

# The Billboard

A black and white illustration of a flock of birds in flight, scattered across the middle section of the cover. The birds are depicted in various stages of flight, with wings spread, against a light, textured background.

SPRING  
SPECIAL

March 22·1913

Price 10¢

# THE REAL POWER'S No. 6A

Only statements WHICH CAN BE PROVED, have weight.  
The following recognized features explain "the real powers" of POWER'S No. 6A.

## PERFECT PROJECTION

POWER'S CAMERAGRAPH has developed this to the highest point of excellence—pictures absolutely clear, steady and without flicker.

WE HAVE MANY LETTERS LIKE THESE

*Dear Sirs—"In the reproduction of the Paul J. Rainey African and Arctic pictures, perfect projection has been absolutely necessary.  
"After carefully comparing the merits of Power's Cameragraph with other machines, The Jungle Film Co. decided on the Power's Cameragraph. We are using over 30 machines in our various shows, where they are giving entire satisfaction."  
Yours truly, J. C. HEMMENT.*

## PARTS

Interchangeable, all constructed of the best material obtainable and made by us, bearing our name as guarantee. Repair cost almost eliminated.

*"On the 22nd day of April, 1911, we installed a Power's Cameragraph.  
"It has run for over 2,000 hours without one cent cost for repairs.  
"What can an operator want with any other machine when he can get this result with Power's?"  
Yours truly,  
BEN ST. CLAIR, Polace Theatre, Martin, Tenn.*

## OPERATION

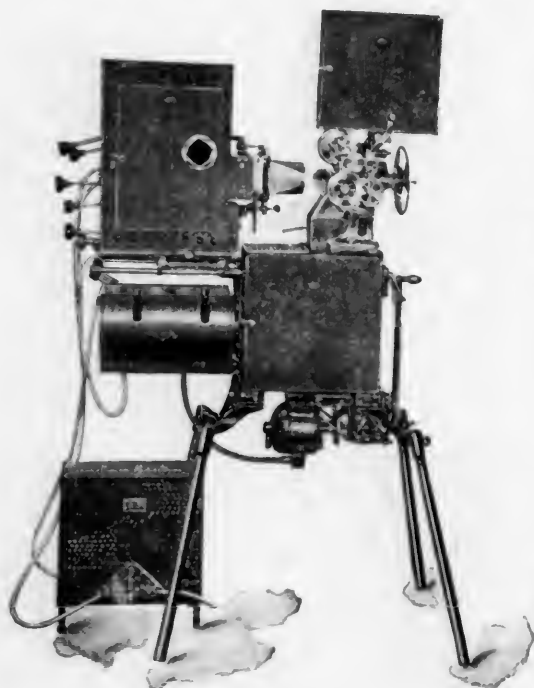
So perfectly adjusted that while a child may operate it, yet it always does a man's work, and without noise.

*"I can truthfully say that it is the best machine that I ever saw and I have run five of the other makes, of which most of them were very good, but can not come up to the Power's. In the four months that I have had this machine I haven't had to even use the screw-driver once."  
H. C. MILL, American Theatre, Boston.*

## LOOP SETTER

POWER'S CAMERAGRAPH Loop Setter will reset the lower loop automatically without stopping the machine—A POWER'S FEATURE EXCLUSIVELY. NO MORE DARK SCREENS AND BROKEN PICTURES.

*"I am pleased to advise you, that the loop setter works perfectly and satisfactory; last night I watched it and found that it set the loop just 18 times on a commercial reel of film. Before this, I ran three reels through the machine without loosing the loop or having a single frame-up during the three reels; then I put on the fourth reel, which was the commercial and not in first-class condition, with the result as stated above.  
"I cannot recommend too highly the Power's machine for the best results in projection, having two of your 6A machines in my theatre."  
Yours very truly, W. C. ALLEN,  
Prop. The Casino Photoplay Theatre, Antwerp, N. Y.*



# NICHOLAS POWER CO.

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Let us send you our new Spring Catalogue O. S., giving full details.



# MERITS OF CAMERAGRAPH

## No. 6A

Merit is demonstrated by USE. In every country of the world where civilization exists, POWER'S CAMERAGRAPH is well and favorably known. Over 9,000 of No. 6 and No. 6A have been sold.

We submit a very incomplete list of installations serving to show the wide field covered by POWER'S CAMERAGRAPH.

### U. S. GOVERNMENT

Fort Sill, Oklahoma; Fort Scriven, Ga.; Fortress Monroe, Hampton Roads; Fort Ethan Allen, Vermont; Fort Totten, N. Y.; West Point Military Academy; Annapolis Naval Academy; Army Y. M. C. A., Boston; League Island Navy Yard, Phila., Pa.; Post Exchange, Camp Elliott, Canal Zone; Fort Leavenworth, Kansas; Fort Wadsworth, N. Y.; and aboard the U. S. S. "Florida," "Utah," "Panther," "Nashville," "Franklin," "Wyoming," "Dixie," "Arkansas," "Connecticut."

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### LECTURERS

Burton Holmes, Dwight L. Elmendorf, Lyman H. Howe, Beverly B. Dobbs.

### FEATURE SHOWS

Paul Rainey African Hunt Pictures, Carnegie Alaska-Siberia Pictures, Atop of the World in Motion, etc.

### THEATRES

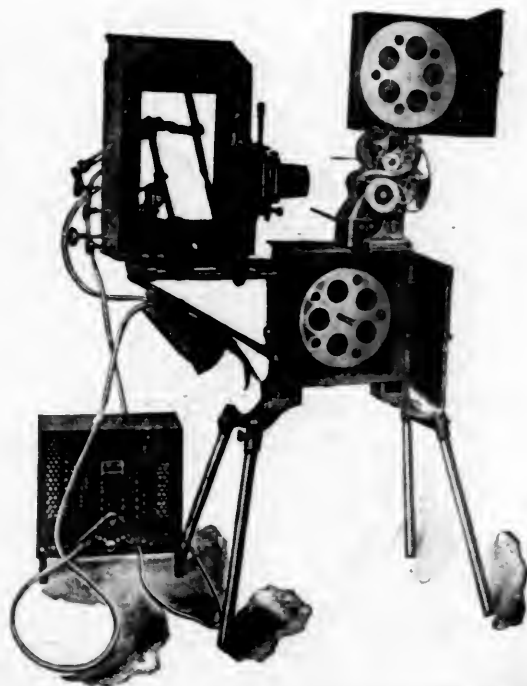
Entire Marcus Loew Circuit, New York City and vicinity; Poli Circuit throughout New England; Proctor Circuit, Wm. Fox Circuit, and the majority of prominent houses throughout the world.

*Power's Cameragraph No. 6A is the  
Universal Machine. Its sales exceed  
those of all other machines combined.*

**MERIT TELLS  
NICHOLAS POWER CO.**

THE LEADING MAKERS OF MOTION PICTURE MACHINES.

Let us send you our new Spring Catalogue O. S., giving full details.



Are You Giving Your Patrons Perfect Pictures?  
 YOU CAN DO THIS IF YOU USE THE  
**RADIUM GOLD FIBRE SCREENS**

"THE SCREEN THAT MAKES THEM LOOK LIKE MOVING PAINTINGS"

THE BEST FOR  
**Theatres  
 Airdomes  
 Parks**  
 And Everywhere where  
**Perfect  
 Motion Pictures  
 ARE WANTED**



THIANON THEATRE, NEW ORLEANS, LA.

You Avoid that  
 Distressing Eye  
 Strain, and Ban-  
 ish the Glare and  
 Veil so common  
 in all other  
 Screens

Made Without Seams

**You Can Double Your Profits by Saving Half Your Juice Bill with our Screens!**

Manufactured for the class of Moving Picture Theatre managers that want to give their patrons the very best possible pictures. Radium Gold Fibre Screens are the biggest attraction for Picture Exhibitors in these days of features. To be successful you must give your patrons what they want. Therein lies the keynote of the success of the Gold Fibre Screens. For clear, natural and life-like pictures, together with an absence of veil and glare, our screens are in a class by themselves. Absolutely the only Daylight Screen on the market that gives entire satisfaction and is guaranteed. We can positively save half your light bill, as we give a perfect picture with 15 amperes. Our screens are manufactured so as to be used as a drop or roll curtain, as you desire.

**AMERICAN THEATRE CURTAIN AND SUPPLY CO., 105 N. Main St., ST. LOUIS, MO.**

**3,000 FEET**

**3 REELS**

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**MR. STATE RIGHTS MAN**

**Something New, Wonderful and Full of Action**

We are now offering, under the State Rights Plan, the

## World's Record Breaking National Ski Tournament

**Held at Ironwood, Mich., Feb. 15, 16, 17, 1913**

In which Rognor Omtvedt, New World's Professional Champion, makes his wonderful leap of 169 feet. This is an educational and instructive feature as well as daring and sensational.

**STATE RIGHTS ARE NOW SELLING**

WRITE FOR PRICES

**THE NATIONAL SKI FILM CO.**

206--13th Street,

MILWAUKEE, WIS.





DIRECTION VERNON C. SEAVER

**4th ANNUAL TOUR**

WILL EMBRACE most of THE PRINCIPAL CITIES EAST OF DENVER, opening season at Peoria, Ill., Wednesday, April 23rd.

**A BRIGHT AND BUOYANT 4-YEAR-OLD, FULLY ABREAST IN THE MARCH OF PROGRESS**

THE "HAS-BEEN" TELLS OF WHAT HE WAS; WE TELL OF WHAT WE ARE

FOR US, TODAY IS MIGHTIER WITH PROMISE THAN ALL THE YESTERDAYS

Of all fields of human endeavor, Tented Amusement is the one where, the once-great, who has been dropped in the discard, universally spends the remainder of his life vainly trying to regain lost ground, and whose PUERILE ATTEMPTS TO PREVENT THE "SURVIVAL OF THE FITTEST" is JUST AS EFFECTIVE AS THE ATTEMPT TO KILL AN ELEPHANT WITH A POPGUN.



**PROGRESSIONS DEMANDS, DEMANDS EXPANSION**

VERNON C. SEAVER'S

**HIPPODROME**

YOUNG BUFFALO WILD WEST

COL. CUMMINS FAR EAST

**THE FLY WHEEL OF AMUSEMENT!**

A TRULY INTERNATIONAL GATHERING OF THE WORLD'S GREATEST SPECIALISTS, BLENDING REPRESENTATIVES OF EVERY RACE AND NATION.

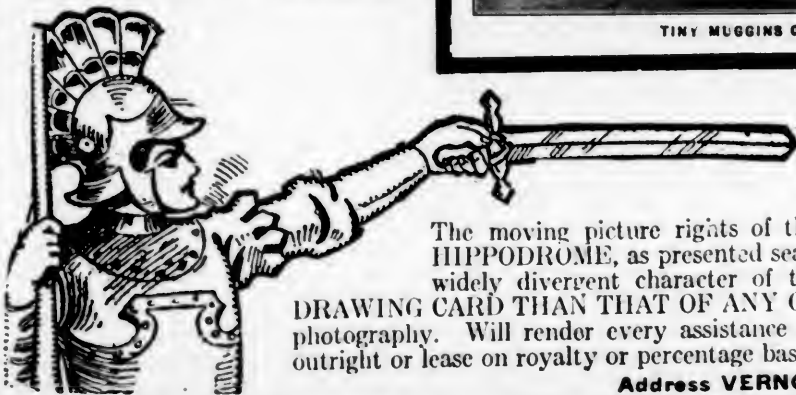


TINY MUGGINS QUARTETTE.

**WANTED—MUSICIANS**

To complete the No. 4 Band. All other departments filled.

I WILL FINANCE, if necessary, and make room for any OUT OF THE ORDINARY ATTRACTION, NOVELTY OR IDEA possessing originality, suitable for these exhibitions.



**To Those Interested—**

The moving picture rights of the YOUNG BUFFALO WILD WEST, FAR EAST AND HIPPODROME, as presented season of 1913, CAN BE ARRANGED FOR. Owing to the widely divergent character of the mammoth program, they should prove a GREATER DRAWING CARD THAN THAT OF ANY OTHER REPRODUCTION of the big tent shows in motion photography. Will render every assistance necessary to operatives in taking the pictures, and will sell outright or lease on royalty or percentage basis.

Address VERNON C. SEAVER, 69 West Madison St., CHICAGO, ILL.



# THE ART OF TATTOOING

Has been taken up by many young men. Some merely work it as a side issue to make a little extra spending money, while others have taken it up for the purpose of gaining a livelihood. The practice of TATTOOING is ever on the increase, therefore a demand for more TATTOOERS. ALSO A GREATER DEMAND FOR TATTOOING MACHINES and SUPPLIES that are RELIABLE. AFTER nearly twenty years of active work in the TATTOOING BUSINESS, I have learned the wants of those who wish to start in the TATTOOING business, also what is required by the TATTOOER who is new to the profession and has not been able to get good MACHINES to work with, or reliable colors and good designs; in fact, everything that is required by the TATTOO ARTIST.

## I HAVE PLACED ON THE MARKET THE (VERY) RELIABLE TATTOOING MACHINES

And SUPPLIES that you have been looking for. I have several good BARGAINS in small OUTFITS. Also wish to call your ATTENTION to my improved Machines. These MACHINES are the result of years of experimenting. It will pay you to investigate these MACHINES. Why fool with machines that are unreliable, when your income depends so largely upon the machines you operate, and the work they do? Why not use MACHINES THAT CAN DO THE WORK DEMANDED OF THEM and INCREASE YOUR INCOME? YOUR BUSINESS now demands FIRST-CLASS WORK, which can only be done with A FIRST-CLASS MACHINE.

Investigate at Once!  
**BARBER'S STAR TATTOOING MACHINE.** Price, \$2.50 Each.  
**BARBER'S PERFECTION TATTOOING MACHINE.** Price, \$6.00 Each.

**FULL LINE OF TATTOO ARTISTS SUPPLIES**  
 Send 15c for Six Hand-Colored TATTOO Designs.  
 Write now for free price list.

**PROF. BARBER,**  
 No. 1019 Vine St., Cincinnati, O.



## TRICKS TRICKS

Largest assortment of Tricks, Jokes and Novelties in the world. Send 2c stamp for illustrated catalogue.

**C. J. FELSMAN, Chicago,**  
 164 N. CLARK ST., 115 STATE ST.,  
 (Main Store.) (Palmer House Lobby.)

## BIG BARGAINS

In Slightly Used INSTRUMENTS, SEND FOR FULL LIST. 4 Conn Cornets, late models, GOLD PLATED, each \$60.00. Conn. Besson and Boston Cornets, SILVER PLATED, each \$35.00. Lyon & Healy Own Make Cornets, SILVER PLATED, each \$30.00. 1 King Slide Trombone, nearly new, GOLD PLATED, \$45.00. Conn. King. Courtois, Besson and Distin Slide Trombones, SILVER PLATED, \$25.00 to \$35.00. Most of the above are in good cases.  
**FRANK HOLTON & CO.,**  
 2637 Gladys Avenue, Chicago, Illinois.



## THE GREAT CALVERT

Greatest and Fastest Novelty High Wire Act on Earth. Something doing from start to finish. Carrying half-ton paraphernalia. There must be a reason for this. A word to the wise is sufficient. Right now is the time to engage **GREAT CALVERT,** 164 Averill Ave., Rochester, N. Y.

## NOW BOOKING

Season 1913-14. **PLAZA THEATRE,** Gonzales, Tex., **WM. ENGELKE,** Manager.

## TONGAY, A HEADLINER

A hair in the head is worth a dozen in the comb. Save yours NOW. **TONGAY,** the Hair Tonic de Luxe, improves appearance, stops dandruff and falling hair quickly, one dollar, druggists or by Parcel Post. Results must satisfy you, or money back. **TONGAY CO.,** Station "A," Chattanooga, Tenn.

## AGENTS WANTED

To sell the Original Native Herbs, for Constipation, Rheumatism, Liver, Kidney and Stomach Trouble. Over 200 per cent. profit. For sample and terms address **P. E. MELROSE,** Columbus, Ohio.

## WANTED

All kinds of Legitimate Attractions for **EDGEWATER PARK,** on bank of Rock River and edge of city limits of Rockford, Ill. City of 50,000 and in heart of heavy Interurban traffic.

## WANTED

**HIGH STRIKER.** Must be in good condition and cheap. Address **E. HEIMENDINGER,** Britt, Iowa.

## Wanted --- Concessions

At **LAKE ANNA** and **BARBERTON INN**

For the coming season. Correspond with me, **J. G. KLINE,** Barberton, Ohio.

## Gulf Coast Booking Ass'n

**HANCOCK & NIEL,** Proprietors, 205 23rd Street, Galveston, Texas. The best and only Colored Vaudeville Agency in the Southwest. Write us for particulars. We handle nothing but high-class standard acts. By booking with us you get from ten to thirty weeks. Could use a colored Repertoire.

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

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### THE MONEY MAKER



## GET THE COIN

**\$50 - \$100 PER WEEK EASY**

The Improved Automatic Bingo stamps name and address (up to 44 letters and figures) on Key rings, Watch fobs, Grip and Trunk checks, Lucky Penny Pocket Pieces, Badges, Name plates, etc. Over 100 varieties. For Identification.

## DOUBLE YOUR MONEY RETAILING THESE FROM 5c UP

This little Money Maker draws the crowds at Fairs, Conventions, Carnivals, Circuses, Summer Resorts, Amusement Places and Stores. Simply stamp, deliver and collect the money. We furnish supplies at right price. Our new Lucky Penny Pocket Piece, mounted in German Silver, will be a big winner. Start Mail Order, Agency or Advertising Novelty Business on the side, all or part time. Quick—easy work—big profits.



LUCKY POCKET PIECE. (Exact Size.)



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SEND FOR OFFER. CINCH YOUR TERRITORY.

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805 Huron Road, CLEVELAND, OHIO



# NED ALVORD Presents WALLIE BROOKS

Creator of the Eccentric Comedy Character of

## Hiram Green

—IN—

The Season's Most Popular Tabloid

## The Country Girl

Featured Everywhere.

**W. V. M. A. TIME.**



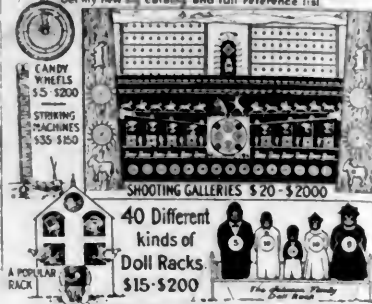
## EILER'S ANIMAL CIRCUS

Different from the rest. 5 Dexterous Goats, 5 Equestrian Monkeys, 2 Contortionist Dogs. Playing the **W. V. M. A. Time.** Now booking Parks, Fairs, Address, **C. P. EILER,** 2507 Racine Ave., CHICAGO, ILL.

# SHOOTING GALLERIES

And Mechanical Devices

**A. J. SMITH, 3247 VAN BUREN ST. CHICAGO**  
 Manufacturer of Amusement Devices



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Musical Acts, Circuses, Bands, Complete Productions, Ushers, etc

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Comedians who can produce tabloids; Straight with good voice, and Chorus Girls wanted for long engagements. Billy Link, Ollie Hamilton write. **MANAGER, Majestic Theatre, Tampa, Fla.**

## WANTED AT ONCE

A-1 PIANO PLAYER, for Pictures and Vaudeville, also TRAP DRUMMER with full line of traps; one that can sing illustrated songs, and must be O. K.; lady preferred. State lowest terms in first letter. Good job for the right party. Open the year round. Permanent address, **G. H. McKAM, Liberty Opera House, Liberty, N. Y.**

## WANTED—FOUR B. F. COMEDIANS

Who double brass; Teams, Musician and Cook. Canvas. I pay all. State lowest. Open May 5. **D. Watters' Tabloid Minstrel, Newark, Neb.**

## Specialty People Wanted

Sketch Team; must be good singers and dancers; Man to do Blackface. Must be up in all acts. Wardrobe indispensable. Lady to sing illustrated songs. Must change for week. Good salary to right people. Never close. Would like to hear from good Vaudeville people. **IDEAL CONCERT CO., Brewton, Ala.**

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Other Musicians write. Address **CHARLES B. BROWNLEE,** Minden, Ontario.

**LADY PARTNER WANTED** for Wild West Show; Railroad Contractor and head Advance Man; General Show Manager; Riders and Trick Riders; Bull Dog and Steers. Start May 1st. Address **J. M. VOYER,** Chickasha, Oklahoma.

**WANTED QUICK** For **RICHARDS BROS.' SHOW,** Song and Dance Girl, one Blackface Comedian that doubles clown, one Billposter. Also Cook. Write **W. C. RICHARDS,** Manager, Pipe Creek, Texas.

**WANTED—ADVERTISING MANAGER** For Wild West Show; Railroad Contractor and head Advance Man; General Show Manager; Riders and Trick Riders; Bull Dog and Steers. Start May 1st. Address **J. M. VOYER,** Chickasha, Oklahoma.



We manufacture other new Ball Games. Write for particulars. **RELIABLE SPECIALTY MFG.,** 876 Cottage Grove Ave., Chicago.

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CHICAGO

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Saturday and Sunday---10-20-30c

PLAYING ONLY THE BEST VAUDEVILLE ACTS

List of Fifty of the Acts That Have Helped To Make These Theatres

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BEN WELSH  
PATRICOLA with KAPLAN & ORCHESTRA

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Western Vaudeville Managers' Association



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Has been taken up by many young men. Some merely work it as a side issue to make a little extra spending money, while others have taken it up for the purpose of gaining a livelihood. The practice of TATTOOING is ever on the increase, therefore a demand for more TATTOOING. ALSO A GREATER DEMAND FOR TATTOOING MACHINES and SUPPLIES that are RELIABLE. AFTER nearly twenty years of active work in the TATTOOING BUSINESS, I have learned the wants of those who wish to start in the TATTOOING business, also what is required by the TATTOOER who is new to the profession and has not been able to get good MACHINES to work with, or reliable colors and good designs; in fact, everything that is required by the TATTOO ARTIST.

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Creator of the Eccentric Comedy Character of

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—IN—

The Season's Most Popular Tabloid

## The Country Girl

Featured Everywhere.

W. V. M. A. TIME.



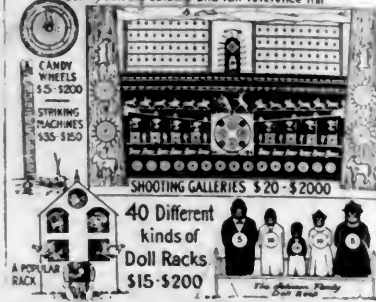
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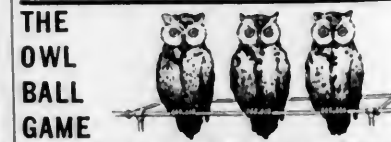
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# HASSAN BEN ALI ARABS IN SYDNEY, AUSTRALIA

The following article appeared in "SYDNEY DAILY TELEGRAPH" Dec. 16, 1912:

The programme at the Tivoli this week is full of good things. It was notably strengthened on Saturday night by the Beni Zoug Zoug Arabs—a troupe of 16 Moroccans, who do the most alarming acrobatic and tumbling feats with the ease and grace of young panthers. The item was ushered in with all the pomp and ceremony befitting a ritual of the sons of the desert. Some of the dusky troupe led the way, attired as sheiks. In flowing white robes, and carrying weapons with enormously long barrels and curved butts, which they whirled round and round with great dexterity. Then came the musicians, with native instruments—two tom-toms, a one-stringed violin, and a couple of castanet cymbals, upon which they produced the most weird and unearthly sounds the while they kept up a vocal chant. Afterwards followed the rest of the troupe, who cavorted and pirouetted in perfect rhythm. The initial ceremony over, the garb of the desert was discarded, and the 16 dusky and muscular athletes, ranging in size from mere striplings to herculean giants, formed themselves into pyramids, bridges and towers with remarkable ease and rapidity. In the Moroccan tower, the whole of the performers took part, producing a structure five stories high, the top one being away up in the flies. At a given signal the tower crumbled to pieces like a house of cards. There was no elaborate preparation for dismantling—no careful climbing down from top to bottom—but with a thud, thud, thud, all seemed to reach the stage simultaneously. The tumbling propensities of these wonderful people are marvelous. The rapidity with which the revolutions were carried out was bewildering, and with 16 whirling, gyrating human atoms, each attired in gorgeously colored habiliments, the tout ensemble was a constantly changing explosion of color. And they seemed to fairly revel in it. Their faces were wreathed in smiles as if their astounding stunts were a mere schoolboys' frolic. Singly, each is a whirlwind; combined, they are a veritable tornado.

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**Beni Zoug Zoug**  
16 Berbers

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24 Arabs

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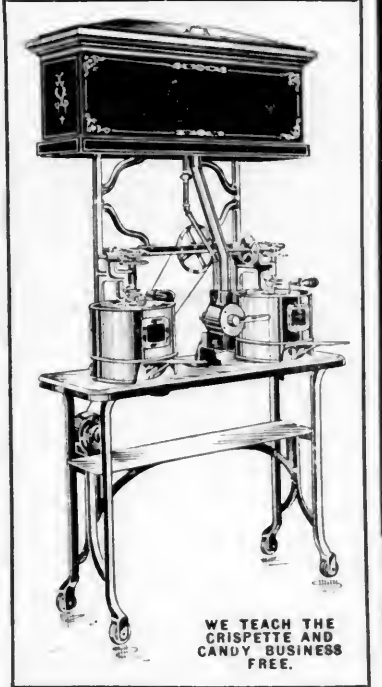
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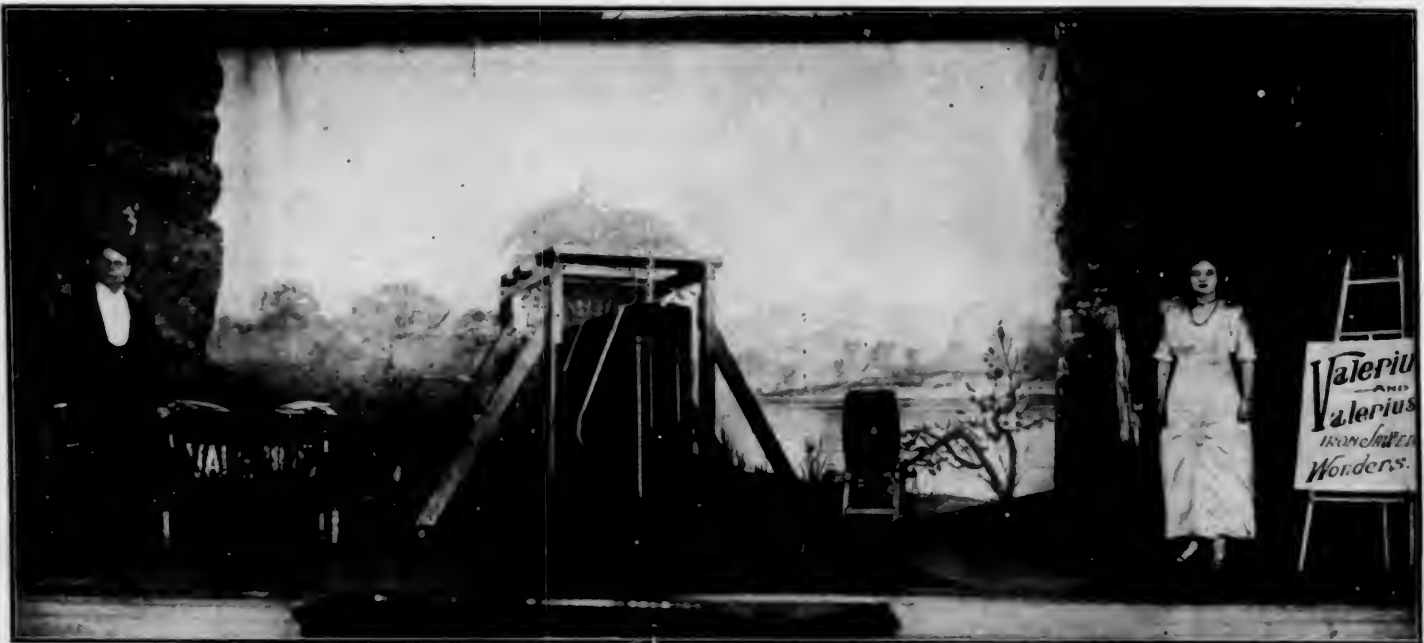
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FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.



Concessioners! Pop-Corn and Crispette Men! Here's the **BIG MONEY OUTFIT**

**Dellenbarger's  
"Kettle-Popped"  
Pop-Corn  
Machine**

Pops 20% more bulk corn per pound than any other machine.

Great big, light, fluffy kernels, that melt in your mouth.

Our kettle-popped pop corn is seasoned while popping.

Makes crispettes so delicious that they are beyond comparison.

Everybody knows there's wonderful money in the Popcorn, Crispette and Candy business—but there's twice as much if you use the Dellenbarger Outfit.

Dellenbarger's kettle-popped popcorn is seasoned while popping. Great big, light, fluffy kernels, that melt in your mouth. Makes Crispette so superior to others that there is no comparison.

**You can double your profits**

No question about it. Others have done it and are doing it. Discard the old-fashioned, out-of-date machines and get the Dellenbarger Outfit.

You can double your profits because one girl with the Dellenbarger Outfit can do the work of two men with any other sort. You double your profits because Dellenbarger kettle popped corn and crispettes will corner the business for you, and

**Your pop-corn costs you nothing**

Because you get 20 per cent more bulk corn per pound than from any other machine. You absolutely save the cost of your corn and more on every batch. Don't go through another season with an antiquated, out-of-date outfit. Don't buy until you have investigated this wonderful new Dellenbarger Outfit.

Dellenbarger Outfit cost no more than others—in fact, our prices are considerably less and our easy terms make it possible for you to

**Pay for your machine with the profits**

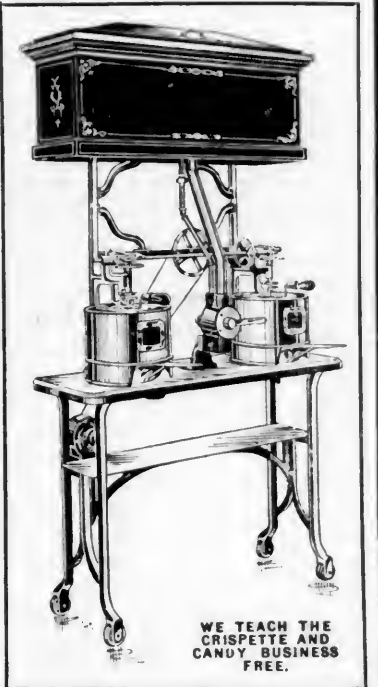
Sit right down now and write for our new 1913 Catalogue, just off the press. Get full details of our amazing proposition and full information how to make big money in the Pop Corn and Crispette business.

**Dellenbarger's  
Improved  
Automatic  
Crispette and  
Pop-Corn Ball  
Machine**

With one uninterrupted stroke of the lever, it automatically presses the Crispettes, ejects them from the mould and delivers them on a tray.

With this Machine ONE GIRL can turn out an entire batch of Crispettes in ONE-HALF the time that TWO MEN can with any other.

The Popcorn is bigger—takes less corn and less syrup to make a Crispette.



WE TEACH THE CRISPETTE AND CANDY BUSINESS FREE.

**C. E. Dellenbarger Company**  
621 East Jackson Blvd., Chicago, Ill.



**Rapidity—Accuracy—Privacy**

**IS WHAT YOU MUST HAVE IN YOUR CASHIER'S BOOTH**

The Concession that gets the money the quickest gets the MOST money. Our "TICKET SELLER AND REGISTER" cuts, counts and delivers your tickets just FOUR TIMES AS FAST as your cashier can possibly sell them by the old-fashioned "tear-off" method. You not only handle the crowds FOUR TIMES AS FAST, but you have the added advantage of ABSOLUTE PRIVACY, as the machine uses UNNUMBERED tickets—no chance for your competitor to "get a line" on your daily receipts. The machine is substantially built of Half-Hard Cold Rolled Steel and Phosphor Bronze, has few parts and operates by a light downward pressure of the lever. It can not be tampered with, as YOU carry the key to the ticket roll magazine. The lever can not be partially depressed so as to issue a ticket without counting it. When not in use the lever can be locked from the outside, although it can not be unlocked except by the use of your key. The counting dial is covered with a metal plate, held in place by a padlock, the key to which you carry. By this method, even your Cashier does not know the number of tickets that she sells except by her "cash." All that she does is to "PRESS THE LEVER and MAKE CHANGE!" The machine combines Speed, Accuracy, Privacy, Durability, Simplicity and Ease of Operation with Beauty of Design and Finish. Holds 2,500 Tickets, and can be refilled in ten seconds. Price of Machine, without Tickets, \$30.00 f. o. b. Chicago. PRICE OF STOCK TICKETS—2,500 to the Roll, per roll, 25c; 10,000 Tickets for \$1.00; 25,000 Tickets for \$2.40; 50,000 Tickets for \$4.50; 100,000 Tickets for \$8.00. Special Tickets to order. Write for prices.

**E. E. FULTON, General Sales Agent, 154 W. Lake St., CHICAGO**

Wholesale and Retail Moving Picture Machines, Stereopticons, Supplies, and Sundry Equipments for Projection Work.

**The Heuck's Opera House Co.**

INCORPORATED 1886.

Lyric Theatre, Shubert Attractions, Cincinnati, Ohio.  
People's Theatre, Empire Circuit Burlesque, Cincinnati, Ohio.  
Empire Theatre, Empire Circuit Burlesque, Indianapolis, Ind.  
Heuck's Theatre, Open after August, Cincinnati, Ohio.

# THE FAIR & CARNIVAL SUPPLY CO.

[[Composed of MESSRS. HARRIS, EPSTEIN AND McANDREW

383-385 West Broadway, [ - . . . . - ] - New York City.

## IMPORTANT TO FAIR AND CARNIVAL WORKERS

Buying from us will insure your business for this season on Teddy Bears and Angora Hair Poodles. We strive to please, by giving you the Biggest Values for your money, in size, make and shape. The best goods that money can buy. Our deliveries are prompt. Get our interesting Prices and arrange your orders for immediate shipment. A personal call on us when in town, will be to your advantage.

## THE FAIR & CARNIVAL SUPPLY CO.,

HARRIS, EPSTEIN and McANDREW

383-385 WEST BROADWAY

NEW YORK CITY.

# United Fairs Booking Association

AMERICA'S BIGGEST FAIR BOOKING ASSOCIATION

### CREATORS OF NOVELTY ACTS

Write us for Our 1913 Display of Outdoor Features. We have many new attractions for your Fair.

85 Contracts with State and County Fairs already signed for this year.

### FOR ANY OF THE FOLLOWING FEATURES QUICK CORRESPONDENCE IS SUGGESTED

Robinson's 5 Elephants, Yamato Japs, 1913 Biggest Novelty—5 Ferris Wheel Girls, 6 Flying Herberts, Fink's Comedy Mules, Dare Devil Hurley in the Auto Cloud Leap, Madam Marantette Society Horses, including the World's Fastest Trotting Ostrich "Gaucho," and 100 other attractions for Fairs and Parks.

Advise us when you are going to decide on your Attractions. We in return will send our Representative to confer with you. It will save you money to have him come. Night and Day Office Service installed March 15th. Telephone, Randolph 2442.

All mail to 304-5-6 Schiller Building, - - - - - 64 West Randolph Street, CHICAGO.

# Dekreko Bros. Shows

Our past record speaks for itself. We never fail, always make good and leave a clean record. NUF CED.

### Our Palace of the Orient

Opens with Rice & Dore Shows, San Antonio, Tex., April 21st,

—FEATURING—

## SAIDA

The only Real Egyptian Dancing Girl in America, always entertaining the Cream of Society. Has no EQUAL.

JEAN DEKREKO, General Manager.

Permanent Address, 435 Main Ave., San Antonio, Tex.

MANNING B. PLETZ, General Agent.

**WANTED** Chorus Girls who can sing and dance, Oriental Dancers and Musicians, and a Real Spieler who can make openings, Several Dancing Soubrettes.

Mr. and Mrs. C. E. Smith, Otolma Minas and Sophie, write.

Mr. Manager: we can always furnish Independent Shows for Fairs, Parks and Expositions in keeping with the name we prize. Stood the test for over 17 years.

# Concessioners—The New Ideal Hoop-La—Concessioners

THE BEST CONCESSION FOR PARKS, CARNIVALS, PICNICS, FAIRS AND HOME-COMINGS.

Something different. The best money-getter for 1913—Season—1913. An outfit that is flashy and will get you a big play.

OUR NEW SCHEME AND IDEAS WILL BE FURNISHED TO YOU WITH OUR NEW OUTFITS OF 50 BOXES AND 50 HOOPS FOR \$10.00. ALL ORDERS WILL BE GIVEN PROMPT ATTENTION.

We have outfits complete with stock consisting of 50 pieces of big flash and 300 pieces of smaller stock for \$25.

HOOP-LA MANUFACTURING CO., - - - - -

3897 Windsor Place, ST. LOUIS, MO.

**BALL BEARING CANDY WHEEL** WITH PADDLES \$10.00

**HAND STRIKER** THE NEW ONE CHART AND CASE COMPLETE \$20.00

**CUCKOO GAME** NEW THIS SEASON \$40.00

**DOLL-RACKS** \$20.00 - \$165.00

**THORNE'S SPECIAL** \$25.00

**TYWISTED PIN SPINDLE** SPECIAL \$25.00, REGULAR \$15.00

**BALL SPINDLE** CLASS BALL \$18.00, COMBINATION METALIC BALL \$15.00

**BLOCK GAME** 72¢

**HAND STRIKER WITH CHART** \$10.00

**TRICK POLAETHRIVE** 6 2WAY FISH EACH \$1.50

**TRICK POLAETHRIVE** 3WAY \$1.50 EACH

**BEST WHEEL COMPLETE** \$15.00

**GRAVITATION BALL GAME** TRY YOUR SKILL \$35.00

**GRAVITATION BALL GAME** LIKE CUT \$35.00, SINGLE OUTFIT \$25.00

**STRAIGHT PIN SPINDLE** \$35.00

**BEE HIVE WITH CASE** \$25.00

**HOOP-LA BOXES** RAISED BOTTOMS PLUSH LINED, PERIOD \$10.00

**PRIZE PEGS FOR KNIFE RACK** \$2.50 EACH

**CAMEL-BACK SPINDLE** \$10.00

**CAGE DICE AND LAYOUT** \$25.00

**IMPROVED ZIG-ZAG** \$20.00

**DROP CASE 3WAY** \$20.00, 2WAY \$15.00

**AFRICAN DIPS** \$5.00 TO \$18.50

**NAUL STRIKER** \$5.00

**NOTICE TO OUR CUSTOMERS:** WE DO NOT ISSUE A CATALOGUE. IF SPECIAL INFORMATION ON ANY PARTICULAR DEVICE IS DESIRED WRITE US, ORDER DIRECT AND SAVE TIME AND MONEY. INCLUDE 1/4 OR FULL AMT. WITH ORDER AND WE WILL SHIP GOODS PROMPTLY. WE MAKE AMUSEMENT DEVICES AND ADVERTISING SPECIALTIES. SEND US SPECIFICATIONS ON YOUR REQUIREMENTS AND WE WILL SUBMIT PRICES GLADLY. ALL WORK GUARANTEED THE BEST.

**C.L. THORNE MFG. CO.**  
1238 VAN BUREN ST. CHICAGO, ILL.



**STAR DOVER, N. H.**

Elegant, up-to-date Vaudeville and Picture Theater, accommodates 500. "GOOD LEASE." \$35.00 month, \$1,200, or partner \$600.  
B. O. WETMORE, 2 Park Square, Boston.

**Monster Snake FOR SALE**

25-ft. Royal Python. Acclimated, Healthy and Guaranteed Feeder. Address **BIG SNAKE**, Piggott, Ark.

**FOR SALE**

Moving Shooting Gallery, Fairbanks Engine and 19 Penny Arcade Machines including Mills Punching Bag Also Hat Rack; worth \$1,500; will sacrifice for \$500. Other business; must sell. Also Gasolina Lighting Outfit, 200 feet hollow wire, 2 tanks, 3 lights for \$10. Arcade running now. Address **WILLIAM KINNEY**, 4207 Lorain Ave., Cleveland, Ohio.

**FOR SALE**

One full-grown orangoutang mounted in standing position. Lot of K. D. Steel Sanitary Cages, Illusiona, Doctor Lynn Vivisection Act, Side Show Paintings, Opium Den Front, Knee and Punch and Judy Figures; Taylor Organ, 32 keys, a-No. 1 condition, \$75. Lot second-hand Ice Cream Cone Ovens. J. K. JONES, 1030 Huron Street, Toledo, Ohio.

**FOR SALE—TRAVELING PICTURE SHOW OUTFIT**  
Edison Ex. Model Machine; Magazines and takeup, Blank Reel, Rewind, Model-B Gas Outfit, two burners, number Song and Announcement Slides, Reel Pictures, Tools, S-reel, 3 Boxes Oxzone, 1 Eather, 1 Trunk, etc. Complete road outfit in good condition at sacrifice. Price \$75, \$25 cash balance C. O. D. Also Tent, 10x14 feet, 6-ft wall and poles, \$7.50; 1 folding cot, good condition, \$1.25. **M. HERSHFIELD**, 3412 Calumet Avenue, Chicago, Ill.

**FOR SALE—BALLOON OUTFIT.**

Consisting of one 80-foot balloon made of Indian Head muslin, double-headed down 12 ft., used 5 times, good as new. One J. L. Case, Patd., Inflator, none better; one 30-ft. chute, good condition. Full set of ropes, blocks, clamps, etc., and special built trunk to carry everything but balloon. Price, \$100.00, cost \$250.00. Address **R. E. THOMPSON**, 269 West Park Ave., Aurora, Illinois.

**FOR SALE.**

Troupe 5 Trained Poodles, one black velvet drop 12x 24 ft. one leg drop and floor cloth for same 15x24, one large rolling globe. Address **LOVELL COX**, Marshall, Mo.

**WILL BUY OR SELL**

Any kind of Circus, Carnival, Motion Picture, Freaks, etc., Paraphernalia. Send me accurate description, condition. Lowest price. Don't misrepresent. I will sell it for you. Send for list. Have some real bargains in Typewriters, Monks, yes, Dodgers, large Rhesus \$25.00, Baboon \$25.00, Nice Female Mandrill \$75.00. **GEO. H. DUNN**, Greensburg, Ind.

**\$600 Harp for \$250**

Must be sold at once. **J. E. CHILDS**, 201 Nogales St., San Antonio, Texas.

**SLOT MACHINES FOR SALE**

Five Penny Machines in good order, at half price. **A. C. G. & A. RY. CO.**, Gadsden, Ala.

**PENNY ARCADE FOR SALE**

Complete outfit, 60 machines, all makes, including Peerless Electric Piano; cost \$4,000; only \$700. 139 N. C. Ave., S. E., Washington, D. C.

**SLOT MACHINES**

Big lot of Arcade Machines, Alternating Edison Phonographs \$15.00; Operator's Bell, \$16.00; Mills' Dewey's, \$38.50. New list. **McCUSKER**, 210-12 N. Elgin, Philadelphia, Pa.

**WANTED—Merry-Go-Round** to join, Parker preferred; Colored musiciana to double band and stage; tickets, if known, **SHELDON GREATER**, Shows, Yreka, Ga., 17-21st; six thousand pay week Lafayette, Ga., 23-28th, Going North, Yes.

**JACK BOONE**

Wants immediately Concert Hall ladies; year engagement for right ones; the old stand for 25 years. **PALACE THEATER**, Syracuse, N. Y.

**Wanted—Medicine Show Performers**

Opens first week in April; Open-air; Platform Free Shows; Versatile Performers that play Instruments; Loud Singers; Banjoists; Comedians; Ventriloquists; Man with Power's Machine or will buy. State full particulars. **HARRY POLLWORTH**, Lima, Ohio.

**Vaudeville Artists**

Vaudeville Salaries; the truth concerning them on the big time. A printed list of correct salaries that have been paid. Saves arguments. A means of judging money value of your own act. 25c. coin. **C. CLARK**, 503 N. Clark Street, Chicago, Ill.

**WANTED**

**THE BEST BALLOON AND PARACHUTE FOR THE FAIR AT TIFFIN, OHIO, SEPT. 2, 3, 4, 5. ADDRESS MORGAN INK, SECY., REPUBLIC, OHIO.**

**IT IS GOOD AND WORTH TRYING**—We know it's good, and those who use it say so, too. Costs only \$1.00 and returns at least \$6.40. Draws trade at 5c. Theatres, sells on streets, at stores, fairs, in households, etc. Hustlers Wanted. Keep our address. **A. H. SARRE COMPANY**, Pueblo, Colorado.

**CONCESSIONS**

For season, Wildwood, N. J., Jap. Rolling Ball, Hoop La, Jewelry, Novelties, etc. **BOX 122, Wildwood, N. J.**

**TWO MERRY-GO-ROUNDS**

**FOR SALE**—One 32 ft. Twentieth Century and one 40 ft. Staks Machine. Complete, with boiler, engine, organ, etc. A-1 condition and cheap. **BOX 271, Elyria, Ohio.**

**WANTED**

To rent Candy Stand Privilege, with good, reliable R. R. or Wagon Show. Address R., care Billboard, Cincinnati, Ohio.



**TIP TOP QUALITY BEARS**

—THE—

**Blue Ribbon Teddy IS OUR 1913 LEADER**

EVERY 24-inch TEDDY BEAR has a 2-inch silk ribbon attached around the body from shoulder to hindquarter, with a flashy big bow in front. **MAKE NO MISTAKE.** THIS will be the Novelty Hit of the Teddy Bear Season.

*"Watch them shufflin' along,  
Hear their music and song;  
You take that best friend,  
And recommend  
That he better get ready  
To invest in his Teddy  
At the Tip Top's busiest stand,  
The only place in the land.  
It's simply great, mate,  
How the boys are YELLING  
To help to swell the selling  
Of Bears of New York's best  
known brand."*

THE BURNING QUESTION before the present-day Carnival Man is no longer one of price.

A FIRST-CLASS Teddy Bear can be made only at the established price, THE MARKET PRICE.

If YOU are offered Bears at LESS than the market price, BEWARE, for they will NOT be FIRST CLASS.

DO NOT BE DECEIVED! There is no price question.

An anonymous advertisement which appeared recently was but a feeble effort to hurt the trade. Reliable manufacturers and dealers are wise to this fact.

The question is one of Finest Materials, Best Models, Full Sizes, Prompt Deliveries and Square Treatment, AND THIS QUESTION WE HAVE ANSWERED.

There is no exaggerated ego, but rather a Rooseveltian frankness, in our claim to be the Originators of

**Bears of Quality**

OUR MODELS have always been THE models for the trade. They are yet recognized as the acme of perfection in size, shape and material.

Wherever shown these qualities are remarked by everybody. Our Bears attract trade by their freshness of color and cunningness of design.

*"Tip Top Bears at principal Fairs,  
Tip Top Doll Summer and Fall,  
Tip Top Dogs wherever you go,  
The wise one knows that this is so."*

WE ARE NOT THE ONLY MANUFACTURERS OF TEDDY BEARS IN NEW YORK, BUT WE ARE THE SOLE MANUFACTURERS OF TIP TOP BEARS

AND AS THERE WILL BE A SCARCITY OF BEARSKIN THIS SEASON, ON ACCOUNT OF THE OVERWHELMING DEMAND FOR BEARS, WE WOULD APPRECIATE YOUR EARLY ORDERS.

**Tip Top Toy Co.**

Foremost Manufacturers of Teddy Bears, Dolls and Poodle Dogs in the World

**220 West 19th Street NEW YORK**







# "Snap Shot" Big Money Right In Your Pocket

## WONDERFUL BIG CASH PROFITS

We will establish you in your own business that will sweep you on to tremendous success. No matter what you have done in the past, you can, if you are ambitious, make \$5.00 to \$25.00 a day, and it needs ABSOLUTELY NO EXPERIENCE. Don't delay. Investigate at once.

Get out of the "time clock line." Join our force and become a one-minute photographer. Stop marking time in the "pay envelope brigade." Drop the "dead ones," for here we present to you a live proposition—one that is absolutely new—one that insures immediate and permanent success—and one that requires absolutely no experience. The world is your field. You can travel or work at home—devote all or only spare time to the business. A clean, high-class, legitimate business—the most profitable branch of the profession of photography. Big, quick, clean profits at private houses, picnics, on the street, in the small towns, in large cities, at fairs, carnivals, conventions, reunions, street parades, aviation meets, etc., etc. You make big money everywhere—every day—every minute hands you big profits—profits that begin at once. Make 500 per cent on every sale. Don't delay—don't wait—takes only one minute to investigate, and costs you nothing. We back you up every way. Get a quick start and make big money from the very first day we send you our

## Make Big Money THE WAY THESE MEN DO

You can make just as much money as our other men are making. You can do it right away.

### \$600.00 in 3 Months

That is what A. L. Wood made, clear profit, with a "Mandel" Post Card Machine. His original letter with this statement can be seen at our office. Here are some more reports: Cable, of Wyoming writes: "Made \$27.00 in two hours." Bryant, of Colorado, made \$16.00 in six hours. Evans, of Mississippi, says: "Made \$15.75 last Tuesday." Perry, of Kentucky: "Made \$50.00 in two days." Williams, of North Carolina: "Made \$5.00 in two hours." Gue, of Indiana: "Big success first day." Pruitt, of Oklahoma: "Can't supply the demand." F. W. Flint, California, writes: "My Machine gives me great satisfaction." R. G. White, of New York, says: "Machine is a dandy. I am sorry I did not purchase it before now. It is certainly a money-getter." J. P. Little, of Alabama, writes: "I have used five machines, but of them all the 'Mandel' is the best." Hundreds of actual bona fide letters like these on file. We will show you all you'll care to read, with full information sent you, all FREE.

JUST WRITE US AT ONCE

## MANDEL POST CARD MACHINE

A new invention based upon a wonderful, scientific principle of photography. A machine that enables any person with absolutely no previous knowledge of photography to take, finish and deliver photo post cards in one minute. The machine makes five different styles of photos and turns them out at the rate of three a minute. You take the picture and deliver it right on the spot. A new, startling, sensational photographic process.

## Photos Direct on Post Cards

Without Plates, Films, Printing or Dark Room

Machine is light—weighs about 6 lbs. Excites interest, arrests attention and compels immediate orders from every onlooker. Machine is everything in one, embodying all that is necessary to take, finish and deliver pictures at once—a COMPLETE PORTABLE POST CARD GALLERY. Take it with you everywhere. Go out after the business—the field is all about you. Small investment starts you—big profits follow. Sale of your first lot of supplies that come with the outfit practically gives you back your entire investment and you

then have the business clear and fully established. You begin making money the same day the outfit arrives. Immediate sales—immediate profits.

DO YOU WANT TO MAKE \$2,000 THIS YEAR? If so, do not delay. Show us that you are in earnest—that you mean business. We will show you how to get the money. WRITE NOW—AT ONCE. INFORMATION IS FREE.

DON'T DELAY A MINUTE.

ADDRESS EITHER OFFICE

## THE CHICAGO FERROTYPE COMPANY,

01 Ferrotype Bldg., Congress and Laffin Sts., CHICAGO. — OR — Dept. 201, 89 Delancey St., NEW YORK CITY.



An actual scene from life showing one of our lucky "Mandel" Post Card Operators making big money the same as you can. See how the interest of the whole crowd is attracted. Everybody wants his picture taken, and there is 500% profit for you every time you press the bulb

# THE "MANDEL"

## Photo Post Card Machine



DO YOU KNOW WHAT IT IS? WHY, IT IS A COMPLETE

## Portable Post Card Gallery

and this fellow is one of the portable post card gallery men. See his smile of success. With his "Mandel" Post Card Machine he is off for the big money. He doesn't wait for something to turn up, but goes out after the business. He knows that he has in his possession a big money-getter and with his portable post card gallery, he trods the boards that lead to financial independence. You can join him on his march towards profits in this new, pleasant, healthful, outdoor business.

### A WORD ABOUT QUALITY

You can't determine the value of an article by its price tag. Steer clear of one-minute picture machines that have been put on the market just to be sold. Don't let a possible saving of a few dollars tempt you in selecting an inferior machine, for if you purchase a cheap, inferior machine, you will afterwards have to get a good one. **Why not take the best first?**

THE "MANDEL" POST CARD MACHINE is the best one-minute picture machine on the market today, both in the quality of material used in its construction and in the quality of work the machine turns out.

No expense has been spared to equip the "Mandel" Post Card Machine with the very best lens obtainable.

The lens is also equipped with our new, perfect-working, "Mandel" Springless Shutter. This shutter is used exclusively in the "Mandel" Post Card Machine.

The "Mandel" Machine will produce sharp and clearly defined pictures at all distances, no matter how far from the machine the subjects being photographed are placed.

Our years of experience make us masters of our line.

**We have the experience; we have the capital; and we have capable and efficient workmen.**

Therefore, none but the best is turned out in our factory.

THE CHICAGO FERROTYPE COMPANY is the oldest and original manufacturers of one-minute picture machines and supplies.

Our large factory building, illustrated on this page, is devoted exclusively to the manufacture of our products.

We have established an office in New York City for the benefit and convenience of our customers in the East

In addition, we have a photo paper factory covering a floor space of 10,000 square feet, wherein we manufacture all of the "Mandel" Positive Paper that is used for making the "Mandel" Positive Post Cards.

A personal demonstration of the "Mandel" Post Card Machine will be given to all who call at our office.

If you cannot call, write to us for free descriptive literature.

