TICKETS

National Ticket Co., Shamokin, Pa.
Weldon, Williams & Lick, Ft. Smith, Ark.

BURLESQUE BOOKING AGENCIES

American Burlesque Circuit, Gaiety Theater Bldg., New York.
Columbia Amusement Co., Columbia Theater Bldg., New York City.

BURNT CORK

The Hess Co., Rochester, N. Y.
Chas. Meyer, 1-3 E. 13th st., New York City.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

CALCIUM LIGHT (Ox-Hydrogen Gas Manufacturers)

Capital Mfg. Co., 625 S. Dearborn st., Chicago.
Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, O.
Dearborn Novelty Co., 537 S. Dearborn st., Chicago, Ill.
Erker Bros., 604 Olive st., St. Louis, Mo.
St. Louis Calcium Co., 516 Elm st., St. Louis.
Twin City Calcium Co., 740 Temple Court Bldg., Minneapolis, Minn.

CANE AND DOLL RACKS

Oaks Magical Co., Dept. 350, Oshkosh, Wis.

CANDY FOR WHEELS

J. J. Howard, Dept. B, 115 South Dearborn st., Chicago, Ill.
H. M. Lakoff, 316 Market st., Philadelphia, Pa.
Philadelphia Chocolate Co., cor. 33d and Market sts., Philadelphia.

CIRCUS WAGONS

Beggs Wagon Co., Kansas City, Mo.

CIRCUS SEATS (New and Second-Hand)

Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

CLOTHIERS FOR MEN AND YOUNG MEN

Berger's, Sam & Nat, 850 Market st., San Francisco.

CLOWN WHITE

Chas. Meyer, 1-3 E. 13th st., New York City.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COASTER CARS

Phila. Toboggan Co., 130 Duval st., Phila.

COLD CREAM

M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

CONCESSIONAIRES' SUPPLIES

Eastern-American Mfg. Co., 2802 Olive st., St. Louis, Mo.

CONES

The American Cone & Wafer Co., Dayton, O.
A. T. Diets, 127 Michigan st., Toledo, O.

CONE MACHINERY

Lanier & Driesbach, 248 Butler st., Cincinnati.

CONFECTIONERY MACHINES

W. Z. Long, 172 High st., Springfield, O.

CONFETTI

Singer Bros., 82 Bowery, New York City.

CORN POPPERS

W. Z. Long, 172 High st., Springfield, O.

COSMETICS (Eyebrow Pencils, Face Powder, Etc.)

Chas. Meyer, 1-3 E. 13th st., New York City.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSTUMES (See Wild West)

Carnival Costume Co., 207 West Water st., Milwaukee, Wis.
Coast Costume Co., 1035 Market st., San Francisco.

COSTUMES (Rent and Sell)

The Wingate Co., Des Moines, Ia.
Frits Schoultz Co., 19-21 W. Lake st., Chicago.

COVBOY BOOTMAKER

B. E. Blatherwick, Dalhart, Tex.

CUTS FOR ILLUSTRATIONS

Commercial Art Co., 53 Third st., San Francisco

DECORATIONS

Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.

DECORATORS, FLOATS, BOOTHS, ETC.

Botanical Decorating Co., 208 West Adams st., Chicago, Ill.
G. A. Trahan Co., Inc., Cohoes, N. Y.

DIAMONDS

Loftus Bros., 108 N. State st., Chicago, Ill.

DISINFECTANTS

Fulton Bag and Cotton Mills, New York, St. Louis, New Orleans, Atlanta and Dallas, Tex.

DOGS AND TEDDY BEARS

Wheelman's Novelty Mfg. Co., 914 Filbert st., Philadelphia.

DOLL RACKS

Herschell-Spillman, North Tonawanda, N. Y.

DOLLS

American Banner Co., 76 Summer st., Boston.
Innovation Novelty Manufacturing Co., 38 East Twenty-first st., New York.
Progressive Toy Co., Inc., 102-104 Wooster st., New York.
Tip Top Toy Co., 225 Fifth ave., N. Y.

DOLLS AND TEDDY BEARS

Advance Whip & Novelty Co., 287 Elm st., Westfield, Mass.
Art Doll & Nov. Co., 36 W. 20th st., N. Y. City.
Berk Bros., 543 Broadway, New York City.
Cumiskey & Kindel, 891 Mission st., San Francisco.
Dominion Toy Mfg. Co., 161 Queen st., Toronto, Ontario, Canada.
Eli & Eff Doll Co., 149 West 18th st., N. Y. C.
H. C. Evans & Co., 75 West Van Buren st., Chicago, Ill.
Fair & Carnival Supply Co., 126 Fifth ave., New York City.
M. Gerber, 727-729 South st., Philadelphia, Pa.
A. H. Hendler & Co., 1043 Mission st., San Francisco, Cal.
Holiday Novelty Manufacturing Co., 32 Union Square, New York.
Innovation Novelty Mfg. Co., 38 E. 21st st., N. Y. C.
Morrison Trade Supply House, 22 E. Woodbridge, Detroit, Mich.
New Toy Mfg. Co., 20 S. Market st., Chicago.

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Practically all professional people consult this department once or twice a week.

If you want their trade there is no cheaper or more effective way of asking for it than ordering in your name and address.

You are losing business every week that you remain out.

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Touraine Co., 251 Causeway st., Boston, Mass.

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Advance Whip Co., 287 Elm st., Westfield, Mass.
Brasel Novelty Co., 1710 Ella st., Cincinnati, O.
Cleveland Cane Co., Cleveland, O.
Coe, Yonge & Co., 905 Lucas ave., St. Louis, Missouri.
Newman Mfg. Co., 641 Woodland ave., Cleveland, O.
Shryock-Todd Co., 824 N. Eighth st., St. Louis.
N. Shure Co., 237-241 W. Madison st., Chicago.
Singer Bros., 82 Bowery, New York City.

CARNIVAL FRONTS AND SHOW BANNERS

United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

CARBIDE LIGHTS

The Alexander Milburn Co., Baltimore, Md.

CAROUSELS

Wm. H. Dentzel, 36-41 Germantown ave., Philadelphia, Pa.
Herschell-Spillman Co., North Tonawanda, N. Y.
Marcus C. Hiltons, Coney Island, N. Y.
W. F. Mangels Co., Coney Island, N. Y.
C. W. Parker, Leavenworth, Kan.
Philadelphia Toboggan Co., 130 Duval st., Phila.

CARS (R. R.)

Arms Palace Horse Car Co., Room 604, 332 So. Michigan ave., Chicago, Ill.
Southern Iron & Equipment Co., Atlanta, Ga.

CHAIRS, GRAND STANDS, FOR RENT

C. Ed Flood, Cleveland, O.

CHAIRS—OPERA AND FOLDING (New and Second-Hand)

Atlas Seating Co., 10 E. 43d st. and 7 E. 42d st., New York City.

CHEWING GUM MANUFACTURERS

The Helmet Co., 1021 Broadway, Cincinnati, O.
Toledo Chewing Gum Co., Toledo Factories Bldg., Toledo, O.

CIGARS

I. Eisenstein & Co., 44 Ann st., New York.
H. M. Lakoff, 316 Market st., Philadelphia, Pa.

CIGARS (Wholesale)

The Jaefrey Cigar Co., 35 South Dearborn, R 206, Chicago.

CIRCUS & JUGGLING APPARATUS

Ed Van Wyck, Pullen ave., Cincinnati, O.

NEW TOY MFG. CO., 143 Bleecker st., Newark, New Jersey.

Non-Breakable Toy Co., 702 Grand ave., Milwaukee, Wis.
Progressive Toy Co., Inc., 102-104 Wooster st., New York.
Royal Toy Mfg. Co., 261 Canal, New York.
Singer Bros., 82 Bowery, New York City.
Tip Top Toy Co., 225 Fifth ave., N. Y. City.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

DRUMS (Snare and Bass)

Dixie Music House, 105 W. Madison st., Chicago.
Ludwig & Ludwig, 2410 W. 14th st., Chicago.

DRUMMERS' SUPPLIES

Acme Drummers' Supply Co., 2813-15 West Twenty-second st., Chicago.
The Dixie Music House, 403 Farrell Bldg., Ch'go.
Ludwig & Ludwig, 2410 W. 14th st., Chicago.

ELECTRIC BELTS

The Electric Appliance Co., Burlington, Kan.

ELECTRIC INSOLES & INHALERS

The Electric Appliance Co., Burlington, Kan.

ELECTRIC LAMPS (Raided Tungsten)

The Gray Electric Co., Springfield, O.

ELECTRIC LIGHT OUTFITS

Universal Motor Co., Oshkosh, Wis.

ELEC. MUSICAL INSTRUMENTS

J. C. Deagan, Berteau and E. Ravenswood Park ave., Chicago, Ill.

ELECTRIC NOVELTIES

Standard Electric Nov. Co., 10 N. Desplaines st., Chicago, Ill.

ELECTRICAL SET PIECES AND DECORATIONS

G. A. Trahan Co., Inc., Cohoes, N. Y.

ELECTRICAL STAGE EFFECTS

Newton Art Works, 305 W. 15th st., N. Y. City.
Universal Electric Stage Lighting Co., 240 W. Fifteenth st., New York City.

ELK TEETH (Walrus)

Pearce Novelty Co., 405 Fidalgo st., Seattle, Wash.

EMBROIDERIES (For Costumes, Curtains, Etc.)

CRONER DAVIS SPARKLE EMB., Inc.
The Embroidery Without Stitches,
787 Sixth Avenue, New York.

ENGRAVING, HALF-TONES AND SHOW PRINTING

Central Engraving Co., Opera Place, Cincinnati

EXHIBITION AEROPLANE

Lyman Doty, G. E. Marshall, mgr., 1881 Geary, San Francisco.

EYE BROW PENCILS

The Hess Co., Rochester, N. Y.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

FACE POWDER

Chas. Meyer, 1-3 E. 13th st., New York City.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

FAIR BOOKING AGENCIES

F. M. Barnes, 36 S. State st., Chicago, Ill.
Sparks Amusement Contracting Company, Indiana Bldg., Kansas City, Mo.

FAIR GROUNDS GOODS

Slack Mfg. Co., 337 W. Madison st., Chicago.

FEATHER FLOWERS

DeWitt Sisters, Grand Boulevard and E. Prairie ave., Battle Creek, Mich.

FEATURE FILMS

Famous Players Film Co., 213 W. Twenty-sixth st., New York City.
Jesse Lasky Co., 1472 Broadway, New York City.
Triangle Film Corp., 71 W. Twenty-third st., New York.
Universal Film Manufacturing Co., Forty-eighth and Broadway, New York City.

FIREWORKS DISPLAYS (Only)

Conn. Fireworks Co., West Haven, Conn.
FISHPONDS
Automatic Fishpond Co., 131 Michigan st., Toledo, O.

FLAGS
American Flag Manufacturing Co., Easton, Pa.
Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.
Chicago Flag & Decorating Co., 1354 Wabash ave., Chicago, Ill.

M. Magee & Son, Inc., 147 Fulton st., N. Y. C.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

FORTUNE WRITERS (Invisible)
S. Bower, 117 Harum st., Brooklyn, N. Y.

FOUNTAIN PENS
Berk Bros., 541 Broadway, New York City.
James Kelly, 151 E. 23d st., New York City.
Mac Fountain Pen & Nov. Co., 21 Ann st., N. Y. C.

GAMING DEVICES
H. C. Evans & Co., 75 W. Van Buren st., Chgo.

GASOLINE BURNERS
W. Z. Long, 172 High st., Springfield, O.

GLASS DECORATED NOVELTIES
Lancaster Glass Co., Lancaster, O.

GOLD FISH (Wholesale and Retail)
E. K. Bruce, Thornburg, Ia.

GREASE-PAINTS, ETC. (Make-Up Boxes, Cold Cream, Etc.)
The Hess Co. (Cherryola & Rulylip), Rochester, N. Y.

M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.
Zauder Bros., Inc., 115 W. 48th st., N. Y. C.

GREASE ROUGE (Make-Up Boxes, Cold Cream, Etc.)
The Hess Co. (Cherryola & Rulylip), Rochester, N. Y.

INCANDESCENT LIGHTS
Safety Electric Co., 537 N. Dearborn st., Chicago

INDIANS AND INDIAN COSTUMES
W. H. Barten, Gordon, N.H.

INDIANS AND INDIAN MEDICINES
Idaho Native Herb Co., Boise, Id., St'p for reply.

JAPANESE SOUVENIR GOODS
Mogi, Momoni & Co., 105 E. 10th st., N. Y. C.
Morimura Bros., 510 Broadway, New York City.
Takito, Okawa & Co., 327-31 West Madison st., Chicago, Ill.

JEWELRY
Mac Fountain Pen & Nov. Co., 21 Ann st., N. Y. C.

JEWELRY (For Stage Use)
Alter & Co., 165 W. Madison st., Chicago, Ill.
Coe, Yonge & Co., 405 Lucas ave., St. Louis, Mo.

Holsman & Co., 177 W. Madison st., Chicago, Ill.
Shryock-Todd Co., 824 N. Eighth st., St. Louis, Mo.

N. Shure Co., 237-241 W. Madison st., Chicago.
Siegman & Well, 18 E. 27th st., New York City.
Singer Bros., 82 Bowers, New York City.
Samuel Weinhaus Co., 722 Penn ave., Pittsburg.

KNIVES
Cleveland Cane Co., Cleveland, O.

Shryock-Todd Co., 824 N. Eighth st., St. Louis, Mo.
N. Shure Co., 237-241 W. Madison st., Chicago.
Singer Bros., 82 Bowers, New York City.
Samuel Weinhaus Co., 722 Penn ave., Pittsburg.

LAUGHING GALLERY MIRRORS
J. M. Nanghton Co., Hotel Mayer Building, Peoria, Ill.

LEATHER AND ALUMINUM (Souvenir Goods)
Rosenthal & Stark, 12 E. 12th st., N. Y.

LEATHER NOVELTY GOODS
Du Pont Fabrikoid Co., 120 Broadway, N. Y. C.

LEATHER PILLOW TOPS
Frankford Bros., 906 Filbert st., Philadelphia.
Muir Art Co., 306 W. Madison st., Chicago, Ill.

LETTERHEAD PRINTING
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Louis Rube, 248 Grand st., New York City.

WILD WEST COSTUMES

Chas. P. Shipley, Kansas City, Mo.

WIRE WORKERS' SUPPLIES

Juergen Jewelry Co., 83 Chambers st., N. Y. C.

XYLOPHONES

J. C. Deagan, Berteau and E. Ravenswood Park ave., Chicago, Ill.

G. C. Van Amden, of the Sibley Shows, culled the following from The Bainbridge (Ga.) Searchlight: "The first thing anybody knows we are going to line up all the kids in a row and march through town with big banners, inscribed 'We Don't Want Bread! We Want a Circus With a Big Elephant in It, and Down With Prohibitory City Ordinances.' See if we don't. Something ought to be done to head off this anti-circus wave, that's a cinch." Righto, every time.

Carnival Caravans

Zell Moss says he knows of a certain plant, show with a certain caravan this season that has made several people rich. All a talker has to be is lucky enough to get on the front, or become manager for two weeks, then he can retire from the business. Well, that's the kind of a show to have.

Friends are not made by giving people something for nothing. When it is gone they will come back for more. If you can not give again you are simply "a no-good tightwad."

How is Minnie Haha and Pop Kempter, Frank Berger? Did your uncle ever come across?

Prof. Lunnon has left the Roy Gray Amusement Company and is playing vaudeville dates through the delta country.

Hello, George Laall; see you were in Newark, N. J., pulling off big one recently. Who's the lucky manager? Remember your old managers; they are your real friends in the long run. When is the opening date, George?

Tearing down and getting away in a hurry is just as important as getting opened quick. The Wortham Shows are a breathing example of this.

Who started all this talk about staying out all winter?

DO YOU REMEMBER
When Smitty Martin was with Mike Ryan?
When Harry A. De Vaux was a jewelry salesman?
When E. W. Snellenberg was a blacksmith?
When Smitty made \$30,000 on his snake show and then gave it away?
When Eddie Fine had a clothing store in the Windy City?
When Clifford Bristol had a striker?
When Danny Soper bought a hog?
When J. W. Dixon was considered the king orange cider maker?
When J. W. Cullen was with the Smith Shows?

Do you remember B. C. Meade at Rising, Ark.? Some freman.

W. J. Kehoe, when interviewed on the subject of choosing a dry State to winter in, remarks that the reimbursement for the same amount of labor is better, and then he steps right out and right in again in spring without losing a minute.

If an efficiency test were put up there is one chap in the game who would come out with an AA record, and he is Secretary O. E. Raser, of the Ed A. Evans caravan.

John D. Wells, the writer of "Grave to Gay" column for The Buffalo Evening News, is an old Bedouin. Wells has hit the sands with many of the old-timers.

Folks we'd like to meet: The agent who never booked a bloomer and the manager who is not booked solid until the close of the season.

C. M. Maxwell is getting his plans arranged for next season. "The best show of my life" is Mack's way of talking about it. "Get Mine" Turley will advance the show, we hear.

Jay Kay Urie says that never again will he sleep in the same room with Harley S. Tyler. He claims Tyler not only snores, but also complains about it.

Raymond E. Russell in winter quarters at Denison, O., says that he has had a successful season with the Rutherford and International Shows this season, and will come out next season with everything new.

Public opinion is a mighty good watchman. A lot of those who are now making schedule time on the straight and narrow would jump the track if it were not for this same P. O.

Red Marcus—Did you find any Blue Grass in Kentucky?

Maybe Charlie Lawrence can tell you who presented Joe Weinberg with the big duck egg at Dallas last year, and all he worried about was his new cap. Someone said: "I'll lick any one in the crowd."

"Yep, the ministers raised the dickens about those roll-down games, so we went around and called 'em down to the ground so as they couldn't tip the darn things, and they let 'em run all the rest of the week."

Red liquor is what the devil uses to run his jitney bus. It will get 'em to hell faster than gasoline.

Who was the boy who taught that "constitute" to shake the bones in Toledo?

Quinlan, Murphy and Stevens, three seen known by every showman and performer. They can all claim Hinstle for their middle names.

Maybe Harry Pollock can tell us how long it takes to buy a bottle of Coca-Cola. It took Max Kane about ten hours. Why?

On the opening night of the Brundage Shows at Greenville, Tex., Billy Bozell "walked" Joe Stone, the mechanical man, to the front of the "Noname" Show. The lot held a good supply of the colored element, and they opened their eyes in amazement when they saw Stone appear. For several minutes they looked at Stone, and then at each other, with fright in their eyes. Stone was doing his stationary pose, his facial make-up being anything but life-like. A cop and deputy sheriff were standing in the crowd, with several "cullud sistahs and brothahs," close to the bally. Bozell, seeing the expression on their faces, asked the policeman where the nearest graveyard was located. The cop grasped the situation immediately, and replied: "The chief informed us not to let you over there again." A tar sister remarked to her neighbor, "Spooks," and in less time than it takes to tell it the dinged all hacked away from Stone, just as he did his forward lean. They vacated to the merriment of the whites.

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The oiling system, comprising an automatic oil pump and sight feed, is complete and reliable, and requires no attention further than to see that there is oil in the supply tank and an occasional glance at sight oil feed to note that pump is working properly. The pump is of a special design, easily accessible and not apt to get out of order.

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Weight of generator set complete is 500 pounds. Armature takes the place of flywheel, making it the lightest and most compact plant manufactured, considering its efficiency.

Write to the Universal Motor Company, Oshkosh, Wis., for bulletin No. 29.

The photograph reproduced herewith represents the midway of the Roy Gray Amusement Company, now touring in Alabama. Stationed, one on each side of the Universal Generator Set, which Mr. Gray praises as being complete, compact and perfect in every angle, are Mr. and Mrs. Roy Gray, while the high esteem in which The Billboard is being held may be judged from the prominent position accorded to it.

Mr. Gray reports a very successful season, and the many friends he so readily makes, both by his personality and his straightforward and agreeable business methods, wish him many such, each coming year exceeding expectations.

EVANS-PLATT GREATER SHOWS

Making a long jump from Mena, Ark., to Mansfield, La., the Evans-Platt Shows found the South in a more prosperous condition than ever before. Mansfield was good despite the rainy, cold weather the first part of the week, the days of '49 Show having one of its best weeks

of the season. From Mansfield the show moved to Leesville, where, with ideal weather, business was good. From Leesville the show went to Lake Charles for a week's engagement. Mr. Evans, the general manager, will keep the show out all winter, showing Southern Louisiana and Mississippi.

The line-up follows: Working World, Thompson & Sons, owners; G. N. Thompson, manager; Bert Thompson, mechanic; Allen Brown, front; Spidora, Oscar Johnson, manager; Miss Little Roberts, Spidora, Two-in-One Show, Mrs. Webb, owner; George Hammond, talker; tells Webb tickets; featuring Johnny Webb, fat boy, and Capt. Luther, deep sea diver. Days of '49, Evans-Platt, owners; M. A. Waldman, manager; Sherry Prettyman, talker; J. Lynch, floor manager; A. B. Cundiff and H. E. Payson, bar dogs; Milton Waldman, piano; Otto Grubbs, drums; dancing girls, Margarette Kline, Mabel Carson, Lydia Carlson, Beulah McKinney, Annette Prettyman, Eva Havlin, Hazel Roberts Frances Houey, Marie Lynch; Whitey Smith, boss canvasser; Gaug Travis, assistant. Athletic Show, Joe Bernard, manager; Mrs. Bernard, tickets; L. Long and Mysterious Conductor, wrestlers; Chester Theatum and Kid Evans, boxers. Snake Show, John O'Neil, manager; Art McKinney, talker. Highland Minstrels, Roy Cobb, manager and talker, with twelve performers, band and orchestra. Parker carry-us-all, L. H. Platt,

owner; J. W. Patterson, engineer; R. Carter and J. Hatfield, collectors. Concessions: Cook-house, Mrs. Webb; country store, Miss Bunch Richardson; four cats, Mrs. Cobb; roll-down, Tommy Hays; ping pong, glass wheel, Pand-netta; strong game, Mrs. Anna Williams; devil's bowling alley, Mr. Eddie LaMay; clothesline, Eddie LaMay; beehive, Clarence Loder; candy race track, Neal Murphy; aspound, H. S. Chadwick; pillow tops, Florence Hauley; china wheel, Mrs. Neal Murphy; Arkansas kids, Curly Roberts; doll wheel, Joe Mann; flashlights, R. G. Havlin; palmistry, Mrs. Harry Best; hoopla, Mrs. Doc Zeiger; high striker, J. W. Alexandria; pna, Tom Huches; kegs, W. E. Loter; tattooing, Harry Best; watch wheel, Mr. Baker. Business staff: Evans-Platt, owners; J. B. Evans, general manager; L. H. Platt, secretary and treasurer; C. F. Zeiger, general agent; Doc Hall, assistant manager and general superintendent; Prof. Strawn, bandmaster; J. L. Long, electrician; A. B. Cundiff, Billboard and mail agent; Mac McGuire, trainmaster.

NIGRO GREATER SHOWS

In Winter Quarters at Tristate Fair Grounds, Memphis

The C. M. Nigro Greater Shows closed their season at Sumner, Miss., Saturday, November 25, and moved the train direct to Memphis, Tenn., where they will winter in the large buildings on the Tristate Fair grounds. The quarters and surroundings are ideal. The private cars are also located on the fair ground tracks within a stone's throw of the entrance. Work of repainting the cars, shows, riding devices, etc., will commence at once, while several new shows and several new fronts will be built.

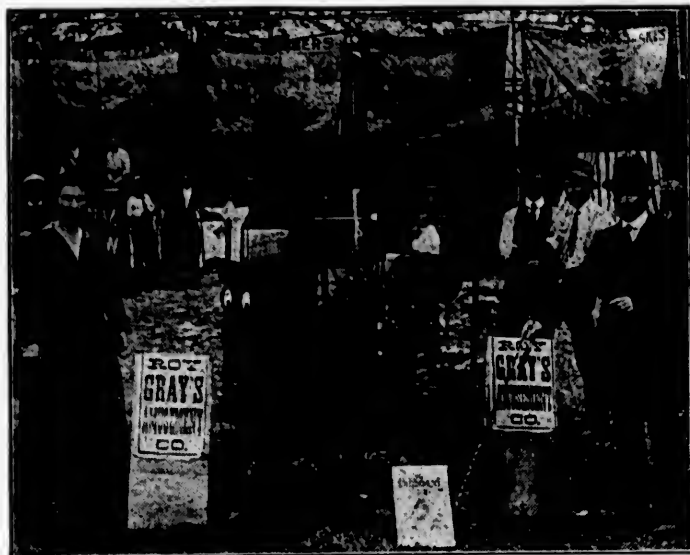
The Nigro Shows have had the most successful season since their organization. Among the shows and concessions in winter quarters are: C. M. Nigro's Jubilee Minstrels; Ostrich Farm, Mrs. C. M. Nigro, owner; Nigro's Pit Show; Bingo, What Is It, Nigro & Curran, owners; Parker swing and Ell wheel, Enoch Butcher, owner and manager; Athletic Show, Ed Musselman, manager; Nigro's '49 Camp; Clint Howard's jewelry wheel, Mrs. May Howard's palmistry, Earl Howard's ping pong and Mrs. Margaret Howard's kegs. Ray Dunham, Joe Gloth and Army Atkins, concessionaires, joined the Burkhardt Shows; also all the employees of the '49 Camp. Mrs. Dick Wyatt, with her two stores, and Dick Wyatt, band leader, joined the Hamilton Shows.

Everyone in winter quarters sure had some feast on Thanksgiving Day.

Mr. and Mrs. Clint Howard have gone to their home in Pittsburg, Kan., for the winter. Frank Ansel will have charge of the paint and repair department, while Tom Adams will look after the live stock.

All troupers coming this way will find the latestering out and are welcome at all times. —BINGO.

Colonel Frank E. Willis, who says he has been a trouper for 57 years, has joined Harry Allen's '49 Camp with the Leon Washburn Mighty Midway Shows as High Sheriff.




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play comedy roles or pathos, she must be slender enough to play boy parts and young enough to be not over sixteen years of age from the front. She must be strong enough to "fight the villain" to defend either her own honor or that of the persecuted "heroine." She must sing and dance. She should be an athlete and fearless and brave; must always be sweet and very smart. No wonder there are no plays written these days for a real soubrette.

I was a member of a stock company immediately after my advent of the "tough girl" experience, because I was advised that a stock company would be of invaluable experience and benefit to me. I was then fourteen years old. Many of the members of that stock company have passed away, and many are still my closest friends. Whether because I was so young or because the manager thought I knew so little of what salaries should be paid, I do not know, but I was paid \$25 a week in that stock company, where I remained for the season of thirty-eight weeks and played twenty-seven soubrette leads. My costumes for that season cost a great deal more than my salary, but my dear mother helped me and I managed to get along. During the year I played many different kind of soubrette parts, and among them was a play called New York Day by Day. I played a little tough boy in the first act, an Italian in the second act, an Irish boy in the third act, and in the last act a postal telegraph messenger boy, and changed in an incredibly short space of time to a Sweetie maid. I made hairbreadth escapes. I jumped off a barge and was supposed to swim the East River to save the blind ingenue leading lady, then I fought three big husky men in a den of Italian thieves to secure the necessary evidence to convict the villains. Phew! Of course, I always won. This is only one of the many plays of fifteen years ago of which I write. Years after, to be specific, four years after, I was starred in this very play, and cleared a goodly sum for my managers.

I was the original Nellie in The Bowery After Dark, which Theodore Kramer had originally written as a starring vehicle for Rose Stahl, and called The Power of the Cross. Al H. Woods had produced a play with the title of The Bowery After Dark, with the late Chuck Conners as the star. For some reason the play was withdrawn, and Sam Blair and P. H. Sullivan took Mr. Woods' title and paper, changing the third act of The Power of the Cross to fit the paper of The Bowery After Dark, giving the soubrette the climaxes, as Miss Stahl was not a soubrette, and thus was born one of the greatest money-makers of that period. Sam H. Harris (now Cohen and Harris) was managing Terry McGovern, a prize fighter, who was then in his zenith, and both gentlemen came to the Bijou Theater to witness the performance. Mr. McGovern liked the play. Mr. Harris "bought in on it," buying Mr. Blair out, and thus was born the firm of Sullivan, Harris & Woods. In the Bowery After Dark I did more things than I ever dreamed I could do and which I would never do again.

I sustained several injuries through my foolish fearlessness, from which I have never recovered, and which my long serious illness of two years ago is attributed to. For instance, in the first act I had a wire battery concealed on my back, which for the curtain was used to light up a cross. In the second act I fought Ralph Cummings, who was our "heavy," and weighed not less than 200 pounds and I about half of that, and managed to secure the bottle of poison he was trying to force down our leading man's (Joseph Callahan's) throat. At the end of that same act I crossed a ladder, which was over 250 pounds in weight and attached by wires to the beams at the top of the theater, and when I reached the center of this ladder a shot was supposed to force the leading man to drop the end of the ladder he had, and which was stretched across the stage to an opium den on the other side, and I was in the middle of this ladder, which dropped to the stage twelve feet below. When I was properly braced, the ladder, which had rubber on one end so that the fat would not be greasy, would finally land on the stage for the curtain, and, believe me, "it was some climax" for that act. But one fine day in Baltimore the wires were not properly attached, and, as I started out of the window to cross the ladder, I fell, and landed on a beer keg which was standing in front of the saloon I was supposed to have entered. Miss Victory Hatteman, the persecuted wife in this play, thought I was dead, but all I sustained all that time was a hole in the back of my head and several severe bruises. I was afraid to sleep, so continued to play.

Cincinnati was the place in which I sustained the injuries from which I have never fully recovered and which caused all my serious illness later. In the third act climax of this same play I was supposed to rescue the leading man from a den of snakes, and came down hand over hand from the flea after crossing a narrow strip of board about twelve inches wide. The rope was a new one and too large for my hands, besides the beam, fifty feet above the stage, broke and landed eighteen feet to the stage. I just missed being killed by the block and tackle, which followed my fall and injured my left side. I did not pay much attention to that because it was not possible to be seriously hurt (as I thought), and although I was not permitted to sleep or sit down for about five hours to be sure my hip had not been

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OPERA HOUSE RENTAL
Frederick, Maryland

Sealed proposals will be received by the Mayor and Aldermen of Frederick for the leasing of the Opera House from May 1, 1917, to April 30, 1920. The bids will be opened in the room of the Board of Aldermen in Frederick, Maryland, at 8 o'clock p.m., January 17, 1917. Each bid must be accompanied by a certified check or bank draft for Two Hundred Dollars (\$200.00), payable to Legist H. Fraley, Mayor. Instructions to bidders and conditions of rental, to be incorporated in lease, can be obtained from A. A. Nicodemus, City Register of Frederick, Maryland. The right to reject any and all bids is hereby expressly reserved.
AUBREY A. NICODEMUS, City Register. LEWIS H. FRALEY, Mayor.

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broken, the bone was fractured, and I have suffered for years through the pains on that side, and which necessitated an operation eight years after.

The last real soubrette part I ever played was in the revival with Harry Lacy in *The Still Alarm*. Cad Wilbur is probably my favorite of all the many parts I have played. She was so lovable, so bright, fearless, and with it all such a pathetic little thing. There is no need for me to dwell on the part of Cad Wilbur. It is strange that Marguerite Clarke, that wonderful little star of the screen and the stage, was the one chosen by Mr. Lacy for the part, and then asked her to give it up because she was an inge-nue and "not a soubrette."

One of the best plays and most consistent of the soubrette plays I appeared in was *A Colorado Wolf*. She was a real soubrette—not many fearless situations, but she was a little Western girl, untutored, but with a wonderful insight (of course). The role presented everything from a tomboy to a tragedian—even to becoming a grand lady, which is unusual.

In every play I have ever appeared I was compelled to do a specialty—slog and dance. From *The Still Alarm* I secured an engagement in *In Gay New York*. The late Widling Allen had seen me work, and recommended me for the Dutch part. It was my first experience in musical comedy. I have been in musical comedy and comic opera ever since. In the meantime I had made a study of all the dialects, dances and mannerisms of every nation, so that, as I said, "I had dialects at my finger tips." I meant it. Since playing in *The Still Alarm* I have never played a part that was not a character of some kind—dialects always.

There are no more soubrette plays. Now we are called comedienne. Florence Nash returned to the soubrette style when she played *Aggie Lynch* in *Within the Law*, but that is a melodrama, of the type I have mentioned above, but put on with a Broadway cast, and not as a melodrama.

May Vokes is a real soubrette, but they call her "the perpetual slaver." She is known now as a character comedienne.

Clara Thropp, one of the best of the soubrettes, is playing in vaudeville or in musical stock companies, and looks as well today as when I first saw her.

I have never met Mabel Paige, but she was the first and only one I never saw afterwards or met.

Mary Pickford was a soubrette, known as Mary Smith. Maude Raymond, too, has stepped out of the limelight and become a character comedienne. After I played in *In Gay New York* I became a comedienne, too, when the role of Desdemona, in *The Ham Tree*, in which Messrs. Kilaw & Erlanger starred McIntyre and Heath, was written for me. I was glad to see that it was a comedy part and I could play it as a soubrette, but the best bit in the part (and which made it a real soubrette part in my estimation) was cut out, because I was not supposed to make people cry. I was engaged to make them laugh, and, frankly, it broke my heart to have that little pathetic scene cut out. I realize now how wise Mr. Erlanger was, but I confess I didn't then.

Another really good part I enjoyed playing very much was Molly Brown, in Mr. Hamlet, of Broadway, with Eddie Foy as Hamlet to my Ophelia in the travesty. There was so much opportunity for work in the part, and I enjoy playing pathos as well as comedy, and in these days of types it is as hard to secure a play that one can act in as it is to get a woman who is able to play all the things a soubrette, a real soubrette, must be capable of playing.

Imagine a real human being who has had a great grief sitting quietly in a chair and saying very softly, almost beneath her breath, without the emphasis to express her feeling: "My heart is broken," suppressed, as it were, instead of either patting her hand to her heart or with an inward inflection of the voice, so that the audience can realize that something is wrong, or giving a cry to voice her sentiments, and then say, loud enough to be heard all over the house: "M-y h-e-a-r-t i-s b-r-o-k-e-n."

Types are all very well, but no type can play a soubrette role or be a soubrette either. Will the soubrette ever come back to us?

LADIES' JAZZ BAND

Chicago, Dec. 9.—Chicago has been a nest of jazz bands for months and claims credit for originating the craze. It has, therefore, remained for Chicago to follow up further and institute a ladies' jazz band, which is proving a drawing card in the Northern Inn in the Great Northern Hotel. Karl F. Kelsey, cabaret booker and ideas originator de luxe, claims credit for the novelty.

CROSS AND JOSEPHINE BOOKED

New York, Dec. 9.—Wellington Cross and Lois Josephine have been booked for a tour over the Orpheum Circuit, beginning early in the new year. They were recently seen as principals in *Go to It*, the musical comedy.

Professor Freier, the magician, will work one of the big department stores in Dayton, O., during the holidays. He will commence filling dates as the attraction at eighteen band benefits in different sections shortly after the holidays.

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Christmas Greeting

Through The Billboard to the Amusement World (and Its Knockers)

By OAKLEY BELLECK

I approach the world of pleasure
With a reverence and measure
Of a man who feels oppression
At the cynical obsession
That's reflected by the chatter
Of the silly scribes and clatter,
Who will criticize so bitter,
And the public, it will titter
At the stuff that's often written
That perhaps a life has smitten,
For our public—it is whimsy—
And its tastes are often grimmy.
It's a puzzle how to battle
And amuse some common cattle,
So the finest actors suffer
From bad taste in many a duffer
Who has paid a paltry dollar
That confers the right to "boiler,"
There's the wise guy and the lady
Seated in a nook that's shady;
They will tear to shreds and tatters
Every actress' life and shatters;
Take our pretty chorus ladies—
"Every one escaped from Hades"—
For "they say" she's this and t'other,
That she left her home and mother,
Every step in life's temptation
Is a trap of man's creation.
Why not see her grace and beauty?
She works hard to do her duty.
Every day of life's endeavor
Is a battle to the clever.
Those who study life's amazing
Can't escape some guy's abusing.
Think! Ye public, then remember,
After Jane will come December.
Lives that trained—and give full measure—
Cater to your joys and pleasure;
Their whole life is in your keeping,
You can change their smile to weeping.
Age creeps on—time writes—no waiting;
Faithful subjects I am dating,
Long engagements for the morrow,
God, He loves you, and no sorrow
E'er shall come, but smiles and laughter—
Now you're free from every grafter.
The amusement world has meaning
For all human life needs cleaning;
New emotions it's creating,
Jolly fun it's emitting.
Business cares are soon forgotten.
There's no show that's very rotten,
For the worst has some redemption,
Every fault has its exemption,
All performers are not clever;
No profession ever, ever
Counted all its members greater
Than the world and its Creator.
But each laugh or strong emotion
By the actor's true devotion
Makes this world so much the better,
Every human life its debtor.
Every faith its acting teaches,
Every good emotion reaches,
Let the knocker cease from knocking,
Each performer hang a stocking,
So that Santy will remember
Christmas Day is in December.
That the acrobat and actor,
Chorus, too, are much a factor.
On life's billboard let us mention,
Love and kindness are prevention
From all envy, grinch and hating,
Such emotions get no dating,
So at Christmas time no sadness—
Pollyanna's game of gladness—
Let this child bring you her greeting,
It's a game that has no cheating,
Love and help ye one another,
See in every man a brother,
That's the way I figure, stranger,
Christ was born in just a manger,
So this Christmas be a brother
And have time to think of mother.

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SIR HERBERT TREE'S OPTIMISM

Chicago, Dec. 8.—Sir Herbert Tree, speaking informally in the lobby of the Biscayne Hotel in Chicago last week, asserted that he believes the war in Europe will boom the theater in the long run; that London is mad over the frivolous play now in the dark hour of its war-time horrors; that America is showing a great curiosity concerning classical art; that the motion picture is likely to give back more than it takes from the theater by educating the public, and that there are plenty of actors and actresses in America to act as high priests and priestesses to the theater with ideals.

THEATER BACK TO MARSHALL

Galveston, Tex., Dec. 7.—C. C. Marshall, of Drumright, Ok., who formerly owned the Galveston Opera House, has repurchased the property. The building, which was constructed about twenty years ago, is of brick and stone, three stories high, and cost about \$15,000.

THE WHITE LIST OF VAUDEVILLE AGENTS

THIS LIST IS REVISED AND CORRECTED WEEKLY.

The Booking Agencies

Name and Address.	Abbreviation.
BOSTON, MASS.	
Boston Theatrical and Lyceum Bureau..	(bt&lb)
63 Court st.; Mrs. Ed Kelly, mgr.	
Boston United Booking Offices, Inc....	(ubo)
Keith's Bijou, Arcade Bldg.	
Hatchins' Booking Office	(ubo)
32 Tremont st.	
Loew, Marcus, Booking Agency.....	(loew)
176 Tremont st.; Fred Mardo, mgr.	
Paragon Booking Offices	(pbo)
230 Tremont st.; W. H. Wolfe, mgr.	
Quigley's Theater Agency	(qta)
184 Boylston st.	
BUFFALO, N. Y.	
McMahon & Dee Circuit	(m&d)
385 Washington st.	
Sua, Gus, Booking Exchange	(sua)
726 Brisbane Bldg.; J. W. Todd, mgr.	
CHICAGO, ILL.	
Affiliated Booking Co. (s&c).....	(affiat-)
808 Republic Bldg.; J. J. Nash, mgr.	(ed)
Armstrong's Amusement Exchange	(aac)
38 W. Randolph st.	
Barnes, F. M., Inc.	(be)
North American Bldg.	
Butterfield Circuit	(butter-)
Majestic Theater Bldg.; W. S. Butter- field, mgr.	(neld)
Buchanan Booking Agency	(dba)
Suites 38-39, 112 N. La Salle st.; Wm. K. Buchanan, prop.	
Carrell's Theatrical Agency.....	(carrell)
Suite 1016 Consumers' Bldg.; C. L. Carrell, gen. mgr.	
Colored Consolidated Vande. Exchange,	(cevey)
3101 S. State st.; Martin Klein, mgr.	
Doutrick's Theatrical Exchange	(dte)
106 N. La Salle st.; Lavigne & Lang- ner, props.	
Flan-Helman Circuit	(fhe)
Majestic Theater Bldg.; Sam Kahl, mgr.	
Fitzpatrick-McElroy Co.	(fmc)
118 North La Salle st.	
Fuller's Theatres and Vaudeville, Ltd.,	(faller)
Australia & New Zealand	
Majestic Theater Bldg.; Roy D. Mur- phy, U. S. Rep.	
Interstate Amusement Co.....	(iac)
Majestic Theater Bldg.	
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Loew's, Marcus, Western Booking Agency	(loew)
36 S. State st.	
Pantages Circuit of Theaters	(pant)
36 S. State st.; J. C. Mathews, mgr.	
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(Vaudeville, Burlesque and Musical Comedy), Auditorium Bldg.; Herbert Walters, mgr.	
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Republic Bldg.	
Thielen Circuit	(wvma)
Majestic Theater Bldg.; Frank Thie- len, gen. mgr.	
United Booking Assn.	(uba)
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United Booking Offices	(ubo)
(Orpheum Circuit, Majestic Theater Bldg.; O. S. Humphrey, mgr.	
United Fairs Booking Association.....	(ufba)
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Delaware Bldg.; Geo. Webster, mgr.	
Western Vaudeville Managers' Assn....	(wvma)
Majestic Theater Bldg.	
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Interstate Amusement Co.	(inter)
Automatic Telephone Bldg.; Axy A. Chostea, Jr., gen. mgr.	
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Midland Lyceum Bureau	(mlb)
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1125 Grand ave.	
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Alhambra Theatrical Exchange	(ate)
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Wisconsin Amusement Co.	(wac)
Foster Bldg.; Chas. E. Witt, mgr.	
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Direction, Alf. T. Wilton

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J. C. NUGENT

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Boyer Vaudeville Circuit	(rvc)
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Rochester Theatrical Exchange (Inc.)...	(rte)
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Humboldt Bank Bldg.; Ella Herbert Weston, mgr.	
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Griffin Theater Bldg.	
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We make no claim—nor ever will—that it is complete, because all agents viewed with suspicion and distrust by actors, actresses, artists and performers will be expunged as fast as these are brought to our attention if investigation warrants it.