*Remember—it costs you nothing to investigate.*

ADDRESS US TODAY TO EITHER OFFICE

## THE CHICAGO FERROTYPE COMPANY,

201 Ferrottype Bldg., Congress and Laffin Sts., CHICAGO. —OR— Dept. 201, 89 Delancey St., NEW YORK CITY.



OUR HOME





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DO YOU KNOW WHAT IT IS? WHY, IT IS A COMPLETE

## Portable Post Card Gallery

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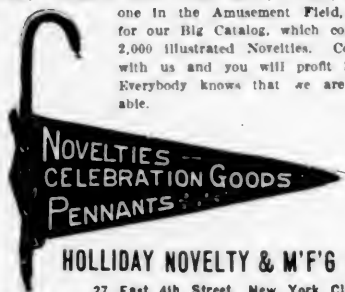
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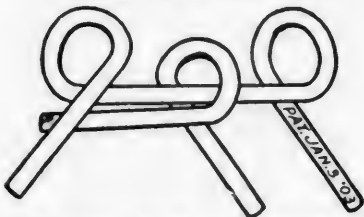
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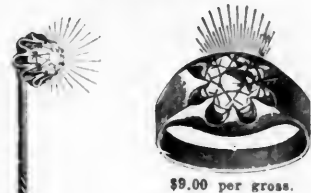
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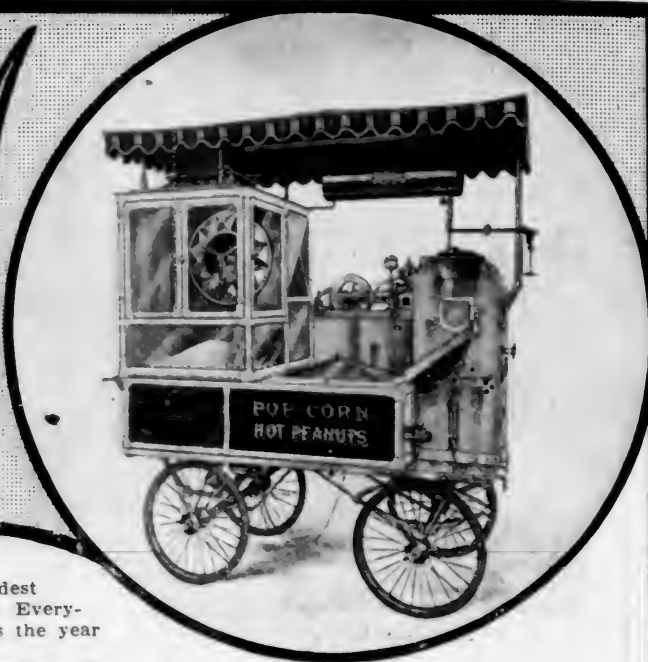
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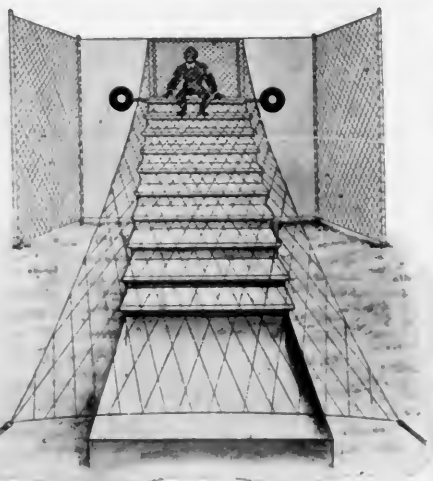
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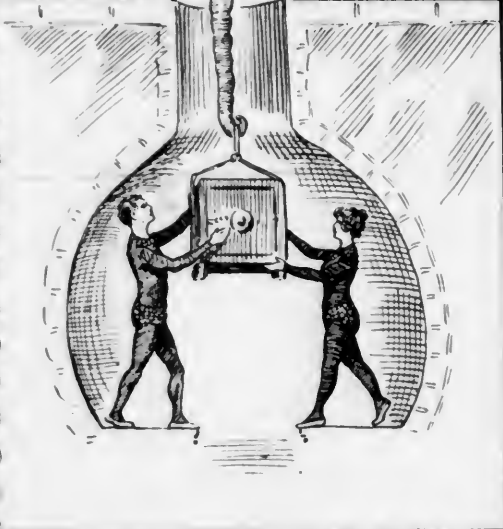
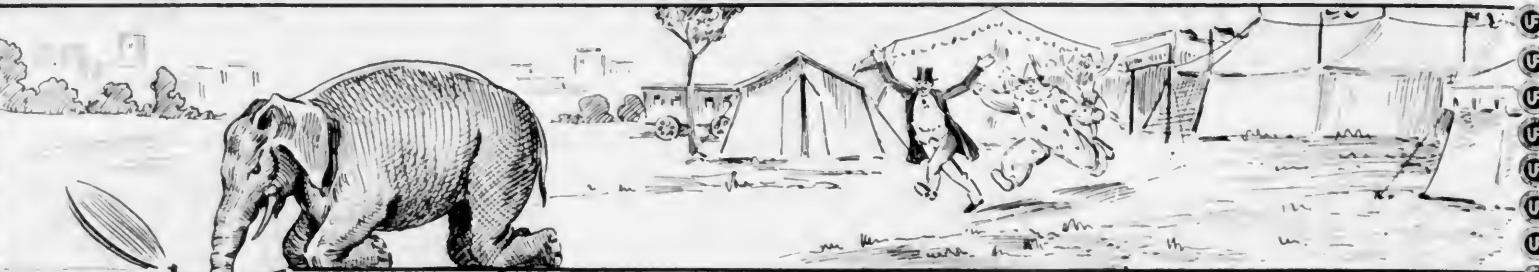
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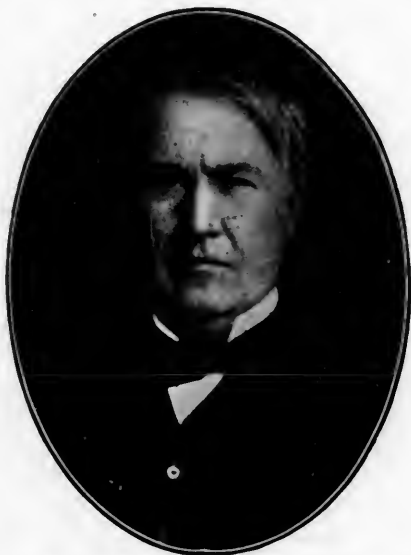
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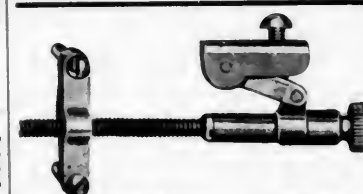
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One night, while working over-  
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still BOBBIN' UP AND  
DOWN gave us this mystic  
triangle which forced us to move  
—but not before the spook  
gave us an idea for a new song

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If you want to feel the  
thrill we felt when we  
saw the spook, come  
in and hear BOBBIN'  
UP AND DOWN.



## We Are Still—

- (1) Way Back Home in our old quarters where
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- (3) Whistling Jim are
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NEW BEDFORD The Browne's Pharmacy  
NORTHAMPTON Wiswell, Druggist  
COBURN & GREEN  
PITTSFIELD Union Drug Co.  
80. FARMINGTON Western Drug Co.  
SPRINGFIELD J. D. Smith  
GREEN, The Druggist  
WESTFIELD Edward G. Allen  
WORCESTER Green, The Druggist  
Scott & Lyon Co.
- MISSISSIPPI**  
MERIDIAN Staple Pharmacy  
WICKSBORO King & Co., Drugs  
MISSOURI  
BROOKFIELD Chas. Green  
COLUMBIA Columbia Drug Co.  
HANNIBAL Joe O'Hern  
JOPLIN Dolson Drug Co.  
Jackson Drug Co.  
McCarthy's Drug Store  
KANSAS CITY Midland Pharmacy  
Orpheum Pharmacy  
Owl Drug Co.  
Federation's Drug Store  
Central Pharmacy  
Club Pharmacy  
Goldstein's Pharmacy  
ST. JOSEPH Saint Joseph Drug Co.  
Super's Pharmacy  
ST. LOUIS E. Schmidt, Conner  
Anti-Moopolis Drug  
Enderle Drug Co.  
A. Fueger, Wigs  
Judge & Dolph, Drugs  
Mrs. L. Rivier  
City Hall Drug Store  
B. Katsky Drug Co.  
Central Drug Co.  
Grand Lecture Drug  
Weiff Wilson Co.  
Weipert Drug Co.  
Regent Pharmacy  
H. A. Knas  
SEDALIA Scotten Drug Co.  
SPRINGFIELD C. H. Peirson  
MONTANA  
BILLINGS Lee Watson, Drugs  
BOZEMAN Rose Drug Co.  
BUTTE Colbert Drug Co.  
Carney's Pharmacy  
GREAT FALLS Model Pharmacy  
HELENA Paraben Drug Co.  
MISSOULA Minnola Drug Co.  
NEBRASKA  
NEBRASKA Beatrice & Bullis
- NEW BRUNSWICK**  
New Dept. Pharmacy  
Mulligan's Pharmacy  
Miller's Drug Store  
OMANICK James C. Hisek  
PASSIC Anne Russell's Phas.  
PATERSON Carroll Drug Co.  
Liggett's  
Samuel Bykes  
James L. Smart  
F. W. Bowne  
PERTH AMBOY Lauer Drug Co.  
TRENTON Chas. Stockert  
McCarthy's Drug Store  
Riker's Drug Store  
UNION HILL Lauer Drug Co.  
WILDWOOD Major's Pharmacy  
NEW MEXICO  
ALBUQUERQUE B. Ruppe  
NEW YORK  
ALBANY Warner Drug Co.  
Wm. Satter Co.  
Morris Drug Co.  
Louis Sauter  
AMSTERDAM Wm. Wilson, Jr.  
AUBURN A. E. Adams, Drugs  
Ochsner House Phas.  
Chas. H. Segar Co.  
BINGHAMTON Waldron Drug Co.  
Chas. E. Reeves  
BROOKLYN Block Drug Co.  
F. J. Morris, Jr., Drugs  
The H. Bobb  
R. Burkhardt  
M. J. Anstrowitz  
W. H. Somers  
Kilra's Drug Store  
I. Schlossberg  
Chas. J. Goerrig  
E. Lawford, Cost.  
Alex. Gardner  
R. C. Kulp & Sons  
H. Bocans  
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America's Leading Amusement Weekly



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W. H. DONALDSON.

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Cable Address (Registered) "Billyboy."

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Telephone, Central 5934.

**ST. LOUIS.**  
Room No. 803, Central National Bank Building.  
Telephone, Kin. Central 1470-R.

**KANSAS CITY.**  
1117 Commerce Building. Telephone, Main 3857.

**BALTIMORE.**  
857 West North Avenue.

**MINNEAPOLIS.**  
1428 Vine Place. 'Fone, N. W. Nicollet 5148.

**DENVER.**  
Room 207 Railway Exchange Building.

**SEATTLE.**  
Room 210 King Street Station.

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Princess Theatre Bldg. Bell 'Fone, Main 7461.

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But for all of that, if, when on February 20, 1915, the gates are thrown open, it is only half finished, financial failure will be insured, and complete failure invited.

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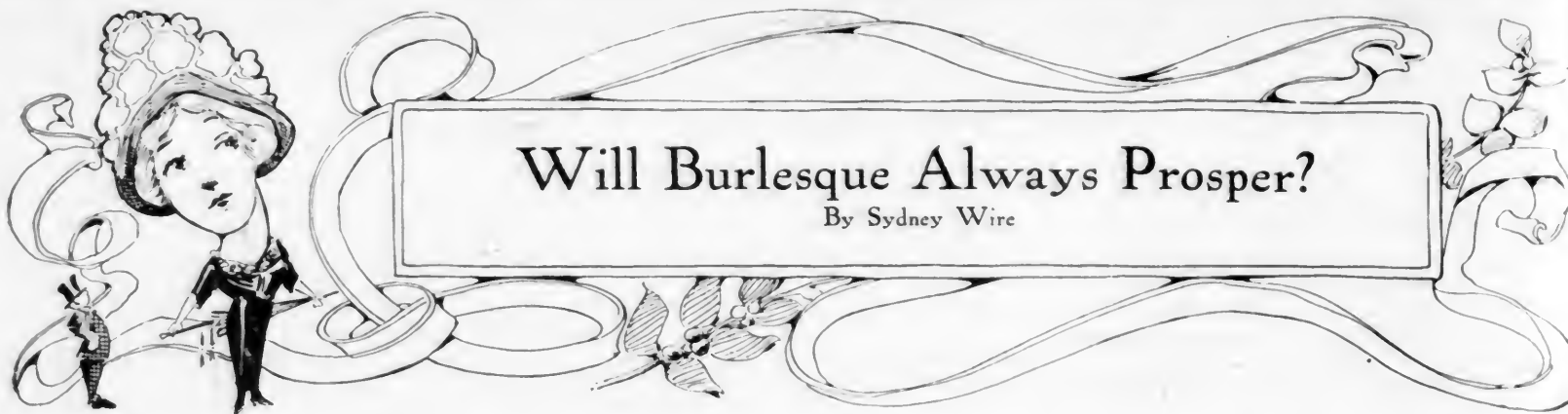
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## Will Burlesque Always Prosper?

By Sydney Wire

A few more weeks and another burlesque season will have passed into history. A few more jumps, a few more pack-up nights and a few more of the monotonous "two-a-day" and the season of 1912-'13 will have gone down into oblivion. It has been an eventful as well as a memorable season for both of the mighty circuits, and many changes and modifications have been made in both shows and itinerary. Both circuits opened the season with a new route, inasmuch that several exchanges of territory were made, all of which were wisely considered, and the results have been favorable to both circuits. With the Columbia Amusement Co., or Eastern Wheel, there has been little to chronicle, beyond the acquisition of two new and splendid theaters at Montreal and Detroit, both of which houses are prosperous beyond even the fondest dreams of the promoters; the marked improvement in the standard of the attractions in general, the passing of several old titles and the running out of the leases of one or two of the rented franchises. The shows have improved in many ways, and a good deal more money has been spent on equipment and salaries, while a general effort has been made to mold the shows as much as possible to the public inclination. With the Empire Circuit, or Western Wheel, an avalanche of progress has been made and a material improvement has been wrought in both shows and route. Bad stands have been dropt or improved, new and profitable houses have been acquired, and the shows have been pushed up to a higher, brighter and cleaner standard.

A governing body, to which a world of praise is due, was appointed, and with I. H. Herk, Eddie Miner and Barney Gerard, as its guiding spirits, wonders have been worked, and a forlorn hope has been warmed into new life and vigor. Business on both of the circuits has been good, altho there have been some trying periods, and when the erratic weather conditions are taken into consideration, it seems appropriate to heave a sigh of satisfaction over the general conclusion of what has been a really remarkable crisis for burlesque. It is true that at certain houses business has been deplorably bad, and in many cases, has shown a marked decrease over that of the season of 1911-'12, which might be registered as the most prosperous burlesque season ever known, altho this has principally been noticeable with certain of the theaters in the East, the West for the better part having kept up wonderfully under the most adverse of weather and other derogatory conditions. The enmity and rivalry which once existed between the two circuits have, in a great measure, disappeared, and it would seem that there is some undercurrent of understanding between the guiding spirits of the two wheels, which, if, as many believe it will, grows stronger, it will not be surprising to see a closer and warmer relationship between the two circuits, and it is even possible that some sort of an amicable agreement, if not an amalgamation of the two wheels will be arranged in the near future.

This would mean, either, a more suitable disposition of territory and theaters or perhaps a classification of shows, and the formation of a Class A and Class B circuit, with the better shows playing the more profitable houses and the lower grade, taking the theaters where business is insufficient to hold up the bigger and more expensively-equipped attractions. The fact that the prices of admission to burlesque theaters have remained at a specific basis while the salaries of performers and the cost of equipment has continually increased, has become more than a simple problem, and that some steps will have to be taken to meet this issue is apparent to all connected with the business.

The managers that have been able to operate their shows at a profit have little to complain about, altho those who are operating under a leased franchise and under the many other dis-

advantages that the present conditions present are far from satisfied, and there is little question as to the intentions of those higher up to exploit plans and ideas that will bring profit to their respective interests.

### Managers Must Keep Awake.

Burlesque has had a prosperous run and is still prospering, but this fact will not allow burlesque managers to rest on their oars and to rely upon the perpetual patronage of a fickle and ever-changing theatergoing public.

Melodrama came and went. Musical comedy of the higher as well as of the popular-priced variety came, conquered and vanished, and there is no telling just when burlesque may lose its popularity in a brief moment of public caprice. Every detail must be watched and theatres, attractions and general conditions must be kept up to the standard of public taste and appetite. Good shows, good performers, good music, good scenery and comfortable theaters must be insisted upon and the search for novelty and originality must be kept up continuously, hence we see wherever an opportunity offers itself for an improvement here or there it must be grasped and in its entirety. The goods is the answer, and the goods is the demand of the public that pays its money to make profitable burlesque possible.

### The Burlesque Principal.

The actor who has long since realized the possibilities of burlesque, and who has long ago lost his prejudice for what was once termed a lower class of entertainment, is now enjoying the benefits and sharing its prosperity with the managers and owners and some of our best-known vaudeville and musical comedy stars are now enjoying high salaries and long season of comfort and contentment. New faces, new people, are now the rule instead of the exception, and the salaries of the principal men and women in burlesque has steadily jumped until the managers are almost distracted. The vaudeville performer who takes to the burlesque field, soon realizes the advantages offered, and with every season we meet with a new influx into the Elysium field offered by the burlesque circuits. A season in burlesque, in spite of its hard work of two shows a day and its action and constant grind, has many advantages, and it must come as a welcome relief to the constant trips to the agencies, the difficulty of securing routes, the long jumps, the bother of arranging for transportation and excess baggage, the arguments regarding positions on bills, and the tension of opening shows and the anxiety of an act's reception. The actor in burlesque knows just where he will be on Thanksgiving Day or New Year's week, and, if he is competent, he is sure of a long season's employment at a sure and certain salary. He is busy for at least nine months of the year, and when his season closes he is usually able to afford a pleasant and needed vacation in the mountains or at the seashore.

The shows, closing in May, or during the first week in June, make it possible for the performer to hie himself to his summer home, if he possesses one, and to otherwise enjoy himself until rehearsal time, usually about the first week in August.

### The Burlesque Actor in Summer.

There are few principals who have been long in burlesque, who are not fairly comfortably independent, and many of them own their own palatial homes at Freeport, Fairhaven, or in some other Long Island or New Jersey suburb of Greater New York. A number of the higher-salaried comedians or their own touring cars or motor boats, and the vacation season is made enjoyable by long trips and water voyages thru

lakes and rivers. Some have turned their attention to farming, and more than one industrious actor spends his leisure moments on the land. One Western Wheel comedian is the owner of a large tract of gold mining property in the vicinity of Butte, Mont., and it is stated that this property is both productive and valuable. Again, we have the burlesque principal, male or female, who prefers to work thru the summer, and these usually secure a few weeks of vaudeville time that keeps them busy during the lay-off season. Every season we learn of parties of burlesque principals and managers who brave the ocean and spend a few hundred dollars of their savings in a trip to Europe, and whoever they are or wherever they happen to be, you will usually find them with money to spend. For the actor who is competent and able to make good, burlesque is indeed a mecca, and it may be truthfully said that there are more big-time stars today who got their start in burlesque than in any other branch of the business.

### The Chorus Girl.

The chorus girl is another serious problem to the manager, and when we consider that 90 per cent of the burlesque audiences go to burlesque theaters to see the girls, we may consider her as no small item in the success of the production.

To complete the efficiency of the burlesque chorus it should be made up of suitable material, and this means good-looking and shapely girls, as well as girls who can and will dance and sing. With such a complement of show girls, ponies and mediums, and with a really competent stage manager to keep the girls up to a working pitch, we have what might be termed a top-notch chorus. The work of the producer must also be up to an up-to-date burlesque standard, and this means numbers and ensembles of a gingery and lively nature, with a liberal dash of ragtime and popular dance steps. A good chorus generally means a good show, and with a good chorus and comedians who are able to entertain an audience while the girls are changing from one set of the wardrobe to the other, and with a couple of good women to lead numbers, we have a show that will bring home the money. The good chorus girl is hard to recruit, and the situation appears to be growing more alarming with each succeeding season. The girls who have been in the business a season or so are becoming wise to the various tricks of the trade and are shirking rehearsals, so that when the time comes for the shows to rehearse there is always a scarcity of girls. The old-timers are wily enough to wait until the season is open and started, and then, and then only, do they come from their summer hiding-places and fill in the vacant places in the shows playing in and around New York. In this way, they avoid the several tiresome weeks of disagreeable rehearsals as well as the cost of their transportation to the opening point. Again they are better able to select a show where the wardrobe bill is low and there are a hundred and one advantages, of all of which the experienced chorus girl is aware. The managers may sign up as many of their old girls as they will, but when the first day of rehearsals comes there will usually be from one to a dozen missing. It is this that makes it necessary for the managers to sign up more girls than they really need and in this manner to place themselves on the safe side. The girls have complained again and again of this unfair system, but as matters stand at present there is no alternative for the managers, and until the manager can trust the chorus girl and the chorus girl is sure of the manager's good faith, we see no solution to the present unsatisfactory condition now existing in this branch of the burlesque business. The chorus girl is well paid and averages a salary from \$18 to \$22 weekly. Out

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## Where Joys and Sorrows Are Reflected

By Walter S. Duggan

It was one o'clock in the morning. The rain made Main street look like a canal. George McLeod's footsteps were heard in the silence of the night, for no other person than the big-hearted George, the pride cop of the night messenger boys, would be heard on Main street at that time of the morning. The night owls, who had gathered on the stroke of twelve in the telegraph office, were exchanging remarks with Charlie, the circus contracting agent. They had been discussing the reason why Barnum and Bailey, and the 191 Ranch Show could possibly clash for opposition business on the same day in a place the size of Fitchburg. Charlie's fatigue, after a day's work at opposition tactics, wouldn't allow him to enlighten the night owls' minds on such an interesting subject, and it was to the contracting agent's relief that the night owls, who numbered twelve—and we easily recall the number, because it was the night that the original "Hearts" and "Beaks" players had gathered to a man—had their attention attracted to a rain-drenched individual whom Big George had in tow. The individual was no other than Charlie's "patsy" who had lost his route to the telegraph office, from the "Gram's" newspaper office, where Charlie had sent him with a last attack to break into "Cristy's" columns. Like hundreds of other press agents, the "patsy" returned from the newspaper office with a disappointing report. He hadn't "landed" what Charlie thought the "patsy" might possibly "put over," for this "patsy" was Charlie's mascot in such situations. However, this time the mascot was a failure.

In the dreariness of the early hour, with the rain increasing its torrent-like force, and the knowledge of a circus man that sleep wouldn't furnish time to "frame up" some new opposition tactics, Charlie decided to while away his nervous minutes with the night owls. Charlie's mood, developed as the result of the peculiarities of the local newspaper editor, relative to show publicity, resulted in the owls listening to the human interest points of show business, and the human interest peculiarities that come to the attention of a trouper.

A most unlookt-for change of conversation transpired before Charlie got very far with his circus story-telling. "Cupid" Edmund, the night operator, who was rushing message after message over the Boston and New York wires, despite the noise of the gathering owls, who were talking louder than the noise of an average size firecracker at its sizzling moments, got up from the operating table. With a slow stride, which suggested complete exhaustion, and with his shade protector drawn down over his eyes in a Lefty Louie form of toughness, "Cupid" approached the counter, on the other side of which the owls, with their guest, the circus man, were seated on chairs and a long table.

"Cupid" evidently had listened to Charlie's opening remarks about the joys and sadness of show life.

"You show guys make me sick," said "Cupid," in his characteristic tone of roughness. "You are all the same; even if you don't know it individually. You think the show business is the only place where the joys and tears of life are concentrated, by the way you talk. This telegraph game of ours, played right here on this counter, has more joyous and sympathetic moments attached to it than all the similar moments in show business put together, and if you don't believe I'll explain to you fellows, because I am tired and sick of listening to these advance agents, who think the public characteristics can only be learned through show life."

"Cupid" didn't enter many conversations. The owls knew this. They also knew "Cupid" always had a lot of interesting gossip at his command when he did speak. That was the reason why the interruption of the circus man's stories by "Cupid" wasn't the signal for one of the owls to hurl a book or some other handy matter at the opera-

tor. Unique initiations, with no regard for human life, was the motto of the owls.

"Wait until I go back, and open that New York wire," said "Cupid," "and I'll tell you a few things about the idiosyncrasies of the human race." The word "idiosyncrasies" knocked a few of the owls off their feet, but "Cupid" said he learned it from a message, and every new word he ran across on a message he would study, learn and would always see that he had it at his command at the right moment. However, the owls with the circus man renewed their comfortable positions, and were satisfied to overlook the promising stories of the circus man in order to listen to "Cupid."

"You can study all sides of life in a telegraph office," said "Cupid," "from the simple life to the scrambled life. While waiting on the counter in a telegraph office, sometimes without turning around, you will take in messages from different people telling of the dramas which occur daily while the world goes on. For instance, these two messages, which you saw me take in a few minutes ago are good examples; one reads: 'Mother died tonight, funeral Wednesday at 10 a. m.' while the other says 'Baby girl born. Mother and child doing well.' In other words, we get them from the cradle to the grave.

"The class known as the transient trade are the best specimens of the human race to study. Under this head is included all those that come in and write their messages at the counter. Perhaps the best customer the telegraph offices have under this head are the Hebrews. When a Jewish wedding takes place in any of the nearby places, or in any of the large cities, it seems as tho every man, woman and child of that race wishes to congratulate the couple, and they always do it by telegraph.

"When one of these Jewish weddings takes place, there is always something doing in this office, take it from me, boys. If the wedding takes place in this city, of course, then the messages are received here from all over the United States, and sometimes cables from across the ocean. These messages are all of the same congratulatory sort, and generally wind up with the words: 'Wish you wealth, health, happiness and joy, and in a year a baby boy.' I have often wondered why the Hebrew folks always wish for a boy, whether it is because they like the boys, or because they find it difficult to coin a word to rhyme with girl. When death occurs in a family the telegraph companies also do a thriving business. This is especially true if the death occurs in an Irish family. The Irish, as you know, are not exponents of race suicide, so, consequently, where the family has been large it will take quite a few messages to notify the various members of the family.

"There are a great many people who come in here, and know just what they want to say in a message, but are totally at sea how to write it. Sometimes it takes one of them an hour to write an ordinary ten-word message. Another class come in and simply write what they have to say, but forget to put on an address to tell who the message is going to, or the signature, to tell who the sender is. Naturally, you have to put them wise. There was a lady in here tonight who wrote out a message, and simply directed it to 'Mary, Haverhill, Mass.'

"She also told Mary she was coming to spend a couple of weeks. Of course, Haverhill isn't a very large town, but, nevertheless, you might find a few Marys there. When I asked the lady what Mary's last name was, she simply replied: 'Oh, that's my Mary. I am going to spend a few weeks with her and Tom. Tom is her husband, and a fine man, too. I hope the rest of the girls will do as well as Mary did.'

"I told her I hoped so, too, but that I would like to know what Tom's last name was, and what street Mary lived on, so I could put the finishing touches on the message to Mary and signed ma's name to it.

"If you could only see some of the messages that are passed over the counter you would laugh for hours, while others would bring tears to your eyes unless you were hardened to it. As a rule the clerk at the counter gets hardened to messages with sad news and has the time of his life laughing at others, as they place them on the hook to be forwarded to their proper destination. One of the saddest cases I ever saw come into this office was last Christmas.

"An old man and woman, both of whom were at least 70 years of age, walked in and stated they wanted to send a message to Camden, N. J. The old man requested me to write the message as his hand was unsteady, and he seemed to be on the verge of nervous prostration, as also did his wife. The message was to an undertaker and requested that the body of 'Our Boy, Willie,' be shipped to a town not a great distance from Boston.

"As the man paid me for the message he said that his boy, who had left home 12 years ago, and whom neither he or his wife had seen since, was coming home to spend Christmas with them, and who was going to remain with them, had been killed at Camden on Christmas eve. As the old man departed from the office he murmured that it was a sad Christmas eve for him and his wife, and it certainly must have been.

"When an old man or woman comes in to send a message I can generally size them up, before they hand me the message, and, as a rule, can frequently guess just what kind of a message they are going to send. If it's cheerful news they generally show it in their countenances while if sad news they wear a sad expression. If they look sad I generally take it for granted before reading the message that it is a case of death, altho sometimes it's a case of a boy or girl running away from home.

"Another class of counter clerk has to contend with is the kicker. Under that head comes those who have a good legitimate cause to register a kick on the service, and then those who imagine they have a kick coming. You know sometimes a message leaves an office reading all right, but when it reaches its destination it's apt to have been "bulled" somewhere along the route. You see thousands and thousands of messages are handled daily. It is only natural that a few of them become twisted. Sometimes the twist doesn't amount to much, but at other times it is just the contrary.

"I remember one case where one letter did a great deal of damage to a message. It seems that a party of men in a certain New England town were going to have a musicale among themselves, organizing a stag gathering. They were getting along nicely until they discovered that there was none in the party who could play a fife. One of the party had a friend in the neighboring city, however, and a dispatch was sent to him, reading: 'Come down tomorrow night and bring your fife.' When the message reached the party it was intended for the word fife had been changed to wife. The letter f and w in telegraph are similar, f being a dot-dash-dot while w is a dot-dash-dash. By simply letting up a bit too soon on the last dash the letter w is easily changed into an f. Anyway this party brought down his wife instead of a fife, and as it happened to be one of those men only affairs he was just a bit embarrassed, and he let us know it on his return.

"Another instance where one letter did a lot of damage happened in one of the larger New England telegraph offices about a year ago. A message was sent to a drummer in St. Louis which read: 'Your wife has had a chill; if proper precautions are not taken she'll have another.' This message was signed by the family physician. Imagine the surprise of the drummer when he opened the dispatch in St. Louis and found the last l in chill changed to a d. This mistake was made by what is known as had copy. It seems that one of the operators read the word 'chill' child, as the

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## Adventures of Pete Conklin

By Himself



The present revolution in Mexico reminds me of the time we traveled with the circus in Mexico in 1866. We shipt from New York to Vera Cruz, and this was the first big American circus that ever traveled in that country. We opened in Vera Cruz for one week, and did big business. We had a fine ring show, and for the benefit of those who lived in that time I will give a list of the company: Conklin Bros.' Great American Circus and Menagerie, Capt. Decamp, equestrian manager, and ring master Harry Cadona and wife; riders: Luke Rivers, John Barkley and John Saunders, and Lavlithan Bros., gymnasts; Conklin Bros., acrobats; Jullan Harvey, contortionist and wire walker; John Conklin, cannon-ball act; Renzo Meyers, Spanish clown; Pete Conklin, American clown. The menagerie consisted of seven cages of animals. The feature of the menagerie was Lovel's California Grizzly Bear, the largest ever seen. From Vera Cruz we traveled by wagons over the mountains. The next stand from there was the City of Mexico. We opened in the Plaza Detoris to an immense business. The show being advertised in thoroughly American style, which greatly excited the natives. We had to give a private performance to the Emperor and Empress Maximilian and Marshal Berzine, of the French Army. The ring show went off without a hitch, but Prof. Lovel met with an accident while performing with his trained bear. The cage was run into the center of the ring and opened all around. He concluded his performance by putting his head in the bear's mouth. The bear closed his mouth and would have killed him, if one of the keepers had not come to his rescue. He was taken out of the cage unconscious, but quickly revived. He started to run, and I guess he is running yet. He has never been seen since. It made it very bad for us, as this was the feature of the show, and the alcaldia would not let us go on with the performance without that act. My brother and I drew straws, and it fell to my lot to perform the bear. It had been rumored that a man had been killed the day before and the crowd was anxious to see another man killed. But I fooled them, and also fooled the bear. I played a game of poker with him. I had a private rehearsal with Mr. Bear, and I entered the cage with a red hot poker. Every time he would come for me I gave him the poker. With the poker I conquered him, and when I gave the performance before the audience I gave him a little game of bluff instead of the poker. I had a rawhide just the size of the poker, the end being covered with red leather. Whenever the bear was obstinate, I would poke the rawhide at him; and he went thru his performance in double-quick time. I finish the act, but I didn't put my head in his mouth. As we intended to go into the interior, hence we knew the animals would be no feature; and as the roads were bad over the mountains we sold our animals to the Emperor Maximilian. He started a Zoological Garden at his castle, Chapultepec. While we were there the proclamation of war was read to the French and Austrians from the American government, that they must withdraw their troops out of Mexico by the fifth day of May, 1866, or the declaration of war would be declared between France, Austria and the United States. The proclamation created great excitement. Marshal Berzine vacated Mexico and left Maximilian there to fight it out alone. He was overpowered and surrendered, and after he had surrendered the Mexicans took him out and shot him. We thought the Mexicans were our friends, and we started with our show thru the interior, playing in all the principal cities. Everything went well until we left San Louis Potosi. While on the road we were overtaken and made prisoners by a desperate band of Mex-

ican gorillas. Part of the French army had just passed us, and the other part were just in sight when the Mexicans charged on us. They were four hundred strong. They took us off the main road high up in the mountains twenty miles to an old fort.

The scenes around the place were horrible. The trees were decorated with the mangled bodies of the French and Austrians. Soldiers' heads were stuck on poles. Luke Rivers was so frightened at the sight, he said to me: "What do you think they are going to do with us. By the looks of things around here it looks pretty bad."



PETE CONKLIN, THE OLDEST LIVING CLOWN.

He began to cry, and I said: "Stop crying." He said: "If it had not been for you I would never have been here." He had \$700 which he hid in his boots, and told me of it. I told him that the first thing the robbers would take would be his boots.

We drove into the fort. The head robber General Cortinus asked the colonel who had captured us: "Who have you got here?" He replied: "They say they are Americans." The general looked at us and said: "They look like Frenchmen, and what would they be doing here if they are not connected with the French army? If there is a Frenchman among them we will kill them at once." So my interpreter told the general that we were Americans and had a circus. "If you can prove to me that they are Americans, I will spare them. But you look like a lot of French spies."

Fortunately I had my discharge showing where I had served in the United States army. As soon as he had looked it over, he said: "All right." The discharge saved our lives. The general turned to me and spoke English; before that he pretended he didn't understand English. He said: "I am now convinced that you are Americans and Americans are our friends. Put we

are in war, and we are poor. We must have your money." So they stood us in line and searched us, and took all we had, and poor Luke lost his \$700, which set him crazy. We had a false bottom in our ticket wagon where we had \$10,000 which they took, and also took some of our best horses.

He then set us free, and let us have money enough to get to Monterey. He said to us: "You will probably meet part of the Austrian army and they will want to know why you have been off of the road. You tell them you were grazing your horses, but don't tell them that you met us. If you do, we will get you before you reach Matamoras, and I will have every one of you killed."

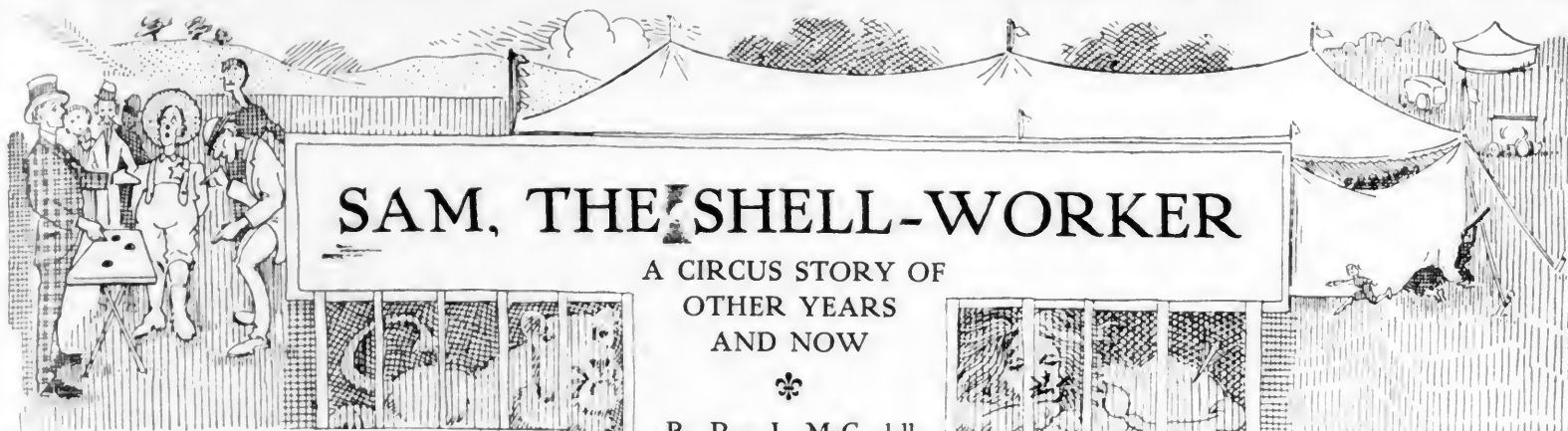
He gave us a pass so we wouldn't be molested again by the Mexicans, so we journeyed on until we came to an old vacant house that had been used for a hotel. We thought it would be a good place to camp for the night, as there was a well on the place. I went there and lowered the bucket. I could get no water, so I looked down into the well and discovered the body of a French soldier looking up at me. I said to my brother, "We will not camp here tonight." He asked: "Why not?" I told him to look in the well, and he immediately gave orders to start moving. That night we ran into the pickets of the Austrian army. They shouted in German, "Who goes there?" I answered in German, "A friend." I told him we were Americans, and I wanted to see their commanding officer. He was delighted to meet us, and said it was so nice to meet one in this wild country who could speak German. I was taken to the general's headquarters, and the general received me cordially and asked what we were doing in this wild country. I told him we had a circus and were on our way to Matamoras. He was astonished and said: "What can you do in this country with a circus? The French have been over the road; they have eaten all the bull frogs and we have eaten all the lizards. Now, what is there left for a circus?" He advised us to return with them to the City of Mexico. But I said we are so near Matamoras that we would journey on thru until we get to the Rio Grand River and cross over to Texas. He said: "I don't think you will ever get there, as the robbers are behind us. And they will take your whole outfit and murder you all." I then told him the whole story; how we had been captured and robbed. He

wanted to know just where this occurred, I told him twenty miles from San Louis Potosi; I gave him the name of the mountain (Saledo). He called in his colonel and I then gave him a full description, of which he made a map. He immediately started with one thousand cavalrymen for the place. He invited us inside of their lines and said they would protect us while there, and gave us bread and rations. Had it not been for the German language, which I could speak, I don't know what would have become of us.

We left them and went to Montera, but found the place torn up and deserted. We didn't try to show but went on to Buna Vista, and were again attacked by guerillas. After I showed them my pass it was all right, so we went on to Matamoras, and five miles from the city we camped. I went into Matamoras to see what could be done in regards to showing. The first thing I saw was an American saloon. I went in and I said to the bartender, "This is an American saloon, isn't it?" He said, "It is." I then ordered a little American red liquor. The bartender said: "Where are you from?" I answered, "I'm from the interior." He said, "how did you ever get thru? Did you see anything of

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**FOREWORD**—In this amusing satire, written especially for The Spring Number of The Billboard, Mr. McCardell humorously cites the passing of an ancient evil and the attainment of higher ideals in the circus business—the extinction of the grafter. The moral the author draws is that the show business is now conducted with strictest integrity but it is apparent that Mr. McCardell is still pessimistic as regards the retail coal trade.)

## CHAPTER I.

## When Grafting Was in Flower.

It was a bright spring day, just twenty years ago, and Slocum's Strongarm Circus had raised its big tops at early morn on the outskirts of New York City in that fair region now known as the Bronx.

Since early dawn Sam Simpson, a sunny-faced lad of 7, had been carrying water for the elephants and now his little hands were red and blistered, his little aching back was bent, and, Oh! his poor feet!

He had asked the head elephant keeper why the elephants were so dreadfully thirsty.

"I dunno, son," replied the head bull man, "but I suspect they was out drinking last night."

"Well, then," replied the innocent-minded lad, "it's wonderful how they keep it up this morning."

But now the hour of the first show was nearing. The simps were buying their broads, the shillabars were boosting at every side show and concession, the door talkers were grinding away, the boobies were falling for every strongarm privilege the show carried with it, bands were playing, flags were flying, the scene was bright and gay and little Samuel Simpson's heart beat high with joy and happiness.

The boy's father, Samuel Simpson, Sr., was Harlem's leading coal dealer at the time we write. Rich beyond the dreams of avarice and swollen with pride in their prosperity, little Samuel's parents had decreed that he should succeed his father in the coal business. Already they had taught him the tenets of the trade—that fifteen hundred weight of slack and slate and a fat wagon driver make a ton!

Gifted with a shrinking esthetic disposition, the lad's ambition had always been directed toward the plastic arts, yet he had been content with his fate that destined him for the coal business until this bright spring day in 1893, on which our story opens.

Here while loitering on the lot just before the big show, directed, it seemed to him by fate, he had paused to watch a dexterous and industrious shellworker, who, with the simple paraphernalia of three nutshells, a small ball of rubber the size of a pea, and a board on a tripod, with merry quips of gayest hadinage, pitted his skill in manipulation against the judgment of all comers.

It was a revelation to Samuel. There was no deception. The hail deftly rolled in plain sight. Which shell was it under? The blithe and bustling operator offered alluring odds. Every man had a show for his money, not to mention the circus performance in the background.

All was open and above board. It was art, manual art—the art of the craftsman. If you will—but art for all that. And with a shudder Samuel realized the difference between this Bohemian way of gaining a livelihood and the petty, bourgeois subterfuges of the retail coal trade.

Here was no advantage taken. One did not sell dirty merchandise as tho it were nuggets of gold. The sunny-faced shellworker never parted with the instruments of his art. They were dear to him, even if dearer to others.

Here were no prevarications. No one was told by the shellworker that he had no peas save for his "regular customers," but that he could get them for you from a speculator at \$20 a quart. No softsries about the scarcity of peas, or sensational statements regarding strikes by pea growers.

No! Here were three nutshells! Here was one pea! Under which shell was the pea? "Make your bets, gentlemen, no advantage taken. Three to one if you locate the little joker!"

Yes, that was the whole thing in a nutshell!

And from that day Samuel Simpson had resolved he would be a shellworker, and give people a show for their money, and not a grasping coal merchant, lying in weight for his prey!

## CHAPTER II.

## The Casting of the Die.

"Boy, it can never be! You MUST succeed your father in the coal business!"

On the ears of little Samuel Simpson his mother's words fell like a knell of doom.

"Now run down to the coal yard and enjoy yourself by seeing how much you can lift up on the scare-bar while your father is weighing coal," added his mother not unkindly. "Mamma is very busy, as you know, for tonight she is giving a progressiv euchre party to raise funds for the Reformers' League!"

As little Samuel slunk away abasht, his mother's words rang still upon his ears, "a progressiv euchre party to raise funds for the Reformers' League!"

Child tho he was, Samuel Simpson had a keen insight into human nature. A reform administration was harassing New York City with its pernicious activities, a reform district attorney was on the job. The boy's ambitions to become a shellworker might be yet realized, for Samuel Simpson, Jr., had been struck with a bright idea, and to think with him was to act!

## CHAPTER III.

## The Guilty Mother.

"I must see the District Attorney!"

As Samuel Simpson spoke the words the members of the brass band and the fife and drum corps in the District Attorney's office stopt practicing The Raider's Quickstep, and regarded him with amused contempt.

Samuel was tall for his age, and they thought him a citizen who had called on important business.

But Samuel was a lad of fertile resources, for as a squad of detectives, disguised as Chinese laundrymen, approacht him with sandbags, the hoy exclaimed, "I have a pack of cigarets for him!"

Instantly the musicians, torch bearers, members of the ax and crowbar brigades, and the swarms of detectives, in and out of disguise, howed obsequiously to the quick-witted lad.

"This way," said a voice, and heralded by a sleuth, who was disguised as a Punch and Judy show, Samuel was led into the presence of the District Attorney.

In another moment our hero was whispering into the District Attorney's ample wealth of ear.

The District Attorney rubbed his hands in ecstasy at the import of Samuel's communications.

"Poy, you are sure of this?" he askt.

"I am sure," replied Samuel.

"When will the game begin?"

"At eight o'clock, sharp!"

"Who will be there?"

"Some of the leading citizens of New York."

"Good! I will order out another hand and have more red fire ready! We raid tonight!"

## CHAPTER IV.

## The Smashing in of Simpson's.

"Crash!"

"Crash!"

"Crash!"

No, this is not an advertisement for toweling. The District Attorney is raiding the residence of Samuel Simpson, Sr., the coal haron.

Tonight Mrs. Simpson is giving a progressiv euchre party and the District Attorney has caught her with the goods!

The doors and windows have been smasht. The red fire is glaring! The bands are playing "Everybody's Doing It Now!" The detectives are changing their disguises, the police ambulances are at the door to take away the guests, the hostess and the progressiv euchre paraphernalia.

Standing beside the District Attorney, disguised as the Mexican army and personally directing the raid on his mother's home, is Samuel Simpson, Jr.

## CHAPTER V.

## The Iron Will.

"We are ruined!"

Out on bail at last, Samuel Simpson, Sr., and his wife stand with anguist faces regarding the debris of what was once their home.

"Why, father, the profit on one ton of coal will build you a better house!"

The speaker is their unsuspected son. But his words bring no comfort.

"How can I sell coal when your mother and I are in prison and you would take advantage of the fact to close up the coal yard?" said his father sadly.

"Yes!" replied Samuel Simpson, Jr., firmly. "I will never dirty my hand with such ill-gotten gains. But, in spite of all that, I will save you. Promise me that you will no longer refuse me in my desire to become an honest artisan, that you will apprentice em to Snifty Sol, the shellworker, and I will see that the only witness who can convict you, will disappear. As for mother, yourself and the guests, you may all refuse to testify, on the ground that it would incriminate and degrade you, and the indictment will be dismissed!"

"Oh, Samuel, we promise!"

And Samuel Simpson, Jr., kept his word. The vital witness did not appear. HE was that witness!

## CHAPTER VI.

## The Return of the Retired Shellworker.

Twenty years have passed. Again the scene is the Bronx, but, ah, how changed! Where the mansion of Samuel Simpson, Sr., had stood, overlooking the extensiv coal yards, tall apartment houses towered and broad boulevards met the eye on every hand. At night the scene was a giant's fairy land. Flaring arc lamps and great winking electric-light signs flasht their multi-colored and gorgeous designs against the night. For the scene is the Bronx as it is now, and Marcus Loew and William Fox have family theaters on every block!

Thru the onyx entrance of the palatial apartment house, The Highcosta Arms, owned and occupied by Samuel Simpson, Sr., a young man enters. He is somewhat shabbily attired in a plaid suit and a noisy shirt that are evidently the remains of former grandeur. He is apathetic and dull-eyed, and his whole appearance is a recital of adversity.

It is Samuel Simpson, Jr., the ex-shellworker, a hoy no more, but a disappointed, disillusioned man in the prime of life. And yet, despite the changes that time and adversity has wrought, a mother's eye lights up with happiness, and Samuel Simpson's mother folds in her arm the prodigal returned.

"Yes, mother, I have come home to eat," he mutters hoarsely. "The show business has so reformed that the shell game has gone to the discard."

"I remember the time when you could start out with four cents' worth of soap and two cents' worth of tinfoil and five bucks in your bankroll, and make all sorts of money, red, white and blue. Put now, if a guy follows a ten-cent circus with anything heavier than a caneboard,

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## Wonders of the 1915 Exposition

By Frank Burt

Altho it is almost two years before the Panama-Pacific International Exposition will swing its gates open to the world, yet more than two thousand applications for amusement concessions have been received by Director of Concessions Frank Burt. This number of applications is totally unprecedented in any of the American expositions at a date so far in advance of the opening day. The concessions will be notable not only for their great size and the splendor and artistic excellence of their presentation, but also for the fact that they are being selected with a view to their educational value. The most recent of the world's advances in the art of presenting cycloramas and dioramas upon an elaborate scale will be exemplified. Visitors to the scene of America's Panama celebration at San Francisco in 1915 will be entertained with many unique amusements never before exhibited.

Readers of The Billboard will be especially interested in the advance preparations for amusement displays at the exposition. All told, more than twenty-five of the concessions have been accepted. It is not the plan of the exposition to accept all concessions that are offered. Indeed, only the most attractively are accepted, and the care exercised in their selection not only contributes to the value of the accepted concessions but leaves the field open for the impresario who may wish to present an amusement or educational feature, that in originality and brilliancy will in every way be equal to the high standard adopted. The accepted concessions will be presented at a large expenditure, seventeen of them involving an outlay of \$1,505,000; nine of the concessions will involve outlays of from \$100,000 to \$250,000. Among the concessions will be The Grand Canyon of Arizona, The Panama Canal, The Trianon at Versailles, The 'Forty-nine Camp, Ice Palace and Hockey Arena, The Evolution of the Dreadnaught, Creation, The Submarines, The Aeroscope, Racing Coaster, The Scenic Railway, Infant Incubators and Child's Welfare Pavillon, and others. The concessions grounds, occupying sixty-five acres, are situated upon the east wing of the exposition grounds, which cover, all told, six hundred and twenty-five acres, an area slightly less than that of the World's Columbian Exposition at Chicago. The grounds are reached on the west by Van Ness avenue, one of the principal boulevards of San Francisco, and which joins Market street in a V in the heart of the city.

One of the wonders in the concessions group is will be the Grand Canyon of Arizona, in all its grandeur and color as seen from the platform of an observation car. Walter Burrledge, the widely-

known American scenic artist, will execute the paintings which will depict the scenes of the canyon. The concession will occupy 300x700 feet of ground space. The Santa Fe plans to render the concession one of high educational value rather than one to amuse only, and to this end the company will engage the foremost talent of the country. A motor electric train will take the visitor thru the "Canyon;" guides will deliver running lectures on the points of interest. In consonance with the setting, an Indian village will be installed, and members of the Pueblo, San Domingo, Navajo, Zuni and Hopi Indian tribes will present their native dances and customs in native costume, and display their handiwork. The Pueblo Indians, noted for their work as silversmiths, will be seen engaged in this craft. The Navajos will weave their blankets, so much prized by tourists, and the San Domingo Indians will give an exhibition of pottery work. The illumination of the canyon will receive the same attention which is given to the lighting of the exposition by Director of Lighting W. D. A. Ryan, so that all of the colors of the canyon will be seen in their natural shades. The Indian feature of the concession will be in the hands of the Fred Harvey Company.

The Evolution of the Dreadnaught, a realistic illustration of the birth, growth and development of the modern American navy, will entail an outlay of \$150,000. The concession is in charge of E. W. MacConnell, who produced the Creation at the St. Louis exposition.

There will be a thrill from start to finish in this production. The spectator will gaze at battleships, cruisers, torpedo boats, submarines and fighting hydroplanes in action. The audience will be seated in such a way that it will have an unrestricted view of the mimic warfare; the illusion of being outdoors will be perfectly conveyed.

The representation opens with a view of the open sea. By a combination of art, mechanism and electricity, a perfect illusion of the restless ocean will be presented. The water rises and falls, the waves actually appearing to form at the horizon and sweep to and under the deck on which the spectator is seated.

Several early scenes lead up to the later days when iron and steel finally displaced the wooden frigates of an earlier generation. Ghostly galleys, manned by slaves, sweeps across the main. Then a glimpse of the rocky coast of the Northeastern shores of the continent, and the valiant viking, Leif Ericson, is seen in his war galley, the first European to step on the shores of America. Again the restless sea, beckt now by the tropic coast line of the South. Away on the horizon is discerned a craft of a later period, the high poop and towering fore-castle of the Spanish ships in which Columbus sailed, and also formed the formidable Armada which swept the seas and did such deeds of valor and occasional piracy.

Captain John Paul Jones' intrepid little squadron attacking and defeating the Serapis and her consorts, show a spirited duplication of the historic battle in which the defiant, "We have only just begun to fight," became historic.

Another stirring scene shows Farragut in the midst of the roar of cannonading and din of bursting shells at New Orleans, followed by the terrific duel between those two forerunners of

the modern dreadnaught, the Monitor and Merrimac.

The memorable engagement of the Spanish War, the gallant feats of Dewey at Manila, of Sampson and Schley at Santiago, are part of the story of the development of the modern battleship and supply the next series of incidents in the spectacle.

The concession will close with a panorama depicting the entrance of the composite fleet of battleships of the world into Golden Gate. This is a presentation that will become an actuality upon the opening of the exposition. The great powers of the world will be represented by one or more of their battleships when the exposition opens. It is anticipated that one hundred and fifty foreign battleships and cruisers, the largest composite fleet ever assembled, will be gathered in San Francisco harbor upon the opening of the exposition. France, Germany, Spain, Italy, and each one of the twenty-seven foreign powers that has at this early date accepted, will send detachments. The display will be unique as well as spectacular. China will be represented by ancient war junks as well as by its modern cruisers. Winston Churchill, First Lord of Admiralty, assured the Panama commissioners, when they were in Europe, that Great Britain will be represented by a number of its greatest dreadnaughts. The European nations will assemble their battleships at Hampton Roads; thence, after an official review, the fleet will proceed thru the Panama Canal to the Golden Gate. A bill has been introduced into Congress by Senator Swanson of West Virginia, conveying the nation's official invitation.

Another concession, housed in a building reproducing the architecture of the Grand Trianon at Versailles, promises to be of peculiar interest. Napoleon, his marshals, officers, soldiers, and horses, will be represented in full uniform with the arms and equipment of the period. The Grand Trianon is the famous villa erected by Louis XIV for Madam de Maintenon. All the important campaigns of Napoleon I. will be illustrated by scenes reproduced from the celebrated pictures in the grand gallery of battles at the Versailles art gallery. Many famous paintings, like Artist Verestchagin's historic painting of the bloody battle of Borodino, will be reproduced. More than fifty artists will be engaged upon the canvases, which are to be painted in Paris.

Still another feature will be the Aeroscope, a novel contrivance that will raise passengers to an elevation of 268 feet, which is four feet higher than the elevation reached by the Ferris wheel, promises to add to the attractiveness of the 1915 World's Fair.

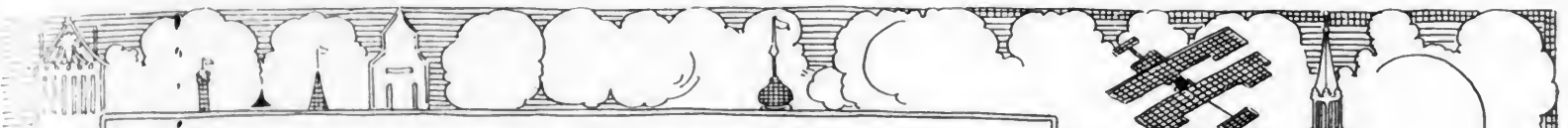
The Aeroscope consists of crane arms 210 feet in length, mounted on a tower 50 feet high. The crane arms are made up of two parallel riveted trusses. The short arm is 40 feet long and carries a counter-weight to balance the weight of the long, or 200-foot arm, which carries the cage for passengers. The cage is double-deck, and the operator, who controls it, is located in the center of the upper deck.

The tower is a structural steel frame work, resting on a circular rack on a concrete foundation. This circular rack permits of the rotation of the tower about its central vertical axis. At the top of the tower is a horizontal trunnion shaft, fast to the extreme end of the 200-foot

(Continued on page 138.)







# The Exposition That Will Be Ready

By Sam C. Haller

The process and rate of development of a thought-out exposition, and the final completion of it, is practically interminable. Gradual blossoming of the plan is brought about by the infinite variety of new conditions and suggestions which come up from day to day—thereby causing the great scheme to continuously shoot forth new tendrils, but the fundamental principles, once established, are officially confirmed and remain constant.

A plan totally different from that of any previous great exposition, and infinitely superior in comprehensive elements, to meet governing conditions has been the result.

To adequately describe an exposition in words, without constantly indicating and referring to the plans, is always difficult, and usually uninteresting to the reader; therefore, a brief description of the salient parts of the plan is presumably sufficient to give a comprehensive knowledge of what the Panama-Pacific Exposition will be like.

The Exposition site consists of an elongated strip of comparatively flat land, extending east to west about two miles along the south shore of San Francisco Bay, within the city limits of San Francisco, and less than two miles from the heart of the business section.

The site averages one-quarter of a mile in width north and south, and contains 600 acres.

The main exhibition buildings occupy over 100 acres in the approximate center of the site, covering an area of over 1,000 feet long by 1,200 feet wide, flanked by tropical gardens on the north and south sides, containing about 100 acres, in which the Festival Hall and Horticultural Building will be set.

The foreign countries and States of the Union will have their buildings to the west end of the main exhibition palaces.

The aviation field, drill grounds and stock exhibit will be west of the foreign countries and States section, which together will occupy about 150 acres.

The amusement concessions occupy about 65 acres of the extreme east end of the site; namely, nearest to the exit and conveniently reach from the main palaces and gardens. The amusement center will be the first of all parts of the Exposition to be reached by those that come from the downtown portion of San Francisco. Its entrance will be by way of the great plaza, at which the concessions district will open out upon Van Ness avenue. Through the concessions area will run a broad avenue, the street of concessions it may be called now, for the official name for it has not yet been selected, although many names have been suggested. This avenue will mark an irregular course east and west, but it will describe many right angles. At each turn as the sightseer passes along the street of concessions he will find some imposing concession structure. Each corner will be marked by a great building. The domes of the buildings will be illuminated at night, and startling electrical effects will contribute to the night life of the Exposition at the amusement center.

The Panama-Pacific International Exposition will be a \$50,000,000 proposition. In this respect, as well as in the matter of exhibits and artistic conception, it will be vastly greater than any world's exposition that ever has been held in any part of the world.

The foundation for the great Exposition was laid in the raising of an original fund of \$17,500,000, which amount was pledged to it by the

people of San Francisco and California before Congress was asked to give its official governmental recognition.

Of this \$17,500,000 a sum of more than \$4,000,000 was raised within two hours by popular subscription at a great mass-meeting held in the Merchants Exchange Building. This popular subscription was later increased by other pledges to the amount of \$7,500,000. In addition to the popular subscription fund, the State of California has taxed itself in the sum of \$5,000,000 to aid the Exposition, and the city of San Francisco has authorized \$5,000,000 worth of bonds for the same purpose.

Approximately \$5,000,000 more is assured through an action by the Legislature permitting the counties of the State to levy a tax not to exceed 6 cents on each \$100 assessed valuation for the purpose of raising funds for county displays at the Exposition.

On January 31, 1911, the national House of Representatives took final action upon the matter of extending Federal recognition, and brought to an end a friendly fight between San Francisco and New Orleans, which had been contending for months for the honor of holding the Exposition. San Francisco won its case before the House of Representatives by a vote of 188 to 159 for New Orleans. On February 8, 1911, the Senate committee of Congress reported unanimously in favor of San Francisco, and the bill was passed a few days later. It was signed by President Taft on February 15, 1911. Ground was broken for the Exposition on October 14, 1911. President Taft turning the first spadeful of earth which marked the actual era of Exposition construction.

On February 2, 1912, President Taft, assured that the necessary funds were available, and that the proper site had been selected for the holding of the Exposition, issued a proclamation inviting the nations of the world to participate. A foreign commission, authorized by the President to represent the Exposition is now in Europe.

Thirty-two States outside of California already have participation in the Exposition, while action is pending before the Legislatures of other States. Twenty-one foreign governments have also formally accepted the President's invitation to participate.

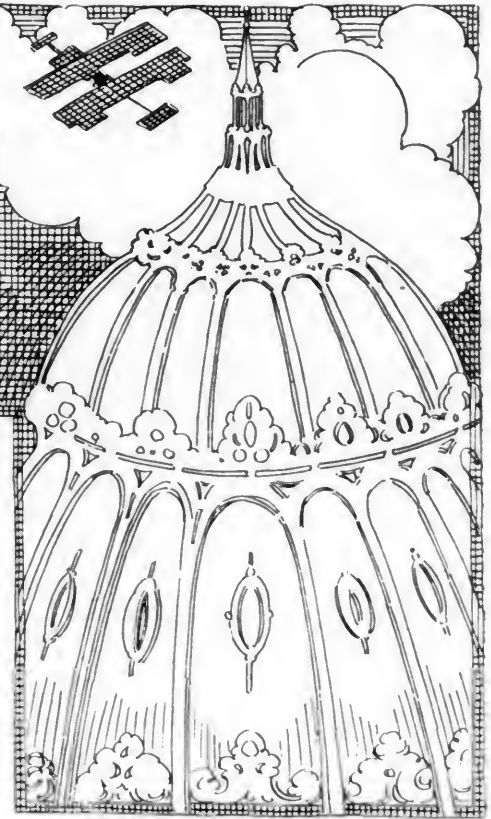
## 1915 FAIR FAR ADVANT.

Expert observers, experienced in the building of previous universal expositions, declare that San Francisco is fully one year in advance of all previous expositions in the matter of general preparedness.

In comparison with the expositions at St. Louis and Chicago, every department which has had a share in the laying of the foundation of the Panama-Pacific Exposition has already reached a point of accomplishment that had not been reached in either place until a year before the opening of the gates.

And, as a corollary of these two previous statements of fact, it is possible definitely to make the promise that for the first time in the history of expositions this greatest of commemorative celebrations will be ready, fully complete in general plan, fully perfected in every detail, before the date for the formal opening of the gates.

Few persons not directly connected with the Exposition work are able to appreciate from the scattered publications of the details, of the progress of this work, how complicated have been the efforts that have brought the Exposition



up through the era of foundation-laying to that of active construction.

A vast amount of physical work which is a necessary preliminary to rapid construction has been accomplished.

One hundred and thirty buildings have been removed from the site. More than 1,600,000 cubic yards of dirt have been filled in upon the grounds. The first official building is finished and occupied. General plans for the fourteen principal exhibit palaces are ready. Designs for statuary and the general scheme have been perfected. Contracts have been let for the grading of the entire site, and the building of the Machinery Hall, the largest of all the Exposition buildings. A roadway is now being built thru Fort Mason to the government docks. The contract has been let for the grading of the railway yards, and for the improvement of Fulton Basin, which is to be the site of the yacht harbor. The grounds have been cleared.

The era of construction has begun. From now on building will advance with cumulative force. Every plan is ready to push rapidly the period of construction. Hundreds of thousands of trees and shrubs are being prepared for the esplanade and courts.

In thoroughness, and in the details of its planning, the Panama-Pacific Exposition matches the Panama Canal itself.

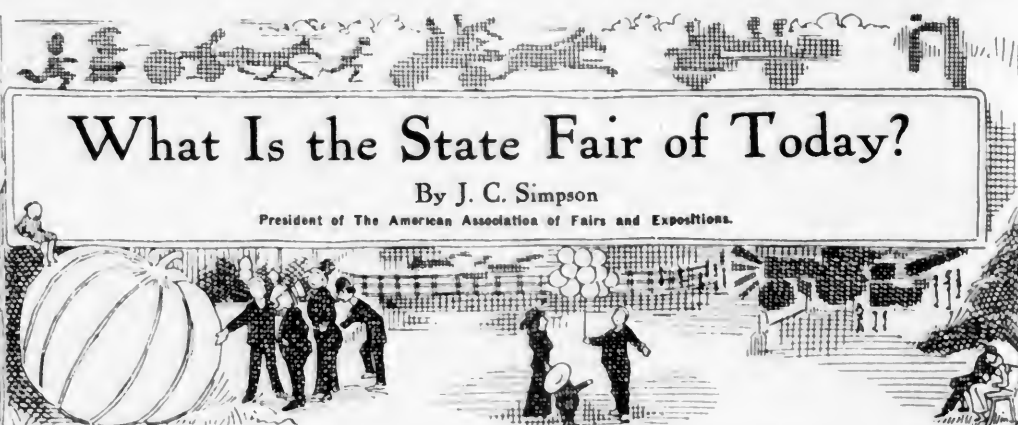
The official announcement, made after the full approval of the Board of Works and Board of Architecture, that by August, 1913, all the fourteen magnificent Exposition palaces will be under construction, and that by June, 1914, all will be completed, justifies the slogan, "The Exposition That Will Be Ready."

By June, 1914, the exhibits of the world can be rolled into the spacious halls of the exhibit palaces in the cars in which they were loaded in distant States, and from the ships which have borne them from the ports of the world. No Exposition before had dreamed of opening its halls nine months before its gates.

The Exposition in 1915 will accomplish this result: More than 800 of the leading exhibitors of the world have applied for extensive space in the great exhibit halls. Some of these exhibits range from \$200,000 to \$300,000. In contrast to this, no previous American exposition has been able to show even 100 applications at a similar period. It is the event celebrated that attracts the interest of the world and the pride of the nation.

(Continued on page 138.)





## What Is the State Fair of Today?

By J. C. Simpson

President of The American Association of Fairs and Expositions.

Many men and women know something about one or more of the country's big state fairs. Not so many know about the organization and the effort expended in successfully conducting one of these expositions. Only a few know definitely, the how and the why of the state fair of today.

Have you ever stopt to think how your state fair has grown into a great, permanent institution of your commonwealth? What part it is playing in your educational system, or why it is entitled to and receives more or less financial support from your state treasury? If you have, you will be glad to reinforce your conclusions with mine. If you have not thought along these lines, you should do so, and I hope you will read what follows, and that it will set you thinking and working to boost your state fair.

From the Colonial beginning of this country there has been some appreciation of the fact that our really big development problems were agricultural problems. For many years this appreciation was merely latent. After vast tillable areas had been added to our possessions, and as the possibilities of our billions of fertile acres began to be understood, this appreciation increased amazingly. Long since it has become an active force in our national life. Today, men in all walks of life are studying the farm, farmers, and farming. Giant armies are marching forward under banners bearing such inscriptions as, "Back to the land," "Improve your seed," "Stop robbing your soil," "Rotate your crops," "Systematize your farm," "Raise more and better live stock."

There is an irresistible impulse toward conserving our natural resources and realizing on our greatest asset—the land. This appreciation of the fact that America's really big development problems are agricultural problems, has increased until today the statement is received as axiomatic.

Hand in hand with the growth in agricultural understanding, have grown the country's agricultural fairs. These institutions have year by year mirrored the nation's progress and the people's idea of the importance of agriculture. They have been the direct means of increasing the value set on production from the soil, and of leading the people into the promised land of corn, live stock and permanent prosperity.

In 1809 there was held this country's first agricultural fair, at Georgetown, D. C., and it was "Mainly devoted to domestic animals and manufacturers." In 1912 there were held in the United States, over four thousand agricultural fairs and at each of the score or more of the great state fairs, there were shown the best results of man's thought and work in every line of industry, a vast structure of accomplishment bulged upon the land and its products as corner stones.

In 1809 but one agricultural fair was held, and it attracted "Several hundred visitors." In 1912, several thousand agricultural fairs were held, and twelve of these alone entertained and instructed over two and one-half million busy people.

In Minnesota, which has a population of 2,075,708, one agricultural fair attracted 364,128, and the total attendance of the state's eighty-six agricultural fairs aggregated 850,073 people, or nearly 41 per cent of the total population.

The oldest existing agricultural society that still holds fairs is the Berkshire Agricultural Society, of Pittsfield, Mass., which held its first fair in the fall of 1810, one hundred and three years ago. This good example was not, however, followed generally for many years. In fact, it was not more than twenty-five years ago that the United States began to solve its really great de-

velopment problem—to find itself agriculturally. In this little quarter of a century the progress has been colossal, and this progress has been led and is expressed by the country's great state fairs.

Twenty-five years ago the grounds where agricultural fairs were held, were very limited, and the buildings on them were of a crude and temporary construction. Sidewalks were an unwonted luxury, the lantern was the principal source of light, streets were laid out without any thought of permanency, and such buildings as were absolutely necessary, were scattered over the grounds without any regard to convenience or a plan of permanent improvement. I believe it was in Ohio and Illinois where the idea of permanent fair grounds was first appreciated. They began the work which has been followed by states in every part of the Union, until today we find an average property valuation in a dozen fair grounds of practically one million dollars.



AGRICULTURAL BUILDING MINNESOTA STATE FAIR.

Thus we have our present-day state fairs, conducted in most instances by an agricultural society or department of the state. We know they are big, permanent institutions, that attract more and more people every year. We know that they are the outgrowth of insignificant organizations of a few years ago. Let us analyze as carefully as possible what they mean to the people; what they really are; what they are doing; why they are growing and will continue to grow in permanency and power for good.

Most important of all, the principle upon which they are founded and are being carried on, is vital. As we have already seen, they are a part of America's agricultural education and development. They have grown with the appreciation of the importance of agriculture, and they are indispensable to the solving of the problems that are yet before the American people.

Former President McKinley once said: "Fairs and expositions are timekeepers of the world's events, marking progress in agricultural and industrial development from year to year and from time to time." He only told half the truth. Our state fairs and expositions do mirror the people's progress, but they do vastly more. They search out the result of each man's most perfect thought and work, they put this concrete object lesson of progress in an attractively setting. Then they say to their hundreds of thousands of visitors, "Here is what mind has devised to make your work easier, your life brighter, your profits bigger; help yourself." They do this, not in one line of work, but in every line. They mark progress, but they do more—they direct progress.

The human mind is more impressed by one object lesson than by reams of written theories. State fairs have demonstrated this truth, and as they teach by object lessons, they have accomplished more even than great schools and agricultural colleges.

Where has the practical farmer been taught the value of better live stock and the types best adapted to his use? At his state fair. Every year he goes there, studies the conformation and types of the best specimens of the various breeds of horses, cattle, sheep, swine and poultry, attracted there from all over the world, and learns what each will do under given conditions. Then he goes home, looks over his own conditions, and is ready to breed or buy intelligently.

What agency has introduced into practical use the manure spreader, the hay loader, the silo, and a hundred other inventions that save labor and make for better farming? The state fairs. Books can be written, lectures given and sermons preached, but the country implement dealer won't demand a new line until there is a demand, and the practical farmer won't demand a new thing until he has seen it in operation. He wants an optical demonstration. He gets this at his state fair. He buys the machine, takes it home, demonstrates it to his neighbors, who in turn buy, and farming conditions in that community are improved.

It is hard to convince a man with conversation or tracts, of the value of greater care in seed selection or of different methods of cultivation. The man who visits the agricultural department of his state fair, not only sees the actual results of these methods and the possible gain in dollars, but he hears all about the why and the how of them, and he goes home with knowledge that he can cash the next year.

In addition, a stranger or anyone interested in the state, can learn by a visit to this department, all about the climate, the soil and crop possibilities of the commonwealth. At the Minnesota State Fair in 1912 there were 46 counties, or over 70 per cent of the state's area, represented by complete exhibits of soil crops. Such a display is a composite picture of the state's resources, that informs and inspires the resident and the prospective settler alike.

Where does the woman, interested in what her sisters are doing, go for information? To her state fair. At any one of these institutions she will find at least one building filled with the best things women do, in the kitchen and in the parlor. She can learn there all of the most improved methods of making her work easier—her home more alluring to young and old.

So it is with the children, the manufacturers, the scientists, the professional men and women, the laborers in the city as well as in the country. There is something that will help each and all of them; some ideas that, if appropriated and applied, will make them better citizens and their state more prosperous.

Is it strange that our state fairs are permanent institutions? No, the strange thing is that institutions that every year give from 17,000,000 to 35,000,000 hours of instruction to citizens free of expense to the state, should have to worry about funds, not for maintenance, but for fitting buildings to house their great educational exhibits. The strange thing is that the people's representatives should hesitate to properly equip the state's only self-supporting educational institution and

(Continued on page 148.)





## The Relation of Music to Amusement

By Daniel Barton

Music has always been a necessary adjunct to all varieties of amusement, music and entertainment having been linked together from the earliest history of either.

In prehistoric times, the primitive man brought music to his ear and soothed his savage breast with measured rhythm of the crudest sort. To him the clashing of stone, the beat of spear against spear proved soft and assuasive. The hoarse cry of the husky warriors, represented at that era, what to us, our Mendelssohn and Beethoven stand for. In the early ages, armies of savages prepared for battle and celebrated their victories by dances, chants, and the beating of war drums. Slow and gradual has been the advance of music and the evolution has entailed every form of test from the mute stone, thru the ramification of the hollow reed, to the most perfect instrument of modern invention. In the darkest parts of Africa, even today, the tribes are found using crude musical instruments, the tones of which compare well with the instruments of today. The great armies of modern times are provided with music furnished at government expense, to provide entertainment for the soldiers during the hardest and most disagreeable work they have to perform. For instance: the most distasteful obligatory labor in the United States Marine Service is that of coaling the ships, and this work is made less monotonous by the inspiring notes of the ship's band.

Thus present-day amusements, from the lowest to the highest form, could not be imagined without music. The street Italian with his hand organ and monkey would be a forlorn figure were it not for the music that accompanies the outfit.

The Metropolitan Opera House would soon fail to satisfy lovers of grand opera, without its magnificent orchestra; a circus performance, the drama, the moving picture theater, carnivals, amusement parks, social entertainments, and even church services, without the accompanying music as used today, would lose most of their value. The science of adapting music properly to each kind of entertainment, is steadily growing in its importance. That the proper music, correctly rendered in combination with amusement, may appeal stronger to the senses of the patrons, is the aim of all astute producers of amusements today. In the early days of public entertainment, the requirements of the populace were of a very limited variety, but the human taste has been developed during the progress of the human race. So have requirements changed that an ordinary audience at any place of public entertainment will no longer be satisfied with the harmony of a few musical notes that appealed to the senses of our ancestors. They must be charmed with inspiring tones of such harmony as those arranged by a Pryor or a Sousa. Yet, in the early days of amusements, if the music were provided, no matter what kind, it was considered sufficient.

One of the secrets of the success of the Ringling Brothers, the kings of the circus world, is the fact that they replaced the ordinary white-top band with the finest concert body they could procure, Liberati and his concert band being especially engaged. For the first time, the music and performance were properly fitted together. The circus program opened with a concert by a band composed of artists and no one complained of the hard seats of the long wait before the performance commences. The candy butchers walk on people's feet and even then no complaints were registered. The Grand Entree March was played in a manner never before heard in a circus tent. The aerial acts work to the strains of a Strauss waltz. The hippodrome races were run to gallops written by famous composers. The music had made the circus better than before. That the result was satisfactory, is shown by the success of the experimenters and the fact that they have never returned to the more inferior and cheaper grade of melody makers.

The carnival shows of today have displaced the eight-piece band of wind-jammers with a concert band of merit. The carnival band is one of the best advertisements possessed by this form of show, and a challenge to a band concert between the band of the city and the carnival band, is today a publicity item of large proportion for the carnival.

It is oft remarked that the success of the city amusement park depends largely upon the quality of the music provided. It is no longer furnished by a permanent band of a few pieces, but by the finest concert bands that can be procured—and this concert band is one of the principal attractions. This evolution in the quality of music has made way for combined instruments that may be operated by one player or mechanical instruments that will produce music on a par with the concert bands. There can be no exception taken to the statement that music is a paramount necessity, but the minute that any specialized form of entertainment becomes an established staple, the human mind begins to concern itself with the production of the same brand, at less expense. This "human habit" has led to the invention of mechanical instruments. It emphasized the matter of cost. It traced a drawback and in the long run succeeded in winning the ear of the world. The aim of these manufacturers was solely to produce and start what would duplicate the work of large bands or orchestras at much less expense. At the same time, these automatic, mechanical or labor-saving inventions were being perfected to replace five to twelve-piece orchestras of modern theaters. They have accomplished much of their aim, a fact which the Federation of Musicians justly opposes.

The improvement in mechanical instruments is rapidly developing, with wonderful results. The general effect has been improved, the mechanical piano no longer sounding like machine-made music. Manufacturers made combined instruments together with wonderful results, the piano being associated with organ pipes, with bells, xylophones, traps, etc. Within the last year, instruments on the style of the pipe organ with different combination of musical appliances have been introduced.

The Hope Jones Unit Orchestra that is now being used in Willow Grove Park, Philadelphia, one of the country's finest amusement parks, is an excellent example of the progress made in this style of instrument. It is manufactured by the Wurlitzer Company of Cincinnati, is of immense size and requires a pipe organist to operate it. The music is said to surpass a concert band. The twenty thousand dollars or more which it has cost has been offset by the saving in the price of the concert bands it displaces.

The Niagara Musical Company has placed on the market a band organ which is being used in many cities in lieu of concert bands to entice their citizens to the public parks and fresh-air-breathing resorts, and probably the greatest change in the class of music furnished in connection with any kind of entertainment is to be found in the moving picture show houses of today. Formerly, a fonograf or an electric piano played continuously thruout the performance, with the idea of adding to the enjoyment for their audiences; then as an improvement, some competitor substituted a piano player. Later competition added the drums; everyone knows the history of moving pictures of today, for it is the product of the American genius—the wizard of the age, who has produced the moving talking picture, to keep pace with the film industry which has evolved the modern fotoplay feature drama, wherein one may view the world's greatest actors in historic drama for all times, staged with all the wealth of the universe for the benefit of the civilized world. Now with the coming of improved pictures, other geniuses have done their share in introducing musical devices to add to the entertainment, that are nearly automatic,

and the wide-awake producer of the fascinating entertainment of the age is alert to make use of the maximum of music that can be produced at the minimum cost, thus ever increasing the popularity of the picture drama.

For the benefit of a few of our readers, we cite the business astuteness of a few of the modern exhibitors, viz: David Rosenthal, the man who made the Alhambra theater in Milwaukee, the talk of the moving picture world, was one of the first to take advantage of what proper music would do for pictures. He hired an orchestra of artists and rehearsed the pictures, playing appropriate music for each change of scene. A pipe organ was installed, which was used in conjunction with the orchestra, proving the worth of a pipe organ in pictures.

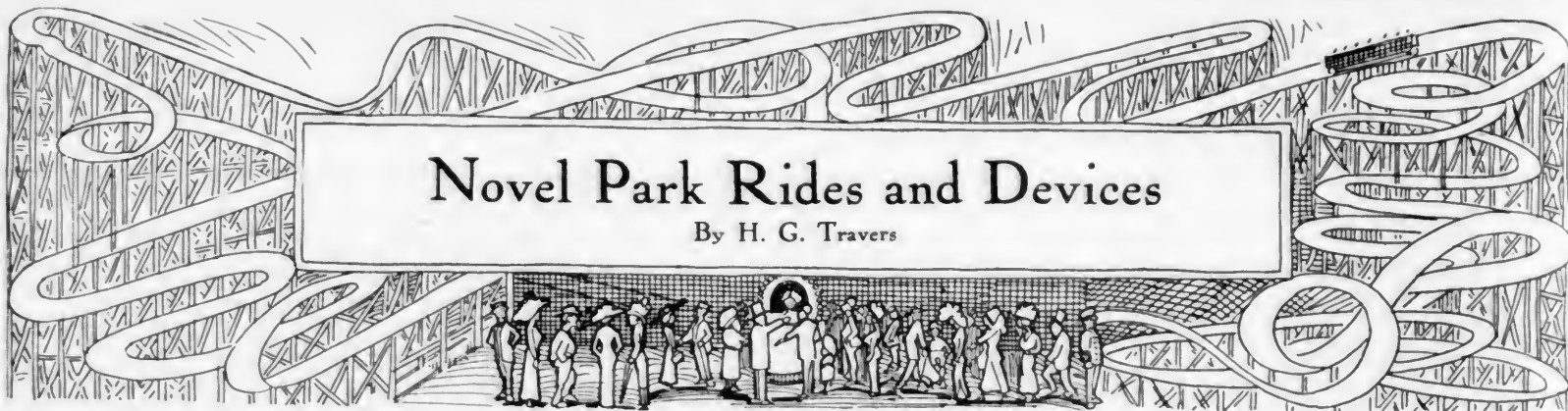
Pipe organs are today used in hundreds of the larger theaters, and pipe organ manufacturers are now marketing special organs for this particular purpose. The Welte Company of New York City, Schulke Company of Milwaukee, The Kimball Company of Chicago, being prominent in this field. J. C. Deagan, of Chicago, has marketed musical bells to be placed in all parts of a theater and played from a keyboard by the drummer in the orchestra. These have proved a great success and a real box-office attraction. The Wurlitzer Company has instruments especially adapted for moving picture theaters; so have Lyon and Healy and L. B. Malecki, of Chicago.

At the last national convention of moving picture exhibitors, The Photo Player, manufactured in Oakland, California, was shown. This instrument is operated by one person, and may be played manually or with the paper rolls, the feature of the machine being that the rolls may be changed instantly. During a quiet part of a film, a slow tune may be played, and when the character of the picture changes, the music may be instantly changed to fit the part.

Undoubtedly, the most recent device designed to make possible the economical production of fitting music for each and every influence of the modern drama as featured upon the screen, is the Barton Orchestral Attachment, which has just been placed upon the market by The Oshkosh Metal Products Company. The inventor of this instrument has several startling improvements over anything of its kind ever before attempted. It is a group of musical instruments composed of pipe organ, xylophone, orchestra bells, chimes, flute and violin, and a complete set of drums, consisting of bass drum, snare drum, tom-tom, triangle, storm effect, auto horn, and comedy noise. The entire outfit may be attached to an ordinary piano and is easily operated by any pianist. Nothing is fastened inside or outside, or even attached to the piano. Every instrument is a unit in itself, a separate case being used for each, each case fitting the others like a sectional bookcase, and may be placed in the pit of the theater or the separate encased instruments may be distributed about the theater to suit the fancy of the manager, thus producing a novel and startling effect upon the uninitiated auditors.

The instruments are electrically operated, and their playing in connection with the piano is simplicity in itself. A small auxiliary keyboard, mounted on a standard directly in front of the piano, swings over the treble end of the piano keyboard, taking the place of the piano keys. The accompaniment is played upon the piano with the left hand, and the air or melody on the separate instruments may be played either loudly or softly—one at a time—all at the same time, or in any combination. The musical effects that can be obtained by using the instruments in the different combinations are thus unlimited. The instrument may be played for hours and not sound twice alike. As the instruments already on the market have enabled the exhibitors who had

(Continued on page 140.)



## Novel Park Rides and Devices

By H. G. Travers

The amusement park business is distinctly an American creation. Up to very recent years, there was no such thing as an amusement park in Europe, as parks are known in this country. This business is a very modern thing, even in America, as the amusement park was practically unknown twenty years ago. Like every other new business, it has had to pass through a period of evolution in which various methods have been tried for getting the maximum of profits at the minimum of cost.

There are free parks, pay parks, street railway parks, beach resorts, excursion resorts, zoos, concert gardens and white cities. No man can claim to have invented or originated the amusement park, as it seems to have grown up in these various styles from various causes and with more or less success in different localities. The important features of most parks is the riding devices, scenic railways, carousels, circle swings, etc. Usually these are the most profitable of the attractions, likewise the most expensive to install, but no park to-day is considered complete without some rides, and the newer they are, the better.

From 1904 to 1907 there was a perfect fever of amusement park promotion, much of which came to a climax and a sad end after the panic of 1907.

Since that time the park business has settled down to more of a practical basis, and there are now certain recognized theories which should be followed to a considerable extent, if it is expected to make an amusement park popular and profitable for any length of time. Those parks which weathered the financial storm of 1907, are the ones which seem to have discovered the essential elements which go to make up a profitable park. Most amusement men agree that the White City or Midway style of park, like Dreamland at Coney Island, which had no trees, grass nor other natural qualifications of a park, are now a thing of the past, and that a park today to be successful has to have more or less trees, grass, possibly a lake or river, flowers, playgrounds and other features, which entitle it to the name of park. In these surroundings should be installed some up-to-date rides.

The Midway style of park was profitable in many locations for one or two seasons, but the buildings were often of a flimsy character and the attractions were many of them good only for a single season, and the result was: these artificial devices lost their attracting power after the first two years. Luna Park, Coney Island; Revere Beach, Boston, and one or two other resorts are exceptions to this rule, because they draw on such a large population that they can afford to keep installing novelties at considerable expense in order to keep up the interest of the public.

It is conceded by most experienced men in the business that riding devices are the most profitable features of a park. There are a number of parks which make it a practice to own and operate every amusement ride or every money-making attraction in the park. These are the parks which have made the most money and have moved steadily forward in patronage and profit. A notable example of this policy is Euclid Beach, in Cleveland. Right here, I wish to take off my hat to the Humphrey Brothers, who own and operate Euclid Beach.

These men started a few years ago selling popcorn from a little cart on the streets of

Cleveland. Later they operated a popcorn concession at Euclid Beach, and, because the place was so run down and financially unprofitable, they were induced by dint of much persuasion to take the management of the park. They did this merely to insure its proper operation, so that they could get the best results from the sale of popcorn and candy. Under their management, the patronage of Euclid Beach increased rapidly, both in numbers and quality, until today my opinion is that it is, with possibly one exception, the most successful amusement park in this country.

Early in the business they adopted the policy of owning every refreshment pavilion and every ride in the park, as well as the dance hall and other attractions. They have added one riding

times patrons carry the tickets away with them for use at some future time, as they are not redeemable in cash. The Humphrey Company is rated at over a million dollars, which is tangible proof of the success of their system. They operate a free gate and give very few free attractions inside the park, as the patrons do not expect much along this line. The saving in this direction is large and I believe it is the ideal system, though perhaps not applicable everywhere. If I were starting an amusement park tomorrow, I should copy the Euclid Beach system absolutely, including the ownership and operation of everything in the park.

A short time ago I was talking with Mr. Ham, the treasurer of the Washington Railway Company, of Washington, D. C., and he expressed himself to me as follows: "We have decided after investigating very carefully into the subject of operating an amusement park, that the only system to follow is a free gate and a few good, up-to-date rides, a good dance hall and everything owned by the park company." Following this policy, Mr. Ham's company are making a big success of Glen Echo Park. Last year they built a roller coaster, which earned exactly 100 per cent. on its cost. They also built a dance hall, in which they charged five cents per dance, and on which they earned a trifle over 100 per cent. on the cost.

They are taking out one ride this year and putting in a gyroplane, with the idea that a good many of the parks which were most successful at one time are today being spoiled from having too many riding devices and other attractions, which cut up the business in such a manner that the receipts of each attraction are materially decreased, although the operating expense of each ride remains the same as it would be if there were only half as many attractions. The policy of Glen Echo Park is to take out one ride every time they put in a new one, and they expect to put in something new every year if there is material available for the purpose.

This question of owning too many rides in a park, is one of the mistakes which a good many parks have made. In the good old days of 1904, 1905 and 1906, there were only a few rides in each park, and these were very profitable. About that time everyone in the amusement business went "ride crazy," with the result that there are some parks today that have from fifteen to thirty riding devices. It is a well-known fact that the average expenditure per capita does not exceed twenty-five or fifty cents, and it has been learned by sad experience that this amount cannot be increased very materially by the addition of a large number of new attractions. Those parks today which are making most money are those which put in one or two new attractions every year when they can get it, but at the same time, take out the poorest and least profitable of the old attractions, so that the total number remains about the same. Occasionally, you will find a self-satisfied park manager who has some old rides in his park, and has not put anything new in for a long time. In nine cases out of ten, you will find that he has a park which is decreasing in patronage, or at least it is not increasing as it might if he would put in new material.

It is not always necessary to install a big ride to keep up the interest. Sometimes a small and



AN IDEAL SPOT FAR FROM THE MADDING CROWD

device after another, until the receipts from that source alone are enormous. Humphrey Brothers bought a Circle Swing in 1905 for \$9,000. Mr. Humphrey told me a few weeks ago that they had taken in \$70,000 on this ride. It is easy to figure the difference between the profit that they made on this circle swing by owning it, and what they might have made had they received 20 per cent. from a concessionaire. They also have several coasters and other rides in the park, some of which earn from \$30,000 to \$50,000 in a season. No amount of persuasion could induce the Humphrey's to change their policy of owning all their riding devices.

The Humphrey Company sell only one kind of ticket in their park, which is good for all attractions. It is a five-cent ticket, and is sold in a large number of booths scattered all over the park. It is customary for patrons to buy 25 cents worth, or a dollar's worth—and sometimes five dollars' worth—of these coupons when they come to Euclid Beach, and stay until they use them up. It is conceded to be the best ticket-selling arrangement that could possibly be devised for a park, but is especially applicable if the park company owns all the attractions. One of these five-cent coupons will buy soda water, popcorn, a ride on the circle swing, or it is good for one couple for one dance in the dance hall.

Many patrons spend more money than they otherwise would by this arrangement, and some-

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# The "Missing Link" of Amusements

By Sam'l Gumpertz

Most showmen are not especially interested in scientific theories, Darwinian or otherwise. As a general rule, they are entirely too busy gathering profits from the trained antics of caged wild animals to devote a great deal of the time ascertaining "the origin of species." Nevertheless, I take it for granted that most of them have heard of the scientific theory that men are descended from monkeys, and know how earnestly the greatest minds in the scientific world have labored to discover the "missing link" between the human family and the ape family.

The great world of amusements also has its "missing link." Just as the scientists have striven to find the perfect embodiment of both human and ape proclivities sufficiently like each to appear to belong to both and yet part of neither so have the great men behind the amusement game endeavored to discover amusement's "missing link."

And what is amusement's "missing link?" Simply NOVELTY, nothing more. The great outdoor world of circuses, carnivals and parks have systematized their activities to such an extent that a certain degree of success has been met with ever since these forms of amusement came into existence. The fair grounds have been beautifully decorated; the carnival troupes have been provided with all that money can secure in the way of equipment; the press departments of various activities have done their duty well, and the result has been a highly effulgent degree of public support, appreciated by all showmen.

Put the great novelty to mark the fair of the present day as an institution vastly superior to the fair of our

fathers, has failed to put itself in evidence. The wonderful circus attraction, well calculated to exceed all former circus attractions has not yet been produced. The carnival that will make the historical carnival bow its head in shame has not yet put in its appearance. In other words, sensational novelty, really novel novelty, the long-sought "missing link" between the amusement world's promise and the public approbation bound to follow upon a fulfillment of that promise, is as elusive as the "missing link" of the scientific world.

At times we feel that we have discovered this sea lion-like "missing link." Telegraf wires hum the gladsome news from continent to continent. Newspapers print it with the willing display usu-

ally accorded all great world achievements, from a new claim announcing discovery of the North Pole to a newly patented system of murder. It becomes the topic of general conversation, eagerly discussed. Finally it puts in its appearance and proves to be an elaborate hoax; either a contemptible fake or an unfinished, uncouth proposition that falls far short of the point it aimed at.

Great minds of the outdoor world have realized the public's tendency to support a properly launched fake with all the enthusiasm a genuine article would likely receive. For this reason one grand hoax after another has been pulled off. In each case the public was sadder but apparently no wiser, bringing to mind Parnum's famous epigram,

"There's one (fool) born every minute." Whenever the fake nature of the grand hoax is revealed, the same wiseacres, who had previously declared the proposition a wonderful, almost supernatural one, would wisely nod their heads, as each would say; "I told you so; I knew it was a fake all the while."

Fortunately public enthusiasm is an easily stirred quality. Credulity has not been destroyed by the never-ending parade of fakes, and the public gives each new one its heartfelt, all-important, financial support, perhaps in the hope that the last one will prove more meritorious than the numerous previous humbugs. The public deserves its reward for this attitude, and it is the duty of the men behind the amusement game to give them the very best that can be produced, and, if possible, to produce a real, vivid, living example of amusement's "missing link."

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HARK TO THE TALE OF THE BALLYHOO

## The True Story of Rocky Mountain Kate

By Willard D. Coxe

Talk about your ranches, an' th' feats o' Broncho Bill—  
Talk o' tamin' ponies an' doin' stunts that thrill;  
Talk o' buckin' bronchoes an' throwin' runnin' steers,  
An' all th' other reckless things no cowboy ever fears;  
Talk o' fightin' Injuns an' outlaws on th' plain,  
An' bein' "killed" a hundred times, an' gettin' up again;  
Talk o' all th' darin' things you ever heard or know,  
That might or could 'a happened in a reg'lar Wild West show.  
An' then you'd only graze th' things that make you palpitate,  
When you come to know th' doin's of Old Rocky Mountain Kate.

You never heard o' Mountain Kate? That's her standin' over there,  
With her buckskin coat a-flyin' an' her hat down on her hair —  
A reg'lar Western cowgirl—not much for clo'es or looks,  
An' not at all th' kind you see in pictures or in books;  
Far from bein' pretty, an' gettin' on in years,  
With eyes that have forgotten th' luxury o' tears,  
An' just as tough as leather, an' not afraid o'—well,  
Anything that breathes or runs this side o' death or hell!  
Not always choice in language, an' not afraid to swear,  
An' yet with just th' biggest heart you'd corral anywhere.

There's not a cowboy in the show, beneath th' Wild West tents,  
She hasn't made to feel at times as cheap as thirty cents;  
An' yet th' gang all love her, an' heaven help th' skate  
That ever "knocked" or tried t' "queer" old Rocky Mountain Kate,  
Breakin' outlaw horses—tamin' buffaloes—  
Throwin' down th' fiercest by twistin' neck an' nose;  
Skirtin' th' arena, an' a-goin' roun' an' roun',  
With her stirrups elevated, an' her head a-hangin' down;  
Pickin' up th' handkerchief, an' many another trick  
That'd make a circus rider go dippy—dizzy—sick.

Oh, she is sure some cowgirl—an' at that one needn't tell  
All th' clever things she does, an' does ama zin' well;  
But if there is a single stunt a cowboy dassn't do,  
They pass it on t' Mountain Kate, for they know she'll put it thru!  
One day a pony stumbled, an' th' brute that rode him swore,  
An' struck th' broncho on th' head a dozen times or more,  
That night th' cowboy went t' bed, all bruised an' short o' breath,  
For Kate had landed on him good, an' beat him half t' death.

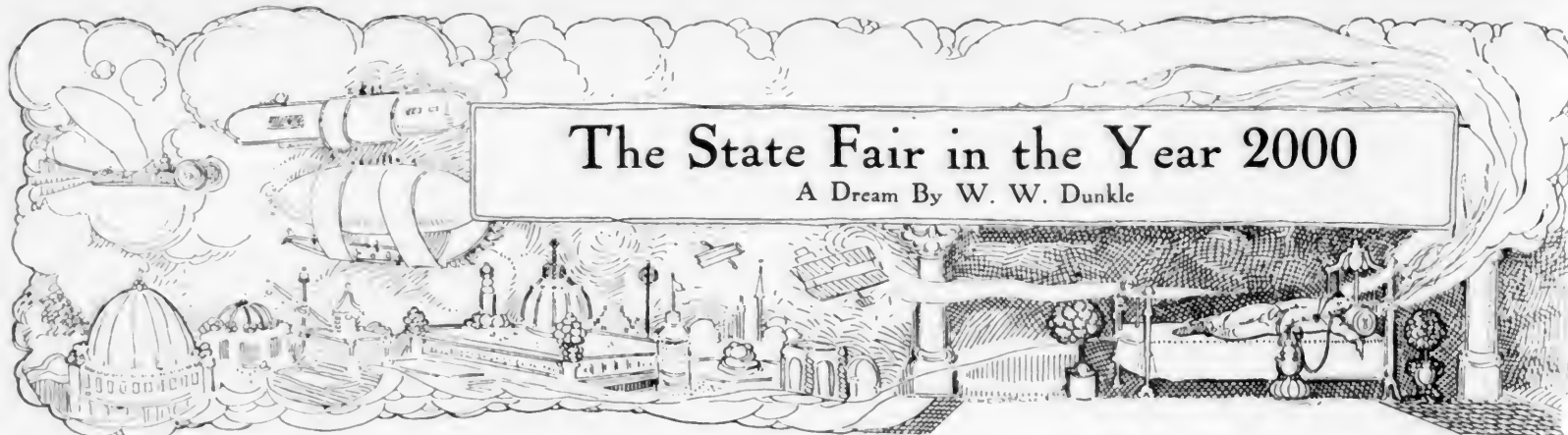
Another time Montana Belle was dragged aroun' th' track,  
An' Kate it was who caught th' horse an' saved a broken back.

I don't know whether Kate has had a love affair or not,  
Tho' I reckon she's a heart t' love if one could find the spot;  
But if you wert' ask her, she'd smile a bit, of course,  
An' say her only sweetheart was her little sorrel horse;  
But when it comes to helpin' out th' girls in their affairs,  
She is a mother to 'em all, with all a mother's cares,  
Perhaps you've heard of Garcia—he's a cowboy—Mexican—  
An' when it comes t' ropin' he is somethin' of a man;  
He has a cowgirl for a wife—a little, dark-skinned thing  
He wooed when he was fightin' in Chihuahua's old bull ring.

With the glory of a woman's love, she crowned th' greaser's head,  
But for all the love he gave her he was as good as dead;  
Cold neglect was bad enuf, but indifference wasn't all;  
One day he struck Chiquita, an' that started up the ball;  
You should 'a' seen th' lightnin' that flash in old Kate's eyes,  
An' seen upon that greaser's face th' look o' dumb surprise,  
As, with a sweepin' motion, once, an' then repeat,  
She caught him fairly on the chin, an' bowled him off his feet  
A moment he lay groggy, an' then there came a cry,  
For as he rose he held a knife, an' blood was in his eye.

Things were lookin' squally, an' mightily black for Kate,  
But it wasn't in her nature t' run or hesitate;  
In a flash her shootin' iron was in her hand, an' she  
Had Mr. Greaser cryin' quits an' humble as could be  
"Put your arms around your girl, you big g-loot," she said  
"An' kiss her till she cries enuf or I'll fill you full of lead."  
'Twas with an ugly grimace that the Mexican complied,  
But she made him kiss Chiquita until she laughed and cried:  
An' for a week thereafter, th' greaser, humble, cowed,  
Was marched upon the track to kiss his wife before th' crowd.

Perhaps you won't believe it, but in time th' habit grew,  
An' Garcia came t' kiss his wife because he wanted to,  
'Tis just such little things as these, an' others they relate,  
That make th' cowboys "give the road" t' Rocky Mountain Kate.



It was 5 o'clock in the morning of a bright fall day.

An electric annunciator spoke sharply overhead and a red-haired, freckled-face boy of 16 hopped out of bed, jumped into his one-piece suit, which snapped on, and selected his breakfast from the automatic serving tray that came from the farmhouse kitchen.

This was to be a gala day in Joe's life. Reared on a farm, unused to city ways, he had been promised a trip to the state capitol, a visit with his cousin, and a day at the big state fair then in progress.

Joe hadn't forgotten the date. No, indeed. He turned to the big aluminum sheet calendar, with its raised enamel letters, electric lighted when he pressed a button, and read:

"SEPTEMBER 10, 2000."

Stepping into his motor skates he bid his mother good-bye at the door, listened to a few timely words of warning from his father who was at work in an adjoining township, and chatted with him over his pocket fone as he went out on the broad asphalt highway and started for the city.

He stopped once at a roadside station to re-charge his motor skates, but easily covered the 60 intervening miles in less than an hour and was soon comfortably seated on one of the benches on the municipal moving sidewalk.

Arriving at his cousin's he found the family waiting for him and already to start in their private aero-car, and they were soon sailing over the city to the glass-enclosed fair grounds.

Clouds had overcast the sky and rain began to fall, but the crowds were coming from all directions on the covered moving sidewalks. They were buying admission slugs by the hundreds from the automatic dispensers, inserting them in the slots of the clicking turn-styles, and entering speedily and without confusion.

Not a ticket seller or ticket taker was in sight. The silently working indicators showed that over 300,000 paid admissions had been received up to 9 o'clock.

The free list had been entirely suspended.

It was a novel sight for Joe. Thousands of happy joy-seekers moving in every direction without confusion or effort. Automatic announcers indicated the locations of the different attractions in soft, sweet, musical tones, and the various admission slugs were purchased from machines conveniently located. There were no arguments about the age of the child and the change was always returned in exactly the correct amount.

Far above the arched spans of the glass-covered dome protected them from the driving rain without. Huge ventilating fans gently wafted sweet-perfumed breezes and powerful, but shaded, lights brilliantly illuminated the holiday scene.

Entering a carrier basket of one of the many gigantic passenger cranes, their party was gently deposited in the center of the prize stock arena, and, reclining on soft leather-upholstered divans, they looked with interest at the hundreds of blooded cattle in transparent stalls that slowly revolved in front of them. A never-ending display of the choice breeds of the world, and everyone a blue diamond winner. Joe was much impressed with two rare specimens of the horse, an animal he had never seen before.

They next visited the various machinery halls and inspected, with much interest, many novel machines that had supplanted the primitive inventions of their forefathers. One device (the inventor of which was present, and who seemed

quite proud of his success) produced milk, cream and churned butter from a little chopt hay, wet bran and rain water. A refrigerator attachment was turning out ice cream for those who preferred the frozen delicacy. Various flavors were obtained by turning on indicator to any kind of fruit desired, as shown in a beautiful oil painting. Joe wanted peach, but his hand slipped and he got lemon.

Another machine, which the city folks enjoyed watching operate, but which was old to Joe, was a reaper that cut, threshed and ground the wheat, turning the flour into biscuits, bread or cake, as desired, and keeping the output perfectly fresh in the airless storage apartment for years.

After a hearty lunch at the automatic cafe, Joe's party moved toward the hippodrome arena, where the races, sports and carnival features were to be shown.

A terrific thunderstorm was raging outside, but all was clean and dry within, and the crowds

aerial ambulance removed the debris and a bi-planes fire-truck washed the track with a chemical spray and dried it with a vacuum suction fan.

The panorama stage was then put in motion and 500 acts, performing simultaneously, slowly passed in front of the interested spectators, while jugglers, acrobats, clowns, bar performers, contortionists, strong men, posing models, trained animals and Oriental dancers repeated their astounding stunts for the edification of the jaded amusement-seekers.

An elephant doing a double loop on a motorcycle was rather interesting, and an Arab troupe of 110 members forming a pyramid in which the small man of the hunch held up all the rest, was fairly well received. A Near Nude Dance by the Beaded Belles Ballet of 1,000, created little interest. It was agreed by those who gave the act any attention at all, that the few beads used were entirely too large.

The greatly heralded feature act that Joe had been looking forward to on account of his experiments in leaping from his own home-made sky-plane, was:

"DYNAMITE DAN'S DEATH-DEFYING DROP OF FIVE MILES."

It was announced that he would make the fall unincumbered by any apparatus, alighting in a tank of burning oil in the center of the arena.

The rain storm had passed before this number was introduced, the movable skylights were rolled back and Dynamite Dan started with a clean getaway in his old-fashioned dirigible balloon. Then the magnifying skylights were rolled back into place and he could be seen ascending until his highmonometer showed that he was over five miles in the air. He maneuvered his balloon about a bit until he was exactly over the center of the arena, then those who were watching him closely saw him take his lighted cigar and ignite a fuse that led to the dynamite bomb in the balloon. When the big bag was blown to pieces, Dan started down, naturally—no, artificially.

The glass covering was then rolled out of the way and the tank of oil set ablaze. As he passed thru the opening over the arena he was seen to take a small package from his hip pocket, as he struck the burning oil this package exploded, throwing him into the air again, out of the way of all danger.

On his second descent he unfolded a small pocket parachute and alighted at his starting point in perfect safety. The majority of the crowd enjoyed his little act immensely, although a few seemed disappointed because he was not killed, and some of the critical newspaper men (who have seen everything on passes) intimated that he should do away with such an obsolete device as the parachute. In an interview later, Dan declared he was perfecting a series of dynamite explosions, graduated in such a way that he could alight a number of times until he was able to stay down entirely, although he was afraid that the act would run too long.

A historical tableau, showing a pistol duel at short range between insane auto bandits and Chicago policemen, was the concluding feature, but Joe and his party left before many had been killed.

He bid his friends good-bye at the exit gates and went home with a neighbor in his sky-plane, arriving just as the evening sun was dropping behind the hills and the night crew of farm hands were turning on the field lights, gayly singing as they went to their honest toil.



SCENE AT THE NEW YORK STATE FAIR IN 1912.

continued to arrive by the thousands. Over 600,000 paid admissions (and several hundred newspaper men) were present that day, and the forenoon reports of the evening bulletins stated that if the weather had been pleasant it was very likely that all records would have been broken.

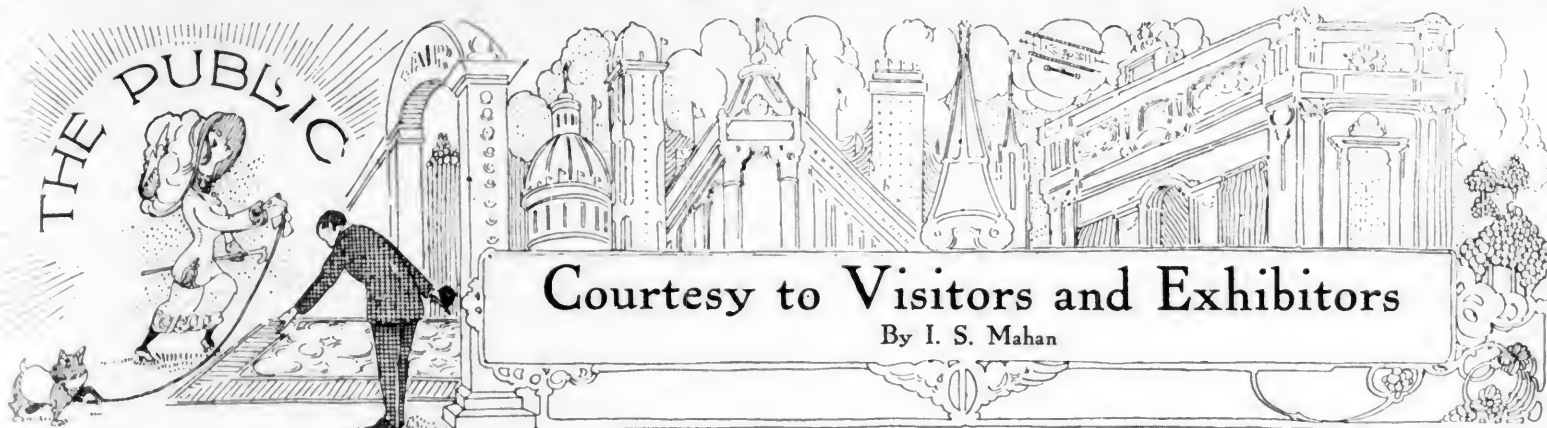
The circular arena was quite interesting to Joe, for while he had seen similar saucer-shaped stands for the accommodation of crowds at the village ball games, the immense size and many mechanical improvements of the fair ground track were all new to him. A band of 200 pieces was playing softly behind the multiplying megaphones as they entered. He thoroughly enjoyed the opening concert, although their seats were nearly a mile from the ariel band stand.

The opening number, a race in monoplanes for boys under 12 years of age, was a rather tame event, but Joe enjoyed the comedy of somersaulting automobiles in which four drivers were killed.

A motor-skate race between ten robust young girls, granddaughters of some of the old-time suffragettes, was well contested, the winner nearly tying the world's record and making her heat three miles in 48 seconds flat. She stated afterward that if the motor on one of her skates had not gone dead on the last lap she would have done better.

The gyroscope race on the ariel speedway was a thrilling event, slightly marred by the killing of ten men on the start and making the track a bit slippery in front of the judges' stand. The





## Courtesy to Visitors and Exhibitors

By I. S. Mahan

Courtesy in every line of business life is now the growing rule, and I know of no line of business in which its application will bring such glowing results as in the operation of fairs and expositions. Patrons of our fairs, both exhibitors and visitors, always remember the treatment they receive much better than you remember the manner in which you treated them, and, if they are favorably impressed with your treatment, you profit thereby. The writer is a firm believer in rules and order, for without these essentials, the immense sums of money spent in buildings and the expense incurred in assembling the elements that make our great fairs a success, are all for nothing.

The contention is that rules can be enforced and in such a manner as to command the respect of our exhibitors and visitors. To please all is impossible—to please and hold the esteem of the majority is within the power of every state fair management. Suggestions from your patrons should be welcomed and received with consideration. The cold eye of the outsider is what we need at times. "The man on the spot never sees the spot," hence the value of suggestions.

The exhibitor should be made to feel at home from the time he arrives on your grounds until he makes his departure, not that he should be shown any special favors over other exhibitors, but after he thoroughly understands that you have rules and regulations, he fully appreciates the courteous application of them. Each year we meet with many new exhibitors who must necessarily be shown the importance of rules and order, and time, patience and consideration must be given them. Lack of knowledge in making entries, methods of shipping their exhibits, location of stalls and pens, and exhibit space must be thoroughly explained.

Employees should be thoughtful of the welfare of elderly people and the stranger that visit your fair for the first time. Impressions are lasting and discourtesy from employees should not be tolerated.

Our plans and management are often severely criticised. How easy it is to criticise and how difficult it is to suggest a better plan. No one has a right to criticise unless he can perform a task better than the one with whom he is finding fault, and, furthermore it is unbecoming of him to do so until he has tried the kind of work to be accomplished and knows whereof he speaks.

Every line of business needs its friends: is not the management of a large fair or exposition a business of itself? Yes. Its success depends entirely upon public opinion, and public opinion, whether good or bad, is after all but the expression of the majority. I regret to say that many of our patrons are often very trying but it should be our duty to meet discourtesy with patience. Perhaps he is misinformed or does not understand the rules. Perhaps the man you are dealing with is overbearing and grouchy. A thorough explanation of your rules may appeal to him, and often times you make a friend of a man whose intention was to be your enemy.

Willful violators of rules should be reprimanded for if their violations are allowed to continue, the disruption of your entire organization is sure to follow. Rule and order are in favor with the public in general, but they appreciate their application in a courteous manner.

It is not so remarkable, after all, that confusion and misunderstandings occur with our patrons. We are one institution operating our business under a set of rules and regulations,

which we believe to be equitable and just to our patrons and to ourselves. We are dealing with hundreds of people, each of whom is engaged in a different line of business which is governed by rules of their own making, which they sometimes endeavor to apply to the management of the fair. This is not mentioned as a criticism, but it behooves us in the making of our rules to be broad minded and consider the desires and comforts of others. Our patrons should be made to understand that they are being fairly treated and will be shown courteous treatment. These facts will create talk and such talk is the best possible kind of advertising.

The fair manager should not think it is possible to please everybody, no matter how affable he may be. That this fact applied in olden times

of the ass to a pole, which each took hold of at one end, and so went on their way, till they came to a bridge. This was a rare sight, and so the boys and girls thought, for they ran in crowds to laugh at the farce, till the ass—which took fright at the noise—gave a kick which broke the cords that bound him; so he fell in the stream, and sank. The old man then made the best of his way home, and said, "If we try to please all, we please none."

### HINTS TO FAIR SECRETARIES

By Frank Meredith.

Speaking of attractions, as anyone who has ever had anything to do with entertaining the public at a fair knows, the attractions, that is, shows, merry-go-rounds, Ferris wheels, etc., are the "whole show" for a certain element of the patrons of a fair; hence it is of vital importance that the right class of attractions be secured. This is one of the hardest propositions that the fair management has to cope with. In spite of all precautions, undesirable attractions will creep in, and, the elimination of such shows being the aim of all managers, it is necessary that due precaution be exercised. The day of the fat lady, the tall man, the midget, and such attractions, is about over, if it is not already. People like to see new things, not attractions such as they saw at their first circus. Good animal shows are a splendid drawing card, as are also really good acrobatic performances. A thorough good minstrel show is a feature not to be overlooked. Would also mention moving pictures, panoramic views and model cities as being other attractions really worth while. A change of program at least once during the week would also be a good thing, as very few people care to go to the same show twice, and after they have all been visited, their interest in this part of the fair is over. The merry-go-round is indispensable—that is a foregone conclusion. What would a

fair amount to, as far as the children are concerned, if there was no merry-go-round? For fairs, where there is not already a thorough equipped children's playground, this might prove a great attraction for a carnival company to carry. A eugenics exposition could also be conducted in this way.

It has been argued that attractions of the character mentioned should be done away with entirely at fairs; a few being of the opinion that the exhibits of various kinds, together with the races, should be sufficient to entertain the public. This is not true, however, as there are all kinds of people to deal with. Some care for nothing but exhibits. Others are interested only in the races and never go near the exhibits. Again there are others who really care very little for shows of this kind, but after they have viewed the exhibits, attended the races and visited all departments of the fair, they enjoy going to the shows on the trail, especially if they are worth going to. If the different carnival companies on the road expect patronage in the future, they will have to give the people something new and clean. A fair crowd goes to the fair to be entertained, and while some think that the exhibits of live stock, poultry, agriculture, etc., are enough to entertain anyone, there are others who never go

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AN UNIQUE DISPLAY SHOWN AT MONTANA STATE FAIR.

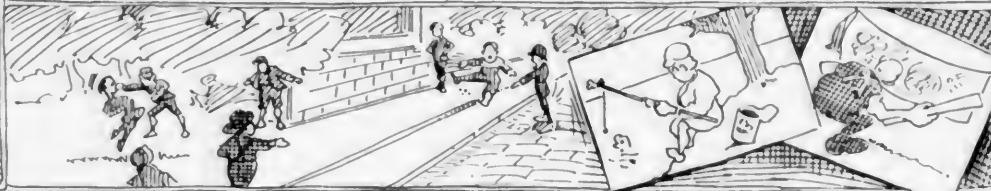
as well as the present, is shown by the well-known fable from Aesop's Fables:

THE MAN, THE SON, AND HIS ASS—A man and his son drove their ass to a fair to sell him. They had not gone far, when one of a group of girls, who sood round a well, said, with a laugh, "Look at those two fools—they let their ass walk at his ease, while they trudge on foot by his side." The man heard this, and set his son on the beast. They had not gone more than half a mile, when they came up to some old men who sat in grave talk. "There," said one of them, "that just proves what I say; nowadays the young take no care of the old; see, that young rogue rides, while the old man has to walk by his side. Get down, and let your sire rest his limbs." At this the man made his son jump off the ass, that he might ride him. Thus they went on for a space, where they met three kind dames, each with a child on her arm. "Why, you old sloth," said one of them, "what a shame to sit at ease while that poor slight lad can scarce keep pace by the side of you!" The man then took his son on the croup of the ass by his side, and so they rode till they got near the town. "Pray, good friend," said a young man who met them, "is that ass your own?" "Yes," said he, "One would not have thought so by the way you load him. Why, it seems to me more fit that you two should take him to the fair, than that he should take you." "Well, he it so," said the old man, "we can but try." So they got off, and made fast the legs



## Kite Time, Marble Time, Circus Time

By Harry Earl



I remember reading some "moons" ago, the following: "First comes kite-time; then marbles, then stiffs; then baseball, and then—the circus!" The fellow who wrote the above had the rotation about right, and if he is in the field of "grinding out copy" this season, is due to think out new ideas for his press notices. The big shows are all ready for the whistle to blow—and the smaller ones as well.