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 Graham, John, 184 Boylston st. and Park Sq.
 Griffin, A. L., Bowdoin Square Theater.
 Hathaway, Fred W., 224 Tremont st.
 Junior, Christopher, Upham's Corner.
 Kee, Walter, 224 Tremont st.
 Kollins, Stuart, 184 Boylston st.
 Long, Blanche A., 100 Boylston st.
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 Mario, Fred (owner), 11 Hamilton Place.
 Mead, Frank, 228 Tremont st.
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 Ott, Matthew, 224 Tremont st.
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 Dietrich, Daniel, 989 Halsey st.
 Fogarty, Frank, 1 Hanson Place.
 McDonald, I. B., 73 Cort st.
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 Fowler, Bruce (nick), 385 Washington st.

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 Kane, Bernhardt J. (Producer), 85 Auditorium Building.
 Kibble, Wm. (Producer), 1512 Tribune Bldg.
 Kramer, Sam, 79 W. Monroe st.
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 Schallmann Bros., Crilly Bldg.
 Schikler & Greenwald (Producer), 35 S. Dearborn st.
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 Spingold, Harry W. (nbo and wvma), Room 906 Majestic Theater Bldg.
 Snow Concert & Choir Bureau, 64 E. Van Buren.
 Sullivan, The Joe, Vaudeville Agency (nbo and wvma), Majestic Theater Bldg.



FORTY YEARS AGO

Dedicated to
McINTYRE AND HEATH

By **Oakley Selleck**

*Does friendship last? I'll tell you one,
 McIntyre and Heath, and their negro fun,
 Have spanned the years, forty or more.
 They stuck together, since the days of yore,
 Giving the world, yes, the best they had.
 They have made, I judge, fifty millions glad—
 Not only glad, but filled with glee.
 When they're in town there is gayety.
 The man and boys, with mother, too,
 The Billboard says, there is fun for you—
 McIntyre and Heath will soon be here.
 So the Manager—and without a fear
 He counts his cash—has a hunch
 McIntyre and Heath's box office punch
 Will crowd the house—that will tell the tale.
 Yes, forty years since they hit the trail.
 While cash and coin may last for long
 Their friendship has been quite as strong.
 So here's good luck to these blackface kings
 Who make us laugh as our memory brings
 The quaint conceit of the negro gal—
 That is McIntyre—and Heath's her pal.
 So stars may come and stars may go,
 But these men last long with their funny show.
 They both are rich in this world's goods.
 If they should quit—take to the woods—
 The rabbits, squirrels, foxes and birds
 Would congregate in flocks and herds
 To laugh and chatter in their way
 And wish good luck and hope they'd stay,
 For the "Ham Tree" they had heard about,
 And the Georgia Minstrels—hear them shout—
 Then "Waiting at the Church," you bet,
 McIntyre and Heath has them laughing yet.*

Merry Christmas To All

McINTYRE AND HEATH

Winter Garden, New York, 1916

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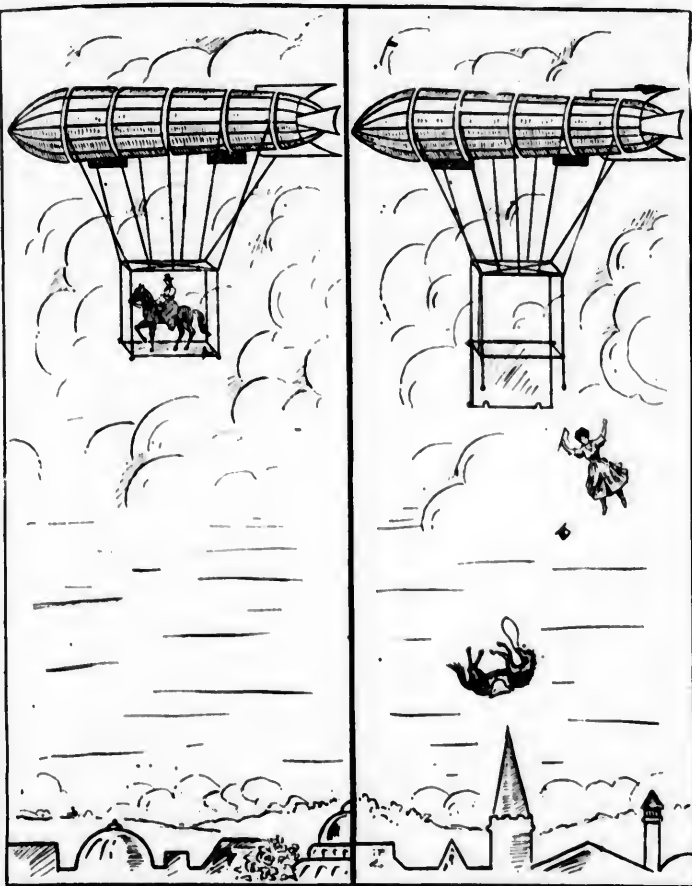
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 Chappell, Harry, Fuller Opera House.

NEW YORK CITY
 Adams, J. K., 100 W. Thirty-eighth at American Theatrical Exchange (Dram. & M. C.), Longacre Bldg. Anhalt, Lawrence J., Park Theater. Bartk, O., 1425 Broadway. Belasco, David, Belasco Theater; W. G. Smythe, booking manager. Betts & Fowler, 1402 Broadway. Campbell, Robert, Berkley Theater Bldg., 19 W. Forty-fourth st. Cohen & Harris, 1482 Broadway; Jack M. Welch, general manager. Conely, Joseph, 107 W. Forty-fifth st. Frawley, T. David, 130 W. Forty-fourth st. Frohman Amusement Corporation, 18 E. 41st st. Hopkins, Frank, Longacre Theater Bldg. Kiraly & Alward (K. & E.), Empire Theater Building. Lagen, Marc, 500 Fifth ave. Longdon, Olliv, 1493 Broadway. Miller, Henry, New Amsterdam Theater Bldg. Mosser, Geo. (Morosco & Stock Star Circuit), 105 W. 40th st. Munroe, Wallace, 107 W. Forty-fifth st. Nicolai, George H. (Stair & Havlin), 1403 Broadway. Packard Theatrical Exchange, Inc., 1416 Broadway. Price, John R., 216 W. 115th st. Roskam, Chas. H., Room 817 Longacre Bldg. Scott, Paul, 1402 Broadway. Selwyn & Co., 1451 Broadway. Wagenhals & Kemper (Producers), Astor Theater Bldg. Well, E. A., Hudson Theater Bldg. Winter, Wales, 1476 Broadway.

PHILADELPHIA, PA.
 Jay, Beulah E., The Little Theater. Nixon, S. F. (Dram., M. C., Burlesque), Broad Street Theater. Wolf, Frank, Parkway Bldg.

PITTSBURG, PA.
 Wilson, C. R. (Stair & Havlin), Lyceum Theater Bldg.

SANDUSKY, O.
 Hummel, John A. (Producer).
SYRACUSE, N. Y.
 Anderson, Clyde E., 1127 Genesee st.
WAPAKONETA, O.
 Shannon, Harry, 308 Waughs st.

WINNIPEG, MAN., CAN.
 Stewart, Will J. (Affiliated Theatrical Office).

Following its usual custom T. M. A. Lodge No. 38 at Omaha, Neb., will give an annual Christmas celebration for visiting show people who have the misfortune to be away from home during the Yuletide holidays. This annual affair has been one of the delights of theatrical people who have had the good luck to be in Omaha at Christmas and New Year's. Everybody will receive a remembrance from Santa Claus, and the usual Christmas tree and its trimmings will be among the decorations in the commodious rooms of the lodge. An entertainment fitting the occasion will be part of the program. A Dutch lunch will be served after the theaters close, and such other refreshments as make these occasions a delight will also be arranged for.

THE SAME TO YOU

["THE PINT SIZE PAIR"]

JOE LAURIE and ALEEN BRONSON

[-IN-]

"LOST AND FOUND"



BERNARD TRIO

Those Three Nifty Girls

HOLIDAY GREETINGS

PREPAREDNESS

-WITH-

RAY CONLIN

WISH YOU THE BEST

A Progressive Christmas Story

By **GEORGE W. LEDEKER**

"So you want a Christmas story from me?" queried George W. Lederer. "Well, let me tell you a little one that may not be quite true just now, but will be pretty soon. Listen:

"The world is moving at a terrific pace these days in every branch of industry and sports—especially in the theatrical line. A manager with but five years' commendable experience ranks as a 'veteran' or a 'has-been,' and whatever takes longer than a single nightmare to conjure and consummate is in peril of being pronounced 'stale' or 'unmitigated rot.' Everything must be on the jump, or won't do, even for dog food. Plays must be rushed before they crystallize into sense or decency, and the authors asphyxiated before they revive and do worse. As for the players—they must be addressed to the limit of microscopic vision.

"There are scores of capable and enlightened managers throughout the world that possess or command manuscripts of plays of unquestioned merit and drawing power for which they cannot get a patient reading, much less a public hearing, because the themes lack the requisite hysteria to hold the pell-mell audiences of now-a-days—and 'hysteria' is what is meant by 'pep' or 'punch' or 'smashing' in the headlines of the so-called newspaper reviews.

"That I am not exaggerating in characterizing now-a-day amusement audiences as 'hysterical,' I need only point to the acme class that throng in the cabaretted restaurants to be cocktailed by a species of angling and dancing that would not be countenanced an instant in the legitimate and respectable theaters they afterwards patronize. Restaurant audiences must first be vitiated by such performances or they would starve and pine away into Egyptian mummies, and the dramatic critics, in turn, must be enabled to witness orgies they would be free to behold, and not be obliged to roast with their pens—instead of the legitimate productions in the theaters.

"Speaking of the dramatic critic, his occupation is nigh gone these days. A right-minded reviewer has only to disapprove of a play and be contradicted by the play producers in the same page of his paper in a thousand-or-more-line 'ad' that their play is one which the very angels in heaven above attended and enjoyed and will never cease to praise in song and dance as far superior to the halloinjah chorus itself. So what chance has the contradictions, whether true or false, unless to demonstrate the 'power' of the paper for good or evil? Scarcely a critic can be sure of the weight of his criticism when his own employer can be hired to contradict him through the agency of playfolk.

"I am now emboldened to remark that the real theatrical managers are those clever newspaper directors of the theatrical advertising who exact the prodigiously-spaced 'ads' that monopolize so large a share of the 'amusement page' and crowd out into the back pages, among the chambermaid or salesgirl 'ads,' the normally-sized theatrical announcements.

"But why groan further, when it is as certain as fate that instead of theaters, coliseum (future pluralization) will be built and wild animal contests instead of human actors starred on the three-sheets—and the theaters hung under Zeppelin dirigibles and toted (not towed) from place to place and lowered down for audiences and pulled up at certain times?

"As we'll all be non compos mentis (according to the Sunday magazines) by the time the foregoing paragraph comes to pass, I do no harm making mention of the predictions therein.

"This is my Christmas story for you."

WHITE'S CIRCUS

The Better Animal Act

GREETINGS TO ALL

Independent Vaudeville Theaters

A List of Vaudeville Theaters Which Book Independently—Additions Will Be Made From Time to Time—Theater Managers Are Requested To Send in Data Covering Their Houses

[KEY—Mgr., manager; a. c., seating capacity; p., population of town. * denotes independent and circuit bookings.]

ALABAMA
Dothan—Dothan Theater, H. W. Lisenby, mgr.; a. c., 783; p., 10,000.
Fort—Dixie, O. K. Holland, mgr.; a. c., 315; p., 1,000.

ARIZONA
Mesa—Orpheum, A. J. Dettlof, mgr.; a. c., 800; p., 22,000.
Mesa—Coliseum, W. Menhennet, mgr.; a. c., 400; p., 2,500.
Mesa—Majestic, W. Menhennet, mgr.; a. c., 422; p., 2,500.
Yuma—Pastime, E. C. Dawson, mgr.; a. c., 300; p., 500.
Winslow—Electric, T. K. Seeger, mgr.; a. c., 400; p., 4,000.
Yuma—Yuma, H. O. Johnson, mgr.; a. c., 700; p., 4,000.

ARKANSAS
Wald Knob—Gem, Campbell & Richardson, mgrs.; a. c., 250; p., 1,500.
Batesville—Gem, W. L. Landers, mgr.; a. c., 500; p., 5,000.
DeQueen—Princess, H. E. Wood, mgr.; a. c., 500; p., 2,000.
Dow—Princess, A. H. Suitt, mgr.; a. c., 372; p., 2,000.
DeWitt—Lyric, M. C. Anderson, mgr.; a. c., 250; p., 1,800.
Fayette—The Airtime, B. E. Waters, mgr.; a. c., 250; p., 3,500.
Gardner—Imperial, F. E. Wright, mgr.; a. c., 300; p., 2,500.
Magnolia—Orpheum, C. C. Chitwood, mgr.; a. c., 350; p., 1,100.
Newport—Opera House, Mrs. R. B. Hocking, mgr.; a. c., 500; p., 4,500.
Perry—Grand, E. B. Hicks, mgr.; a. c., 475; p., 3,000.

CALIFORNIA
Oroville—Vaudeville, F. W. Jackman, mgr.; a. c., 400; p., 2,000.
Oroville—Gem, C. O. Kaufman, mgr.; a. c., 300; p., 2,500.
Corning—Maywood O. H., Alex. T. Case, mgr.; a. c., 450; p., 2,000.
Dunsmuir—Auditorium, Wm. R. Lee, mgr.; a. c., 300; p., 2,300.
El Centro—L. & S., W. B. Sawyer, mgr.; a. c., 400; p., 6,500.
Florencia—Empire, Merton Barnes, mgr.; a. c., 250; p., 1,200.
Fullerton—Fullerton, R. A. Speicher, mgr.; a. c., 450; p., 2,500.
Gridley—Fink's, F. Fink, mgr.; a. c., 500; p., 1,750.
Imperial—Imperial, O. A. Lindeman, mgr.; a. c., 400; p., 6,000.
Kennett—Gem, Edgar S. Thompson, mgr.; a. c., 300; p., 1,200.
Lodi—Tokay, Slevens & Gatzert, mgrs.; a. c., 300; p., 3,000.
Lompoc—Lompoc O. H., W. Calvert, mgr.; a. c., 400; p., 2,000.
Paso Robles—Bell, W. W. Walker, mgr.; a. c., 400; p., 3,000.
Paso Robles—Boris, B. F. Rutledge, mgr.; a. c., 500; p., 2,500.
San Fernando—Cody's, G. F. Cody, mgr.; a. c., 500; p., 2,500.
San Luis Obispo—Monterey, W. W. Walker, mgr.; a. c., 700; p., 6,000.
Seaside—Don, Collins & Mohr, mgrs.; a. c., 200; p., 1,800.
Tulare—Tulare, S. J. Greenwood, mgr.; a. c., 300; p., 3,500.

COLORADO
Aguilar—Iris, F. L. Perry, mgr.; a. c., 300; p., 1,500.
Lamar—Lyric, F. B. Bennett, mgr.; a. c., 285; p., 4,000.
Montrose—Empress, S. I. Shafer, mgr.; a. c., 550; p., 3,000.

DELAWARE
Dover—Boyd's, Wm. Boyd, mgr.; a. c., 400; p., 4,000.
Harrington—Reese O. H., F. T. Fleming, mgr.; a. c., 300; p., 3,000.
Millboro—Millboro O. H., A. R. Dodd, mgr.; a. c., 250; p., 600.
Spencer—Wright Auditorium, J. A. Wright, mgr.; a. c., 400; p., 3,000.
Wilmington—New Lyric, 220 Market st.; a. c., 600; p., 110,000.

FLORIDA
Alton—Alton Movies, J. M. Taylor, mgr.; a. c., 300; p., 1,300.
Brooksville—Star, C. Waugh, mgr.; a. c., 300; p., 1,500.
Bushnell—Bushnell O. H., W. F. Noble, mgr.; a. c., 350; p., 600.
Clearwater—Amuse-U, D. E. Becker, mgr.; a. c., 420; p., 3,000.
New Galie—Amuse, D. H. Sample, mgr.; a. c., 300; p., 1,000.
Seville—Vesta, H. T. Berrie, mgr.; a. c., 350; p., 1,500.
Stromers—Dixie, M. E. Hall, mgr.; a. c., 243; p., 1,100.

Fort Landerdale—Bex, Ed Mitchell, mgr.; a. c., 400; p., 3,500.
Ft. Meyers—Court, J. W. Rogers, mgr.; a. c., 500; p., 3,000.
Gainesville—Lyric, A. K. Harper, mgr.; a. c., 500; p., 10,000.
Green Cove Springs—Palace, J. E. Rivers, mgr.; a. c., 250; p., 2,000.
Hastings—Auditorium, L. H. Parker, mgr.; a. c., 450; p., 1,500.
Homestead—Wonderland, E. E. Kane, mgr.; a. c., 250; p., 700.
Lakeland—Alrdome, R. W. Cornell, mgr.; a. c., 600; p., 9,000.
Leesburg—Prince, O. B. Webster, mgr.; a. c., 300; p., 1,100.
Live Oak—Dreamland, C. T. Wilkinson, mgr.; a. c., 230; p., 4,000.
Madison—Amuse-U, Ricard & Brown, mgrs.; a. c., 275; p., 1,800.
Miami—Auditorium, Joe. C. Boss, mgr.
Millville—It, J. S. Wadsworth, mgr.; a. c., 300; p., 2,000.
Perry—Dixie Highway Theater, Van R. Carpenter, mgr.; a. c., 350.
Perry—Princess, L. G. Blue, mgr.; a. c., 300; p., 3,000.
Punta Gorda—Dixie, H. C. Goldstein, mgr.; a. c., 237; p., 1,800.
Quincy—Empire, E. C. Behrens, mgr.; a. c., 700; p., 3,000.

Wrightsville—Vivino, M. C. Moore, mgr.; a. c., 450; p., 2,000.

INDIANA
Angola—Orpheum, G. S. Boice, mgr.; a. c., 600; p., 3,000.
Bedford—Stone City, Hughes & Murray, mgrs.; a. c., 800; p., 2,000.
Bremen—Majestic, W. W. Drake, mgr.; a. c., 235; p., 2,500.
Butler—Crystal, Fred W. Hood, mgr.; a. c., 257; p., 1,800.
Cambridge City—Royal, Walter Jones, mgr.; a. c., 250; p., 2,200.
Cannelton—New O. H., J. S. Gerber, mgr.; a. c., 250; p., 2,500.
Churubusco—Olympic, F. B. Weaver, mgr.; a. c., 400; p., 1,200.
Clay City—Photo Play, M. C. Steward, mgr.; a. c., 250; p., 1,500.
Clinton—Columbia, Joe Bertotte, mgr.; a. c., 250; p., 11,000.
Columbus City—Lyceum, Geo. Brookins, mgr.; a. c., 270; p., 4,500.
Columbus—Crystal, E. E. Norman, mgr.; a. c., 700; p., 14,000.
Dugger—Opera House, F. L. Harding, mgr.; a. c., 500; p., 3,000.
Greencastle—Opera House, A. Cook, mgr.; a. c., 700; p., 5,000.
Greentown—Star, Perry G. Davis, mgr.; a. c., 200; p., 1,300.
Hartford City—Star, H. B. Solomon, mgr.; a. c., 200; p., 6,000.
Hobart—Gem, H. T. Coons, mgr.; a. c., 388; p., 2,500.
Jakoville—Amuse, Geo. Passen, mgr.; a. c., 350; p., 5,000.
Lagrange—Wigton's, J. M. Wigton, mgr.; a. c., 400; p., 2,000.
Mentone—Crystal, D. P. Meredith, mgr.; a. c., 250; p., 900.
Nappanee—Auditorium, T. P. Greene, mgr.; a. c., 700; p., 3,000.
Noblesville—Opera House, Oscar Mittendorf, mgr.; a. c., 650; p., 3,000.
Owensville—Star, A. L. Biddle, mgr.; a. c., 250; p., 1,800.
Perrin—Wallace, Dale Loomis, mgr.; a. c., 900; p., 18,000.
Petersburg—Opera House, T. F. Anderson, mgr.; a. c., 500; p., 2,500.
Piercesburg—Princess, S. H. Randall, mgr.; a. c., 150; p., 800.
Plymouth—Orpheum, B. W. Stover, mgr.; a. c., 400; p., 5,000.
Plymouth—Gem, C. M. Walker, mgr.; a. c., 350; p., 4,000.
Portland—Theaterium, W. H. Ludy, mgr.; a. c., 200; p., 6,000.
Princeton—Grand, Frank Stormont, mgr.; a. c., 250; p., 7,000.
Tall City—Opera House, Wm. Stamp, mgr.; a. c., 450; p., 5,000.
Veederburg—Star, C. L. Siddons, mgr.; a. c., 175; p., 2,000.
Vincennes—Alhambra, Murphy & King, mgrs.; a. c., 500; p., 27,000.

THIS LIST IS THE MEDIUM

that brings performers and independent managers together. It is your booking agent, and works absolutely without cost, excepting the time spent in sending the proper data to insure the theater being listed in these columns. The Billboard keeps the list as nearly correct as it is possible to do so, and performers and managers are requested to send in corrections as occasions arise. Forty-two of the United States are represented in this list at present, and four of the Canadian provinces. Your aid in adding new houses to the list, and in keeping it corrected up to date, will be appreciated. It is of inestimable value to all concerned.

St. Cloud—Palm, L. Z. Nighswenger, mgr.; a. c., 198; p., 1,500.
Sarasota—The Virginian, G. C. Koons, mgr.; a. c., 700; p., 3,000.
Tampa—Rouita, F. M. Catron, mgr.; a. c., 350; p., 35,000.
Titusville—Magnolia, Bert Johnson, mgr.; a. c., 450; p., 1,500.
West Palm Beach—Rialto, Alfred A. Tano, mgr.; a. c., 640; p., 6,000.
West Palm Beach—Star, Paul I. Majewski, mgr.; a. c., 350; p., 5,000.
Winter Haven—Bonita, G. A. Cole, mgr.; a. c., 450; p., 3,000.
Winter Haven—Grand, F. E. Williamson, mgr.; a. c., 500; p., 3,000.

GEORGIA
Acworth—Majestic, Paris Bros., mgrs.; a. c., 200; p., 1,200.
Fitzgerald—Grand, G. E. Ricker, mgr.; a. c., 1,200; p., 7,000.
Gainesville—Alcasar, W. M. Clark, mgr.; a. c., 400; p., 12,000.
Lyons—Belverk, P. L. Akridge, mgr.; a. c., 200; p., 1,500.
Nashville—Sweet's O. H., A. C. Sweet, mgr.; a. c., 500; p., 2,000.
Quitman—Quitman O. H., D. W. Powell, mgr.; a. c., 300; p., 4,500.

INDIANA
Batavia—Batavia O. H., E. M. Eberman, mgr.; a. c., 418; p., 6,000.
Bradford—Lyric, Anna Stock, mgr.; a. c., 200; p., 900.
Bushnell—Opera House, Jackson Bros., mgrs.; a. c., 700; p., 3,500.
Diverson—Opera House, W. J. Beynon, mgr.; a. c., 500; p., 2,000.
Earlville—Lyric, F. M. Edgett, mgr.; a. c., 325; p., 1,500.
Flora—Opera House, S. E. Frithe, mgr.; a. c., 500; p., 5,000.
Georgetown—Union, Ed T. Morgan, mgr.; a. c., 250; p., 3,000.
Gibson City—Princess, Woolley Bros., mgrs.; a. c., 250; p., 2,500.
Macomb—Grand, H. B. Franke, mgr.; a. c., 285; p., 6,500.

IOWA
Albia—Lyric—Pastime, Happy Hi Hibbard, mgr.; a. c., 312; p., 6,000.
Bloomfield—The Wishard, H. A. Wishard, mgr.; a. c., 490; p., 2,500.
Brooklyn—Broadway, M. E. Nichols, mgr.; a. c., 435; p., 1,800.
Decorah—Lyric, Ellen B. Larsen, mgr.; a. c., 350; p., 4,000.
Decorah—Star, E. J. Reif, mgr.; a. c., 600; p., 4,000.
Dysart—Dysart O. H., E. F. Douglass, mgr.; a. c., 400; p., 1,200.
Dysart—Lyric, Richardson & Lyon, mgrs.; a. c., 250; p., 1,000.
Eldon—Majestic, Byron Sherwood, mgr.; a. c., 315; p., 2,500.
Eldora—Diamond, M. W. Moir, mgr.; a. c., 240; p., 3,000.
Ida Grove—Princess, D. C. Johnston, mgr.; a. c., 300; p., 2,500.
Kanaqua—Magic, Petheram & Yeobell, mgrs.; a. c., 400.
Lenox—Olympic, Thos. Reiner, mgr.; a. c., 600; p., 1,500.
Marion—Orpheum, H. Allar, mgr.; a. c., 400; p., 5,000.
Moulton—Colonial, G. T. Carson, mgr.; a. c., 450; p., 2,500.
Radcliffe—Radcliffe, B. W. Shepard, mgr.; a. c., 250; p., 800.
Riceville—Rainbow O. H., B. W. Shepard, mgr.; a. c., 350; p., 1,000.
Ruthven—Electric, Forrest & Miller, mgrs.; a. c., 250; p., 900.
Sutherland—Nott's O. H., Chas. L. Nott, mgr.; a. c., 470; p., 900.
Wapello—Family, H. O. Pease, mgr.; a. c., 300; p., 1,000.

KANSAS
Arma—The Pearl, C. J. Girard, mgr.; a. c., 400; p., 2,000.
Angusta—Iris, C. H. Barrow, mgr.; a. c., 500; p., 5,000.
Cherryvale—Star, H. L. Davidson, mgr.; a. c., 300; p., 5,000.

THE SAME TO YOU

IRVING NEWHOFF and DODE PHELPS

“DIRECT FROM SONGLAND”

ALWAYS WORKING---THANK YOU ON THE UNITED TIME

COMPLIMENTS OF THE SEASON

HARRY ELLIS

IN A NEW ACT BY

HERBERT MOORE

DIRECTION, ARTHUR KLEIN

Columbus—McGale, N. W. Huston, mgr.; s. c., 500; p., 4,000.
Dexter—Opera House, G. B. Campbell, mgr.; s. c., 250; p., 800.
Emporia—Star & Opera House, Sanford Loomis, mgr.; s. c., 600; p., 12,000.
Grand—Bluebird, Mrs. Thos. Miller, mgr.; s. c., 400; p., 2,500.
Greenleaf—Elite, J. A. Quincey, mgr.; s. c., 250; p., 1,000.
Harper—Gem, Hill & Miller, mgrs.; s. c., 500; p., 1,700.
Hastington—Crystal, S. S. Wilkinson & Son, mgrs.; s. c., 300; p., 2,000.
Holt—Perkins, John W. Wendel, mgr.; s. c., 600; p., 3,500.
Independence—Hill, R. H. Agner, mgr.; s. c., 250; p., 17,500.
Lyndon—Happy Hour, J. A. Chesbire, mgr.; s. c., 250; p., 800.
McCune—Electric, Frank Hopkins, mgr.; s. c., 350; p., 800.
Osgo—Cozy, Win. Goding, mgr.; s. c., 300; p., 2,500.
Washington—Majestic, P. D. Kite, mgr.; s. c., 250; p., 1,700.
Whitita—Yale, A. I. McBride, mgr.; s. c., 325; p., 64,000.

KENTUCKY

Allensville—Allensville O. H., W. B. Carvell, mgr.; s. c., 200; p., 800.
Cedar—Gem, J. B. Alexander, mgr.; s. c., 240; p., 1,200.
Elkton—Damon's, W. C. McGee, mgr.; s. c., 250; p., 1,700.
Heller—Princess, W. D. Bartley, mgr.; s. c., 240; p., 1,500.
Marion—Majestic, E. M. Frieble, mgr.; s. c., 500; p., 2,000.
Pineville—Uno, H. B. Jones, mgr.; s. c., 500; p., 4,000.

LOUISIANA

Abbeville—Victor, A. O. Landry, mgr.; s. c., 450; p., 4,000.
Alexandria—Times Time, Chas. F. Bode, mgr.; s. c., 500; p., 16,000.
Baton Rouge—Columbia, Malcolm Dougherty, mgr.; s. c., 750; p., 25,000.
Boyer—Majestic, O. E. Grant, mgr.; s. c., 200; p., 1,000.
Houma—Opera House, A. J. Bethamont, mgr.; s. c., 500; p., 5,000.
Jesnerette—Bijou, Mrs. A. S. Carlos, mgr.; s. c., 225; p., 2,200.
Lake Charles—Arcade, J. J. dePrasin, mgr.; s. c., 1,500; p., 10,000.
Lockport—W. O. W. Theater, S. L. Bergen, mgr.; s. c., 400; p., 1,400.
Lusher—Victory, A. M. Melancon, mgr.; s. c., 800; p., 5,000.
Oil City—Aldome, J. G. McDonald, mgr.; s. c., 300; p., 2,000.
Patterson—Arcade, L. C. Borah, mgr.; s. c., 350; p., 3,000.
Rayne—Opera House, Jas. L. Craig, mgr.; s. c., 500; p., 2,500.
Ruston—Astor, Louis Astor, mgr.; s. c., 600; p., 6,000.
Vivian—Bailey, J. Ed Bailey, mgr.; s. c., 600; p., 3,000.
White Castle—Fairland, E. E. Barbag, mgr.; s. c., 450; p., 2,400.

MAINE

Belfast—Colonial, W. H. Bray, mgr.; s. c., 700; p., 6,000.
Houlton—Bijou, O. H. Seymour, mgr.; s. c., 370; p., 6,000.
Woodland—Opera House, H. W. Moore, mgr.; s. c., 500; p., 2,100.

MARYLAND

Chestertown—Lycenm, L. Bates Russell, mgr.; s. c., 400; p., 3,000.
Cumberland—Leader, O. A. Feaser, mgr.; s. c., 500; p., 25,000.
Easton—C. C. Theater, O. E. Cannon, mgr.; s. c., 250; p., 3,500.
Frostburg—Opera House, L. G. R. Hitchins, mgr.; s. c., 700; p., 8,000.
Pocomoke—Empire, F. P. Bratton, mgr.; s. c., 350; p., 3,500.
Snow Hill—Opera House, Chas. L. Boehm, mgr.; s. c., 300; p., 2,200.
South Cumberland—Leader, O. A. Feaser, mgr.; s. c., 500; p., 8,000.

MICHIGAN

Addison—Arcade, John K. Kelsey, mgr.; s. c., 250; p., 750.
Baker—Majestic, F. W. Reams, mgr.; s. c., 240; p., 1,500.
Bronson—Coliseum, Carl Grosse, mgr.; s. c., 450; p., 1,100.
Capac—Palace, W. J. Morden, mgr.; s. c., 200; p., 1,050.
Cheboygan—Delmont, H. B. Tuttle, mgr.; s. c., 300; p., 7,500.
Constantine—Opera House, R. D. Lemmon, mgr.; s. c., 300; p., 1,850.
Downs—Orchard, L. E. Larkin, mgr.; s. c., 700; p., 5,000.
Downs—Buckwith, L. E. Larkin, mgr.; s. c., 700; p., 5,000.

Grayling—Grayling O. H., G. N. Olson, mgr.; s. c., 350; p., 2,300.
Hart—Amuse, F. N. Harris, mgr.; s. c., 250; p., 1,500.
Ironwood—Temple, W. F. Kelley, mgr.; s. c., 650; p., 15,000.
Marshall—Princess, George Brown, Jr., mgr.; s. c., 225; p., 5,000.
Muskegon Heights—John LaFayette Theater.
Onaway—Royal, Charles Schneider, mgr.; s. c., 225; p., 3,000.
Owosso—Family, C. W. Patterson, mgr.; s. c., 550; p., 12,000.
St. Charles—Lyric, George McCoy, mgr.; s. c., 225; p., 1,400.

Charleston—American, E. A. Storey, mgr.; s. c., 400; p., 4,000.
Columbia—Walnut Street, W. B. Gage, mgr.; s. c., 1,500; p., 13,000.
Eminence—Opera House, Hyde & Carr, mgrs.; s. c., 250; p., 1,000.
Flat River—Opera House, John E. Giesbrug, mgr.; s. c., 500; p., 4,000.
Fulton—Pratt's, J. R. Pratt, mgr.; s. c., 800; p., 6,000.
Granby—Pastime, W. E. McFarland, mgr.; s. c., 500.
Jamesport—Idle Hour, E. D. McLone, mgr.; s. c., 250; p., 1,000.

Rushville—Star, D. M. Gourley, mgr.; s. c., 400; p., 800.
Spaulding—Carlin O. H., P. R. Carlin, mgr.; s. c., 250; p., 1,000.
Table Rock—Table Rock O. H., Phillips & Hyton, mgrs.; s. c., 500; p., 1,000.

NEVADA

Fallon—Rex, J. W. Flood, mgr.; s. c., 300; p., 1,200.
Lovelock—Orpheum, Benedetti & Simona, mgrs.; s. c., 500; p., 2,200.

NEW MEXICO

Clayton—Dixie, J. H. Haukin, mgr.; s. c., 300; p., 1,020.
Doming—Princess, T. S. Hull, mgr.; s. c., 500; p., 5,000.
Gallup—Empress, Jack Garrett, mgr.; s. c., 400; p., 2,500.
Las Cruces—Star, J. Birdwell, Jr., mgr.; s. c., 350; p., 5,000.
Las Cruces—Aldome, J. Birdwell, Jr., mgr.; s. c., 1,000; p., 5,000.
Magdalena—Princess, H. S. Beagle, mgr.; s. c., 400; p., 2,000.
Portales—Cozy, S. D. Beaver, mgr.; s. c., 250; p., 2,000.

NEW YORK

Buffalo—Lluden, cor. Jefferson & High sts., Doe Pierce, mgr.; s. c., 500.
Corning—Bijou, S. H. Clark, mgr.; s. c., 400; p., 15,000.
Deposit—Opera House, H. A. Matthys, mgr.; s. c., 500; p., 3,000.
Malone—Novelty, Sid Spear, mgr.; s. c., 300; p., 3,500.
Moravia—Opera House, Todd & Shaff, mgrs.; s. c., 500; p., 2,000.
Oswego—Hippodrome, Chas. P. Gilmore, mgr.; s. c., 800; p., 27,000.
Rochester—Victoria, H. C. Kelly, mgr.; s. c., 1,600; p., 250,000.
Ticonderoga—Wigwam, James Connolly, mgr.; s. c., 450; p., 6,500.
Wolcott—Opera House, Herbert Nash, mgr.; s. c., 500; p., 1,500.

NORTH CAROLINA

Beaufort—Victoria, A. Block, mgr.; s. c., 238; p., 2,500.
Colesburg—Peerless, J. D. Goines, mgr.; s. c., 300; p., 2,200.
Greenville—White's, S. T. White, mgr.; s. c., 680; p., 6,000.
Hamlet—Hamlet O. H., F. A. Lackey, mgr.; s. c., 800; p., 3,500.
Moorestville—Dixie, I. L. Rich, mgr.; s. c., 300; p., 3,500.
Murphy—Star, F. O. Bates, mgr.; s. c., 400; p., 2,500.
Newbern—Athens, Lovick & Taylor, mgrs.; s. c., 700; p., 12,000.
Reidsville—Princess, N. C. Jones, mgr.; s. c., 400; p., 8,000.
Roanoke Rapids—People's, J. P. Robinson & Bro., mgrs.; s. c., 418; p., 2,000.
Selma—Rough and Ready, John A. Mitchner, mgr.; s. c., 500; p., 2,000.
Siler City—Riddle Hall, A. H. Riddle, mgr.; s. c., 500; p., 1,500.
Warrenton—Opera House, Bell & Allen, mgrs.; s. c., 475; p., 1,900.
Williamstown—Gaiety, L. R. Walker, mgr.; s. c., 300; p., 2,500.

NORTH DAKOTA

Ambrose—Electric, Peter Tansem, mgr.; s. c., 300; p., 1,000.
Beach—Opera House, Chas. W. Halgh, mgr.; s. c., 500; p., 1,800.
Hankinson—Gem, Paul Kuerst, mgr.; s. c., 300; p., 1,700.
Hettinger—Star, L. O. Ramstead, mgr.; s. c., 250; p., 1,000.
Minot—Grand O. H., Vincent J. Quinn, mgr.

OHIO

Bowling Green—Lyric, Young Bros., mgrs.; s. c., 211; p., 6,500.
Byeville—Hippodrome, S. B. King, mgr.; s. c., 450; p., 5,000.
Caldwell—Grand, L. W. Wheeler, mgr.; s. c., 300; p., 3,000.
Canal Dover—Grand, I. S. Russell, mgr.; s. c., 300; p., 8,000.
Circleville—Grand, W. Baughman, mgr.; s. c., 700; p., 7,000.
Columbus—Parsons, R. P. Dowler, mgr.; s. c., 240; p., 300,000.
Coshocton—Fisher, C. G. Chacos, mgr.; s. c., 600; p., 11,000.
Delaware—Star, George G. Buchmann, mgr.; s. c., 200; p., 12,000.
Delaware—Superba, Chas. Sears, mgr.; s. c., 220; p., 9,000.
Gallipolis—Gallipolis, J. M. Kaufman, mgr.; s. c., 400; p., 6,000.
Gloster—Gloster Opera House, W. E. McFarry, mgr.; s. c., 700; p., 4,000.
Hicksville—Crescent, C. C. Palmer, mgr.; s. c., 800; p., 3,000.

THE OLD AND THE NEW

A Christmas Reflection by FRANK DUPREE

The dear old half-forgotten days
Were marked by quaint old-fashioned ways
That planted in our hearts the seeds
Of thoughtfulness for others' needs,
When Christmas dawned with snow-clad mirth,
And crackling logs upon the hearth
Their mimic salvos fired at will,
While all outdoors was white and still.

Then mother, dad and all the rest,
Were gathered in the old home nest
To revel in a mighty feast
Of turkey from the farm down East,
While laughter to the ceiling swelled,
And answered back the jingle-belled
Young sleighing parties swinging past
With merry echoes to the last.

How different is the modern way
We celebrate on Christmas day,
With lobster, wine and demi tasse,
In cabaret of gilded class,
Where only strangers pass you by
In jostling crowds that make you sigh
To leave this mocking Great White Way
For one home feast of yesterday.

Scottville—Amnau, Thos. Peterson, mgr.; s. c., 450; p., 1,500.
South Haven—Selkirk's O. H., M. V. Selkirk, mgr.; s. c., 400; p., 4,500.
Sturgis—Strand, O. M. Grubb, mgr.; s. c., 540; p., 4,500.
Three Rivers—Vandette, B. R. Adams, mgr.; s. c., 250; p., 5,000.
Vicksburg—Wonderland, William Koons, mgr.; s. c., 400; p., 1,700.
West Branch—W. Branch O. H., J. T. Sargent, mgr.; s. c., 500; p., 1,800; summer only.

MINNESOTA

Deer River—Rex, W. A. Ryan, mgr.; s. c., 250; p., 1,500.
Elmore—Lyric, L. E. Matthews, mgr.; s. c., 250; p., 800.
Ely—Ely, J. A. Graves, mgr.; s. c., 400; p., 4,000.
Hector—Palace, A. M. Ericson, mgr.; s. c., 400; p., 1,000.
Proctor—Savoy, Peter Charrier, mgr.; s. c., 300; p., 2,500.
Wainut Grove—Pleasant Hour, Henry A. Wlecks, mgr.; s. c., 200; p., 500.

MISSISSIPPI

Aberdeen—Temple, Irwin B. Mims, mgr.; s. c., 600; p., 5,000.
Greenville—Grand, W. F. Elkas, mgr.; s. c., 1,001; p., 12,000.
Kosciusko—Amuse-U, S. J. Whyte, mgr.; s. c., 350; p., 3,000.
McComb City—Bijou, J. E. Alford, mgr.
Pasa Christian—Koy, S. L. Taylor, mgr.; s. c., 400; p., 8,000.

MISSOURI

Alta—Electric, I. H. Shaw, mgr.; s. c., 450; p., 3,000.
Bolivar—Electric, J. C. McKee, mgr.; s. c., 300; p., 2,500.

Nevada—Opera House, Howard & Howard, mgrs.; s. c., 300; p., 10,000.
Norborne—Royal, Roy D. Hess, mgr.; s. c., 240; p., 1,400.
Parma—Parma Opera House, E. N. Blackman, mgr.; s. c., 250; p., 1,500.
Slater—Auditorium, E. Younk, mgr.; s. c., 750; p., 4,000.
Tusumbia—Electric, H. W. Scott, mgr.; s. c., 250; p., 500.

MONTANA

Big Timber—Auditorium, G. H. Howard, mgr.; s. c., 250; p., 1,500.
Forsyth—Star, H. D. O'Brien, mgr.; s. c., 225; p., 1,400.
Hulden—Pearl, R. W. Hickman, mgr.; s. c., 270; p., 1,000.
Helen—Liberty, Roscoe F. Kernan, mgr.; s. c., 400; p., 10,000.