I miss a lot of good things, as thru this life I go. It may be that I'm lazy, OR, maybe, I'm slow. But in my youth a habit I formed, that's with me still—I've never missed a circus, by gum; I never will.

### CIRCUS DAY!

If you are a small boy there is no need to describe the clutch of joy, the tickling tug at the swinging heart-strings that answers the ring of those magic words. Circus day, circus days, the circus season of 1913—all near by—in fact, right on top of us. If you are one of the 'boys grown tall,' you'll face a sympathetic answer, ring-throb, particularly if there is a youngster or two—or, mayhap, three—to inherit the touch of enchantment you felt in the old days, when you were a boy and it was circus day. And any one who doesn't respond to one or the other of these calls, lacks something to make a red-blooded American citizen. For the circus is the most characteristic of American entertainments—of the big, hearty, daring, blood-curdling, hair-raising type that jogs the slow pulse of civilization comfort with a sudden rush of heroic ideas and reckless ambition. And, by the way, have you ever noticed how many fond fathers and mothers and aunts and uncles it takes properly to escort one small boy to the circus? It's all for Johnny—oh, of course! Such a pity the little fellow should miss it, and I—we—you—or they just thought—of course, we don't care anything about it—just on Johnny's account, you know. And so forth, and so on.

There are many people who maintain all circuses are the same—and one of these fellows, connected with a little newspaper in a small town, had the following to say: (In lieu of the copy I had furnished, telling how big and different the show was which I represented) we are going to have another circus, and, without doubt, it will bring to our town:

Same old camel, same old snake,  
Same old charmer, same old fake,  
Same old elephant, same old trunk,  
Same old peanuts, same old junk,  
Same old brass band, same old noise,  
Same old nonsense, same old joys,  
Same old story, "all alike,"  
Same old hustle out the pike,  
Same old callope, do, ra, me,  
Same old monkey and chimpanzee,  
Same old thin man, fat girl, too,  
Same old flea-hit kangaroo,  
Same old fourteen-legged cow,  
Same old harker telling how,  
Same old little, stinky seat,  
Same old trouble 'bout your feet,  
Same old backache, same old frown,  
Same old wish you were downtown,  
Same old thrilling chariot race,  
Same old clown with painted face,  
Same old hippo, biggest ever,  
Same old cry—now or never.

Same old story, farewell tour,  
Same old show for rich and poor,  
Same old sawdust, same old mud,  
Same old wild-man sweating blood,  
Same old handshakes, now and then,  
Same old horses, dapple grays,  
Same old verdict, "highest praise,"  
Same old ad of something new.

One can never tell what the man "on the desk" will do with the circus press agent's copy.

The New York Telegraph once said: "The 'feature' for the circus is quite as much 'the thing' as the play is for the drama. There, annually, must be something new for the manager to advertise and for the people to see."

Aaron Turner, the father of the American circus, introduced the leather rhinoceros.

Two persons mounted on an elephant, with Raymond and Waring pounding a bass drum and

den. Later the kings rode in the parades in the open dens surrounded by the fiends of the jungles. And again, the woman! She of the skirts took to lionizing in the ironbound den.

Crocket rode in the open air with a free lion at his feet, with the Great European of "the Flat-foots," and Sam Sharpley, the minstrel, wrote thereof: "Lions loose on the streets and loose lying on the bills."

"General" Welch made money out of a giraffe until the delicate creature "got it in the neck" and died of elongated bronchitis.

The astute Lewis B. Lent caught the public with the hippopotamus, which he exhibited in connection with the Tipozoonomadom, to immense receipts proportionate to the manager's own great bulk. Mr. Lent was a good man and weighed 400 pounds. The same manager "presented" previous to Charles Frohman the cynocephalus, circus for big monk on horseback.

W. W. Cole built on giants and balloon weddings.

P. T. Barnum and Adam Forepaugh cornered the populace and the elephant market until each had a "quarter of a hundred" and kept on buying. Herds of performing elephants became prevalent.

P. T. Barnum, Bailey & Hutchinson and Adam Forepaugh fought over imaginary white elephants until they were black in the face—both the managers and the elephants.

A cloth and paint-bull whale got along swimmingly for a while. The Glasticutus and the Damfino could not have drawn better.

William C. Coup exploited Nellie, the leaping horse, with the Equestriaculum. Adam Forepaugh, Jr.'s Blondin horse walked a rope, and so did Colonel Dan Rice's elephant. P. T. Barnum made much of dwarfs, beginning with General Tom Thumb and running on to Minnie Warren and Commodore Nutt down to the admirable Admiral Dot.

The equestriennes, Mollie Brown and Louise Rentz, who somersaulted on horseback, were foremost features with Montgomery Queen and Adam Forepaugh.

John B. Doris, thinking two heads better than one, engaged Millie Christine, the double-headed lady.

P. T. Barnum made things variegated with the greatest tattooed man ever seen.

Adam Forepaugh boomed George Loyal, the "Man Fired from the Cannon," for all there was in it, with a section of artillery in parade.

Lulu—that was—was propelled from the catapult across William C. Coup's arena without breaking his neck, to the great disappointment of the patrons.

Adam Forepaugh once had an outfit on the road all drawn by dappled-gray horses.

Yankee Robinson led his procession under a bell-crowned hat and a spike-tailed coat of blue with brass buttons.

James E. Cooke, to advertise his winter circus in Long Island, rode and drove from town to town with six horses in hand.

Cemeteries were abandoned to see the Adam Forepaugh Show's Oriental pageant, "Lalla Rookh Departing from Delhi," with Louise Montague as the \$10,000 beauty. A party in Chicago over-anxious in gazing at the "loveliest lady in the land," fell out of a window and was killed.

P. T. Barnum, Paley & Hutchinson's Ethnological Congregation of humans and inhumans

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A HAPPY YEARLY EVENT—THE CIRCUS PARADE

beating the cymbals in parade, set the people wild in primitive times; later they exploited a team of four elephants drawing a band chariot.

Seth P. Howe showed ten elephants in line in the street. At another period he presented the first golden chariot—20 cream-colored horses with white manes and tails drawing the musicians—and the audience. Next "forty horses, four abreast, driven by one man," said James M. Nixon went him better by altering the statement to "one woman." Women always were great at the reins. It was Howe who transported Colonel Dan Rice over the road in a special carriage to enter town throwing away money right and left.

Colonel Dan Rice was featured and featured all through his career. He pulled against horses on the show grounds, sang himself into jail, received the largest salary ever paid a clown, and was made famous by Excelsior, the trained milk-white equine and "the one-horse show," nominating himself for President of the United States, organized a military force to put down the rebellion, when he could have talked the Southern confederacy to death with ease.

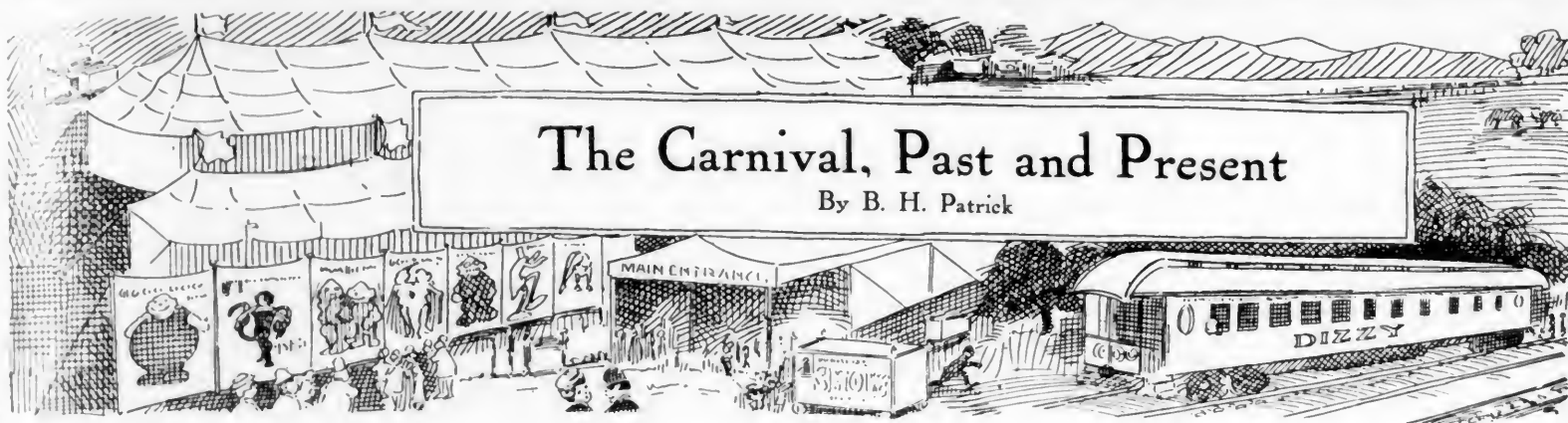
Nixon and Kemp scared horses with the callope or steam piano.

Dan Stone ran to Indiana for many years, and even trailed to Europe to follow the red man on his track.

Levi J. North was responsible for the free outside high rope ascension.

Van Amburgh, Herr Driesbach and Professor Longworthy out-Danled the prophet in the lions'





The carnival business is not an old institution in this country, consequently its past is not so old that many of the men, who were in the business in its infancy, are still prominently associated with it, in various capacities. Many of the great and shining lights of the original days have passed away or permanently retired from the business, such well-known names as Frank C. Bostock and Frank W. Gaskill have gone from the field and have passed to the great beyond. Mr. Bostock was acknowledged one of the greatest showmen of his day and one of the pioneers of the great business, which now employs hundreds every season. He was the originator of wagon fronts in this country, and placed on the road, during the season of 1900, what was at that time (and I do not think has been equalled since) the finest carnival aggregation that ever traveled in this or any other country. When it opened in Brooklyn, during the month of April, it was a revelation to the amusement world; his ideas live today and will continue to live as long as the carnival business shall last. Frank W. Gaskill was also classed among the great and brainy men of the carnival field, and when he inaugurated the Gaskill-Munday Carnival Company in conjunction with P. J. Mundy, now retired, he gave to the amusement public a magnificent outfit, that was and always has been classed among the real leaders. He died at the height of his popularity and had he lived, would have undoubtedly given to the public some other features that would have startled his competitors. These men were followed by such men as C. W. Parker, James H. Patterson, Ferrari Bros, Herbert A. Kline, and others, who are still in the business and prominently identified in a large and substantial manner.

The keynote of success in the carnival business, of the past, and of the present, is cleanliness and

freedom from graft. All of the real carnival companies of the past have been built up on this theory, and in the future this must be the corner stone on which permanent success must be built. At the present time the tendency of most all the principal carnival managers is to present a line of shows that will cater to the best instincts of the visitors. The day of the "For Men Only" show has passed away, and no town or city will countenance such exhibitions, nor will any of the leading fairs and expositions. So has the day of the strong game come to the passing away. No carnival company can hope to build up a reputation to repeat, that carries with it a crowd of sure-thing men, or any show that can not be witnessed by women and children. This theory has been proven by all the prominent carnival men of the past and present day.



A TYPICAL CARNIVAL SCENE

The carnival business of the present time is on a solid foundation as a permanent amusement feature for the American public, and in many towns it is now looked upon as the annual amusement holiday. A company that has once established itself has always a good return date awaiting it, in many cities and towns previously visited. The future of the business holds forth many encouraging prospects to the carnival men who conduct their enterprise on a high plane and cater to the best instincts of the visitors.

Another important feature of the business is the careful selection of the personnel that is carried with the company. It should be seen to that they are always ladies and gentlemen, at all times. The impression you create and leave behind is another great asset of the business, not only for your own good in the future, but it may be the means, if a bad impression is made, of hurting another company that at some future time may want to play the same town, and if a bad impression has been left by the preceding company, it may be the means of causing a first-class company to lose the town or city and therefore deprive the people of that community of some first-class and wholesome amusement.

The carnival business is growing and is bound to grow as the people become better educated to going to amusements, as they have in the past few years, due in a great extent to the wonderful popularity of the moving pictures. You know it is an old saying "the more you have the more you want," and it is the same in the amusement business, as in any other. The movies and popular vaudeville have made the public thirst for amusement, and the carnival, when properly conducted, is the summer amusement for the hundreds of thou-

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## "Mandy, Get Your Glad Rags, de Carnival's in Town"

By Casper Nathan

Cheer up, Mandy, I'se a secret  
Dat I'll tell yo' mighty soon,  
When I tells yo' what I'm thinkin',  
Yo'll agree dat I'm some coon.  
I knows how hawd yo've been workin',  
Day an' night, yo're washin' eioes,  
Put when yo' knows what I'm thinkin',  
Yo'll feel jes' like a blushin' rose.  
Just take off dat rag yo're wearnin',  
Put some powder on yo' face,  
Take de irons off dat fire,  
Fin' de wash-tub's hidin' place  
Cheer up, Mandy, get yo' glad rags,  
Don't yo' dare to wear no frown,  
We am goin' out fo' pleasure,  
'Cause de carnival's in town!

Deacon Brown thinks his wife's classy,  
Tho she's long past sixty-three,  
Dat's why I wants yo' to doll up  
Till dose niggers envy me.  
An' de white folks, dey's all goin',  
An' de children's goin', too,  
Cheer up, Mandy, get yo' glad rags,  
Let dem know dat black ain't blue!  
Yo' knows how I makes my livin',  
Shinin' shoes, five cents a shine,  
Put yo' don't know I'se been savin'  
Till my bank roll sho' looks fine.  
Twenty nickels makes a dollar,  
I'se got four bones nlee an' roun',  
Cheer up, Mandy, get yo' glad rags,  
'Cause de Carnival's in town.

Think o' what we'll see dere, Mandy,  
Rows an' rows o' great, big tents,  
And we gets in any side show  
Fo' de small sum ob ten cents.  
Let 'em talk about de elreus,  
Let 'em rave o' Coney Isle,  
Dey can't match up to de pleasure  
Dat I'll show yo', Angel Chil'.  
Dere will be some great attractions,  
An' a monster nigger show,  
We can see de best dey's got dere,  
All fo' ten small cents a throw.  
Dey tell me one side-show barker  
Beat's mos' any circus elown,  
Cheer up, Mandy, get yo' glad rags,  
'Cause de Carnival's in town.

Dey will have a ban' dere, Mandy,  
Dat will play some musie gran'.  
An' I understand dey's got freaks,  
Gathered from mos' ev'ry lan'.  
When dem white folks throw confetti,  
We'll just start to throw it back,  
We'll be kin' an' show dem white folks  
White am just as good as black.  
Yo' can do dat wash tomorrow,  
I'll go back a-shinin' shoes,  
Put, today we'se out fo' pleasure,  
We ain't got much time to lose.  
I can hear dat barker callin',  
Hear dem drums begin to poun'.  
Cheer up, Mandy, get yo' glad rags,  
'Cause de Carnival's in town.

## Progress of Small Time Vaudevil

By Chas. F. Pope

Two thirds of the present vaudevil season has gone the way from which there is no return. The vaudevil performer, as a whole, has found this season to be the worst ever experient, and a number of them, who, in former years, never dreamed of working during the heated months, will find it necessary to look for work at summer salaries this year in an effort to keep the wolf from the door.

There is no good reason why this condition should exist. There has been more vaudevil work this year than ever before; but as a matter of fact, on the big time, the work has been scattered over such a period of time that the salary of one week had to pay the living expenses of three, that being about the average of lay-offs. Practically no routes at all have been issued from the United Booking Offices, even to performers, who, in former years have had their season's work laid out for them while yet enjoying themselves in their summer homes.

Just why the U. B. O. should book in this manner only those on the inside are in a position to state. In regard to the acts which are demanding a raise of salary—whether or not such raise is justifiable—it is understandable why no routes are forthcoming; but no distinction has been made between the acts which are willing to work for the same amount as last season and those which demanded a raise.

It is the steady work that adds to the bank balance. When an act is compelled to lay off the fruits of labor are rapidly gotten away with—and that does not necessarily mean that they are thrown away. Any actor will tell you that it costs more to lay off than it does to work. The actor has to pay more in railroad fares when work is so arranged that he works one week and lays off one. He rightly feels that he is better off near the base of booking operations and if he is in striking distance of New York when the lay-off comes, he takes the first train in. Then after a week's lay-off he will probably take the train back to within a few miles of the place he has last played.

This state of affairs on the big time has driven a great many acts to the playing of popular-price houses and has done more to popularize that form of vaudevil with the public than any other one thing. The small time wants as many good acts as it can get, and holds out an inducement of steady work that is not to be found in the booking offices of higher grade vaudevil. A case in point:

A well-know man and woman team—one of the standard big-time vaudevil acts—found that things were not coming so easy for them and this, despite the fact that they were seemingly working as often as their confreres. The pinch of necessity made the woman member of the team do a great deal of thinking. The season had nearly reached its close until she found herself with less money than at its beginning and she was sure she had been guilty of no extravagance. After a protracted lay-off she suggested to her partner that they assume a different name and play some of the small time in order to replenish the shrunken bank roll. The man wouldn't listen to it. If they should do it and get caught they would be forever damned as far as the big time was concerned. Five weeks lay-off and the money of the pair was quite gone. The woman had diamonds she had bought from the proceeds of former successful seasons and with the pawning of the first one a great light came to her. She insisted on working

and that brought about a split between the two. The team had been getting two hundred dollars on the big time. The woman engaged a forty-dollar man, whose acting was equally as good as her former partner's, altho he was not at all known, and set sail on the small time at a weekly salary of one hundred and fifty dollars. She put the act on in New York where it was seen by the small-timers who were interested. She started working the first week in September of the current season and has not yet had one week's lay-off. Her railroad fares have averaged one dollar and ninety cents per capita per week.

On the other hand, her partner, who did not want to be killed with the big-time people, got himself another partner, equally as good as his former one, and went to work immediately—for one week. A two-week lay-off and then another week followed by three weeks of idleness. He has hung around all season, working a week occasionally and finally being driven to the expedient of visiting the pawn broker at frequent and more frequent intervals. To be sure he was playing the big time—when he played—but that wasn't paying many hotel bills.

A very short while ago he evidently saw his error, for now his name can be found on the roster of acts playing the smaller time. It will take him all the balance of this season and part of next to get out of debt, and his name may be lost to big time; but the crinkles will be taken out of his stomach and with that part of the anatomy well cared for, he will be able to do a better act on the small time than he could, under the circumstances, on the big.

The big-time powers are responsible for the fact that the popular-price theaters are now getting a large percentage of the vaudevil public who would pay top prices for their vaudevil if they found it necessary in order to be well entertained. But when the public can see standard vaudevil for one-fourth the amount they would have to pay to see the same grade of entertainment, with the possible exception of a headliner of doubtful merit thrown in for good measure—they are naturally going to save the seventy-five per cent. That's human nature.

An actor, like every human, is vain. No actor plays the small time from choice. They take the certainty of work on the small time rather than the uncertainty of big-time bookings. There was a time when the actor would stick around, hoping against hope, that he would land a route. That time has passed. The trail has been blazed by hardy pioneers—driven by stern necessity—and now when the route is not forthcoming at the proper time, the actor gets immediately in touch with the small-time bookers.

The small-time bookers, keenly alive to the situation, as they have been for some time past, realize that the big-time powers are playing right into their hands. They use as many of the disgruntled ones as possible. "Class" and that intangible thing called "personality," is added to the small-time bill. The public sees that they are getting something, at the worst, better than half as good for one-quarter of the money that they would have to pay in the higher-priced houses. They flock to the popular-price houses in droves, making it possible for the theater to offer more and more of the better-grade acts to the bill, and soon the small-timer is making more money, with a much costlier bill, than when he was keeping the cost of his bill away down.

That has been the evolution of small time. In the beginning the small-time house was forced to play the riff-raff of the profession. Small salaries was the rule. A bill costing over three hundred dollars on the week was an exception. Gradually, as the big-time act was forced to accept cheap work in order to live, better shows were put in. There was no immediate increase in the cost of the bill. The big-time act had to work for the same salary received by the riff-raff. It was generally that, or starvation, and as the riff-raff salary would at least allow the eking out of an existence, they went to it.

To the small-time men who had their fingers on the pulse of the situation, it was noticeable that when the better grade of acts were played the box-office receipts jumped up after the Monday matinee. When the better-grade acts began to get scarce—and at that time an actor who could possibly refrain from playing the time and live, did so—the small-time managers had found out that they could afford to pay more money for the show, and the box-office increase taking care of the advance cost and leaving a nice surplus besides.

Then things began to hum and the possibilities of the small time as a big money maker were first seen. The small-time manager had found out that he needed the actor—the good actor, with the real act—and whenever a case of dissatisfaction of the big-time actor was heard of, the small-timer went hot foot after the dissatisfied one and in a number of cases got his signature to a contract calling for his appearance in the popular-price theaters. And business still increased in the popular-price houses. The more money spent on the show—the bigger profits for the house. About the only limit recognized was that which had to take into consideration the capacity of the theater and the scale of admission. Better and better acts were sought and better and better acts were obtained.

The situation has now reached the point where the small-timer doesn't have to be so much on the job as formerly. Now when an act has a grievance, the first thought is for the small time, and the small-time booking man finds himself in the position of being sought by those whom he formerly ran after.

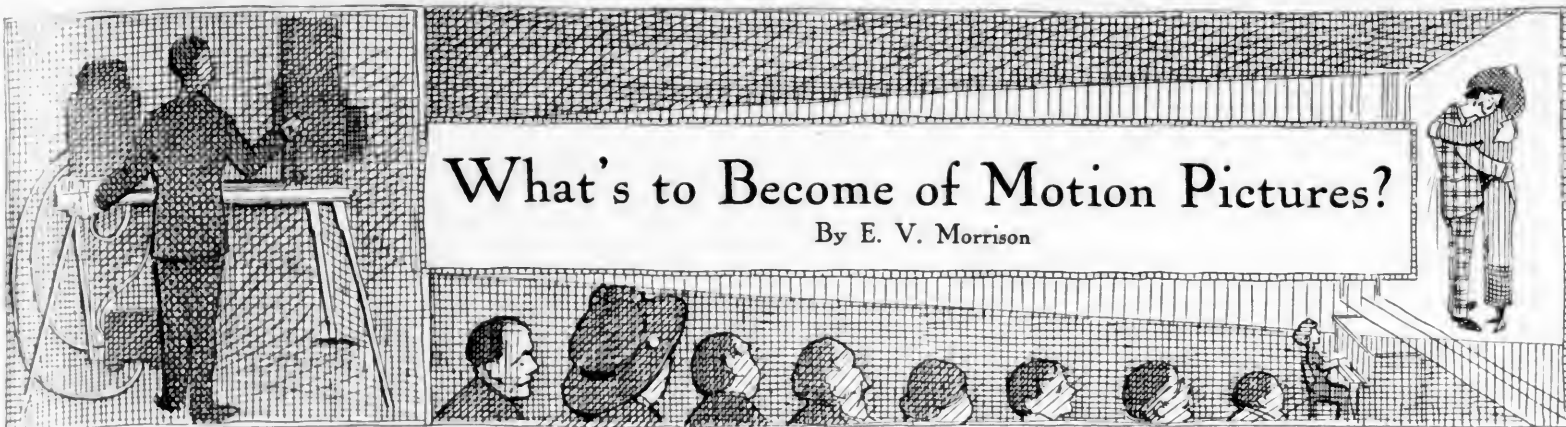
This state of things will eventually kill big time, or high-price vaudevil. In the case of an act of exceptional drawing power the big-time houses can get the top prices; but the cases of acts with this exceptional power are mighty few and far between.

There are today, in New York, ten popular-price vaudevil theaters to every one of the higher grade. And the popular-price theaters are the ones which are getting the patronage of the vaudevil-going public. Never has business been at such a low ebb in the higher-price vaudevil theaters, and next season it will be worse and the following season worse yet.

Then will come the end of high-price vaudevil as we know it today. The real headliner of drawing power will take to the road with a company of vaudevillians and they will get the top admission price. A real headliner will then be in the same position now occupied by a star in the legitimate end of the profession, and a route will be mapt out for them in just about the same way as a route is now mapt out for any road attraction.

That will be the happy solution of the thing from the standpoint of the actor. Salaries will be smaller but they will be surer and for a greater number of weeks during the season. There will be just as many road companies as there are headliners capable of heading them. This will give steady work to the actor with a freedom from worry, which can never be enjoyed under the present system.





# What's to Become of Motion Pictures?

By E. V. Morrison

In speaking of either the possible outcome of the motion picture business or the present situation it is taken for granted that the gist of the matter will have to do with feature films. Long ago the general trend of the business was toward the lengthening, betterment and prominence of the feature film, partly in place of the regular release films and partly in addition to the regular releases which were formerly the only kind to be had. The feature business has now reached such a state that movements in this field alone are of enough importance to be the central subject of any discussion concerning the film industry.

As predicted in a former article of ours on the general subject of motion pictures, organization is the keynote of the situation. We also express an opinion as to what kind of organization would take place. It seems that already our prediction is coming true and that a specific and definite form of organization is taking place.

That the feature business is becoming organized is strongly indicated by such concerns as Warner's Features, The Feature Photoplay Company and the International Feature Company, which concerns, while small as yet and not firmly established, are conducting business along specific lines and evidence no intention of changing. Of the other indications we will speak later.

All the above-mentioned concerns have established branch offices from which their output is to be booked and in most cases booked exclusively. The output of these companies is not sold to the state-right buyer, or to individual exchanges, but to exchanges only which are owned or controlled by the parent company.

Not only is this one scheme an indication of a coming organization of the feature business, for only a few weeks ago an attempt was made to organize all the feature interests of the United States into one central body which would control the entire output of the American feature manufacturers and importers of foreign films.

The latter is not such an organization as we predicted would come about. In the former instances the combination has been by actual ownership and not by voluntary merging. The three feature concerns first mentioned all started out with the home office, and either bought up feature and junk exchanges or made arrangements with them to handle one product exclusively, or else established new exchanges in the same towns where others were. The plan of voluntary merging has practically failed, for it has been dropped and no one is exhibiting an interest in it and it can safely be said to be dead.

The reasons why no such combination will become possible are two. First, all such combinations of manufacturers or regular release films,

except the Motion Picture Patents Company, have failed. And second, even the dead scheme partook strongly of the nature of a business merger, or a contract between two parties to work together, one performing one part of the film producing business and another another part.

In our last article we predicted that when an organization came about it would be because one concern or one individual had already established its business for himself so strongly that smaller concerns would be glad to join the larger concern or individual, as the case might be. In other words, when there was something tangible that could be united to something else which was tangible. Where factories or exchanges or something material had actually been established and could be united so that definite returns could be figured and not surmised.

Proof of our statement that this will be the way the business will become organized can readily be found in the cases of the Motion Picture Distributing and Sales Company in the divisions into which it has fallen and the nature of these divisions.

The Sales Company was simply a body of manufacturers who agreed to pull together to the exclusion of outside parties. There was no merger of factories or interests of any kind and the company existed only so long as its individual members were faithful to their original pledge. When it split it split into two just such organizations as we maintain are the only kind which can exist. The Mutual Company, while in a sense a voluntary organization, has its individual interests so closely woven together that it is practically one big company under common ownership.

The Universal Film Manufacturing Company is also a company in which individual interests are lost. There is a legal joining of the interests and each former owner of a plant now owns stock in the big company and supervises a branch of the business and not a section of it.

Even the Patents Company, which might be said to be a voluntary organization which has succeeded, is virtually held together by its patents and by a pooling of their ownership and not because the firms composing the Patents Company are too well satisfied to leave.

About fifty per cent of the feature productions shown in America are obtained from regular exchanges which buy the programs of the Patents Company, Universal Company, the Film Supply Company or the Mutual Company. These companies are, of course, primarily distributors of single-reel subjects, so many per day. But the fact that so large a number of features are handled by them is a good argument for the assertion that the game is becoming organized and that when it

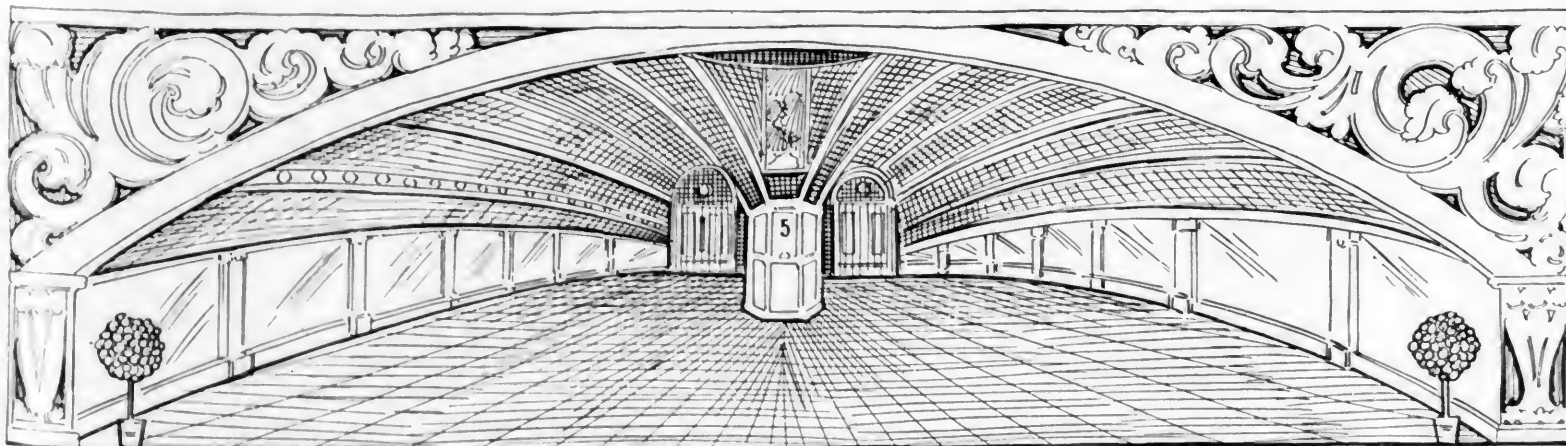
does it will be into an organization or organizations which are absolutely under one ownership.

The organization which had its birth at the meeting at the Astor Hotel on November 21, and which died so quickly, could have succeeded if the present prosperous feature concerns had entered into it and had pooled their interests or had drawn up and signed contracts between one another which bound the companies together. Of course, not all the prosperous concerns would have been necessary, nor would it have mattered much if the smaller and less successful concerns had not entered into contracts with the larger ones. But it would have had to be an A plus B affair to succeed.

It would be unfair not to mention, in passing, something concerning the Film Supply Company of America, which is offering many features to territory buyers and which has a novel plan of using regular exhibition days to show films to buyers. A well-equipped distributing concern is already established and offers great opportunity for just such an organization as we said could not long exist. The Film Supply Company is a voluntary organization from which any of its members can withdraw at will. For the present it serves a good purpose and is a considerable film center. In the future, however, individuals will begin to form into cliques and as the feature business progresses and more manufacturers join its ranks, the game of politics will begin to be played again and present members of the Film Supply Company will see their chance to make more money by combining with one or two other manufacturers and before long definite lines of cleavage will be established and the Film Supply Company will cease to exist while its members go on and become prosperous.

It has become the custom to submit features to a censor board. In this we readily enter our objections. If a merger of companies were affected, of course, a censor board would be necessary; all large companies have inspectors and the censor board would consist of these. But the old-fashioned censor board is a joke. The public and the exhibitors will do all the censoring that is necessary where a concern is depending upon them for patronage.

If one would read the true fortune of the feature business he had best watch the most successful and the most persistent feature companies of the present. These will eventually work out the future of the business. As they grow as individuals and as they establish their firmness, the more and more will the faith of each other be established, and when this is done, mergers will be easily accomplished, to the common good of all and as a natural result of a number of concerns working side by side.





## Chicago as an Amusement Mecca

By A. K. Greenland

The current season affords Chicago with true justification for trumpeting "Hail, hail, the gang's all here," for never before has there been, is there, or can there be a congress of men more perfectly representative of outdoor amusement activity within the limits of this Middle-west metropolis. The park men, the fair men, the circus men, the Wild West men, the carnival men, in short—the show men, have all paid their homage to the "Windy City."

The park dignitary located between the Appalachians and the Pacific, found it necessary to come to Chicago for ideas for his 1913 season. Chicago, to him, is the big park metropolis. The circus promoter has made his headquarters in Chicago for reasons multifold. It is here he meets his fellow traveler, his friend and his competitor, during the long, cold season of the year. Likewise, the carnival promoters have gathered around the genial hearthfire of the Wellington Hotel—from C. W. Parker, the commonly appelled Carnival King, to proverbial John Dokes, the smallest mite in the progress and evolution of outdoor show history.

In the kindly light of Father Ed. Cummins' hospitality, they have all recounted their woes, related their fondest hopes, reviewed their plans for the ensuing season, and painted the hoodoo year of the twentieth century with florescent, tabloid detail. Carnivals have been promoted from the hugest dimensions to the smallest "aqua para" and purely visionary variety. Happily to state, they have all been successful—and have, in their mythical, intangible substance, fulfilled every detail of the Herbert A. Kline toast during the recent Showmen's League Banquet—"May you all experience a long season, free from cloud and rain."

How golden, how full of roseate promise, how free from fault and untainted by eddying worry have been the "fanning bees" held at "Ye Old Wellington" during this wintry season. Let us, therefore, join in with our toast—by embodying Herbert A. Kline's verbal offering, with a wish for futurity: "May the coming season prove a long one—free from cloud and rain, and may the coming season prove a strong one, free from loss and drain."

The fair men have seen fit to travel to Chicago because of their selection of this city as convenient gathering headquarters. First in the fore part of December, when the American Association of Fairs and Expositions, delegated their secretaries and representatives to the Sherman Hotel for council, and latterly when the Mid-western circuit of state fairs and interstate fairs convened around the massive board at the Auditorium to program their plans and to announce their decisions in regard to the amusement features which will distinguish their history or 1913 from that of former years.

The showmen have further found incentive to pay their respects to the modern site of Fort Dearborn by gathering on the evening of Wednesday, February 19, at the Saratoga Hotel, to form the most magnificent endeavor of their career—The Showmen's League of America, whereat they selected such grand figures of amusement enterprise as Wm. F. Cody, Chas. W. Parker, and the many other representative men who constitute their first board of officers.

This league, altho very little more than in its embryonic state, has already succeeded in cementing friendships, in promoting mutual relations and developing fraternal associations more integrally than has any other step on the part of showmen at any other era of outdoor history. They always have been brothers, but merely busi-

ness brothers. They now are brothers, but brothers of the same fraternity; not hypothetical, but real—not intangible, but concrete; not mercenary, but social.

Thus my readers will be able to see what Chicago has represented to outdoor enterprise during the latent period of hibernation. It has accomplished more than any other city on the American continent. It has brought the figures responsible for its rise and healthful evolution, into the intimate touch of shoulder to shoulder; it has introduced such exponents and champions as the following—one to the other: John Ringling, Col. Cody, Major Gordon Lillie, George and Edward Arlington, Vernon C. Seaver, The Gollmars, George and Peter Sun, H. H. Tammen, Chas. W. Parker, Herbert A. Kline, James Patterson, Tom Allen, Con. T. Kennedy, Edw. C. Talbot, Clarence A. Wortham, S. W. Brundage, Charles and Frank Irwin, H. B. Gentry, Al. Campbell,



A PARK PRESERVING NATURE'S GIFTS—TREES AND FOLIAGE

ness brothers. They now are brothers, but brothers of the same fraternity; not hypothetical, but real—not intangible, but concrete; not mercenary, but social. Truly then, it must be admitted that Chicago is the showmen's headquarters, for, could any other city in the country register a greater number of showmen visitors than those which we could authentically mention as guests at some time or other within the last four months, were space to allow.

Truly, then, this haven of breeze has been honored beyond precedent by showmen. Let us see how the indoor amusement man has fared. Theatrical production after theatrical production has been housed within its limits. The Klaw and Erlanger syndicate has given us shows that we shall long remember, and which have enjoyed, and are still enjoying tenures at their respective houses. This season has been more favorable than even anticipation allowed, both prior to and during Lent. Likewise, the Shuberts in the three houses which the Jake and Lee firm now operate in this city, under the able guidance of Samuel Gerson, have offered three enduring successes—Bought and Paid For at The Princess, The Passing Show of 1912 at The Garrick, and The Sun Dodgers, until recently the tenant of the American Music Hall.

The outlying stock houses have also contributed past successes with unflagging frequency. Likewise, the other theatrical syndicates. The vaudeville theaters have been dauntless in giving us their best. We have witnessed such unexcelled values for our money as Sarah Bernhardt—thanks

to Martin Beck, and tabloid versions of past success, such as The Flirting Princess, for which Chas. E. Kohl deserves our praise, and The Waltz Dream, for which we must congratulate Mort. H. Singer; not to mention a deluge of other contributions that brains and genius combined have made possible for us.

Motion pictures have fondled this city with more than accustomed tenderness, and we, therefore, have been enabled to see plural reel features of the most valuable and permanent variety. The artist, Sarah Bernhardt, has been photographically presented to us. Nat Goodwin has been served; so have James K. Hackett, Blanche Walsh, Lina Abarbanell, William and Dustin Farnum, George Arliss, Lillian Russell, Alla Nazimova, and innumerable quantities of the same legitimate fraternity.

Thomas Edison has also contributed materially to the edification of the Northern Illinois citizens by offering his latest invention—the Kinetophone—destined to become the consummate motion picture of the future.

So much for what has been done in Chicago. Now let us turn to what will be the coming season. The legitimate drama will, of course, abate during the torridity of the summer. Vaudeville will also experience a diminution. The motion picture will not rave in its present popularity, when the indices of the thermometer register high, yet it will prosper to a large extent with the assistance of the airdome and the cooling plant.

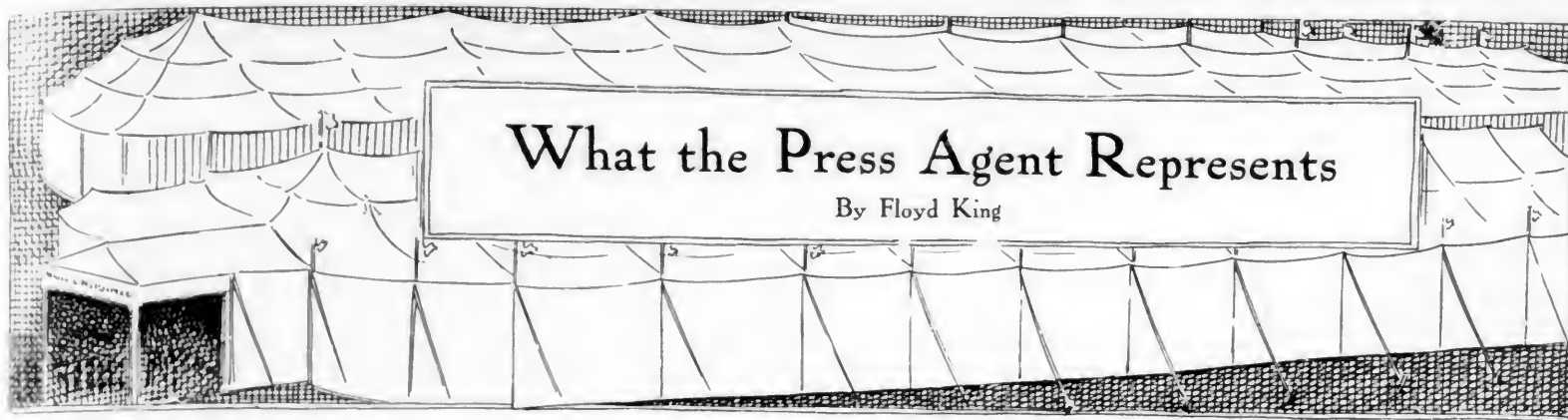
The Ringling Circus will come in April, and with it, its inseparable popcorn, peanuts and pink lemonade, but the all-prevailing, permanent form of amusement must naturally be the park. Just as the multitude of residents and visitors crowd the many parks of New York City during the summer months, so do those of Chicago. We have no Coney Island, accessible by boat or elevated; we have no Pallsades to cast its effulgent glare from its towering bluff across the Hudson into Harlem. We have

no Luna Park to sing the song of the summer siren, and we have no Steeplechase to invite the interest of Manhattan's sweltering inhabitants. We have no Frighten Beach to lure a heated host to the cool splash of the ocean rollers, nor have we a Far Rockaway, nor a Clason Point as has New York, but we do have a Riverview Park, and we can boast of a real White City—and we claim a Forest Park the lack of which, even New York must feel. What the Eastern parks hold in advantage over ours, we can not hope to have—the ocean; but what the Western parks hold in advantage over theirs, is what the Eastern parks can not hope to have—spaciousness and convenience of accessibility.

'Tis true that Chicago will not this season have its Luna Park—its San Souci, but what it lacks in number, it will undoubtedly make up in quality. While the snow birds have been flitting about and the damp chill of winter holds the air, the thump of thousands of hammers and the hoarse cry of lusty foremen have been heralding the approach of spring preparations for Chicago's three amusement parks. While our theaters are still catering to their winter patronage, the artisans at the summer resorts are busily engaged preparatory to their opening. Soon the wail of barkers, the crash of the brass, the sound of the mechanical instrument, the tinkle of bells, the rush of pedestrians and the dull rattle of the turnstile will be in full glory. Riverview is a veritable beehive of laborers, and Brother A. R.

(Continued on page 180)





## What the Press Agent Represents

By Floyd King

Surely this is the day of the press agent. We have them everywhere, and it is indeed an unwise individual who clamors for limelight who can not boast of a publicity man. Hotels, colleges, automobile manufacturers, preachers, prize fighters, actresses, etc., are some of the institutions and persons who must have at least some kind of a press agent.

But this article is to deal particularly with the press agent of the circus and of his work, trials and misfortunes.

P. T. Barnum is generally conceded as the daddy of the modern-day press agent, for it was that Connecticut wizard who was the first to sit up and take notice as to the value of printer's ink, the vehicle of news and information. It was P. T. who first conceived the plan that it would be a good idea to have newspaper men connected with his museum and he called them—press agents.

A press agent is the go-between of the institution he represents and the press. It is up to him to see that the newspapers carry a maximum amount of news for a minimum amount of advertising and tickets. The press agent, who can "plant" the most stuff on the fewest number of tickets and the smallest ads and still keep down the "squaks," is the one most in demand and gets top money. In the estimation of the press agent, he is the connecting link between the ticket wagon and the purses of the populace. The boss generally thinks that he is a "certain party" who spends his money and gives his tickets away. Most press agents think that the show's valuable single asset is the pencil man, and likewise the stake driver and canvas rustler, too, think they are individuals who cut considerable way in the running of a modern circus organization. It has been proven over and over, that a

circus can move along just the same after a few of the so-called mainstays have departed, and hence none of us are indispensable, we are all simply units which go to make up a high-class business institution.

But a person may have the best show in the world, and yet, if the people are not told about it, the organization will count for nil. Publicity is the life-blood of commercialism. There is no need for stalling about it, the show business is one in which there is about seventy-five per cent bluff and twenty-five per cent merit. Now there are some who will take issues with this statement, some people will object to anything, but it is a fact. Anticipation is always greater than realization, but it is natural to expect more than we get, and it is up to the press agents to see that these expectations are given proper pastures in which to roam.

The modern-day press agent and the one of the old school are entirely different personages. The old-time press agent wore flashy clothes and a huge lion's claw for a watch charm. He would lay a cigar on the editor's desk, spread a lot of savor about the greatest yet and the only one in captivity, and then work the old gag, "write me something, old man." It is something like this now-a-days. Enter like a Sunday-school boy with a write-up about a "get-together" social in the church basement. And you say, sort of softly, "Say, I'm ahead of the big show coming the 25th, how about a little cut," and reaching for your hip pocket you draw it forth, and after he prom-

ises to use the cut, he must use a write-up to accompany it, spring the write-up first and you will get it but probably not the cut, spring the cut first and you have to have a story to accompany it.

The old-time press agent was not strong on the writing gag. Marvelous were the stunts he could concoct, but while he was adept in originating, yet he was lacking in ability to put them on paper. When the circus press agents had the field to themselves, editors were content to write their stories, but today the field is so plentifully supplied with press agents that it is now a pick of the best stuff written as to what lands.

The modern-day press agent is a newspaper man, and to be a success he must be a good one, too. There is a technic about the newspaper business just like in any other line of work. A press

agent must know the inside workings of a newspaper. He must have a discriminating sense as to news value, know how to write it with vim and snap. The style of writing in use by newspapers is constantly changing. Words are being coined every day, and since it is essential that press stuff must be written in a snappy, breezy style, one realizes how necessary it is to keep abreast with the times.

Press agents, to succeed, must adjust themselves with existing conditions. Stories that will go in one city will fall flat in another. Every paper has its policy, and you must adhere to it. For instance, on the San Francisco Call, your reading notices must say, "The Little Pig Show is said to have fifty clowns," and in all notices used by that paper that idea must be kept in mind. Other papers throuth the country have their whims and peculiarities. There is a paper at Nashua, N. H., which writes over your story, "Py The Press Agent," and the same is true on the morning paper at Salem, Ore.

For the big cities—say all towns 200,000 in population—it is essential that the press stuff be written out on a typewriter and not mimeographed or multigraphed. The big city papers don't like to follow anybody, and they want their stuff handed in like it was written especially for them.

Now there are two classes of newspapers. The "business office" papers and the "editorial room" paper. By this I mean that the policy of the paper is dominated by one of these forces, either the advertising man is the boss and says how much news you shall get, or else the editorial room is the sanctum which hands out your verdict. And, of course, the first thing to do is to find out on a paper, who is the man at the wheel. He may be the city editor, managing editor, or the boss himself. Locate your man and then cultivate him. After all, it is with the newspaper man that the press agent must deal, and it is essential that his standing, as to veracity and honesty, is unquestionable. There are some press agents who will promise anything from an elephant down to any number of tickets for a story. Of course, the newspaper man takes the word of the press agent, and when the show day comes the promise naturally can not be fulfilled. Because a man is a press agent he need not be a liar, even if he always gets out of town before daylight. All press agents are not, from the nature of their calling, honorary members of the Ananias Club. I have always tried to leave a newspaper so that I would know that I would be welcomed back even better than on former visits.

If there is any one thing which makes life miserable for the press agent, it is the pass or ticket question. It worries him by day and haunts him by night. As long as the press agent works he must have tickets for an alibi, the mere fact that advertising is carried is no reason why column after column of reading matter should be given. The merchants do this day after day and never get a line of local. So tickets after all, are the chief incentive which moves the forces of a paper. You can run a theater, or even a circus, to some extent with a total abolition of all passes, with one exception, and that is those for the press. Newspaper men never have and doubtless never will pay to see a show, and in lieu for a ticket they are perfectly willing to give you many, many fold

value of news, which, in some instances, can not be bought at all. But everybody who holds an executive position with a circus or any other amusement institution, knows the worry of the ticket problem. In justice to newspaper men, I want to say that all my life I have been in some way or other connected with the editorial end of papers and I have yet to see the first man who has sold a ticket and have only seen a very few instances where they have been given to outsiders.

There are a lot of press agents who claim they can land in any kind of a paper, just like there are a lot of quacks who claim they can cure the white plague. I know papers on which the Good Lord Himself could not land. There are some newspapers who charge money to run a notice about a preachers' meeting or of the Ladies' Foreign Missionary Society. Now if such is the case, how is the poor press agent, who is boasting "the biggest and best ever," going to land? Put, in lieu, there are various schemes that will help a whole lot.

For instance, the Commercial Appeal at Memphis several years ago got sore on press agents when they had been stung, and they said "never again." If a reporter mentioned the name of a show in the paper, it was a blue slip for him. The late Jimmie DeWolfe was ahead of the old Forepough-Sells Show and he wanted of the conditions. The boys were all willing to help him but their hands were tied. Jimmie and Col. Hugh

(Continued on page 146.)



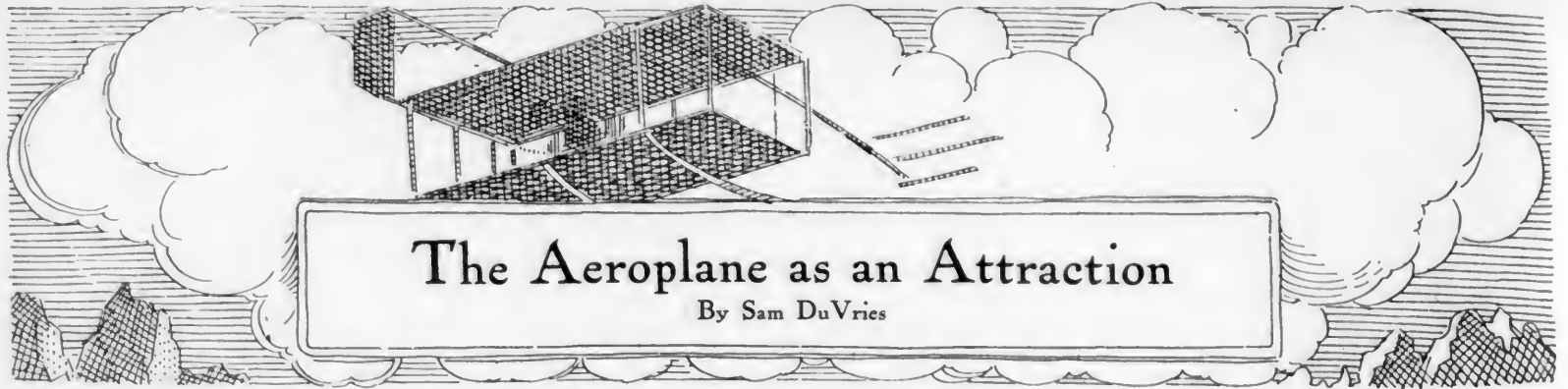
"ON CIRCUS DAY"

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## The Aeroplane as an Attraction

By Sam DuVries

One of the main attractions at all outdoor events, but in particular at the fairs, is the aeroplane, which, altho always a big drawing card, has been gaining popularity by such gigantic strides that it is now a feature event anywhere. That the aircraft, a comparatively recent invention in this age of wonderful scientific discoveries, has won a permanent place as the one big attraction at any kind of a gathering, and that it has come to stay is now an assured fact, which the great interest manifested in the flights readily proves.

Now that flights are being made often and with a considerable degree of success, there is hardly a fair in the country, no matter how small it may be, where an aeroplane is not scheduled to ascend into the air where its movements resemble the bird. It is not many years since the time when few people believed that this wonderful feat could be accomplished, but modern science has conquered all difficulties and invented a machine which can do almost unbelievable stunts in the atmosphere with no aid whatever but its own power and the daring skill of the plucky aviators.

Aeroplane flights have become such an important feature at fairs that they have come to be recognized as a great element which makes these gatherings a success. For this reason there were few fairs held last year where an aircraft did not appear daily to electrify the crowds with thrilling ascensions until the machine was almost lost from view only to appear again, coming down with a dip which almost took the people's breath away. It is a well-known fact that when aeroplane events are advertised to take place at a fair or any other outdoor event, that the attendance is double what it would have been had this feature not been included in the program. Just as automobile speed programs diverted the popular interest from horse racing, so the aeroplane has succeeded the auto, until at the present time flights are one of the most popular of any attraction.

At the outset the aeroplane was used merely for exhibition purposes, this being the case for some time. Later it was but natural that there should be a demand to see what the machines could do in the air and to see whether they could really conquer the atmosphere. In spite of the fact that for a time a large number failed to get off the ground, they became more and more reliable, and as a result they were successful in ascending from a field under reasonably favorable conditions. Of course, windy and stormy weather proved a big handicap and little progress could be made under those conditions, but this was to be expected, as a frail craft of this kind in the air would be working under the most adverse conditions. As the years passed, however, the more daring aviators went up in spite of the fact that the atmospheric conditions were all against them, and some wonderful flights were made in windy weather last year. Record crowds witness the exhibitions in every instance, and wherever flying was possible every person left the field more than satisfied with the wonderful display of skill and daring on the part of the aviator and expressing the greatest admiration for a machine which was capable of conquering the air.

Last year saw the machines equiped with many improvements which had been made on the crafts of 1911, many more new devices being added than ever before, thus proving that the aeroplane is rapidly nearing perfection and the time when flights can be made with almost absolute

safety. For the reason that the aeroplanes were rapidly being perfected the aviators were able to do more stunts in the air, and as a result the air pilots made wonderful progress in their skill.

One of the innovations to be introduced this year which shows the mark change which is being made in the aeroplanes is the new Tractor biplane. In this model the aviator will be seated in the rear of the machine and behind the planes and motor, as well as nearly every important part of the craft. This is a wonderful improvement, for it will enable the aviator to have a view of the entire machine and he can tell the moment that any part of the aeroplane gets out of order and when the machine is not working as it should. In addition to this it will undoubtedly materially lessen the danger of accidents, for in case of a mishap the pilot will not stand such a big risk as when his motor was located in the rear of the machine.

is that it can make the shortest of turns which makes it practical to enter it to race directly over a track with automobiles and motorcycles, but with much greater speed than the other machines. A race of this kind is most exciting and spectacular.

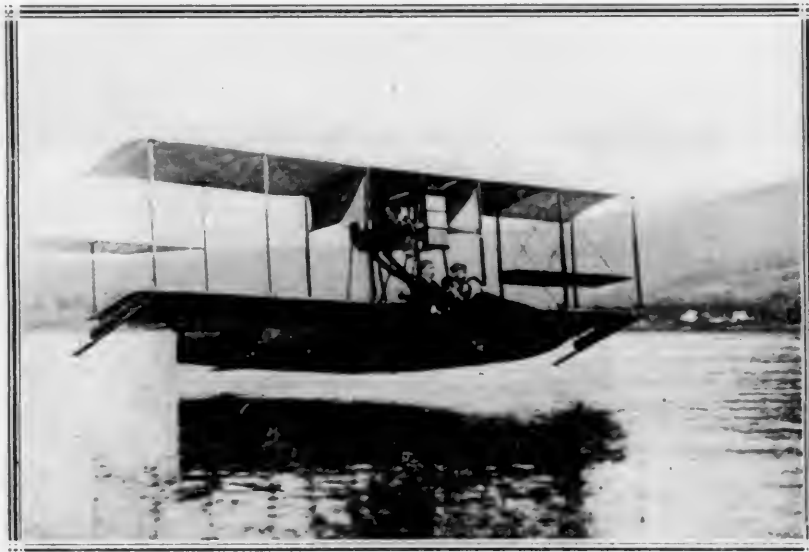
A proof that the aeroplane is fast coming to be regarded as practical is found in the fact that they are being used by the governments as a part of the army, and they will undoubtedly become an important factor in revolutionizing the warfare of the future. Army aeroplane maneuvers form a novel exhibition, well worth seeing, as anyone who has witnessed them will testify. Great progress is being made in this line of aviation, and not many years are likely to elapse before sham battles of the most spectacular kind, will be held in the air.

In every locality where there is a body of water such as a river, lake, or even a smaller stretch of water, the hydroaeroplane and the hydroboat are fast coming to be regarded as the craft of the future. Even at this time they are taking the place of the pleasure launch as a means of travel, and it is expected that they will soon succeed the old boat.