NEBRASKA

Alliance—Imperial, H. A. DuBoque, mgr.; s. c., 750; p., 5,000.
Anzara—Lyric, Edgar Chapman, mgr.; s. c., 250.
Fairfield—Orpheum, C. J. Harris, mgr.; s. c., 250; p., 1,100.
Fillington—Royal, S. F. Rolph, mgr.; s. c., 450; p., 2,000.
Hastington—Lyric, C. W. Schmidt, mgr.; s. c., 250; p., 1,800.
Kearney—Empress, Swain & Schwartz, mgrs.; s. c., 700; p., 7,000.
North Platte—Keith, B. A. Garman, mgr.; s. c., 650; p., 6,000.
Orl—Gem, Fred J. Bell, mgr.; s. c., 400; p., 2,500.
Orl—Opera House, J. A. Wentworth, mgr.; s. c., 600; p., 2,500.
Revere—Pastime, A. Gebrike, mgr.; s. c., 300; p., 1,500.

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LEW M. GOLDBERG

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LARRY RIELLY
AND HIS IRISH PLAYERS
IN THE IRISH EMIGRANT

Act by
WALTER MONTAGUE

Kent—Opera House, M. E. Hanley, mgr.; s. c. 600; p. 6,000.
Marysville—Dreamland, E. N. Guckert, mgr.; s. c. 300; p. 4,000.
Mechanicsburg—Opera House, E. N. Guckert, mgr.; s. c. 600; p. 1,500.
Newcomerstown—City O. H., E. E. Heckell, mgr.; s. c. 400; p. 2,300.
New Philadelphia—Star, E. L. Zimmerman, mgr.; s. c. 600; p. 8,000.
Plain City—Princess, Edwin Leonard, mgr.; s. c. 400; p. 2,000.
Pomeroy—Opera House, John Kaspar, mgr.; s. c. 600.
Pomeroy—Electric, John Kaspar, mgr.; s. c. 500.
St. Paris—Opera House, C. U. Jones, mgr.; s. c. 400; p. 1,500.
Salineville—Opera House, H. Granhner, mgr.; s. c. 400; p. 2,000.
Sandusky—Schade, Geo. J. Schade, mgr.; s. c. 700; p. 20,000.
Stacy—Mall, J. E. Lovett, prop.; s. c. 400; p. 9,000.
Spencerville—Princess, Lorenz Miller, mgr.; s. c. 200; p. 1,800.
Tiffin—Grand O. H., Wm. Georgion, mgr.; s. c. 1,011; p. 14,000.
West Mansfield—Opera House, E. N. Guckert, mgr.; s. c. 700; p. 1,200.
Youngstown—Princess, Hartzell & Pitzer, mgrs.; s. c. 1,000; p. 108,000.

OKLAHOMA

Afton—Electric, L. B. Creoron, mgr.; s. c. 200; p. 2,000.
Alta—Empire, Frank Berry, mgr.; s. c. 500; p. 5,000.
Anadarko—Nasho, W. H. Moore, mgr.; s. c. 300; p. 2,600.
Anadarko—Columbia, Bert Hilburn, mgr.; s. c. 300; p. 2,400.
Ava—Novelty, W. H. Kinney, mgr.; s. c. 375; p. 450.
Bigheart—Gem, C. A. Runyon, mgr.; s. c. 250; p. 700.
Blackwell—Elks, W. Adams, mgr.
Chelsea—Lyric, C. West, mgr.; s. c. 300; p. 2,000.
Coalgate—Wigwam, L. C. House, mgr.; s. c. 750; p. 10,000.
Cushing—Wigwam, Miller & Eller, mgrs.
Dumwright—Strand, A. D. Hall, mgr.
E. Ross—Jewel, A. B. Tinkpaugh, mgr.; s. c. 300; p. 7,800.
Eldon—Royal, C. G. Harryman, mgr.; s. c. 400; p. 14,000.
Eldon—Orpheum, C. G. Harryman, mgr.; s. c. 300; p. 14,000.
Guthrie—Highland, A. C. Brown, mgr.; s. c. 500; p. 6,000.
Hemphill—Electra, Clyde Jones, mgr.; s. c. 333; p. 1,000.
Hickory—Gem, C. F. Knedler, mgr.; s. c. 200; p. 800.
Hillsdale—Kosy, O. Webb, mgr.
Hugo—New Airdome, Hightower & Taylor, mgrs.; s. c. 800.
Miami—Auditorium, John H. Giffin, mgr.; s. c. 600; p. 5,000.
New Wilson—Yale, W. M. Nowell, mgr.; s. c. 250; p. 1,000.
Newkirk—Cozy, John L. Moore, mgr.; s. c. 200; p. 2,500.
Oilton—Crystal, s. c. 300.
Osburn—Jewel, L. E. Donahue, mgr.; s. c. 300; p. 2,000.
Pawhuska—Constantine, C. Constantine, mgr.
Pawnee—New Yale, O. B. Riddle, mgr.
Ponca City—Majestic, Chas. Barron, mgr.
Shattuck—Empress, W. R. Davis, mgr.; s. c. 300; p. 2,000.
Tahlequah—Sequoiah, J. P. Thompson, mgr.; s. c. 700; p. 8,500.
Tonkawa—Empire, D. W. Shupp, mgr.; s. c. 500; p. 3,000.
Tuttle—Opera House, J. Roy Sloan, mgr.; s. c. 250; p. 1,100.
Walter—Broadway, J. A. Wollam, mgr.; s. c. 300; p. 2,000.
Wilburton—Theatrum, C. E. Powell, mgr.; s. c. 300; p. 3,500.

OREGON

Central Point—Savoy, Frank H. Hull, mgr.; s. c. 250; p. 1,000.
Gold Hill—Combs, John B. Kelsey, mgr.; s. c. 200; p. 800.
Hesper—Star, J. B. Sparks, mgr.; s. c. 350; p. 1,500.
Independence—Isis, Nelson & Henkle, mgrs.; s. c. 450; p. 1,400.
Marshfield—Noble, R. Marsden, Jr., mgr.; s. c. 300; p. 5,000.
Medford—Star, Dan L. Sharita, mgr.; s. c. 400; p. 12,000.
Talent—Savoy, Frank H. Hull, mgr.; s. c. 175; p. 600.

PENNSYLVANIA

Beaver—Music Hall, W. R. Grubb, mgr.; s. c. 700; p. 7,000.
East Stroudsburg—Plaza, Frank Fabel, mgr.; s. c. 404; p. 5,000.

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Hellwood—Star, James Donahue, mgr.; s. c. 250; p. 1,500.
Portage—Grand, C. O. Band, mgr.; s. c. 400; p. 5,000.
Rimersburg—Opera House, W. R. Stopp, mgr.; s. c. 450; p. 1,000.
Sayre—New Sayre Opera House, E. N. Merrill, mgr.; s. c. 1,000; p. 9,000.
Towanda—Keystone O. H., Wm. Woodin, mgr.; s. c. 800; p. 6,000.
Tower City—Pastime, Geo. D. Moore, mgr.; s. c. 500; p. 2,800.
West Newton—Grand, Parker & McKenry, mgrs.; s. c. 500; p. 5,000.
York—Alhambra, M. E. Miller, mgr.; s. c. 600; p. 60,000.

SOUTH CAROLINA

Anderson—The Vaudeite, Sam B. Trowbridge, mgr.
Clio—Edens' O. H., J. D. Edens, mgr.; s. c. 500; p. 2,000.
Greer—Grand, C. W. Drace, mgr.; s. c. 400; p. 6,000.
Greer—Dixie, C. W. Drace, mgr.; s. c. 300.
Lake City—Idle Hour, E. P. Feyr, mgr.; s. c. 280; p. 1,200.

SOUTH DAKOTA

Alexandria—Opera House, Percy Smith, mgr.; s. c. 350; p. 1,000.
Colton—Woodman, T. E. Terris, mgr.; s. c. 300; p. 600.
Huron—Bijou, M. B. Balsiger, mgr.; s. c. 304; p. 6,000.
Rapid City—Elks, Art Rose, mgr.; s. c. 800; p. 4,000.
Winner—New Cosmo, Lakin & Fulwider, mgr.; s. c. 500; p. 1,500.

TENNESSEE

Copperhill—Ocece, P. H. Mulkey, mgr.; s. c. 250; p. 6,000.
Franklin—Edenland, H. B. Freeman, mgr.; s. c. 240; p. 3,500.
Lewinsburg—Dixie, C. W. Deeryberry, mgr.; s. c. 180; p. 2,000.
Milan—Rex, H. E. Williams, mgr.; s. c. 350; p. 2,000.
Paris—Dixie, Dixie Theater Co., mgrs.; s. c. 900; p. 7,500.
Springfield—Bell, C. M. Blackburn, mgr.; s. c. 500; p. 4,000.
Tellico Plains—Monroe, James A. Cable, mgr.; s. c. 220; p. 2,500.
Union City—Reynolds, A. L. Cox, mgr.; s. c. 800; p. 6,000.

TEXAS

Ahlens—Dixie Airdome, H. T. Hodge, mgr.; s. c. 600; p. 13,000.
Alto—Majestic, Harry Smith, mgr.
Big Springs—Gem, H. T. Hodge, mgr.; s. c. 400; p. 6,000.
Corpus Christi—Lloyd's Pier Theater, J. E. Loyd, mgr.; s. c. 1,400; p. 20,000.
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Frost—Lyric, M. D. Murphew, mgr.

Granger—The Phoenix, F. S. Wilcox, mgr.; s. c. 204; p. 2,000.
Greenville—Savoy, E. J. Lamkin, mgr.; s. c. 400; p. 10,000.
Italy—Elk, J. C. Conch, Jr., mgr.; s. c. 250; p. 2,000.
Jackson—Opera House, C. A. Worthington, mgr.; s. c. 450; p. 1,500.
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Marble Falls—Michel's O. H., E. G. Michel, mgr.; s. c. 500; p. 1,200.
Marshall—Grand, D. W. Powell, mgr.; s. c. 1,250; p. 10,000.
Merkei—Cozy, H. F. Groene, mgr.; s. c. 400; p. 2,800.
Miles—Lyric, Lee Clarke, mgr.; s. c. 250; p. 1,000.
Mission—Electric, T. A. Humason, mgr.; s. c. 400; p. 5,000.
New Boston—Fritz Malin, Samuel Heath, mgr.; s. c. 250; p. 2,000.
Palestine—The Best, Tim O'Connell, mgr.; s. c. 800; p. 14,000.
Pampa—Majestic, Gray & Johnson, mgrs.; s. c. 300; p. 850.
Rockport—Opera House, Hoffman & Merritt, mgrs.; s. c. 300; p. 1,800.
Runge—Lyric, W. A. Seydler, mgr.; s. c. 600; p. 1,500.
San Angelo—Roofgarden, W. C. McBride, mgr.; s. c. 1,000; p. 15,000.
Stamford—Cozy, H. L. Niece, mgr.; s. c. 500; p. 5,000.
Terrell—Lyric, Gwynn & Byar, mgrs.; s. c. 600; p. 8,000.

VIRGINIA

Alexandria—New Opera House, E. Lawrence Phillips, mgr.; s. c. 800; p. 25,000.
Buena Vista—Home, E. C. Barkley, mgr.; s. c. 225; p. 3,000.
City Point—Appomattox, R. B. Conway, mgr.; s. c. 600; p. 35,000.
Onipeper—Fairfax, J. L. Fray, owner; s. c. 500; p. 2,500.
Fredericksburg—Opera House, Benj. T. Pitts, mgr.; s. c. 700; p. 7,000.
Front Royal—Murphy, I. H. Trout, mgr.; s. c. 425; p. 1,500.
Honaker—Opera House, C. G. Hendrick, mgr.; s. c. 400; p. 1,800.
Marion—Pastime, F. S. Snider, mgr.; s. c. 400; p. 3,000.
Martinsville—Globe, E. L. Stephens, mgr.; s. c. 600; p. 6,000.
Radford—Colonial, R. Thornton Scott, mgr.; s. c. 405; p. 5,000.
Richlands—Opera House, C. G. Kendrick, mgr.; s. c. 500; p. 1,800.
South Boston—Princess, L. D. Johnston, mgr.; s. c. 775; p. 5,000.

WASHINGTON

Colfax—Pastime, B. G. Clendenin, mgr.; s. c. 300; p. 3,000.
Dayton—Dreamland, Wm. Hammer, mgr.; s. c. 400; p. 3,000.

WEST VIRGINIA

Buckhannon—Hippodrome, M. E. Hymes, mgr.; s. c. 600; p. 5,000.
Eccles—Lyric, L. Douglas, mgr.; s. c. 250; p. 1,400.
Elk Garden—I. O. O. F. Hall, J. E. Ott, mgr.; s. c. 200; p. 1,000.
Fayetteville—Dreamland, R. H. Wendell, mgr.; s. c. 200; p. 700.

Gassaway—Armory, Jas. A. Patterson, mgr.; s. c. 400; p. 1,000.
Huntington—Isis, J. S. Ball, mgr.; s. c. 400; p. 4,500.
Kay Moor—Kay Moor, E. M. Cabell, mgr.; s. c. 200; p. 1,000.
Ligon—Palace, F. R. Bomlinger, mgr.; s. c. 200; p. 5,000.
Montgomery—Princess, Dr. L. G. Montgomery, mgr.; s. c. 200; p. 2,000.
Montgomery—Gem, E. E. Huddleston, mgr.; s. c. 800; p. 1,800.
Oak Hill—Masonic, A. McLemore, mgr.; s. c. 200; p. 1,800.
Parsons—Wonderland, M. E. Pifer, mgr.; s. c. 200; p. 2,500.
Phillippi—Grand O. H., Roy D. Dutcher, mgr.; s. c. 700; p. 2,500.
Piedmont—Opera House, Floyd Lininger, lessee; s. c. 600; p. 10,000.
Ravenswood—Colonial, J. W. McCoy, mgr.; s. c. 250; p. 1,500.
Richwood—Star, Holt Bros., mgrs.; s. c. 500; p. 5,000.
Spencer—Auditorium, H. H. Robey, mgr.; s. c. 408; p. 3,500.

WISCONSIN

Antigo—Palace, H. E. Hanson, mgr.; s. c. 700; p. 7,000.
Berlin—Atlas, Billy Diedrich, mgr.; s. c. 500; p. 7,000.
Bloomer—Ideal, Geo. H. Anacher, mgr.; s. c. 200; p. 1,200.
Burlington—Crystal, Walton McNeel, mgr.; s. c. 375; p. 3,800.
Cornell—Lyric, F. E. Noyes, mgr.; s. c. 300; p. 1,000.
Crandon—Princess, H. E. Brady, mgr.; s. c. 250; p. 1,800.
Grand Rapids—Ideal, J. T. Stark, mgr.; s. c. 450; p. 7,500.
Hilbert—Mutual, Frank E. Pieper, mgr.; s. c. 57; p. 1,100.
Keweenaw—Palace, F. Hershfield, mgr.; s. c. 300; p. 2,000.
Lake Mills—Majestic, O. A. Wodke, mgr.; s. c. 318; p. 2,000.
Merrill—Grand O. H., P. J. Angerhofer, mgr.; s. c. 800; p. 10,000.
Merrill—Cozy, P. J. Angerhofer, mgr.; s. c. 800.
New London—Grand O. H., Jack Hickey, Jr., mgr.; s. c. 700; p. 6,000.
Phillips—Idle Hour, F. E. Avery, mgr.; s. c. 375; p. 2,500.
Prairie du Chien—Mack's, J. D. McWilliams, mgr.; s. c. 350; p. 4,000.
Red Granite—Eagle, A. H. Grey, mgr.; s. c. 800; p. 1,800.
Reedsburg—Orpheum, M. G. Dellenback, mgr.; s. c. 235; p. 3,000.
Two Rivers—Empire, Frank Bonk, Jr., mgr.; s. c. 800; p. 6,000.
Two Rivers—Armory, Ernest Clermont, mgr.; s. c. 600; p. 7,000.
Washburn—Gem, Walter F. Smith, mgr.; s. c. 500; p. 5,000.
Waukesha—Auditorium, G. Frellson, mgr.; s. c. 900; p. 10,000.

WYOMING

Gretnull—Bijou, B. W. Bickert, mgr.; s. c. 41; p. 1,500.
Laramie—Root's O. H., H. E. Root, mgr.; s. c. 600; p. 6,000.

CANADA ALBERTA

Bellevue—Lyric, C. W. Johnston, mgr.; s. c. 225; p. 1,500.
Blairmore—Opera House, C. W. Johnston, mgr.; s. c. 600; p. 2,000.
Calgary—Princess, George Aylesworth, mgr.; s. c. 1,000; p. 85,000.
Camrose—David, S. C. Cooper, mgr.; s. c. 800; p. 1,800.
Lethbridge—Orpheum, C. Hansen, mgr.; s. c. 500; p. 12,000.

BRITISH COLUMBIA

Fernie—Grand, T. Uphill, mgr.; s. c. 500; p. 4,000.
Grand Forks—Empress, F. R. S. Barlee, mgr.; s. c. 400; p. 3,000.
Greenwood—Star, M. P. Wetherell, mgr.; s. c. 250; p. 1,000.
Nelson—Starland, H. Brett, mgr.; s. c. 450; p. 6,000.
Roseland—Star; s. c. 500; p. 5,000.
Trail—Star, N. M. Trafton, mgr.; s. c. 500; p. 8,000.

MANITOBA

Birtle—Savoy, T. S. Laidman, mgr.; s. c. 250; p. 600.
Winnipeg—Grand O. H., S. Greenfield, mgr.; s. c. 1,200; p. 25,000.

NEW BRUNSWICK

Andover—Specialty, N. J. Wooten, mgr.; s. c. 450; p. 2,000.

(Continued on page 199)

HERBERT 2. "THE TWO CANARIES" 2. WALTER

U. WILLISON AND SHERWOOD

PHENOMENAL SINGERS AND YODLERS

Direction, - - - - - WAYNE CHRISTY

W. V. M. A.

LICENSES FOR STREETMEN

This List Is Compiled for the Benefit of Streetmen, Concessionaires, Medicine Showmen, Etc., and Gives the Licenses as Charged in Various Cities Throughout the Country

Table listing cities and license fees for Alabama, Arizona, Arkansas, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

Table listing cities and license fees for Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

Table listing cities and license fees for Alabama, Arizona, Arkansas, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

THIS BLANK IS AVAILABLE FOR ANY ADDITIONS TO, OR CORRECTIONS IN, THE ACCOMPANYING LIST

Table with 3 columns: CITY AND STATE, CHARACTER OF LICENSE, AMOUNT. Includes a section for 'SENT IN BY'.

Table listing cities and license fees for Alabama, Arizona, Arkansas, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

Table listing various locations and their associated costs or rates, including Upland, Valparaiso, Vincennes, Warsaw, Wausau, Westfield, etc.

Table listing various locations under the heading 'IOWA', including Albia, Atlantic, Belle Plaine, Boone, etc.

Table listing various locations under the heading 'KANSAS', including Abilene, Argonia, Attica, Augusta, etc.

Table listing various locations under the heading 'KENTUCKY', including Barbourville, Lexington, Middlesboro, Prestonsburg, etc.

Table listing various locations under the heading 'LOUISIANA', including Alexandria, Amite, Baton Rouge, etc.

Table listing various locations under the heading 'MISSISSIPPI', including Chickasaw County, Gulfport, Hattiesburg, etc.

Table listing various locations under the heading 'MARYLAND', including Cambridge, Cumberland, etc.

Table listing various locations under the heading 'MASSACHUSETTS', including Boston, Lawrence, etc.

Table listing various locations under the heading 'MICHIGAN', including Alma, Battle Creek, Benton Harbor, etc.

Table listing various locations under the heading 'MISSOURI', including Bloomfield, Carthage, Dexter, etc.

Table listing various locations under the heading 'MONTANA', including Livingston, Missoula, etc.

Table listing various locations under the heading 'NEBRASKA', including Alma, Blair, Laurel, etc.

Table listing various locations under the heading 'NEW JERSEY', including Vineland, Newark, etc.

Table listing various locations under the heading 'NORTH CAROLINA', including Columbus, Wilmington, etc.

Table listing various locations under the heading 'NORTH DAKOTA', including Valley City, etc.

Table listing various locations under the heading 'OHIO', including Akron, Alliance, etc.

Table listing various locations under the heading 'OHIO' (continued), including Chillicothe, Cincinnati, etc.

Table listing various locations under the heading 'OHIO' (continued), including Hamilton, Kent, etc.

Table listing various locations under the heading 'OHIO' (continued), including Newmarket, etc.

Table listing various locations under the heading 'OHIO' (continued), including Toledo, etc.

Table listing various locations under the heading 'OKLAHOMA', including Ada, Agra, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Ardmore, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Blackwell, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Enid, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Muskogee, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Okmulgee, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Ponca City, etc.

Table listing various locations under the heading 'OKLAHOMA' (continued), including Tulsa, etc.

Table listing various locations under the heading 'OREGON', including Pendleton, etc.

Table listing various locations under the heading 'PENNSYLVANIA', including Allentown, Altoona, etc.

ANOTHER GOLDMAN BOOST

Mayer C. Goldman, the New York attorney, who has overlooked no opportunities to boost for Public Defenders in all cities and States of the Union, is the author of a very effective letter that was published in a recent edition of The New York Evening Sun. The letter follows:

Editor The Evening Sun:

The general interest which has been manifested in the movement to establish a Public Defender to represent indigent accused persons, and the numerous suggestions which have been offered from time to time looking toward a revision of our criminal system, prompt me to call attention to various provisions contained in the criminal systems of other countries which tend to the protection of such persons.

It is a serious question whether or not all persons accused of crime, regardless of their financial position, should not be entitled to a public defense by the State, as is the practice in the Netherlands; although the present Public Defender movement is based primarily on the necessity for extending proper legal assistance to "indigent" persons, the immediate problem being to guard against injustice to those unable to protect themselves.

It is interesting to note that in Spain, in 1498, under the reign of Ferdinand and Isabella, a lawyer was provided at public expense under the title of "Advocate for the Poor."

The criminal code of Hungary provides specifically for a Public Defender in certain cases. The presence of the Public Defender is always obligatory in Hungary, except when the defendant has a separate defender.

In France there exists an organization called "L'Assistance Judiciaire," through which persons without sufficient means are entitled to avail themselves of the protection of the courts; the bar being unified into an order, assignments being made to the defense of indigent prisoners by the executive head of the order, insuring the defendant dignified and competent counsel.

The Belgian law permits the prisoner to select his own attorney. He gives his services gratuitously. This practice precludes the prisoner from complaining that he is dependent upon counsel who is unsatisfactory to him for any reason.

The constitution of Mexico provides for the free public defense of its citizens through official defensors.

The Norwegian act of May 22, 1902, concerning the procedure in criminal cases, prescribes that a lawyer must be assigned by the court for the defense of a person tried for crime, the expense thereof to be borne by the State.

In England assigned counsel is paid by the Government.

Under the criminal system in Denmark the court appoints in each case a prosecutor and defender for the accused person; both of these are selected from the staff of public attorneys in the particular city or district, who have been appointed before hand by the King as public attorneys to handle public cases.

The German criminal law contains several interesting provisions, which are also unique. If a defendant is convicted he bears all the expense for court costs. If he be acquitted, in case the State is plaintiff, the State bears the cost. Where a defender is appointed by the court as required by law his fees are paid by the court out of the proceeds collected from the losing side.

Germany also makes an important advance over the criminal systems of other countries in that it recognizes the right of an innocent person unjustly punished to be compensated by the State. It also provides that innocent persons who have been detained in custody before trial and who have been acquitted in criminal cases may demand damages from the State, if the trial has established their innocence, and that defendants who have been acquitted upon a retrial may demand damages or compensation from the State if their punishment pronounced at the first trial has been put in operation in whole or in part.

This brief survey of the practice in other countries must lead to the conclusion that we have much to learn from foreign jurisprudence, both with respect to securing to accused persons a fair trial as well as to profit by the German practice of compensating those unjustly accused or punished.

The need for a Public Defender is urgent. The establishment of such office means not only justice, but economy. The successful administration of the office in various American communities amply justifies its existence. It is a national necessity. It means the democracy of justice and a true "equality before the law."

MAYER C. GOLDMAN.

Table listing various locations under the heading 'MINNESOTA', including Atwater, Austin, etc.

Table listing various locations under the heading 'MISSOURI' (continued), including Hannibal, etc.

Table listing various locations under the heading 'MISSOURI' (continued), including St. Louis, etc.

Table listing various locations under the heading 'NEW YORK', including Passaic, Phillipsburg, etc.

Table listing various locations under the heading 'NEW YORK' (continued), including Amsterdam, Canaan, etc.

Table listing various locations under the heading 'NEW YORK' (continued), including Elmira, etc.

Table listing various locations under the heading 'NEW YORK' (continued), including Rochester, etc.

Chenette's Concert Band

NOW THE OFFICIAL CONCERT BAND

(THIRTY-FIVE MEN)

of the 211th Battalion, American Legion, in the Canadian Expeditionary Force

And heralded thruout the Dominion as the best Concert Band in the Over-Sea service. Will be back in the profession when the war is over, and bound to be one of the strongest musical organizations in the business.

We extend the season's greetings to all friends.

SGT.-MAJOR ED CHENETTE, Bandmaster.

SGT. CLATE CHENETTE, Asst.

Charleroi	5.00	"	Da.
Conditie	1.00	"	Da.
Columbia	1.00	"	Da.
Duaphu	.50	"	Da.
Easton	Closed		
Elwood City	8.00	"	Da.
Ephrata	.50	"	Da.
Farroll	Lot only		
Forest City	1.00	"	Da.
Glassport	.75	"	Da.
Grandville	1.00	"	Da.
Greensburg	Closed		
Hanover	5.00	"	Da.
Harrisburg	Closed		
Hollidaysburg	1.00	"	Da.
Homestead	2.00	"	Da.
Johnstown	Closed		
Junata	1.00	"	Da.
Kittanning	Closed		
Kilbuck	1.00	"	Da.
Lancaster	Closed		
Lansford	1.00	"	Da.
Lebanon	1.00	"	Da.
Lehighton	1.00	"	Da.
Lilly	2.00	"	Da.
Lewistown	2.00	"	Da.
Lock Haven	1.00	"	Da.
McKees Rocks	1.00	"	Da.
March Chunk	1.00	"	Da.
Meadville	2.00	"	Da.
Med. \$5.00.			
Milton	1.00	"	Da.
Monessen	1.00	"	Da.
Monopahela	8.00	"	Da.
Monr Union	1.00	"	Da.
Nanticoke	2.50	"	Da.
Neshoming	Free		
Northampton	1.00	"	Da.
Palmerston	5.00	"	Da.
Palmyra	1.00	"	Da.
Philadelphia	Open		
Phillipsburg	1.50	"	Da.
Phoenixville	1.00	"	Da.
Pittsburg	Closed (shops)		
Portage	2.00	"	Da.
Portstown	1.00	"	Da.
Portville	Closed		
Rankin	1.00	"	Da.
Red Lion	2.00	"	Da.
Renovo	2.00	"	Da.
St. Clair	5.00	"	Da.
Sansford	Closed		
Sayre	2.00	"	Da.
Seranton	10.00	"	Da.
Shamokin	1.00	"	Da.
Sharon	2.00	"	Da.
Shenandoah	2.00	"	Da.
Shenington	1.00	"	Da.
South Bethlehem	1.00	"	Da.
Strand	2.00	"	Da.
Auction \$2.00 per day.			
Tyrone	1.25	"	Da.
Wilkes-Barre	2.50	"	Da.
Wilkesburg	1.00	"	Da.
Windber	1.50	"	Da.
York	3.00	"	Da.

RHODE ISLAND

Providence	1.00	"	Da.
Pawtucket	Open		

SOUTH CAROLINA

Abbeville	1.00	"	Da.
Alcon	1.00	"	Da.
Anderson	1.00	"	Da.
Medicine, \$10.00 per day.			
Batesburg	1.00	"	Da.
Beaufort	1.00	"	Da.
Blacksburg	1.00	"	Da.
Medicine, \$2.00 per day.			
Blackville	2.50	"	Da.
Charleston	Closed		
Closed shake.			
Clinton	1.00	"	Da.
Columbia	Closed		
Darlington	2.00	"	Da.
Medicine, \$5.00 per day; Co., \$2.50.			
Fairfax	1.00	"	Da.

WANTED -- AGENTS

to advertise Chewing Gum on the streets. Also liberal discounts on Chewing Gum for the Holiday trade.

TRUE BLUE GUM CO., LANSING, MICH.



SOMETHING NEW ON DICE, \$1.50 PER SET.

Expert work guaranteed. Cards, 75c per deck. Ink, Tools, for Magic or Expose use. Catalogue free.

MAGIC NOVELTY COMPANY, WEST HOBOKEN, N. J.

Florence	10.00	"	Wk.
Greenville	2.50	"	Da.
Greenwood	Closed on streets		
Hartsville	10.00	"	Da.
Homeropath	10.00	"	Da.
Laurens	10.00	"	Da.
McCormack	2.50	"	Da.
Mayesville	2.00	"	Da.
Newberry	1.00	"	Da.
Orangeburg	1.00	"	Da.
Spartanburg	Closed		
Sumter	Closed		
Union	Doorway or store, \$25.00 per week.		
Varnville	1.00	"	Da.
Walhalla	5.00	"	Da.

SOUTH DAKOTA

This State has a State license for peddlers; applies outside of incorporated towns only.

Caustota	10.00	"	Da.
Canton	3.00	"	Da.
Deil Rapids	5.00	"	Da.
Egan	Free		
Elk Point	2.00	"	Da.
Sioux Falls	5.00	"	Da.
Yankton	5.00	"	Da.

TENNESSEE

(State, \$2.00 for 3 months)			
Bristol	Closed		
Chattanooga	2.50	3	Mo.
State and county, \$3.25 each.			
Dyersburg	4.55	3	Mo.
Erwin	2.25	6	Mo.
Hamilton County	6.50	3	Mo.
Both county and State.			
Jackson	3.00	"	Mo.
Kingsport	Closed		
Knoxville	7.50	"	Yr.
No license issued less than 1 year.			
Medicine, \$30.00 per year.			
Lindsay	2.00	"	Da.
Madison County	4.25	3	Mo.
Memphis	.50	"	Da.
Memphis	Closed		
Nashville	3.00	"	Da.
Pulaski	2.50	"	Mo.
Union City	3.00	3	Mo.

TEXAS

Celina	10.00	"	Da.
Dallas	50.00	"	Da.
In addition to \$500.00 bond required.			
Ft. Worth	2.50	"	Yr.
Graham	5.00	"	Da.
McKinney	1.25	6	Mo.
Newcastle	1.00	"	Da.
Olney	5.00	3	Mo.
Val Alstynne			
To be fixed on lot.			

VERMONT

Burlington	2.00	"	Da.
Rutland	2.00	"	Da.
Winooski	1.00	"	Da.

VIRGINIA

Bristol	Closed		
Norfolk	Shops		
Petersburg	Closed		
Medicine Co., \$2.50.			
Portsmouth	Shops		
Roanoke	5.50	"	Da.
St. Paul	1.00	"	Da.
\$5.00 per week.			

WASHINGTON

This State requires you to be registered pharmacist when selling medicine, though not often enforced; license on medicine from \$10.00 to \$25.00 per month.			
Bellingham	3.00	"	Da.
Medicine not permitted.			
Blaire	5.00	"	Da.
Centralia	2.50	"	Da.
Chehalis	10.00	"	Da.
Ellensburg	10.00	"	Da.
10 days, \$1.00 each succeeding day, or \$15.00 mo.			
Everett	3.00	"	Da.
Kennelick	3.00	"	Da.
\$15.00 per week; medicine, \$5.00 per day, and \$5.00 per week.			
Montesano	2.00	"	Da.
North Yakima	3.00	"	Da.
\$15.00 per week; medicine, \$40.00 per week.			
Pasco	5.00	"	Da.
Ritzville	25.00	"	Da.
Seattle	10.00	"	Da.
\$50.00 per month.			
Sedro-Woolley	5.00	"	Da.
Sumas	5.00	2	Da.
Sunnyside	3.00	"	Da.
Tacoma	2.50	"	Da.
Toppenish	5.00	"	Da.
Yakima	10.00	3	Mo.

WEST VIRGINIA

Beckley	10.00	"	Wk.
Bollington	1.50	"	Da.
Bluefield	25.00	"	Da.
Buchanna	1.50	"	Da.
Charleston	25.00	"	Da.
Clarksburg			
On private property, free.			

Davis	1.75	"	Da.
Elkins	Open		
Fairmont	50.00	"	Yr.
Can secure for 2 months.			
Gassaway	1.00	"	Da.
Hamington	50.00	"	Yr.
\$100 per week for med; pvt. prop. free.			
Kinball	Med. 5.00	"	Wk.
Lewis	3.00	0	Mo.
New Martinsville	1.00	"	Da.
Montgomery	2.50	"	Da.
North Fork	Med. 5.00	"	Wk.
Indian City (see W. H. Keifer)			
Parkersburg			
Private property, free.			
Parsons	1.50	"	Da.
Highwood	1.50	"	Da.
St. Mary	1.50	"	Da.
Statesville	1.00	"	Da.
Smithfield	1.50	"	Da.
Sutton	1.50	"	Da.
Weston	5.00	"	Da.
Wheeling	5.50	"	Wk.
Williamson			

WISCONSIN

(State reader, \$75; extra for show, \$20; if you carry an M.D., \$250 extra.)			
Albany	15.00	"	Wk.
Arling	5.00	"	Da.
Augusta	Closed		
Baldwin	Closed		
Baraboo	2.00	"	Da.
Bayfield	25.00	"	Da.
Beloit	5.00	"	Da.
Black River Falls	Med. 60.00	"	Wk.
Brodhead	10.00	"	Da.
Dodgeville	10.00	"	Da.
Evansville	10.00	"	Da.
Grand Rapids	25.00	"	Da.
Green Bay	1.50	"	Da.
Hartford	3.00	"	Da.
Hayward	Med. 25.00	"	Wk.
Independence	Closed		
Janesville	Closed		
Janeville	1.00	"	Da.
Kenosha	25.00	"	Da.
Madison	Closed		
Manitowoc	1.50	"	Da.
Merrell	25.00	"	Da.
Merrillan	2.00	"	Da.
Mondovi	10.00	"	Da.
New London	8.00	"	Da.
Park Falls	5.00	"	Da.
Phillips	Closed		
Racine	3.00	"	Da.
Shawano	25.00	"	Da.
Sheboygan	2.00	"	Da.
Sparta	10.00	"	Da.
Sturgeon	Closed		
Superior	5.00	"	Da.
Tomahawk	10.00	"	Da.
Towawly	2.00	"	Da.
Webster City	1.00	"	Da.

MILWAUKEE SHOPS:

Hammer & Cutler: 12th and St. Paul; at work at middle floor; 6:30 a.m. and 12 noon; pay 1st and 15th.			
Gauder & Pauehke: St. Paul ave. and 14th st.; pay weekly.			
Beck Box Factory: 6th and Viaduct, 1st ave., 7 Grove st.; 5th and 20th.			
National Stamping Works: St. Paul ave. and 9th ave.; pay Tuesdays, weekly.			
Northberg's Machine Works: St. Paul & Howell Ave. Car; 10th and 25th.			
Motor Car Works, near Northberg's; pay 1st and 15th.			
Hinderman & Hofferson: 1st Ave. and Grove St. Car; 10th and 25th.			
Rubber Works, Cudwah & So. Milwaukee Car; 10c ride; 10th and 25th.			
Power Mining Machine Co.: Cudwah & So. Milwaukee Car; near Rubber Wks.; 10th and 25th.			
Harvester Works: National Ave. Car to 11th ave.; 10th and 26th.			
Cream City Sash & Door Works: National Ave. Car; 5th and 20th.			
Rockwood Lumber Co.: National Ave. Car to 7th ave.; 5th and 20th.			
Procter & Vogel: 6th and Viaduct; First & Grove St. Car; 5th and 20th.			
Same near Filer & Stowell: Dela. Car; 5th and 20th.			
Falk's Foundry: 32d and Clybourn; 5th and 20th.			
Pabst Brewing Co.: Pay Tuesdays, every two weeks.			
American Air Brake Co.: Fox Paint; East Water st.; 10th and 25th.			
Bucyrus Steam Shovel Works; Milwaukee: 7th & 22d.			
R. R. Shops: National Ave. Car; 1st and 16th; Clybourn Ave. Car; 20th and 24th.			
Wis. Bridge Works; No. Mill; pay Tues. wk. Wed. 7 Thurs. works, cross street.			
Crane Works: 6:30 a.m.; National Ave. Car. Noon Wk. Filer & Stowell; 12:30 st. Velters, same at 9: 5:30 Viter Car; 1st and 15th.			

ONTARIO

Sault Ste. Marie	1.00	"	Da.
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BRITISH COLUMBIA			
Victoria	5.00	"	Wk.
CUBA			
Havana	4.25 or 3 Pesos		

READERS

(This list contains additions and corrections to the List since its last publication.)

GEORGIA

(Sheetwriters.)			
Fitzgerald	\$10.00	Per	Da.

ILLINOIS

Alexis	2.00	"	Da.
Hinsdell	1.00	"	Da.
Carriers Millis	1.00	"	Da.
Chillicothe	1.00	"	Da.
Fulton	1.00	"	Da.
Harrisburg	2.50	"	Da.
Lawrenceville	1.00	"	Da.
Mt. Vernon	1.55	"	Da.
Morrison	1.00	"	Da.
Monmouth	3.00	"	Da.
Rock Falls	3.00	"	Da.
Toluca	2.00	"	Da.
Viola	1.00	"	Da.

INDIANA

Andrewa	1.00	"	Da.
Bourbon	2.00	"	Da.
Decatur	2.00	"	Da.
Elkhart	1.50	"	Da.
Walkerton	1.25	"	Da.

IOWA

Ashtland	2.00	"	Da.
Algona	1.00	"	Da.
Grinnell	2.50	"	Da.
Iowa City	1.00	"	Da.
Wilton	1.00	"	Da.

MICHIGAN

Allegan	2.00	"	Da.
Charlottesville	2.00	"	Da.
Easton Rapids	2.00	"	Da.
Gibraltar	2.00	"	Da.
Grand Haven	1.00	"	Da.
Howell	1.50	"	Da.
Iliac	1.00	"	Da.
Lake Odessa	2.00	"	Da.
Lawton	1.00	"	Da

SKATING RINK LIST

A List of Skating Rinks, Containing Data of Indispensable Value to Professionals Who Play Rink Engagements—Additions and Corrections Will Be Made as Quickly as Received

ALABAMA
 Birmingham—Hippodrome Skating Rink, J. H. Edmundson, mgr.
 Birmingham—West Lake Rink, J. A. Keith, mgr.
 Dothan—Roller Skating Rink, Ray Jones, mgr.
 Gadsden—Elite Roller Rink, Doc S. Eitow, mgr.
 Gadsden—Pavilion Skating Rink, Louis Hart, mgr.; plays attractions.
 Mobile—Coliseum Rink, E. B. Barnes, mgr.
 Mobile—Monroe Park Rink, G. W. Evans, mgr.
 Tuscaloosa—East End Rink, E. H. Schmitt, mgr.

ARIZONA
 Prescott—Roller Skating Rink, D. J. Darling, mgr.
 Phoenix—Phoenix, Pinney & Robinson.

ARKANSAS
 Little Rock—Joyland Rink, Joyland Am. Co., props.
 Pargson—Parkins, E. B. Perkins.
 Texarkana—New Rink, Coway Bros. & Louis Hillbron, mgrs.; winter; plays attractions.

CALIFORNIA
 Los Angeles—Later, Alfred Peterson; winter.
 Los Angeles—Los Angeles Skating Rink, W. J. Simpson, mgr.; winter and summer.
 Modesto—Roller Skating Rink, W. T. Duncan.
 Ocean Beach—Ocean Beach Rink, J. E. Dunbar, mgr.; winter.
 Petaluma—Dreamland.
 Pomona—Pomona Skating Rink, J. E. Dunbar, mgr.; winter.
 Richmond—Richmond Rollaway Rink, Frank J. Case, mgr.
 San Diego—Broadway Rink; winter.
 San Jose—Auditorium, V. A. Hancock.
 Venice—Pier Skating, M. Both.

COLORADO
 Boulder—Armory, Lloyd E. Hill.
 Canyon City—Convention Hall, F. P. Smith.
 Denver—Roller Skating Rink, H. Westwick, mgr.
 Denver—Lakeside Skating Rink, Colorado Realty & Am. Co., props.; winter and summer.
 Denver—Broadway Roller Rink, John R. Crabb, mgr.; winter and summer.
 La Junta—B. & O. Skating Rink, H. F. Gillham, mgr.
 Lead—Armory Skating Rink, W. F. Gillham, mgr.
 Rocky Ford—Armory Skating Rink.

CONNECTICUT
 Bridgeport—Casino Skating Rink, Langner Bros., mgrs.; winter.
 Bridgeport—Pleasure Beach Skating Rink, A. W. Nichols, mgr.; summer; plays attractions.
 Hartford—Armory, Mr. Doti.
 Hartford—Empire, Harry Storkie.
 New Britain—Armory, Bill Hannon.
 New Britain—Auditorium, Fred Beloin.
 New Britain—Casino, Chas. W. O'Connell.
 New Haven—Casino, James E. Canavan.
 Sayin Rock—Jackson's Palais de Danse Rink, G. H. Jackson; winter and summer.
 Sayin Rock—Rollaway Skating Rink, Langer Bros., mgrs.; summer.

DISTRICT OF COLUMBIA
 Washington—Central Coliseum Skating Rink, E. S. Whiting, mgr.; winter; plays attractions.

FLORIDA
 Daytona—Arcade Skating Rink, Ewald Kreitzberg, mgr.; winter.
 Lakeland—Lake Rink, C. J. Flynn.
 Miami—Cardale Auditorium, Lester A. Love.
 Miami—Miami Coliseum, Paul Andre.
 Orlando—Orlando Rink, Hammond & Gore.
 St. Petersburg—Roller Skating Rink, E. M. Cooper & Sons, props.
 Tampa—Roller Skating Rink, E. M. Cooper & Sons, props.

GEORGIA
 Savannah—Skating Rink, Bull & Jones sts., Alan MacDonell, mgr.

IDAHO
 Pocatello—Skating Rink, McCabe & McDonald.
 Sandpoint—Rink Opera House, Thos. Martin.
 Star—Roller Skating Rink, Geo. Attwood.

ILLINOIS

Aurora—Sivandell Skating Rink, Frank Thielen, mgr.
 Bloomington—Coliseum Skating Rink, Fred Wolkan, Jr., mgr.; winter; plays attractions.
 Bloomington—Lake Park Skating Rink, Fred Wolkan, Jr., mgr.; summer; plays attractions.
 Braceville—Roller Skating Rink, Henry Tjelle.
 Chicago—Madison Gardens, Geo. McCormack.
 Chicago—Riverview Rink, P. T. Harmon; winter.
 Chicago—White City Amusement Park Roller & Ice Rink, H. W. Plain, mgr.
 Chicago—Dreamland Roller Skating Rink, Harmon & Cooper, mgrs.; winter; plays attractions.
 DeKalb—Armory, Peter Christianson.
 East St. Louis—Rage Roller Rink, Thos. J. Godfrey, mgr.; winter.
 Galesburg—Casino Roller Rink, S. B. McQuown, mgr.; winter.
 Genard—Opera House, Jack DePoyster.
 Gilman—Roller Skating Rink, Pheal & Rice, mgrs.
 Harrisburg—Roller Skating Rink, C. J. Holmes, mgr.
 Merrin—Roller Skating Rink, W. O. Hall, mgr.; winter and summer.
 Hillsboro—Roller Skating Rink, Frank H. Brown, mgr.

Johnson City—Roland Skating Rink, W. O. Hall, mgr.; winter and summer.
 Kankakee—Electric Park Skating Rink, Chas. Blake, mgr.; winter.
 Kewanee—Armory, Mr. Wilson.
 Kirkwood—Roller Skating Rink, H. E. Cave, mgr.; winter.
 Lawrenceville—Adams, W. G. Adams.
 Lodi—Coliseum, E. B. Coddington.
 Macomb—Holmes Park Rink, Frank Holmes, mgr.; winter and summer.
 Mendon—Roller Skating Rink, Louis Ehrgett.
 Morrison—Roller Skating Rink, Geo. Milne.
 Peoria—Fairland Skating Pavilion, Chas. V. Hurek, mgr.; winter; plays attractions.
 Plymouth—Roller Skating Rink, Monk Bros., mgrs.; winter; plays attractions.
 Pontiac—Garden Roller Rink, Anton Fischer, mgr.; winter.
 Rock Island—Empire Skating Palace, Edward T. Dolly, mgr.; winter.
 Rockford—Coliseum Roller Rink, W. I. Miller, mgr.; winter; plays attractions.
 Sandwich—Coliseum Rink, H. Van Winkel, mgr.
 Sterling—Armory Rink, Harry A. Oullins, mgr.; winter; plays attractions.
 Toledo—Croy's Skating Rink, C. W. Croy, mgr.; winter.
 Toulon—Roller Skating Rink, Lehman Bros.
 West Frankfort—Roller Skating Rink, Dave Parker, mgr.

INDIANA
 Anderson—City Rink, Mr. & Mrs. Baldwin.
 Auburn—Coliseum, John Group.
 Brazil—Metropolitan Skating Rink, J. W. Lytle & Son, mgrs.; winter.
 Brookston—Skating Rink, Sparrow & Wilson.
 Connersville—Rink Rink, H. C. Heasom, mgr.
 Crown Point—Lehman's, J. H. Lehman.
 Dugger—Roller Skating Rink, Harding Bros.
 Evansville—Sivandell Rink, Mrs. Emma N. Solle, mgr.
 Franklin—Franklin Skating Rink, J. O. Baldwin, mgr.; winter.
 Indianapolis—Riverside Rink, Nig. Shank.
 Linton—Coliseum Skating Rink, J. M. Mahan, mgr.; winter.
 Michigan City—Roller Skating Rink, E. H. Weiler.
 Monon—Skating Rink, F. C. Tyler.
 Montpelier—Model Rink, E. A. Nickloy, mgr.; winter.
 Muncie—Campbell Bros.' Auditorium Skating Rink, James Leach, mgr.; summer.
 New Castle—Gleason's Rink, George B. Gleason, mgr.
 New Castle—New Coliseum Rink, E. M. Mooar, mgr.
 Sheridan—Opera House Skating Rink, B. E. Singleton, mgr.; winter; plays attractions.
 Valparaiso—Roller Skating Rink, Geo. I. Miller.
 Whiting—Roller Skating Rink, Mike Maura.
 Winchester—Armory, W. W. Prickett.

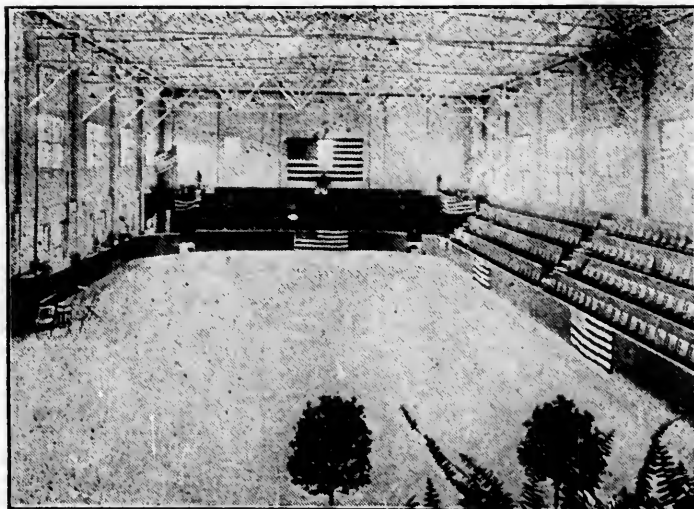
Ottumwa—Jai Alla, Blizzard & Moffat.
 Prairie City—Union Skating Rink, C. S. Jenks, mgr.; winter; plays attractions.
 Red Oak—Roller Skating Rink, S. A. Shields.
 Storm Lake—Roller Skating Rink, Foster Bros.
 Webster City—Armory Skating Rink, E. C. Clarkson, mgr.; winter.
 West Union—Woodard's Skating Rink, Johnson & Burrett, mgrs.; winter.

KANSAS
 Abilene—Parker's Howard Collins; winter.
 Arma—Roller Skating Rink, Wise & Waddell.
 Atchison—McInteer Hall, H. C. Davis.
 Enterprise—Roller Skating Rink, H. H. Koch; winter and summer.
 Eureka—Roller Skating Rink.
 Garden City—Palace Rink, C. E. Chapman, mgr.; winter.
 Independence—Auditorium, W. T. Fry.
 Winfield—Auditorium, A. J. Pettit.

KENTUCKY
 Cynthiana—Maiden City, Harold Pounder.
 Danville—U. B. F., Ed Donoghby; winter.
 Henderson—Roller Skating Rink, J. H. Kerr.
 Middletown—Coliseum, Wm. Childen.
 Owensboro—Auditorium, John Ogden.
 Russellville—Knob City, Jos. Henson; winter.
 Winchester—Auditorium, Bloomfield & Hatfield.

LOUISIANA
 Baton Rouge—Casino Roller Skating Rink, H. De Sylvia, mgr.

COLISEUM RINK, AT NEWCASTLE, INDIANA



Interior view of the Coliseum Rink at Newcastle, Ind. The rink is under the management of E. M. Mooar, and is doing a thriving business.

IOWA
 Ames—Roller Skating Rink, Mr. Cole.
 Arnolds Park—Arnolds Park Roller Rink, N. Schmitt, mgr.; summer.
 Atlantic—Skating Rink, W. Woodward.
 Audubon—Skating Rink, C. Hayes.
 Batavia—Roller Skating Rink, Chas. A. Fisher.
 Belmont—Skating Rink, Morris & Jennings.
 Bonaparte—Skating Rink, Sadler & Carr.
 Boone—Thomson's Rink, Theo. Thomson, mgr.; winter; plays attractions.
 Britt—New Princess Rink, Frank Bandy, mgr.
 Carroll—Armory Rink, Chas. C. Ludwig, mgr.; winter.
 Cedar Rapids—Auditorium Skating Rink, A. S. Kennedy, mgr.; winter.
 Centerville—Coliseum, G. B. Steele; summer and winter.
 Charleston—Armory Rink, Stafford Bros., mgrs.; winter.
 Charles City—Coliseum Skating Rink, Pinkerton & Charles, mgrs.; winter; plays attractions.
 Clarion—Princess Skating Rink, C. Rotler, mgr.; winter; plays attractions.
 Corning—Roller Skating Rink, Ray Williams.
 Correctionville—Shonts, Walter Castle.
 Des Moines—Palace, Geo. Namm.
 Des Moines—Max Kromer's Marvel Roller Skating Rink, Ed R. George, mgr.
 Dubuque—Riverview Roller Rink, Chas. G. Stedman, mgr.; winter.
 Earlham—Bliderback, F. Bliderback.
 Ellsworth—Roller Skating Rink, A. B. Staples.
 Fairfield—Roller Skating Rink, Richardson Bros.
 Forest City—Skating Rink, Mr. Shire.
 Fort Madison—Skating Rink, S. B. McQuown.
 Hawarden—Palace Roller Rink, Fred A. Gefke, mgr.; winter; plays attractions.
 Ireton—Ireton Roller Rink, M. L. Mitchell.
 Keokuk—Palace Roller Skating Rink, J. Holdsworth, mgr.; winter.
 Kellogg—Roller Skating Rink, Fred Apple.
 Lake City—Miller Skating Rink, C. H. Miller, mgr.; winter.
 Leos—Leos Skating Rink, Thomas Reiner, mgr.; winter; plays attractions.
 Livermore—Autumn Leaf Skating Rink, F. E. Collins, mgr.; winter; plays attractions.
 Madrid—Roller Rink, W. A. Carlson.
 Marshalltown—Roller Skating Rink, E. C. Clarkson, mgr.; winter.
 Mystic—Skating Rink, J. J. Jeannett.
 Newton—Graber's, E. E. Graber.
 Oswell—Roller Skating Rink, Warneke Bros., mgrs.

Haton Rouge—Capital Skating Rink, H. De Sylvia, mgr.
 Lake Charles—Roller Skating Rink, J. L. White, mgr.
 New Orleans—Hippodrome Skating Rink De Luxe, Alfred Painter, mgr.
 Plaquemine—Plaquemine Rink, W. E. Bryant, mgr.
 Shreveport—Roller Rink at Coliseum, State Fair grounds.
 Shreveport—Maple Skating Rink, J. H. Rowland, mgr.
 White Castle—Roller Skating Rink, Mr. Supple, mgr.

MAINE
 Belfast—Roller Skating Rink, A. P. Pierce.
 Farmington—Rollerway, Carl L. Curtis.
 Norway—Central Park Skating Rink, A. P. Bassett, mgr.; winter and summer.
 Old Orchard—Princess, Welch & Clark.
 Portland—Rollerette, E. L. Burnham, winter and summer.
 Portland Exposition Hall Skating Rink, H. J. Carlin and W. A. Parsons.

MARYLAND
 Baltimore—Arcadia Rink, Steve Shipley.
 Barton—Roller Skating Rink, Jos. Sogsdon, mgr.
 Crisfield—Gibson's Skating Rink, Paul C. Lawson.
 Cumberland—Maryland, W. J. McCarthy.
 Cumberland—Queen City Skating Rink, A. C. Brice, mgr.; winter.
 Lewiston—Lakeview Casino, Chas. J. Remsburg; winter and summer.
 Oakland—Roller Skating Rink, L. J. Brown.

MASSACHUSETTS
 Boston—Arenas Roller Skating Rink, W. A. Parsons, mgr.
 Fall River—Casino, Michael Skelley.
 Holyoke—Rackliffe Hall.
 Lawrence—Pastime, Welch & Clark.
 Lowell—Rollaway Roller Rink, F. Moore, mgr.
 Lowell—Casino Dance Hall Skating Rink, H. F. Blackwell.
 Lynn—New Casino Skating Rink, D. E. Block, mgr.; winter; plays attractions.
 New Bedford—Elm Skating Rink, Joseph A. Burke, mgr.; winter and summer.
 North Attleboro—Casino Rink, H. D. Starkey & Gene Carnegie, mgrs.; winter and summer.
 Revere—Rollaway, A. A. MacLean.
 Springfield—De Luxe Roller Rink, Riverside Park, summer.
 Springfield—Lyman Street Rink, Langer Bros., mgrs.; winter.

Taunton—Broadway Rink, Wm. Duggan.
 Worcester—Lincoln Sq. Skating Rink, A. W. Nichols, mgr.; winter; plays attractions.

MICHIGAN
 Adrian—Roller Skating Rink, Eno & Cox, mgrs.; winter.
 Allegan—New Auditorium Skating Rink, W. A. & N. Foster, mgrs.; winter.
 Alma—Wyant's Skating Rink, A. C. Wyant, mgr.; winter.
 Alpena—Roller Skating Rink, R. H. Matt.
 Bessemer—Coliseum, E. J. Gaudette.
 Bessemer—Roller Skating Rink, D. MacFarlane.

Calumet—Palestra, J. C. Vivian.
 Charlevoix—Charlevoix Roller Rink, Ed Seaman, mgr.; summer.
 Chebaning—Opera House Rink, A. Cantwell, mgr.; winter; plays attractions.
 Constantine—Opera House, R. D. Lemmon.
 Detroit—Wayne Hotel Roller Rink, Walter E. Sutphin, mgr.; winter.
 Detroit—Roller Palace Skating Rink, Federal Am. Co., inc., mgrs.; winter.
 Detroit—Palace Gardens Roller Rink, Boy Smyle, mgr.; winter.
 East Jordan—Roller Skating Rink, J. and F. Heinzelman, mgrs.; winter and summer; plays attractions.
 Escanaba—Coliseum Rink, Richard Flath, mgr.
 Gladwin—Roller Skating Rink, Wm. Wolverson.
 Gaylord—Gaylord Roller Skating Rink, J. & F. Heinzelman, mgrs.; winter.
 Grand Rapids—Coliseum, George B. Zindel.
 Hart—Palace, Norst & Miller.
 Houghton—Amphidrome Skating Rink Amphidrome Co., mgrs.; roller skating in summer; ice skating in winter; plays attractions.
 Howell—Auditorium Skating Rink, J. E. Barren, mgr.; winter; plays attractions.
 Ionia—Roller Skating Rink, C. B. Jack.
 Islipeming—Bradstad Amusement Hall Rink, S. K. Wiedman, mgr.; winter and summer.
 Kalamazoo—Oakwood Park Skating Rink, H. N. English, mgr.; winter and summer.
 Muskegon—Lake Michigan Park, A. J. Mulbold, mgr.; summer.
 Muskegon—Merrill Roller Rink, Merrill & Smith, mgrs.; winter.
 Negaunee—Adelphi Roller Rink, J. M. Wilson, mgr.

Newberry—Palmer's Rink, W. H. Palmer, mgr.; winter.
 Norway—Roller Rink, P. Bingeron.
 Orion—Park Island Skating Rink, F. J. Herte, mgr.; summer.
 Otsego—Palace, D. G. Chamberlin.
 Port Huron—Arcadia Roller Rink, Richardson & Shea, mgrs.; winter; plays attractions.
 Saginaw—Plaza Roller Rink, Fred Jenks, mgr.; winter.
 Saginaw—Riverside Park Rink, Jenks & Waller, mgrs.; summer.
 St. Ignace—Grand, Coon & Albrecht.
 Sault Ste. Marie—Palace Rink, A. J. Noskey, mgr.; roller skating in summer; ice skating in winter; plays attractions.
 Sparta—Sparta, Matt A. Dye.
 Three Rivers—Opera House, J. D. Lenhart.

MINNESOTA
 Brainerd—Roll Away Rink, A. L. Jensen & W. Baker, mgrs.; winter.
 Duluth—Auditorium Skating Rink, J. W. Munch, mgr.; winter.
 Grand Rapids—Grand Rapids Roller Rink, O. L. Raunfrauz, mgr.; winter; plays attractions.
 International Falls—Grand, A. L. Knapp.
 International Falls—International, Arthur Danielsou.
 Lake City—Roller Skating Rink, Pat & Alex Morgan, mgrs.
 Little Falls—Roller Skating Rink, Julius Jetta.
 Minneapolis—New Casino Roller Rink, George Devine, gen. mgr.
 Stillwater—Armory Rink, Lee Adrich.
 St. Paul—Davidson's Arcadia Rink, Chas. Lockerman.
 St. Paul—Casino Roller Rink, Lane Am. Co., mgrs.
 Thief River Falls—Moser Skating Rink, Phil J. Zeb, mgr.; winter; plays attractions.

MISSISSIPPI
 Greenville—Silver Heel Skating Rink, Mrs. J. T. Crow and Mrs. Jack Wychle.
 Hattiesburg—Coliseum Skating Rink, Robert Fried, mgr.
 Laurel—Park Skating Rink, Interurban Ry. Co., mgrs.
 McComb—Roller Skating Rink, N. G. Getlin, prop.
 Meridian—Roller Skating Rink, J. E. Hedus, mgr.

MISSOURI
 Aurora—Armory, W. A. Oglesby.
 Chillicothe—Roller Skating Rink, Walter Hesch; winter.
 Kirksville—Elite, George England; winter.
 St. Louis—Palladium, Rodney Peters.
 St. Louis—Sana Sonel Skating Rink, E. B. Chapman, mgr.; winter; plays attractions.
 Tarkio—Roller Skating Rink, Rouse Bros., mgrs.
 West Plains—Reinrow's Rink, E. A. Reinrow, mgr.; winter and summer.

MONTANA
 Glendive—Gate City, J. H. Sawyer.

NEBRASKA
 Ainsworth—Roller Skating Rink.
 Aurora—Roller Skating Rink.
 Cairo—Cairo Opera House Skating Rink, H. C. Wade, mgr.
 Central City—Central City, Dr. Glatfelter.
 Fremont—Roller Skating Rink, L. Mooler.
 Fremont—Temple, Dr. J. Stockfeld.
 Grand Island—Auditorium, Harry Wade.
 Hastings—Auditorium, J. H. Schick.
 Norfolk—Queen City Skating Rink, C. E. Ward, mgr.; winter.
 Omaha—Auditorium, J. M. Gillen; winter.
 Ord—Bell's, Fred Bell.
 Kinsville—Star Skating Rink, D. M. Gornley, mgr.; winter and summer.
 Walthill—Roller Skating Rink, Ed Harris.

NEW HAMPSHIRE
 Keene—Armory Skating Rink, Henry A. Wyman.
 Manchester—Park Rink, H. Blackwell, mgr.; summer.
 Rochester—Princess, Welch & Clark.

NEW JERSEY
 Atlantic City—Million Dollar Pier Rink, W. E. Shakerford.
 Bayonne—Roller Skating Rink, E. M. Cooper & Sons, props.
 East Orange—Rollo Dance Skating Rink, S. E. Roush, mgr.; winter; plays attractions.
 Freehold—Armory Roller Rink; winter; plays attractions.
 Irvington—Palace Rink, Carpenter & Peterson, lessees and managers.

Long Branch—Chelsea, Fred Fiske; winter. Newark—Olympic Park, Herman Schmidt. Newark—Vailsburg Park Skating Rink, Carpenter & Peterson, mgrs.; winter and summer, plays attractions. Paterson—Auditorium Roller Rink.

NEW MEXICO

Albuquerque—Roller Skating Rink, Earl Bowditch. Gallup—Pastime, Peter Klitcher.

NEW YORK

Albany—Empire Roller Rink, H. W. Schwartz, mgr.; winter. Amsterdam—Roller Skating Rink, Ray Nathan. Anbura—Garden Rink. Blauvelt (Bay View Beach)—Bay View Beach Roller Skating Rink, Adolphus Busch, mgr.; summer; plays attractions. Boonville—Roller Skating Rink, Trafford & Sawyer.

Brooklyn—Clermont Ave. Rink, Clermont ave., near Myrtle. Buffalo—Carnival Court Casino Rink, Jacob Diehl, prop.; winter and summer; plays attractions. Castle—Auditorium Skating Rink, Clarence M. Daley, mgr.; winter and summer. Chateaugay—Ideal, Tobin & Quinlan. Coney Island—Cooper's Skating Rink, E. M. Cooper & Sons, props.

Cortland—Auditorium, Dillon Bros. Cortland—Roller Skating Rink, W. D. Goldstein, mgr. Elmira—Glen View Roller Rink, Joe Perlman, mgr. Franklinville—Casino, Franklinville Amuse. Co. Groversville—Roller Skating Rink, H. P. Cornell.

Hudson—Hudson Roller Rink 'Parlor, F. A. Stuppelbeen, mgr.; winter; plays attractions. Jamestown—Collisenn Rink, Harry Teets. Kingston—Broadway Casino. Kingston—Washington Hall, Geo. P. Zech. Malone—Auto Roller Rink, Brown & Levy, mgrs.; winter.

Maspeh, L. I.—Juniper Park Roller Skating Rink, Harry Friedland, mgr.; winter. New York City—St. Nicholas, S. E. Fellowes. New York City (Brighton Beach)—Brighton Beach Roller Rink, Finkle Bros., mgrs.; summer.

New York City—Hunt's Point Palace Rink, 943 Southern Blvd., Finkle Bros., mgrs.; winter. Niagara Falls—Collisenn Skating Rink, M. J. Wale, mgr.; winter and summer. Ogdensburg—Sandy Beach, James Bristow. Oseott Beach—Roller Skating Rink, Harry T. Hayes; summer.

Owego—Albion Roller Rink, Morton & Wiedmeyer, props.; W. Hay Moody, mgr. Port Henry—Prince, P. O. Callaghan. Port Jervis—Dondero's, J. Dondero. Richfield Springs—Canadago Park Skating Rink, J. S. Fox & Son, mgrs.; summer. Rochester—Garden Roller Rink, Jacob Diehl, prop.; winter; plays attractions.

Rochester—Genesee Roller Rink, Jacob Diehl, prop.; winter; plays attractions. Rome—Roller Skating Rink, Wm. Moody. Scotia—Scotia Roller Rink, Kinum Bros., mgrs.; winter and summer; plays attractions. Scotia—Rexford Park Skating Rink, Kinum Bros., mgrs.; summer; plays attractions. Syracuse—Palace Roller Rink, Miller & Morton, mgrs.; winter. Topper Lake—Roller Skating Rink, Geo. F. Frederick. Utica—Lafayette St. Halcyon Rink, Frank Lawlor. Watertown—Novelty Skating Rink, F. C. Snell, mgr.; winter.

NORTH CAROLINA

Concord—Armory, J. E. Caton. Newbern—Gheut Park Skating Rink, C. J. McCarthy, mgr.; winter and summer.

NORTH DAKOTA

Courtney—Roller Skating Rink, F. G. Lundeen. Davanport—Roller Skating Rink, G. M. Myhra. Devils Lake—Grand Roller Rink, Archie Miller, mgr.; winter; plays attractions. Fargo—Roller Skating Rink. Grand Forks—Jack's, W. B. Jack. New England—Roller Skating Rink, A. N. Kincaid. Northwood—Roller Skating Rink, Spoonheim-Riddell Co.

OHIO

Akron—East Market St., B. F. Thammann; winter. Akron—Main St. Rink, Crosby & Anderson. Alliance—Alliance, Clem Knowles. Ashtabula—Lyceum Roller Rink, E. M. Cooper & Sons, props. Canton—Collisenn Skating Rink; winter. Carrollton—Knickerbocker Rink, P. H. Kemmerer, mgr.; winter. Cincinnati—Music Hall New Rink, Steve Mulroy, mgr.; winter. Cleveland—Luna Park Roller Rink, Chas. R. Matthews, mgr.; winter and summer. Columbus—Smith's Roller Skating Rink, Smith Park Co., mgrs.; winter. Coshocton (Fairlawn Park)—Auditorium Skating Rink, Farney & Ogle. Hamilton—Collisenn, Jacob Miller; winter. Ironton—Princess Skating Rink, W. T. Lucas & T. N. Ally, mgrs.; winter. Jackson—Crescent, F. A. R. Lima—Roller Skating Rink, Hooker & Hodde, mgrs. Lisbon—Rollaway, Raider Morgan. Lorain—Glen's Skating Rink, Geo. Glendeusing, mgr.; winter and summer. Marietta—Thorneley's, Thorneley Bros. Martins Ferry—Armory Hall Roller Skating Rink. Massillon—Burd's Hall, Garry's Band, mgrs.; winter. Napoleon—Napoleon, Geo. P. Stockman. Niles—Garden Roller Rink, W. E. Genno, gen. mgr.; winter and summer. Steubenville—Central Roller Rink, Arthur P. Gorman, mgr.; winter; plays attractions. Toledo—White City, Mr. Foley; winter. Toledo—Collisenn Skating Rink, Mrs. Prussia Bailey, prop.; winter; plays attractions. Washington C. H.—Nelson's Rink, E. W. Nelson, mgr.; winter and summer. Youngstown—Idora Park Skating Rink, R. E. Platt, mgr.; winter.

OKLAHOMA

Bartlesville—Collisenn; Gray Bros. East Muskogee—Roller Skating Rink, D. D. Farthing. McAlester—Sana Social Park Rink, Stanley Dowbra. McAlester—Convention Hall Skating Rink, Roy Palmer.

Oklahoma City—Auditorium Rink, C. F. Perry, mgr. Sulphur—Vendome, Vendome Amuse. Co.

OREGON

Portland—Rose City, S. U. Johnson. Portland—Oaks Skating Rink, United Am. Co., props.; winter and summer.

PENNSYLVANIA

Allentown—Painter's Lyric Hall Rink. Carlisle—Armory Roller Skating Rink, Capt. John M. Rudy, mgr.; winter; plays attractions. Chester—Skating Rink, Odd Fellows' Bldg.; Alfred W. Paluter. Columbia—State Armory Rink, Chas. DePhillippi, mgr.; winter. Danville—Danville Skating Rink, T. L. Johnson, mgr.; winter; plays attractions. Elizabeth—Auditorium Rink, C. B. Kerr and Chas. Stedard. Erie—Roller Skating Rink, Twelfth and Parade sts.; E. M. Cooper & Sons, props. Erie—Waldmeer Park Skating Rink, E. M. Cooper & Sons, props. Erie—Four Mile Creek Park Skating Rink, E. M. Cooper & Sons, props. Exposition Park—Expo. Park Skating Rink, B. F. Thammann & H. W. English, mgrs.; summer. Hawley—Bellemonte, P. J. Bower & Son. Lancaster—Rock Springs Park Rink, Chas. DePhillippi, mgr.; summer. Lancaster—Peoples', John B. Peoples. Lewistown—Valley St., Orrin S. Pennett. Meyersdale—Reich's Auditorium, Philip Reich, mgr.; winter and summer. Monaca—Monaca, Walter M. DeGraw; winter. New Castle—Cascade Park Skating Rink, Harry Teets & W. E. Genno, mgrs.; summer. New Kensington—Kensington Skating Rink, Harry S. Shaw, mgr.; winter; plays attractions. North East—Roller Skating Rink, E. M. Cooper & Sons, props.

San Antonio—Soledad Skating Rink, C. A. Tumlou, mgr. Taylor—Garden, J. W. Dellinger. Temple—Collisenn Roller Skating Rink. Victoria—Bailey, I. P. Bailey.

VIRGINIA

Front Royal—Uplike's, C. H. Uplike. Martinsville—Martinsville, T. H. Self. Norfolk—Palace Rink, 114 W. Main st. Richmond—Idlewood, J. H. Livingston.

WASHINGTON

Colfax—Roller Skating Rink, J. O. Housekeeper. Everett—Collisenn, E. B. McGill. Pullman—Roller Skating Rink, A. Valk. Raymond—Roller Skating Rink, Drew & Younglove. Seattle—Koller's Skating Rink, H. G. Koller, mgr.; winter and summer; plays attractions. Tacoma—Gilde, A. H. Hall.

WEST VIRGINIA

Bluefield—Arcadian, Norman O. Reese. Charleston—Luna Park, Daniel J. Driscoll, mgr.; summer. Charleston—Armory Skating Rink, J. B. Crowley, mgr.; winter; plays attractions. Chester—Rock Springs, Samuel McCutcheon. Gassaway—Armory Skating Rink, Jas. A. Pater-son, mgr.; winter. Hinton—Skating Rink, Roy H. Meador. Huntington—Vanity Fair Rink, H. O. Via & J. Rardin, mgrs.; winter. Marlinton—Marlinton; winter and summer. Marlinton—Roller Skating Rink, Floyd Dilley. Martinsburg—Martinsburg Rink, W. H. Crawford. Richwood—Richwood, J. C. Holt. West Union—Roller Skating Rink, Ray Smith. Wheeling—Wheeling Park Casino Rink, Shellie Charles, mgr.

WISCONSIN

Antigo—See Hire, W. A. Stewart. Barron—Hefner Opera House Rink, Anderson & Sons, mgrs.; winter and summer.

London, Ont.—Simcoe St. Rink, Y. L. Spottigue, mgr.; winter. Moncton, N. B.—Victoria, A. E. Halstead; winter. Peterborough, Ont.—Brock St., J. Mehavly. St. John, N. B.—Victoria, F. G. Spencer. St. John, N. B.—Queen's Skating Rink, Robert J. Armstrong, mgr.; winter and summer; plays attractions. St. Thomas, Ont.—Granite, W. K. Cameron; winter and summer. Sherbrooke, Que.—Stadlum, Jos. Ganthier; winter. Toronto, Ont.—Riverdale Skating Rink, C. W. Smith, mgr.; winter.

ICE SKATING RINKS

CALIFORNIA

San Francisco—Tehach Tavern Ice Palace.

ILLINOIS

Chicago—College Inn Restaurant. Chicago—North American Restaurant.

NEW YORK

New York—St. Nicholas Rink, 69 W. 60th St. New York—Palais de Glace, Inc., 560 W. 181st St. New York—Ice Land, 1680 Broadway.

OREGON

Portland—Ice Palace, E. H. Savage, mgr.

PENNSYLVANIA

Pittsburg—Duquesne Garden Rink.

WASHINGTON

Spokane—Ice Skating Rink, Spokane Arena Co., props.; Lester Patrick, mgr.

CANADA

Toronto, Ont.—Arena Gardens, E. H. Huston, mgr.

RINK NOTES

E. M. Cooper & Sons now have rinks in operation in the following cities: Coney Island, N. Y.; Bayonne, N. J.; Tampa, Fla.; St. Petersburg, Fla.; Union City, Pa.; North East, Pa.; Waldmer and Four Mile Creek Parks in Erie, Pa.; Orchard Beach, Pa., and Ashtabula, O. The Brice Amusement Company, of Bedford, Pa., has purchased a 7x150 portable, which will be put up at Narrows Park, Cumberland, Md., and will be open the year round. The rink will be under the management of C. A. Brice. Dan Carico has resigned his position at the Broadway Rink in Beaumont, Tex., and has accepted a temporary position with the Maple Rink at Shreveport, La. Dan contemplates moving further North in the near future. The Casino Rink at Fall River, Mass., is now under the management of Fred Conture. Both dancing and skating sessions are held. The rink has been recently remodeled and decorated, and business is reported to be good. Amos Heisse & Son have moved their portable from Frankfort, Kan., to Marysville, Kan. They did a nice business while in their former location. They will book several feature skating attractions in their new field. Manager Caldwell opened his roller skating rink in Janesville, Wis., recently, and is running three nights a week to excellent business. It is said he will use several skating attractions at his rink this winter. The Amphidrome Rink in Houghton, Mich., operates on Wednesday and Saturday of each week, and does a good business on both nights. The rink is managed by John T. McNamara. Sellers & Morrison have moved their portable from Washington, Ill., to Washburn, Ill., and are doing a good business in their new location, which has never had a rink before. T. L. Johnson, who managed the Collisenn Rink at Wilkes-Barre, Pa., last season, is managing the Danville Roller Rink at Danville, Pa., this season. John Pitt is a new addition to the staff of B. A. Renfrow at his portable rink in Clarksville, Tenn., as floor manager and instructor. John Howell, well-known rink promoter, recently opened his rink at Marion, N. Y. The rink interior has been beautifully decorated. The new rink which recently opened at Sleepy Eye, Minn., is managed by S. E. Stockstead, who is also the owner. J. M. and R. E. Ball have opened their roller rink at Bushnell, Ill., and have already booked many attractions. Thomas Reiner has opened the Lenox Roller Rink at Lenox, Ia., and will play several skating acts. A. G. Hanna has purchased a portable rink which he has installed at Sac City, Iowa. Hoover and Smith have a roller rink in operation at Leeton, O. A new rink has been opened at Galesburg, Ill., by Manager McQuinn. L. D. Mathis recently opened a new rink in Bangor, Me. Princeton, Mo., has a new roller rink, recently opened.

LIBERTY
Majestic I stand where the eastern sea
Laves the rockbound shore of the land of the free,
And my gleaming torch aloft I bear
To illumine each spot of my realm so fair.
Throughout this land from sea to sea
Dwell the favored sons of liberty,
Whether rich and great or weak and poor
The blessings of freedom to all inure.
In every corner my beacon shines,
In the lowest depths of the darkest mines,
'Mid the dusty gloom of the clacking mills,
O'er the rural peace of the distant hills,
To that far-off coast where the sunset dips
And the men go down to the sea in ships.
One place refuses my light—just one.
'Tis reflected back from a wall of stone
Within whose shadows a dismal night
Is never cheered by my beacon bright.
My erring children here they hold,
Who for transient gain their birthright sold.
May a golden future raise this wall,
For my torch was lighted to shine for all,
And my prayer is that all in the land of the free
Shall be equal heirs to liberty.
—R. E. MORSE.

Philadelphia—Palace Roller Skating Rink, J. Uber Clarke, mgr. Phillipsburg—Gleckler's, C. B. Gleckler. Pittsburg—The Auditorium Rink, Hockershouse & Clark, mgrs.; winter. Reading—Carrollia Park Rink; summer. Scranton—Luna Park, L. B. Sloss. Scranton—Town Hall, Mr. Amerman. Scranton—Armory, Henry Phillips. Schuylkill—Haven, Paul Naffen; winter and summer. Tamaqua—Walker, George LaRoy Walker. Uniontown—Auditorium, Mr. Hathaway. Union City—Roller Skating Rink, E. M. Cooper & Sons, props. Vandergrift—Vandergrift, Jonas Riggle. Warren—Warren Roller Rink, Warren Roller Rink Co., props.; winter; plays attractions. Washington—Washington Amuse. Co., A. P. Morgan. West Elizabeth—Skating Rink, John Davenport. Wilkes-Barre—Collisenn Roller Rink, Phil J. Welas, mgr.; winter; plays attractions. Williamsport—Fournery's Palace, John Fournery.

RHODE ISLAND

Newport—Roller Skating Rink. Pawtucket—Broadway, McNally Bros.

SOUTH DAKOTA

Aberdeen—Novelty Roller Rink, C. E. Aldinger, mgr. Huron—Huron Roller Rink, Joe Daum, mgr.; winter. Lead—Collisenn Skating Rink, R. F. Tackahary, mgr.; winter; plays attractions. Sioux Falls—Warner, Robert Warner.

TENNESSEE

Clarksville—Roller Skating Rink, E. A. Reufrow, mgr. Nashville—Hippodrome, John A. Marlin, mgr.; winter and summer.

TEXAS

Austin—Roller Skating Rink, R. L. Rather, mgr. Beaumont—New Broadway Skating Rink, O. B. Wespe, mgr. Cisco—Judith's, G. G. Judia. Llano—Roller Skating Rink, Callaway & McInnes.

Beaver Dam—Pastime Roller Rink, Lewis Payne, mgr. Beloit—Pastime Roller Rink, N. Schmitt, mgr. Fond du Lac—Collisenn, A. B. Sharp; winter. Grand Rapids—Roller Skating Rink, A. J. Harbrouck, mgr.; winter. Green Bay—Park Roller Rink, Winfred Umbraun, mgr.; winter and summer; plays attractions. Janesville—Rower City Skating Rink, G. W. Caldwell, mgr.; winter. Kenosha—Collisenn Rink, Jos. W. Munch, mgr.; winter; plays attractions. Milwaukee—Riverview Skating Rink, Jos. W. Munch, mgr.; winter; plays attractions. Racine—Auditorium, N. F. Reichert; winter. Richland Center—Roller Skating Rink, G. E. Vertz, mgr. Ripon—Armory "D," Buchols & Hoffman. Sheboygan—Turner Hall Rink, A. B. Sharp, mgr.; winter; plays attractions. Sheboygan—Waldachloesch's Skating Rink, Chas. R. Maloney, mgr.; winter. Sheboygan—Turner Hall Rink, A. B. Sharp, mgr.; winter. Sturgeon Bay—Roller Skating Rink, Wm. Falk. Viola—Roller Skating Rink, Guy C. Wertz, mgr. Wabeno—Roller Skating Rink, F. Nieder & Sons. Watertown—Pastime Roller Rink, Lewis Payne, mgr. Waupun—Roller Skating Rink, A. M. Hausen. Waupun—Roller Skating Rink, Dora Giehrink. Wausau—Collisenn, F. E. Morgan. Wausau—Park Pavilion Skating Rink, Chas. Christenson, mgr.; winter; plays attractions. West Bend—Roller Skating Rink, F. Strobe. Whitewater—Whitewater Skating Rink, Gerald F. Smith, mgr.; winter.

CANADA

Aylmer, Ont.—Aylmer Roller Rink, Love & Fisher. Halifax, N. S.—Arena, F. J. Maher. Hamilton, Ont.—Britannia, Chas. Conkile. Hamilton, Ont.—Alexandra Skating Rink, Alexandra Pavilion & Rink Co., props.; winter; plays attractions. Lindsay, Ont.—Victoria, George Combs. London, Ont.—Westminster, Whit Lancaster. London, Ont.—Princess, Al Holman.

Independent Vaudeville Theaters

(Continued from page 194)
Pittsford—Star, McNeil & Torrie, mgrs.; s. c., 250; p., 1,200.
Sackville—Imperial, A. A. Ayer, mgr.; s. c., 750; p., 2,500.
Shediac—Star, McNeil & Torrie, mgrs.; s. c., 450; p., 2,000.
ONTARIO
Hanover—Lyric, E. B. Hogate, mgr.; s. c., 310; p., 3,500.
Sarnia—Auditorium, Capt. E. Robertson, mgr.; s. c., 900; p., 14,000.
Sarnia—Princess, M. Harris, mgr.
SASKATCHEWAN
Melville—Princess, Bestler Bros., mgrs.; s. c., 500; p., 3,000.
Swift Current—Princess Royal, J. K. Reith, mgr.; s. c., 700; p., 6,000.
Wadena—Empire, A. P. Johnston, mgr.; s. c., 250; p., 900.

LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

CALIFORNIA
San Francisco—Fire Underwriters' Assn. of the Pacific. Feb. 6. Calvert Meade, 939 Merchants' Exchange.
COLORADO
Colorado Springs—State Committee, Colo. Y. M. C. A. Feb. 2-4. W. S. Hopkins, 222 Y. M. C. A., Denver.
CONNECTICUT
New Britain—State Assn. Natl. Assn. Letter Carriers. Feb. 22. Peter Fox, Waterbury, Conn.
New Haven—Soc. of Am. Bacteriologists. During holiday week. Dr. A. Parker, Hitchens, Glenfield, Pa.
New Haven—International Assn. Master House Painters & Decorators of U. S. Feb. 13-18. A. H. McShan, Southern Bldg., Washington, D. C.
Waterbury—Gr. Chapter of Conn., Order of Eastern Star. Jan. 30. Mrs. Harriet I. Burwell, Box 208, Winsted, Conn.
DELAWARE
Dover—Peninsula Hort. Soc. Jan. 9-11. Wesley Webb, State Capitol, Dover.
DISTRICT OF COLUMBIA
Washington—Naval Hist. Soc. Dec. —. Robt. W. Newson, 247 5th ave., New York City.
Washington—Natl. Marine Engineers' Beneficial Assn. Jan. 22. George A. Grubb, 1040 Dakin st., Chicago.
Washington—Union of Am. Hebrew Congregations. Jan. 16. Lipman Levy, Cincinnati, O.
Washington—L. O. O. F. Gr. Lodge. Jan. 17. Frank E. Raff, Columbia Bldg.
Washington—Am. Forestry Assn. Jan. —. P. B. Kildale, 1410 H st., N. W.
Washington—Natl. Conv. Soc. of Constructors of Fed. Bldgs. Jan. —. Chas. R. Marsh, New P. O. Bldg., Brattleboro, Vt.
Washington—Chamber of Commerce of U. S. Jan. 31-Feb. 2. Elliott H. Goodwin, Riggs Bldg.
FLORIDA
Jacksonville—Gr. Lodge, F. & A. M., of Fla. Jan. 16-18. W. P. Webster.
Jacksonville—Outdoor Adv. Assn. Jan. 20-26.
GEORGIA
Athens—Ga. State Hort. Soc. Letter part Jan. T. H. McHatten, Athens.
Atlanta—Jas. Hotel Men's Assn. Dec. 14-15. Fred Houser, 404 Chamber of Commerce Bldg.
Atlanta—Chi Zeta Club, Southern Conclave. Dec. 29-Jan. 1. Dr. Hugh M. Lokey, 413 Candler Bldg.
Atlanta—Phi Delta Theta Frat. Dec. 28-Jan. 1. John D. Ellis, Union Trust Bldg., Cincinnati, Ohio.
Atlanta—Natl. Assn. Builders' Exchanges. Week Feb. 13-15. I. H. Scates, 15 E. Fayette st., Baltimore, Md.
Atlanta—Old Time Fiddlers' Conv. Feb. —. H. J. Weaver, care Auditorium.
Savannah—Ga. Mfrs.' Assn. Feb. 14-15. W. W. Horne, Atlanta.
ILLINOIS
Bushnell—Ill. Firemen's Assn. Jan. 9-11. Walter E. Price, 320 N. Hickory st., Champaign.
Calro—Southern Ill. Ret. Lumber Dirs.' Assn. Jan. —. S. W. Barrick, Benton, Ill.
Champaign—Ill. State Hort. Soc. Dec. 13-15. A. M. Augustine, Normal, Ill.
Chicago—Am. Soc. Agrl. Engineers. Dec. —. C. K. Shedd, care University, Ames, Ia.
Chicago—Ill. Soc. of Engineers. Jan. 24-26. E. E. R. Trautman, Wheaton, Ill.
Chicago—Natl. Corr. Culvert Mfg. Co. Jan. 14. P. T. DeFrees, Warren, Pa.
Chicago—Ill. Lumber & Builders' Supply Dirs.' Assn. Feb. 14-16. George Wilson-Jones, 1301 Manhattan Bldg., 431 S. Dearborn st.
Danville—Ill. State Dairyman's Assn. Jan. 30-Feb. 1.
E. St. Louis—Ill. Master Plumbers' Assn. Jan. 23-25. W. C. Haviland, 336 Conter Bldg., Aurora, Ill.
Peoria—County Farm Bureau, Short Course. Dec. 19-23.
Peoria—State Monument Dirs.' Assn. Jan. 11-13. J. H. Merkle.
Peoria—K. of P. Dist. Conv. Jan. 3-4. Phillip Erhardt, Pekin, Ill.
Peoria—State Live Stock Assn. Jan. 18. Jay R. Brown, Chicago.
Peoria—Conv. Bureau Managers. Jan. 18-19. J. Lee Barrett, Detroit, Mich.
INDIANA
Elkhart—Patrons of Hushandry. Indiana State Grange. Dec. 12-14. N. H. Golden, Mishawaka, Ind.
Indianapolis—Fire Underwriters' Assn. of Indianapolis. Dec. —.
Indianapolis—Ind. Historical Soc. Dec. —.
Indianapolis—Ind. Mfrs.' Assn. Dec. —.
Indianapolis—Ind. Academy of Science. Dec. 2-3.
Indianapolis—State Bottlers' Protective Assn. Dec. 13-14.
Indianapolis—Western Surgical Assn. Dec. 15.
Indianapolis—Commercial Travelers' Assn. of Ind. Dec. 30.
Indianapolis—Am. Carnation Soc. Jan. 31-Feb. 1. A. F. J. Bauer.
Indianapolis—Ind. Eng. Soc. Jan. —. Chas. H. Brown, Merchants' Bank Bldg.
Indianapolis—Indiana Retail Hdwe. Assn. Jan. 30-Feb. 1. M. L. Conly, Argus, Ind.
Indianapolis—Ind. Veterinary & Med. Assn. Jan. —.
Lafayette—State Dairy Assn. Jan. 11-12. C. R. George, Purdue Univ., Lafayette.
Richmond—State Assn. Master Painters & Decorators. Jan. 16-19. E. G. McNeal, 3012 Central st., Indianapolis.
IOWA
Des Moines—Iowa State Grange. Dec. 12-15.
Des Moines—Draft Horse Breeders' Assn., Corn Belt Meat Producers' Assn. and County and District Fair Managers. Dec. 12-15.
Des Moines—Iowa Retail Clothiers' Assn. Feb. 13-15. C. E. Wry.
KANSAS
Hutchinson—Central Kan. Teachers' Assn. Feb. —. Eleonora Harris, 218 W. Seventh st.
Topeka—State Bar Assn. Jan. 30-31. D. A. Valentine, State House.
Topeka—Kansas Engineering Soc. Jan. 16-17. C. A. Foster, 135 N. Jackson st.
Wichita—State Bottlers' Assn. Jan. 16-17. M. Cuthbertson, Box 452, Sterling.
Wichita—Gr. Chapter, Royal Arch Masons of Kan. Feb. 19-20. A. K. Wilson, N. E. Bldg., Topeka.
KENTUCKY
Lexington—Ky. State Hort. Soc. Jan. —. N. E. Elliott, Experiment Sta., Lexington.

Lexington—Ky. Ret. Lumber Dirs.' Assn. Jan. J. Crow Taylor, 642 S. 40th st., Louisville.
Lexington—Farmers' Week Conv. Jan. 25. T. R. Bryant, gen. secy., Experiment Sts., Lexington.
Lexington—Ky. Sheep Breeders' Assn. and Ky. Beef Cattle Assn. First week in Jan. E. S. Good, care Experiment Sta., Lexington.
Lexington—Farmers' Week Convention (Corn Growers' Assn., Hort. Soc., Alfalfa Growers' Assn., Horse Breeders' Assn., Beef Cattle Breeders' Assn., Dairy Cattle Club, Sheep Breeders' Assn., Swine Breeders' Assn., Poultry Growers' Assn., Beekeepers' Assn., Home Economics Assn.). Jan. 2-5. T. R. Bryant, gen. secy., Experiment Sta., Lexington.
Louisville—Ky. Press Assn. Dec. 28-29. J. C. Alcock, Jeffersontown, Ky.
Louisville—Ky. Retail Hdwe. Store Dirs.' Assn. Feb. 13-15. Jim Stone, Sturgis, Ky.
Newport—Rebekah Assembly of Ky. Dec. —. Mrs. Corlune G. Graham, Louisville.
LOUISIANA
New Orleans—Natl. Organization, Western Fruit Jobbers' Assn. of Am. Jan. 29-31. Wm. D. Tidwell, Box 1340, Denver, Col.
MAINE
Bangor—Me. State Grange P. of H. Dec. 19-21. E. H. Libby, R. F. D. 4, Auburn.
MARYLAND
Baltimore—Alpha Delta Phi Frat. Feb. —.
Baltimore—Natl. Com'l. Fixtures Mfrs.' Assn. Jan. —.
MASSACHUSETTS
Boston—Mass. State Grange, P. of H. Dec. 12-14. Wm. N. Howard, N. Easton, Mass.
Boston—Zeta Beta Tau Fraternity. Dec. 26-29. E. E. Ghasburg, 15 Tremont st.
Boston—Master House Painters & Decorators of Mass. Jan. 9-11. Alex. Peters, 477 Tremont st.
St. Paul—Minn. State Pharmaceutical Assn. Feb. —. E. L. Newcomb, Univ. of Minn., Minneapolis.
St. Paul—Minn. Surveyors and Engineers' Soc. Feb. 9-10. W. F. Rosenwald, 300 Shubert Bldg.
St. Paul—Minn. Editorials Assn. Feb. 16-17. Herman Hoe, Northfield, Minn.
MISSOURI
Kansas City—Pi Tau Pi Frat. Dec. 26-30. Alex. M. Frieud, 6041 McPherson ave., St. Louis.
Kansas City—Western Ret. Implement, Vehicle & Hdwe. Assn. Jan. 16-18. H. J. Hodge, Box 544, Abilene.
Kansas City—Western Assn. Nurserymen. Jan. 20. Geo. Holsinger, Rosedale, Kan.
Kansas City—National Educ. Assn. Feb. 26-March 3.
Mouset—Ozark Fruit Growers' Assn. Jan. 2-3. J. W. Stoud, Box 476, Rogers, Ark.
St. Louis—Alpha Tau Omega Frat. Dec. 27-31. Claude T. Reno, Commonwealth Bldg., Allentown, Pa.
St. Louis—Natl. Shoe Travelers' Assn. Jan. —. F. W. Stanton, 1111 Padlock Bldg., Boston.
St. Louis—Mo. Retail Hdwe. Assn. and Miss. Valley Implement & Vehicle Dirs.' conventions. Jan. 23-26. F. X. Becherer, 5136 N. Broadway.
St. Louis—Mo. Retail Clothiers' Assn. Feb. —. L. T. Sanderson, Bowling Green, Mo.
Springfield—Mo. State Bottlers' Protective Assn. Feb. 9-9. H. R. Johnson, 1426 Monroe ave., St. Louis.
MONTANA
Helena—Ret. Merchants' Assn. of Mont. Jan. 15-17. R. L. Varney, Box 1468.
Helena—Mont. State Fed. of Labor. Feb. 5-10. O. M. Partelow, Box 31, Eutte.
NEBRASKA
Omaha—State Vol. Firemen's Assn. Jan. 16-18. E. A. Miller, Kearney, Neb.

New York—Iud. Order Sons of Benjamin. Feb. Oncoata—N. Y. State Grange. Feb. 6-9. W. N. Giles, Steatelle, N. Y.
Rochester—State Fruit Growers. Jan. 31. E. C. Gillett, 122 Bewham st., Penn Yan, N. Y.
Rochester—Natl. Assn. Ret. Nurserymen. Jan. —. P. E. Grover, Trust Bldg.
Rochester—State Retail Harness Dirs.' Assn. Feb. —.
Rochester—Master House Painters & Decorators Assn. of N. Y. Jan. —.
Syracuse—Associated Academic Principals of New York. Dec. 28-30. Edward P. Smith, 240 Bryant st., North Tonawanda, N. Y.
Syracuse—Sigma Phi Epsilon Frat. Dec. 28-30. Wm. Phillips, Richmond, Va.
Syracuse—Syracuse Auto Dirs.' Assn. Feb. 19-24. H. T. Gardner, 626 Univ. Bldg.
NORTH CAROLINA
Asheville—Conf. Woman's Missionary Soc. of Western N. C. Jan. 28-31.
Raleigh—Gr. Lodge of Masons of N. C. Jan. 16-18. John C. Drewry, Masonic Temple.
Washington—Seaboard Med. Assn. of Va. & N. C. Dec. 19-21. Clarence P. Jones, Box 267, Newport News, Va.
NORTH DAKOTA
Bismarck—N. D. Soc. of Engineers. Jan. or Feb. E. F. Chandler, University N. D.
Fargo—Tri-State Grsin & Stock Growers' Conv. Jan. 16-19. W. C. Palmer, Agrl. College, Fargo.
Fargo—N. D. Ret. Hdwe. Assn. Feb. 14-16. O. N. Barnes, Grand Forks, N. D.
Fargo—N. D. Ret. Lumbermen's Assn. Feb. 20-21. H. T. Alsop.
OHIO
Cincinnati—Am. Historical Assn. Dec. 27-30. W. G. Leland, 1140 Woodward Bldg., Washington, D. C.
Cincinnati—State Liquor League. Jan. 16-18. Cincinnati—Federated Adv. Clubs of Central States. Feb. —.
Cincinnati—Loyal Men of America. Jan. 6-9. Cincinnati—Natl. Retail Shoe Dealers' Assn. Jan. 8-10. James P. Orr.
Cleveland—Fraternity of Phi Gamma Delta. Approximately Dec. 28-30. Harry B. Wassell, 4th ave., Pittsburg, Pa.
Cleveland—O. Natl. Guard Assn. Dec. —. Col. L. W. Howard, Toledo.
Cleveland—Natl. Moving Picture Exhibitors' League of Am. Dec. —. G. E. H. Wiley, Dayton, O.
Cleveland—Dist. Gr. Lodge No. 3. Ind. Order Equal Birth. Dec. —. Sam J. Koschnick, Citizens' Bldg.
Cleveland—Natl. Cloak, Suit & Skirt Mfrs.' Assn. Dec. —. Philip Frankel, 310 New England Bldg.
Cleveland—Natl. Cannery Assn. Feb. 5-11. Frank E. Gorrell, 1739 E. st., N. W., Washington, D. C.
Columbus—Am. Economic Assn. Dec. 27-31. Prof. Allyn A. Young, Cornell University, Ithaca, N. Y.
Columbus—Ohio Assn. Retail Lumber Dealers. Last of Jan. Findley M. Torrence, Box 66, Xenia, O.
Columbus—Internatl. Custom Cutters' Assn. of Am. Feb. 6-9. L. A. Danner, 606 E. Monroe st., Springfield, Ill.
Columbus—State Hort. Soc. Jan. 30-31. E. B. Cruickshank, State University.
Dayton—Ohio Hdwe. Assn. Feb. 20-23. James B. Carson, Salem ave.
Springfield—State Assn. Master Plumbers. Feb. 6-8. E. V. Ellen, 2067 E. 93d St., Cleveland.
Toledo—Western Assn. Electrical Inspectors. Jan. 23-25. W. S. Boyd, 175 W. Jackson Blvd., Chicago.
OKLAHOMA
Guthrie—A. & S. R. of Freemasonry. Jan. 15-18. Frank A. Derr.
Oklahoma City—Gr. Lodge, A. F. & A. M. of Okla. Feb. 20. Wm. M. Anderson, Masonic Temple.
Oklahoma City—Gr. Lodge of Okla., A. O. U. W. Feb. 13. W. R. Welch, Box 663, Guthrie, Okla.
OREGON
Portland—Ore. Ret. Merchants' Assn. Feb. 19-21. Leo R. Merrick.
PENNSYLVANIA
Alltoona—Central Pa. Dental Soc. Feb. 27-30. H. C. Lovell, 12 ave., 11 st.
Harrisburg—Pa. State Educ. Assn. Dec. 26-30. J. P. McCaskey, Lancaster, Pa.
Mount Carmel—Northumberland Co. P. O. S. of A. Assn. Feb. 22. C. L. Cleaver, 64 W. 3rd st.
Philadelphia—Pa. State Grange, P. of H. Dec. 12-15. Nettie E. Altman, State College, Pa.
Philadelphia—Gr. Council R. & S. M. Masons. Jan. 16. Frank W. Martens, Natl. Bank Bldg., Bethlehem, Pa.
Philadelphia—Master Painters & Decorators' Assn. of Pa. 2d week in Jan. Thos. Lane, Pittsburg.
Philadelphia—Am. Institute Dental Teachers. Jan. 23-25. Dr. Abram Hoffman, 829 Franklin st., Buffalo, N. Y.
Philadelphia—Natl. League Commission Merchants of U. S. Jan. 10-12. R. B. French, 90 W. Broadway, New York City.
Philadelphia—Anti-Vaccination League of Am. Jan. 15. Porter F. Cope, Box 2008.
Philadelphia—Natl. Assn. Merchant Tailors of Am. Feb. 13-15. Sam. H. Spring, 209 Tremont Bldg., Boston.
Philadelphia—Pa. Assn. Cleaners & Dyers. Feb. —. George Kloss, care Star Steam Cleaners and Cleaners, Allentown, Pa.
Philadelphia—Phi Alpha Sigma Medical Fraternity. Feb. —. Dr. E. J. C. Beardsley, 2080 Chestnut st.
Philadelphia—Pa. Shoe Retailers' Assn. Feb. 19-20. Carl Schnh, 227 Fifth ave., Pittsburg.
Pittsburg—Sigma Alpha Epsilon. Dec. 27-29. Wm. C. Levere, Box 254, Evanston, Ill.
Pittsburg—Natl. Foreign Trades Council. Jan. 25-27.
RHODE ISLAND
Providence—State Grange. Dec. 13-15. Providence—Supreme Jungle Frat. Order of Tigers. Jan. 22.
SOUTH CAROLINA
Columbia—S. C. Live Stock Assn. Jan. —. Dr. Walter Morrill, Camden, S. C.
SOUTH DAKOTA
Sioux Falls—Farmers' Co-Operative Assn. of S. D. Dec. 12-14. John T. Belk, Box 1, Henry, S. D.
Sioux Falls—S. D. Retail Hdwe. Assn. Feb. 27-March 2. H. C. Parker, Murdo, S. D.

AND THEY SAW IT IN THE BILLBOARD

Crisfield, Mo., Nov. 25, 1916.

The Billboard:
Gentlemen—Thought it might interest you to know that through a small display ad in your columns I disposed of both of my games, Kicking Mule and Silk Stocking Girls. The interesting part is that the Silk Stocking Girls were sold in Honolulu, Hawaii Island.
I say without fear of contradiction that The Billboard is the best advertising medium in the show world today.
(Signed) PAUL C. LAWSON.

Boston—Mass. Assn. Assistant Postmasters. Feb. 22. Harry E. Webber, Box 1, Salem.
Boston—Natl. Shoe Wholesale's Assn. Jan. —. Boston (Mechanics' Hall)—Am. Road Builders' Assn. Congress. Feb. 5-10.
MICHIGAN
Detroit—Licensed Tugman's Protec. Assn. of Am. Jan. 16. H. H. Vroman, 295 Baynes st., Buffalo, N. Y.
Detroit—Mich. Ret. Lbr. Dirs.' Assn. Feb. 6-7. Laurence W. Smith, 615 Mich. Trust Bldg., Grand Rapids.
Detroit—Mich. Ret. Monument Dirs.' Assn. Feb. —. A. W. Rickard, Traverse City.
Detroit—Mich. Ret. Hdwe. Assn. Feb. 13-16. Arthur J. Scott, Water st., Marine City, Mich.
Grand Rapids—Mich. Retail Furniture Dirs.' Assn. Feb. —.
Grand Rapids—Business Assn. Architects. Feb. —.
Kalamazoo—Retail Grocers' and Gen. Merchants' Assn. of Mich. Feb. 20-22. L. A. Kline.
MINNESOTA
Duluth—State Exec. Committee, Minn. Y. M. C. A. Feb. 9-11. E. W. Peck, Minneapolis.
Lake City—Minn. State Dairyman's Assn. Jan. 17-19.
Minneapolis—Minn. Ret. Monument Dirs.' Assn. Jan. 2-3. C. J. Yackley, L. B. No. 3, New Prague.
Minneapolis—Minn. Implement Dirs.' Assn. Jan. 9-11. C. I. Buxton, 211 N. Cedar st., Owatonna.
Minneapolis—Order Sons of Herman. Jan. 23-24. Chas. Anker, 2923 N. 8d st.
Minneapolis—Northern Pine Mfrs.' Assn. Jan. 23. H. S. Childs, Lumber Exchange.
Minneapolis—Gr. Lodge, A. O. M. W. of Minn. Feb. 20. Chas. E. Larson, 407 Scandinavian Am. Bank St. Paul.
Minneapolis—Minn. State Dental Assn. Feb. 23-24. M. E. Ernst, 541 Lowry Bldg., St. Paul.
Minneapolis—Minn. Retail Grocers' and Gen. Merchants' Assn. Feb. 20-22. Geo. M. Peterson, 312 Columbia Bldg., Duluth.
Minneapolis—Minnesota Automobile Trade Assn. Feb. 3-10. F. E. Murphy, 707 Andrus Bldg.
Minneapolis—Minn. Brotherhood of Thereshermen. Feb. 14-15. F. D. Morrill, Box 106, Jansenville, Minn.
St. Paul—Gr. Lodge, A. F. & A. M. of Minn. Jan. 17-18. John Fisher, Masonic Temple.
St. Paul—Minn. Indep. Tel. Assn. Jan. 23-25. E. C. Kaul, 824 McKnight Bldg., Minneapolis.
St. Paul—Minn. Laundry Owners' Assn. Jan. —. James Nankivell, 532 Wabasha street.
St. Paul—Natl. Ski Assn. of Am. Jan. 30-31. Aksee H. Hlotter, Ashland, Wis.
St. Paul—Internatl. Bowling Assn. Feb. 10-18. Theo. J. Gronewald, 25 Court House.

Lincoln—Neb. Improved Live Stock Breeders' Assn. 3d week in Jan. H. J. Gramlich, Univ. Farm, Lincoln.
Lincoln—Neb. Dairyman's Assn. Jan. 24-26. R. W. McGinnis, 1024 O st.
Lincoln—Neb. Corn Improvers' Assn. Jan. —. T. A. Kieselbach, Univ. Farm, Lincoln.
Omaha—Mid-West Implement Dirs.' Assn. Dec. 13-15. Jsa. Wallace, 230 S. Main st., Council Bluffs, Ia.
NEW HAMPSHIRE
Manchester—N. H. Grange. Dec. 11-14. Geo. R. Drake.
NEW JERSEY
Atlantic City State Teachers' Assn. Dec. 27-29. H. J. Nealy, Phillipsburg, N. J.
Burlington—State Hort. Soc. Dec. 12-14. H. G. Taylor, Riverton, N. J.
Trenton—Gr. Lodge, Knights of Pythias of N. J. Feb. 21-22. Elmer E. Margerum, Box 468.
NEW MEXICO
Albuquerque—N. M. Electrical Assn. Feb. 13-14. W. P. Bonthard.
NEW YORK
Albany—State Assn. County Agrl. Societies. Jan. 18. G. W. Harrison, 131 North Pine st.
Fayetteville—Am. Cheviot Sheep Soc. Dec. —. F. E. Hawley.
New York—Am. Assn. for Advancement of Science. Dec. 26-30. L. O. Howard, Smithsonian Institute, Washington, D. C.
New York—Am. Genetic Assn. Last week in Dec. Geo. M. Rommel, 511 11th st., N. W., Washington, D. C.
New York—Am. Assn. Economic Entomologists. Dec. 27-30. A. F. Hurgessa, Melrose Highlands, Mass.
New York—Mining & Metallurgical Soc. of Am. Jan. 9. Louis D. Hutton, 115 Broadway.
New York—Am. Institute Chemical Engineers. Jan. 10-13. Dr. J. C. Olsen, Cooper Union, New York City.
New York—Am. Genetic Assn. & Am. Assn. for Advancement of Science. 1st week in Jan. Geo. M. Rommel, 511-13 N. W., Washington, D. C.
New York—Natl. Ret. Dry Goods Assn. Feb. —. E. L. Hlows, 33 W. 42d st.
New York—Am. Wine Growers' Assn. Feb. —. L. J. Vance, 302 Broadway.
New York—N. Y. State Ret. Hdwe. Assn. Feb. 6-9. J. B. Foley, 613 Kirk Bldg., Syracuse.
New York—Pa. and Atlantic Seaboard Hdwe. Assn. Feb. 6-9. W. P. Lewis, Huntington, Pa.
New York—Interstate Mantel and Tile Dirs.' Assn. Feb. —.
New York—Am. Paper and Pulp Assn. Feb. 6-8.

IN WINTER QUARTERS

Following is a partial list of the shows and their winter addresses. Additions will be made from week to week. Proprietors and managers of shows not represented are requested to send in the information on the blank below.

CIRCUSES AND WILD WESTS

Alderfer Show, C. L. Alderfer & J. B. Woodring, owners: Denver, Ind. Atkinson's Tom Tent Show, Tom Atkinson, prop.: 647 12th st., Detroit, Mich. Atterbury Bros. Circus, H. L. Atterbury, prop.: Beatrice, Neb. Barnes, Al G., Wild Animal Circus, Al G. Barnes, prop.: Venice, Cal. Barum & Bailey Show: Bridgeport, Conn.; offices, 221 Institute Place, Chicago. Buffalo Bill-101 Ranch Shows, George Arlington, gen. mgr.: 17th & Church sts., Norfolk, Va.; Eastern office, Times Bldg., New York City. Carlisle's Wild West, K. C. Carlisle, prop.: South Cairo, N. Y. Clay Sisters' Wild West: South Cairo, Greene Co., N. Y. Cole Bros.' World-Tonred Shows, J. Augustus Jones, prop.: Fair Grounds, Riverside, Cal. Colorado Grant's Show, Madalya Stones, mgr.: Sparta, Ky. Dandy Dixie Show, G. W. Gregory, prop.: Brod-nax, Va. Freed's, H. W., Trained Animal Show, H. W. Freed, prop.: 605 Grant St., Niles, Mich. Gentry Bros.' Show, Ben Anstlin & Jake Newman, props.: Bloomington, Ind. Great Keystone Show, Sam Dock, prop.: Goodland, Cal., Va. Hagenbeck-Wallace Circus, Ed M. Ballard, mgr.: West Baden, Ind. Heber Bros.' Greater Shows, Benj. Heber, prop.: 312 E. 17th Ave., Columbus, Ohio. Henry's, J. E., Show, J. E. Henry, prop.: Stoneville, Ok. Hill's, Harry, Wild West, Harry Hill, mgr.: Fayetteville, O. Honest Bill's & Lucky Bill's Combined Shows, Wm. Newton, Jr., mgr.: Quenemo, Kan. Howe's Great London Shows, Mugivan & Bowers, props.: Americus, Ga. LaMont Bros.' Show, C. R. LaMont, mgr.: Salem, Ill. Lampe Bros.' Show, Lampe Bros., props.: Abbecon, N. J. LaTena Wild Animal Circus, Andrew Downie, prop.: Havre de Grace, Md.

Campbell's United Shows, H. W. Campbell, prop.: Phoenix, Ariz. Capital City Amusement Co., Lew Hoffman, prop.: Box 30, St. Paul, Minn. Carlen, Powers & Morefield Combined Shows, Frank Carlen, mgr.: Raleigh, N. C.; offices, Forest City, N. C. Corey, Ed. Shows, Ed Corey, prop.: 165 Nina Ave., St. Paul, Minn. Corey's, Frank D., Little Giant Shows, F. D. Corey, prop.: R. R. 4, Box 11, Benton Harbor, Michigan. DeKreko Bros.' Shows, DeKreko Bros., props.: 208 Belvin St., San Antonio, Tex. De Vaux & Klein Shows, H. A. De Vaux, mgr.: Fair Grounds, Baton Rouge, La. Dorman & Kranse Shows: Darlington, S. C. Dreamland Exposition Shows, Gov. J. A. Macy, prop. (cont. all winter): Offices, 541 S. 17th St., Reading, Pa. Evans, Ed A. Greater Shows, Ed A. Evans, mgr.: Independence, Kan. Famous Dixie Show, Dave L. Rosenblatt, prop.: Danville, Ill. Ferari, Jos. G., Greater Exposition Shows, Jos. G. Ferari, prop.: Mariners Harbor, N. Y. Ferari, Col. Francis, Shows, United, W. L. Wyatt, mgr.: North Randall, O. Foley & Burk Shows, Foley & Burk, props.: 3318 E. 12th St., Oakland, Cal. Goodell Shows, C. M. Goodell, prop.: Colfax, Ia. Gray, Roy, Amusement Co., Roy Gray, prop.: 1402 Sample st., Indianapolis, Ind. Great American Shows, Morris Miller & J. F. Murphy, props.: Sumter, S. C. Great Parker Shows, H. S. Tyler, mgr.: Leavenworth, Kan. Great Patterson Shows, James A. Patterson, prop.: Paola, Kan. Greater Sheesley Shows, J. M. Sheesley, prop.: Pensacola, Fla. Hampton's Great Emplr Shows, Mrs. Elizabeth Hampton, prop.: Box 307, Hamilton, O. Heth's, L. J., United Shows, L. J. Heth, mgr.: 15th & State sts., St. Louis, Mo. Hunter Shows, Harry C. Hunter, mgr.: Conneville, Pa.

Washburn's Mighty Midway Show, L. W. Washburn, prop.: Chester, Pa. Welder Amusement Co., Weider & Shaden, mgrs.: Coalton, O.; office, 733 Clifton Ave., Springfield, O. World at Home Shows, James T. Clyde, prop.: Streator, Ill.; offices, Grand Pacific Hotel, Chicago. Wortham C. A., Shows, C. A. Wortham, prop.: Fair Grounds, San Antonio, Tex.

MISCELLANEOUS

Allen's, Julia, Greater Shows, Julia Allen, mgr.: 4830 N. Front st., Philadelphia, Pa. Almond, Jethro, Shows, Nos. 1 and 2, Jethro Almond, sole owner; Albenarie, N. C. Bonheur Bros.' American Beauty Contest Show, J. R. Bonheur, mgr.: Box 105, Buffalo, Ok. Brisson Novelty Show, H. Raymond Brisson, prop.: 1338 Buttonwood st., Kendall, Pa. Burk's Shows, C. E. Beyerle, prop.: 602 Kansas Ave., Topeka, Kan. Campbell's Novelty Shows, Donald M. Campbell, mgr.: Quenemo, Kan. Choate's Comedians, W. C. Choate, prop.: Cambridge, Ill.; office, 405 N. Park ave., Herrin, Ill. Crawford & Son's Show: Terre Haute, Ind. Darnold Floating Theater, E. C. Darnold, prop.: Parkersburg, W. Va. Donaldson's World of Wonders, Moore & Ament, props.: P. O. Box 583, Detroit, Mich. Engle Bros.' Overland Show, R. R. Engle & L. W. Smith, props.: Bridgeport, Ind. Ferguson's Uncle Tom's Cabin, Ed Ferguson, prop.: Kahoka, Mo.; office, 501 N. 5th st., Keokuk, Ia. Frantz Bros.' Show, J. W. Frantz, prop.: Wal-unport, Pa. Gilman's Big Musical Comedy, Harry B. Gilman, prop.: 76 Manchester ave., Highland Park, Detroit, Mich. Great Miller Show, R. M. Miller, prop.: Swan-ville, Ill. Hagerty's Big Tent Shows, T. E. Hagerty, prop.: 1131 Bates st., Indianapolis, Ind. Hill's, Ray, Motion Pictures, Harry H. Hillier, prop.: Horse Cave, Ky.; office, Spring Lake, Mich. Hitchcock's, Lieut. J. A., Water Show, Lieut. J. A. Hitchcock, prop.: Lynn, Mass. Huddleston Family Show, Frank Huddleston, prop.: So. Lebanon, O. Jones' Big Amusement, Prof. A. L. Jones, prop.: Sanford, N. C. Kalda-Kritcheff Show, Albert KaDel & J. E. Kritcheff, props.: Marietta, Ill. Kirby's Novelty Sensation Show, Alvin Kirby, prop.: R. R. 1, Box 34, Indianapolis, Ind. Lewis, Wm. F., Stock Co., Wm. F. Lewis, prop.: Belvidere, Ill. Lingerman's Magics & Ventriloquist Show, Samuel & Lucy Lingerman, props.: 705 N. 5th st., Philadelphia, Pa. McCall's Trained Animal Show, Prof. McCall, prop.: North Baltimore, O. Montana Bill's Wild West, Bill Fleetwood, prop.: Jlenning, Ill. Nazor's Family Show, F. Nazor, prop.: Loudon-ville, O. Original American Auto Polo Teams, Vincent C. Missmann, mgr.: 611 W. 55th st., N. Y. C. Ripley's Big Tent Show, Geo. W. Ripley, mgr.: Homer, N. Y. Russell Bros.' Shows, Bob Russell, prop.: Sarsell, Va. Short's Vaudeville Circus, John A. Short, prop.: R. R. No. 2, Kenton, O. Stanley Bros.' Show, S. E. Voorhees, prop.: Lyric Theater, Brookville, Ky. Terry's Uncle Tom's Cabin Co.: Lock Box 105, Little Sioux, Ia. Texas Comedy Players, Eugene Woodward Taber, prop.: Benbrook, Tex. Thomas' Around the World Show, D. Thomas, mgr.: 811 6th st., S. E., Roanoke, Va. Vanlonsen's Show, J. J. Vanlonsen, prop.: Box 28, Highland, Kan. Woody Show, Robt. Woody, mgr.: 811 Grand ave., Joplin, Mo. Zenora's Told Show, Geo. E. Sharp, prop.: St. Paul, Minn.

TEXAS Nashville—State Fed. of Labor, Jan. 7. Dallas—Texas Independent Telephone Assn. Feb. 22-23. Fort Worth—Tax Assessors' Assn of Tex. Dec. —. Gna. Reinger, New Braunfels, Tex. VIRGINIA Norfolk—Southern Commercial Congress, Dec. 11-14. Headquarters, Washington, D. C. WASHINGTON Everett—State Fed. of Labor, Jan. 22. Chas. P. Taylor, Box, 1285, Tacoma. Spokane—Western Forestry & Conservation Assn. Dec. —. E. T. Allen, 719 Yeon Bldg., Portland, Ore. WEST VIRGINIA Morgantown—W. Va. Hort. Soc. Jan. 2. C. C. Plarce, Box 128, Kingwood, W. Va. WISCONSIN Jaseville—Wis. Assn. of Optometrists, Jan. 24-25. C. D. Waugh, 68 Wis. at., Milwaukee. Milwaukee—Wis. Retail Implement & Vehicle Dirs. Assn. Dec. 11-15. F. R. Sebenthal, Eau Claire, Wis. Madison—Wis. State Telephone Assn. Feb. 6-8. Walter J. Gallon, 701 N. 8th st., Sheboygan, Wis. Milwaukee—Wis. Ret. Hdwe. Assn. Feb. 7-9. P. Jacobs, Stevens Point, Wis. Oshkosh—Wis. Master Bldrs. Assn. Jan. 10-13. CANADA ALBERTA Calgary, Alta.—Royal "Islandian Club, Jan. 15-25. R. J. Blair, 715 14th ave., W. Calgary. Calgary—I. O. O. F. Gr. Lodge, Feb. 20-25. O. E. Tisdale, Box 283. ONTARIO Guelph—Am. Leicester Breeders' Assn. Dec. —. A. J. Temple, Cameron, Ill.

LIST OF FAIRS

CALIFORNIA San Centro—Imperial Valley Cotton & Live Stock Fair, Dec. 28-Jan. 1. R. E. Willis, Pres. COLORADO Denver—National Western Stock Show, Jan. 20-27, 1917. Fred P. Johnson, secy. FLORIDA Bradenton—Manatee Co. Fair Assn. Feb. 20-23. J. W. Hewitt, secy. Eau Gallie—Brevard Co. Fair, Feb. 6-10. Chas. E. Hauck, mgr. Kissimmee—Osceola Co. Fair Assn. Feb. 14-17. A. E. Thomas, secy. Largo—Pinellas Co. Fair Assn. Jan. 25-27. Plackman, secy-mgr. Orlando—Orange Co. Fair Assn. Feb. 20-24, 1917. W. R. O'Neal, pres. Tampa—South Fla. Fair & Gasparilla Carnival, Feb. 2-10, 1917. W. G. Brorein, gen. mgr. TEXAS Ft. Worth (Colliseum)—National Feeders and Breeders' Show, March 12-17, 1917. R. E. Henry, secy-mgr.

Miscellaneous Events

CALIFORNIA Anderson—Street Celebration, auspices Chamber of Commerce, Christmas week. Los Angeles—Speedway Races, Dec. 25. San Bernardino—National Orange Show, Feb. 20-28. F. M. Renfro, gen. mgr., 304 Chamber of Commerce Bldg. San Francisco—Auto Show, Feb. 10-18. FLORIDA Jacksonville—Jacksonville Poultry & Pet Stock Show, Jan. 23-27. Tampa—South Fla. Fair & Gasparilla Carnival, Feb. 2-10. W. G. Brorein, gen. mgr. ILLINOIS Chicago (Colliseum)—National Automobile Show, Jan. 27-Feb. 3. IOWA Cedar Rapids—Poultry Show, Week Jan. 22. Silver City—Corn Show, Dec. 15-16. E. A. Stevens and J. G. Flanagan, committee. MINNESOTA St. Paul—"First National" Corn Show, Dec. 11-16. NEBRASKA Lincoln—Winter Apple Show, Jan. 16-19. J. R. Duncan, secy. NEW YORK New York (Grand Central Palace)—National Automobile Show, Jan. 6-13. OKLAHOMA Oklahoma City—Automobile Show, Jan. 22-27. C. D. Folke, secy. SOUTH AMERICA Rio de Janeiro, Brazil—Brazilian Fruit Expo. Jan. 28-Feb. 4. TEXAS Fort Worth (Colliseum)—National Feeders & Breeders' Show, March 12-17. R. E. Henry, secy-mgr. WISCONSIN Rio—Mid Winter Fair, auspices Business Men, Feb. 14-16. CANADA Montreal, Que.—Auto Show, Jan. 13-20.

Name of Show..... Name of Proprietor..... Description of Show..... Where Show Closes..... Date of Closing..... Winter Quarters—City..... State..... (If you have an office in another city give address here.)

Lowery Bros.' Circus, George B. Lowery, prop.: Shenandoah, Pa. Nelson's Wild West, Dog & Pony Show, W. J. Nelson, prop.: Keystone, Kan. Orion Bros.' Circus: Orionville, Ia.; office, Adel, Ia. Patterson's Trained Wild Animal Show & Gollmar Bros.' Circus Combined, Jas. Patterson, prop.: Paola, Kan. Pawnee Bill's Pioneer Days, G. W. Lillis, prop.: Pawnee, Ok. Rialdo's Dog, Pony & Monkey Show, Clyde Rialdo, prop.: Oswego, Kan. Ringling Bros.' Show, Ringling Bros., props.: Baraboo, Wis.; offices, 221 Institute Place, Chicago, Ill. Robinson's, John, Ten Big Shows, Mugivan & Bowers, props.: Americus, Ga. Sells-Floto Circus, Fred Hutchinson, mgr.: Denver Post Bldg., Denver, Col. Shipp & Felius Circus (touring South America): Permanent address, Bloomington, Ind. Silver Family Show, Bert Silver, mgr.: Crystal, Michigan. Sparks, John H., Shows, Sparks Shows, Inc., props.: Salsbury, N. C. Sun Bros.' Show, Incorporated Stock Co., props.: Macon, Ga.; Western office, Springfield, O. Tompkins' Wild West Show, Charles H. Tompkins, prop.: Waraw, Va.; office, Lambertville, N. J. Vincent's All-Feature Shows, Vincent Muisemann, prop.: 6-11-19 W. 55th st., N. Y. C. Webb's Circus & Buckjumpers Show, Wm. Webb, prop.: Auckland, New Zealand. Wheeler Bros.' Show, Al F. Wheeler, prop.: Oxford, Pa. Wheeler's New Model Show, Al F. Wheeler, prop.: Oxford, Pa. Yankee Robinson Circus, Fred Buchanan, mgr.: Granger, Ia.

Isler Amusement Co., Louis Isler, prop.: Chapman, Kan. Kibbey, T. T., Shows, Con T. Kennedy, mgr.: Leavenworth, Kan. Krause's Amusement Co., LeRoy Krause, prop.: Box 324, Lansdale, Pa. LaBoyetaux Amusement Co., Ray LaBoyetaux, prop.: Taylorville, Ill.; office, 311 N. Senate ave., Indianapolis, Ind. Latroun Exposition Shows, Steve LaGron, mgr.: Binghamton, N. Y. Lee Bros.' United Shows, M. L. Schefer, prop.: Fair Grounds, Lebanon, Pa. Levitt-Taxler Shows, Vic Levitt & Morris Taxler, props.: Sea Beach Palace, Coney Island, N. Y.; office, Fitzgerald Bldg., N. Y. C. Mau, Wm. W., Attractions, Wm. W. Mau, mgr.: Dayton, O. McClellan, J. T., Shows, J. T. McClellan, prop.: 2118 Campbell St., Kansas City, Mo. McQuay Amusement Co., Wayman McQuay, prop.: Camden, N. J. Metropolitan Shows, C. E. Barfield, prop.: Pensacola, Fla. Monarch Shows, M. Mitchell, mgr.: Box 115, Remington, Ind. Morrison United Shows, H. J. Morrison, prop.: Box 1103, Pittsburg, Pa. National Exposition Shows, Steve T. Mulcahy, prop.: 16 Rockwell St., Winsted, Conn. Northwestern Shows, F. L. Flack, mgr.: 51 E. Market St., Akron, O. Orner & Nelson Shows, P. T. Orner, prop.: Quebec, Que., Can.; office, 116 Spark st., Ottawa, Ont. Panama Exposition Shows, Velare & Winter-stein, props.: Box 303, Henderson, N. C. Parker's Greatest Shows, C. W. Parker, owner: Leavenworth, Kan. Pilbeam Amusement Co., F. E. Pilbeam, mgr.: Middleville, Mich. People's Amusement Co., E. A. Johnson, mgr.: St. Louis, Mo. Reading Carnival Co., Wm. M. Malne, prop.: Omaha, Neb.; office, 2810 Lafayette St., Denver, Col. Relthoffer's United Shows, J. Relthoffer, prop.: Duray, Pa. Rice & Quick Amusement Co., W. L. Quick, mgr.: Durant, Ok. Rutherford Greater Shows, Inc., Irv. J. Po-lack, mgr.: New Philadelphia, O.; offices, 608 Lyceum Bldg., Pittsburg, Pa. Savidge, Walter, Amusement Co., Walter Sav-idge, prop.: Wayne, Neb. Smith, Lexie, Amusement Co., Lexie Smith, prop.: Linton, Ind. Thomas's Excelsior Shows, Jos. H. Thonet, mgr.: 418 52d St., Brooklyn, N. Y. Veil's Famous Shows, John Veal, prop.: De-catur, Ala.