Up to date the monoplanes have not proven as reliable as other machines for exhibition purposes, and they have been impractical for anything but ordinary flying, as the improvements made on the other aircrafts have not been made on this model. As a result the spectacular feats done by the other machines were an impossibility with a monoplane. The Deperdussin machine, which captured the Gordon-Pennett cup race, gives every indication of being the most improved and practical of any monoplane, and as it is the simplest craft the chances of accident to it are greatly lessened.

Altho the Americans were the pioneers in building the rotary air-cooled motor and wonderful improvements have been made on them, the foreign motor has proven the most reliable. At the present time all our best motors are imported from France, where they are manufactured by Gnome, and a duty of 40 per cent is paid on them. This is done in spite of the fact that our motors have been wonderfully perfected and that a number of them hold world's records for continuous flying of a biplane, but for exhibition purposes the foreign motor has shown itself to be superior.

There is certain to be a mark advance in aviation this year as the aviators are receiving the best of training. There are now four reliable aeroplane schools in the South and in California this year, whereas there was but one last year, and these institutions are turning out aviators who have a thorough knowledge of the most up-to-date variety of the science of aviation. With their knowledge these men will do much to improve flying, and to make it more interesting than ever before, for they will introduce new and novel feats, which, for sheer daring and skill will be unsurpassed in the history of science. They will also have a thorough knowledge of the improved machines, and as a result the public will take even more interest than formerly in aviation, which has come to be recognized as the best available exhibition. This assertion is made without fear of contradiction, as past events have shown that it is true. As an example of this, the crowds which witnessed the aviation meet in Chicago in 1912 far outnumbered those that gathered to see the flights



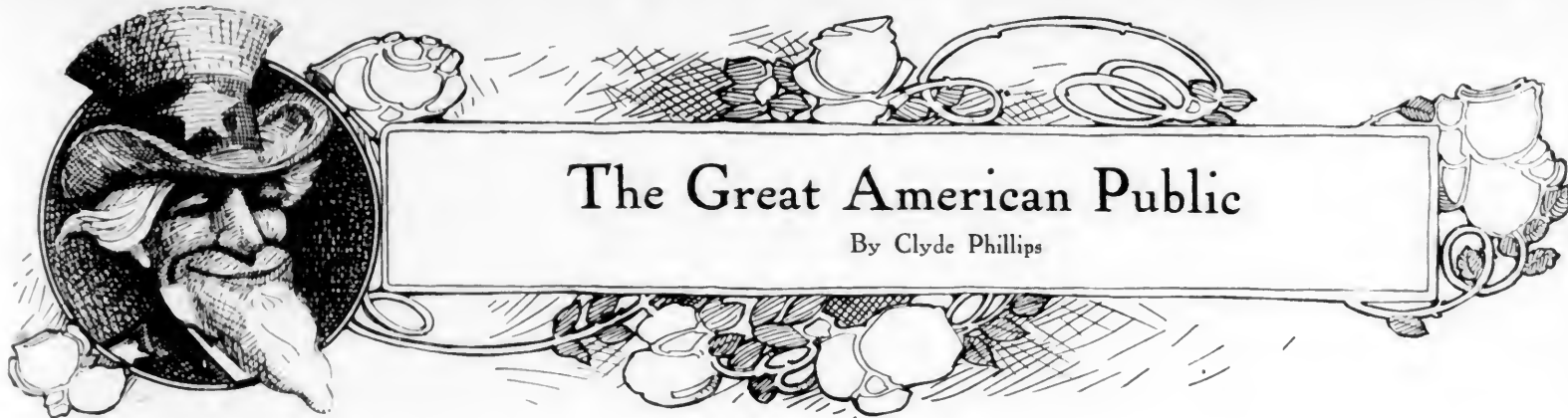
A NEW CURTISS MACHINE.

With double the carrying capacity of the old aeroplane the new Tractor biplane will be able to safely hold and transport two or three passengers, which will, in itself, be a novelty for it was seldom that the aviator formerly took anyone with him on his flights because of the great danger that would be incurred. Another stunt, which will probably be seen this year, is the novel one of a marriage in an aeroplane in the same way as it was formerly accomplished in a balloon, and, indeed, this may become common within a few years' time. Another feature which bids fair to become a favorite with the introduction of the new machine, is the parachute jump from a biplane. This achievement is made practical by the Tractor, and the person who is to do the feat can be dropped from any height and at any place desired, so the event will be much more thrilling and spectacular than if done from a hot-air balloon.

A machine of much more stability than the old models, the Tractor can fly in practically any kind of a wind successfully. Another feature of this aeroplane is that it can ascend from a rough and small field, an almost impossible feat heretofore, and it will also alight safely. This fact will enable aviators who are less capable and daring than the peerless Lincoln Beachey, who has a world-wide reputation as an air pilot, to perform such feats as the spiral, glide, volplane, as well as many other novel stunts, which they were formerly unable to accomplish. Another of the many advantages of a machine of this kind

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## The Great American Public

By Clyde Phillips

The American public is a force to be reckoned with whether one be a politician, the purveyor of a staple commodity, or a caterer to the amusement appetites of the masses. It is at once the most intelligent and the most playful public in the world. Also it is the most prosperous of publics. For these reasons it is the most profitable for the exploitation of the amusement man.

Our class distinctions, here in America, are only nominal, at most. That is why American-born citizens do not make good servants. The spirit of democracy has pervaded the populace, permeated to the depths of society, wiped out and eradicated old-world traditions concerning master and man.

The adult American of the male sex never forgets that our form of government is based on the principle that all men are born free and equal; that his vote counts for just as much as any other man's. If he be a waiter his acceptance of your gratuity is liable to be accompanied by a familiar observation regarding the state of weather or the result of the latest sporting event. In America the tip as an institution is limited in result, to the purpose for which it was created by our Anglo-Saxon ancestors beyond the Atlantic—to insure promptness—and not always effectually at that; not by any means. Over there it continues to be a token of superiority on the part of the giver and an acknowledgment of servility by the recipient. Here, in cases where it does not insure efficient service, it may be considered one of the many species of graft for which America is noted—graft that is pretty generally distributed instead of going exclusively to royal families, royal favorites, royal poor relations, and the limited few who make its collection possible in many countries beyond the seas.

It is tradition that impels a modern people to recognize the authority of a king—to support royalty and nobility—no more than it is that causes them to take their own inferiority for granted; to bend in humble genuflection to those whom they acknowledge as masters.

In America we have no such traditions. If the immigrant has not heard before he starts for this land of the free that every man is considered—by himself at least—as good as his neighbor, he learns it as soon as he arrives; and his old humility is cast off like a serpent's skin. Uncle Sam's domains have served as the crucible for many and divers inherited habits of mind.

While the result may not be the most desirable from the standpoint of the employing classes, as such, and the traveler, of aristocratic sociological doctrine, it is nevertheless of unmeasured benefit to that species of philanthropist who undertakes to provide the masses with amusement.

Where, but in America, would the proprietors of our eighty-car, three-ring and two-platform, ten-thousand-seating-capacity circuses find profitable patronage year after year? It is not merely because the country is so large that they do, tho this, of course, is no small factor in their success. The size of the country regulates the number of big shows, not their dimensions. The reason is found in the prosperity of the people as a whole.

The class in this country that corresponds to the peasantry of old-world countries, are landed proprietors—industrious, independent, sowing wide acres and reaping abundant harvests. Their stock is well kept and usually more than sufficient to their needs; their barns amply filled; their cribs stocked with smoked and salt meats; their dairy and poultry products beyond their own requirements as a source of income. Their fare is generally pure, wholesome and abundant. They are healthy, happy, free from care, not overburdened with tax. As a rule they have money in the bank.

The comparatively solitude of their lives turns them eagerly to those forms of amusement within their reach. Their picnics, celebrations, reunions, other local events of a strictly amateur nature, are interspersed with amusements of a

professional character. The circuses that come to the nearest town are generally visited. The district and county fairs receive their patronage. These are luxuries of which the American farmer seldom stints himself on purely economic grounds. He sees all there is to see, and he pays for it willingly.

### The Masses In Europe Are Poor.

Compare this state of affairs with the conditions abroad. Even in Europe the farmer is little better than a serf. He is the victim of caste as inexorable as the laws of the Medes and the Persians. Ground down by excessive taxation, hampered by the many relics of the feudal age that hedge him about, he plods along as stolidly, as hopelessly, as did his ancestors who were the slaves of some conquering tribe. He is the victim of atavism. Submission thru the generations of his forebears affects him in the nature of heredity. Only nominally is he free. In reality he is a slave descended from slaves. The ground he cultivates is owned by someone whose progenitors acquired it by coronal grant for some deed of arms in a day when militarism ruled the world. He works it on shares. The share he gets for his labor is pitifully small.

A gentleman, who was traveling by motor thru the south of France, tells of having noticed an old woman sitting by the roadside, a long, funnel-shaped basket filled with vegetable truck leaning against a fence near by. He regarded her as an object of commiseration. She seemed to be past the allotted three score and ten; her form was bent from toil; her face was seamed, care-worn and weather-beaten. It seemed to the traveler that she must be unspeakably tired. As he was about to inquire her destination and offer her a lift thereto, if consistent, she rose, inserted her arms thru the straps that served as handles of the basket, and, bending forward to keep it from dragging on the ground, trudged away. As his car passed her the motorist saw that she was knitting as she walked.

It is not unlikely that this woman was on her way to market in the nearest town. It is probable, furthermore, that while she disposed of her small store of vegetables, the several men and two or three women of the household toiled ceaselessly in the little garden scarcely larger than the average small American farmer's barn lot, upon a small share of the products of which they were solely dependent. That would be the usual condition, not only in France, but in all the countries of Europe.

It is the masses upon whom the purveyor of amusement pabulum must depend for his patronage in any country. Where the masses are prosperous amusements will thrive, but where there is painful attentuosity of means and enforced frugality among those who literally toil for their daily bread, they will not.

The American workman earns bigger wages and lives on a better scale than in any other country, even considering that the cost of living in America is greater. The mechanics are high-class, intelligent, efficient. Even unskilled workmen have the advantage of wholesome food, ample recreation and comfortable abodes. All classes find their diversion in attendance at places of amusement, patronizing liberally.

### Amusement Conditions In France.

In contrast to this, the workmen of older countries find life a struggle. How few of them will you find in the theaters in Paris. In France, where the agricultural fair, as we know it in America, had its inception, only the classes seek the benefits of the association and diversion at such events. The admission price to amusement parks is three francs on the average—quite beyond the reach of those not in easy circumstances, for wages are low in that Gallic country.

It is not extraordinary to see a delivery wagon which might be drawn by two horses in any American city, propelled by a bloused biped of

the genus homo. Arrived at an address where a delivery is to be made he laboriously disengages himself from the leathern harness in which he has been hitched, extracts the article desired from the contents of the wagon and carries it to the farthest back of the back doors he can find. Then he returns, gets into his harness and drags his truck along. It may be that his consumption of horseflesh as a regular diet conduces to his equine submission to his lot, for beef is a luxury beyond the reach of the average workman in France. However, a spectacle like that just described impels one, who is visiting the country for the first time, to ask whether they eat their horses and do the work themselves that would otherwise be done by the useful animal. The native complacently replies that the horses are not killed for food until they have ceased to be useful as beasts of burden!

I know of an office boy in Paris whose lunch regularly consists of a piece of broiled horseflesh, a slice of bread and a pint of claret! The claret costs about one cent.

Is it to be expected that a people so oppressed would patronize amusements? At least no American showman would think of emigrating permanently to our sister republic to engage in the pursuit of his profession until the common people of that country have laid aside their wooden shoes and all that they signify. The splendor of the boulevards is strangely contrasted in the squalor of the side streets.

The moving picture exhibitions, like the parks, exact admission prices that are prohibitive to the working classes in France. In America their very name is interchangeable with "nickel show." Over there picture show managers receive the equivalent of twenty-five, thirty-five and fifty cents admission. The exhibitions run for several hours. There is no thought of catering to the masses. It is doubtful if they could be attracted in appreciable numbers if the admission prices were divided by ten, in which case the present patrons would remain away and the moving picture business would soon end in fiasco. There is no mixing of classes in France. The distinctions are as marked as they were in the days of the empire.

The consequence is that the working classes of the lower order repair to those cabarets in the Montmartre from which our own new entertainment took the name only in addition to the idea. That is to say, there is no similarity in the character of the performances.

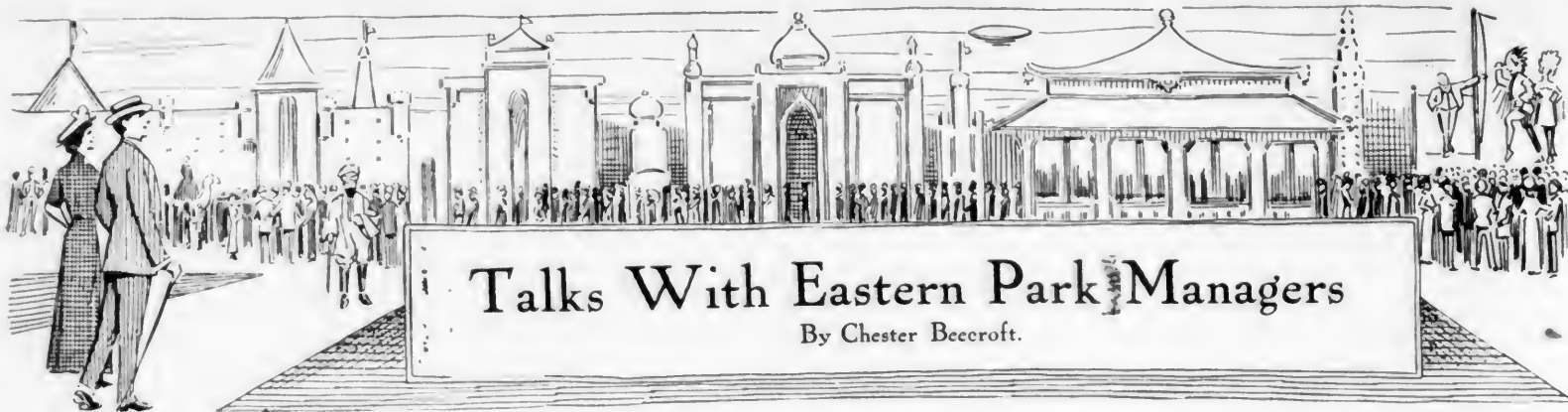
A cabaret in that section of Paris called Montmartre, is but one degree from the Apache rendezvous. The mixed audience sits sipping wine while a singer entertains them with songs that please the more as they are the more suggestive. As there are some who prefer vulgarity to suggestiveness, and the management aims directly to please all, there are usually a few vulgar pieces in the program.

The price of this entertainment is one drink for each person, no less. Few take more. Wine is usually drunk, but the wine is cheap in Paris generally, it is unbelievably cheap in the Montmartre. The singer also passes among the audience disposing of copies of his songs. This seems to be for the benefit of American visitors only, however.

No, there is no professional attraction for the American showman in France. The people are taxed as heavily as they can bear that a large standing army may be supported and the administrative government maintained on a plane of magnificence emulating the imperial splendor of the Tuilleries, Versailles or Saint Cloud.

The Frenchman who is dependent for his living upon his own efforts from year to year, will cry "Viva Republic," with all the ardor of his emotional nature; but all the same he harbors a respect that is akin to awe for the fallen aristocracy of his land. The young hopefuls of the

(Continued on page 120)



They say the lion and the lizard keep  
The courts where Jamshyd gloried and drank deep;  
And Coney—that great monster B. R. T.  
Stamps o'er its head, but can not break its sleep.

Thus the ancient and modern Omars, Khayyam and Sami, the tent maker of Persia, and the tent fakir of New York, bridging the gap of nigh a thousand years with a sentiment and name in common, mingle their songs in praise of Institutions which to each stand as symbols of glory that has been but is no more.

And the bond between the Omars is strengthened by a kindred flosophy. Omar, of Naishapur, is Khorasan—We mention him first only because he is an older, not a better Omar (for, look you, our own Omar of tencentsper in Khoneysands, tho he speaks not the perfect Persian tongue, yet calls into play a Persian (sh)rug, which can not be distinguished from the genuine) advised in one of his sublime quatrains: "O, take the cash, and let the promise go!"—a sentiment which is heartily shared by the younger Omar, who retains his wisdom in spite of the slaughter of Coney Island by the B. R. T.

And here we must take our leave of Omar Khayyam, for tho the Court of Jamshyd must undoubtedly have been a resort of splendor and renown, it has been too long in the keep of lions and lizards for even a new Fred Thompson to reclaim, while Coney Island and the many summer parks it stands for in our own dear U. S. A., are, tho stricken with a plague, still living and not beyond hope.

Omar Sami is right. The B. R. T. is the real spoller of Coney Island. And what is true of Coney Island is true of nearly every summer park thruout the country. The railroads are responsible for the slump in patronage in the majority of cases.

Owners, managers, promoters, students of the vexatious problem, and other astute persons more or less qualified to judge, have attributed the general falling off of park business in the last few years to various causes.

Some have blamed the managers for inability to supply novelty. Others trace the trouble to fickleness of the public, working on the theory that outdoor amusement devices lose their value as soon as the novelty has worn off. Some managers pass the buck up to the owners and backers, claiming that they are hampered by inexpert opinion which they are duty bound to follow, and that they are not allowed to use their own judgment in the expenditure of money for attractions, improvements, layout, etc.

In all of these contentions there is an element of truth, and in some individual cases, one or other of these reasons is wholly correct. But, gentlemen, when it comes to the condition of park business as a whole, the real fault lies with the railroads which carry the public to your gates!

When the park idea was new the public fairly stampeded to its support. The matter of inconvenience or discomfort in transit was scarcely noticed in the mad rush of the people to gratify their newly awakened passion for novelty and sensation.

But the times and all things—except greedy traction company methods—change with them.

The hysteria has worn away. What was novelty and surprise has now developed into a solid, well-organized institution of recreation and

amusement. The public is no longer blinded by the excitement of great novelty. People go nowadays to the parks much as they do to the theater, the beaches, or other of the older forms of amusement, in a matter-of-fact manner, with their minds not in a state of eager anticipation as in the old days, but free to take in all surroundings and to note the conditions as they go along. In other words, they have time to think, and while they love the park as much as ever, their love is not great enuf to offset the feeling of anger and resentment, which, now that their sight is restored, is aroused in them by the shameful treatment and abominable service accorded by the railroads.

Ask any person from Manhattan why he or she does not make frequent trips to Coney Island, and invariably they will answer, "I can't stand that trip—it takes all the fun out of the excursion." One trip a year to Coney is enuf for most fun-lovers. To pay ten cents—two fares—for the privilege of being insulted, crowded, stood up, delayed and trampled on in a hot railroad "journey" no longer appeals to the New Yorker. He'll do it once, but after that he elects to sweat at home, gratis. Efficient service would, of course, greatly increase the crowds and add to the income of the railroads proportionately. But the B. R. T. should worry and get a new wrinkle to improve service, when the city of New York plans to hand them a juicy slice of the new subway—yes? Not.

Coney Island is peerless—it will always get a living, but it will never approach its former prosperity—boardwalk or no boardwalk—until it gets a five-cent fare and adequate express service from the B. R. T.

Regarding the railroad-owned parks, it is astonishing how short-sighted and stupid some of these companies can be in the policies they follow. The general scheme is to furnish a free act or two to pull the crowd, and then charge a double fare each way on its own cars. In the first place the people in most localities have grown so accustomed to the free act that they come to regard it as a set fixture, part and parcel of what is legitimately "coming to them."

In the second place, people in all communities are hostile to double fare. Forcing them to pay it creates a feeling of dissatisfaction and resentment, which grows and spreads until, by a sort of silent common consent, the tahoo is thoroly established and the park becomes a failure. Still the operator refuses to believe that the double fare had anything to do with the gradual but steady falling off in attendance. "Lack of public interest" is alone to blame, and another park becomes a junk yard.

The traction companies' one idea is to soak the passenger on its lines a double fare, holding as an inducement for the ride, a first, second or third-rate park at the end of the line. It seems beyond their ken that a real pleasure ground, a single fare and ten times as many passengers means more money to them than the present grab-it-all system, which not only works against their own best interests, but hurts the park game in general, by adding constantly to the number of failures, giving the false but fatal impression that parks are no longer paying propositions. Such a notion as this, when it spreads broadcast, has a distinctly harmful effect, causing the investor to

become over-cautious and suspicious, and dampening the ardor of the amusement seekers, upon whose attendance and support the whole park scheme depends. There is no advertising so valuable as the "Bill says it's great" kind, and no criticism which will more surely destroy than the knock of the same old Bill. Bill, of course, representing the fellow you meet who has "been there" and was either pleased or dissatisfied.

Very few railroad-owned parks are successful. Here and there, where the operators have sense enuf to hire a top-notch manager and leave the work entirely in his hands, they get by. But sooner or later the double fare and the usually poor service will crimp the best-laid plans of any manager, no matter how competent and progressive he may be.

More summer amusement parks have been closed up or reduced to a passive state by street railway companies than from all other causes combined.

With these few remarks we pass on to a review of the various parks in and about New York, Philadelphia and Boston, giving, as far as is possible at this early date, an outline of the plans, changes and additions contemplated for the coming season. Asking your indulgence, gentlemen for the arrangement of subjects and the long territorial jumps necessitated by the geographical layout, we present for your consideration, first:

#### Pallsades Park, N. J.

Nature has done wonders with the West bank of the Hudson, and if the Schenck Brothers had been clever enuf to live up to the possibilities of the portion under their charge, Pallsades Park would be a wonderful summer resort. Under the existing conditions, however, the best comment that can be made is that the place is beautiful. Its shady paths and cool arbors offer rest and refreshing quiet for which the jaded city folks should be sincerely grateful. The charm of scenery and freedom which is here so potent, should be a feature in every park—but it should not be the only feature. Woodland pleasures and delights are easily to be had in many lonely localities within easy reaching distance of New York, and without the price of admission.

All parks do well on Saturdays, Sundays and holidays, and so does Pallsades. On week days a visit to the morgue or a walk thru Potter's Field might be productive of more hearty enjoyment, and could hardly be less exciting.

Moving warily and swiftly down the steep descent to the Fort Lee ferry, with an occasional furtive glance over the shoulder lest Arthur Keller, or mayhap the Old Nick himself launching a boulder from the edge of the cliff with intent to crush us, we continue down the river and across the court of the Goddess Coney. She is the great mother of the whole race of summer parks, still young, tho prematurely gray. She smiles upon us and bids the minions swing the portals wide.

Hail, Majesty! Alas, a clout upon that head where late the diadem stood! Hail, goddess, hopeful still and fair, your great eyes moist with sorrowing for the grandeur that is dead; low to our obeisance!

Raising our heads again we gaze beyond her, eager to gather in the sights of her fairy realm. Once more, alas! for impenetrable mystery cloak. Surf avenue on either side, and nothing can be seen!





The atmosphere of Coney's court is so dense with secrecy in these early days (and nights) of the season, Nineteen Hundred Ten and Three that not even the rays of

**Luna.**

... pierce its thickness thru. But we have promised you safe conduct, friends—trail with us, then, and curse not if we stumble here and there. 'Tis well you may not see too clearly, for the sights might make you weep.

Once—robust men—true sea-air and hot-air-foot sons of the sons of the race of Islanders assemble nightly around those egg-shaped Coney Island winter decorations, whose warmth has served to incubate and nurture, for ages past, the busy annual prognostications of each coming season as the "greatest ever" in Coney's history, attended by a lavish predominance of real money all the while with the accent on the ad.

With awed expressions, hushed voices and bated breath, anxious-eyed and wan-cheeked the Islanders foregather and whisper of possible and actual wonders of the craft of hand and mind in marathon progress within the hermetically sealed fence enclosing Luna, the scene of the great triumph of that seeming superhuman creator of modern summer amusement parks, Fred Thompson—for the nonce transformed into an impregnable city of mystery.

Balkan war generals, desirous of attaining scarce heads in biographical history as "siege resisters," are recommended to apply to the heads that guide the park of the goddess of the moon for price lists of lessons in the skill and art of guarding the secrets of fortresses and the resisting of strategic onslaughts of friend and foe alike.

Under oaths of allegiance that make those of the Black Hand fraternity appear like unto South Carolina water-wagon pledges, each unit of vast armies of men of every trade and calling has been initiated into a one-thousandth section of the 1913 plans of the Luna directorate, and dark stories are afloat of the penalties to be meted out to unwise employes who may betray their knowledge with even the mention of the word "Luna," outside their overalls.

In pursuance of The Billboard's life-endeavor to keep the world of showdom in good fellowship touch with each successively ante-season's progress of the preparations of our foremost parks, our special park commissioner, "of nerve of steel and hide of pachyderm," finds himself faced with failure of the direst type and a battery of long, short, medium and 54 other distance varieties of quick-firing Maxims, Gardeners and Nodenfelts, in learning what the portals of Luna will lead to when Lemlein's strains once again blast a welcome to Luna's myriads of lovers.

With grim-visaged, stalwart sentinels, four paces apart, encircling the enclosure, your afore-said steel-nerved, pachyderm-hided, etc. commissioner, relinquishes this line of attack and seeks out Commodore Dick Geary—that literary landmark of the Island of frankfurters, whose knowledge of Coney's men and Coney's matters has hitherto passed all understanding. With voice trembling with emotion, Coney's one and only Dick Geary, assures our S. N. P. H.-ed pad-facer and seeker after copy, that Luna's secrets were Luna's own and six-lever lockt within the bosoms of Fred, of the "master mind," and that astute financier President James J. Nelson, who, last season, so identified his wondrous versatility as being "to the manner born" in money-laden Wall street or breeze-swept Coney Isle. So on we go!

The shades of night were falling fast,  
When thru Surf Avenue there passed  
A sad-eyed scribe with feet of ice,  
Who mullered things that were not nice.  
With crinkled brow he cursed down deep,  
For well he knew that in his sleep  
He'd hear that voice from Coney, O...  
"You'll get that dope or out you'll go!"

But, good gentlemen, and you my editor, bear with us yet another week, and tho we have failed tonight to rouse the Luna-ticks from their slynx-like stolidness, yet we set those upon them that will make them speak, or falling, this will tell you more wondrous tales of Luna than ever Luna's tongue could tell. Aye, for we shall engage for this special work, the dauntless, the never-conquered, the star of all reporters, the irre-

sistible "Dame Rumor." The one or the other, gentlemen, shall speak for you next week!

On the East side of Surf Avenue, a little further down—right there where you see those colossal figures over and on the gate—that's

**Steeplechase Park.**

Come on up to the offices—careful you don't stumble on these narrow steps—ah, howdydoo! Gentlemen, this is Walter Cleary, godfather to a famous steeplechase horse that used to carry his name and an occasional bet. There is no better fellow on earth than Walter C.—everybody says so and we are proud to furnish the echo. He's as competent and progressively a parkman as ever saw a concession, and has been for many years the invaluable aid of—by the way, where is Mr. Tilyou? Out on the grounds? O, and may we go and find him? Thanks. As we look around for him, gentlemen, let me say a few words about Mr. Tilyou. When it comes to mysterious mechanical contrivance and novelty in amusement, he has no equal in the world. Dozens of managers, back to real coin, have tried to imitate his park—but never with success. Every time an imitation of his "of the people, by the people, for the people" theater starts up it helps the business or the reputation of Steeplechase by showing up in contrast how great the latter really is.

Mr. Tilyou is always out on his grounds just as you will find him now. He spends the entire winter working out new devices and adding to his incomparable program, all of which he offers to the public for a single price ticket. Here he is now. Gentlemen, Geo. C. Tilyou, genius of weird amusements, the most courteous parkman in the world. Yes, you could spend a week looking about Steeplechase—thousands of people do that every summer, but let's jog along now and have a bite to eat—can you join us, Mr. Tilyou? No? Sorry—good-bye then, and thank you for your courtesy.

Feel better gentlemen? Good! Then we'll proceed to

**Dreamland.**

Nothing new here this spring—plenty of space between the city's beach and the avenue for a park, but nothing doing yet. Sam Gumpertz, who made the real money last year, will be back again with his Dreamland side show. Well, it ought to make money, for it is wisely conducted, has a dandy front, and is a corking good show. Fine weather, and a new record to you this summer, Mr. Gumpertz—so long.

**Now for Parkway Baths and for**

**Brighton Beach.**

Here's where they get the high-toned folks—the class. Brighton is under the direct guidance of Chauncey Marshall, Jr.—sorry he is not here today. Mr. Marshall is one of the real gentlemen of the game. He has done much to uplift the parkman's profession. He has already informed me that the policy of the Brighton Beach company will include the ownership of all its own concessions, which will be operated by employes of the park. In the list are found shooting galleries, cane racks, Japanese booth, and in general all but a very few of the smallest concessions.

Many improvements are under way at present and still others are in contemplation, including the installations of new rides, the character of which has not yet been determined.

The Motordrome, which last season continued up to the last minute to augment the attendance for itself in particular, and Brighton Beach in general, is expected confidently to be a much stronger attraction this year in consequence of the hold it has obtained on the fancy of New Yorkers. In order to take care of the great crowds which they expect, and to keep them at Brighton, the management has planned to erect a garden restaurant which shall be a newer and bigger Feltman's, constructed and conducted along similar lines. A new story is being added to the bath house, giving three hundred and fifty additional rooms with marble-tiled comfort rooms and lavatories.

The old scenic coaster is coming down and in its place there should be room for several up-to-date rides, which Mr. Marshall is keeping under his hat. Looks like a good season for Brighton. **Here's to it!**

Now, by the way of rest and variety, we will take a pleasant sail to

**Smith's Parks-on-Hudson**

along with Captain Anning J. Smith, who operates six or seven excursion boats and barges along the Sound and Hudson, for the benefit of his different park enterprises.

**Point Pleasant Park.**

thirty-three miles up the Hudson and where he has an athletic field, a hotel, dancing pavilion, bathing beach, etc., he is engaged in the installation of several new riding devices.

**Roaton Point.**

located on the Sound about thirty-five miles from the city, he claims to have the finest clam-bake west of the Providence River, and this is some boast. Here there are shooting galleries, dancing pavilions, bathing, carousels, and a host of concessionaire attractions. Roaton Point has always been regarded as one of the best-paying parks on the Sound, and the coming season bids fair to be one of the best in its history.

**Empire Grove**

is situated along the East bank of the Hudson, contiguous to Newberg, Poughkeepsie, etc., and has many natural advantages which have been heightened by art. In addition to the many attractions and features usual to parks, Empire Point has a thoroly well-equipped athletic field, whereon are held many of the association games of the surrounding towns.

While we are sitting comfortably on the after-deck of Capt. Smith's good ship, let me tell you about

**Olympic Park, N. J.**

Mr. Belden and Mr. Schmidt are still in charge of this fine shady park, and that's the surest guarantee that strict discipline will be observed, that the crowds will be good orderly fun-seekers and free spenders, and that the concessionaires will receive a square deal.

The features will be a glass-enclosed restaurant and dance hall and a new swimming pool, 600x200, in which all sorts of aquatic sports will be held. This pool will be used in the winter as an ice pond, and it is estimated that five hundred dollars worth of the crystal commodity can be taken from its surface at a single cutting. Then follows

**Hillside Pleasure Park, N. J.**

Here is a real lively place with a well-established following. There is something doing all the time. W. E. H. Thaller, one of the most broadly experienced and able managers in the business, continues in charge of Hillside. He has already made several improvements which concern the lake, arena and general outlay of the park. A new eight-thousand-dollar riding device is now in course of construction, and a carousel, circle swing and two other devices will be added before the opening, which is set for May 24.

A fair idea of the lively patronage of Hillside can be gathered from the fact that this is the only park in the territory which Newark caters, that supports two roller coasters. Both of the coasters coined money last year. Have a clear, friends—Yes, I'm coming to it now—be patient.

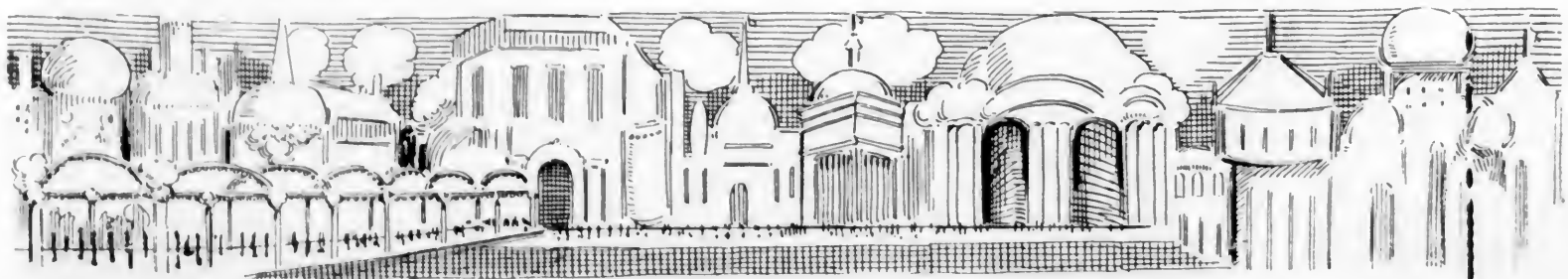
**Point Breeze Park, Philadelphia.**

This looks to us like the most promising spot for investors and concessionaires opened within the last few years. It is under the management of Fred W. McClellan, who, as everybody knows, was manager of Luna Park in the halcyon days.

An old racetrack converted into an up-to-date amusement resort, open and ready for business in 45 working days, was the record establish last season at Point Breeze. The numerous improvements contemplated, but abandoned last year, owing to the continued rainy weather, are now under way, and include a mammoth steel music pavilion where free band concerts, circus and vaudevil will be presented and a large, up-to-date dancing pavilion, picnic pavilion and numerous small buildings for various concessions.

The insistent demands from clubs and fraternal and athletic organizations for an athletic field, wherein they might hold their track events and

(Continued on page 156.)



# General Amusement News Received Too Late

## COLUMBIA AND EMPIRE CIRCUITS FORM ONE BIG WHEEL

**The Billboard's Prophecy Verified—Columbia Amusement Company to Control Entire Burlesque Situation of United States and Canada—Forty-four of the Most Prosperous Theaters of Both Wheels to Form the New Circuit—Birth of New Wheel Imminent**

New York, March 17 (Special to The Billboard).—The news is out at last and the many items on the subject which have appeared in previous issues of The Billboard have been verified, for the long-talked-of agreement between the two big burlesque circuits has now been consummated and the Columbia Amusement Company will, from now on, control the burlesque situation all over the United States and Canada. The agreement, which virtually means the absorption of the Empire Circuit or Western Wheel by the Columbia people, includes the turning over of ten Western Wheel theaters to the Eastern Wheel in return for ten Columbia franchises and the retirement of two of the shows now touring the Eastern Wheel, which will give the combined circuit forty-four shows and a like number of theaters. The two wheels have been operating 67 shows this season and the new arrangement will leave the burlesque owners with 25 shows to dispose of. It is, therefore, more than probable that the owners of and lessees of these attractions will look about them for theaters wherein to present these attractions which will make the birth of a new circuit more than probable. The theaters which have so far been agreed upon for the new combination are: The Columbia, Murray Hill, Hurlig & Season's new 125th Street, People's, Miner's Bronx, all in New York; Star, Gayety, Casino and Empire, Brooklyn; Columbia, Star & Gayer and Folly, Chicago; Casino and Gayety, Boston; Westminster, Providence; Casino and Empire, Philadelphia; Gayety, Baltimore; Gayety, Washington; Gayety, Pittsburg; Star, Cleveland, New Gayety, Cincinnati; Gayety, Omaha; Gayety, Kansas City; Standard, St. Louis; Buckingham, Louisville; a new house in Indianapolis; Gayety, Milwaukee; Grand Opera House, St. Paul; Gayety, Minneapolis; Gayety, Buffalo; Empire, Toledo; Avenue, Detroit; Gayety, Montreal; Corinthian, Rochester; Empire, Albany; Empire, Newark, N. J.; Empire, Hoboken; Orpheum, Paterson; the Shea houses in Springfield, Worcester and Bridgeport; Bastable, Syracuse, and the Linnberg, Utica.

The deal which represents one of the highest revolutions ever made in modern theatricals was put thru by the combined efforts of J. Herbert Mack, Sam A. Scribner and Rud K. Hynicka, representing the Columbia Amusement Company, and Herman Fehr and Henry Clay Miner, representing the Empire Circuit. The property values involved represent about \$15,000,000 while 4,000 people are employed with the various theaters and traveling companies. The deal which has caused a deal of comment in the theatrical circles is the outcome of a strenuous war which has been waged for several years between the two circuits, and the arrangements will create a new and certainly more prosperous era for

burlesque. It will mean better pay for the prosperous theaters and necessarily a less and better show.

The Billboard, usually first in the matter of live news, printed a story in its last issue which told of the probable closing of the deal and it has, in its burlesque column, long advocated an amicable and friendly agreement between the two big circuits.

Burlesque managers on both circuits are delighted and there are many that can hardly be brought to believe that the present issue has come to pass.

The owners of the shows which will be left in the cold are now turning to the only resource, which will mean the establishment of a new circuit, the facts of which will be told as soon as authentic news can be obtained.

JAMES DUTTON AND COMPANY



A crackerjack equestrian act, now being featured over the Keith Vaudeville Circuit.

### MURRAY J. SIMONS RECOVERED.

New York, March 17 (Special to The Billboard).—Murray J. Simons, the Hebrew comedian who recently closed with The Trocadero thru illness, is out of the sanitarium and is quite recovered. He is at present at his home in New York City.

### ORPHEUM MUSICAL COMEDY CO.

The Orpheum Musical Comedy plays will open their fourth successful season under the direction of Billy E. Williams at North Vernon, Ind., March 23, with new music and special scenery. The cast this year will be stronger and better than ever, including Billy E. Williams, Dorothy Burke, M. J. and Beatrice Beecher, and others.

### SUNDAY AMUSEMENTS IN ATLANTA.

Atlanta, Ga., March 13 (Special to The Billboard).—It is estimated that 25,000 people from every section of the city visited one or more of the several attractions open to them last Sunday. Chief Revere himself was present at the Montgomery Theater, where the religious picture, From the Manger to the Cross, was presented by special permission. At the Atlanta Theater there was a symphony concert by

the Atlanta Philharmonic orchestra. Dr. Percy J. Starnes, organist, and Mrs. Lillian Bell Starnes, soloist, were heard at the Auditorium. A Hindu flowerer lectured at the Carnegie library in the afternoon, and in Taft Hall at night. Free motion pictures were shown at the Wesley Memorial Church. Baseball at Fort McPherson, the only place in Atlanta, where the national game may be enjoyed on Sunday, was prevented by rain.

### JENNIE AUSTIN RETIRES FROM STAGE.

Newark, N. J., March 17 (Special to The Billboard).—Jennie Austin, who in private life is Mrs. Joe Hurlig, has retired from the cast of the Taxi Girls and has bidden farewell to the stage forever. Miss Austin, who has been with Hurlig and Season attractions for several years past and who is considered as one of burlesque's prettiest and most talented comedians, has been replaced in the cast of the Taxi Girls by Mae Williams, a clever young woman principal with the show.

Five more weeks will close the Opera House season of the Jenkins and Barrett Comedy Co. Mr. Jenkins will open the show as a one-ring circus at Rochester, Minn., May 1.

## London Cables

BOUGHT & PAID FOR A SUCCESS.

London, March 14 (Special cable to The Billboard).—Bought and Paid For, produced at the New Theater, Wednesday evening, March 12, is proclaimed by the united opinion of London critics to be an unqualified success and destined for a long engagement. Frank Craven, the only American appearing in the cast, was lauded without qualification and is credited with the greatest personal success scored here in many months. Craven came here especially to play his original role in the piece, that of James Gilroy.

The critics declare the second act a masterpiece of daring, likewise admitting its forceful dramatic accomplishments.

### CONROY & LE MAITRE MAKE DEBUT.

London, March 13 (Special cable to The Billboard).—Conroy and Le Maitre made their first English appearance Monday, March 10, at the Hippodrome, Birmingham, their act winning praise from all the local papers. Their act shared top-line honors with Chiquetelli. They open at the Palace, London, on the 31st.

### FRANK BUSH OPENS.

London, March 13 (Special cable to The Billboard).—Frank Bush, booked by Scott Adacter, opened successfully Monday, the 10th, at the Pavilion, Newcastle.

Bisset and Scott open for the same agent at the same theater on the 24th.

### TO FEATURE HELENA FREDERICK.

London, March 15 (Special cable to The Billboard).—Helena Frederick, the American soprano, will be featured week of the 17th at the London Coliseum. Rinaldo, the American violinist, is enjoying a long engagement at this house.

### MAYME REMINGTON SCORES.

London, March 14 (Special cable to The Billboard).—Mayme Remington and her Pickaninies opened Monday, the 10th, at the Argyle, Birkenhead, scoring an immediate success which insures extended bookings.

### EVANS AND CORBETT FOR ENGLAND.

London, March 15 (Special cable to The Billboard).—Honey Poy George Evans and his minstrels, with James J. Corbett as interlocutor, are announced to open shortly in England. The agency making this statement also announces that McIntyre and Heath are to play an engagement at the Hippodrome, and that Edmund Hayes, with a sketch, is coming over soon.

### HILL & WHITTAKER'S SEVENTH TOUR.

London, March 12 (Special cable to The Billboard).—Hill and Whittaker, for their seventh English tour, and Mr. and Mrs. Gardner Crane, opened successfully at the New Cross Empire, on Monday, the 10th.

### ALANSON'S FIRST APPEARANCE.

London, March 15 (Special cable to The Billboard).—Alanson, with American electrical novelty, opens Monday, the 17th, at the Hippodrome, Woolwich, for his first English showing.

### ENGLISH CO. SECURES BOSTOCK JUNGLE.

New York, March 16 (Special to The Billboard).—Harry E. Tudor sailed on the S. S. America, Saturday, to resume charge of the interests of Mrs. Bostock and the family on his being cabled that a London syndicate had successfully negotiated for the acquisition of the colossal jungle. A proposition was made him by prominent theatrical men to the end of purchasing the stock, but it transpired that an option had been extended the London syndicate, pending Tudor's advice of the possibilities of an American sale, which expired on Friday last.

The cable conveyed the syndicate's desire that Tudor should remain with the show as director general, but with the passing of the enterprise out of the family of the late Frank G. Bostock, he views this turn of affairs as an opportunity to "adopt" the United States as his future home land.

His severing his long connection with the streamless late "Animal King" will mean that the American show world will welcome him, where his experience has been far out of the ordinary run and gathered not only in his representativeness of Bostock, but in every branch of the theatrical, park, spectacle and other highways and byways of the amusement catering business in all the English-speaking parts of the world.

Mr. Tudor makes the New York offices of The Billboard his American headquarters.

### BURLESQUE MANAGERS AND PRINCIPALS.

New York, March 17 (Special to The Billboard).—A movement is now on foot to arrange plans for the protection of the burlesque manager against the uncertainty and vagaries of the actor and a hard and fast rule will probably be issued by the Columbia Amusement Company, whereby managers of road attractions will be forbidden to make contracts or engage principals until they have been released by other managers. A satisfactory arrangement or agreement will also be made as to the approximate salaries which will be paid to principals, both men and women in their various capacities. The ever-increasing rate of salaries has become a menace to the business and as long as the present popular prices avail at burlesque theaters, as well as the increasing cost of production and equipment, managers find it almost an impossibility to make their attractions pay them a profit and are now reaching out for mutual protection and a better and more satisfactory system of working basis.



# For Classification in the Various Departments

## CODY BANQUETS SHOWMEN'S LEAGUE

### Second Big Social Event of the Newly Formed Showmen's League of America Is Given at La Salle Hotel, Chicago—Col. Cody Presides at Gathering of More Than a Hundred Showmen

Long and loudly heralded, the banquet tendered by the members of the Showmen's League of America to their newly elected president, William F. Cody (Buffalo Bill), took place with a burst of brilliance, of pomp and wealth of showmen's spirit and good fellowship at the banquet hall on the nineteenth floor of the La Salle Hotel Saturday evening, March 15.

Long had the committee in charge, consisting of the entire board of officers located at the present time in Chicago, worked unceasingly, to make the dinner one long memorable event and well they accomplished their endeavors. Indeed, hardly a Chicagoan, not to mention a resident of the Middle West section was not acquainted with the fact that March 15 marks New Year's Day on the calendar of the Showmen's League; for it is the beginning of a year of success and fraternal development.

Col. Cody arrived in town from his home in North Platte, Neb., on Friday morning, at 9:10 via the Overland Limited, at the Northwestern Depot and was received at the station with an automobile, full of officers of the showmen's organization, and escorted at once to the LaSalle Hotel, where he remains the guest of the house until his departure for New York on Sunday, March 16.

The day before, the night before, as well as the day of the banquet itself did not pass by uneventfully, inasmuch as the showmen's organization—thanks to the committee in Chicago, had arranged the most enjoyable program, which is briefly outlined as follows:

On Friday morning at 10:00 o'clock, Col. Cody and a party of friends and brothers, 35 in number, including William F. Cody, John Warren, Charles Andrews, William T. Hewitt (Red Union), H. A. Kline, Barney Parker, A. L. Salvail, Edward Neumann, Sam DuVries, J. M. Hathaway, Dave Jarrett, Vernon C. Seaver, E. F. Carruthers, Raba DeKarian, W. Patrick, F. L. Baker, Harry McCabe, C. J. O'Neill, A. Davis, C. McDonald, Stanley Twist and others, left the LaSalle Hotel for the sights of Southern Chicago. They visited the stock yards, as guests of the Lobbey McNeil Co., also the Swift Packing Company and remained with this host for a complimentary dinner given in the honor of the Colonel. From the Swift Packing Company's plant the party motored to the Selig Polyscope Company's studio, also in the Southern portion of the town, where motion pictures were taken of the entire assemblage. In this connection, it must be stated that the Essanay Company also secured pictures for their Screen Weekly likewise the Industrial Motion Picture Company for the Universal Weekly.

After motoring thru the magnificent boulevards system of Chicago, Colonel Cody and his cohort arrived back in town about 5:00 p. m., for dinner, after which they visited the Curt Theater in a body as the guests of Elysses J. Herrmann of this house.

The next day was marked by a re-union of social festivity. At the dinner hour, Col. Cody and the officers of the Showmen's League partook of the hospitality of a banquet tendered by the Hamilton Club at their hospitable house. Here the Colonel delivered a most eloquent address and invited the officials of this fraternal organization to attend his banquet.

In the meantime preparations were continuing unceasingly so as to have the banquet hall properly festooned and appropriately decorated for the evening event. The U. S. Tent & Awning Co. donated the busy decorations that converted the hall into a big white top, and with on the subject let it be said that Sam DuVries of the Sullivan-Considine, Cleint, donated the cabaret talent of the evening, while Henry K. Wakefield came to the front and contributed the "White Rock" water which flowed so plentifully. In addition to the decorations of the hall the U. S. Tent & Awning Co. had erected a regular full size circus main entrance, with full equipment of railings, ticket-boxes, spikers and ticket takers, so that the realism of the event be most becoming to an organization of the white top fraternity.

Promptly at 7:30 p. m., the announcers invited the gathered host to file into their seats at the banquet tables, where 175 covers had been prepared. To the accompaniment of the stirring strains of Rudolph Berliner's Twentieth Century Band (thanks to the courtesy of George S. Wood) in regulation circus band accoutrement a large host filed to their stations prepared for the big spread. Amongst the number who thus entered thru the canvas entrance, over which was inscribed in large, bold letters, "The Showmen's League of America," were Charles Andrews, U. J. Herrmann, J. D. O'Neill, Arthur Davis, J. M. Hathaway, Charles McDonald, William T. Hewitt, J. L. Browne, Vernon C. Seaver, Herbert A. Kline, Col. C. W. Parker, M. S. Bodin, E. F. Carruthers, W. F. Driver, D. J. Jarrett, W. Patrick, J. B. Warren, Edw. P. Neumann, Jr., George C. Newton, Barney Parker, W. K. Sibley, Hank Wakefield, Tom Rankine, C. F. Bell, Sam DuVries, A. L. Salvail, Al Scott, Lew Nichols, H. A. McCabe, T. B. Irwin, John P. Martin, J. T. Whulphorst, Arthur B. and Hiram S. Cody, Charles G. Bolte.

(Continued on page 160.)

### LEASES NEW JERSEY THEATERS.

Red Bank, N. J., March 16 (Special to The Billboard).—Charles W. Ritter, manager of the Empire Theater, Red Bank and another of the same name at Itahway, announce, March 14, that he had leased both playhouses for a term of years to Dan Casey, brother of Pat Casey, head of the Pat Casey Agency, New York.

Mr. and Mrs. Ritter will not retire from the theatrical business, for the other hand they have formed the Empire Theaters Company with a capital stock of \$100,000. This stock company will build and operate theaters throught the state.

The theater will open under the new management Monday night, March 24. It will be the policy to give the latest reels of motion pictures, together with five acts of vaudeville Klaw & Erlanger productions will be given a vaudeville show. It is the intention of the management to have a legitimate production about once a week.

### BARNUM SHOW IN MADISON SQ. GARDEN.

New York, March 17 (Special to The Billboard).—Peanuts and pink lemonade will soon be ripe, and the odor of new mown sawdust will permeate the air. The Barnum and Bailey Circus, gayest, gladdest, grandest, galaxy in all the wide world, moved itself into Madison Square Garden yesterday (Sunday) and will inaugurate its annual season next Saturday afternoon. Fifty live cars brought the big institution from winter quarters in Bridgeport, Conn.

"The Greatest Show on Earth" came in three train sections, de-tracked at Mott Haven and tracked to be hauled over the Harlem bridge and down First Avenue to Twenty-seventh street. Forty elephants, three herds of camels, 500 horses, 110 cages of animals and talcum chariots galore were included in the picturesque cavalcade.

Inside the Garden gangs of circus laborers dumped and spread the tanbark, hung the net work of aerial apparatus, spread the three rings and 4 platforms, hammered and pounded away on the building at the far end of the arena of the double stage for the spectacle. To prepare the chaotic arena for the rehearsals which begin today was a labor ridiculous in its ease, every department "boss" agrees.

The Garden engagement will witness the home-coming to the circus of the freaks. In this great assortment of weird, whimsical wonders of the world the Barnum and Bailey management has exercised the utmost care and discrimination. The exhibit will occupy the same quarters as of old, in the commodious hall at the right of the main entrance of the Garden.

The performance of the "Greatest Show" will open this year with a dazzling new edition of Cleopatra, the spectacle which was received with favor last spring.

Following the glittering pantomime come the rapid succession of circus acts. The services of the world's most illustrious equestrians, gymnasts, acrobats, aerialists, equilibrists and other athletes have been enlisted. The active participants in the thrilling exploits below and aloft number nearly 500.

Miss May Wirth is forecast as the individual sensation. Last year she won fame as the only woman who had ever successfully accomplished a forward somersault on a galloping horse's back. This year she will do the back across, a feat which has never been approached by a female rider. Lady May has just finished her winter tour of the big time vaudeville houses, and on the last day of her engagements established a new world's record, turning three somersaults once around a 27-foot ring. Watch her when the Barnum

show opens. We are not permitted to tell you what she has planned to do except that it will be "grey." Just wait, and be prepared to say "Oh!"

Animal acts will be varied and novel. The ball game between Harry Moody's elephants will be a feature held over. Among the spangled riders whose names are generations old in the circus world are Ella Bradna and Fred Derick; Orriu, Victoria and May Davenport, and Charles Siegrist. Italy sends its Schiavoni acrobatic troupe, the pride of the country. Lupita Perea comes, heralded as the most remarkable girl acrobat of Spain. Julia Bonzales represents Cuba's claim to gymnastic supremacy. England, France and Germany contribute their champion and two new troupes of Jai wrestlers have been added. Fred Bradna is the big boss with the whistle.

Jay Ryal, Dexter Fellowes and Old Bill Thompson (good old Bill) are the dauntless three of the publicity department.

Success to the Barnum show, good luck to every performer.

### AMEEN BRINGS ARABS FOR TWO BILLS.

New York, March 14 (Special to The Billboard).—Ameen Abou Hamad, the well-known manager of Arab acts who has been with the Buffalo Bill and Two Bill shows for many years, arrived here yesterday per S. S. Cronon from Morocco bringing with him a troupe of Arab acrobats and riders for the show this season. The party was met by Major John Burke of the Two Bill Shows and left here for Trenton N. J., today.

### ELMIRA THEATER BURNS.

Elmira, N. Y., March 13 (Special to The Billboard).—Fire starting in the Happy Hour Theater early this evening, destroyed the playhouse, the plant of the Elmira Telegram, and several business places. The loss will aggregate \$150,000.

### W. VA. GOLDEN JUBILEE CELEBRATION.

Wheeling, W. Va., March 14 (Special to The Billboard).—West Virginia's Golden Jubilee will be celebrated in this city from June 15 to 21. The state will fittingly celebrate the event, the celebration centering at Wheeling, where there will be a state exposition, a golden jubilee, city celebration, and the usual entertainment; pageants, parades, triumphal and memorial arches, etc., with music.

### ASKING \$1,500,000 FOR EXPO.

Washington, March 12 (Special).—The fight over a government appropriation for an exhibit at the Panama Pacific Exposition at San Francisco in 1915 will be renewed when Congress reconvenes in April. The House and Senate compromised on an item of \$500,000 for this purpose on the sundry civil appropriation bill in the closing days of Congress. The Californians in Congress will insist on this item being increased to \$1,500,000, while the "economy" Democrats in the House will start a contest to have the item entirely eliminated.

The Hugo Bros.' Minstrels, with Billy Kersands, after touring Australia for seven months, sold their show to C. M. Coleman, an Australian amusement promoter, who will make a tour of one-night stands in the smaller towns. Mr. and Mrs. Billy Kersands, James Lacey and Verona Piggs were the only members of the show to return to the United States.



Showmen's League of America Banquet at the La Salle Hotel, Chicago, March 15

# THE THEATRICAL WEEK IN NEW YORK

## REVIVALS OF FORMER SUCCESSES

**Old Morality Play, Everyman, at Children's Theatre—Liberty Hall, Former Comedy Success, Emphasizes Vast Strides Made in Art of Playwriting—Marie Dressler's All-Star Gambol**

**EVERYMAN**—Revived at the Children's Theatre, New York City, March 11, 1913.

### THE CAST.

Doctour	Ben Greet
Dethe	Lesopold Profen
Everyman	Edith Wynne Matthison
Fejnawshyp	Charlea Franci
Kyndred	Ruth Vlylan
Cosyn	George Vlylan
Good-Dedes	Wlnfred Fraser
Knolege	Beverly Stgreaves
Confession	Leo G. Carroll
Beaute	Lenore Coulfild
Strengthe	Charles Francis
Dyscrecion	Elizabeth Patterson
Fyve-Wyttes	Clarice Laurene
Aungell	George Vlylan

New York, March 12 (Special to The Billboard).—Ben Greet and Edith Wynne Matthison headed the list of well-known names which constituted the cast of Everyman at its Children's Theater revival last night. This revival differed from most current New York revivals in that the plays above mentioned also appeared in the same parts which the play was originally enacted in America.

The audience evinced great interest in the 900-year-old play, the theme of which was so often borrowed in more modern works and eagerly followed Everyman's highly-symbolized journey to the grave. The scenic effects, unlike those of most of the plays that fell into the hands of Ben Greet, (a disciple of simple staging) for stage directions, was very elaborate.

The critics agree that the performance compared favorably with the initial production, in 1902.

### ANOTHER REVIVAL.

**LIBERTY HALL**—A comedy by R. C. Carton, Revived at the Empire Theater, New York City, March 12, 1913.

Mr. Owen	John Mason
Bianche Chilworth	Martha Hedman
Amy Chilworth	Charlotte Ives
Hon. Gerald Tanqueray	Julian L'Estrange
William Todman	Lennox Pawle
J. Briginshaw	Wilfred Drayton
Mr. Pedrick	Wigney Percival
Mr. Hickson	Sidney Herbert
Miss Hickson	Emily Dodd
Robert Binks	John Dugan
Crafer	Ada Dwyer
Luscombe	Willis Martin

New York, March 13 (Special to The Billboard).—This is a revival week in New York, theatrically speaking. The superabundance of up-to-the-minute "crook plays" has led the desperate producers to search the annals of history for their new attractions and Charles Frohman came to the front, nobly, with a sort of celebration revival of Liberty Hall at the Empire Theater last night. The celebration aspect of the affair lay in the fact that the twentieth anniversary of the opening of the Empire was marked by a performance of the play which did much to popularize the theater two decades ago.

The cast consisted of an array of all too youthful talent; few of the members were older than the play. John Mason was the only middle-aged man in the cast and seemed too old for the sentimental requirements of his part, which was played originally by Henry Miller 20 years ago.

The critics unanimously declared that the production emphasizes the vast strides made in the art of playwriting, as the entire production lacks the terse climax development required in the modern drama.

### MARIE DRESSLER'S ALL-STAR GAMBOL.

New York, March 11 (Special to The Billboard).—Marie Dressler, Jefferson De Angella and Madame Yorska, formerly associated with Madame Bernhardt, were the leading lights last night in the vaudeville-like bill of Weber & Fields' Forty Fourth Street Music Hall. It's entitled Marie Dressler's All-Star Gambol and certainly abides by its name.

The bill was well calculated to amuse the tired business man. The picturesque prolog was followed by Frederick Hastings, a haritone, in his interpretation of selections from standard operas. Madame Yorska gave a splendid two-act characterization of Camille, supported by in different talent.

The bill brightened up considerably when Marie Dressler recited and sang A Great Big Girl Like Me Scored the Biggest Hit. Weber and Wilson exhibited some novel dancing evolutions, followed by a sketch, entitled It's Up To You, William, in which Jefferson De Angella and

### RUTH ST. DENIS IN DANCE PLAYS.

New York, March 12 (Special to The Billboard).—The darkened auditorium of the Fulton Theater was opened to real light this week, when Ruth St. Denis gave her remarkable interpretation of the dances in vogue in India and in Japan.

The "Bakawall" her first dance, is legendary in theme. Bakawall, the favorite dancer of heaven, fell in love with a mortal and Indra, the great god of gods, punished her by compelling her to dance before him in a purifying blue flame. He dance pleased him so greatly

Charles E. Evans played capital light comedy parts.

After Mary Desmond sang a few contralto selections, Miss Dressler and De Angella presented "their own idea of Camille," a boldsterous burlesque full of well-earned laughs.

The rest of the program showed the complete evolution of dancing, introducing various types, from the ancient Greek dances to the modern Turkey Trot.

The Shuberts instituted one, asking \$50,000 damages on the ground that Walter first submitted Fine Feathers to them, under the title Boulevard Bonal and after signing a contract with them, under the pretense of correcting the play, sold it to Harry H. Packer.

The other action was brought by Lew Fields and Felix Isman and is based on Boots and Saddles, a play which ran only two weeks and which netted a loss of nearly \$6,000. The plaintiffs claim that Walter entered into a contract for the play's production, stipulating that the three men interested were equal partners in a sharing of profits or losses. They want Walter to contribute one-third of the amount lost.

### JACK NORWORTH AGAIN MARRIED.

New York, March 13 (Special to The Billboard).—Jack Norworth, who was divorced from Nora Bayes a few weeks ago, was married to Miss Mary Johnson. Miss Johnson was a member of the Little Miss Fix-It company, in which Jack Norworth and Nora Bayes were playing in Chicago some months ago.

### THEY WED IN FRISCO.

San Francisco, March 12 (Special to The Billboard).—"Rule" Marquard, star giant pitcher, and Hissin Seely, the recently-divorced vaudeville artist, well known in the East, after "getting together" in a vaudeville act that has toured all over the country from New York to the

### CECIL SPOONER AND CAMILLE.

New York, Feb. 14 (Special to The Billboard).—As a demonstration of the pains taken by the Metropolitan Theater management to produce a strikingly varied program of plays each week, Cecil Spooner and her capable company are appearing in an elaborate revival of Camille this week at the cozy Bronx playhouse.

Many people who were interested in Madame Yorska's portrayal of the title role at Weber & Fields' 4th Street Music Hall last week and who were disappointed because the Russian actress appeared in only two acts of the play which did much to make Sarah Bernhardt famous, are "hiking" to the Metropolitan in order to compare Cecil Spooner's work with that of the illustrious Russian actress and to have the pleasure of witnessing a complete performance of Sardou's masterpiece.

### SUING FOR BREACH OF PROMISE.

New York, March 13 (Special to The Billboard).—The rivalry which is said to have existed between Frank M. Andrews, noted architect of New York and Cincinnati, and Henry B. Williams, formerly owner of the Hotel York, for the affections of Mrs. Ruth L. Trufant, an actress, is set forth in papers filed today in the Supreme Court. Mrs. Trufant, who lives in this city, is suing Williams to collect \$50,000 for alleged breach of promise of marriage. Mrs. Trufant stated that Williams induced her not to marry Andrews, and that as soon as he was separated from his first wife by a divorce, he said he would marry her.

### ANOTHER AUCTION PINOCCHLE CO.

New York, March 15 (Special to The Billboard).—Adolf Philipp has organized a New company of Auction Pinocchle which will take the principal cities of the United States, opening with an indefinite engagement in Chicago on Monday, March 31. Miss Hans Holden, who plays dominos at the Metropolitan Theater in Berlin will play the lead. Milton S. Harris will go on advance while Otto Hess will act in the capacity of manager.

### BROADWAY GOES TO LONDON.

New York, February 14 (Special to The Billboard).—Seamour Hicks, the well-known English actor-manager, after a careful search for meritorious American plays, has decided to play the part originally created by George M. Cohan in Broadway Jones and plans to make the London premiere early in September, with his wife, Ellaline Terriss, in the part now being played by Margaret Greene.

### VICTOR MOORE GOES BACK.

New York, Feb. 14 (Special to The Billboard).—After straying "from the fold" for several seasons, Victor Moore will return to the George M. Cohan play factory, where a new play of the Forty Five Minutes From Broadway series, to be entitled Kid Burns and the Four Hundred is being designed for his stellar tour next fall.

### FALL CAUSES ACTOR'S DEATH.

New York, March 12 (Special to The Billboard).—John Wayman, an actor, died in the New York Hospital yesterday a few hours after having fallen from a window on the second floor of a furnished room house on Thirty-eighth street. Wayman was seized with an attack of vertigo.

### SUES WAGENHALS & KEMPER.

New York, March 14 (Special to The Billboard).—Bernice Golden, who played a part in The Greyhound at the Astor Theater, yesterday filed suit in the Supreme Court for \$25,000 against Wagenhals and Kemper, producers of the play, for injuries received when she was struck by scenery.

### DENIES DIVORCE.

New York, March 12 (Special to The Billboard).—Miss Pauline Frederick, who is playing in Joseph and His Brethren at the Century Theater, denied yesterday that she had obtained a decree of divorce, and said further that she had not applied for a divorce. Her husband is Frank M. Andrews, a wealthy architect.

### FOUND GUILTY IN CARUSO CASE.

New York, March 14 (Special to The Billboard).—Antonio Chiofalo, charged by Enrico Caruso, the great opera tenor, with having attempted to obtain \$15,000 from him or black mail in March, 1910, was found guilty of extortion by a jury in the County Court in Brooklyn.

### DAVID KRAUS BANKRUPT.

New York, March 13 (Special to The Billboard).—David Kraus, the theatrical manager, filed a voluntary petition in bankruptcy on March 10, giving his liabilities as \$19,327.68, unsecured, with no assets.

### NO ANNOUNCE PALACE PLANS.

New York, March 16 (Special to The Billboard).—Although the opening of the New Palace Theater in New York is generally understood to be but one week off, there has been no announcement of plans or policy, from the operating management.

There are signs of activity around the place and a big sign on the side of the theater announces the Palace Theater of New York, but whether vaudeville, musical comedy, dramatic productions, or moving pictures are to be viewed there after Monday next, no one is at liberty to say.

Herman Klotz, formerly with the Broadway Theater, has been engaged for the box office at the Palace.

The Sams Twins under the management of H. J. Louis, are now on a tour that covers and Porto Rico, and Central America, after which they will join the Kline Shows in the States.

### HENRIETTA CROSMAN



Miss Crosman, beginning in the fall, will be seen in a repertoire of classic and standard comedies, including The School for Scandal, Madame Sans Gene, As You Like It, Trilby, etc.

that he promise her anything that she desired most. She begged to be permitted to rejoin her mortal lover. The great god permitted her to become mortal, but decreed that for twelve years she should be as stone from her waist to her feet. Each fase of her constantly changing fate la faithfully depicted and her dance of elation at her deliverance is one of the best features of the entire entertainment.

The second half of the program, "O-Mika," is a Japanese legend, depicting the manner in which a courtesan, sought out by a priest praying for heavenly visitation, becomes a reincarnated manifestation of Buddha, her outgarments, symbolic of the wicked life preciously led, falling from her shoulders.

No details have been overlooked in the scenic arrangements; musical accompaniments were arranged by Arthur Nevin and Robert Hood Brown. Miss St. Denis' costumes are works of art.

### WALTER SUITS CONTINUE.

New York, March 13 (Special to The Billboard).—Eugene Walter, whose latest play, Fin Feathers, has been the subject matter of two recent legal proceedings, was made the defendant in two additional legal actions yesterday.

coast, did some more "getting together" at the German Lutheran Church this afternoon, where they were joined in wedlock. At the expiration of their present looking out acts "Rule" will rejoin the Giants, while his wife will continue in vaudeville.

### DAMAGED GOODS IN DEMAND.

New York, March 15 (Special to The Billboard).—Arrangements have been completed here, after two years of effort, for the presentation of Eugene Brieux's play, Damaged Goods. Interest in the moral and physiological problem involved has reached such a height that a second production of the drama in the National Theater, Washington, D. C., for the benefit of President Wilson's senators and representatives, is practically assured for April 3, and William Flynn, of Pittsburg, has written to the management offering to pay the expenses of the entire cast if the play can be presented at Harrisburg, Pa., for the instruction of the Pennsylvania legislators.

Under the auspices of the Medical Review of Reviews' sociological fund, it was presented here at the Fulton Theater yesterday afternoon



THE THEATRICAL WEEK IN CHICAGO

FRANK KEENAN SUING FAVERSHAM

Plaintiff Asks \$75,000 Damages, Alleging Trespass—The Lady From Oklahoma, a Lively Little Comedy, Seen at Princess Theater—The Iron Door Has Chicago Premiere

Chicago, March 13 (Special to The Billboard).—Frank Keenan, actor, brought suit here today against William Faversham, the tragedian, for \$75,000, alleging trespass. The full complaint in the suit was not filed and will not be for several days. It is understood, however, that Keenan bases his claim for damages on the fact that he was dropped from the Faversham Company while it was playing in Omaha, Neb., on March 7. He sets forth, according to those who are familiar with the trouble, that he was forced out by Mr. Faversham for no fault of his own. The Faversham side of it is that Keenan, who was playing Cassius in Julius Caesar, made himself so objectionable to all members of the company that several of them resigned. Mr. Faversham sent Mr. Keenan a letter asking him to resign in order to prevent further trouble. Keenan refused. Accordingly Mr. Faversham gave him a written two weeks' notice that his services were no longer required and as a result Mr. Keenan quit on March 7.

THE LADY FROM OKLAHOMA.

THE LADY FROM OKLAHOMA—A comedy by Elizabeth Jordan. Presented in Chicago at the Princess Theater, March 9, 1913, with the following cast of characters:

- Miss Ruth Herrick ..... Isabel O'Madigan
Freddy Belden ..... Frank Dee
Tim ..... Walter Henfort
Mrs. Herbert Gordon ..... Kathryn Browne Decker
Senator Joel Dixon ..... William Harcourt
Birdie Smith ..... Theresa Michleua
Mrs. Rutherford Dean ..... Helen Orr Daly
Miss Carrie Jones ..... Mande Earle
Robert Pierce ..... Edward Davis
Senator Kirby ..... Henry Harmon
Miss Conway ..... Mary Scott
Mrs. Henry Jenkins ..... Victoria MacFarlane
Miss Virginia Jefferson ..... Alice Lindahl
Clarice Milbolland ..... Maud Gilbert
Arthur Belden ..... Walter Hitchcock
Mrs. Joel Dixon ..... Jessie Bonstelle

Chicago, March 10 (Special to The Billboard).—The Lady From Oklahoma, which was written by Miss Elizabeth Jordan, editor of Harper's Bazaar, and which is the current attraction at the Princess Theater, has met with the approval of Chicago's audiences and critics, and what the later says of it, follows in part:

Charles W. Collins: "The Lady From Oklahoma is a diverting comedy, with many a well-turned line. It is almost a compendium of that advice to feminine subscribers which forms such an important part of modern journalism. Miss Bonstelle appears as an expert comedienne, and William Harcourt is persuasively as the Western Senator."

Herbert Caxton, Chicago Tribune: "A natural wit pervades the lines from the first witty thought that is uttered, but growing out of the natural situations of the play, not the real merit was, of course, that pertaining to the main theme which manifested itself in the poignant grief of the senator's wife. The admirable restraint of Miss Bonstelle kept this well within the proper bounds of realism. Kathryn Browne Decker, as the adventuress, always an ungracious part, acquitted herself with credit, as did also Mr. Harcourt, as 'Senator Dixon.' Mr. Harmon was excellent as 'Senator Kirby' and as the part was, while Miss Gilbert and her associate manipulators gave the audience much joy, so much, in fact, that many of Miss Bonstelle's most pathetic lines were also received with guffaws, a misfortune all too common."

James O'Donnell Bennett: "Miss Lindahl deserves a word for her charming diction and her spontaneity in a bit of a part, and Miss Daly was distinguished and tactful in another bit."

THE IRON DOOR.

THE IRON DOOR—Play by Allan Davis. Presented by John Cort's company in the Chicago Opera House, Chicago, March 10, 1913.

THE CAST.

- Nathaniel Pierce ..... Russ Whytal
Alice Winfield ..... Frances Slosson
Howard Carson ..... Douglas J. Wood
Louis Rosenberk ..... Leo Donnelly
Patrick Morgan ..... Eugene O'Rourke
Edward Flon ..... Wayne Campbell
The Hon. Archibald Stone ..... Tom Burrough
The Hon. John Callahan ..... Wilson Day
James McGill ..... Corliss Giles
Nora McGill ..... Ann Bradley
Thomas Cummings ..... William J. Gross
Mae Humphries ..... Eugene Foxcroft
Foreman of the Jury ..... George Scovelin
Mrs. Catherine Lanaban ..... Mary Masterson
Pete McChene ..... Gustav Griesbach
Patsy ..... P. J. Lewis
Miss McGee ..... Joe Meyers
"Boss" White ..... Roy Bell
Smoke ..... Clarence George
The Duke ..... Charles Smyth
"Pop" ..... Mique Shannon

Chicago, March 14 (Special to The Billboard).—The Iron Door, the current attraction at the Chicago Opera House, if we are to take the word of the critics, is not a strenuous play, tho they are frank to admit that it has its many good points.

Richard Henry Little, Chicago Examiner's critic, has this to say: "The Iron Door is a

play that won't hurt a lot of us to see. It concerns more of us than most of the plays nowadays, especially the kind that deals with graft, or the underworld or the troubles of a man with a woman scorned."

C. Sharp, on the same publication, says: "In all its varying phases and characters, The Iron Door is real, decidedly modern and truly human. With the near approach of the post-lenten boll-

and feeling. The impossibilities of the role as it is drawn, in all its artifice, must have imbedded themselves in the actor's pleasantest field of thought, for he covers inaccuracies up with choice art, and develops small beauties with accurate directness. Corliss Giles plays the thief in a cyclone of elocution. Frances Slosson, with a nice voice, struggles in a maze of contradictions and makes the heroine rather engaging. So much is left to the actors, that about all Davis has given the consumptive's sister of the thief, is a hacking cough and two shrieks after the verdict, yet, Anne Bradley gave symptoms of acting in the part."

ACTRESS ATTEMPTS SUICIDE.

Chicago, March 14 (Special to The Billboard).—Having decided that life was not worth living, Nellie Berger, a vaudeville actress, attempted suicide by taking morphine in her room at a downtown hotel in North Clark street. A man who occupied an adjoining room heard her moaning and summoned a physician. She was taken to a hospital where it was said she will recover.

"THE GREAT RAYMOND."

Chicago, March 15 (Special to The Billboard).—What James O'Donnell Bennett has to say about "The Great Raymond": "Manrice Raymond, a conjurer who is expert enuf in gab and sleight-of-hand to amuse one-half of the au-

which give him aid, producing every minute or two, one of his industrious assistants, from the vacuum of some sort of cabinet or other. The most mystifying of his endeavors is that in which he sweeps a small fowler's net thru the air, and captures therein, enuf poultry to make the stage of the Studebaker look like South Water street on a busy day. This is truly an amazing trick.

MANCHESTER PLAYERS TO APPEAR HERE.

Chicago, March 14 (Special to The Billboard).—The Famous English Repertoire Co. are appearing in the Fine Arts Theater, Chicago, for a month, starting March 17, in nine plays selected from a repertoire of 91.

Miss Anna Elizabeth Hornman's famous company from the Gaiety Theater, Manchester, England, generally known as the Manchester Players, will make what will be practically its first appearance in the United States, when on Monday night, March 17, it appears in the Fine Arts Theater, Chicago, under the auspices of the Chicago Theater Society in Arnold Bennett's famous comedy, What the Public Wants. This occasion will mark the first performance in the United States of this play by Bennett, the famous novelist, who is known to theatergoers only as a collaborator on Milestones.

Following is the arrangement of the plays for the first two of the four weeks' arrangement of the Manchester Players in Chicago:

First week—Monday, Thursday and Saturday nights and Thursday afternoon, What the Public Wants. Tuesday and Wednesday nights, John Masefield's The Tragedy of Nan, followed by Gertrude Robin's comedy of Makeshifts. Friday night and Saturday afternoon, Miles Dixon, by Gilbert Cannan, followed by Shaw's famous comedy, Candida.

Second week—Monday, Tuesday and Wednesday nights and Thursday afternoon, Goldsmith's immortal comedy, She Stoops to Conquer. Thursday, Friday and Saturday nights and Saturday afternoon, John Galsworthy's notable play about the unemployed, The Silver Box.

The second week will be marked by two special matinees in the Studebaker Theater. The School for Scandal, Tuesday afternoon, and The Rivals, Friday afternoon.

BARTHOLEMAE OPENS CHICAGO OFFICE.

Chicago, March 16 (Special to The Billboard).—Phillip Bartholmae, the latest recruit to the producing field, who first gained theatrical prominence as playwright, opened offices in No. 1205 1/2 Schiller Building on Friday, March 14, where he will conduct his Chicago activities.

Leander Richardson, his general manager, will be in charge of the new office.

Mr. Bartholmae's "When Dreams Come True" will appear at the Garrick after the Faversham engagement—that is April 6.

EASTER VACATION FOR PRODUCER.

Chicago, March 13 (Special to The Billboard).—Edwin W. Rowland, of the firm of Rowland and Clifford, is arranging for a vacation, which will start immediately after all his arrangements for the Easter routes are completed. Mrs. Rowland will accompany the theatrical producer. No destination is announced for the tour.

MILWAUKEE BUBBLING OVER.

Milwaukee, March 15 (Special to The Billboard).—The Indoor Carnival, which Herbert A. Kline will install in the Milwaukee Auditorium March 24 to 30, when the VonSteuben Monument Association will try to raise the necessary funds with which to erect a memorial to the German-American patriot, is progressing in great fashion; thanks to the good work of Walter K. Sibley.

This showman announces an advance sale totaling about 20,000 admissions and further reports that 400 eight-sheets, both pictorial and block; 1,000 quarters, halves and one-sheet pictorial for the windows and sniping; 200 quarter-sheets for the dashes of the trolley cars; 300 three-sheet muslin banners; several thousand lights and \$200 worth of newspaper advertising.

Prominent among the pay attractions will be David C. Whitaker's Motordrome, for which Mr. Sibley has suggested the name, Tub of Blood or Hell's Saucer.

As for free attractions a most excellent line-up has been named, and the concessions will be of usual "Kline-Class" calibre. It is only natural to believe that Messrs. Kline and Sibley will give a real treat to the town of breweries.

RIALTO NOTES.

A. H. Woods will produce a new musical comedy called The Grass Widow, by Remond Wolf and Channing Pollock, authors of The Red Widow.

George M. Cohan will resuscitate Kid Burns next season in a new musical comedy to be called Kid Burns and the Four Hundred. Victor Moore of course will be the star.

Messrs. Klaw and Erlanger make known their purpose of entering the moving picture field on a vast scale next autumn.

Arrangements are being made for the complimentary dinner to be tendered George M. Cohan on Monday evening, March 24, at the Hotel Sherman. Many eminent men in and out of the theatrical profession will attend.

Owing to the success achieved by Hindle Wakes now playing in Chicago, this play is to be seen thruout the United States. William A. Brady, who brought the piece to the United States, abandoned it after a brief tour of the East, but after reorganizing the company, placing Whitford Kane in the role, he saw it duplicate its London success.

The plan for restoring the Olympic Theater to the uses of vaudeville is not proceeding to fulfillment with a complete avoidance of obstacle. It is told that conditions have arisen which for the moment create indecision with regard to the policy of the playhouse for the immediate future. The plan for operating the theater as a popular price continuous vaudeville house holds so fair a promise of large profit that the Easterners who have been interested with the Kobi Castle Company in operating it, as a dramatic and musical comedy theater, are loath to surrender their interests. It is reported, also they would eliminate it from competition with their other standard theaters.

HELEN WARE



Miss Ware's excellent portrayal of the role of May Joyce, in The Escape, Paul Armstrong's new play, elicited most favorable comments from the Chicago critics.

days, when everybody looks to the theaters. It should receive its just patronage." Percy Hammond of The Chicago Tribune: "Inspired by the feeling that Mr. Davis (author of The Iron Door) is worthy of an honest opinion, one is impelled to say that his play, The Iron Door, is not a good play."

Another critic, Sheppard Butler, calls it "Wasted effort." He further adds that The Iron Door is not a virile play, and unless all signs fall, it is not going to be a remunerative one. Not to put too fine a point upon it, the play is incredibly lard.

From Charles W. Collins there is at least a word of consolation: "Allan Davis, author of The Iron Door, is a novice playwright, and he has written a novice's play. His work is typical of the average young American's first attack upon the drama, with plans for a box-office success; it is melodramatic and overwrought, and its subject matter is the too well-trodden field of crime and politics. He has several characters with excellent fidelity to American types; and he has endeavored with some success, to psychologize his theme."

By way of conclusion Amy Leslie, of The News, writes that: "Russ Whytal, grown lepreyed and silvery during the years since he came to us, plays the judge with exquisite symmetry

dience while he mystifies the other half, made his first appearance in Chicago last evening, after several years of prosperous jaunting about in foreign parts. A crowd that filled the Studebaker Theater witness his entertainment and pronounced him a comical cuss. The violet proclaims himself 'The Great Raymond,' but he draws the fangs of criticism by hastening to add that the adjective is a trade-mark and not a boast. In brief, the usual program of mechanical and manual illusion was presented in rather an unusual way, often with neatness and dispatch, and sometimes with tedious overelaboration of feeling. The card tricks were pretty sad, perhaps because the great man was a little nervous in making his first appearance in a long time in his home town. One of those feats went quite wrong, but the performer continued cheerfully loquacious, saying, 'I don't do this trick because I think you want to see it, but because I want to learn it.'

Percy Hammond, in The Chicago Tribune: "Many perplexing, if not bewildering feats of legerdemain are performed by Mr. Raymond between his seedy jokes. A dim recollection of Herrmann, and of Kellar, leads one to believe that neither of these famous wizards excelled him in adroitness and ingenuity. He operates with great celerity, the rather bulky implement-

# MOTION PICTURE NEWS OF

## P. A. POWERS FIGHTS UNIVERSAL COMPANY

**Is Made General Manager of Independent Exchange Co.  
—Universal Will Probably Establish New Exchanges  
To Take Places of Those Now Represented  
By Powers**

New York, March 15 (Special to The Billboard).—The old war between P. A. Powers and the present directors of the Universal Film Manufacturing Company was brought to a rather strategic stand this week when Powers joined the ranks of the Independent Exchange Company and became general manager of that concern.

The Independent Exchange Company was formed last fall and consisted of 15 or 16 exchange owners who had formed an organization for mutual protection. William Oldknow, of Atlanta, is president; Joseph Hopp, of Chicago, secretary; H. M'ough, of Chicago, treasurer, and now Mr. Powers general manager. The total number of exchanges now represented in the organization is 27.

Mr. Powers said this morning that the Independent Exchange Company represented all the buying exchanges of the Universal Company excepting two New York City exchanges, three Laemmle exchanges and one Swanson exchange. The buying power of the exchange company is enormous as its weekly film bill is in excess of \$50,000.

The Independent Exchange Company has always set itself up as a body uninterested in the policy of distributing companies and one solely interested in its own affairs as regards the purchase of films where and when it pleased. Rumors to the contrary which were printed in The Billboard were consistently denied by officers of the Exchange Company. The naming of Mr. Powers as the general manager, however, now gives strength to the belief that the company is somewhat antagonistic to the Universal policy and will only purchase such Universal films as it actually needs and cannot do without.

The Universal Company alleged Wednesday that the exchange men deliberately conspired to harm the Universal to the fullest extent of their imagined power. That Mr. Powers is a bitter enemy of the Universal Company is proven by another portion of the Universal Company's statement to The Billboard in which they say: "They (the exchanges) elected as their general manager P. A. Powers, knowing that the Universal has neither respect for, nor belief in, Mr. Powers; and knowing also that the best thing that ever happened to the Universal was the withdrawal of Mr. Powers as a stockholder and officer."

The Universal Company has offered for some time to sign contracts with the exchanges which would guarantee them (the exchanges) exclusive territory for a period of two years. In return for this the exchanges were to handle only the Universal program or at least buy the full output of the Universal before purchasing films of other manufacture.

These contracts were practically agreed to but were never signed. The Universal Company, Mr. Powers stated this morning, called a meeting of the exchanges interested, to take place yesterday or today. No meeting took place, says Mr. Powers, because the exchange men had vested their buying with him and that he was authorized to act for them all.

The Universal Company is considering two plans, one that of abandoning exclusive territory and selling in the open market to anybody who will buy, and the other is that of establishing new exchanges to take the place of those which are now represented in the Independent Exchange Company and who have refused the offer of exclusive territory.

While the change in the policy of the Universal Company and the carrying out of the plans of the Independent Exchange Company have come about somewhat because of animosity and with more or less of a fight, the developments are little more than the natural working out of natural results.

The Universal Company is meeting the crisis in the situation by taking the initiative and should it adopt the open-market plan, will have the honor of instigating the first plan of this kind since the formation of the Patents Company and the General Film Company some years ago and the abandonment of the open-market plan at that time.

The Universal Company in part states: "That we have the confidence of the large body of exhibitors and they are the ones we intend to protect. They want our pictures. We want them to have them and we are going to see that they get what they want."

Definite plans of the Exchange Company have not been formed but Mr. Powers stated today that he would buy the films of any company which would sell them provided they were suitable to him. He also said that Universal films would be purchased so far as they could be obtained and the quality met with the approval of the exchanges.

Mr. Powers further stated that the offices of the Independent Exchange Company would be established in the present home of the Film Supply Company on Forty-fourth street, New York and that the latter concern would use the headquarters in conjunction with his company or seek

### VIRGINIA MANAGERS IN NEW YORK.

New York, March 15 (Special to The Billboard).—Mrs. A. E. Thorpe, of the Rex Theatre, and W. J. Conter, manager of the Dixie Theatre, of Richmond, Va., were in New York this week, where they have been arranging for new vaudeville bookings for their theaters.

a new location and one more suitable to its needs.

A number of the leading newspapers of the country, in their issues of Sunday, March 16, carried advertisements of the Universal Film Mfg. Co., offering a film proposition, the details of which were not given, but which would seem to substantiate the report that the company intends establishing new exchanges.

### NICHOLAS POWER



Mr. Power is the founder of the Nicholas Power Co. (For biographical sketch see page 82.)

### BIG NEW FEATURE CONCERN

New York, March 15 (Special to The Billboard).—What is perhaps one of the most formidable entries in the feature field of all those made within the last six months is to be found in the establishment of the Fidelity Film Company of 145 W. Forty-fifth street, this city. This company plans to handle the line of films released by the Motion Picture Sales Agency of London.

The latter is one of the largest distributors of films in England, and is well equipped to furnish a goodly supply for American distribution. The Fidelity Company will place on the market four features each month and will endeavor, as far as possible, to establish regular buyers throughout the country who will take the entire output of the company from month to month.

The distribution to be made from the New York office will take care of the entire United States and Canada. The four films each month will be released approximately at the rate of two every two weeks. All films will be copyrighted, both by American and foreign copyright.

The subject matter will vary in length from two to four-reel films, according to the demand by state-right purchasers. The first releases will

be made on April 7. These will be two interesting subjects, one comedy and one drama. The first is entitled Ida, Queen of the Air. It will be in four reels and will present Miss Ida Nelson as a circus queen. The scenes of the play are novel and contain many thrills as well as good comedy. The second release will be The Queen of Spades, released on the same day, and will consist of a fascinating artist's model story.

The next two releases will be made on April 14. The first of these will be entitled The Gamekeeper's Wife. It is a drama in three reels and consists of a German love story wound around some interesting exhibition of marksmanship. The Executioner's Secret will be released on the same day. It is in two reels and consists of a story wound around the executioner's room in one of the well-known prisons of Europe.

The advertising matter for all the features has been given special attention and will consist of six-sheets, three-sheets and one-sheets for every film. In addition to this line of paper there will be heralds, circulars and press notices for local publication, furnished to every buyer.

### ANOTHER ZIGOMAR COMING.

New York, March 15 (Special to The Billboard).—The announcement at the offices of the Union Features that another Zigomar picture, the third of the series, had been imported from Europe and was soon on sale by the

name in Europe being Zigomar, the Third, or the Red Skin.

The same precaution against duping and spurious booking will be taken with another special feature of the company, by name, Balboa, and others of the Union Features.

### TWO-REEL PILOT.

New York, March 15 (Special to The Billboard).—The first two-reel subject made by the Pilot Company is to be released on March 20. The film is entitled Till Death Do Us Part. The Pilot Company has been continuing its endeavors to the production of single-reel subjects heretofore, but will probably release the multiple-reel films at frequent intervals in the future along with the single reels. The two-reeler forms the regular release for March 20.

### ITALIA TO RELEASE FEATURES ONLY.

New York, March 15 (Special to The Billboard).—No more regular releases of short films will be made by the Italia Film Company in America. Harry R. Itaver, general manager of the company has been advised by the Torino headquarters that big features will be the exclusive output in the future. This decision will be welcomed by the trade as the Italia company is noted for the quality of its features. Few there are who do not recall the tremendous success of The Fall of Troy, which this firm brought out some four years ago and which was considered the first long film of its character ever issued. Since that time the Italia company has produced Grenadier Island, Mysteries of Souls; Love's Sacrifice; A Living Tomb; Souls in Torture; The Palace of Flames; The Great Aerial Disaster; The Beat Revenge; The Shadow of Evil; Tygris; The Missing Man, and others of note.

Tigris is a modern detective film in four reels. It proves by its massive settings and big ensembles that the Italia company is capable of staging large and important productions.

The Shadow of Evil depicts an ocean disaster and a railroad catastrophe with a delightful story interwoven.

The Missing Man introduces Ermete Zacconi, the eminent Italian tragedian whose work in The Palace of Flames will long be remembered. Comm. Zacconi appears in pictures the second and last time, his contract stipulating that he must not be obliged to appear in more than two features. Zacconi supported Elenore Duse for many years and is immensely wealthy. He owns a large estate at Bologna.

The policy of the Italia company in disposing of territory for these features will afford representative buyers the opportunity of securing an uninterrupted supply, or approximately one each month, regularly. No contracts will be made for a single feature. All posters for Italia features are specially designed by the company's own artists with a view to increasing their drawing power in front of the theater.

### MEANEY PUTS ONE OVER.

Chicago, March 15 (Special to The Billboard).—Everybody knows him better by Don. From the rapid pace he has been going in planting Essanay press stuff, someone will soon cut off that last letter of his first name and call him "Do" Meaney. He certainly is doing things. One morning, not so long ago when we opened our Chicago Daily Tribune, Chicago's largest morning paper, a cartoon flash before our vision with the name "Brocco Billy" smeared all over it. Then again, a few days after that another big morning paper, in its illustrated comic section, saw fit to have its characters taking motion pictures at the Essanay plant. This is the kind of press stuff that show the work of a live, six-cylinder, sixty-horse-power press agent. With all of this we understand that he has only started.

### INDUSTRIAL TAKES SKI TOURNEY.

Chicago, March 15 (Special to The Billboard).—The Industrial Motion Picture Company took the ski tournament which was held at Gary, Ill., recently. Regardless of the fact that it was one of the coldest days we have had in this part of the country, this winter, the pictures turned out splendidly and do not show a bit of static. In fact, it was so cold that day that one of the extra cameras carried by the operator that day was frozen so that the crank couldn't be turned.

### MEXICO WAR IN PICTURES.

Chicago, March 15 (Special to The Billboard).—America's Feature Film Company, one of the most enterprising of the feature film companies, is now offering states' rights on a picture showing warfare in Mexico during the revolution which they call Barbarous Mexico.

This motion picture is five thousand feet long and contains many other bits of interesting Mexican life besides the various fierce battle scenes in which the rebels and federalists fought for supremacy. Everything that could be said in print about these battles has been given us thru the daily press. We are now given a more intimate view of this warfare thru the medium of these pictures.

The pastimes and habits of the Mexicans are also depicted, as well as bull fights. All brutally, however, has been eliminated from the scenes showing the bull fighting. The darina cavalry men, the pride of old Mexico, are presented. A sleep chase, in which about seven horses fall and two men are killed, form a part of this picture. The dynamiting of bridges and buildings, the artillery in action, close up views of real battles, and also a good view of Madero is offered. Besides these interesting views, picturesque old cathedrals are shown, historic old ruins are seen; beautiful festal gardens of Aztec's paradise, and also interesting study of wild birds are among the interesting scenes. The orphans' drill, one of the most talk-of cadet maneuvers in the world, is given to us in these pictures.

America's Feature Film Company, in their usual elaborate manner, have prepared posters from half to eight-sheets, and in all have nine different styles of paper to offer besides heralds, fotos and other original matter.



THE WEEK THRUOUT AMERICA

KLAW & ERLANGER CONFIRM REPORT

Statement Made in The Billboard That Theatrical Mag-nates Would Enter Motion Picture Field Confirmed By Announcement That Plans for the Production and Exhibition of Films Had Been Settled

New York, March 15 (Special to The Billboard).—The Billboard's statement a few weeks ago that Klaw and Erlanger were to enter the motion picture business was confirmed this week by the K. and E. Company itself, when it issued a notice to the press that its plans for the production and exhibition of films had been settled upon.

The service is being planned to start in September. T. Hayes Hunter, former director of the Majestic Company, has been engaged for general stage director. Pat Casey, of 1405 Broadway, is to be the general manager of the corporation.

EBERHARD SCHNEIDER HONORED.

New York, March 16, 1913 (Special to The Billboard).—Eberhard Schneider, one of the largest dealers in cameras and motion picture manu-facturers and exhibitors' supplies in the United States, was signally honored yesterday and today at the Commemoration of the loss of German and American warships at Apia Harbor, March 16, 1889.

laws of Cincinnati make it almost an impossi-bility to locate an exchange in a central place. Mr. Rehman's location is ideal and he expects to clear it out sometime during the present week.

FEATURE FILM CONTINENTAL AGENTS.

Chicago, March 15 (Special to The Billboard).—The Feature Film Sales Company of Chicago were appointed the agents of the Continental Film Fur Rittberger, of Berlin. It is said that this enterprising piece of business was executed by Harry Lewis, who is at the present time in Europe representing the Feature Film Sales Company.

JUNIOR CAMERA TOOK HIAWATHA.

New York, March 15 (Special to The Bill-board).—Information has just leaked out that the splendid camera work, and photography in general, found in the Hiawatha pictures are due to Eberhard Schneider's Junior Professional Camera and his printing, developing, tinting and toning plant.

WATKINS GOES TO ALLARDT.

Chicago, March 15 (Special to The Billboard).—M. G. Watkins, formerly general manager of the Dulbrook Feature Film Co., Chicago, has switched his affiliation to the Allardt Feature-Film, the new feature film concern, of which Daniel W. McKinley is manager.

BIG ITALIA FEATURES.

New York, March 17 (Special to The Bill-board).—Two Italia features now being offered the state-right buyer far exceed any of the produc-tions this company has heretofore offered for sale.

HOPP RETURNS.

Chicago, March 11 (Special to The Billboard).—Joseph Hopp, proprietor of The Standard Feature Film Exchange, returned to his desk on Monday, the 10th, after a two weeks' ab-sence in the Southern Appalachians, at the advice of his doctors.

NO KINEMACOLOR BOSTON OFFICE.

New York, March 17 (Special to The Bill-board).—The much talked of Boston branch ex-change of the Kinemacolor is not to be estab-lished. In its stead there is to be an exchange office at Providence, R. I. It is lo-cated in the Steinert Bldg., 509 Westminster street.

SELLS ILLINOIS RIGHTS.

New York, March 16 (Special to The Bill-board).—The Illinois state right to the New York Film Company's production of The Miracle, now called Sister Beatrice, was closed out last week to the M. & F. Feature Film Company, of 157 W. Washington st., Chicago, Ill.

COBB ILL.

New York, March 15 (Special to The Bill-board).—C. Lang Cobb, traveling representative for the Ramo Film Company, returned to New York Tuesday morning, suffering from blood poisoning which was caused by a blister on his heel. The details were a pair of new shoes and much hiking. He has been confined to his bed for the past four days and is very much in, up and out.

M. P. ACTOR HAS CLOSE CALL.

Harry Pollard, one of the actors of the Un-iversal's coast companies, had a very narrow escape from death while he was playing in the production of the Rex release, 'Until Death.' His part called for the hero being buried be-neath a landslide. To make the scene more realistic Pollard was actually buried, a rubber hose supplying him with air. In some man-ner, the hose became clogged and when the picture was finished the actor was dug up. It was then found that he was unconscious. He was rushed to the ranch home, where it took several hours' work to revive him.

REBMAN IN NEW YORK.

New York, March 15 (Special to The Bill-board).—J. G. Rehman, manager of the Central Film Exchange of Cincinnati, visited New York this week for the purpose of negotiating with some of the distributing companies here for the sale of his location to them for a film ex-change. Mr. Rehman is also manager of the Lyric Theater, Covington, Ky. The dramatic fire

RODMAN LAW BADLY BURNED.

New York, March 14 (Special to The Bill-board).—Rodman Law, the airman received painful burns when he fiddled as a "human sky-rocket" on the Hackensack (N. J.) meadows. Law's latest achievement for the moving pic-ture was to enact the hero in a film, entitled From New York to Paris in 100 Minutes. He

was to go up in a huge rocket, exploded by some pounds of powder. The explosion was planned to send him several thousand feet in the air from which altitude he was to descend by means of his "parachute." But the rocket did not rise. Instead, the lower part burst in a giant flare of flame, and Law dropped from the blaze an- lay stunned and badly burned.

PARSONS' FEATURE EXPANDS.

The Parsons Feature Films, of the Marquette Building, Chicago, are forging ahead in the most rapid fashion. James Parsons, proprietor of the concern, has been traveling in the Middle West this week, making his headquarters at Kansas City, where he will open a Feature Film Ex-change the latter part of this month.

MUNDSTUK IN NEW YORK.

New York, March 15 (Special to The Bill-board).—Mundstuk, representative of the M. & F. Feature Film Company, of Chicago, has been in New York for a little over a week, pur-chasing films and supplies for the M. & F. Ex-change. Mr. Mundstuk was a frequent visitor at the Film Supply and Italia Companies, and pur-chased many features for sale in New York, among which was Sister Beatrice, formerly The Mir-acle.

AFTER AGENTS OF WHITE SLAVERS.

Buffalo, N. Y., March 13 (Special to The Bill-board).—The Motion Picture Exhibitors' League of Buffalo has private detectives investigating the report that ushers in certain picture houses here have been acting as agents of white slav-ers. A report will be made shortly. Mem-bers of the league declare that their ushers, as a rule, are courteous and gentlemanly but that if any are guilty they and the proof will be turned over to the police.

EXCHANGE MEN MEET.

St. Louis, Mo., March 16 (Special to The Bill-board).—About fifty manufacturers and film distributors met March 11 at the Hotel Jef-ferson in this city. They voted to increase the capital stock of the Independent Exchange Com-pany to \$350,000. Joseph Hopp, of the com-pany spoke about the censorship to be estab-lished by the company for the control of all films put out by the company. William Old-kow, of Atlanta, Ga., president of the Indep-ent Exchange Company, and C. R. Plough, sec-retary, were present at the meeting.

TO BAR PIRATED FILMS.

Washington, March 12 (Special to The Bill-board).—The Treasury Department today barred from entry to the United States "piratical cop-ies" of copyrighted motion pictures, but declined to bar films claimed to be simply infringements of copyrighted books and the like. A strenuous effort was made by copyrighted proprietors of books to have the department exclude films based on their works, but it was held that such cases must be disposed of by the courts.

WISCONSIN M. P. BILL.

Madison, Wis., March 15 (Special to The Bill-board).—A Bill, providing "that it shall be un-lawful for any person, firm or corporation in this state to exhibit or use any moving picture, film, reel or stereopticon view unless the industrial commission shall have passed such films, reels, etc.," was introduced before the Wisconsin state legislature, March 5. The bill further provides that all inspections of these films shall take place in Madison in such places as de-signated by the commission. A fine of not less than 50 dollars for the first offense and not less than \$100 for each subsequent offense is pro-vided.

If this bill is passed by both the senate and assembly and enforced to the letter it will mean that any act using stereopticon slides or a mov-ing picture film will have to send it on ahead to be approved by the industrial committee, prac-tically eliminating all the acts of this kind from the state.

SELIG LEADING LADY MARRIES.

Miss Kathryn Williams, leading woman of the Selig Polycapoe Company forces, surprised her friends last week, when she became married to Robert Allen, a well-known actor, who is at present playing at the Burbank Theater, Los Angeles. The wedding took place in Los Angeles, where Miss Williams is at present located in connection with the Pacific Coast Studio of the Selig Company.

CELEBRITIES IN FIRST RUBY FEATURE.

Leon J. Rubinstein's first production under the name Ruby Combination Features is The Gunmen of New York, for which Mr. Rubin-stein is now selling state-rights. The produc-tion conveys a clear message which has its source down in the Ghetto of New York. In it the gangster is shown in his true element not as the ignorant tuf, whose crimes are the result of an aimless criminal character, but as one who might well be taken for a well-dressed clerk or traveling man, and whose crimes are the result of careful planning, backed up by a well-laid system of organization.

The story deals with the life of two boys, brought up in the densely populated districts of New York, and offers a study as to the re-sults of environment. One of them, Jack, adopt-the street corner rendezvous. The other, Tom, takes advantage of one of the many institutions established on the lower East Side which are calculated to cultivate the finer sensibilities of the boys of that locality. Jack grows to man-hood idle, indolent and shiftless. The street corners lead to the poolroom and the poolroom to jail. Here enters one of the problems of court procedure, the nearest attempt to deal with which is exemplified by the probation sys-tem. The young man who has served a prison term must be saved from himself. It is natural for him to go back to his pals, who soon make him feel that his "bit" in jail is equivalent to the notch in the handle of a bad man's air-shooter. In The Gunmen of New York this

crucial moment in the young man's life is dwelt upon and emphasized. It is initiated into the various methods of the gang to raise funds. Of course the story must carry a little romance and this comes in the form of his dealings with a woman of the underworld. Now comes an important function of the average gang. Primary election day is the harvest day with them. The ward politician takes advantage of the lawlessness of these men to perpetrate election frauds, and they are shown in a care-fully laid plan to stuff the ballot boxes. In this story an honest district attorney resolves that the gang must be wiped out, and that a clever ruse they are rounded up and landed in convict stripes. About this picture the ro-mantic thread of the production is taken up once more and Jack, the wayward boy, of the district attorney's plan, recognizes in the personal relation makes for an unusual interest in the criminal and eventually the inherent good that is in the man manifests itself and he embraces the opportunity for regeneration. The woman stands by him in this, and the district attorney has the satisfaction of sentencing him to a term of domestic tranquillity instead of the prison cell.

While this picture carries with it the gener-ous portion of sensationalism required to recom-mend it as a feature, the underlying theme is of such powerful educational moment that the co-operation of a number of the most prom-inent men active in this case of New York's life has been secured. Mayor Baynor and Dis-trict Attorney Whitman appear personally in the picture, as do a number of social settlement workers, including Frank Moss, head of the society of the Prevention of Crime, and Canon Chase. The line of paper for the Gunmen of New York will include six sheets, three and ones, executed along the same lines of combined interest as the picture itself.

PROCTOR AND PATENTS CO. SEPARATE.

New York, March 15 (Special to The Bill-board).—The relations that have existed between E. F. Proctor, promoter of Videofil, and the Motion Picture Patents Company, have been severed, and the license to show films distrib-uted by the company has been revoked for three of the theaters controlled by Mr. Proctor, viz.: Proctor's 23d St., 58th St., and 125th St. the-aters.

It was stated tonight by G. E. McCune, gen-eral representative for Mr. Proctor, that notice of the revocation of the licenses had been served last Tuesday. The cause of the breach, he said, was that before he left New York recently for Florida, Mr. Proctor made arrangements to show in his theaters the motion pictures made by the Kinemacolor Company of America, a firm not allied with the Patents Company.

MOVING PICTURE NOTES.

America's Feature Film Company of Chicago, whose recent successful release included Twen-ty years in Sing Sing, Convict Life in the Ohio Penitentiary, and now Barbarous Mexico, have developed a method of campaign that is re-warding them with some very splendid returns on their features. The recent presentation of Convict Life in the Ohio Penitentiary at Healy's Theater, Cincinnati, in three plays played to \$477. Ohio is controlled by the America's Fea-ture Film Company, and is paying this terri-tory on a percentage basis. At the Avenue The-ater in this same city this show earned a total of \$739.05 in four days, the largest day total-ing \$303.05. This concern has fine showings as good an average as those which played the Queen City. This is considered a remarkable record in view of the fact that the price of ad-mission is ten cents.

The theater now in the course of construction at the southwest corner of Fulton and Jerome streets, Brooklyn, N. Y., has been purchased by L. & A. Pincus for \$400,000 from Josef Frankel. It will be devoted to motion pictures and vaude-vil and will be opened April 15. L. & A. Pin-cus are erecting a theater at 163d street and Southern Boulevard, The Bronx, New York, which will cost \$500,000, and the Long Acre in Forty-eighth street, west of Broadway, cost-ing \$600,000.

Moving pictures are to be introduced in the Michigan City (Ind.) prison, according to plans of Warden Fogarty, with a view of making them an educational feature of the institution. Many of the prisoners are without reading mat-ter, and know nothing of the world's happen-ings. It is planned to have pictures which will be purely educational and which will tell the story of the world's news to the inmates, many of whom will be in prison for life.

The Moving Picture Association of Ontario, Canada, met recently in Toronto. Rumors of adverse legislation against their profession were dissenat. Among the officers elected were: Pres-ident, W. K. Hill, Toronto, and Secretary, Noel Mandell, Toronto.

Traveling shows intending to give tent exhibi-tions in Cincinnati during the summer cannot exhibit moving pictures if the precedent laid down by Mayor Hunt on March 11 is followed. Hunt refused to grant permits to moving picture tent shows.

Frederick Schmidstetter, a moving picture operator of Philadelphia, was killed in his booth on March 12, when he came into con-tact with the electric wire which furnished the light for projecting the picture.

Moving pictures were used by Dr. McBeham, district health officer at Bridgeburg, Ont., in a lecture on the prevention and cure of consump-tion. Farmers City, Ill., has a new picture house which opened to good business Feb. 27. The theater is under the management of David Mitchell.

A motion picture house is to be built on Benson street, at Reading, O., near Cincinnati, by Dr. F. C. Robinson. It will have 400 seats. C. G. Binderup, of Minden, Neb., is building a new motion picture house in that city, with a seating capacity of 500.

Billy Boyd, the singer, opened a new house, the Pastime, at Tnskozee, Ala., on March 10 to capacity business.

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# BURLESQUE NEWS OF THE WEEK

## SAM HOWE SHOW SELECTED

**Will Play Indefinite Summer Engagement at Columbia Theater, New York City—Trials of Billy Watson and Company, Arrested at Instance of Cincinnati Reformers, Set For April 10th**

New York, March 16 (Special to The Billboard).—It is definitely decided that the Sam Howe Show will hold the boards at the Columbia Theater here for the summer run, opening May 26. The show, which has been selected as the best of this season's Eastern Wheel offerings, will close its regular season at the Columbia in Chicago, May 10, after which it will play an extra week at a theater yet unannounced. It will then lay off a week to rehearse and strengthen for an indefinite run at the Broadway shrine. Six girls and eight men will be added to the show. This announcement will come as a disappointment to several managers who have been expecting to be selected.

### WATSON TRIAL SET FOR APRIL 10.

The bonds of Billy Watson, Billy Spencer, Margaret Newell and Ida Walling of the Watson's Roof Trust, were ordered forfeited by Police Judge Fricke of Cincinnati, on March 10, after the quartet failed to appear in Police Court to answer to charges of giving an immoral and indecent performance at People's

### KRIEG TO MOTORCYCLE TO CHICAGO.

Brooklyn, March 17 (Special to The Billboard).—Louis Krieg, the versatile manager of the Gayety here, is preparing for a motorcycle tour which will represent his vacation this summer. The run will include a visit to Buffalo, Cleveland, Toledo, Detroit and Chicago in which Louis will be accompanied by Joe Mullen, carpenter of the Robinson Crusoe Girls, and Will Cohen, electrician of the Gayety Theater here. All are enthusiastic motorcyclists and are anxiously looking forward to the trip.

### ALICE BLAIR TO STAR IN SKETCH.

Indianapolis, Ind., March 17 (Special to The Billboard).—Alice Blair, who has been making such an impression in her realistic impersonation of a girl "dope" in the sketch with Sim Williams' Girls from Joyland, is contemplating an essay at vaudeville and with Joe Woodman and a small company will produce and offer a new underworld playlet, in which Miss Blair will appear in the title role. The title of the new act is At the All-Night Drug Store and its story will be characteristic of the hop smokers and cocaine fiends of the lower world.

### JOE EMERSON OUT.

New York, March 16 (Special to The Billboard).—Joe Emerson, the tramp comedian, was compelled to leave the Columbia Burlesquers thru sickness and is now in New York. He has been replaced in the show by one of the other members of the company.

### LUELLA TEMPLE.

New York, March 16 (Special to The Billboard).—Luella Temple, who threatened to leave the cast of The Girls From Happyland thru some scandal which has been going the rounds of the company, has been pacified, and is still bandling her old part with the show, which is at the Park, Bridgeport, the last three days of the present week.

### HIPPODROME FOUR JOIN T. M. A.

Kansas City, Mo., March 14 (Special to The Billboard).—Among the recent candidates for membership into the local lodge of the T. M. A. No. 12, were three members of the Hippodrome Four, the quartet now with Hirtig & Seamon's Bowers Burlesquers. The three members of the team who became T. M. A. members at the Institution held last week were: Fred Meek, Billy Kelly and Victor S. Plant. Jim Davey, also a member of the Hippodrome, is also a member of the T. M. A., which makes the whole four T. M. A. members.

### ASTOR QUARTET SHOW VERSATILITY.

Paterson, N. J., March 17 (Special to The Billboard).—Billy Arrington, who has been out of the cast of the Sam Howe Show for the past few days, owing to sickness, has been replaced by Ned Silvera, of the Astor Quartet, who has made an excellent showing in the part Fred Bith, also of the Astor Quartet, and who is playing the German character part of Baron Blotstein. He is also making good in the part Edward Smith, another of the boys with the versatile four, is now singing That Old Girl of Mine in the show while Earl Woods is now leading Syncoated Boogie Woogie, which is one of the biggest chorus number bits with the show.

### FOLEY AND MURRAY WRITE NEW SONG.

New York, March 15 (Special to The Billboard).—Eddie Foley, the dapper and popular straight man with The Merry Whirl, is putting out a new song which was written and composed by Foley and Billy Murray, another Boston boy. The song, with pleasing lyrics and catchy melody, is entitled Underneath The Same Old Moon. Mr. Foley is now negotiating with Messrs. Gordon and North for next season when he may be featured with one of their Columbia attractions.

### WITH THE MERRY MERRY.

By Michie O'Brien.

There was a notice on the call board at the Olympic the other week, and it read as follows: "All members of the chorus who wish to sign for next season should call at the offices at the Columbia Theater Building, where they will receive contracts." Directly under the above, someone had written in pencil: "We decline with thanks." Signed: THE CHORUS, Ill. Ill.

It's funny how some girls will kick, and then, after swearing by all the gods in the mythological encyclopedia that they wouldn't go with the show again, turn right around and sign. It's strange, but they do, again and again.

I was on the stage at the Casino, Brooklyn, one day last week, when I ran into Viola Lambert, who was with me in the chorus of the Rose Sydel Show last season. VI is looking grand, and is evidently thriving on married life. She married the electrician of the Cherry Blossoms, the show she is now with.

Up stairs, down stairs, ten encores, and then some more stairs. Off with the make-up and stage clothes and into the street clothes and off to the hotel. Supper; wash drapes and ribbons; an hour's ironing, and back to the stuffy old theater for the same up-and-down routine. To rehearsal after the night show, and then—nothing to do till tomorrow.

### TOM ROBINSON



A popular character comedian who has been featured with burlesque attractions on both circuits. Mr. Robinson is this season with Al Rich's Jolly Follies (Eastern Wheel), and is more than making good.

### BILLIE HILL SICK.

Cleveland, O., March 12 (Special to The Billboard).—Benjamin Bergman is now musical director with the Sam Rice and His Daffydillies Show, having replaced Al Pearl, who closed with the show to join Chauncey Olcott. Billie Hill, the leading woman with the show, has been indisposed, and is out of the cast this week, her part being now handled by Mable Lynest, who is doing nicely with the lines, while Kitty de Temple, another chorister, has been singing Miss Hill's songs, and has surprised everybody with the show by the wonderful improvement in her voice and style of rendition.

### PASSING OF GARDEN THEATER.

Buffalo, N. Y., March 14 (Special).—Manager Middleton, of the Garden Theater, on the Eastern Wheel, has just made the announcement that the Garden, housing attractions of the Columbia Amusement Company, known as the Eastern Wheel, will close its regular season April 26, with The World of Pleasure Company. This will mark the passing of the old Garden Theater as a place of amusement.

Miss Graham, who is one of the liveliest of all the lively choristers with the Ben Welch show, has just had an offer of marriage from a wealthy Philadelphia lawyer. She hasn't yet decided whether she will take the risky step, and the whole show is waiting anxiously to hear the verdict.

When Kitty Watson was sick a few days ago, Pearl Livingsstone jumped to the front and helped out in the numbers. They tell me that Pearl made a swell showing with, It's Great To Be In Love. She should, as Pearl certainly ought to know what it feels like. She's been there, believe me, and if my word don't go, ask the bunch around the Jay and Willoughby corner, in dear old Brooklyn.

Oh, you Sigrid Moore: I know a certain newspaper man that thinks pretty well of you. At least he is always talking about you, and he declares that you are the prettiest chorus girl on the Eastern Wheel. Of course, this is only one man's opinion. How about it, girls?

Girls, if you can't get a stagehand or an actor, what's the matter with marrying a regular man, one who earns money and who can make you a home and a living?

(Continued on page 134.)