CARNIVAL COMPANIES Adams', Otis L., Greater Exposition Shows, Otis L. Adams, prop.: 329 N. 11th St., Paducah, Ky. Alberta Amusement Co., John Nelson, prop.: Drumville, Que., Can.; office, 205 St. Jane st., Quebec, Que. Allen Amusement Co., Frank Allen, prop.: Pitts-burg, Pa.; office, 304 E. Main St., Ravenna, Ohio. Allen, Tom W., Shows, Tom W. Allen, prop.: Pekin, Ill. Arena Amusement Co., Harry Dunkel, prop.: Nixon Theater Bldg., Pittsburg, Pa. Beasley's United Shows, R. C. Beasley, prop.: San Bernardino, Cal. Browning Amusement Co., Mrs. Rose L. Brown-ing, prop.: Salem, Ore. Hauser No. 1 Show, A. C. Hauser, prop.: Davis, Cal.

Schmid's PET SHOP 712 TWELFTH ST., N.W. WASHINGTON, D. C. Pets of all kinds, Parrots, Dogs, Birds, Goldfishes. Send for Catalogue. Monkeys, Chameleons, etc.

The New \$12.50 Postage Stamp Machine STOPS YOUR STAMP INCONVENIENCE Quit this thankless, unnecessary duty. These busy days require your time at work more profitably. Sell SANTALUX stamps through the NORTHWESTERN, endorsed by Medical Societies. A handsome, up-to-date, guaranteed device, using the roll stamps (500 in roll), furnished by the government. Sells 1c and 2c stamps, at a profit of 25%. Stop rising business costs by mailing your \$12.50 check today. NORTHWESTERN NOVELTY CO. Box 800. MORRIS, ILL.

Red River Valley Fair, Sherman, Texas Johnny J. Jones was delighted with his four days at the R. R. V. Fair. The two fairs have been on the streets, using vacant buildings. Grounds have been secured within three blocks of the Court House Square for next year. Address J. E. SIBBART, Secretary.

THE Stutsman County Fair Ass'n AT JAMESTOWN, N. D. Will hold its 1917 fair during the last week of September and will be ready to contract for attractions and concessions after April 1st. Address SECRETARY S. CO. FAIR ASS'N, Jamestown, N. D. COOK CHOP SUEY AT HOME THE GENUINE WAY Thirty precious Chinese recipes (plain English) for Vet. Ch. Mein, Eggs Po Young, Chow Mein, etc. Regular \$1.50 Chinese Cook Book now 50c. Semi-stamps. Chinese ingredients supplied. VERNON GALSTER, Box G, Morris, Illinois.



THE SHOWMEN'S LEAGUE OF AMERICA

GREET'S ONE AND ALL WITH
A Merry Christmas and A Prosperous New Year

and also takes this occasion to extend its thanks to everyone
who sent a donation for

SHOWMEN'S LEAGUE OF AMERICA DAY, AUGUST 5, 1916

The immediate and hearty manner in which the Showmen of the Country responded to the appeal, and contributed to the fund, enables the League to equip a ward in the new

AMERICAN THEATRICAL HOSPITAL, OF CHICAGO

\$1,000.00 was presented to the Trustees of the Hospital from the funds collected as a result of Showmen's League of America Day. This is only one of the many good works accomplished by the Showmen's League during the past year.

EVERY OUTDOOR SHOWMAN should be a member of the Showmen's League of America. It is the only organization of its kind in the United States. All Outdoor Showmen are eligible for membership.

During the past year 200 new members have been added to the membership roll. The League has headquarters where members meet and which visiting members can use as a permanent address when in the city. The club rooms are in charge of a member of the organization and are open from 12 noon to 12 midnight. There are smoking and billiard rooms, and reading rooms containing all the amusement journals and magazines. You will never be lonesome here, with fellow members and friends about you.

THE SHOWMEN'S LEAGUE OF AMERICA is a Fraternal and Social organization. Its objects are to care and provide for its sick and needy, their widows and orphans, and to perform such other works as meet with the approval of its members.

It asks your co-operation in a combined effort for this worthy cause and to make the Showmen's League the greatest organization of Showmen in America.

With every Outdoor Showman in the country enrolled as a member its influence for good would be unlimited.

The initiation fee is \$5.00 and the dues are \$5.00 a year. Members joining now only pay a half year's dues, \$2.50, which pays them up to the next annual meeting, February 16, 1917.

Let all Outdoor Showmen stand shoulder to shoulder and work for the good of the cause.

IF YOU ARE NOT ALREADY A MEMBER SEND IN FOR AN APPLICATION BLANK AT ONCE AND HELP THE GOOD WORK ALONG.

THE SHOWMEN'S LEAGUE OF AMERICA

Headquarters, 29 S. Dearborn Street, Chicago, Ill.

JOHN B. WARREN, President

WALTER D. HILDRETH, Secretary



Brooks's Monkeys (Columbia) St. Louis; (Orpheum) Memphis 18-23.
 Everett, Gayle (Lillian) Weston, W. Va.; (Miles) Bluefield 18-23.
 Everett, Sophie & Harvey (Bijou) Brooklyn.
 Fairman & Feral (Theatrical) Atlanta, Ga.
 Farber (Orpheum) Omaha, Neb.; (Orpheum) Minneapolis 18-23.
 Farrell, V. & Co. (Palace) Brooklyn.
 Fay, Two Colons & Fay (Bijou) Savannah, Ga.
 Fay, Anne (Theatrical) Atlanta, Ga.
 Fays, The (Bijou) Savannah, Ga.
 Fennell & Tyson (Palace) Brooklyn.
 Ferguson & Underhill (Bijou) Brooklyn.
 Felt, Harry, & Co. (Keith) Cincinnati 18-23.
 Ferraro, The (New Palace) Rockford, Ill.
 Ferris & Edwards (Mayfield) Baltimore; (Majestic) Chicago 18-23.
 Florida (Alhambra) New York.
 Foster & Shelton (Family) Lafayette, Ind.

JUE FANTON and Co.

Florida (Theatrical) (Warwick) Brooklyn.
 Fliss Family (Orpheum) South Bend, Ind.
 Fliss's Minus (Orpheum) Seattle; (Orpheum) Portland, Ore., 18-23.
 Fliss, Geo., & Co. (New Palace) Minneapolis.
 Fliss & Fallon (National) New York.
 Flitzberg, Lew (Orpheum) Sioux City, Ia.
 Flitzman, Bert (Orpheum) Los Angeles 11-23.
 Flitzman, Marie (Orpheum) San Francisco.
 Flitzman, Bob (Fantages) Winnipeg, Can.
 Five of Clubs (Alhambra) New York; (Orpheum) Brooklyn 18-23.
 Flag & Bell (navy) Hamilton, Can.; (Columbia) Detroit 18-23.
 Fletcher, Chas. L. (Shea) Toronto; (Empress) Grand Rapids, Mich., 18-23.
 Foley & O'Neil (Majestic) Ft. Worth, Tex.
 Folger & Amour (Keith) Cleveland.
 Follis Sisters & Lelley (Hipp.) Terre Haute, Ind.
 Fontaine, Evans Burrows (Orpheum) Minneapolis; (Orpheum) St. Paul 18-23.
 Ford & Urra (Theatrical) Chicago.
 Ford, Margaret (Fantages) Edmonton, Can.
 Forest Fire (Orpheum) Los Angeles; (Orpheum) Salt Lake 18-23.
 Forest Brigade (Majestic) Dallas, Tex.
 Fox's, Jack, (Empress) Cincinnati.
 Fox, Eddie, & Co. (Forsyth) Atlanta, Ga., 18-23.
 Francis, Emma, & Co. (Palace) Chicago 18-23.

FUREST CITY TRIO

ORPHEUM, COLUMBIA, AND MAMU
Dir. Mark Levy.

Francis & Handley (Orpheum) Minneapolis.
 Frank, Milton (Majestic) Ann Arbor, Mich.
 Frank & Toole (Orpheum) Montreal.
 Frasn, Sig, Troupe (Empress) Decatur, Ill.
 Fraternity Boys & Girls (Orpheum) Champaign, Ill.
 Frawley & West (New Grand) St. Louis.
 Freat, Baggett & Freat (Fantages) Oakland, Cal.
 Freeman & Dunham (Majestic) Houston, Tex.
 Frezzotti, The (Orpheum) New Orleans.
 Frisco & Orpheum (Lincoln, Neb.; (Orpheum) Kansas City 18-23.
 Frivoly Girls (Hipp.) St. Paul, Minn.
 Gaby, Frank, & Co. (Hipp.) Baltimore.
 Gallant Four (Murray) Richmond, Ind.
 Galvin, Wallace (Lyric) Indianapolis.
 Gardinetti Bros. (New Grand) Duluth, Minn.
 Garden, George & Lilla (New Grand) Minneapolis.
 Gardner, Jack (Keith) Philadelphia 18-23.
 Gardner's Maniacs (National) New York.
 Gaster's Toy Shop (Orpheum) Oakland, Cal.
 Gaston, Wm., & Co. (Keith) Cincinnati; (Keith) Louisville 18-23.
 Gaylord & Laughton (Fantages) Denver.
 Gayler, John (Orpheum) Los Angeles; (Orpheum) Salt Lake 18-23.
 Geare, Marie (Lyric) Marion, Ind.
 George, E. (Lincoln Sq.) New York.
 George, Edwin (Columbia) New York 18-23.
 Gerard & Clark (Keith) Providence, R. I.
 Gerard & West (American) New York.
 Gibbs, Chas. (Murray) Richmond, Ind.
 Gibson & Guinan (Keith) Providence; (Keith) Washington 18-23.
 Gilbert, Harry (Kedzie) Chicago.
 Gilbert, Walter (Orpheum) Brandon, Can.
 Girl Worth White Co., The (Colonial) Loganport, Ind.
 Girl in the Moon (Orpheum) Jackson, Mich.
 Gladiators, The (Columbia) New York 18-23.
 Godfrey & Henderson (Byrns) Ft. Worth, Tex.
 Golet, Harris & Morey (Bijou) Savannah, Ga.
 Golden & Keating (Strand) Winnipeg, Can.
 Goldsmith & Inard (Fantages) Minneapolis.
 Golem, Al, Troupe (Orpheum) Boston.
 Goose & Alberts (Shea) Toronto.
 Goodrich, Edna, & Co. (Palace) New York.
 Goodwin, Nat C. (Columbia) St. Louis 18-23.
 Gordon & Eldrid (Grand) Fargo, N. D.
 Gordon, Bert & Harry (American) Chicago.
 Gordon, James (Fantages) Ogden, Utah.
 Gordone, Kobbie (Princess) Ft. Dodge, Ia.
 Gown Shop (Colonial) Erie, Pa.
 Grady, James, & Co. (Fantages) Los Angeles.
 Grantville, Dorothy, Co. (Temple) Rochester, N. Y.; (Orpheum) Montreal, Can., 18-23.
 Grapevine & Chance (Majestic) San Antonio, Tex.
 Green & Barker (Avenue) Chicago.
 Green, McHenry & Deau (Orpheum) Peoria, Ill.
 Greenland & Hugh (Princess) Ft. Dodge, Ia.
 Greenlee & Drayton (Colonial) Erie, Pa.
 Grw. Pater & Co. (Palace) Milwaukee.
 Guzman Trio (Shea) Buffalo 18-23.
 Haines, Robt. T., & Co. (Colonial) New York; (Bushwick) Brooklyn 18-23.
 Hale & Patterson (Bushwick) Brooklyn 18-23.
 Haley & Haley (Royal) Ashland, Ind.
 Hall, Bob (New Grand) Evansville, Ind.
 Hall, Billy Swede, & Co. (Majestic) Waterloo, Ia.
 Hall, Laura Nelson, & Co. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 18-23.
 Hales & Fuller (Columbia) St. Louis; (Orpheum) Memphis 25-30.
 Halligan & Sykes (Forsyth) Atlanta, Ga., 18-23.
 Halperin, Nan (Keith) Philadelphia; (Keith) Washington 18-23.
 Hamilton & Barnes (Keith) Dayton, O.
 Hamilton, Alice (Lincoln) Chicago.
 Honey & Long (Empire) Gardner, Mass.

MARIE HART

in Vaudeville.

Mahe, Hans (Palace) Chicago.
 Mahon, Bert (Keith) Boston.
 Mahon (Fantages) Portland, Ore.

Hanson, Alice (Orpheum) New York.
 Harb, Louis (Shea) Toronto.
 Harb, J. & M. (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 18-23.
 Harrold, Orville (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 18-23.
 Harris & Manion (Keith) Dayton, O.
 Harris & Nolan (Avenue) Chicago.
 Hart, Le Roy & Mabel (Bijou) Lansing, Mich.
 Hartley, Frank (Shea) Buffalo; (Shea) Toronto 18-23.
 Hawk, Lowy (Keith) Indianapolis; (Keith) Louisville 18-23.
 Havel, Arthur, & Co. (Keith) Louisville 18-23.
 Hawthorne & Lester (Palace) Brooklyn.
 Hayden & Hayden (Keith) Dayton, O.
 Hayes, Hrest (Majestic) Houston, Tex.
 Hayes & Neal (Lyric) Indianapolis.
 Haywood, Josie, & Co. (American) New York.
 Haywood, Harry, & Co. (Orpheum) Boston.
 Headliners, The (Empress) Grand Rapids, Mich.; (Palace) Chicago 18-23.
 Heather, Josie (Orpheum) Los Angeles; (Orpheum) Salt Lake 18-23.
 Heidler, Hirschel (Majestic) Dallas, Tex.
 Hendrix & Padula (Greely Sq.) New York.
 Hennings, J. & W. (Orpheum) Winnipeg, Can.; (Orpheum) Calgary, Can., 18-23.
 Henry & Adelaide (New Palace) Minneapolis.
 Henry & Lind (Orpheum) New York.
 Herbert's Dogs (Orpheum) Memphis; (Orpheum) New Orleans 18-23.

LEAH M. HERZ & CO.

PRESENTING A COMEDY ODDITY.
 "I WISH I KNEW"
 BY SAMM COWAN.
 Direction H. B. Marshall. Orpheum Circuit.

Herbert, Hugh, & Co. (Keith) Indianapolis.
 Herford, Beatrice (Keith) Washington.
 Herman, Al (Keith) Cleveland; (Keith) Dayton 18-23.
 Herman, Dorothy (DeKalb) Brooklyn.
 Hiers, Ralph, & Co. (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 18-23.
 Hilekok & Gage (Empress) Tulsa, Ok.
 Hilda (New Grand) Duluth, Minn.
 Hill & Dale (DeKalb) Brooklyn.
 Hines, Harry (Fantages) San Francisco.
 Hodges, Robt. Henry (Unique) Minneapolis.
 Hoy & Lee (Greely Sq.) New York.
 Hoffman, Lew (Empress) Decatur, Ill.
 Hollways, Four (Davis) Pittsburg.
 Holman, Harry, & Co. (Orpheum) Winnipeg, Can.; (Orpheum) Calgary, Can., 18-23.
 Holtz, Lou (Orpheum) Madison, Wis.
 Honeyburn, Seven (Colonial) New York 18-23.
 Honor Thy Children (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 18-23.
 Hood, Sam (People's) Superior, Wis.
 Hooper & Marbury (Royal) New York.
 Hopkins, Ethel (Majestic) Ft. Worth, Tex.
 Horlick Dancers (Fantages) Oakland, Cal.
 Houdini (Keith) Dayton, O.; (Keith) Cleveland 18-23.
 Howard & Clark (Keith) Cincinnati.
 Howard, Chas., & Co. (Keith) Cincinnati.
 Howard & Flolds (Fantages) Oakland, Cal.
 Howard & Harty (Royal) Fall River, Mass.
 Howard & Hosa (Fantages) Victoria, Can.
 Howard, Bert (Majestic) Oskosh, Wis.
 Howard, Great (Temple) Detroit 18-23.

W. HORELIK & CO.

Class. Artist Nagsawach N. Y.

Howard & White (Shea) Buffalo; (Shea) Toronto 18-23.
 Howard's Bears (New Palace) St. Paul.
 Howard's Pontes (Orpheum) Minneapolis 18-23.
 Howatson & Swaybell (Proctor) Mt. Vernon, N. Y.
 Hudson, Bert E. (O. H.) Brasher, Mo.
 Hufford & Rose (Orpheum) New York.
 Hughes, Mrs. Gene (Bushwick) Brooklyn; (Davis) Pittsburg 18-23.
 Hunting & Francis (Bushwick) Brooklyn; (Orpheum) Brooklyn 18-23.
 Husband, Four (Royal) Columbus, O.
 Hussey & Worsley (Keith) Boston 18-23.
 Imhof, Conn & Corcose (Orpheum) Minneapolis; (Orpheum) Duluth 18-23.
 Imperial Troupe (Orpheum) Peoria, Ill.
 International Girl (New Palace) Rockford, Ill.
 Iudeen Sisters (Loew) New Rochelle, N. Y.
 Irwin & Henry (Orpheum) Winnipeg, Can.; (Orpheum) Calgary, Can., 18-23.
 Isabel (Royal) Ashland, Wis.
 Jackson, Thos. P., & Co. (Majestic) Flint, Mich.
 James, Walter (Dulancy St.) New York.
 Jarlon, Dorothy (Majestic) Chicago 18-23.
 Jarroy (New Palace) Minneapolis.

LITTLE JERRY

The Biggest Little Singer in Vaudeville.

Jason, Aisle (New Grand) Minneapolis.
 Jasper (Temple) Detroit; (Temple) Rochester, N. Y., 18-23.
 Jess, Daisy (Majestic) Chicago; (Davis) Pittsburg 18-23.
 Jean (Novelty) Topeka, Kan.
 Jennette, The (Royal) Ashland, Wis.
 Jerome & Carson (Seventh Ave.) New York.
 Johnson & Harty (Orpheum) Montreal; (Temple) Hamilton, Can., 18-23.
 Johnson, Howard & Lisette (Lincoln Sq.) New York.

JOHNSON and ROBINSON

in Vaudeville.

Johnson, Bert, & Co. (Majestic) Milwaukee; (Hipp.) Youngstown, O., 18-23.
 Johnstons, Musical (Davis) Pittsburg; (Hipp.) Youngstown, O., 18-23.
 Jones & Johnson (Fantages) Edmonton, Can.
 Josefson Troupe (Palace) Milwaukee.
 Jubilee Four (Fantages) Calgary, Can.
 Judge & Gale (Orpheum) New Orleans.
 Jue Quon Tai (Fantages) Los Angeles.

JEANNETTE SISTERS

With Black and White Review.

Jane, Dawne (Orpheum) Peoria, Ill.
 Junior Follies (Palace) Brooklyn.
 Junior Follies (Regent) Mason City, Ia.
 Kajiya (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 18-23.

Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.
 Kalamo Duo, Princess (Majestic) Milwaukee; (Columbia) St. Louis 18-23.

Harry - KLEIN BROS. - AI.

"THE NOOTRAL ADMIRALS."
Headlining on Low Circuit.

Kilheeny Four (Majestic) Little Rock Ark.
 Kings, Four (Lincoln) Chicago.
 Kingsbury & Munson (Empress) Cincinnati.
 Kinkaid Kilties (Fantages) Edmonton, Can.
 Kirby & House (Empress) Grand Rapids, Mich., 18-23.
 Kitamura Japs (Orpheum) Montreal 18-23.
 Kitara Bros. (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Kliner, Taylor & McKay (Keith) Philadelphia; (Maryland) Baltimore 18-23.
 Klaus, William (Majestic) Ann Arbor, Mich.
 Klein Bros. (Lincoln Sq.) New York.
 Kennedy & Burt (Garrick) Wilmington, Del.
 Knapp & Cornelia (Palace) Milwaukee; (Temple) Detroit 18-23.
 Knight & Carlisle (Regina) Regina, Can.
 Kohan Japs (Keith) Cincinnati; (Colonial) Erie, Pa., 18-23.
 Koch, Hugo II., & Co. (Fantages) Minneapolis.
 Koolha's Ballet, Theo. (Keith) Philadelphia 18-23.
 Kramer & Kent (Majestic) Milwaukee 18-23.
 Kreuka Bros. (New Grand) Evanville, Ind.
 La Argentina (Keith) Cincinnati; (Keith) Indianapolis 18-23.
 LaCroix & Dixon (Piazza) Springfield, Mass.
 La Doina (Ocell) Mason City, Ia.
 La Star Trio (Empress) Omaha, Neb.
 La Mont & Wright (Empress) Cincinnati.
 La Mont's, Bert, Western Days (New Grand) Minneapolis.
 La Mont's Musical Comedy (Miles) Detroit.

HARRY LANGDON

in Johnny's New Car. Dir. Harry Weber.

La Polaris & Partner (Palace) Danville, Ill.
 Lallue, Grace (Forsyth) Atlanta, Ga.
 Lascala Sextette (Fantages) Spokane.
 La Toy, Harry (Orpheum) Ft. William, Can.
 LaVays, Dancing (Alhambra) New York.
 La Vier, Jack (Bijou) Lansing, Mich.
 Lady Alice's Tera (Maryland) Baltimore.
 Lambert, Maud (Orpheum) Salt Lake City; (Orpheum) Denver 18-23.
 Lamour's Cowboys (Keith) Boston.
 Lander Bros. (Victoria) Charleston, S. C.
 Langlous, The (Alhambra) New York; (Knabwick) Brooklyn 18-23.
 Langtry, Mrs. (Orpheum) St. Paul, Minn.; (Palace) Chicago 18-23.
 Laub, Max (Majestic) Chattanooga, Tenn.
 Laurie & Brunson (Davis) Pittsburg; (Temple) Detroit 18-23.

EDYTHE LAURENCE

in Vaudeville.

Laveen & Cross (Electric) Joplin, Mo.
 LeClair, John (Bijou) Fall River, Mass.
 LeDent, Frank (Davis) Pittsburg; (Hipp.) Youngstown, O., 18-23.
 LeMaire & Dawson (Fantages) Spokane.
 Lettoy & Harvey (Majestic) Ann Arbor, Mich.
 Lettoy & Seannon (Lincoln Sq.) New York.
 Le Vere & Palmer (Empress) Omaha, Neb.
 Leap Year Girls (Empress) Omaha, Neb.
 Lee, Bryna, & Co. (Greely Sq.) New York.
 Leigh & Jones (Empress) Grand Rapids, Mich.
 Leighton, Three (Keith) Providence, R. I.
 Leipzig (Forsyth) Atlanta, Ga.
 Leonard, Eddie, & Co. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 18-23.

MARTIN LEE and NEIL CHARLIE

THE LITTLE JEW AND THE TAD
With Thomas Musical Comedy Co.

Leon, Great (Fantages) Edmonton, Can.
 Leon Sisters (Majestic) Chicago 18-23.
 Lester, Great (Fantages) Ogden, Utah.
 Levy, Bert (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 18-23.
 Lewis & White (Colonial) Erie, Pa., 18-23.
 Lewis, Belmont & Lewis (Lincoln) Chicago.
 Lewis & O'Connor (Delancey St.) New York.
 Libby & Barton (Alhambra) New York 18-23.
 Libonatti (Colonial) New York.
 Lieb, Herman, & Co. (Orpheum) Montreal; (Temple) Hamilton, Can., 18-23.
 Lightner Sisters & Alexander (Orpheum) San Francisco; (Orpheum) Oakland 18-23.
 Lind, Homer, & Co. (Yonge St.) Toronto.
 Ling & Long (Orient) Oskosh, Wis.
 Lingard, Mlle. (Majestic) Ft. Worth, Tex.
 Linna, Hans, Dancers (Majestic) Dallas, Tex.
 Linton, Lawrence (Majestic) Ft. Worth, Tex.
 Little World, Six (Orpheum) Elkhart, Ind.
 Little Lord Robert (Orpheum) Boston.
 Lloyd & Britt (Orpheum) Montreal; (Temple) Hamilton, Can., 18-23.

LeMAIRE & DAWSON

Blackface Comedians.

Lloyd, Herbert, & Co. (Fantages) Salt Lake City
 Lo, Maria (Keith) Dayton, O.; (Keith) Columbia 18-23.
 Lovett & Wilbur (Temple) Detroit; (Temple) Rochester, N. Y., 18-23.
 Love & Sterling (Majestic) Ft. Worth, Tex.
 Long Tack Sam (Fantages) Denver.
 Lorraine & Gleason (Palace) Ft. Wayne, Ind.
 Lorraine, Oscar, & Co. (Empress) St. Louis.

Lorraine, Nora (Boulevard) New York.
 Lots and Lots of It (Orpheum) Seattle; (Orpheum) Portland, Ore., 18-23.
 Love & Wilbur (Wilson) Chicago.
 Lovelberg Sisters (Temple) Rochester, N. Y.; (Orpheum) Montreal 18-23.
 Lovett, Geo., & Co. (Bijou) Lansing, Mich.
 Loyal, Sylvia, & Co. (Majestic) Chicago.
 Loyal's, Alf, Dogs (Bushwick) Brooklyn; (Keith) Philadelphia 18-23.

RALPH LONSE and NANA STERLING

Orpheum Circuit. Direction Harry Weber

Lu & Amelia (Orpheum) Hancock, Mich.
 Lucille & Cuckoo (Seventh Ave.) New York.
 Luck of a Totem (Empress) St. Louis.
 Lunetta Sisters (Palace) Chicago 18-23.
 Lydell & Higgins (Orpheum) St. Paul, Minn.; (Majestic) Chicago 18-23.
 Lyons, Geo. (Temple) Rochester, N. Y.; (Keith) Cleveland 18-23.
 Lyons, Thew (Kedzie) Chicago.
 MacLaren, Five (Grand) Fargo, N. D.
 McCarthy & Faye (Lyric) Richmond, Va.
 McFay, Wilbur (Palace) New York.
 McConnell & Simpson (Orpheum) Oakland, Cal.
 McCormack & Wallace (Roanoke) Roanoke, Va.; (Alhambra) New York 18-23.
 McDevitt, Kelly & Lucy (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 18-23.
 McDonald, Musical (Royal) Virginia, Minn.
 McDonald & Howland Co. (Keith) Indianapolis; (Keith) Toledo 18-23.
 McDonough, Kithel (Temple) Hamilton, Can.
 McFay, Alexander (Orpheum) Kansas City; (Majestic) Milwaukee 18-23.
 McInnis & Tatu Co. (Columbia) Davenport, Ia.
 McKay & Ardine (Orpheum) San Francisco.
 McKay's Revue (Novelty) Topeka, Kan.
 McLaughlin & Carson (Columbia) Davenport, Ia.
 McLean & Clegg (Metropolitan) Watertown, S. D.
 McShayne & Hattaway (Keith) Louisville; (Keith) Cincinnati 18-23.
 McWaters & Tyson (Keith) Phila. 18-23.
 Mack & Mabelle (Byrns) Ft. Worth, Tex.
 Mack & Williams (Idea) Fond du Lac, Wis.
 Mack & Velmar (New Palace) Rockford, Ill.
 Mack & Walker (Empress) Grand Rapids, Mich.
 Mack & Vincent (Keith) Phila. 18-23.
 Mack, Albright & Mack (Piazza) Springfield, Mass.

3 MacPHERSONS

Top Notch of Scotch. Dir. Pete Mack.

Maley & Woods (Majestic) Grand Island, Neb.
 Malone & Malone (DeKalb) Brooklyn.
 Manning & Lee (Hipp.) St. Paul, Minn.
 Mania (Greely Sq.) New York.
 Mantilla & Cahill (Majestic) Chattanooga, Tenn.
 Marie Dainty (Keith) Louisville; (Keith) Cincinnati 18-23.
 Mario & Duffy (Orpheum) Vancouver, Can., 18-23.
 Martin & Fabrin (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 18-23.
 Martyn & Mack (Greely Sq.) New York.
 Marsh & Lawrence (Ocell) Mason City, Ia.
 Maryland Singers (Orpheum) Oakland, Cal.
 Marx Bros. (Keith) Toledo, O., 18-23.
 Mason, Harry L. (Majestic) Chicago; (Majestic) Milwaukee 18-23.
 Mason, Kewler & Co. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 18-23.
 Mason, Chas., & Co. (New Palace) Rockford, Ill.
 Masonoff's Russian Gypsies (Orpheum) Brandon, Can.
 Mathews, Zoa (New Grand) St. Louis.
 Matthews, Bob (Palace) Chicago.
 Maxine Bros. & Bobby (Keith) Philadelphia; (Maryland) Baltimore 18-23.
 May & June (Greely Sq.) New York.
 Mayhew & Taylor (Keith) Boston.
 Mayo & Talley (Orpheum) Vancouver, Can.; (Orpheum) Seattle 18-23.
 Mayors, Flying (Keith) Boston.
 Mellis, June & Irene (St. James) Boston.

MALLIA, BART and MALLIA

Dillingham Management—Second Season.
Mab. James Pannoff.

Mellie Sisters, Four (Princess) Nashville, Tenn.
 Melin, Waits & Townes (Orpheum) Sioux Falls, S. D.
 Melrose, Bert (Keith) Louisville 18-23.
 Melville, Mary (Majestic) Dallas, Tex.
 Melvins, Three (Crystal) St. Joseph, Mo.
 Memories (Bijou) Brooklyn.
 McCreeran, Vera, & Co. (Fantages) Calgary, Can.
 Merrian's Dogs (Majestic) Flint, Mich.
 Middleton & Spelmeyer (Columbia) St. Louis 18-23.
 Milly, Kathryn (National) New York.
 Military Octette (Fantages) Seattle.
 Miller, Jennie & Dollie (New Palace) Minneapolis.
 Millard Bros. (Fantages) Seattle.
 Miller & Mumford (Wilson) Chicago.
 Miller & Vincent (Orpheum) Denver; (Orpheum) Lincoln, Neb., 21-23.
 Miller-Kough & Co. (Majestic) Newark, N. J.
 Mille Pico (Orpheum) Memphis; (Orpheum) New Orleans 18-23.
 Milo (Keith) Phila. 18-23.
 Mimic Four (Majestic) Flint, Mich.
 Minetta Duo (Orpheum) Boston.
 Minutree Revue (Orpheum) Vancouver, Can.; (Orpheum) Seattle 18-23.
 Minta & Palmer (Royal) Virginia, Minn.
 Mirano Bros. (Keith) Philadelphia.
 Models De Luxe (Strand) Winnipeg, Can.
 Monarch Comedy Ferry (New Grand) Duluth, Minn.
 Montgomery & Perry (Keith) Boston; (Keith) Providence 18-23.
 Montgomery, Marshall (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 18-23.

RITA MARIO

AND HER
INIMITABLE ORCHESTRA

A Whirlwind Success on the Orpheum Circuit.

Moore & Morris (Forsyth) Atlanta, Ga.
 Moore & Hanger (Orpheum) Jacksonville, Fla.; (Forsyth) Atlanta, Ga., 18-23.

DRAMATIC & MUSICAL

Abarbanel, Lina, John Cort, mgr.: (44th St.) New York 11-16. Adams, Maude, Cuss, Frohman, Inc., mgrs.: Baltimore 18-23. Artiss, George, Klaw & Erlanger, mgrs.: Baltimore 11-16. Arms and the Girl, Wm. Harris, Jr., mgr.: (Montauk) Brooklyn 11-16. Ben-lur, Klaw & Erlanger, mgrs.: (Manhattan O. H.) New York, Indef. Bernard, Sarah: (Empire) New York 4-23. Big Show, Chas. B. Dillingham, mgr.: (Hippodrome) New York, Indef. Bird of Paradise, Oliver Morosco, mgr.: Kansas City 11-16; St. Joseph 17-18; Lawrence, Kan., 19; Topeka 20. Blue Paradise, The Shuberts, mgrs.: (Chicago) Chicago, Indef. Boumberg, The, David Belasco, mgr.: (Powers) Chicago, Indef. Broadway After Dark, National Prod. Co., Inc., mgrs.: Wilmington, O., 13; Springfield 15; Marion 16; Fremont 17; Canton 25. Captain Kidd, Jr., Cohan & Harris, mgrs.: (Cohan & Harris) New York, Indef. Century Girl, Dillingham & Ziegfeld, mgrs.: (Century) New York, Indef. Cheating Cheaters, A. H. Woods, mgr.: (Eltinge) New York, Indef. Cinderella Man, Oliver Morosco, mgr.: (Wilbur) Boston, Indef. Clarke, Harry Corson, & Margaret Dale Owen: (Empire) Saltville, Ind., Indef. Clifford, Billy, in Linger Longer Lucy: Gadsden, Ala., 13; Huntsville 14; Murfreesboro, Tenn., 15; Lebanon 16; Bowling Green, Ky., 18; Glasgow 19. Cohan Revue, 1916, Cohan & Harris, mgrs.: Washington, D. C., 11-16. Collier, Wm., in Nothing But the Truth, H. H. Franco, mgr.: (Longacre) New York, Indef. Come Out to the Kitchen, Klaw & Erlanger & Henry Miller, mgrs.: (Cohan's) New York, Indef. Daly, Arnold, Henry B. Harris Estate, mgrs.: (Fulton) New York, Indef. Diaghilev's Ballet Russe, H. G. Herndon, mgr.: Kansas City, Mo., 13-14; Des Moines, Ia., 15; Omaha, Neb., 16; Denver, Col., 18-20; Salt Lake City 21; Utah, 22-23. Dirckheim, Leo, in The Great Lover, Cohan & Harris, mgrs.: (Park Square) Boston 11-Jan. 6. Don't Tell My Wife, Miles Berry, mgr.: Chadron, Neb., 13; Hot Springs, S. D., 14; Rapid City 15; Lead 16. Drew, John, John D. Williams, mgr.: (Ortlerion) New York, Indef. Dunn, Emma, Lee Kugel, mgr.: (30th St.) New York, Indef. Edging, Julia, A. H. Woods, mgr.: Newark, N. J., 11-16. End of a Perfect Day, Gaskell & MacVitty, mgrs.: Defiance, O., 13; Bowling Green 14; St. Marys 15; Muncie, Ind., 16. Everywoman, Henry W. Savage, mgr.: Pocatello, Idaho, 14; Logan, Utah, 15; Brigham 16. Experience, Elliott, Comstock & Gost, mgrs.: (Adolphia) Philadelphia, Indef. Experience, Elliott, Comstock & Gost, mgrs.: Butte, Mont., 14-15; Missoula 16-17; Spokane, Wash., 18-19; Yakima 20. Fair and Warner (N. Y. Company), Selwyn & Co., mgrs.: (Teller's Shubert) Brooklyn 11-16; Newark, N. J., 13-24. Fair and Warner (Chicago Co.), Selwyn & Co., mgrs.: (Curt) Chicago, Indef. Faversham, Wm.: (Booth) New York, Indef. Frame-Up, The, Fred Ryers, mgrs.: Cimarron, Kan., 13; St. John 14; Belpe 16; Guthrie, Ok., 22. Ferguson, Elsie: (Blackstone) Chicago, Indef. Freckles (Eastern), Broadway Am. Co., mgrs.: Montrose, Pa., 13; Tanbarnock 14; Honesdale 15; E. Stroudsburg 16; Cambridge, Md., 23. Freckles (Western), Broadway Am. Co., mgrs.: Billings, Mont., 15; Sheridan, Wyo., 24. Freckles (Southern) Broadway Am. Co., J. W. Williams, mgrs.: Dallas, Tex., 13; Olanchoke 14; Brownwood 15; San Angelo 16; Lampasas 17; Waco 19; McGregor 20; Temple 21; Taylor 22; Austin 23. Flake, Mrs., Corey & Riter, Inc., mgrs.: (Bronx O. H.) New York, 11-16. Girl Without a Chance (Eastern), Robert Sherman, mgrs.: Tarentum, Pa., 13; Irwin 14; Clearfield 15. Girl Without a Chance (Western), Robert Sherman, mgrs.: Farlington, Ia., 13; Wapello 14; Keosaupe, Ill., 16; Quincy 17. Girl Who Smiles, E. J. Hall, mgrs.: Nashville, Tenn., 14; Latucah, Ky., 16. Good Gracious, Annabelle, Arthur Hopkins, mgr.: (Republic) New York, Indef. Go To It, Comstock & Gost, mgrs.: (Princess) Chicago, Indef. Graham, Oscar, Co. Clifton, Tex., 13; Whitney 14; El Leon 15; Albany 16; Strawn 18; Thurber 19; Colorado 20; Big Springs 21; Midland 22; Odessa 24. Hajos, Mitsi, la Pom Pom, Henry W. Savage, mgrs.: South Bend, Ind., 13; Ft. Wayne 14; Toledo, O., 16-18; Cleveland 18-23. Held, Anna: (Casino) New York, Indef. Her Market Value, A. H. Woods, mgr.: (Olympic) Chicago, Indef. Her Soldier Boy, The Shuberts, mgrs.: (Astor) New York, Indef. Hip, Hip, Hooray, Chas. B. Dillingham, mgr.: (Boston O. H.) Boston, Indef. His Bridal Night, A. H. Woods, mgr.: Cincinnati 11-16. Hitchcock, Raymond (Tremont) Boston, Indef. Hit-the-Trail Holiday, with Fred Niblo, Cohan & Harris, mgrs.: (Cohan's Grand) Chicago 17-Jan. 6. Hit-the-Trail Holiday (Western), Cohan & Harris, mgrs.: Denver, Colo., 11-16; Victor 17; Colorado Springs 18; Pueblo 19; Trinidad 20; Raton, N. M., 21; Las Vegas 22; Albuquerque 23. Hodge, Wm., The Shuberts, mgrs.: (Maxine Elliott) New York, Indef. Holmes, Taylor: (Zajacite) Boston, Indef. House of Glass, with Mary Ryan, Cohan & Harris, mgrs.: (Cohan's Grand) Chicago 11-16. House of Glass (Western) Cohan & Harris, mgrs.: Natchez, Miss., 13; Vicksburg 14; Greenville 15; Greenwood 16; Little Rock, Ark., 23. Humana, Senl, Schwenk & Murray, mgrs.: Susquehanna, Pa., 14; Blossburg 16; Corning, N. Y., 18; Galston, Pa., 19; Jersey Shore 20; Renovo 21. Ivy and Ahey, George H. Bubb, mgr.: Denton, Ia., 13; Harlan 14; Ute 15; Soldier 16; Neola 17; Hmo, Mo., 18; Burlington Junction 19; Turke 20; Lenox, Ia., 21; Homestead 22; Elletts 23. It Pays to Advertise (Eastern), Cohan & Harris, mgrs.: Longview, Tex., 13; Greenville 14; Sulphur Springs 15; Sherman 16. It Pays to Advertise (Western), Cohan & Harris, mgrs.: Boise, Idaho 14-15; Ogden, Utah, 18; Salt Lake City 19-20. Just a Woman: Cincinnati 11-16; Toledo 24. Justice, John D. Williams, mgrs.: Cleveland 11-16. Katinka, Arthur Hammerstein, mgr.: (Garrick) Chicago, Indef. Little Peggy O'More, National Prod. Co., Inc., mgrs.: Lexington, Neb., 13; Comad 14; Sterling, Col., 15; Sidney, Neb., 16; Cheyenne, Wyo., 26. Little Cafe, Philip H. Niven, mgr.: Mansfield, O., 13; Zanesville 14; Marietta 15; Parkersburg, W. Va., 18. Man Who Came Back, Wm. A. Brady, mgr.: (Playhouse) New York, Indef. Maid To Order, Castle Prod. Co., mgrs.: Durham, N. C., 13; Dunn 14; Fayetteville 15; Wilmington 16; Lambert 18; Hamlet 19; Rockingham 20; Concord 21; Salisbury 22. Margery Daw, John Cort, mgr.: (Princess) New York, Indef. Miss Springtime, Klaw & Erlanger, mgrs.: (New Amsterdam) New York, Indef. Montana, Bankers & Morris, mgrs.: Corvallis, Or., 13; Astoria 14; Caracole 15; Apache 16; Oklahoma City 18-23. Montgomery & Stone, Chas. B. Dillingham, mgrs.: Philadelphia 27-Dec. 23. O'Hara, Mike, Augustus Piton, mgr.: Syracuse, N. Y., 13-14; Fulton 15; Schenectady 16; Roston, Mass., 18-20. Only Girl, Nu, 1, A. E. Morgan, mgr.: Cleveland, 11-16; Detroit 18-23. Other Man's Wife, Gaskell & MacVitty, mgrs.: Ribby, Ia., 13; Spencer 14; Sheldon 15; Cherokee 16. Other Man's Wife (Eastern), (Victor E. Lambert's), L. A. Edwards, mgrs.: Ridgway, Pa., 13; Brookville 14; Johnsbury 15; Dubois 16; Rochester, N. Y., 18-23. Our Little Wife, with Margaret Livingston, Selwyn & Co., mgrs.: (Harris) New York, Indef. Pawling Show of 1916, The Shuberts, mgrs.: Baltimore 11-16. Patsy, W. B., in Lazy Bill, Frank R. Smith, mgrs.: Boone, Ia., 14; Cambridge 15; Marshalltown 24. Uncle Tom's Cabin, Wm. Kibbie, mgr.: Sioux Falls, S. D., 13; Sioux City, Ia., 14-16. Upstairs and Down, Oliver Morosco, mgr.: (Cort) New York, Indef. Very Good, Eddie, Marbury, Comstock Co., mgrs.: (Hymouth) Boston, Indef. Warfield, David, David Belasco, mgr.: (Knickerbocker) New York, Indef. Washington Sq. Players: (Comedy) New York, Indef. When Dreams Come True, Conita & Tonia, mgrs.: Ashland, Pa., 13; Carmel 14; Shenandoah 15; Shenburn 16. Who's Little Girl Are You, Blanchard Am. Co., mgrs.: Lowell, Ind., 13; Rensselaer 14; Gary 15-16; Chicago, Ill., 17-23. Wilson, Al H., Sidney R. Ellis, mgr.: Augusta, Ga., 13; Alben, S. C., 14; Savannah, Ga., 15; Charleston, S. C., 16; Grangeburg 18; Greenwood 19; Athens, Ga., 20; Greenville, S. C., 21; Anderson 22; Spartanburg 23. Wormeater's, Juan, Alplue Yuliere: Norristown, Pa., 18; Stewartstown 14; Floradale 15; Pittsburg 16. Ziegfeld's Follies: Detroit 11-23.