## Spokes in the Wheels

Only a few more weeks and the birds will be singing, the trees blooming and the sun pushing thru the dark clouds of winter, while the people on the road will be burrowing into the deepest recesses of their trunks in search of spring wearing apparel, while it will not be long ere the straight man will be able to wear his straw hat to and from the theater as well as during the show. Those who have signed for next season are happy and care-free, and their only thoughts are of the vacation at the seashore or in the mountains, while others, of a more saving nature, will be on the look-out for a few weeks of vaudeville to improve the shilling bon, and to enable them to make money while others are loafing. At a certain, however, that the performer or chorister who has put in a full burlesque season, is well entitled to a brief rest, and those who have saved their money and are in a position to enjoy a well-earned vacation, are surely to be envied.

Dick Maddox, who is with the Lady Buccaneers this season, and who has been so successful with his clever portrayal of the Dennison Thompson style of "rube," is arranging for a vaudeville tour at the end of the burlesque season, and will be seen in a new one-act rural playlet, called, The Village Jack Of All Trades. Mr. Maddox is a capable and all-round performer, and is sure to make good.

The Astor Quartet send their regards to the Hippodrome Four, and wish to thank the boys for their kind wishes.

George A. Sweeney informs us that he will prepare an act with Trixie Ayres for next season.

If you must have an olio in your show, be sure that it's a good one. Never mind about the cost, and remember, that with the plentiful ten-cent vaudeville houses all over the country, you can easily make your show look like ten cents. Be careful.

Jane Mills, who is now making such a hit with the Queens of Paris, and who has been signed by the Jacobs & Jermon people for the next five years, is the same popular little entertainer who, as Julia Mills, was the hit of the team of Bessie and Miller, the well-remembered blackface, singing and dancing act in vaudeville. Miss Mills, who is now developed into a buxom but clever woman, is the daughter of Sebastian Miller, the once famous wrestler and athlete.

Joe Adams, the comedian gold miner, has signed fourteen bobunks to excavate 250 feet of work at the Starret mine in the Butte Haystack district. Mr. Adams is the owner of some valuable gold-mining property in that section, and the present season will be his last appearance on any stage.

Hughie Shubert is still wielding the baton with the Taxi Girls, and is maintaining his reputation as one of the best leaders in the business. Hughie is the husband of the famous Ida Bayton, the principal boy with the same show.

Fred Fillett, manager at Miner's, in the Bronx, is to have a benefit April 20. An all-star bill of vaudeville and burlesque performers will make up a big program.

Sarah Hyatt, one of the prancing choristers with Peter S. Clark's Runaway's, is said to be contemplating a trip into vaudeville with Eddie Lewis, who is connected with one of the large New York music houses. The act, which will consist of singing and talking, will be ready for the close of the burlesque season.

There are few stage carpenters who are better known along the line of the Eastern wheel than Joe Burgess, with Peter S. Clark's Runaway Girls, and there are few men who have held down a traveling stage mechanic's job for as long a period as Joe. He has been with Peter S. Clark for thirteen straight seasons, and is signed indefinitely. Joe, always active, is now building an entire new set for the Runaway's first part, and you may find him at the theater at all times. It was Joe who built the scenic structure for the famous Diamond Palace scene, which is making such a hit with the Clark Show.

There are few more attractively women principals in burlesque than winsome Zella Russell, whose work with the Al Heeves Show is creating a sensation among managers all over the country. Zella is neat, demure and refined. She can sing like a veritable nightingale, and her piano specialty is a real masterpiece.

Always smiling, ever lithe and full of dash and vim, pretty Vera George, is another big favorite with the Heeves Show, and her delightful impersonation of a hilariously intoxicated female is proof of her genuine ability.

A big flash of bright scenery and wardrobe, lots of numbers and a stage full of pretty girls, is Al Heeves' prescription for a burlesque show, and if box office receipts are any criterion, you may bet he's got the right idea.

The reason why show leaders enjoy their week at the Gayety, Newark, is because it usually means a week of delightful pleasure in the company of one of the most popular house leaders on the Eastern Wheel, who, with his happy bunch of "mamsickers," does all he can to make the traveling leader's life happy. Edward Mueller is the man who tells the funny stories, and it is the same Ed, who, in the days of the Mico's and Sam T. Jack, was himself a road leader, during which period he picked up a world

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MUSIC NEWS AND SONG REVIEWS

PUBLISHERS' ROW

New York, March 14 (Special to The Billboard).—Song writing is bottled enthusiasm—nothing more, nothing less. New York is the Washington, D. C. of the song-writing republic, but its president is a chief who has battled his way to leadership and who is subject to reelection only when, by dint of his own, unaided efforts, his wonderful record keeps him in the limelight.

He has no cabinet, unless the coterie of admiring writers, who admire his efforts only so long as he continues to "hang out hits," may be termed a cabinet, and each hit he produces must be backed up by a still greater effort, or his dearest friends will be the first to excitedly proclaim his downfall.

No president of the Republic of Mexico or king of a Latin-American principality holds a more uncertain seat of controlling reins than those clutch by the "king-pin" song writer. He has no past, no future, and lives only in the uncertain present. Too much modesty precludes an opportunity for abounding "the stuff he is made of," and too much "buff" interferes with his popularity—his greatest asset.

New York, with the greatest congress of great song writers ever assembled in one community at one time, offers unlimited opportunity for those study of this most peculiar type of genius, each possessing his own idiosyncrasia. But,

A good start in life means everything. Start in right with Song Service.

If the booking agents can't seem to see the fine points of your act, apply to—Song Service.

the they differ in inner make-up, song writers are bound by one common tie—enthusiasm.

The ideal song writer (and many of them are ideal song writers), has heart and soul in his work. The finished song is a short composition, but the road to its completion is long and contains many obstacles. The writer must know when to be particular with his fringes (as witness a ballad composition), and when to ignore all grammatical rules (in writing certain types of rag). The division of labor is recognized in the song-writing field when it comes to writing lyrics and melodies, strange to say, division of labor in either type of writers does not apply. For instance, the average great melody writer is considered great only when he can write both a great rag melody and great ballad melody. Likewise, a great lyricist must produce great rag lyrics and great ballad lyrics, or he is not considered a really great writer. The manner in which a "regular" writer is

The first good thing you ever got for nothing—Song Service.

able to express his thoughts with a carefully calculated carelessness, is what makes many people believe that song writing is a very easy achievement. Neither the words nor music seem exceptional to the casual observer. This is the chief reason why the absolutely unqualified amateur tries to write a song and can not understand why his mediocre effort is not as good as the professional song writer's product. "Anybody can write a song" is the slogan which has enriched publishing "sharks," and which has made many ambitious amateurs considerably wiser after an impartial survey of time and money misapplied.

The one-hundred-per-cent song writer, in the dead of night, when all the world has gone to rest, oftentimes roams the streets, summoning melodies and phrases from the very skies, until he

OUTSIDE OPINION

M. A. Ambrose writes from South Bethlehem, Pa., enclosing his lyric, entitled The Bobolink, declaring that he submitted the words previously, in hopes of seeing it reviewed in The Billboard. We herewith quote the effort:

THE BOBOLINK.

Bobolinks are sleeping in the trees  
And the moon is softly shining.  
Somewhere my dear Bobby waits for me,  
I know that his heart is pining.  
He is just as sweet as the summer time  
And to him I'll always cling like a vine.  
I know that he loves me for to be told me so  
And when I meet him I'll say to my beau:

CHORUS.

Bob oh! link your arms around me,  
Honey squeeze me, do.  
Tell me that you're glad you found me,  
Then I'll squeeze you, too.  
Every little Bobolink has its mate,  
In a cozy little nest in a tree—  
Now, if you want to be my little Bobolink,  
Then, Bob oh! link your arms around me.

Wedding bells will soon be ringing clear,  
And the Bobolinks be singing.  
Then my dear Bobby will always be near  
Forever love's sunshine bringing.  
Surely we won't need any summer home,  
For I will always be happy with him alone,  
And when all the little stars begin to shine,  
Then I will say to Bobby, Bobby mine.

(Reply). Another song that "hasn't a ghost of a chance" on the popular market where sensible songs hold sway, (for the most part) we are rather severe in criticizing the work of "regular writers" now and then, but, at their worst, their work seldom descends to the standard of the composition quoted above. It is simply and absolutely impossible for so many reasons that the enumeration of the song poem's defects would fill volumes. The title hints at a clever thought which the handling quickly dispels. The expressions are very awkward and the poem is so far fetched that it arouses nothing but ridicule. An endeavor was made to work out a "pun" title. It failed miserably. Try again.—MUSIC EDITOR.

bits a theme that tells him he has struck the all-important "new idea." Unlike the amateur, he does not think his first idea is a completed song, but constantly seeks to increase the value of "the punch" by eliminating weak phrases and

adding stronger ones, until the song seems to satisfy all requirements. Since simplicity is the key-note of all successful songs, and since the

(Continued on page 122.)

FAIRY TALE FABLES—No. 2.

Once upon a time a LUCKY CHAP, who made so much money that the world called him an HONEST MAN, strayed into the MUSIC PUBLISHING JUNGLE and became entangled in the UNDERBRUSH in such a manner that he found it impossible to return to CIVILIZATION. Clutching his POCKETBOOK tightly, so that no one could get any of his honestly made (?) MONEY, he proceeded WARILY, listening intently to the MUSIC, RIBALD LAUGHTER and KISSING OF FAIR FEMALES, the unmistakable sounds of which issued thru the OPEN WINDOWS of the MADHOUSE in TIN PAN ALLEY, until he reached a more quiet MADHOUSE and noticed a MODEST SIGN. (the only MODEST thing in the NEIGHBORHOOD) tacked CONSPICUOUSLY upon the FRONT DOOR.

Tho both LUCKY and HONEST, the TRAVELER had learned to READ and WRITE (factors that usually account for HARD LUCK and DISHONESTY in THIS LIFE), and a hasty reading of the sign caused him to laugh EXPLOSIVELY. It is necessary to state that the sign which caused such an OUTBURST OF MIRTH was merely a BRIEF STATEMENT to the effect that the owner of the MORE QUIET MADHOUSE needed a PARTNER with MONEY. The HONEST MAN was sufficiently WORLDLY WISE to understand that the OWNER of the MADHOUSE needed MONEY more than he needed a PARTNER and, perhaps, a SHERLOCK HOLMES might have jumped to the CONCLUSION that therein lay the MYSTERY of the HONEST MAN'S LAUGHTER.

Be that as it may, the HONEST MAN assumed an HUMBLE EXPRESSION, used with equal good effect by HONEST MEN and CROOKS, sought out the OWNER OF THE MADHOUSE and asked for DETAILS. He was speedily informed that the MADHOUSE contained the GREATEST CATALOG in the world, and that with a LITTLE money, (or, rather, a little MONEY) the CATALOG would take its RIGHTFUL PLACE in the REALMS OF MUSICDOM. The HONEST MAN still clutch his POCKETBOOK, but pawned his GOLD WATCH and SCARF PIN, (both won in a POKER GAME wherein the HONEST MAN held FOUR ACES), in order to secure the WHEREWITHAL for the CATALOG'S PURCHASE.

The HONEST MAN secured a LITTLE MORE than HALF INTEREST in the CONCERN, had a DESK wheeled into the PRIVATE OFFICE, shoved the former OWNER'S desk into an obscure corner of the HALLWAY—and proceeded to MANAGE the concern. He soon learned that the place had been GROSSLY MISMANAGED. A PIANO PLAYER received TWENTY DOLLARS PER WEEK for DOING NOTHING but play piano all day and BOOSTING all night. Learning that this piano player was MARRIED and, therefore, could not AFFORD to seek another position, he IMMEDIATELY lowered his SALARY to TEN DOLLARS PER WEEK WAGES. An OUTSIDE MAN with a WIDOWED MOTHER to support, had FIVE DOLLARS shaved off his enormous allowance of FIFTEEN DOLLARS PER WEEK and EIGHTY CENTS CARFARE. The STENOGRAPHER was instructed to WORK two hours MORE each day for two dollars LESS PER WEEK. Other EMPLOYEES received corresponding CUTS. All songs were purchast OUTRIGHT.

The BOOKKEEPER was discharged, in order to SAVE EXPENSES, and the HONEST MAN heroically VOLUNTEERED to PERSONALLY take care of the BOOKS. He VOTED himself a SALARY five times the AMOUNT SAVED in cutting the employes' ALLOWANCES and appealed to the JUDGMENT of his PARTNER for a discontinuation of the latter's EXPENSE ACCOUNT, in such an APPEALING MANNER that the partner felt ASHAMED of himself and readily consented to the OUTRAGE.

In less than THREE MONTHS the HONEST MAN proved that the CONCERN was LOSING MONEY, said the only REMEDY lay in BUYING OUT his PARTNER and secured COMPLETE CONTROL of the business on a STRING OF PROMISES.

Still PLEADING POVERTY he again CUT the EMPLOYEES' WAGES, discharged the most FAITHFUL, because he was suspicious of their faithfulness under the stress of a SECOND CUT, and PERSUADED GREAT WRITERS of OTHER houses to write for his concern under FLIMSY CONTRACTS and made them say, "THANK YOU," for NOTHING but PROMISES before he got THRU WITH THEM.

FORTUNE SMILED upon the HONEST MAN. His firm produced HIT after HIT and EVERYBODY in TIN PAN ALLEY wanted to WORK FOR HIM for NOTHING, but the CUTTING HABIT still clung to him and he actually made them PAY for the PRIVILEGE.

He got EVERYTHING AT HALF PRICE by PROMISING to pay his creditors in ADVANCE, and, nevertheless, managed to keep them waiting for six months or MORE. He soon REDEEMED his WATCH and PIN.

He showed RARE JUDGMENT by putting FIFTEEN CENTS in the CONTRIBUTION BOX at CHURCH, instead of a DIME, and thus achieved a reputation of being CHARITABLE as well as HONEST.

When his FORMER PARTNER became completely DOWN AND OUT and askt for some of the money DUE HIM, the HONEST MAN explained that TIMES WERE HARD, very hard, INDEED, and contented himself with quoting the BIBLE, in an endeavor to show how FOOLISH people were who attempted to MAKE MONEY out of the MUSIC BUSINESS.

He lived to a RIPE OLD AGE and WHEN HE DIED nobody in MUSIC ROW, who amounted to anything, failed to attend his FUNERAL, praising the DEAD MAN AND REMARKING UPON HIS LOSS TO THE MUSIC WORLD! (A brass band followed the hearse, playing the HONEST MAN'S hits FREE OF CHARGE).

Moral: It pays to be an HONEST MAN.

SONG REVIEWS

SONG SERVICE

Recognized performers, who find difficulty in securing just the kind of song or songs required, will, upon communicating with The Billboard, be placed in immediate touch with the publisher or publishers in a position to supply the material desired. No fees of any kind will be charged. Simply enclose program and address SONG SERVICE DEPARTMENT, The Billboard, Haldeberg Building, New York City.

OUR LITTLE CABARET UP HOME—A song that brings ragtime to the fireside. Tells how "daddy and the boys" have discontinued night roaming for amusement and, instead, are soothingly entertained by old-fashioned entertainers at home. Sister rags the tune. Daddy does the bear, other relatives sing a song written by a member of the family, the servant girl joins in the general merriment and "Little baby brother does a turkey trot with mother in our little cabaret up home." The second verse is as weak as the first verse is powerful—and the first verse is indeed powerful. Seems that Grant Clarke simply wrote himself out of means with one verse and chorus. Jean Schwartz's melody is very good and has an entertaining swing. The song is possessed of genuine strokes of novelty and should prove a winner for that reason.

Music publishers are glad to receive calls for songs from recognized performers thru—Song Service.

with performers who are constantly on the lookout for novelty.

BABE THERE'S A BUG UNDER THE CHIP—One of the weirdest songs that has ever come to our notice. The grammar is so absolutely "Cooney" that it is quite unbearable. Many of the lines do not make sense and the construction is particularly wretched because the meter chosen is such a simple one to follow and yet the expressions are intolerable. "Don't tell me no lie," "I wouldn't give you none of my thanks" and "Don't let me hear no more of your slacks" are some of the atrocious lines in the first verse. The chorus is wretchedly weak; the title appearing in the first line (and what a title!), three lines narrowly approaching the incomprehensible following. The last two lines of this unusually mediocre song are "Just take the courage and then the will, then get behind the curtain and keep still." The story is in the first

Many a bad act was saved by good songs. Maybe yours needs—Song Service.

person throat and John W. Dean, the word writer, approaches a very risky discourse in explaining how a trusting husband confronts his unfaithful wife with proofs of her infidelity, abruptly stating in part of the first verse, "I went down to Dan's, just to get my fans and when I came back yes; there was a man," (punctuation same as that used in the song). The proper place for a song like this is the scrap-heap. (John W. Dean, publisher.)

(Continued on page 122.)

PIANISTS WHO PLAY—NO. 1.

Jack Glogau is one of the unacknowledged stars of the music publishing world. Hidden away in the confines of the Leo Feist concern, by day, and boosting en tour the best known cafes of Greater New York, by night, few people realize the vast influence his remarkable work has over the fate of prospective hits. Glogau is "all melody," a thoro musician in every sense of the word. He can do anything, from taking down a leader sheet by sound to writing a full orchestra arrangement. His touch and interpretation are really remarkable, and has been repeatedly voted one of the greatest demonstrating pianists in the employ of New York music publishers. Jack has abandoned an "old fogey" ideas of arranging, and is especially liked by



the house composers because of his comprehension of the intricate requirements of "off-form" ragtime meter. Now and then he writes a song for Leo Feist, having assisted in the preparation of Dramatic Rag and Be Shure He's Irish.

# NEW YORK VAUDEVIL REVIEWS

## Hammerstein's Victoria

Address 42d St. and 7th Ave.: Aaron Kessler, Manager; Abe Levy, Press Rep.; Aaron Kessler, Booking Rep.; Book thru United Booking Office; 11-piece Orchestra, George May, Leader; Rehearsal 10 A. M. Monday; Stage Manager, Mike Simons

New York, March 12 (Special to The Billboard).—In view of the many corking vaudeville entertainments on view in New York this week a show that is not up to the standard has little chance of attracting a great deal of business. It is evident from the size of the audience visiting the corner house this week, that the wise ones have decided that the show is a corker. And it proved to be.

The headline position is in the capable hands of Irene Franklin and Bert Green who are registering one of the biggest hits of the season this week. Miss Franklin is growing younger, more beautiful and magnetic every year. The dainty little lady has a plethora of good material all of it being exclusively her own, and all of it put over in Miss Franklin's inimitable way, of the sure-fire brand. The audience demanded encore after encore, and Miss Franklin gracefully obliged, making only a move, at the request for headband, that one number of the Franklin repertoire that she would prefer not singing.

Joseph Hart presents Anne Sutherland and Edwin Arden in The Stool Pigeon, another of the underworld plays, not a strong one in its moral sense, or lack of it, to offend the Hammersteinites, but containing snuff bright lines, action and good acting to bring the piece under the wire an easy winner. The story is not the best in the world to impress upon the minds of the young and impressionable theatre-going sympathy falling to a pair of crooks. But as a piece of entertaining the act should go a long way and he will like among those who are not prone to the uplift of the stage. The piece is from the dual pen of Alice Lea Follock and Anna Phillips.

George Whiting and Sadie Burt were immediately taken to the hearts of the corner audience and if past performances are any criterion Willie Hammerstein will play them whenever they have an open date. Little Sadie Burt you just can't help from loving and George Whiting can put over a character or topical song second to no one in vaudeville.

Clark and Bergman in Jesse Lasky's Trained Nurses, registered another hit, the honors of the piece falling to the pair. The fact that the act gets over to the extent that it does can easily be traceable to the cleverness of Henry Bergman and Gladys Clark, who Lasky has given them a production to work before. The pair put over Snooky Dokums to as much applause as ever greeted a novelty song number in the Hammerstein Theater.

Harry Gillfill with his imitations and his impersonation of Baron Sands was warmly appreciated for his really artistic turn. Frank Merrel with his bigness and good nature, to say nothing of his sweet tenor voice, received a reception upon his entrance and pleased immensely through the rendition of his several songs and humorous sayings.

The early acts on the Hammerstein bill haven't much of a show. Frank Palmer started the ball a rolling with some cartoon work that pleased the few who were on hand and DuBois, a clever juggler, went thru his routine to as much appreciation as was possible under the circumstances. Dolly Morrissey is a single woman with a good voice, but on in the number three position Miss Morrissey could not show anything that might be in her.

Lillian Gonne and Lew Brice, a couple of former Gus Edward Kids, are doing a singing, talking and dancing number that is well received. Both are youngsters and both have a long life ahead of them to learn the intricate points of stage deportment and presence.

The Captain Scott Dash to the Pole Pictures are held over for the second week and Mang and Snyder in a comedy acrobatic offering closed the show, playing to less people than greeted the opening act.

### JOHN ROBINSON IN NEW YORK.

New York, March 15 (Special to The Billboard).—John Robinson's Elephants were an added feature to the Harry Lauder Show during its recent engagement at the Broadway Theater. For the last two weeks his bulky but intelligent Indian performers have been showing in William Morris' Wonderland (New York Theater) and have proved one of the greatest drawing cards that house has had to-date. During his New York engagements Mr. Robinson has been one of the "regulars" of the coterie of big showmen who make their headquarters at The Bill board office in the Heidelberg Building.

Mr. Robinson, after a week's lay-off to enable him to go back to visit his family in old Cincinnati, will resume his tour of the better class vaudeville theaters.

### EMMA CARUS GETS JUDGMENT.

New York, March 14 (Special to The Billboard).—"Them that has gits." Miss Emma Carus, in possession of a contract calling for her services in a headline position over the Pantages Circuit, and at a salary said to be \$700 weekly, has settled a suit which she had against a New York brokerage firm for \$2,100.

Miss Carus brought suit against W. L. Stevens and Company for the recovery of 100 shares of steel stock which the actress claimed had been illegally converted to the use of the brokerage firm.

When the case came up on Tuesday last Miss Carus' attorney informed the court that the case had been settled by the payment of the above mentioned sum.

### MOORE TO BE STARRED.

New York, March 15 (Special to The Billboard).—Victor Moore and Emma Littlefield are to be lost to vaudeville during next season. Mr. Moore has been placed under contract by Cohen & Harris, who have agreed to star the vaudeville in a Kid Burns role.

## Fifth Avenue Theater

Address, 28th St. and Broadway; Gus McCus, Manager and Gen. Press Rep.; F. F. Proctor, Jr., and Gus McCus, Booking Rep.; Book thru United Booking Office; 11-piece Orchestra, Ward Johnston, Leader; Rehearsal 10 A. M. Mondays; Stage Manager, Sam Shirk.

New York, March 13 (Special to The Billboard).—Belle Storey is playing a return engagement at the Fifth Avenue this week. Just one year ago this week the talented song bird made her metropolitan debut as a regular vaudeville act at the same theater and was immediately proclaimed a success.

With a brand new repertoire of new songs and some new clothes that were the envy of the female portion of the audience, Miss Storey is repeating her success. The Fifth Avenue "regulars" feel as though they had a hand in the making of a headliner and they take Miss Storey to their hearts as an accomplishment worth while.

Edgard Berger started the show with his wonderful contortion work, twisting and bending himself into all manner of conceivable shapes. He was followed by Thurber and Madison in a bit of nonsense which they have called Scopping Tour. These two clever people were warmly applauded for their neat method of "putting it over."

Joe Jackson generally gets his audience before he is really seen on the stage. This week was no exception and the comedy pantomimist caused laugh after laugh to sweep over the audience. He is doing more and more of the work that proclaims him a real artist and the bicycle is now used almost solely as a prop for his wonderful miming.

Charlie Case came on and talked about his father, taking the laugh making up where Jackson left off and carrying it thru for 15 minutes of clever sayings. It was a comedy bill, built for laughing purposes and anyone who could get at least a hundred good hearty laughs out of the evening's time, would have to be stone deaf and with a grouch that nothing would mend.

Mrs. Gene Hughes, in Edgar Allen Wolf's novelty playlet, Youth, was the next laughter getter to appear. The Fifth Avenue audience again decided that Mrs. Hughes and her capricious were well-worth while, the little playlet and the players being warmly applauded.

The talking pictures, or at least the first reel of the talking pictures allowed the show up a bit. The same two reels and records that are being used in the Keith New York theaters are also to be seen here.

How and Lee, with a bunch of new parodies and some that have done service for a time, brought the audience back to the laughing point again and kept them applauding for encore after encore. Their new parodies are right up to the minute, but it was on the old standbys that the heartiest laughter was heard.

Marjorie Rambeau, Willard Mack and company have a dandy underworld playlet in Kid in the Hat. The piece is written and staged by Mr. Mack and contains some comedy slang lines that are good for laughter in any theater. Both Mack and Mr. Mack are performers of more than the usual merit. The action of the piece held the intense attention of the audience thruout and the curtain descended upon a perfect furor of applause.

Mack and O'ph presenting their singing and talking act The Wrong Hero, were still another act of the laugh-making. The pair worked hard with the usual result.

### LEGITIMATE MANAGERS CONSIDERING VAUDEVIL.

New York, March 14 (Special to The Billboard).—There is a great deal of talk in New York relating to the formation of a new vaudeville chain to include a number of houses, now dark playing legitimate attractions, or soon to be dark.

The rumor started over the conference held in the West between representatives of the Shuberts and Klaw & Erlanger, with Pat Casey also sitting in.

It is more than probable that when the affiliation, or understanding between the Shuberts and Klaw & Erlanger goes into effect, the houses that are darkened in some of the larger cities will be turned into use for vaudeville. It is more than probable that in the event that these houses offer the two-day entertainment that it will be of the popular-price variety, there being few men who would care to invest a great deal of money in the higher-priced vaudeville game at the present writing.

A combination, said to include Frank McKee, Rich & Harris and Charles Burnham, is being much talk about. Mr. McKee controls the Park Theater, New York, now playing The Miracle pictures—scheduled to come to an end after Easter—and the Savoy Theater, New York. The Savoy is under lease to Walter Rosenberg and in any event the capacity is too small to admit of playing shows of a high cost. Rich & Harris have theaters both in New York and Boston while Charles Burnham has been the manager of Wallack's for years.

Just at present it is all talk altho it is not at all unlikely that something will eventually come of the idea.

### EVA TANGUAY FOR NEW YORK.

New York, March 17 (Special to The Billboard).—It is announced the next attraction at the Broadway Theater, New York, will be the Eva Tanguay Road Company with Tanguay at the head, and that the opening date has been set for March 24.

John Cort's American Maid Company closed at the Broadway last Saturday night and the house is dark this week.

If the Palace, which, according to report, is scheduled to open on the same date—plays vaudeville, there will be any amount of the high-priced, two-day entertainment among Longacre Square.

Miss Tanguay is playing in and around New York state at the present time, one-night stands being the general term of her engagements. Over \$11,000 were the box-office takings last week with the admission scale top by \$1.50.

## Colonial Theater

Address, 62d St. and Broadway; Ralph Edmunds, Manager; Walter Kinsey, General Press Rep.; Edw. V. Darling, Booking Rep.; Book thru United Booking Office; 8-piece Orchestra, Julius Lenzburg, Leader; Rehearsal, 10 A. M., Monday; Stage Manager, Bud Burka.

New York, March 13 (Special to The Billboard).—That the talking pictures are really an attraction is being demonstrated this week at the Colonial where the Edison product is put on to close the show. By actual count five people left the house when the pictures were announced and two of them were vaudeville agents who had probably seen the pictures elsewhere during the week. A wait of at least two minutes' duration followed the last act, before the house was dark and preparatory to the showing of the "talkers."

Mr. and Mrs. Carter de Haven are holding down the honor spot on the bill with the best dressed and classiest act of the kind in vaudeville. They open with a sort of explanatory song, after which Mrs. DeHaven leaves the stage for a change of costume while Carter keeps the action of the act up by singing some more of the same line. A couple of medleys were the bits of the offering altho the clothes of the pair were a close second. As a headline attraction they should draw and its almost a clutch that Mr. and Mrs. Carter de Haven, together will make good anywhere. The act was written or rather put together by Dave Stampfer and Gene Buck the former of whom officiated at the piano.

Miss Martha and her sisters opened the show and the physical culture girl received snuff applause for her trapeze and rope work to cover the weakness of her sisters who add little to the offering except as a dressing for the stage.

Marie Fenton came next, scoring most roundly with her second number, I'm Afraid Pretty Maid, I'm Afraid. The blonde singer and comedienne has four rather good numbers that she delivers in a dandy manner.

It seems queer that some man exploiting a human monk wouldn't go to the trouble of presenting his offering in an appropriate setting. The setting used for Peter this week is atrocious. If they had searched thru all the stage junk in New York a more unattractively setting could not have been obtained. Peter opens slowly with the usual routine of the human monkey. When he moves his lips in imitation of talking he starts getting away from the other acts of the kind and this part of the act alone puts Peter in a class by himself. With a proper presentation, Peter could undoubtedly revive the interest in these kind of acts.

Harry Linton and Anita Lawrence kept things up well with Miss Lawrence's impersonation of an amateur performer and Mr. Linton's singing of clever parodies.

William H. Macart and Ethylene Bradford are a sure-fire bit in their comedy playlet, The Second Generation. There isn't much to say about the merits of the act as an act; it just makes good, and in no uncertain manner. The far role falls to Mr. Macart as Dennis Mulligan, the political boss of the district, whose daughter has social aspirations. Miss Bradford is the daughter. Then there is a ally as English type of son, recently expelled from Oxford, a rich widow—rung in for no apparent reason—a rival politician and a butler.

Armstrong and Ford came first after intermission and the English Johnny of the combination suffered little, if at all, from the fact that the same type was seen in the act that preceded them. The cop has a very fair singing voice; but the two are much better off in their talk and the song with which they now close the act might well be left out and a better finish obtained.

Bert Fitzgibbon followed Mr. and Mrs. DeHaven and the nut did a full 20 minutes of nonsense, keeping the audience in laughter at all times. The Kaufman Troupe of Cyclists were the last vaudeville act to show the work of one of the two male members of the act being well worthy of feature honors.

### CAN'T SERVE LORRAINE.

New York, March 15 (Special to The Billboard).—Jack Abrahamson, of the Mason Jacques, has been attempting for the past week to get service upon Lillian Lorraine in a suit which he wants to bring against her for the recovery of \$125, the said \$125 being the price of a gown which it is alleged Miss Lorraine has purchased and up until now has forgotten to pay for.

Miss Lorraine has apartments at the Hotel Savoy and procures servers of all grades and nationalities have been hanging around in an attempt to serve her with papers. So far Miss Lorraine has kept them from doing so.

### DUSKY USHERETTES.

New York, March 15 (Special to The Billboard).—Willie Hammerstein is reported to have sent his chief usher to New Orleans in an effort to get some of the dusky belles of that city to come to New York. If the trip is successful Mr. Hammerstein will put the females in as usherettes at the Victoria, where a corps of colored men are now showing the patrons their seats.

One wonders why the New Orleans thing, unless it is for the purpose of publicity, a thing rather unlikely in the case of any Hammerstein.

### MILLERSHIP SISTERS WITH BERNARD.

New York, March 15 (Special to The Billboard).—The Millership Sisters, formerly in vaudeville with Harry Fox, and more recently with Johnnie Stanley, have joined the Sam Bernard All For the Ladies Company at the Lyric, New York.

John T. Boyle and company, assisted by Marion Willard, are now playing their twenty-fifth week with his new act, and opened the 8 & C. time in Detroit, February 24

## Keith's Union Square

Address, 56 E. 14th St.; Elmer F. Rogers, Manager and General Press Rep.; Edw. V. Darling, Booking Rep.; Book thru United Booking Office; 6-piece Orchestra; Ernest Thorndell, Leader; Rehearsal 10 A. M. Monday; Stage Manager, William J. Clark.

New York, March 10 (Special to The Billboard).—One of the best shows seen at the Union Square for some time is the one on view this week, and this, despite the fact that the headlined attraction, Tom Terris and Company, was a long, dragged-out affair with but little merit at the present showing.

Mr. Terris is chiefly known in America for the beautiful and artistic performance that he gave of Scrooge, an adaptation of Charles Dickens' Christmas carol. Mr. Terris has for his most recent vehicle dramatized Mr. Dickens' Tale of Two Cities, but the work was so badly done that a good story is lost in bad stage action. It was only the personal charm of Mr. Terris that got the act by at all. Several of the characters in the piece found it necessary on different occasions to grope for their lines and the whole thing is too talky to appeal to a vaudeville audience.

The playlet is staged in six scenes the last being a tableau showing the Hill of Misfortune and The Guillotine.

The Talking pictures were another draggy affair, the first reel to be shown being a senseless sketch called Her Redemption. The third reel showing the Miser Scene from The Chimes of Normandy, was somewhat better and at least saved the talkers from flopping entirely.

Perhaps the applause hit of the bill was clever Chuck Sales in his characterizations of country school types. A pleasing and modest demeanor is not the least of Mr. Sales' charms. Al and Fannie Steadman came next in the applause line. The two Steadmans are clever. A good press agent could undoubtedly put them in the same class as Montgomery and Moore. Very much the same kind of nut piano act is the vehicle that The Steadmans use for the exploitation of their talents altho they cannot be said to be in anyway a copy act of the more famous pair. As they stand today, the only difference in their value and the value of Montgomery and Moore, lies in press work.

The Providence Players, a part of Charles Lovenberg's Stock Company from Rhode Island, are offering a farcical sketch, Who is Brown? which has undoubtedly been taken almost bodily from the well-known stock piece, Mrs. Temple's Telegram. No mention of the fact is made in the program. Whether or no, the six members of the Providence Players are splendid performers and keep the action of the piece up snuff for vaudeville. Special notice might be made of Lynne Overmann, in a light comedy role that he filled perfectly. Overmann has magnetism, personality, ability and wonderful possibilities. Frosini and his accompaniment met with the approval of a music-loving audience. Ragtime, popular ballads, a bit of grand opera, and a conglomeration of them all, were the weapons which were used by Frosini in his winning of the audience.

The Iolene Sisters opened the bill with their neat routine of wire work and were followed by Harry Pentelle and Viola Valorie, billed as "elite entertainers." That the elite do not attend the Union Square would seem to be proven by the fact that the pair failed to be found very entertaining.

Kluting and his animal actors registered their usual success and the Max Nelson Troupe of trapeze artists brought the show to a close. Two men, two women and a boy make up the Nelson Troupe and their union work on the trapeze is novel and well conceived.

S. A. Bliss, magician and motion picture operator, and daughter, Pearl, have signed with Gardiner Bros. Shows, No. 2, for the 1913 season.

### MINNIE BURKE.



A lively and gingery soubret, whose clever work has made her famous in burlesque. She is generally known as "The Brightest Spark in the Burlesque Wheel" and is now in her sixth season with Chas. H. Waldron's Trocadero's, with which attraction she has signed for next season.



CHICAGO VAUDEVIL REVIEWS

Palace Music Hall

Address, 127 North Clark Street; Chas. Kohl, Jr., President; Mort H. Slager, Manager; Martia Beck, Booking Representative; 11-piece Orchestra, Eugene Wayne, Musical Director; Rhsarsar, 230 A. M., Monday; Phil Howard, Carpenter.

Chicago, March 11 (Special to The Billboard).—The Palace Music Hall will always resemble a palace when it contains such dainty, winning comedians as Sallie Fisher. Feminine charm and refinement are indicated by every movement and utterance of this little comedienne and give the bill, pleasing virtues that prove long lasting, not to mention, profitable.

Jack Kennedy & Company, in a Business Proposal, proved another number that swept and carried the house with its originality, while Arthur Hopkins in his dance dream was well able to convince that his offering deserved stellar consideration.

The bill was reconstructed as to program, before presentation and appeared in the following order:

FRANK HARTLEY—Juggler; first in nine-act show; time, nine minutes in full; appearance, neat, mediaval Harlequin costumes; reception, favorable.

This English juggler bounces up and down the stage, tossing, jumping, dancing, hurling, and goes thru every other action which a juggler could possibly go thru. His act proved a very fitting opening to the bill, as he is undeniably clever and finished. The close of his act is unique, as are many of the turns he uncorks during his occupation of the stage. No fault can be found with his work, but we would recommend that he change his billing, as no American is at all interested in the fact that he appeared by royal command before King George or Queen Mary, of England. The further away he gets from his pride over this fact, the closer to the center of the bill will his offering be slated.

SULLY & HUSSEY—Two men; one sportsman and one valet; second in nine-act show. Time, twenty-one minutes in one; appearance, O. K.; reception, mild; duo, however, to the arrangement of the close.

Here is an act that ought to go good, but there are ample reasons why it does not claim what is coming to it. This is not the fault, however, of the valet, as he handles himself very capably, has a pleasing voice, possesses original comedy and knows well how to conduct himself. The fault lies entirely with his partner, the sportsman. This poor individual, does not seem to know that a simple insane smile continually staring one's physiognomy cannot possibly take with an audience. Were he to laugh theatrically, whenever his partner does something amusing, we could excuse him, but he keeps on grinning all the time and even seems to enjoy his own poor work. His singing cannot be complimented. He reaches the notes—but that is all. Another feature that he overdoes, is the buttonholing of his partner. It may have been intentional that he create humor by slapping his partner on the chest with hat and hand at every utterance, but such could hardly be the case, as even the weakest amateur would realize that the continuance of this gesture would undo rather than make for anything.

About the best advice we can give is that the valet accept around for another partner. The sportsman is certainly no actor. His ability is about limited to a chorus man.

OSCAR & SUZETTE—Man and woman in artistic dancing; third in nine-act show; time, eight minutes in full; appearance, elegant but not quite suitable; reception, fair; one encore; two bows.

What an opportunity this dancing duo really has. They possess the ability both to dance and to originate extravagant elaborations that are really dainty and graceful. The act has many good strong points, but there are two that cannot possibly escape criticism. First: Suzette should not have selected a gown of such heavy material to do the waltz, the tango and the "bear" in. It hampers her grace, and really keeps the daintiness of her every movement from gaining full recognition. This alone, however, is her only fault, but poor Oscar, like his name, is a little willowy, tripping Englishman proud of his mistake and a most perfect artist at giving unnecessary and offensive flourishes to his steps. The way he lifts his foot high into the air, on the backward stroke in the first of his dances, may appeal to him immensely, but his effeminacy can not possibly appeal to the audience. It makes one feel like asking whether Dear Little Oscar would do such a thing as point or smoke cigarettes. We certainly hope that his mother will spank him if he persists in that tripping dainty little backstep of his. In short he must realize that his effeminacy is no artistic. The overcoming of this is within everyone's grasp, and such is really to his advantage, as then he and his partner will have an act supreme.

THE KINETOPHONE—Talking motion pictures; fourth in nine-act show; time, sixteen minutes.

The Kinetophone this week, presented two very adaptable selections. However, much has been said concerning this invention and we therefore feel no hesitation in passing on to:

JACK KENNEDY & CO.—One-act comedy. A Business Proposal; two men, one woman; fifth in nine-act show; time, 23 minutes in full; appearance, descriptively appropriate; reception, merrits.

A Business Proposal is certainly a great act. None could possibly possess more punch and zinger. The comedy is so appropriate that it flows into the farcical variety and really has everything but prostrate the audience from hilarious laughter. The situations are so richly humorous and the characters portrayed from the pen of Daniel D. Carter, goes big and heavy. Mr. Kennedy as the irascible office

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Majestic

Address, West Monroe Street, between State and Dearborn; Lyman B. Glaser, Manager; Martia Beck, Booking Representative; Book thru the U. S. O.; 11-piece Orchestra; Charles Fisher, Leader; Rhsarsar, 930 A. M., Monday; Stags Manager, Abo Jacobs.

Chicago, March 10 (Special to The Billboard).—Without being weighed down by a \$2,500 headliner this week, the Majestic puts on a smooth show with four or five good feature acts and the balance of the show all worthy of Majestic appearance.

Altho Elizabeth Murray was taken from the Palace to the Majestic, thereby giving her two straight weeks in the loop in variety houses, and Katherine Kidder and her company of players share the headlining honors, the real big bit of the bill is safely and cleanly scored by Lester, who, in the reviewer's mind is one of the greatest ventriloquists in the world.

Lester is a Chicago boy and has reached his present position in vaudeville and his art, by constant plugging and thru the possession of that now famous Chicago "I Will" spirit. He has the appearance, the personality, the—but oh, it doesn't matter, you all know Lester and you all know his act and the most of you appreciate his great attainments.

Something new in the way of a novelty is given us this week when The Mikado's Royal Japanese Athletes demonstrate native athletic sports and show us real Jiu Jitsu. The act pleased, and was placed in a very good position.

The show was opened by

GALETTI'S MONKEYS—Comedy novelty act; opening nine-act show; time, 12 minutes in full; special props and equipment; appearance, good; reception, unusually appreciative for an act in opening spot.

Here is a monkey act that jumps right in at the very start, and delivers the real punch. They open with a sort of little pantomime play, act and without the aid of or prompting by their trainer. However, this is somewhat slow in spots, but goes over very well, and when at the close of the act, Galetti stages his monkey barber shop, he presents one of the best bits of dumb comedy ever seen in the Majestic. Not a single opportunity for laughs has been overlooked. He takes advantage of a big ape in presenting the barber, while a smaller monkey is the patron, and it might be a good thing if some of our Chicago loop barbers would visit the Majestic and see Galetti's act—thereby getting an impression of how they at times, go after a patron. It is really funny and while the comedy is somewhat rough, it is suitable to this class of act and was apparently liked very much.

MIGNONETTE KOKIN—Singing and Dancing act; second in nine-act show; time, 13 minutes in one; appearance, good; reception, excellent.

This little English singing comedienne offers two or three songs which are fairly well rendered, and apparently pleased her audience. However, we should like her and her act very much better if she would eliminate one or two of the songs and give us more of her graceful and original temperance work. She does all sorts of fancy and novel dances and closes with a little soft shoe ballet dance which is so well-liked by the audience, that an encore is demanded and is followed by one-half dozen well-earned bows. Miss Kokin would easily make good in a more important position.

SQUARING ACCOUNTS—Dramatic playlet; third in nine-act show; one lady, one gentleman; time, 18 minutes in full; appearance, characteristically good; reception, good.

In this little playlet there are more absolute impossibilities than one could find in the average Sunday school entertainment. In the first place, the stage is set to represent a real estate office of an old crab. He beets and fumes about back rent, fees his assistant—over the "fence"—and a newsboy enters whom we know to be the son of the widow who cannot pay her rent. Then, one of the most foolish things we have ever seen in an act is presented when the real estate agent begins to shoot craps with the newsboy. The newsboy wants to start away. In fact, during the overdraw and too long act, he starts away just eleven times and we should have been very grateful if he had not been called back after his first attempt to leave. The attempt at heart interest and dramatic situations is anything but good vaudeville and how this act ever landed big time would be a good question for the puzzle page of the Sunday edition.

THE KINETOPHONE—Time, 13 minutes.

The subjects this week for the Kinetophone are two short playlets. One, Her Redemption, and the other, The Miser Scene from The Chimes of Normandy.

THE MIKADO'S ROYAL JAPANESE ATHLETES—Athletic novelty; sixteen people; three ladies, thirteen gentlemen; fifth in nine-act show; time, 11 minutes in full; appearance, characteristic; reception, excellent.

Demonstrations in Jiu Jitsu and wrestling consumed the full time of this act and the novelty of the feature as well as the genuine merit, sent it over very nicely. The male attachment of the company are script from the waist up and the female exponents of the many Japanese athletic sports received hearty commendation. The act, however is misplaced in this spot, but that it does not make good in this spot, but the real novelty features embraced herein, would hold any audience until the final drop of the curtain were the act used as a closing feature.

ELIZABETH M. MURRAY—Singing comedienne; sixth in nine-act show; time, 18 minutes in one; appearance, pleasing; reception, generally big.

Miss Murray appeared at the Palace last week and was shifted to the Majestic this

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Wilson Avenue

Address, Wilson and Evanston Avenues; M. Liczki, Manager; Edward Hayman, Booking Representative; Book thru Western Vaudeville Managers' Association; 5-piece Orchestra; Geo. Steinhilber, Director; Rhsarsar, 11 A. M., Monday and Thursday; Wm. Stuart, Stage Mgr.

Chicago, March 12 (Special to The Billboard).—Many good points were noticeable in the Wilson Avenue offering at the first show on Tuesday evening, March 11. Sophie Tucker, termed the "Mary Garden of Ragtime," headlined a rather well-balanced bill, which included acrobats, comedians and musicians as well as jugglers. Taken in the concrete, the bill was interesting and diverting and offered just the proper amount of variety to give it the name of vaudeville. Each and every act was of a kind that did not conflict with any other offering on the bill.

The capacity of the house was taxed to accommodate the many admirers and followers of Miss Tucker. Her act was ushered on the stage with as much enthusiasm as was given at its termination. The Northside seems to have found its prime favorite in Miss Tucker, and spared no effort in demonstrating to her that her appearance at the Wilson Avenue means a week of pleasure to them. This was apparent not only in actions but also in numbers. The Wilson Avenue Theater, during the week, held no empty seats during the performances that could be occupied by Tucker fans.

FAWLEY AND HUNT—Two gentlemen; comedy Roman ring act; first in five-act show; time, eight minutes, in full; appearance, good; reception, very good.

These Roman ring artists caused much merriment with their comedy antics, they also caused a good deal of amazement with their seemingly impossible physical feats on the Roman rings. Their closing stunt in which one gentleman, hanging from a bar by his hand, catches the other chap by his feet as he turns an air-spring underneath him, was one of the most splendid things witnessed during the whole night's performance. This trick alone stamps this act as one above the ordinary in this line of endeavor. Its originality as well as difficulty, places them on a higher pedestal. This feat does not stand alone with this act, as many others but not reaching as sensational stage, are performed by them.

DEMAREST AND CHABOT—Two gentlemen; musicians; second in five-act show; time, ten minutes, in one; appearance, very good; reception, excellent.

"Kubeliks of Vaudeville," is what this team bill themselves. Even so, they have not bit far of the mark. Their rendition of classic and modern strains on the violin, cello and piano are veritable combinations of harmony that one would not expect from two such youngsters. Their playing is a whirlwind of music, which, because of the intense feeling with which it is played, grasps the attention and interest of each individual in the entire big audience, whose very musical nature is brought to surface because of the compelling music rendered. Their piano endeavor and solo work compares in every way with their duo offerings. These clever youths were compelled to answer to several encores.

BRUCE RICHARDSON AND COMPANY—Farce comedy; three men, one lady; third in five-act show; time, fourteen minutes, in one, closing, in full; appearance, good; reception, very good.

It happens every day just as Bruce Richardson and his company of players presented it on the stage. On almost any moving day one could see the same things occur as presented by these players. And because of this, it makes the sketch more human, gives it more appeal and brings the audience's minds to their very doors. The difficulties encountered in getting a flat straightened was much cause for laughter, and Bruce Richardson, as "Sam Hill" the obliging husband, interpreted the role to the entire satisfaction of all. Miss Tyson also deserves much credit for her impersonation of a brand of the "deadlier" of the species, whose greatest pleasure is to change her mind before it has been made up. Altho some may call this sketch the slap-stick variety, it nevertheless served its mission as an entertainer of merit.

SOPHIE TUCKER—Ragtime singer; fourth in five-act show; time, eighteen minutes; in one; appearance, very good; reception, very excellent.

This singer, or shouter, whatever you might want to term it, of ragtime music, seemed to hit the bullseye of popularity with the Wilson Avenue audience with her offering. Her songs were many and various, but all of that swinging kind that get you to wiggle your shoulders and clapping your hands in good old ragtime fashion. Her costume was striking and effective, and set off her proportions to her advantage. Her songs were so many that it is somewhat difficult to recall any of them, they all had the stamp of popularity on them and of the kind that the audience likes to hum during the choruses. Miss Tucker's inimitable manner of interpreting them gave them extra charm, and a few of the bolshy were almost tempted to join in the choruses, right out loud, just like that.

FIVE PIROSCOFFIS—Jugglers; two gentlemen; three ladies; closing five-act show; time, eight minutes; full stage; appearance, very good; reception, very good.

A regular maze of articles were continually presented to view during the appearance on the stage of the Piroscoffis. Their tossing and throwing of dishes, glassware, Indian clubs and other portable articles, required one's closest attention to determine just exactly what who was doing. The two gentlemen were well gotten up, and the three ladies presented a very attractive appearance. Their whirlwind manipulations and expert juggling were well executed.

Lincoln

Address, Lincoln, Ashland & Belmont Aves.; M. C. Coyne, Manager; Book exclusively by Western Vaudeville Managers' Association; 6-piece Orchestra, under direction of W. Mayer; Rhsarsar 11 A. M., Sunday and Thursday; J. K. Jeffries, stage manager.

Chicago, March 10 (Special to The Billboard).—This North Side playhouse is again in line with an entertaining bill the first part of the current week—the headlining number of which is Weston and Leon, two excellent young women, one of whom shows decided ability as a pianist and the other is an adept at song characterization.

DeWitt Young and Sister, in their comedy juggling act, do some very commendable work, or more correctly speaking, DeWitt deserves the credit since his sister assumes the role of the very effectively and obliging satellite.

The Four Casads have a vehicle which contains some singing, a little talking, plenty of comedy and they also carry some special scenic equipment.

Pistol and Cushing are good as far as they go, but their work stops off so short and abruptly that the audience is left in a much disappointed state of mind when the closing number is announced.

Mary Barley's Bull Dogs, in the closing spot marks the weakest portion of the bill but nevertheless, goes over nicely as a closing number.

DEWITT YOUNG AND SISTER—Comedy juggling act; first in five-act show; one man, one woman; time, ten minutes in full; appearance, very good; reception, good, two bows, two curtain calls.

Here is a good-looking act to begin with its participants are neat appearing and are at tired in college garb—quite in keeping with the setting which takes the form of the conventional college student room. DeWitt applies his art of juggling in connection with all of his maneuvers and rarely misses his point. He opens his mail, pens his replies, responds to the phone call and lights his cigarette in the most skillful fashion, but demonstrates real ability when he juggles the iron bed of his forehead. The act was recently seen here at the Palace Music Hall.

PISTOL AND CUSHING—The Stranded Minstrels; two black-face comedians; second in five-act show; time, eleven minutes, in one; appearance, good.

These two entertainers are all right as far as they go, but they really don't go very far. They proceed towards the footlights when their act is announced, engaged in animated conversation which has to do with the fact that they are stranded and helpless. A great deal of superficial patter ensues and a situation is introduced to depict the negro's traditional fear of the ghost. In their disheveled condition, they imagine in all manner of portentous forebodings and eventually the spectre appears. In turn the stranded minstrels disappear most unceremoniously and that is positively all there is to the act. Looks as tho it might be an introduction to something good to follow, but there was nothing doing in the way of further entertainment on their part. There was lots of humor in their offering, which kept the audience in laughter well into the next spot, but for the good of their own cause they really ought to annex something.

THE FOUR CASADS—In Everyday Life on the Railroad; third in five-act show; three gentlemen, one lady; time, 19 minutes, opens in full, closes in two; appearance, good; reception, good.

There is more or less nonsense to this offering, but it cannot be denied that it gets by wonderfully. However, there is much to offset the nonsensical features. The act opens with three of its members engaged in some very laudable brass work for which they received an encore, and they offer a very interesting departure in the musical line which is in connection with one feature of their act, employing the use of the telephone instrument. After a mock-telephone conversation—each of the three holding a "phone," they render a very delectable little melody—the phones proving to be a novelty musical contrivance.

One of the male exponents of this act is a very young chap, possibly 16 years, who introduces the cabaret idea—featuring in this connection All Night Long. The little lad sings well and scores a decided hit. His appearance was hailed as a real surprise, as was evident by the remark of one vaudeville devotee, to the effect that he didn't know that there was "pulling" that sort of stuff at the Lincoln. Incidentally we must remark that the Lincoln is certainly keeping abreast with the times.

As a closing number, this quartet featured a little novelty which embraces lots of conversation, some dancing, singing and more comedy—entitled Everyday Life on the Railroad. This is so extremely foolish that it is somewhat difficult to describe, but let it suffice to say that the offering went over unusually well, the cast being favored with two curtain calls and much loud applause.

WESTON AND LEON—Musical and Song Characterization. Two young ladies; fourth in five-act show; time, 11 minutes, in one; appearance, good; reception, very good, half a dozen bows; one encore.

These two young ladies represent the "class" of the bill. The pianist possesses extraordinary ability and the young lady who sings is deserving of much commendation. The latter's voice is nothing exceptional, but she renders her songs well; her recitation is not at all the same hackneyed lines employed by most performers of her type, and she doesn't overdo. In short, she has a way of her own that is pleasing and well earns the approbation accorded her.

MARY BARLEY'S BULL DOGS—Canine Novelty; three dogs; last in five-act show; time, 7 minutes in full; appearance, fair; reception, fair.

This act was well placed as a closing number and the fact that the billing reads, "Canine Novelty," is a bit of a joke.

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Walter S. Duggan's Column

Managers, agents and treasurers... Walter S. Duggan, 1610 Masonic Temple Building, Chicago...

JOE LANE



Outside of claiming he is a resident of Plainfield, N. J., Joe Lane, P. A. A. (Peerless Advance Agent) has at no time during his life done anything that he should be ashamed of...

The theatrical man who is told his season doesn't close until June 1, is going to have a Joyous Easter.

If the plans are carefully adhered to, the press agent's \$1,075 gross receipts for a single performance can be raised to \$1,575 in times of argument.

Walter Loftus is known to have been a broncho buster in his early days but he claims it was light work compared with the handling of high-class trotting horses of a legitimate organization.

John Varley has sold all of his shares in the Weaver Hotel in Pittsburg, so Joe Paull tells us, and now we wonder what John is doing when he isn't getting that Sunday flash.

Spring "has come," and with comes the great big spring number of The Billboard, which is going to be read by all, even the Eskimos at the North pole demanding copies.

Jason Ratekin, acting manager of the Grand in Kansas City, recently made a trip to all the railroad offices in his city, gathering up data involving a trip around the world in the fall.

Sam Brady, the dean of agents over the popular-priced circuit, was caught peeping at a race track in Kansas City lately.

Henry Grossit, who is making Kitty Gordon the best advertised actress in the West this season, lost his eyeglasses while looking for a perfume counter in one of Kansas City department stores recently.

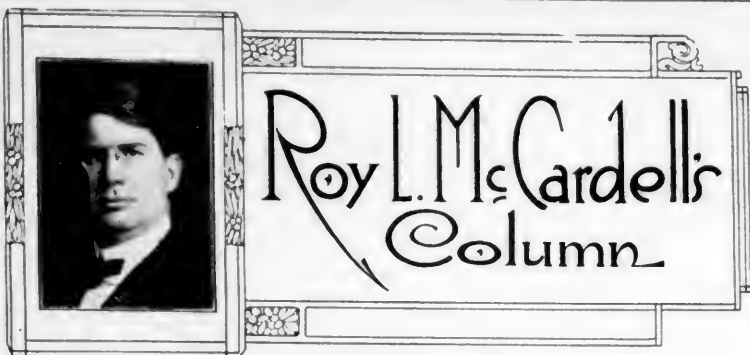
After a real of two weeks, Robert W. Lee, (P. O. F.) prince of fellows, is back at his desk as Sunday editor of the Chicago Examiner.

It is said that Rob bought a cow while in Dea Moines, and will be supplied with milk here after.

It is surprising that the telegraph reports haven't told us of the capture of an alligator by George Phair in Tampa, Fla.

Maurice Cain claims his season will not be completed until he takes a card at the top of Pike's Peak. His boy Maurice is some ambitious.

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THE SHOW GIRL SHE SINGS OF SPRING, OF "RED ONION," OF SPRING ONIONS, OF CIRCUS SAWDUST, OF STREET CARNIVALS AND ALL THE OTHER SIGNS THAT SHG W THE BOYHOOD OF THE YEAR IS HERE!

"Don't you think that April 1st should be a legal holiday?" askt the Show Girl. "For why? Because along about the middle of March I get a feeling that "Red Onion" is a spring onion and I want to be away from the brick and mortar of Broadway, I want to be on the lot!