Uncle Tom's Cabin, Wm. Kibbie, mgr.: Sioux Falls, S. D., 13; Sioux City, Ia., 14-16. Upstairs and Down, Oliver Morosco, mgr.: (Cort) New York, Indef. Very Good, Eddie, Marbury, Comstock Co., mgrs.: (Hymouth) Boston, Indef. Warfield, David, David Belasco, mgr.: (Knickerbocker) New York, Indef. Washington Sq. Players: (Comedy) New York, Indef. When Dreams Come True, Conita & Tonia, mgrs.: Ashland, Pa., 13; Carmel 14; Shenandoah 15; Shenburn 16. Who's Little Girl Are You, Blanchard Am. Co., mgrs.: Lowell, Ind., 13; Rensselaer 14; Gary 15-16; Chicago, Ill., 17-23. Wilson, Al H., Sidney R. Ellis, mgr.: Augusta, Ga., 13; Alben, S. C., 14; Savannah, Ga., 15; Charleston, S. C., 16; Grangeburg 18; Greenwood 19; Athens, Ga., 20; Greenville, S. C., 21; Anderson 22; Spartanburg 23. Wormeater's, Juan, Alplue Yuliere: Norristown, Pa., 18; Stewartstown 14; Floradale 15; Pittsburg 16. Ziegfeld's Follies: Detroit 11-23.

Deming, Lawrence, Theater Co.: Forsyth, Mont., 12-16. Denham Stock Co.: (Denham) Denver, Col., Indef. Duhinsky Stock Co.: St. Joseph, Mo., Indef. Eckhardt, Oliver, Players: Regina, Sask., Can., Indef. Elsmere Stock Co.: (Elsmere) Bronx, New York. Emerson Players: Lowell, Mass., Indef. Emerson's Comedians, S. H. Emerson, mgr.: Abbeville, La., 11-16. Empire Players: Salem, Mass., Indef. Fifth Ave. Stock Co.: (Fifth Ave.) Brooklyn, Indef. Fleming, Alice, Stock Co.: Portland, Ore., Indef. Fletcher Stock Co.: Centralia, Kan., 14-16; Palmer 18-20. Gaitin's, James A., World of Follies: Marlton, Tex., 11-13; Mexia 14-16; Palestine 18-23. Hall's, E. C., Attractions: Little Falls, Minn., Indef. Harper Players, No. 1, Robert J. Sherman, mgr.: Bay City, Mich., Indef. Harper Players, No. 2, Carl B. Toelle, mgr.: Fort Huron, Mich., 11-16. Hathaway Players: Brockton, Mass., Indef. Himmelstein Associate Players: Evansville, Ind., Indef. Hippodrome Players: Fairmont, W. Va., Indef. Hudson Theater Stock Co.: Union Hill, N. J., Indef. Hyperion Players: New Haven, Conn., Indef. Imperial Stock Co.: (Imperial) St. Louis, Indef. Jewett, Henry, Players: (Copley) Boston, Indef. Kelly Bros. Stock Co.: Lansing, Mich., Indef. Knickerbocker Stock Co., George Barber, mgr.: (Knickerbocker) Phila., Indef. Lawrence, Del, Stock Co.: (Wigwam) San Francisco, Indef. LeRoy's, Jack, U. S. A. Musical Comedy: (Music Hall) New York, Ky., Indef. Lewis, Wm. F., Stock Co.: Yuma, Col., 11-16. Locke Players, Will H. Locke, mgr.: Merion, Ia., 14-16. Logsdon, Oily, Stock Co.: Lancaster, Pa., Indef. Lorch, Theodore, Stock Co.: Phoenix, Ariz., Indef. Ludlow, Wanda, Players: Covington, Ky., Indef. Lyric Theater Stock Co.: Bridgeport, Conn., Indef. Manning, Frank, Co.: Beloit, Kan., Indef. Maxwell Players, Joe Maxwell, mgr.: Newark, N. J., Indef. Miller's Musical Maids: (Alhambra) Vincennes, Ind., Indef. Morocco Stock Co.: (Morocco) Los Angeles, Indef. Morrill, Elizabeth, Stock Co., Chas. A. Morrill, mgr.: Willmar, Minn., 11-16. Mozart Players: Elmira, N. Y., Indef. Murphy's, Horace, Comedians: Bakersfield, Cal., Indef. Nestell Players: Jefferson City, Mo., Indef. Northampton Players: Northampton, Mass., Indef. Oliver, Otis, Players: Oak Park, Ill., Indef. Orpheum Players: Reading, Pa., Indef. Park Stock Co.: (Park) St. Louis, Indef. Players Company: (Players) St. Louis, Indef. Princess Stock Co.: Sioux City, Ia., Indef. Rhea Curtis Shows: Big Springs, Neb., 18-23; Bridgeport 18-23. Robbins, Clint & Bessie, Co.: Ashton, S. D., 11-13; Island 14-16; Clark 18-23. St. Clair, Winifred, Stock Co.: (Empire) Paterson, N. J., Indef. Schuster, Milton, Musical Comedy: Tulsa, Ok., Indef. Shubert Stock Co.: (Shubert) St. Paul, Indef. Shubert Stock Co.: (Shubert) Milwaukee, Indef. Somerville Theater Players: Somerville, Mass., Indef. Spooner, Ceell, Stock Co.: Lawrence, Mass., Indef. Strand Theater Stock Co.: Hobbs, Ala., Indef. Temple Stock Co.: Ft. Wayne, Ind., Indef. Turner-Hammond Players: New London, Conn., Indef. Wadsworth Stock Co.: Manchester, N. H., Indef. Wallace, Chester, Players: Sharon, Pa., Indef. Wallace, Morgan, Players: Sioux City, Ia., Indef. Wanda Amusement Co.: Denton, Md., 11-16; Georgetown, Dela., 18-23. Wight Bros. Theater Co., Hillard Wight, mgr.: Newark, Neb., 11-16; Waboo 18-23. Wilkes' Players: Salt Lake City, Indef. Wilkes Players: Seattle, Wash., Indef. Williams, Ed, Stock Co.: (Krug) Omaha, Neb., Indef. Willis-Wood Stock Co.: (Willis-Wood) Kansas City, Mo., Indef.

INTERNATIONAL CIRCUIT
Bringing Up Father, Gas Hill, mgr.: Brooklyn 11-16. Broadway After Dark: Jersey City, N. J., 11-16. Minutemen of Youth: Detroit 11-16. Bringing Up Father, Gus Hill, mgr.: Toledo, O., 11-16. Dora Deane (Bronx) New York 11-16. Daughter of Mother Machree: Cleveland 11-16. Kismet, Grace, in Mrs. Murphy's Second Husband: Boston 11-16. Five Nights: Paterson, N. J., 11-19. (Girl He Couldn't Buy: Chicago 11-16. Hour of Temptation, John Kennedy, mgr.: Omaha, Neb., 11-16; (Imperial) Chicago 18-23. Hippie, Clifford, in Dream Girl o' Mine, Edwin F. Townsend, mgr.: Nashville, Tenn., 11-16; Memphis 18-23. How Hearts Are Broken: St. Louis 11-16. Little Girl God Forgot, John Bernero, mgr.: Buffalo 11-16; Pittsburg 18-23. Little Peggy O'More: (Lexington) New York 11-16.

FOR THE MAN

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Pierrot the Prodigal, Ames & Knight, mgrs.: (Little) New York, Indef. Pollyanna, Klaw & Erlanger & Geo. C. Tyler, mgrs.: (Hudson) New York, Indef. Prince of Wales, Perry J. Kelly, mgr.: Columbia, Pa., 13; Lancaster 14; Wilmington, Dela., 15-16. Rebecca of Sunnybrook Farm, Gaskell & MacVitty, mgrs.: Kewanee, Ill., 13; La Salle 14; Princeton 15; Sterling 16. Richards the Wizard, A. E. Ennes, mgr.: Columbia, S. C., 11-16; Waycross, Ga., 18-23. Robinson Crusoe, Jr., The Shuberts, mgrs.: Albany, N. Y., 18-19. Runaway Tramp, Frederick Bros., mgrs.: Elkhart, Kan., 18-23. Sanderson-Brian-Cawthron Co., in Sybil, Chas. Frohman, Inc., mgrs.: Providence 11-16. Servants, The, Walker-Stevens Co., mgrs.: Atlanta, Ga., 13; Anniston, Ala., 14; Jackson, Miss., 15; Vicksburg 16; Monroe, La., 18; Rushton 19. Seven Chances, David Belasco, mgr.: (Belasco) New York, Indef. Shiner, Otis, Chas. Frohman, Inc., mgrs.: (Colonial) Boston 11-Jan. 6. Show of Wonders, The Shuberts, mgrs.: (Winter Garden) New York, Indef. So Long, Letty, Oliver Morosco, mgr.: (Shubert) New York, Indef. Sothern, E. H., The Shuberts, mgrs.: Detroit 11-16. Stahl, Rose, Chas. Frohman, Inc., mgrs.: Louisville, Ky., 11-13; Bloomington, Ind., 14; Terre Haute 15; Decatur, Ill., 16. Starr, Frances, David Belasco, mgr.: (Philadelphia) 27-Dec. 16. Sunny South, J. C. Rockwell, mgr.: Van Wert, O., 13; Ottawa 14; Nevada 15; Londonville 16; Wooster 17; W. Salem 19; Tiffin 20; Chicago Junction 21; Sycamore 22. Taylor, Lanette, George C. Tyler, mgr.: (Globe) New York, Indef. The 15th Chair: (49th St.) New York, Indef. Treasure Island, Chas. Hopkins, mgr.: (Punch & Judy) New York, Indef. Tree, Sir Herbert: (Illinois) Chicago, Indef. Turn to the Right, Smith & Golden, mgrs.: (Gayety) New York, Indef. Twin Beds (Special) A. S. Stern & Co., mgrs.: St. Louis 17-23. Twin Beds (Western), A. S. Stern & Co., mgrs.: Aberdeen, Wash., 17; Centralia 18; Astoria, Ore., 19; Salem 20.

Little Girl in a Big City: Memphis 11-16. My Mother's Rosary: (Orpheum) Philadelphia 11-16. Matt & Jeff's Wedding: (Walnut) Philadelphia 11-16. Millionaire's Son and the Shop Girl, George Klimt, mgrs.: Baltimore 11-16; Philadelphia 18-23. My Aunt From Utah: New Orleans 11-16. Matt & Jeff's Wedding: Milwaukee 11-16. Pretty Baby: Indianapolis 11-16. Rag o' My Heart: Worcester, Mass., 11-16. Step Lively: Richmond, Va., 11-16. Thurston, Magician, Jay Klink, mgr.: Louisville 11-16; Nashville 18-23. Woman He Married: Washington, D. C., 11-16. Which One Shall I Marry, Howland & Howard, Inc., mgrs.: Birmingham, Ala., 11-16. Welch, Joe, in The Peddler: Kansas City 11-16.

STOCK & REPERTOIRE

Academy Players: Haverhill, Mass., Indef. Academy Players: Halifax, N. S. Can., Indef. Alcazar Players: Portland, Ore., Indef. Alcazar Players: (Alcazar) San Francisco, Indef. All-Star Stock Co.: New Bedford, Mass., Indef. American Players: (American) Spokane, Wash., Indef. Angell's Comedians, Billie O. Angelo, mgr.: Dardanelle, Ark., 11-16. Attebery, George, Stock Co.: Drumright, Ok., 11-16. Auditorium Players: Malden, Mass., Indef. Austin, Mildred, Stock Co.: (Best) Birmingham, Ala., Indef. Baker Stock Co.: Portland, Ore., Indef. Blair's, Jesse, Comedians: Vernon, Tex., 11-16. Bray, Thurman F., Stock Co.: Columbus, O., Dec. 25, Indef. Broadway Players: (Spooner) Bronx, New York, Indef. Bryant, Marguerite, Players: (Empire) Pittsburg, Pa., Indef. Burbank Players: (Burbank) Los Angeles, Indef. Carter Dramatic Co., J. E. Carter, mgr.: Chase, Mich., 11-16. Coburn-Pearson Players: St. Cloud, Minn., Indef. Cooke-Price Players: Milton, Fla., 11-16. Cornell-Price Players: Canal Dover, O., 14-16; Dennison 18-23. Daily, Ted, Stock Co.: Hutchinson, Kan., Indef. Davis, Walter, Stock Co.: Olean, N. Y., 11-16.

BURLESQUE COLUMBIA CIRCUIT

Burlesque Revue: (Orpheum) Paterson, N. J., 11-16; (Empire) Hoboken 18-23. Bowers Burlesquers: (Miner's Bronx) New York 11-16; (Orpheum) Paterson 18-23. Bostonians: (Gayety) Montreal 11-16; (Empire) Albany 18-23. Don Tons (Gayety) Detroit 11-16; (Gayety) Toronto 18-23. Behman Show: (Star) Cleveland 11-16; (Empire) Toledo 18-23. Follies of the Day: (Empire) Brooklyn 11-16; (Park) Bridgeport 21-23. Golden Crooks: (Gayety) Buffalo 11-16; (Corinthian) Rochester 18-23. Globe Trotters: (Empire) Toledo 11-16; (Lyric) Dayton 18-23. Hastings' Big Show: (Colonial) Providence 11-16; (Gayety) Boston 18-23. Howe's, Sam, Kissing Girls: (Casino) Philadelphia 11-16; (Miner's Bronx) New York 18-23. Hip, Hip, Hooray Girl: (Empire) Albany 11-16; (Casino) Boston 18-23. Hello, New York: (Star & Garter) Chicago 11-16; (Berchel) Beaumont, Ia., 18-20. Irwin's Big Show: (Jacques) Waterbury 11-16; Newburgh, N. Y., 18-20; Poughkeepsie 21-23. Irwin's Majestica: (Grand) Hartford 11-16; (Jacques) Waterbury 18-23. Liberty Girls: (Corinthian) Rochester 11-16; (Rustable) Syracuse 18-20; (Lumborg) Utica 21-23. Maids of America: (Palace) Baltimore 11-16; (Gayety) Washington 18-23. Marion's, Dave, Show: (Casino) Brooklyn 11-16; (Empire) Newark 18-23. Midnight Maidens: Open week, 11-16; (Gayety) Kansas City 18-23. Million Dollar Doll: (Lyric) Dayton, O., 11-16; (Olympic) Cincinnati 18-23. Merry Rounders: (Gayety) Pittsburg 11-16; (Star) Cleveland 18-23.

New York Girls: (Casino) Boston 11-16; (Columbia) New York 18-23. Puss Fuss: (Gayety) St. Louis 11-16; (Columbia) Chicago 18-23. Rag Doll in Ragland: (Gayety) Washington 11-16; (Gayety) Pittsburgh 18-23. Roseland Girls: (Park Bridgeport 14-16; (Columbia) Providence 18-23.

CHAS. ROBLES

At Reeves' Company, Indef.

Reeves, Al. Show; (Gayety) Omaha 11-16; open week 18-23. Spiegel's Revue; (People's) Philadelphia 11-16; (Palace) Baltimore 18-23. Sporting Widows: Newburg, N. Y., 11-13; Pongkeepsie 14-16; (Miner's Bronx) New York 18-23. Star & Garter Show: (Hartig & Seamon's) New York 11-16; (Empire) Brooklyn 18-23. Some Shows: (Empire) Newark 11-16; (Casino) Philadelphia 18-23. Step Lively Girls: (Columbia) New York 11-16; (Casino) Brooklyn 18-23. Sydell's, Rose, Show: (Gayety) Toronto 11-16; (Gayety) Buffalo 18-23. Sightseers: (Gayety) Kansas City 11-16; (Gayety) St. Louis 18-23. Sidman, Sam, Show: (Rerchel) Des Moines, Ia., 11-13; (Gayety) Omaha 18-23. Twentieth Century Maids: (Olympic) Cincinnati 11-16; (Star & Garter) Chicago 18-23. Watson & Wrothe Show: (Empire) Hoboken 11-16; (People's) Philadelphia 18-23. Watson's, Billy, Show: (Bantable) Syracuse 11-13; (Lumber) Utica 14-16; (Gayety) Montreal 18-23. Welch, Ben, Show: (Columbia) Chicago 11-16; (Gayety) Detroit 18-23. Williams', Mollie, Show: (Gayety) Boston 11-16; (Grand) Hartford 18-23.

AMERICAN CIRCUIT

Americans: (Star) Toronto 11-16; (Savoy) Hamilton, Can., 18-23. Auto Girls: (Albion) Pa., 13; Harrisburg 14; York 15; Reading 16; (Gayety) Baltimore 18-23. Broadway Belles: Camden, N. J., 11-12; Trenton 14-16; South Bethlehem, Pa., 18; Easton 19; (Majestic) Wilkes Barre 20-23. Beauty, Youth & Folly: (Majestic) Scranton, Pa., 11-16; (Gayety) Brooklyn 18-23. Cabaret Girls: (Academy) Jersey City 11-16; (Gayety) Philadelphia 18-23. Charming Widows: (Trocadero) Philadelphia 11-16; (Olympic) New York 18-23. Cherry Blossoms: Canton, O., 13; Akron 14-16; (Empire) Cleveland 18-23. Darlings of Paris: (Gayety) Milwaukee 11-16; (Gayety) Minneapolis 18-23. French Frolics: (Gayety) Philadelphia 11-16; Camden, N. J., 18-20; Trenton 21-23. Follies of Pleasure: (Gayety) Brooklyn 11-16; (Academy) Jersey City 18-23. Frolics of 1916: (Gayety) Minneapolis 11-16; (Star) St. Paul 18-23. Girls From the Follies: (Cadillac) Detroit 11-16; open week 18-23. Girls From Joyland: Onelda, N. Y., 13; Niagara Falls 14-16; (Star) Toronto 18-23. Ginger Girls: (Majestic) Indianapolis 11-16; (Buckingham) Louisville 18-23. Grown Up Babies: Open week 11-16; (Century) Kansas City 18-23. Hello Girls: (Olympic) New York 11-16; (Majestic) Scranton, Pa., 18-23. High Life Girls: (Empire) Cleveland 11-16; Erie, Pa., 18-19; Ashtabula, O., 20; Youngstown 21-23. Hello Paris: Open week 11-16; (Gayety) Chicago 18-23. Lady Buccaneers: (Gayety) Chicago 11-16; (Majestic) Indianapolis 18-23. Lid Lifters: (Star) St. Paul 11-16; open week 18-23. Mischief Makers: (Star) Brooklyn 11-16; Holyoke, Mass., 18-19; (Gilmore) Springfield 20-23. Monte Carlo Girls: (Majestic) Wilkes-Barre, Pa., 13-16; (Star) Brooklyn 18-23. Military Maids: (Standard) St. Louis 11-16; open week 18-23. Pace Makers: (Gayety) Baltimore 11-16; (Trocadero) Philadelphia 18-23. Parisian Flirt: (Lyceum) Columbus, O., 11-16; Newark 18; Zanesville 19; Canton 20; Akron 21-23. Record Breakers: New Bedford, Mass., 11-13; Worcester 14-16; Amsterdam, N. Y., 18-19; Schenectady 20-23. Review of 1917: Ashtabula, O., 13; Youngstown 14-16; New Castle, Pa., 18; Johnstown 19; Altoona 20; Harrisburg 21; York 22; Reading 23. September Morning Glories: (Savoy) Hamilton, Can., 11-16; (Cadillac) Detroit 18-23. Social Follies: (Howard) Boston 11-16; New Bedford, Mass., 18-20; Worcester 21-23. Tempters: (Englewood) Chicago 11-16; (Gayety) Milwaukee 18-23. Tango Queens: (Hudson) Schenectady, N. Y., 18-16; Binghamton 18-19; Onelda 20; Niagara Falls 21-23. Thoroughbreds: (Gilmore) Springfield, Mass., 18-16; (Howard) Boston 18-23. Tourists: (Buckingham) Louisville 11-16; (Lyceum) Columbus, O., 18-23. U. S. Beauties: Open week 11-16; (Englewood) Chicago 18-23. White's, Pat, Gaiety Girls: (Century) Kansas City 11-16; (Standard) St. Louis 18-23.

BANDS & ORCHESTRAS

Bohemian Orchestra, B. Kryn, owner: H. J. Leake, mgr.: Mineral Point, Wis., 13; Egin, Ill., 14; Streator 15; Sheldon 16; Chicago 18-20. Grenawalt's, Ray Ladies' Orchestra: Danville, Va., 11-16; Petersburg 18-23. Lambiase's, Wm. H., Band: (Palace Roller Rink) Philadelphia, Indef. Nason Band: Swainsboro, Ga., 11-16. Noel's, Carl, Band: Dothan, Ala., 11-16. Oliveto's Band: Jacksonville, Fla., 11-16. Slocce's, R. Henry, Band: Baton Rouge, La., 11-16. Sirochio's Band: Lawrenceville, Ga., 11-16.

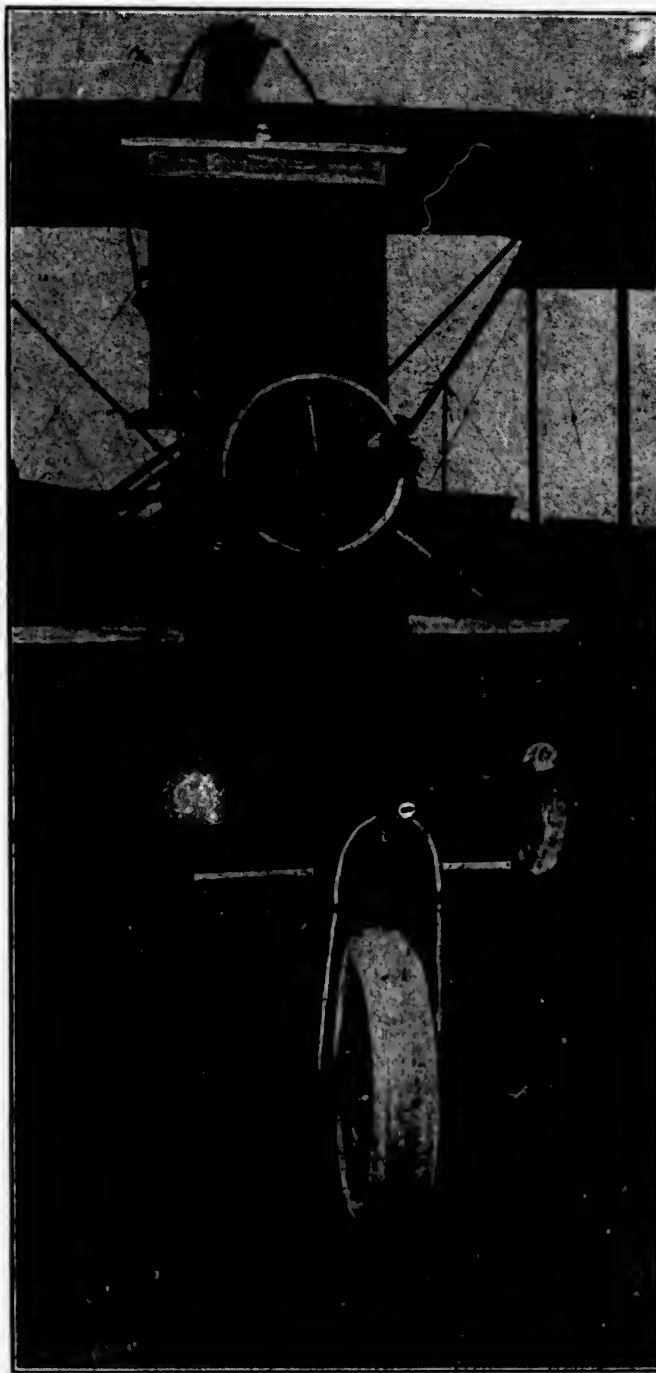
MINSTRELS

Coburn's, J. A.: Biloxi, Miss., 14; Gulfport 15; Hattiesburg 16; Demopolis, Ala., 18; Selma 19; Montgomery 20; Dothan 21; Bainbridge, Ga., 22; Tallahassee, Fla., 23-25. De Ros Bros.: Rockingham, N. C., 13; Florence, S. C., 14; Kingstree 15; Camden 16.

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Field's, Al G.: Anderson, Ind., 13; Muncia 14; Connersville 15; Hamilton, O., 16; Columbus 17-24. O'Brien's, Nell, Oscar F. Hodge, mgr.: Danbury, Conn., 13; Middletown 14; Torrington 15; Stamford 16. Powell's, Tom: Marshalltown, Ia., 13; Grinnell 14; Oskaloosa 15; Washington 16; Ottumwa 17; Keokuk 18; Ft. Madison 19. Price & Bonnell's: Oxford, N. C., 14; Warren 15; Weldon 16; Suffolk, Va., 18; Scotland Neck, N. C., 19; Rocky Mount 20; Tarboro 21; Newbern 23.

MISCELLANEOUS

Amero, Hypnotist: Sagamore, Pa., 11-16. Bragg & Bragg Show, Geo. M. Bragg, mgr.: Paris, Ont., Can., 11-16. Brisson Novelty Show, H. R. Brisson, mgr.: Gibraltar, Pa., 11-6. Brkhardt, G.: Hanover, Pa., 14-16; Columbia 18-19; Somerville, N. J., 20-21; Hightstown 22-23. Daniel, B. A., Magician: Blue Earth, Minn., 11-15. Douglas Show: Great Bend, Kan., 11-16; Ellinwood 18-23. Great Griffith Show, O. B. Griffith, mgr.: Topeka, Kan., 11-16. Great Duncan & Co., Hypnotists, G. M. Duncan, mgr.: Omaha, Neb., 11-24. Mirthmakers, Mack & Forsyth, mgrs.: (Plaza) E. Stroudsburg, Pa., 11-16; Bangor 18-23. Mysterious Smith Co., A. P. Smith, mgr.: Walnut, Ia., 13; Anita 14; Stuart 15-16; Cedar Rapids 19-20. Nikola Hypnotic Vaudeville Co.: Toledo, O., Indef. Reese Bros.' Africaners, Floyd Trover, mgr.: Genesee, Ia., 14; Grangeville 15; Cottonwood 16; Nezperce 18; Lewistown 20; Moscow 21; Palouse, Wash., 22; Garfield 23. Thompson's, Frank H., Vaudeville Show, Leo A. Thompson, mgr.: Norway, Ill., 14-17; Seneca 18-20. Travelutte, Dr. Herbert L., Hypnotic Co.: Aberdeen, Wash., 11-16; Hoquiam 19-23. Volga, Madam, Show, H. C. Brace, mgr.: W. Stewartstown, N. H., 11-16. Ward's Operatic Minstrels: Three Forks, Mont., Indef. Woltz's, Earle, Tent Show: Ridgeway, S. C., 11-16; Swansea 18-23.

CARNIVAL COMPANIES

Barfoot, K. G., Shows: Spartanburg, S. C., 11-16. Big Four Amusement Co., E. L. Cummings, mgr.: Hays Mills, Ga., 11-16. Brown's, Frank M., Shows: Longview, Tex., 11-16. Brown & McGeary Shows: Valdosta, Ga., 18-23. Brundage, S. W., Shows: Taylor, Tex., 11-16. Carroll's Greater Interstate Shows: Hugo, Ok., 11-16. Central States Shows, J. T. Platford, mgr.: Lyonsville, Ga., 11-16. Clifton-Kelley Shows, L. C. Kelley, mgr.: Vicksburg, Miss., 11-16; Greenville 18-23. Delmar Shows: Logansport, La., 11-16. Dreamland Expo. Shows, J. A. Macy, mgr.: Madison, Ga., 11-16; Congers 18-23.

1917-"THE FAMOUS AIKEN SHOWS"-1917

The oldest carnival in the Middle West. First ten stands in Michigan and Upper Peninsula. New booking shows, rides and concessions. Address 848 AIKEN, Cleveland, Ohio.

Empire Amusement Co., G. L. Dohy, mgr.: Blackville, S. C., 11-16; Mt. Vernon, Ga., 18-23. Enterprise Amusement Co., L. Crozman, mgr.: Hartford, Ark., 11-16. Great Southwestern Shows, C. J. Burkart, mgr.: Durant, Miss., 11-16. Goodman (Greater Shows): Batesburg, S. C., 11-16. Great Wortham Shows: El Paso, Tex., 11-16. Hanson & Clark's Broadway Shows: Brewton, Ala., 11-16. Hopper's (Greater Shows): Franklin, Tex., 11-16. Juvenal's, J. M., Stadium Shows: Roado, Ark., 11-16. Kane's, Maxwell, Shows: Greencote, Fla., 11-16; Quincy 18-23. Kennedy, Con T., Shows: Lake City, Fla., 11-16; Daytona 18-23. Kopp & Harrington's Great Southern Shows: Lawrenceville, Ga., 11-16; Macon 18-23. McLemore & Ellis' Combined Shows: Manor, Tex., 11-16. Majestic Amusement Co., K. P. Carlos, mgr.: Covington, Ga., 11-16; Cedartown 18-23. Nashville Amusement Co., No. 1: Fairmont, N. C., 11-16. Nashville Amusement Co., No. 2: Latta, S. C., 11-16.

METROPOLITAN SHOWS

Now booking Shows, Concessions, Acts and People for season 1917. Address C. K. BARFIELD, Manager, Box 658, Pensacola, Florida.

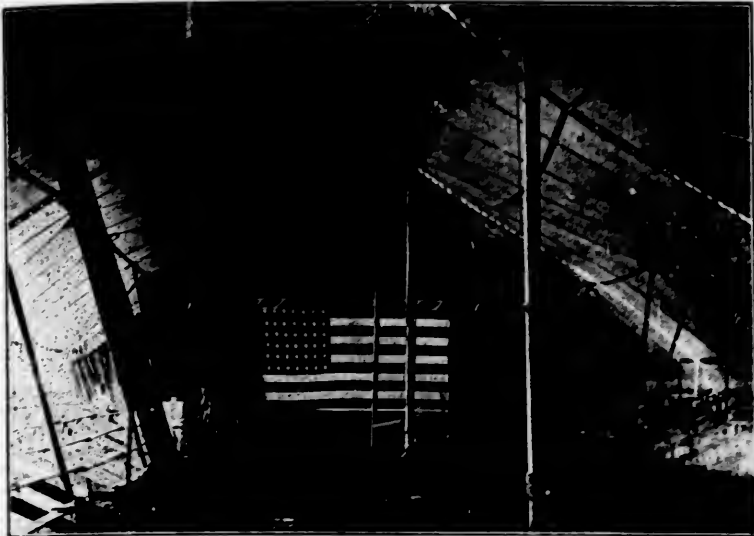
Price's Greater Shows, J. P. Price, mgr.: White Castle, La., 11-16; Plaquemine 18-23. Reynolds', George, Shows: Swainsboro, Ga., 11-16. Richardson's, J., Exposition Shows: Corlele, Ga., 11-16; Macon 18-23. Smith, Ed J., Shows: Groesbeck, Tex., 11-16. Texas Band's Combined Shows, P. J. Snell, mgr.: Ranger, Tex., 11-16. Todd & Son's Shows: Itabens, Miss., 11-16. Dixie Shows, W. T. Hughes, mgr.: Lexington, S. C., 11-16. Van Sickle Shows, R. S. Van Sickle, mgr.: Seely, Tex., 11-16; Richmond 18-23. Voss's Shows: Enterprise, Ala., 11-16. Washburn, Leon, Shows: Jacksonville, Fla., 11-16; Tampa 18-23. Whitney Shows, A. P. Whitney, mgr.: McGehee, Ark., 11-16.

CIRCUS & WILD WEST

Christy Hippodrome Shows: Sinton, Tex., 15-17; Woodshoro 18; Roomington 19; Blessing 20-21; Brazoria 22; Angleton 23-24.

Park Managers, Attention! We want to place an up-to-date Concessions in a good paying park. Address RICHARD BROS., Everett, Pa.

WANTED Proposals, with full particulars, open Air Free Shows for 1917-18. Must Give in February. Address FETTER NORVILLE, Chairman, Mobile, Ala.



BAKER & LOCKWOOD

..THE BIGGEST BIG TENT HOUSE..

SEND CHRISTMAS GREETINGS TO THE TRADE AND THEIR SINCERE THANKS FOR THE TREMENDOUS BUSINESS GIVEN US DURING 1916

New Catalogues Now Ready for 1917

BAKER & LOCKWOOD TENT COMPANY
KANSAS CITY, MO.

Milt Hinkle

THE SOUTH AMERICAN KID



Manager Snyder & Kennedy's Frontier Says:

Participated in nine big contests season 1916. Watch me grow next season. The boy who, with hip and leg broken, bulldogged a steer on exhibition at Cheyenne, Wyoming, in 3 2-5 seconds, and in the final contest threw a steer in seven seconds, got up and twisted him down again in 14 2-5 seconds.

AGAIN I SAY, WATCH ME GROW

AGENTS, SALESMEN

Sell Guaranteed Raincoats, made to measure coats of quality. Big sellers. Cash commissions or will sell stock coats at low, wholesale prices. We manufacture. Agents make \$10 to \$75 per week writing orders. No deliveries to make. RAINPROOF COAT CO., 99 Grant Street, Findlay, Ohio

100 WEEKLY SELLING MEXICAN DIAMONDS. Exactly resemble genuine. SAME RAINBOW FIRE Brand tests. Sell at sight. Repeat orders. Write quick for sample case. FREE. MEXICAN DIAMOND IMP. CO., Box A-NX, Las Cruces, N. M.

FOR SALE—Herschell-Spittman Merry-Go-Round in running shape. Machine is being sold for storage. First two hundred gets it. Address H. F. SALLY, Sally, S. C.

A MERRY XMAS AND

A Joyous and Prosperous New Year to all my friends. Now with Doc White's '49 Camp. BILLY STREETER.

FOR SALE—Old Ill Coat is driving me out of business. I will be compelled to sell my two 50-foot Ten-Pinnet Alleys. These alleys are in fine playing condition, complete, with all balls and equipment. Can be seen in operation any day. I will sell for best cash offer. Chas. W. Potter, Box 13, Rising Sun, Ind.

If you see it in The Billboard, tell them so.

Twenty-Sixth Convention Of American Fair Ass'n

(Continued from page 59)

III., with the exception of the vice-presidential office but one nomination was made; both Horace Ensign, Salt Lake City, Utah, and Mr. Stratton were placed in nomination. The ballot showed 110 to 60 in favor of Mr. Stratton, and Mr. Ensign withdrew and moved the election of his opponent be made unanimous. Mr. Downing, who has been secretary for a number of years, was re-elected.

The four new members of the association were, with the exception of the Edmonton Exposition, Alberta, Can., admitted under suspended rules, which the convention unanimously agreed to. The others are the Erie Exposition, Erie, Pa., which was allowed to enter, though having held but one fair; the National Farm and Live Stock Show of New Orleans, which came in under the same ruling, and the International Wheat Show and Exposition of Wichita, Kan., which will not be formally admitted until a report has been filed with the membership committee.

Fair men from all over the United States, who have been gathering in Chicago for the past score of years, were not hesitant in declaring this convention one of the most successful ever held. The program was pretentious, and with few changes went through as printed in the advance announcements. The greatest fair men in the country brought their knowledge and experience to the convention floor; their papers and speeches were freely discussed, and problems of the outdoor amusement man were whipped out by the most expert men of the game, representing the four corners of the country.

One of the most important actions taken in Friday afternoon's executive session was the appointment of a committee to protest vehemently to the Interstate Commerce Commission concerning the return charges on live stock, which were this year assessed on six Mid-West States. G. W. Dickinson, of Detroit, Mich., declared the railroads had arbitrarily refused to return stock free of charge after having done so for a number of years, and that other neighboring States were receiving favors at the hands of the roads which the six protesting States were deprived of. The committee was made a representative body, and includes, besides Mr. Dickinson as chairman, B. M. Davison, Illinois; Charles Downing, Indiana; A. E. Brown, New York; J. W. Fleming, Pennsylvania, and A. Stauffer, Ohio.

Another action taken in executive session, which is expected to be of particular interest generally to the fair men and exhibitors, was the changing of the basic date for the classification of swine from February 1 and August 1 to March 1 and September 1. This change was recently endorsed by the National Swine Herders' convention and other live stock gatherings.

A resolution of sympathy was given in honor of L. N. Brueggerhoff, Shreveport, La., who died last August and who had been a member of the national bill committee of the association. A rising vote was taken to amend the resolution, as read, to members of Mr. Brueggerhoff's family. An approximate sum of \$500 was voted by the convention toward smoothing the way toward a federal appropriation for the purpose of erecting on each State fair ground a Government building. It was believed that this amount would meet various minor expenses in reaching legislators in Washington.

One of Friday's most interesting talks, in the eyes of the show world, was made by A. R. Corey, Des Moines, who talked on Carnivals at State Fairs. Mr. Corey fairly told fair men what his experiences had been with various organizations, and encouraged enthusiastically the support by fair managements of well-known carnivals and shows, particularly when they were booked by a number of the same fairs in the same district. Independent and mushroom shows came in for Mr. Corey's big stick. He suggested that the midway should not be placed in front of the entrance gate, and urged that each show be inspected before allowed to open on the fair grounds.

The most brilliant oratory of the convention was displayed by R. E. L. Knight, of Dallas, Tex., president for the past year of the State Fair. He spoke for an hour and a half before noon Friday, and held a packed room. He admitted his experience had been limited in fair work, so he drifted to Southern oratory, and entertained with a flow of wit which was divested of cumbersome facts, which sent the convention off to lunch in a merry mood.

G. W. Dickinson, secretary of the Michigan State Fair, Detroit, talked on How To Get by the Peace Menace. John C. Simpson, secretary of the Minnesota State Fair, Hamline, spoke on Business Interests and Politics in the State

For the "Big Top"

No matter whether you have only a small concession or a three-ring circus, this remarkable "American" Showman's Lamp will meet your exact requirements. It is especially designed for tent shows, circuses, concessions and street men. Thousands are in daily use giving entire satisfaction.

The "American" casts no shadows. The white porcelain reflector throws the brilliant 600 candle power light down where you want it. It requires no globe or chimney.

Made to stand hard usage—it is easy to pack for transportation. Just set it in your traveling case and you're off.

WRITE FOR LITERATURE AND SPECIAL PRICES TO SHOWMEN. TODAY!

American Gas Machine Co.
706 Clark Street, Albert Lea, Minn.

CHAS. G. KILPATRICK'S
\$5.00 Travel, Accident and Health Policy

MERRY CHRISTMAS

To THOUSANDS of Kilpatrick's POLICY HOLDERS all over the world. Make yourself and folks at home a Christmas present that lasts 365 days. Address CHAS. G. KILPATRICK, Special Representative Show and Sporting World, North American Accident Ins. Co., Main Office, Rockery Bldg., Chicago, Ill.

THE PREMIER CARNIVAL ORGANIZATION OF THE CENTRAL STATES



THE NORTHWESTERN SHOWS
INCORPORATED

F. L. FLACK, MANAGER

A Well Balanced Midway Of High Class Shows, Conservatively Operated Concessions, Exhilarating Riding Devices, Military Concert Band; The Whole Conducted In A Manner To Please The Most Critical.

Address
Immediate Reply To

General Offices
51 East Market St
Akron, Ohio

En Route November 23, '16.

New-Way Motor Co.,
Lansing, Michigan.

Gentlemen:-

In response to your recent request for me to give my experience in using your Engines will say that I have used a 12 HP twin-cylinder New-Way on my Parker Carry-us-all for three seasons and during that time it has given practically no trouble at all.

During 1914 and 1915 seasons, I used a Engine on my Big Ell Ferris wheel but as it gave me continual trouble, I discarded the last Spring and bought a New-Way for the ferris wheel. I found your Engine to be a big improvement over the as it starts easier, runs without any trouble and it runs much smoother than a single cylinder engine, making it a great deal pleasanter for the people riding on the wheel as the jerking is entirely eliminated.

There is always trouble in starting riding devices with single cylinder engines, especially on Ferris when the load is heavy and on Ferris wheels when the load is unevenly balanced but with a double cylinder engine the operator seldom has any trouble in starting no matter how heavy or unevenly balanced the load.

Then too, the "NEW-WAY" Engine is of such light weight and designed to go into such small space that it is easily moved and loaded in and out of all car doors with little effort. The throttle governed double cylinder design has permitted me to run continuously, when with a single cylinder engine I would have had to shut down entirely.

Your Engines are without a doubt the most practical and economical motive power for Riding Devices on the market today.

Sincerely yours,

FLF/M

F. L. Flack, Man. N.W. Shows

Proof enough of "NEW-WAY" superiority and only one of the many letters of praise from men who are using the "NEW-WAY" in the amusement fields.

THE "New-Way"

AMUSEMENT ENGINE

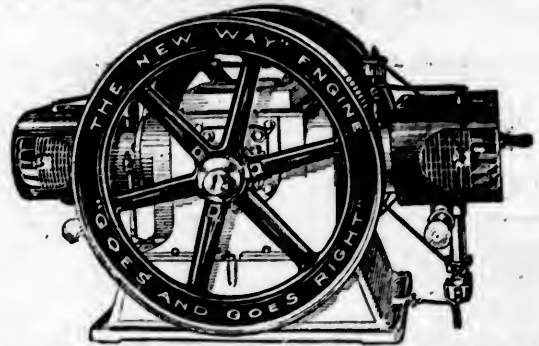
NEVER TROUBLES YOU—IT

"GOES AND GOES RIGHT"

—ALWAYS

Your one best bet for an amusement engine is an 8 or 12 H. P. double-opposed "NEW-WAY" Engine. You will find the "NEW-WAY" a sturdy and reliable power plant under any condition of work or weather. Has plenty of power, and will pick up without jerking any load on swing or wheel when load is out of balance.

It is built compactly and can be moved without dismantling—direct cooled—no water to carry—simple to care for—anyone can operate. Lighter in weight than any single cylinder engine of same horse power. Goes into any baggage car door with little effort.



Write for particulars. We manufacture engines in all sizes and types, for shooting galleries, ocean waves and all other amusement devices. Investigate the "NEW-WAY" Engine if you want the "best buy" possible. Tell us your requirements and ask for catalog.

THE "New-Way" MOTOR COMPANY

LANSING, MICHIGAN, U.S.A.

Fair. C. E. Cameron's paper, on How Can We Get the United States Government To Recognize and Support State Fairs and Expositions, was read by Ivanhoe Whitted, of Des Moines; A. I. Sponner, secretary Kansas State Fair, talked on the same subject. The Argentine Short Horn Show was discussed in detail by Prof. C. F. Curtis, Ames, Iowa, who told his personal experiences as a judge in the ring. R. M. Striplin told of methods of handling the gates. Albert E. Brown, secretary New York State Fair, led the discussion on How To Keep the Fair From Being the Same Old Thing, during which he told of the spelling bee, which had been such a success at his fair, and of the electrical map, which had been an attractive educational feature.

Don V. Moore, secretary North Dakota State Fair, urged strongly the incorporation of the Board of Appeals in order to put its actions on a legal basis.

Isaac Lincoln, vice-president South Dakota State Fair, Aberdeen, spoke interestingly on Sugestions as To Handling Automobile Gates. Frank D. Fuller, secretary Tri-State Fair, Memphis, had a paper on How We Can Best Improve the Educational Side of the Fair. Chas. R. Hunt talked on Eliminating Objectionable and Cheap Concessions.

The Thursday morning session got under way at 10:30, with thirty-two members of the association represented, in a number of cases by more than one delegate. The technical work of appointing committees was quickly dispensed with by President Mellor, who named the following: Membership, Geo. Jackson, Nebraska; E. M. Davison, Illinois; A. T. Nelson, Missouri; Credentials, R. M. Sippin, Georgia; C. M. McFarlane, Ohio; D. V. Moore, North Dakota; Dates, F. L. Eaton, Iowa; S. N. Mayfield, Texas; M. S. Cohen, Kentucky; Rules, J. C. Simpson, Minnesota; C. E. Cameron, Iowa; Henry C. Robert, Georgia.

President Mellor's address was the feature of the opening session, which followed after the welcome to Chicago, which was gracefully extended to the convention by John B. Chinney, representing Mayor William Hale Thompson, and the response made by R. M. Davison, of Illinois.

The president's address had been very carefully prepared, and contained a number of details of particular interest to the country's fair managers and the showmen whose work is identified with the fairs during the summer seasons. Mr. Mellor had answers to a questionnaire sent out some weeks ago, which formed the basis for his talk, and which gives a brief resume of the fair season for 1916. Out of the questionnaire, which covered thirty-seven fairs, but three reported unsuccessful seasons. Out of a total of 250 fair days, only twenty-nine were rainy, which aggregates something less than twelve per cent. Twenty-three out of thirty-seven report record-breaking attendance.

Asked to give their opinions candidly as to the most important departments of the fair, 29 gave five stock; 18, agriculture; 9, auto; 9, machinery; 9, educational; 8, woman's department; 7, horticulture, and 6, better babies.

Asked to give what they considered the leading attraction for the crowds, 20 gave aviation; 14, auto racing; 13, vaudeville; 13, horse racing; 4, fireworks; 7, music and bands; 3, auto polo.

GREETINGS

FROM

JOSEPH END

SAMUEL HASKELL

ISADOR FRIEDMAN

PROGRESSIVE TOY CO.

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102-106 WOOSTER ST., N. Y. CITY

Manufacturers of

Wood Fibre BUSTER BULL DOGS

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WANTED---'49 GIRLS

Colored Musicians and Performers, Grind Show, Concessions. Animals for sale. Taking Ten-Car Show out for the winter.

H. W. CAMPBELL SHOWS, Hot Springs, Ark.

DR. THOS. STYNER WANTS TO BUY

Two Ventriloquist Knee Figures; also Magic, that can be used on street. Must be cheap for cash. (No Junk. Address NAWASOTA, TEX. Per. Add., Box B, Burlington, Kan.

Roller-skating, football, hipodrome, motorcycle races each received two answers. The following were named once each: Agriculture, horn of plenty, art show, carnival, educational, head-on collision, lectures, live stock, military parade, night choir, relay races, social events, stock parade, war trophies and Wild West.

The entire attendance of the thirty-seven fairs totalled 5,822,565 for the past season.

Of those fairs sixteen reported that space for exhibitors was free; three charged one cent per foot; two, three cents; others charge by lot, from \$5 to \$50. In the bunch of replies there was but one man dissatisfied with his concessionaire.

President Mellor concluded by urging a Government appropriation for State fairs, in view of the fact that many times Government men, representing the army and navy, are present, and that the post-office department frequently established a booth on the fair grounds for the purpose of giving public instructions on mail, merchandise and produce forwarding.

On the motion of Harry C. Robert of Marion, Ga., the reading of the minutes of the last meeting was dispensed with, and they were adopted as printed. The report of the treasurer, made through the secretary, Charles Downing, in Indianapolis, showed a balance in the association treasury of \$2,261.31. Messages were read from F. L. Davis, Vermont; Fred B. Parker, Batavia, N. Y.; the executive committee of the New York Showmen's Christmas Dinner, and Mr. Hender shot, Gem State Fair, Boise, Id.

Adjournment was declared at noon, and the afternoon session convened at 2 o'clock, opening on the dot with a paper by O. E. Remy, secretary of the Wisconsin State Fair, Madison. Auto Racing at Fairs was Mr. Remy's subject, and gave him an opportunity to sketch out some changes in fair racing, which he considers necessary for its future. Mr. Remy claims that 98 per cent of auto racing promoters have failed financially; furthermore, he claims that professional auto racing, while it has indubitable class which amateur racing does not have, yet in the past few seasons it has not provided the public the public demands. He believes that the local drivers, who have an amateur following, bring racers from the nearby towns and put a touch into the fair that is valuable. His remedy is to provide one day of professional racing and one day of amateur.

R. M. Davison, secretary of the Illinois State Fair, Springfield, talked on New Entertainment and Attractions. He urged that particular attention be paid to the baby shows and the domestic science exhibits; he suggested the necessity for each fair to feel out the demands of its own section of the country. Zeppelins were advanced as a possible novelty in the way of new attractions.

Thomas Raze, superintendent of amusement at the Wisconsin State Fair, Milwaukee, had a paper, Free Amusement and Attractions, which was read by O. E. Remy. Mr. Raze brought out the advisability of providing plenty of music, and emphasized the procuring of a band of national prominence. Professional acts, he said, were valuable, though he pointed out the mistake of ever using them twice. Two years in success alone. He figured that three million dollars is

(Continued on page 214)

AVIATION'S OLDEST, MOST PROGRESSIVE AND MOST RELIABLE CONCERN

THE HOUSE OF WM. H. PICKENS

(ESTABLISHED 1908)

Suite 704 Westminster Bldg.—L. D. Phone, Randolph 6009—Chicago

SUCCEEDING LINCOLN BEACHEY, Inc

NOT A BOOKING AGENCY

BUT AN ORGANIZATION with thousands of dollars invested in airplanes, motors and accessories, to insure deliveries and service on flying contracts. An organization that employs none but the most skillful and daring aviators. That does not permit its fliers to endanger the lives of your patrons by flying over crowds, but insists on safeguarding the interests of the fair associations while giving its exhibitions.

An ORGANIZATION, not a directory or clearing house, that maintains a publicity and exploitation bureau the entire year 'round, to popularize its fliers, and make aviation worth many times its cost as a box-office attraction.

With representatives in all parts of the world, looking for the newest and most sensational in flying.

PARIS, FRANCE NEW YORK CITY CHICAGO SAN FRANCISCO

17 RUE DE LA PAIX 119 LEXINGTON AVE. WESTMINSTER BLDG. ST. FRANCIS HOTEL

TWENTY-SIXTH CONVENTION OF AMERICAN FAIR ASS'N.

(Continued from page 212)

spent each season in paying for free attractions, racing and music.

Ray P. Speer, publicist for the Minnesota State Fair, Hamilton, made the longest and one of the most comprehensive addresses of the opening day. He was slated to talk on Friday morning, but asked to be transferred to Tuesday afternoon. Mr. Speer's address has been put into pamphlet form, and was circulated after the session. The kernel of his talk was an urgently sincere argument in favor of the establishment by the association of a co-operative advertising bureau, which could handle much more cheaply and with much greater effect the fair advertising of the United States. Mr. Speer estimated that \$30,000 was spent last season by the various fairs in advertising, and that if it had been placed in the hands of advertising experts its efficiency could have been more than doubled many times. So far, he says, no one knows anything scientifically about fair advertising because no one has made a study of it, nor is likely to until a bureau is formed for that purpose.

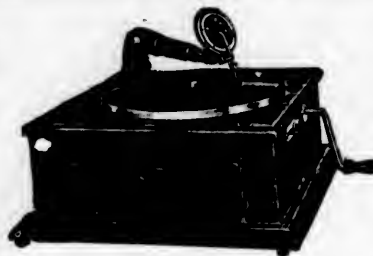
Mr. Speer praised The Billboard, in his talk, as an excellent means for reaching fair men, and placed it at the top of all trade publications as a medium for reaching the outdoor amusement world. "I would place liberal advertisements in The Billboard," he declared, in sketching a brief scheme of one season's publicity; "their fair department is a live one." Three reasons for the establishment of the bureau were set forth: First, because of the need of a national fair advertising campaign each year, and of the consequent information which would be on hand and available for every fair organization; second, because the advertising must be standardized; and third, because the bureau would prepare the actual advertising copy and give the fairs the benefit of professional idea men, and a complete and high-class service.

E. L. Richardson, manager of the Calgary Industrial Exhibition, Alberta, talked on the Pro-Rata Method of Awarding Premiums on Live Stock. A. E. Chamberlain, service commissioner of the Dakota Farmer, Aberdeen, South Dakota, talked on the Relation of the State Fair to Agriculture and Live Stock, insisting on more prizes to the small exhibitor, and making a point of the field plot work, which is making such a success with the Northern fairs.

J. A. Olla, president of the Nebraska State Fair, Ord, spoke on the Improvement and Protection of the Live Stock Industry, and claimed that the millionaire breeder, who made a habit of amusing himself by trawling the fairs to gather in the prizes, was more of a detriment than a help to the industry as a whole.

W. H. Knight, secretary of the American Trotting Association, defended horse racing as a fair attraction in his talk, Future Racing of Horses at Fronty, District and State Fairs. Richard White, superintendent of speed at the Illinois State Fair, Mendota, talked on the same subject, Horse Racing (Size of Purse, Point System, New Rules). They urged larger purses, fewer rules and absolute uniformity.

AGENTS Can Make BIG MONEY Representing the ALURA TALKING



ALURA No. 3.

Machine. Biggest and best proposition on the market today. A high-class Hornless Talking Machine of the highest type. Phenomenal value for the money. Rapid seller.

ALURA No. 1 1/2

Made of hardwood, cabinet mahogany finish. Size, 7 1/2 x 9 1/4 x 4. Universal Tone Arm. 6 1/2-inch Turntable. Plays all kinds of records up to 8 inches. \$5.00 Each

ALURA No. 3

Has 8-inch Turntable and plays any kind and any size record. Size, 12x12x4 1/2 inches. \$7.50 Each

RECORDS

7-inch Double Disc, surpassing in tonal quality anything now being offered. \$3.00 Dozen

WHY Not get in on this great money-getting offer. No experience necessary. Our literature and "SELLING HINTS" show you how. FREE on request.

SOLE AGENTS AND DISTRIBUTORS.

STROBEL & WILKEN CO.

61-63-65 West 23rd St.,

NEW YORK.

"That we may become better acquainted"

WILLIAM JUDKINS HEWITT

(RED ONION)

Will meet you at the Outdoor Showmen of the World Christmas Dinner and Ball, Hotel Astor, New York, Wednesday, December 27, 1916. Address HOTEL ASTOR, Broadway, New York.

ROBERTS' UNITED SHOWS WANTS

Good Team for Plant. Show; Preacher Freeman, wire; Girls and Drummers for '49. Will place or buy Pit Show. Opening for few legitimate Concessions. Address J. STANLEY ROBERTS, Mgr., Allendale, S. C., on the streets, this week.

JUST SAY, "SAW IT IN THE BILLBOARD." THEY KNOW THE REST.

Among those present at the banquet Friday evening at the Auditorium were W. R. Mellor, Lincoln, Neb.; D. V. Moore, Grand Forks, N. D.; A. W. Kallbus, Milwaukee, Wis.; William B. Reese, Milwaukee, Wis.; C. W. Travis, Lafayette, Ind.; E. N. Hall, Detroit, Mich.; A. L. Hunter, Grand Forks, N. D.; J. D. Balou, Grand Forks, N. D.; Leslie E. Small, Kankakee, Ill.; C. H. Miller, Kankakee, Ill.; R. M. Davidson, Springfield, Ill.; H. L. Cook, Billings, Mont.; H. G. Hastings, Atlanta, Ga.; R. M. Stripling, Atlanta, Ga.; Ivanhoe Whitted, Los Angeles, La.; A. B. Corey, Los Angeles, La.; A. O. Olson, Forest City, Ia.; W. F. Hirsch, Shreveport, La.; J. Q. Lauer, Waverly, Ia.; H. S. Stanbery, Cedar Falls, Ia.; Thomas Deaty, Sioux City, Ia.; Joe Morton, Sioux City, Ia.; Sam H. Fowkes, Birmingham, Ala.; W. S. Hill, Mitchell, S. D.; B. B. Colwell, Mansfield, O.; J. Lewis Letler, Louisville, Ky.; G. W. Arnold, Sedalia, Mo.; E. G. Bylander, Sedalia, Mo.; Edwin J. Kress, Dallas, Tex.; J. S. Henderson, Memphis, Tenn.; O. J. Miller, Mt. Gilead, O.; J. H. Brayton, Holaday, Mo.; Lester T. Banks, Minneapolis, Minn.; P. F. Lewis, Sedalia, Mo.; George Atkinson, Mankato, Minn.; C. W. Harte, Watertown, Wis.; O. E. Haeuser, Milwaukee, Wis.; W. I. Drummond, Enid, Ok.; M. C. Hacheller, Grand Forks, N. D.; C. B. Hunt, Waata, S. D.; M. L. Tobin, Huron, S. D.; Isaac Lincoln, Aberdeen, S. D.; Harry C. Robert, Macon, Ga.; Warren T. McCray, Kentland, Ind.; W. G. Hunselrich, Frankfort, Ind.; C. H. Anthony, Muskegon, Ind.; Albert E. Brown, Syracuse, N. Y.; E. B. Long, White Plains, N. Y.; D. W. Russwurm, Nashville, Tenn.; W. J. Gooch, Louisville, Ky.; Frank D. Fuller, Memphis, Tenn.; A. H. George, Meridian, Miss.; George H. Currie, Chattanooga, Tenn.; Arthur T. Nelson, Sedalia, Mo.; E. T. Major, Sedalia, Mo.; John T. Stinson, St. Louis; F. L. Eaton, Sioux City, Ia.; W. H. Stratton, Dallas, Tex.; G. W. Dickinson, Detroit, Mich.; J. F. Warren, Oklahoma City; Charles F. Craig, Hamilton, Minn.; S. N. Mayfield, Waco, Tex.; Win H. Kinman, North Randall, O.; C. F. Curdow, Ames, Ia.; R. A. Brown, Birmingham; J. C. Simpson, St. Paul, Minn.; I. S. Mishan, Oklahoma City; C. E. Cameron, Alta, Ia.; A. L. Spender, Hutchinson, Kan.; Charles Downing, Indianapolis; George H. Madden, Mendota, Ill.; Robert E. L. Knight, Dallas, Tex.; Robert McCormore, Owatonna, Minn.; Thomas Caufield, Lake Park, Minn.; R. S. Skinner, Helena, Mont.; Ray P. Speer, Twin Cities, Minn.; I. B. Henson, New Orleans; J. W. Fleming, Erie, Pa.; Horace Ensign, Salt Lake City; J. F. Durgeloh, Grand Forks, N. D.; E. H. Montgomery, Grand Forks; Edward F. McIntyre, Wichita, Kan.; James T. Clyde, Chicago, Ill.; George Jackson, Nelson, Neb.; Hiram Myers, Lincoln, Neb.; William James, Biloxi, Miss.; Tom Parker Jenkins, Grand Forks, N. D.; A. E. Chamberlain, Aberdeen, S. D.; Joe E. Rogers, Chicago; Raymond E. Elder, Paola, Kan.; Fred Beckmann, Chicago; G. H. Coleman, Cleveland, O.; John Miller, Chicago; George H. Watson, Flint, Mich.; Chicago; A. Klue, Flint, Mich.; Felix Bernardi, Chicago; W. C. Huzgala, Chicago; Ben H. Klein, Channah; Louis J. Berger, Philadelphia; J. H. Greenbush, San Antonio; Walter F. Driver, Chicago; G. E. Robinson, Chicago; Allie T. Wooster, Portage, Wis.; Felix Reich, Chicago.

(Continued on page 216)

AMERICA'S PREMIER TENTED ATTRACTIONS

NOW BOOKING SEASON 1917.

THE MIGHTY DORIS EXPOSITION SHOWS

THE SHOW THAT LEADS IN ORIGINALITY, MERIT AND QUALITY.

EXTEND THEIR GREETINGS TO ALL THEIR FRIENDS FOR

A Merry Christmas and Happy New Year

WANTED—Shows, Riding Devices, Concessions, Band, Free Acts and People for all departments.

Will again open in the heart of Pittsburgh, the money city, April 21st, 1917. Eight weeks already booked under the auspices "Native Sons of Pennsylvania."

WANTED TO HEAR FROM RELIABLE OWNERS AND MANAGERS OF SHOWS. LIBERAL PAYMENT FOR NEW IDEAS.

ADDRESS

HONEST JOHN BRUNEN

509-515 Reedsdale Street,

PITTSBURGH, PA., N. S.

WILL FURNISH COMPLETE OUTFIT TO RELIABLE SHOW PEOPLE WHO CAN MAKE GOOD.

WANTED

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—FOR THE—

ST. FRANCIS XAVIER CHURCH FAIR AND BAZAAR

Jan. 13th to 20th, 1917, inclusive

IN

Pittsburgh, Pa., N. S.



Shows, Concessions of all kinds, Band and Free Acts.

**SEVEN BIG DAYS AND NIGHTS
30,000 BOOSTERS**

Wanted Contest Man to handle automobile, also Program Man.

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Offices in Winter Quarters, - 509-515 Reedsdale Street
PITTSBURGH, PA., N. S.

LOOK! LOOK!! LOOK!!!

Wanted for the Greatest Event Ever Held in Pittsburgh.

THE ONLY ONE OF ITS KIND.

UNDER THE AUSPICES OF THE COMBINED

IRISH SOCIETIES OF WESTERN PENNSYLVANIA

HELD IN EXPOSITION BUILDING, FEBRUARY 3RD TO 10TH, 1917, INCLUSIVE

400,000 WORKERS FOR THE GOOD CAUSE

7 BIG DAYS AND NIGHTS

THE IRISH RELIEF FUND

7 BIG DAYS AND NIGHTS

WANTED

Merry-Go-Round, Whip, Ferris Wheel, Shows of all kinds suitable for the occasion, Irish Village, Society Circus, Platform Shows of all kinds. Chicken Family write.

Concession people, this will be a winner for you. All kinds of concessions will work.

Wanted—Band, Irish Pipers, Fife and Drum Corps for two weeks.

Wanted—Promoter for Country Store, Contests, Program. Must be top-notchers in the line, as the affair demands men of that nature. Men with original schemes write, as same will be considered. Fred Bennett, High Stilt Walker, write.

Address **HONEST JOHN BRUNEN,** - - 509-515 Reedsdale Street, Pittsburgh, Pa., N. S.

DE LLOYD THOMPSON

Specializing in the **BEST** in EXHIBITION AVIATION—is glad to announce his COMPLETE recovery from injuries received last May.

His reason for giving flying exhibitions at the following: National Preparedness Demonstration, Braves' Ball Park, Boston; "De Lloyd Thompson Day," Great Washington Fair; Minnesota State Fair; New York State Fair; West Michigan State Fair; Erie Exposition; Montana State Fair; National Implement Exposition, Peoria; Louisiana State Fair, and other high-class fairs and expositions, was because he desired to merit the confidence the executives of the above organizations placed in him.



For 1917 he will make every effort to maintain his position in aviation—to have the name THOMPSON continue as the flyer who fills contracts under conditions of greatest physical discomfort to make good the advertising of the fairs and expositions that depend on him.

Under direction (6th cordial and successful season) of

WM. H. PICKENS

L. D. PHONE, RANDOLPH 6009

SUITE 704 WESTMINSTER BLDG., CHICAGO

TWENTY-SIXTH CONVENTION OF AMERICAN FAIR ASS'N.

(Continued from page 214)

Orin Skiff, Chicago; Al L. Dolson, New York; Max Friedman, San Francisco; Louis Deshrow, Cleveland, O.; G. L. Itzinger, Chicago; Edward Marsh, Chicago; Theo. H. Elton, Grand Forks, N. D.; W. C. Head, Atlanta, Ga.; Austin McFadden, Grand Rapids, Mich.; G. E. Brooke, Minneapolis; Hui Itozawa, Chicago; H. L. Gillette, Okemama, Mich.; Joe Hill, Brookings, S. D.; J. C. Matthews, Chicago; E. L. Richardson, Alberta, Can.; Johnny J. Jones, Orlando, Fla.; John B. Warren, Chicago; Frank Q. Doyle, Chicago; C. B. Irwin, Cheyenne, Wyo.; J. A. A. Sloan, Chicago; William H. Adill Pickens, Chicago; A. F. Thavin, Chicago; T. P. J. Powers, Chicago; C. A. Wortham, Danville, Ill.; Steve A. Woods, Chicago; F. E. Zindler, Chicago; W. B. Kruger, St. Paul, Minn.; H. K. Newcomb, St. Paul; A. C. Thomas, Marion, O.; J. Conline, Chicago; Charles Dunfield, Chicago; E. F. Carruthers, Chicago; Fred H. Krossman, Chicago; Ralph Rhodes, Chicago; George Newton, Chicago; J. H. Allen; Arnold Hirsch, Chicago; Caspar Nathan, Chicago; E. R. Wade, Kansas City, Mo.; Edward C. Talbot, Chicago; Charles M. Marsh, Chicago; F. S. Aldrich, Chicago; Manning B. Beta, San Antonio, Tex.; H. V. Bright, Cleveland, O.; W. D. Ellsworth, The Hillboard, Chicago; Otto Wendel, Kansas City, Mo.; James A. Wilson, Stillwater, Ok.; Sam J. Levy, Chicago; James C. C. Patterson, Erie, Pa.; Samuel L. Tuck, Chicago; E. Candy Weist, Columbus, O.; W. H. Schwartz, Chicago; Eddie Vaughan, Dallas, Tex.; James Patterson, Paola, Kan.; Edward P. Newman, Chicago; Arthur T. Bralvero, Paola, Kan.; Fred M. Barnes, Chicago; Mike Barnes, Chicago; Steve Julian, Chicago; Harry S. Noyes, Chicago; A. Latio, Chicago; Dick Collins, San Antonio, Tex.; R. F. Trevellick, Chicago, and R. A. Hankinson.

The acts which were on the banquet program included Thavia's Grand Opera Chorus, Curtis Sisters Lillac Hedge Quartet, Marie Bucher, Loraine Hiddle, Ollie Christian, May Turke, Steve Johnson, Lew Hawkins, George Hillman, State Fair Novus, Metropolitan Dancers and Horace S. Isaiga.

FAIR NOTES

John C. Simpson, secretary Minnesota State Fair, Hamline, one of the best-known fair men in the association, will go to Springfield, Mass., to head the Eastern States Exposition, beginning his duties January 1. His new fair was voted unanimously a berth in the association when it was inaugurated. Next season will be its initial appearance on the fair map, though many thousands of dollars have been spent on preparation of buildings, etc.

W. J. Henneman, New Orleans, came to Chicago on crutches in order to ask that his one-year-old fair be admitted to the association. He was helped by a horse on the closing day of the National Farm and Live Stock Exposition. His foot is yet bandaged.

The Chattanooga District Fair, though not a member of the association, had a representative at the convention in the person of a young fair man, Jos. R. Curtis. Mr. Curtis announces the



RAINCOATS, \$1.35

MEN AND WOMEN EACH

Sizes, 32 to 46. Finest Olive Asia Material. Nothing like it ever offered.

CHILDREN'S RAINCOAT OUTFIT

Consisting of Raincoat - Hat - School Bag. Sizes, 6 to 18. Samples, \$1.60 complete set. Illustrated Catalogue and Swatches FREE.

RAINCOAT MFG. CO.

32 Union Square, New York



Improved Gas Lighter



Request it—it's lighter! Cheaper than matches.

PERFECT GYROSCOPE TOPS

Better than ever! Samples, 12c each.

Fischer Bros. & Corwin

NEWARK, N. J. DEPT. 6.

WE DELIVER THE GOODS



Every tool a perfect worker. Made of good steel and well sharpened.

OUR GOODS ARE HANDLED BY THE LEADING JOBBERS.

THE BANNER MAN, THE ADVERTISER FOR YOU—CIRCLES OR CREATIVE

"That's Me"—the man of experience that gets that "filthy" old bag green necessary—"Money," "Money," "Money"—"The Curse of the World," also "The Angel of Peace." Concert and Big Show Announcer, if necessary. Only large carnivals considered, with plenty parade stock, camels and elephants. Address THE BANNER MAN, Rutland, Chicago Illinois.

DICE \$2.00 Per Pair. Expert Work Guaranteed. CARDS

Newest and Latest Invisible Shapes, \$1.00. Slick Ace, \$1.00 per deck. Cut an ace every time. HEADERS or STRIPPERS, \$1.00 per deck. For Medical and Expense work. FREE CATALOGUE.

D. VINE & CO., SWANTON, OHIO.

1917 dates of his fair October 1-8, inclusive. Miss Ethel Robinson, general manager of the Robinson Amusement Company, with her aide, Felix Heleb and Samuel L. Tuck, were in almost constant attendance at the convention. F. M. Barnes, of the Barnes Amusement Corporation; Edward Marsh, of the W. V. M. A.; E. F. Carruthers, of the United Fairs Rooking Association; Charles Dunfield, of the Theatre-Dunfield Fireworks Company, and George Newton, of the Newton Fireworks Company, were in and about the Auditorium during most of the convention, renewing personal and business acquaintances among the fair people.

Art Smith, aviator, dropped into the convention for a moment Friday noon. He is yet on crutches.

The Association of Southern Fairs and Expositions will meet in Chattanooga for the annual convention during the third week of January.

San Francisco Facts

Kenneth Dalley, who was with his mother in the East, in the sketch, Father's Way, has returned to San Francisco for the winter.

"Doc" Gus Seville, one of the oldest showmen in this part of the country, has left for Los Angeles, where he will work in pictures. Showfolk will miss him from the Lankershim lobby.

With Sam Haller announcing that he is to spend the holidays here and Miss Hot Stanley, of the Continental, declaring that he is to devote his time as townmaster at the Greater's banquet, it looks as if some of the Los Angeles "showmen" is about to be transferred to the home town.

Aida Peters Wright is rehearsing the Nido numbers and other music from Aida to be produced by twenty-four of her dancers at the Paul Steinhorf concert at Oakland next week.

Sid Gramman's Night at the World's Fair, which had a sensational run in Vancouver, is being rehearsed for presentation at the Empress, commencing December 10.

Word received from Thomas Westwood in New Zealand is to the effect that showmen are just getting along since the restrictions were placed on their hours for showing. According to the letter traveling shows have but six hours a day to show, with no night performances.

The Pacific United Amusements added another week to their already long season by putting Kings City in between Paso Robles and Monterey. It is expected that the show will close at Monterey on December 15.

Word has been received from Australia that May Wirth and the members of her equatorial act, which will be a feature of Ringling Bros.' Circus next season, sailed from Sydney on the Oceanic liner, Ventura, on December 6, and her arrival will be in the name of a family reunion as Phien Wirth, who has been here sometime, is arranging a sumptuous Christmas spread for the party.—ROZ.

On November 1 the Fulton County Commissioners at Atlanta, Ga., appropriated \$10,000 to construct a nifty county building on the south-eastern fair grounds to represent the county in future fairs.

THE BEST IN AMUSEMENT

We have chosen these four words as our Trade-Mark because they describe our offerings so perfectly. It is a title justly earned during thirteen years of presenting the highest class entertainments in Carnivaldom, and one which is doubly due us after our remarkable record achieved during the season just past as Midway providers at

The Nebraska State Fair
 Kansas State Fair
 Mississippi State Fair
 Louisiana State Fair

Big Free Fair (Topeka, Kans.)
 Oklahoma State Fair
 Mississippi-Alabama Fair
 The South Texas State Fair

AND OTHER BIG EVENTS

M E R R Y X M A S		H A P P Y N E W Y E A R
---	--	--

At This Joyous Yuletide Season

We desire to extend our Greetings, far and wide, and to announce that there is now in process of construction a greater and more magnificent *Jones Shows*, which, replete with innovational novelties and as clean as the *editorially complimented 1916 organization*, will tour during the ensuing season in a special steel train of thirty cars.

There is naturally a big demand for our attractions. If interested in open time and terms, address early

JOHNNY J. JONES, General Manager, Winter Quarters, Orlando, Fla.

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List of FLORAL PARADE SPECIALTIES for



Our Show and Sample Rooms are an Artificial Garden of Beauty in which may be found plant life in every form known to the Science of Botany.

OUR PRICES ARE THE VERY LOWEST EVER QUOTED AND THE MATERIALS USED IN THE MAKING OF OUR GOODS ARE THE VERY BEST.

Our new Illustrated Parade Book tells you how to decorate Floats, Autos, etc. Full of clever ideas and photos of prize-winners covered with Botanical shooting and flowers.

FAMOUS BOTANICAL FLORAL SHEETING, any color, per yard, 7½¢; Heavy Paper Fastening, 20 ft. to a roll, \$2.00 per dozen rolls; Confetti by the pound or 100 pounds; Serpentine in any quantity.

CHRYSANTHEMUMS, Per Gross...\$2.75 | **CARNATIONS**, Per Gross...\$1.25
SNOWBALLS, Per Gross...2.75 | **JAPANESE WISTERIA**, Per 100... 3.50

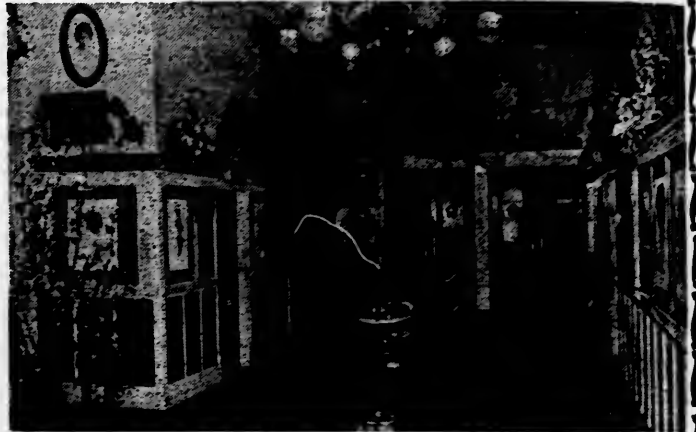
EVERY DESIGN AND STYLE IN

- Paper Flowers, Floral Baskets, Floral
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FLORAL PARADES, CONVENTIONS, HOME-COMINGS, REUNIONS, FAIRS, ETC.

We are the LEADERS and PIONEERS in the manufacture of Artificial Floral Decorations.

We were the first house in America to make a specialty of catering to the wants of the amusement field. Floral Stage Settings for Acts, Plays, etc. Floral Settings for Lobby Display in Photoplay Houses and Theatres.



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THE QUEEN OF ALL

HIGH DIVERS

Ten-in-One

Ferris Wheel

Can use strong Freak, experienced Wheel Man and Property Man for Dive.

1916—SEASON—1917

GREAT AMERICAN SHOWS

Address THOS. QUINCY, P. O. Box 22, Sumter, S. C.

MERRY CHRISTMAS TO ALL SHOWMEN

Tent Users, Attention!

Place your order for next season now and save MONEY. Our prices will not advance. Large stock of Khaki and Colored Ducks bought before the advance enables us to supply your wants at the old price. Workmanship and quality guaranteed.

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212-214 Riverside Ave.,

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WHILE IN WINTER QUARTERS

Is the Time To Deliberate and To Consider
LIGHTS FOR NEXT SEASON



Our knowledge and experience is at your service. Write us all the details of your Lighting Problem. We will gladly analyze and give complete set of figures covering cost of equipment and operating expense.

THIS IS THE ELECTRIC AGE. The Prime Gasoline-Electric Portable Plants, built in numerous sizes, 4 K. W. and up, are time-tried and marvels of compactness, efficiency and dependability, at prices within the reach of all. Let us hear from you—Little Fellows and Big Fellows.

Here's wishing YOU ALL—old friends, and new—a Merry Christmas and Happy New Year.
205 N. 12th St., St. Louis, Mo.

WINDHORST LIGHT CO.,

J. SCHARDING'S EXPOSITION SHOWS

NOW BOOKING SHOWS, RIDES, CONCESSIONS FOR 1917 SEASON
Open March 1st. Permanent address, 339 Courtland St., ATLANTA, GA.

PLEASE MENTION THE BILLBOARD WHEN ANSWERING ADS

SKEE BALL ALLEYS

The Bowling Game with a Punch that has a thrill for player and spectator alike. The leaping balls give a life to the game that no crowd can resist. A smashing big success for three years and daily growing stronger. A real honest-to-goodness day in and day out money-coiner for the owner. Read the following:

The J. D. Este Company,
Philadelphia, Pa.

Wildwood, N. J.,
November 13, 1916.

Gentlemen:

At your request to hear from me as to my success with your game of Skee-Ball, would say:

Three years ago I purchased from you four Skee-Ball Alleys. At that time I had just acquired a property on the Boardwalk at Wildwood, New Jersey. My object in buying the Skee-Ball Alleys was to attract a crowd and thereby form a new amusement center; in this I have been amazingly successful, due entirely to Skee-Ball.

Not only has Skee-Ball increased the value of my property, but it has been very profitable to me to operate. The first year my four alleys earned an average of \$52.15 (or \$13.04 each) daily throughout the summer. The second year I purchased two more alleys and my earnings were increased. Last year was by far the most successful of the three. On the 3rd of last September my six alleys earned \$262.00, an average of \$43.66 per alley per day.

I attribute my success partly to the fact that I use the greatest care in keeping my alleys clean and in good condition. The balls are sandpapered, the carpet scrubbed, the woodwork rubbed down and the brasswork polished daily, so that after three years of the hardest kind of pounding they look practically as good as new.

With best wishes for your continued success and with kind personal regards, I am

Very sincerely yours,

(Signed) JOHN T. BYRNE.

This is just one experience out of hundreds, in towns and cities ranging in population from 500 to 5,000,000—genuine, actual experiences, not guess-work or estimates.

Our books show that 42% of our alleys have been sold on repeat orders; in other words, nearly one-half of our alleys were sold to customers who had already tried out the game to their entire satisfaction. Can you beat that?

We have again been obliged to enlarge the size of our factory to meet the steadily increasing demand; it is now 500% larger than it was in 1914.

Get your order in now, even if you do not want immediate delivery, as materials and labor are advancing so rapidly that we cannot maintain the present price after February 15th, 1917.

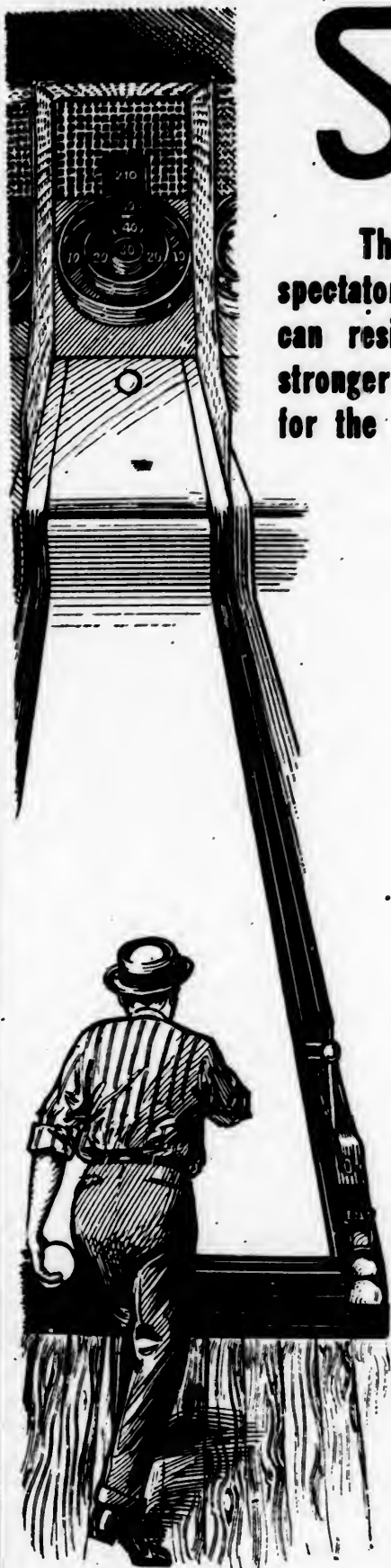
Skee-Ball is fully covered by domestic and foreign patents. Users of infringing games will be prosecuted. They are liable to injunction and for all profits and triple damages.

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GREATER THAN EVER

The 1917 Herschell-Spillman Carousselle

With **NEW, IMPROVED Galloping Horse Motion**
FAST—EXCITING—SENSATIONAL RIDE

THE CROWNING FEATURE OF THE WORLD'S GREATEST CAROUSSELLES



**No
 Interchangeable
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**Fastest
 Carousselle
 On Earth
 Direct**

Many other exclusive **HERSCHELL-SPILLMAN** features claim your attention. In 1916 we added twenty-six new improvements that met with the instant approval of all showmen. This coming year will bring even greater improvements in the construction, making these machines easier to handle over the road and quicker to set up. **HERSCHELL-SPILLMAN** Carousselles have always been known as the most handsomely decorated machines in the country and our 1917 Carousselle will surpass anything ever built. It will be a blaze of dazzling bright colors, elaborate carvings and polished brass. Add to this the handsome scenery, the new style galloping horses and big orchestral organ and you have the greatest money-earner on earth. Absolutely a Carousselle in a class by itself.

What Owners Say.

Sept. 1, 1916.

We are immensely pleased with our new 1916 Carousselle, which is giving us excellent satisfaction and service. The decorations are attractive and tasty and make an extremely pleasing appearance. The **HERSCHELL-SPILLMAN COMPANY** is to be congratulated on putting out such a dandy, sturdy and attractive all 'round machine.

EAST LAKE PARK CO.

Oct. 3, 1916.

I can not say too much in praise of your new locking devices. The lightness, durability and beauty of the machine makes it a big attraction everywhere we play. Never have failed to have it up and running every Monday night. I expect to own another machine next year and it will be a Herschell-Spillman.

J. B. D.

With Littlejohn's United Shows.

These Are a Few of the Many New Features:

- SAFETY LOCK ON HORSE PIPE PREVENTS TROUBLE; GREATEST IMPROVEMENT IN LAST TEN YEARS.
- ELECTRIC CIRCLE, USING CONTACT COPPER ROLLERS IN PLACE OF BRUSHES. ALL FUSES HANDY.
- INVISIBLE ELECTRIC WIRING. NO CLEATS OR MOULDING TO GET DAMAGED OR TORN OFF.
- HINGED BEARINGS (PATENTED). NO BOLTS.
- CORNICE LOCK (PATENTED). QUICK AND SURE. MAKES EACH SECTION OF CORNICE INTERCHANGEABLE.
- SECTIONAL DRIVE GEAR LOCK (PATENTED). NO MORE BOLTS. FAST AS LIGHTNING AND SAFE.
- KNOCKDOWN CHARIOTS. OUR NEW FASTENER SAVES BIG TIME IN ASSEMBLING MACHINE.
- AND MANY OTHERS. EVERY IMPROVEMENT IS MADE TO HELP THE MAN ON THE ROAD.

Write today for full particulars, catalogue and terms, or, better still, come to our plant. We can make you an interesting proposition, even if you have a track Merry-Go-Round to trade in.

We Build Road and Park Carousselles from \$2,500.00 to \$20,000.00.

ALSO CARNIVAL CAROUSSELLES ON WAGONS, BOLL RACKS, STRIKING MACHINES AND PARK SWINGS.

Sept. 29, 1916.

I am operating a 1916 Carousselle and will say in regard to locking devices that they have saved a lot of time in setting up machine and are a wonderful improvement over the way machines were built a few years ago. My machine has already paid for itself and will have another next year.

ANTONIO LOUDIS.

With Williams' Standard Shows.

June 28, 1916.

I am doing a fine business and swing is giving me plenty of satisfaction.

J. F. FLYNN SHOWS.

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As for repairs on my machine, I spent only \$1.00 and that was for an engine governor in the entire season of 1915. I think that is hard to beat and every man who has seen my machine has remarked that it is the finest they have ever seen.

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HERSCHELL-SPILLMAN CO., 196 Sweeney St., No. Tonawanda, N. Y.