"You know what lot I mean—the circus lot! Spring is a big event, kid, but spring don't come till the circus does. Me? I never wore a spangle, but I tell you, kid, there's something about the show business that makes you have a feeling for the sawdust and the open air.

"Kid, take it from me, before old John Burbage, actor-manager of the Red Bull Theater, where the Drury Lane now stands, used to complain that unless business got better he'd have to turn his show shop over to the Marcus Loews or William H. Fox's of them times—street carnivals was collaring the kale, from Southwark, in London itself, to the small-time towns of Yorkshire and Kent.

"Where did I get all this educational information? Say, kid, I got an uncle that was a bookmaker and ain't Dopey McKnight my side kick? Say, Dopey McKnight has read so much and remembers so much that knowledge is caked in his brain till his brain is ready to bust.

"I never played the carnivals and I never jumped over a banner or thru a hoop, but just as I tell you, kid, about the middle of March I feel the call of the road.

"My favorite reading is the ads in The Billboard:

WANTED—For Ind. Med. Co.—Tenor who can pull teeth and fake organ. Boozers and Chasers do not write, you will not last a minute.

Or: CALL FOR CACKLEBERRY'S CARNIVAL CO.—Refined acts wanted that will not conflict. Conjurer and Contortionist who can double in B. and O. Prince Yellow Boy wire at once. Also sober snake-eater wanted. State all in first.

"Say, kid, I workt my way up from the chorus to be a show girl, with lines, and, as I tell you, I've always been in the legit—but when spring comes and I reads the circus, park and carnival number of The Billboard I just eats up them ads.

"I'm strong for the circuses, the carnivals and the parks. I like to get out at daybreak with the small town boys and see the razorbacks run up the big top, and catch the smell of boiling coffee and frying corned beef hash from the cook tent as the morning sciffin' is making ready.

"As for parks, I don't know if the park invented the trolley or the trolley invented the park. I only knows that the amusement park does for the tired workingman what the Broadway musical show does for the tired business man—gives his wives and daughters an excuse to mace him for the price.

"As for street carnivals, I never for get the first one I seen, was when we was playing Terre Haute four years ago. They didn't have no street carnivals when I was a flapper in Altoona, Pa.

"Just as I tell you, I sees my first street carnival in Terre Haute, when I was playing with a Number 2 Floradora company. I fell for everything from the high dive to the poodle dogs.

"Our show had no matinee that day and I was accompanied to the carnival by the leading boot and shoe merchant of Terre Haute. I made him play the wheel for me till I won a poodle dog for every girl in our show.

"I took in everything and enjoyed myself like an Afro-American at a fried-fish festival. And not a thing occurred to mar the enjoyment of the day till the prominent boot and shoe merchant got cold feet because it cost him \$180 to win 22 white canton-blannel poodle dogs.

"He got in a horrible huff and tried to crab the carnival by making them move the Oriental dancing girls from in front of the Y. M. C. A. and put up their platform in the alley by the local 5 and 10 cents store.

"There's a lot of these merchant princes in small-time towns that doesn't care how much money they spend so long as it ain't over two dollars and a half; and when this eminent shoe dealer and cautious spendthrift of Terre Haute woke to the fact that he had broke the bank so far as the wheelman's stock of poodle dogs was concerned, but that in so doing he had put an awful crimp in his assets for current expenses his shrieks was frightful!

"I think he would have been able as Chairman of the Terre Haute Reform Association to close up the carnival, but for the fact that Demono, the high diver, in doing his leap for life eighty feet into a net, two times a day as the free attraction—at night with fireworks—had gained the good will

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T. M. A. News

BALTIMORE LODGE NO. 14.

Here we are again to talk to you for a few minutes and to tell you how we are getting along. We wish that more of you would get aboard this page and book sold every week in the year, because it is always interesting to us to read your dope.

Well, boys, Baltimore lodge met Sunday March 9. Several application for membership were filed with the secretary. The committee on new by-laws reported that they were finished and ready for distribution.

During the business of the day the chair ordered the lodge to pass into silent session for a few minutes out of respect for Brother Charles Powell, who died February 23.

The anniversary committee is very busy making arrangements for the celebration to be held April 6, 1913, at Barry's Hall, West Baltimore street near Fremont avenue. All T. M. A.'s are cordially invited to attend.

After the regular business meeting was over, a smoker was held in the lodge rooms and various kinds of amusements indulged in. The treasurer of the anniversary committee, Brother Harry Hendley, who is a charter member of the Baltimore lodge and also the first delegate of the lodge to the Grand Lodge, raffled off a picture of those who attended the convention held in Mt. Vernon, Va., 25 or 28 years ago. The raffie was held to raise proceeds for our anniversary, as our laws will not permit us to take funds from the treasury for such purposes. So here is good luck to Brother Hendley for his trip T. M. A. spirit.

Brother W. J. Cordie, master mechanic of the Top O' the Morning company, informs us that he intends to call on Brother Robert C. Newman during his engagement in Toronto.

PROVIDENCE LODGE NO. 10.

Another corking good meeting was held Sunday night, March 2, in Keith's Hall. Meeting was called to order at 7:30 with President Sol. Braung in the chair. A large number of members was present and a very pleasant evening was passed. Brother Kiley, chairman of the ball committee, made his report of the ball given January 31, and the report was received with great applause. Brother Kiley announced that the net profit was \$300.85—some claim for a small town. Prizes awarded for the selling of tickets were as follows: First prize, two years' dues, won by W. J. Mahoney, of Keith's Theater; second prize, one year's dues, won by Henry Smith, Empire Theater; third prize, one year's dues, won by Frank Walker, Providence Opera House.

Brother Doolen's resignation as a member of the finance committee was read and accepted with considerable regret. Brother Doolen is one of our oldest members and one who has worked hardest for the lodge.

Brother Laddock was elected member of the finance committee, succeeding Brother William Doolen, resigned. Brother W. L. Hughes was installed as trustee.

The big talk of the evening was whether or not Delegate W. L. Delaney should be sent to Spokane. After considerable discussion the matter was laid on the table to be decided at the next meeting.

All T. M. A. members should take notice that Providence lodge meets regularly the first Sunday every month in Keith's Hall at 7:30 p. m. The latch string is always on and we are always glad to welcome any T. M. A. who happens to be in Providence. Bro. around, brothers, we want to see you. A hearty welcome awaits you within the portals of Providence Lodge No. 10.

THE PAN CLUB

Edited by Harry Dunkel.



"Gentlemen, be seated." Sounds like a minstrel show. That is what I thought while I was reading an account of Cincinnati Lodge No. 33 banquet. I expected some one to say, "Well, Bones, how do you feel today?" Great way to open a banquet when all the T. M. A. lodges in this country and Canada know that you would not have to tell that bunch from Cincy to be seated when there was any feed around. Now, if Bro. Keenan had said, "Untie the wild men, let them get to their work" that would have been the proper way to do it; not like a minstrel show. I will leave it to Brother Hixon, of Piqua, if that is not right. He knows that bunch from A to Z. He told me that every time Brother Schwitzer gets up to make a speech, he has a lot of plants in the crowd that applaud him until he gives the sign to stop. Brother Hixon told me that he writes all of Charles' speeches for him.

I see that Brother Andy Höttesheimer made a speech, "The Box Office." I have not the

(Continued on page 120.)

ADDITIONAL T. M. A. NEWS ON PAGE 120.

# CIRCUS AND WILD WEST

## A SHOWMAN IN THE AMAZON JUNGLES.

New York, March 12 (Special to The Billboard).—It's one thing to sail the tropical seas off the Brazilian coast on a comfortably appointed Lamport and Holt packet or liner of the Royal Mail, and quite another proposition to essay the task that confronted Bobby Mack when he took over the management of the Pacheco and Turner Circus for an inland and coast tour that extended over many months during which it covered thousands of miles.

Part of this traveling was by rail, part by steambot, but by far the greater portion of the journeying was by going in great two-wheeled ox-carts, each of them, according to the veracious Mr. Mack himself, requiring 42 bullocks for their haulage. One can imagine a string of 60 of these carts—and this is the number the circus took—extending for miles along the cruel roads and trails that were of necessity encountered and looking like an entire army corps in motion. As a rule the Camino Reals (Royal Highways) of any of our sister republics to the south are anything but roads elysian; some of them are as rut and uncombed as certain portions of Fifth avenue, this city.

But between these grinds there were long and grateful stops. Once arrived at a city the circus became for an extended time the institution of the pueblo, and was attended en masse by delighted and enthusiastic townspeople.

The prices charged were terrific. At least they look so as shown on the Portuguese program. Boxes for five persons 15,000, general admission 18,000. But softly, these are not dollars. The first array of figures signify 15,000 reis, and since one pays reis 200 for his morning paper, or may be fined a million and a half of reis for a simple drunk without trimmings, such as the heating of a policeman, the price may not be so staggering after all.

Mrs. Bobby Mack, otherwise Mrs. McPherson, known to thousands of circus people here as La Belle Selega, who danced in the lions cage in Boston's, accompanied her husband in all the circus jaunts, and Mack is gallant enuf to state that many a time up to the mosquito infested reaches of the upper Amazon that with her alone he was rather better than three parts entirely happy and could he but have exchanged a barrel of reis for one copy of Old Billy Boy for the sake of a look at its familiar pages, his cup of happiness would be overflowed.

The Pacheco Family was with the circus throught the long season and is now operating its own Circo Pacheco at Sao Paulo. On its arrival in a town the circus paid a tax of 300 milreis to the National Government and were given for this communitally, land on which to show during their stay in the town no matter how long that stay might be. Passenger rates are high on the railroads. The company had often to pay 18 cents per mile. Freight charges ran about 600 reis per mile, per car. The circus under Mr. McPherson's management had as a nucleus the Peral No. 2 Show, which was sold to Parton and Turner of the Rio Janeiro Light and Power Company after the close of the Exposition Internationale where it showed.

There are now five leading shows in Brazil, the Circo Spinell, at Rio; the Circo Clementino, at Can Vary; the Circo Chileno, at Sao Paulo; the Teatro Politama, at the same place, and the South American tonra, a combined circus and picture house circuit. All of these are making money and most of the circus and vandell acts are American, French and English. American acts are wonderfully well liked there, according to Bobby Mack, who has nothing but good to say of the country.

## BANKS NO LONGER WITH BARNES.

Los Angeles, Cal., March 12 (Special to The Billboard).—Samuel J. Barnes, who was engaged by Al. G. Barnes a short time ago, is no longer press agent for the Al. G. Barnes' Circus.

The show opened at Santa Monica Cal., March 8, to big business, and from there went to Los Angeles where it is playing in the Shrine Auditorium this week.

## ARLINGTON-BECKMANN SIGN MULHALLS.

Feed Beckmann has engaged Zack and Lucille Mulhall as a feature attraction for the new Arlington & Beckmann's Wild West Shows.

## NO JOHN ROBINSON SHOWS FOR 1913.

John G. Robinson signed contracts last week with the National Conservation Exposition to exhibit his elephants and zoo for the entire ex-

## MRS. ROBERT McPHERSON



Mrs. McPherson, known as Selega to the profession, recently returned from South America with her husband.

position period of two months. This precludes all possibility of the John Robinson Shows taking the road for the season of 1913.

Governor John F. Robinson, in his winter home at Miami, had not given up hope that the show would go up to March 8, but even he will now be compelled to admit that the stuff is off.

## FERGUSON DENIES REPORT.

A report to the effect that the well-known agent, W. E. Ferguson, had signed with the Campbell Brothers, which appeared in an obscure Eastern sheet recently and has obtained some little credence in consequence, is emphatically and unequivocally denied by Mr. Ferguson.

That gentleman only has two hotels on his hands now (with the possibility of a third imminent) and is a fairly busy man of affairs. It would require a tempting offer indeed to attract anything more than his passing interest.

## PATERSON TO PUT OUT A CIRCUS.

Jim Paterson is going to put out a circus in 1914. This goes, his ideas are all developed and matured and his plans laid.

## NEW FEATURES FOR SEAVER SHOW.

The Young Buffalo Wild West, Vernon C. Seaver's Hippodrome and Col. Cummins' Far East will open season of 1913 at Peoria, Ill., Wednesday, April 23.

Four years ago Vernon C. Seaver projected the Young Buffalo Wild West and during the first two years presented performances of the Wild West exclusively; then, realizing the great possibilities for development in this line of tented enterprise, in 1912 he added Col. Cummins' Far East.

Working still further along the lines of expansion, Mr. Seaver is this season going to add a hippodrome in which contests and deeds of the ancient gladiator will be brought to life again, dipped in modernity. This conjunctly attraction should prove a powerful drawing-card throught the tour.

There will be added this season a new departure in the presentation of trained animal displays, interspersed by numerous comedy incidents and spectacles, one of which will be a "Mardi-Gras" Carnival on distinctly original lines.

There will be many other innovations in interpolated numbers, including Hardin's troupe of female Russian Zouaves, a band of Mexicans will appear in the Wild West, and a corps of fighting men from the Adriatic have been added to the Far East.

The railroad equipment has been increased over last year by the addition of seven cars; the size of the arena enlarged in width and length, while every stitch of canvas used will be new.

The advance department, under the direction of Frank C. Cooper, general agent, is complete. The roster of his various lieutenants is a large one, and the line-up of agents, composed of men experienced in the tent show world.

## MISS JULIA ALLEN'S W. W.

Johnny Hughes now has Teddy, the dancing horse, in shape to dance as often as called upon. Dick Lamont, the cowboy who can make good from the chuck wagon to topping a salty one, is at the winter quarters in Philadelphia, and enjoys working pictures this winter.

Johnnie McCracken, that Philadelphia boy, paid the show a visit recently. He has a new trick-riding pony.

Rose Mitchell is at the winter quarters ready to ride bucking horses this season.

Even the horses are anxious to work as they were fed on grain all winter. Thanks to moving pictures.

Miss Allen has broken four new ponies for high school work for the arena this season.

## SUN BROS.' SHOWS OPEN MARCH 31.

Sun Brothers' Shows will begin their twenty-second annual tour March 31, at Central City Park, Macon, Ga. The show will be practically all new in point of exhibits and performers. Everything has been enlarged and the show is now claimed to be one of the most complete touring outfits ever organized. William F. Wallcut will be equestrian director.

The Four Lamy Brothers will be the special aerial feature this season.

The Three Tan Araks will also appear in a big aerial number with this show.

The Great Marinella will be a special feature act. Marinella has been playing big vaudeville time all winter to good business.

## LUCKY TULL & YODERS CONSOLIDATE.

Lucky Tull's Wild West, Dog and Pony Show and Yoder Bros.' Congress of Cowboys, Cowgirls and Indiana have consolidated. This consolidation will make this show one of the largest and best equipped railroad shows playing the Middle West. One of the features will be Captain Brannan, 74 year of age, who has had a number of years experience in the West as scout, guide and an Indian fighter. Chief Big Panther will head a troupe of Indians. The cowboys and cowgirls will have Bates Christian as captain. One of the features of the parade will be a mounted cowboy band. Thirty head of wild west horses will be carried.

A corps of workmen are busy at the winter quarters, and will have everything in readiness for the opening date, April 1.

An order for an air callope has just been placed.

Owen Lamb will handle one of the side-shows. Following is the executive staff: Lucky Tull, general manager; J. M. Yoder, treasurer; Miss Alma Tull, secretary; O. J. Yoder, assistant manager; Edwin R. Capps, musical director; Alvan Hilger, equestrian director and Lon Rucker, trainmaster.

## NICHOLS RETIRES FROM BUSINESS.

Lew Nichols has just inherited a substantial fortune from his uncle, Frank Nichols, who published a marble trade publication in Chicago. This relative has declined in health and recently suffered a paralytic stroke and has given Lew the fortune to take care of him until his end. This request has made it necessary for Lew to retire from business, bidding farewell to Young Buffalo. He left Saturday to spend the summer at Minnehaha Springs, Eagle, Wis.

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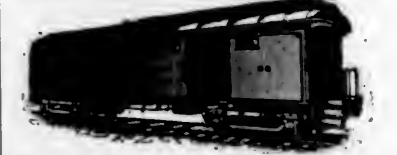
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ATTRACTED WORLD'S ATTENTION

#### CLARK EASTWARD BOUND.

J. Schuyler Clark, of Clark & Snow, Inc., who are conducting a museum in Los Angeles, Cal., left Chicago Tuesday evening, March 11, for New York and the Atlantic Coast, in the interest of the museum business. While in the American metropolis, he will, of course, make the acquaintance of "Wonderland" and its proprietor, William Morris. It is his intention to return to California by the first of April. During his absence, Capt. D. K. White, manager of "Zip," is watching out for Mr. Clark's museum.

#### CIRCUS GOSSIP.

The work on T. H. Kendrey's Great Indian Congress is almost in readiness for the opening, which will be in May. For months a staff of men have been engaged overhauling the show. Carpenters are now putting the finishing touches on the equipment. The Congress, of which T. H. Kendrey and W. F. Hamilton are proprietors, and Chas. Brownlee, manager, will be ready to leave Petersburg, Canada, about May 22. Only one week's stand will be played in Canada. From Canada the show will go to Detroit for awhile, and from there will go eastward to Atlantic City, where it will be one of the features of the Million Dollar Pier. Coney Island will be the next place visited, and after a considerable stay there, the show will move south, visiting Priester's Park, St. Louis, and making a long stand at the National Conservation Exhibition at Knoxville, Tenn., during September and October. From there the show will go to San Antonio, Texas, and the promoters propose to have the show reach Palm Beach, Fla., in time for the winter festivities. Three cars will be needed to transport the attraction.

Governor John F. Robinson is wondering if he is too old to get back in the game. The old war horse champs his bit and stamps with readiness and impatience despite his nearly 70 years. He is talking of going to West Baden in April to train down and get into condition.

U. J. (Sport) Iterman, chairman of the committee on arrangements for the dinner tendered by the Showmen's League of America, March 15, at the Hotel La Salle, Chicago, is entitled to a very large share of the credit for the great success of the event.

Thomas J. Aumann, better known as "Diamond Dick," has just signed contract with the Wyoming Bill's Wild West Show for the season of 1913.

Leo E. Snyder and wife, better known as the Texas Wonders, have signed up with the Bill Carson Buffalo Ranch Wild West Show for the season of 1913.

Arch Donaldson is preparing to beat all of his previous records in the number of openings attended this season.

Johnny Wilson's hair is as white as the driven snow, but one will look a long while before finding a healthier-looking man or one more fit.

Big Otto left Chicago Sunday, March 9, for his Los Angeles home.

J. Ben Austin, general agent for Gentry Bros.' Shows arrived in Chicago at the Wellington Hotel Wednesday morning, March 12, bearing the good tidings that the stork in a visit paid March 5, presented him with a nine-pound girl. The Gentry Shows will open at Bloomington, Ind., the last week of April. From Chicago Ben is headed for Anderson, Ind.

Harry C. Payne, secretary and treasurer of Spreckels Theater, San Diego, Cal., has under consideration an offer from the Great Sanger Shows to take the position of auditor-treasurer. Mr. Payne was formerly connected with several of the principal circus aggregations.

John Sells, local adjuster for the Weldeman Shows, arrived in Chicago March 11 to remain a couple of weeks. He will join the outfit March 25.

#### MINNEAPOLIS I. A. B. P. B. A. NO. 10.

Lloyd Luther Cronkhitte left for Seattle again, where he will assist Dan Wright in managing the Grand. Cronk bated to leave, but after going thru two months of kidding, he finally grabbed a rattler, and is now located on the coast.

Deacon Holmes left his job on the Sprinkler and is back lithographing for Edward Clark at the Unique.

Waldo Jensen and Joe McQuaid have signed up with the 101 Ranch with P. W. Tierrell, and will join Mr. Tierrell in St. Louis.

Dude Hexter's voice can be heard from the Sunny South, trying to sell his fur overcoat, which he could not wear all winter.

Frank Jerome Hixon, the lithographing comedian, with Agnes Lee and Company, in The Test, laid off two weeks in Minneapolis recently, and was entertained by local No. 10.

Edward L. Jones, traveling representative for Local No. 10, is lost somewhere in the East, as he has not written in for nearly a month.

Bert Wheeler, since his marriage, is some busy agent; he bills his route, and then goes home to his wife.

Fay Bardwell, Harley White, Carl Munson and Jack Carr bought five acres of land and will raise chickens this spring. The firm will be known as The Paste Chicken Ranch Co. They expect to make enough money next year to start a billposting plant of their own in six Minnesota towns.

Nick Pettit left some time ago for the East to contract the World's Greatest Shows. Mr. Pettit wintered in Minneapolis, where he owns considerable property.

Bob Linwood and Rusty Davidson, of Winnipeg, Can., are in the real estate business. Mr. Davidson expects to be married in June to a prominent Winnipeg girl, and Mr. Linwood will be the best man.

ADDITIONAL CIRCUS NEWS ON PAGE 124



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# RINK AND SKATING NEWS

By JULIAN T. FITZGERALD.

### CARNIVAL A GRAND SUCCESS

The roller skating carnival held on Thursday night, February 27, at the Broadway Auditorium Rink, given under the direction of Manager H. W. English, of the Carnival Court Casino, and Lew Horssel, one of Buffalo's greatest promoters, was attended by nearly 2,000 persons. Too much cannot be said in behalf of Messrs. English and Horssel, who made it their business this one night stand off at an enormous expense. It was like taking a public in one of the games of chance that we often see worked at a county fair, but they went to it gamely and made grand success out of it and put racing in Buffalo on a good start to revive this one popular sport. The large Auditorium was rented for one night by these five promoters, who moved the skates and other necessary articles into the large spacious building and removed them before the citizens of Buffalo had a chance to learn what had been going on. The Auditorium was beautifully decorated with flags and lighting and the varied colors of the skating costumes glistening about the floor to the accompaniment of the music furnished by the Sixty-fifth regiment band presented a sight good to look at. Skating began at 8 p. m., and when time for the races came the skaters were forth to leave the floor.

Fred Zimbrick, who was recognized some years ago as the world's one-mile champion, created considerable excitement during his exhibition race. Old-time roller skaters remember a time Zimbrick lived in Rochester and came to Buffalo at the request of the athletic association of the Sixty-fifth regiment. The ovation he received on this occasion showed that he is still the popular idol of the followers of the game. His great mark for the mile, 2:57, which has withstood the attacks made upon it for years, was broken by Jesse Carey and Roland Clont, two of the greatest skaters in the country and the best one mile could do was 3:07 for the mile. Just for old time sake Zimbrick, who had wings in the glory days, skated a mile against his old mark over the same track that he had

broken, ex American champion, the skaters lost no time in going to the front. These races are entirely different than the ordinary race, as the skaters skate from the crack of the gun until the finishing line is reached at the end of the fifty minutes and during the last twenty minutes of the race it is a continual sprint each team mate relieving his mate every lap or two.

After the skaters had gone eleven minutes, young Kimm started on one of his usual grand tours with his team mate alternating every often they succeeded in gaining quite a bit on the second team, who were just a little in advance of Carlson and Carter, who had lost ground on account of the numerous falls. The race was won by Kimm & Eckman, with Bonmont and Striker second, and Carlson, the old war-horse, and Carter, third. The skaters covered four miles and 10 1/2 laps. Carlson's return to the game was the feature of the race.

### RECORDS WILL FLY IN 24-HOUR RACE.

It is almost a positive fact that the great 24-hour race that is to be held at the Riverview Rink, Milwaukee, on March 28 and 29, will bring together the fastest professional skaters ever assembled in a race held in this country. That a new record will be established in this race is almost a surer thing for the skaters who are to compete are the most evenly matched bunch that the public has ever had or will have the chance of witnessing. To begin with, Jesse Carey, of Buffalo, N. Y., was two years ago at Paris, France, won the 24-hour race and was presented with a beautiful medal from the president. He is skating better than he ever skated in all of his many years of racing. Carey is the wonder of the age, being well over the 40-year mark and still skating as strong as a youth of half his age. It will be a sure thing that Carey will force the other cracks to extend themselves to have a look in at this kind of racing, for he is a past-master at this long distance mark. Then there

fall in a heap like a rag. Athletic antipathies in the old country are taking steps to forbid the use of drugs by amateur athletes.

### KING KELLY RETIRES UNDEFEATED.

Raymond Kelly, of St. Paul, Minn., better known to both the ice and roller skaters as "King" Kelly, a powerful skater who has been before the public as an athlete of some note for several years, has announced that he has skated his last race. On Monday evening, March 3, the Minneapolis city championships were decided at the Casino Rink, and Kelly carried off first place in five straight races, and retired undefeated amateur champion of the Northwest. Kelly has had quite a bit of trouble this season in his races in the Twin Cities, and has been referred to several times as having cold feet in not meeting several of the skaters who have repeatedly had challenges at him, but from the accounts of the results of his last night's racing, it seems as though Kelly had given the spectators a pretty good run for their money. He had won four straight races for the evening, and after an announcement from Alfred Getts of Rockford, Ill., that he would challenge Kelly for a mile race right there that evening, Kelly took the center of the floor and in a nice little speech announced the following:

"Ladies and gentlemen: In behalf of myself, I accept the challenge of Mr. Getts and will challenge any distance he names, and also challenge A. L. Smith or Leo Jerlan or any other skater in the rink, and before I skate this race I wish to announce that win or lose after tonight's race, I will retire for good."

The race with Getts was on, and Getts who had not taken part in any of the late races was fresh and in the best of condition, but the St. Paul boy took the lead from the start and held it until the finish, skating the mile in the fastest time ever skated at the Casino Rink, being recorded at 2:38. Kelly announced after the race that he had been laying for all of the skaters who had been issuing challenges to him all season, and thought he was just about to take them all into camp, and according to the reports had an enjoyable evening's sport.

### ANNIVERSARY OF MANAGER ENGLISH.

On March 4, 1908, five years ago, Manager Herbert W. English, of the Carnival Court Casino, of Buffalo, N. Y., and president of the Rink Managers' Association of America started in the roller skating game. He started his first rink at Brookville, Pa., on this date. For a manager who has served only five years in the roller skating amusement he is one of the most popular and energetic managers that the game has ever produced. Mr. English will not stop right here either, for he intends to stick to the roller game as long as he can promote and control rinks that are conducted with success as it has been the past two seasons. He also has his eye on several other locations that he will doubtless have to add to his already nice string of roller skating palaces.

### BUFFALO SKATERS CHALLENGED.

Through the roller skating races that were promoted recently at the Auditorium Rink, Buffalo, N. Y., by H. W. English and Lew Horssel, a great deal of interest has been created among the Buffalo skaters. The races were most successful. A few days after the races had been held, a member of the staff of the Buffalo Enquirer received a check for \$100 from C. W. Smith, proprietor of the Riverdale Roller Rink of Toronto, that as a side bet for a match race between an unknown Toronto product and the best man that Buffalo can produce at the distance of two miles. Here is Mr. Smith's challenge in full:

"There has been so much talk about the ability of the Buffalo roller skaters for speed and endurance, that I wish to test the same. We have a young fellow here, not 20 years old and I herewith enclose my check for \$100 for a matched race of two miles, against any man in Buffalo, the only conditions attach are these: The Buffalo man must be a Toronto resident the race two miles, best two in three heats, first heat at Casino Rink, Friday, March 14, the second at the Riverdale, Toronto, on Saturday night, March 22, and if a third is necessary, it will be decided by the toss of a coin whether it will be skated in Buffalo or Toronto. Now, then, if Buffalo sports want some real racing, let them cover my check."

The challenge of the Canadian sporting promoter did not have to wait very long when it was handed to Manager English, for he at once accepted the challenge as follows:

### NEW RINK, CINCINNATI



Conditions are now being offered the entire gamut of rinkmen Rink, is experiencing an exceptionally good season. Manager Rink has offered his patrons a number of novelties during the season, as well as some of the best attractions playing rinks. Herman, not so many years ago, was considered one of the fastest sprinters in the country and that he still retains his interest in sports is proven by the fact that he never overlooks an opportunity to give the speed skaters, professional and amateur, a chance to demonstrate their ability.

travelled by his age, and his time was 3:47, some difference, but he has reached his half century mark and this performance was a remarkable one for a man his age. The races were skated and won as follows:

One-mile Novice—John Hennessy, first; Frank A. McGrath, second; Sherman Pilkey, third; time, 3:26.

Two-mile Open—Rudolph Wythe, first; Dan Reilly, second; B. Thaman, third; time, 7:15.

Arthur Johnson's exhibition of skating, jumping over chairs and barrels—great. Fred Zimbrick against his own time of 2:57; skated in 3:47; 50 years old.

The mile championship race open to Western New York with Arthur Klost defending his title the Bonben Wythe, first; Albert Klost, second; Ben Brotha, third; time, 3:41-45.

Circuit Race, one lap—John Hennessy, first; Clarence Altschaft, second.

Roland Clont, fastest one-mile skater in America and Jesse Carey, world's champion long distance skater, against Zimbrick's time of 2:57 for the purpose of \$100 offered by the management to any skater that can beat the mark. The time for the pair was 3:07. For the first time in the Auditorium, a combination skating and dancing affair was held and was made a success by Manager English, who conducts similar events at his Casino. Within fifteen minutes after the skating session was ended, the getting on feet of the floor was transformed into a perfect dancing floor. Manager English received many compliments upon his ability to accomplish such a remarkable change.

### KIMM AND ECKMAN WIN

Manager Mort G. Wolf, of the Sans Souci Rink Chicago, put on another of his exciting roller races at the famous speed rink on Friday night, March 7, with the following crack teams competing: Leon Kimm, champion of the world, and Elmer Eckman; Carl Carlson, who returned to the game again for the first time since last season, and Raymond Carter; Howard Bonmont and E. Striker; William Kerber and Leo Glassbrenner; Woodman and Walker; Schaefer and Waiters; Kraft and Donoghue.

The race was a fifteen minute team race, and at the crack of the gun fired by William Roll

as young Roland Clont, who is Carey's team mate, and who is considered one of the fastest skaters in the business. Also being a short distance skater he is also a whirlwind after he has skated a few miles to get warmed up in. We also have Fred Martin, who was the former Lucille Coast champion, and who is one of the most consistent skaters in the business, never knowing what defeat is, is to be figured on as being a strong contender for this race.

Besides these three stars there are several dark horses that will give a good account of themselves, and several Eastern stars who have never met the skaters of the West in a race of this kind. The entries are coming in fast, and when the time for the starting gun is ready, the greatest delegation of professionals in the country will face the starter. Manager Munch will make every arrangement for the comfort of the visiting skaters, and nothing will be left undone to make this race one that will go down in the history of roller skating. The race is open to any professional skater in the world, and a purse of \$300 and medals will be awarded to the winners. Skaters wishing to enter this event must get their entry in at once. Write to Manager Joseph W. Munch, Riverview Rink, Milwaukee, Wis.

### TAKES DRUG; FLIES OVER THE ICE.

The recent remarkable results attained in skating races at 5,000 and 10,000 meters (three miles, 180 yards and six miles, 378 yards) by the Russian, W. Ippolow, who defeated the world's champion, the Norwegian, Oskar Mathieson, at Helsingfors, Finland, are attributed to the use of strychnine, one of the most powerful of drugs. It is said that immediately before each race the Russian skater took a certain dose of drug with the alleged result that his energy and will power were greatly increased. The claim is made that immediately after a race the Russian's blood pressure measured 148 as against the Norwegian's 108. No doubt but what this is true, for it is a known fact that some of our roller skaters have taken this means of building their system up so they could give it the severest exertion during the period of the race, but after the event was over they would

"I noted your challenge of \$100 for a series of match races between your unknown and our best Buffalo skater, and I herewith cover the same challenge, and we will be able to show you and your unknown that the speed comes from Buffalo skaters and not Toronto." We have at least three skaters who we think can show their heels to the best that Toronto was ever able to develop. The first of the series at Buffalo, your challenge will be skated at Buffalo, the second to be skated at Toronto, and third, a toss up for the final, are satisfactory to us. We are also ready to cover any and all challenges of this sort from any of the cities who think they have the only speed kings."

Well, this is certainly going to do the skating game some good. If races of this nature are to be stirred up thru the country where racing is conducted, Manager English is a game one and will stick to the finish when it comes to anything interesting in the skating game. He has become the skating in the East as it has never been before, and intends to stick to it and help make roller skating a sport that will always be with us.

### WORLD'S CHAMPION LOSES.

The world's speed skating ice championships for amateurs was skated March 1, at Helsingfors, Finland. The present holder, Oscar Mathieson of Christiania, who broke the world's records in the 10,000 metres, in Christiania on February 1, setting the mark at 17 minutes, 22.60 seconds, lost the 500 metre race to the Russian skater, Ippolow of Moscow, by only two yards, before 20,000 people. At the northern games, February 8, they split even, Mathieson taking the 500 and 1,500, Ippolow the 5,000 and the 10,000 metres.

### GARDNER SCORING ABROAD.

Buffalo, N. Y., March 14 (Special to the Billboard).—It is reported that William Gardner, son of James Gardner, of LeRoy, N. Y., met with success with his buoyant act of fancy roller and ice skating. He has been appearing in the theaters of Australia, Scotland, South Africa, England, Ireland and other countries. It is said he has contracts now for an American tour.

## WANTED---SKATERS

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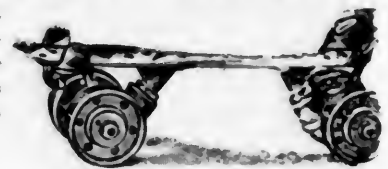
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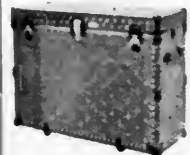
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## CARNIVAL NEWS

## FERARI-PATRICK GREATER UNITED SHOWS

New York, March 14 (Special to The Billboard).—The noise one hears on Broadway nowadays is the echo floating across the bay from the winter quarters of Joseph G. Ferari, at Mariner Harbor, S. I. Just shook hands with this genial past master of the carnival end of the amusement business, and believe me, he fairly radiates an enthusiasm that makes you realize that the show going out this year under the new name of Jos. G. Ferari & B. H. Patrick Greater Shows United, Inc., is not only going to be "some show," but is going to have the word "merit" driven into every inch of it and dedicated to the public as a monumental undertaking of an aggregation of novelties.

To a Billboard representative, who made the trip especially to interview him, Captain Ferari said:

"The telegram I received this morning from Mr. Patrick advising that five more consecutive weeks have been booked, closes us almost sold for the year.

"A list of the good things we will put on the road this year is a long one. The Dog, Pony and Monkey Circus will line up under a brand new tent, behind a new carved, golden front, which is one of the finest and most elaborate fronts ever shown either in this country or Europe. The celebrated "Laddie," the talking pony, will be the feature, but with this animal will be associated eight other equine actors, some fifteen performing monkeys and a mule who works his legs faster than piston rods on an engine.

"The Great London Ghost Show purchased in Europe while I was abroad, has arrived and has been put together.

"One of my new features is the show 'Wonderland'—this is a museum, menagerie and

manufactured expressly for the purpose by the Berni Organ Co.

"Of course, every carnival company, in order to be complete, should have a Ferris wheel, merry-go-round and other riding devices. Mr. Patrick and myself will have a brand new Ferris wheel, an imported ocean wave and a merry-go-round of great magnificence.

"Added to this is a gorgeous hand wagon—hand-carved panels—enameled in royal purple and trimmed in gold, built during the winter for parade purposes only. It seats 22 musicians, and will head the parade (another new feature) in each and every city visited by the company.

"To transport the Ferari & Patrick Shows twenty-three 60-foot flat cars have been ordered. To this must be added the cars for stock, coaches and sleepers."

## METROPOLITAN SHOWS OPEN.

Americus, Ga., March 12 (Special to The Billboard).—The Metropolitan Shows, of which C. E. Barfield is lessee and manager, opened their season here Monday, under the auspices of the board of trade, whose members as well as the public in general are deeply interested in a movement to organize a baseball club so that this city may be represented in the Southern League Association. Nearly \$5,000 was subscribed at a meeting held here Saturday last in one hour, and it's to be hoped from financial assistance from the Metropolitan Shows, the balance asked for will be sufficient to insure the safe launching, on a sound basis, of the team.

On the opening night vast throngs of people turned out and well patronized the various shows and attractions. The event is being held on the main streets, which are illuminated by nearly 140 incandescent lights and 20 arc lights.

## JOSEPH G. FERARI



Mr. Ferari will have an entire new show this season, which will take to the road under the name Jos. G. Ferari and B. H. Patrick Greater United Shows. In announcing his plans for the season, Mr. Ferari divulges some new schemes, and announces many features which will be revelations to followers of Carnivaldom.

circus side-show combined, practically fifteen mammoth shows rolled into one.

"Moulin Rouge is a musical comedy starring a well-known actress, supported by a company of ten ladies in costly costumes and a chorus of five men. This company has been rehearsing for three weeks and it goes without saying when the company opens next month Moulin Rouge will be as near perfect as it is possible to make it.

"Minnie Haha is one of the old attractions which will occupy a prominent spot.

"Another new show will be Heckler's A Night at Coney Island, a brand new amusement palace. A vast expenditure of time, money and effort has been made to create a new standard for shows and the public will undoubtedly appreciate all that we have to say regarding this attraction.

"Heckler's famous Flea Circus is another of the shows. This mite and Heckler are so well known that a good business can be depended upon from this quarter.

"So far as shows back behind the tents are concerned, there are others which the company is working a crew of able show mechanics day and night in the one great effort to be ready when the big blows.

"The fronts for all the shows are the Joseph G. Ferari style—that is, hand-carved; some solid gold, some solid silver, some a combination of both, some a creation of decalomania done in red, green and gold. Three wagons are required to spread the front for each show; when these fronts are spread, they follow double and triple-winged extensions. Over all, and towering some ten feet for the full length of each front is an elaborate carved masterpiece, each with a figure relief. Each front is banked with just about all the incandescent lights it is possible to crowd into space; the bulbs are variegated in color and these color schemes have been worked in to harmonize with the front itself. Each front carries a central, or individual wagon containing nothing excepting a mammoth organ, while the electric motor is housed immediately in the rear of this wagon. These organs are

The outfit consists of 15 paid attractions and three riding devices. Prof. Antonia Passafiumes' Royal Italian Concert Band furnishes the music.

The executive staff is as follows: C. E. Barfield, lessee and manager; Joseph H. Thonet, general contractor; Mrs. C. E. Barfield, secretary and treasurer; Harry Mains, promoter, and L. D. Lynn, special agent and promoter.

## GURLEY-BRACKEN-MAXWELL SHOWS.

Columbus, Ohio, March 13 (Special to The Billboard).—Gurley and Bracken, who now own the Maxwell Greater United Shows, are making great preparations for the coming year and have already closed for some of the leading carnival dates in the middle west. Opening in Marion, Ohio, on Saturday, April 26. Their continuous booking already closed will run them far into the summer and among the cities already booked are some that have been eagerly sought after by many of the carnival companies. Mr. Maxwell, who looks after this end of the business has a very high standing in this section and many requests from organizations and even officials are daily reaching their office requesting return dates where they have shown before. It was their intention to open in Columbus, but when Mr. Maxwell secured Marion he cancelled the Columbus opening in favor of Marion where he states he will show carnival men a real live one. Another classy booking for the Gurley and Bracken-Maxwell combination is the semi-centennial and golden jubilee at Wheeling, W. Va. in June, the Moose Silver Jubilee in July, at Cincinnati, and they have practically been assured of the Perry celebration to be held at Erie, Pa. As in former years nothing but high class attractions will be carried by the United Shows. An added attraction will be one for the benefit of the troupe as well as a great aid for United people. Mr. Maxwell will have a baseball club in the troupe and already many players who are known have been engaged for the show. The United people are negotiating for a number of cars from the Wallace Shows and the deal will probably be closed in the near future. All

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CONNEAUT LAKE, Aug. 26 to 29, Chas. T. Byers, Sec'y.

Corry, Sept. 2 to 5. (day and night) Wake Morgaridge, Sec'y.

TITUSVILLE, Sept. 9 to 12, F. H. Flanders, Sec'y.

STONEBORO, Sept. 16 to 19, John G. Cann, Supt. Priv.

NO SHIP OVER 50 MILES.

We can book good Carnival for entire circuit; also Wild West. Privilege and Concession Men of all kinds write. Good, clean Shows can make good money, no others wanted.

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S. W. Brundage Carnival  
LEAVENWORTH, KANSASFirst-Class Show  
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At the Great Colored Tri-State Fair, October 2, 3 and 4, 1913, at Tri-State Fair Grounds, Memphis, Tenn. L. G. PATTERSON, Secretary.

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12-in. VASES.....	6.00 per doz. up	BERRY SETS.....	.50 up
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We also carry a complete stock of other PADDLE WHEEL Prizes in addition to a nice line of items suitable for STREETMEN, PICTURE SHOW SOUVENIRS, ETC. Illustrated Catalogue FREE upon request—IF YOU MENTION YOUR BUSINESS and THE BILLBOARD



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of last year's attractions and concessions have made application for places this year but all will not be accommodated as they are going to add a number of high-class attractions.

#### CONWAY CLAIMS WIFE IS INNOCENT.

Chicago, March 14 (Special).—Charles N. Cramer, better known as Conway, who was found guilty, with his wife, Lillian Beatrice Ryall Conway, of the murder of Sophia Singer, of Baltimore, made a statement earlier in the week that his wife was innocent of complicity in the crime, and that he had evidence that would liberate her.

#### PADUCAH'S (KY.) FIRST HOME-COMING.

Ellipsing in magnitude and brilliancy any event of like nature which has been promulgated by the business element of Paducah, Paducah's First Home-Coming and Miniature Mardi Gras will be held May 19-24, inclusiv. Offices have been opened in the Arcade Building in Paducah. The celebration is to be given under the auspices of the Paducah Board of Trade and the executive board of the Paducah Boosters' Club. Hundreds of Paducahans from every part of the world will visit their old home at the confluence of the Ohio and Tennessee Rivers for the first time in many years. Paducah's main thoroughfare will be lighted brilliantly for the occasion. Of the \$5,000 to be expended for free acts and fireworks, most of this will be expended in giving open-air attractions each morning of home-coming week. None of the acts will be pulled off while shows are in operation.

In addition to hydro-aeroplane flights by a Curtiss flyer along the river-front, President Woodrow Wilson will be one of the most distinguished guests.

#### NEW CARNIVAL ATTRACTION.

Carnival people will be interested to know that the De Kreka Brothers, of the International Carnival Company, are contemplating the inauguration of a new feature this coming season. The attraction will be Oriental in style, based primarily on the history of the orient. The costumes, scenery and other paraphernalia required to produce this act will be historically correct in every detail. The De Kreka Brothers have also decided to eliminate from their new production all the old-time dancing acts, which have in a measure tended to run this sort of act into the ground. It will, on the contrary, be high-class in every particular. It is intended to instruct as well as to amuse and entertain.



## STREETMEN, FAIR AND CARNIVAL WORKERS :: ::

Here is the Biggest Hit of the Season—SELF-FILLING FOUNTAIN DESK PEN. Colors, green or red, with or without advertising. This is the only pen of its kind in this country or Europe. It is a red hot 10c seller. We can now make quick deliveries. Get in early. W. H. HOLLISTER & CO., Sole Manufacturers, Sales Dept., 313 South Clinton Street, Chicago, Illinois.

PRICE \$8.00

Per Gross Cash with order.

Through this feature the people of the United States will be shown more about the amusements of oriental people, their occupations and their pleasures and pastimes. People who are fortunate to see this exhibition will be made to realize how much better this country of ours is than the countries of the old world.

#### BARKOOT SHOWS.

One of the worst trips this aggregation has ever experienced was that from Fitzgerald to Milledgeville, via the A. B. & A. G. S. & P. and Georgia Railroads. Leaving Fitzgerald at midnight, Sunday, March 9, the Barkoot Special did not reach Milledgeville until 7 p. m. Monday. It was a wornout, bedraggled crew which alighted from the coaches and hastened to hotels and boarding houses. The distance covered in the 19 hours was about 125 miles. The show did not exceed the Georgia speed limit.

Prof. Wilhelm Fricke, the flea circus man, left the show at Fitzgerald. It was understood that he was going to ship his outfit to St. Louis. Ralph Smith's Crazy House is now being managed by Walter Nance. Walter is a familiar figure around the Barkoot Shows, having distinguished himself last season on the front of Palleson's Wonder City.

The engagement at Greenville, S. C., is being looked forward to with considerable expectancy, under the auspices of the Greenville City hospital.

At Fitzgerald, March 7, the boys were treated to an informal supper by the local lodge of Elks. Several members of the company bear cards from Fitzgerald Lodge No. 1,036, R. P. O. E., having been initiated at the show's last visit to that city a few years ago.

Another new flat car arrived last week. More coming. Harry F. Dean is back home. Alex. Thomas, billed as Modern Samson, is now being featured in the Circus Royal.

Many new names appear in the list of concessioners this season. Among them are Arthur Trill, spot-the-spot; M. Rossman, vase wheel and kegs; C. E. Scarlett, foto gallery; F. W. Wadsworth, shooting gallery; B. L. Beckwith, spot-the-spot; Sol Goodman, poodle dogs, tennis game and ruby glass; S. J. Cantara, gold glass; W. E. Younger, baby rack; W. J. Steiger, shooting gallery and cat rack. Most of the boys who cast their fortunes with the Barkoot Shows last year have returned.

Leo Benyakar, son of the popular Isaac Benyakar, is again official mail man and messenger. S. B. Smith's educated horse, Centaur, is making good.

The executive staff is as follows: K. G. Barkoot, proprietor and general manager; George S. Marr, general agent; F. H. Scott, agent; H. Willen, agent; Frank G. Scott, secretary and treasurer; E. A. Potter, trainmaster; Fred Monroe, lot man; R. R. Scott, electrician; J. Benyakar, traffic manager; Thomas J. Hurd, general announcer; Frank Smith, night watchman; Leo Benyakar, special messenger and mail man; G. Stewart, engineer; Major J. A. Boykin, The Billboard man.

#### MACY'S OLYMPIC SHOWS.

Barney Allen closed and can be found with the Metropolitan Shows.

Dan Kinsey, stage manager of the Old Plantation Show, has added another team, Charley Tiler and wife, late of the Southern Fair Show. Mr. Kinsey now has fourteen performers and a three-piece orchestra.

Mrs. Maud McAbee, wife of L. McAbee, general agent, is spending a few weeks with the home folks at Clinton, Tenn.

Mrs. Lilly Mack, on her return from her recent vacation, brought back on the show two of her girl pieces, and announces her intention of adopting the little girls.

The show will play one more week in Georgia and will then enter Carolina and Virginia. Charley White is the new manager of the 5-1 vice Slim Seville, former manager and Billboard agent. It is rumored that Mr. Seville is with the Southern Show.

Henry Huhn has ordered new canvas for both his concessions, Country Store and Ten Pins. Felix Masso has a new concession—a combination of candy and jewelry.

Attractions at present are Sunny South, Lilly Macy, owner; Pete Thompson, mgr.; 5-1 or Jungle Show, Lilly Macy, owner; Charley White, manager; Vaudeville & Picture Show, Lilly Macy, owner; Jim Snell, manager; Giant and Idora Show, Lilly Macy, owner; Terry & Snell, managers; Merry-go-round, Lilly Macy, owner; Casey & Thompson, managers; Brutus Ivans, engineer; Hotel Car, Lilly Macy, owner.

Concessions include Cook House, Lilly Macy, owner; Holden Pittman, cashier; Candy Wheel, Slim Veal, owner; Lucile Veal, cashier; Contry Store, Henry Huhn, owner; Glass Wheel, Cain & Veal, owners; Palmist, Madam Mabelle; Dogs, Anthony Stevens; Novelty Wheel, Felix Masso; Ten Pins, Henry Huhn, owner; Dutch Clark, cashier; Jewelry Wheel, Slim Veal, owner; John Robinson, cashier; Hoop-la, King Crain, owner; Shorty Patterson, cashier; High Striker, E. J. Yanz, Bob Leslie is also with the show.

Executive staff: Lilly Macy, sole owner; J. A. Macy, manager; L. McAbee, general agent; Loula Thompson, assistant manager; Robert Thompson, trainmaster; H. H. Casey, electrician; E. J. Yanz, Billboard agent.

ADDITIONAL CARNIVAL NEWS ON PAGE 114

# FAIRS AND EXPOSITIONS

## VIRGINIA FAIR CIRCUIT ORGANIZED.

Lynchburg, Va., March 13 (Special to The Billboard).—At a meeting of a number of secretaries of Virginia fairs held at the Roanoke Fair Association, the Virginia Fair Circuit was organized for the current year by the election of the following officers: President, Frank A. Lovelock, Lynchburg, vice-president, G. F. Carr, Galax, secretary, J. P. Filippo, Roanoke.

A circuit with the following dates was arranged and it is likely that two or three more fairs will be added: Galax, Sept. 3, 4 and 5, G. F. Carr, secretary; Radford, Sept. 10, 11 and 12, J. L. Vaughan, of Roanoke, secretary; Tazewell, Sept. 16, 17, 18 and 19, W. G. O'Brien, secretary; Roanoke, Sept. 23, 24, 25 and 26, L. A. Sholtz, secretary; Lynchburg, Sept. 29-Oct. 1, 2 and 3, Frank A. Lovelock, secretary; Danville, Oct. 14, 15, 16 and 17, A. D. Starling, secretary.

Racing matters were freely discussed, and while the circuit was not authorized to arrange a program for any fair, that being for the officers of each fair to decide, a number of suggestions were made.

The meeting was thoroughly harmonious and those present felt that the foundation had been laid for a successful fair circuit in Virginia this fall provided the weather is propitious.

## PANAMA-PACIFIC EXPOSITION NEWS.

San Francisco, Cal., March 12 (Special to The Billboard).—A grand international military tournament will be held at the exposition in 1915, when 100,000 soldiers from all parts of the world will assemble to compete in the contests, which will be held throughout the summer. The entire tournament will be under the direction of Major Sidney A. Gloman, military director of the exposition. The troops will consist of the crack regiments from foreign nations, including the famous English Hussars, the French Dragons and Grenadiers and a troop of the

tion, target shooting, trap shooting, cavalry drills, baseball, football, bowling, billiards, tennis, sailboats and canoes.

## KY. FAIRS ORGANIZE STATE ASSN.

Louisville, Ky., March 13 (Special to The Billboard).—At a meeting of twenty county fair secretaries at the State Fair offices yesterday, an organization was formed, which will probably be known as the County Fair Association. Commissioner of Agriculture Newman presided at the meeting until the following officers were elected: W. P. Johnson, of Shelbyville, president; A. Oberon, of Hodgsonville, vice-president; B. C. Nelson, Hopkinsville, secretary; L. P. Thompson, London, treasurer.

Committees on by-laws and legislation were appointed, and will submit reports at another meeting to be held during the state fair week. The association will ask the legislature to extend the law which requires showmen and racetrack men to purchase an annual license for every county in which they do business. The secretaries believe that one license is sufficient.

## THE TEXAS STATE FAIR.

Dallas, Tex., March 13 (Special to The Billboard).—The State Fair of Texas, will hold its 28th annual fair, exposition and race meeting Oct. 18th to Nov. 2nd.

The largest improvement to be made this year is the construction of thoroughly modern and fire-proof cattle and swine barns in the livestock department. In conformity with all other construction on the grounds, the material used will be reinforced concrete. The swine barns will have concrete floors throughout and the pens will be of steel and heavy woven wire, thereby making same absolutely sanitary in every particular. It is also proposed to install modern feed and little carriers to afford every convenience for exhibitors.

W. R. MELLOR



Mr. Mellor is secretary of the Nebraska State Board of Agriculture (Nebraska State Fair) Lincoln, Neb.

Kaiser's own Potsdam Guard, France, Italy, Austria and even the Balkan States will send their quota of picket men to compete in the contests. While it is not possible for all the troops to be encamped on the grounds at the same time, Major Gloman is arranging to have as many as possible of the foreign troops quartered on the camping grounds at the time of the one great international tournament to be held the latter part of the summer.

The convention of the American Grape Growers' Association, held in New York, March 8, announced that the foreign committee, in charge of the selection of the next convention of the International Viticultural Commission, has pledged themselves to recommend San Francisco for the 1915 convention. This meeting will be the first of its kind ever held in the United States.

A national children's week, with picturesque pageants and ceremonies, in which children of all walks of life will participate, will be held in May, 1915. Pageants and festivals will be given at various times during the exposition, depicting the play and recreational life of all nations.

## SPORTSMEN AND MOTOR BOAT SHOW.

Toledo, O., March 14 (Special to The Billboard).—One of the largest and most important expositions ever held in Toledo will be the International Sportsmen and Motor Boat Show, April 19-26, inclusively. It will be staged in the Terminal Auditorium, occupying the entire building with an additional large arena. There will be a display in every branch of sport, viz.: Motor boats, motor boat engines, motorcycles, race horses, show horses, draft horses, performing horses, live animal exhibit, hunting dogs, game cocks, fishing tackle, guns and ammuni-

tion. Increased appropriations have been made by the board of directors for all departments and at a recent meeting of the racing committee, it was unanimously decided to offer a grand total of \$39,000.00 for purses in the harness division, of which \$27,000.00 is for ten early closing events, entries for which close July 1st, as follows:

2:14 Trot \$5,000.00	2:11 Pace \$5,000.00
2:24 Trot \$2,500.00	2:15 Pace \$2,500.00
2:10 Trot \$2,500.00	2:20 Pace \$2,500.00
2:20 Trot \$2,000.00	2:07 Pace \$2,000.00
2:08 Trot \$1,500.00	2:04 Pace \$1,500.00

In addition to the above ten purses, there will be twenty late closing purses (Oct. 1st) for \$600.00 each to suit all classes from free-for-all to 2:30. As the Lexington dates this year are Oct. 6th-16th, there is ample time for shipment to Dallas and many commendatory expressions are already being received from the most prominent horsemen in the country, all stating that they will be in Dallas.

The amusements are also being carefully worked out and notwithstanding the high standard of the past, still greater attractions are promised for this year. The carnival attractions have again been placed in the capable hands of Herbert A. Kline and contracts will be let at an early date for bands and other stellar free attractions for the Coliseum.

Exhibit space and concessions are being sold at a rapid rate and while every foot of space and every concession was sold before August 1st last year, every indication for 1913 points towards a clean sweep much earlier this year.

Texas, the Empire, Dallas, "The City of the Hour," and the entire Southwest are reflected thru the State Fair of Texas.

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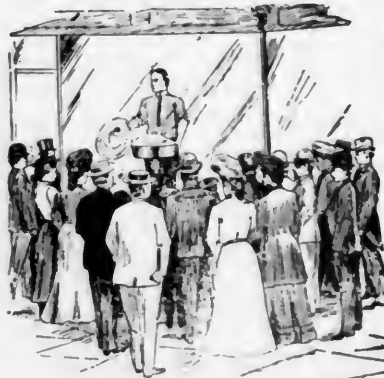
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Operates entirely by electricity. No gas or gasoline necessary. Compact, light and durable. Weighs only 37 pounds. This machine is not a hand-power machine with a motor attached. It can not be imitated. We also manufacture HAND-POWER CANDY FLOSS MACHINES. If you are in New York, it will pay you to come and see them in operation.

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### OPENS SAT. APRIL 19th, CLOSSES APRIL 26th

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ADDITIONAL FAIR NEWS ON PAGES 105 and 152.



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OUR TEDDY BEARS ARE THE TALK OF THE TRADE

WELL PROPORTIONED  
GOOD SQUEEKS  
RIBBON BOW ON NECK  
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**FULL COUNT AND FULL SIZE GUARANTEED**

WE ARE SHIPPING ALL GOODS IN SPECIALLY CONSTRUCTED, UNIFORM CASES, WHICH REDUCES TRANSPORTATION CHARGES. DEPOSIT REQUIRED ON ALL ORDERS. CORRESPONDENCE INVITED.

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SPIDERS Per Gross, \$2.00  
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CARNIVAL WHIPS Per Gross, \$4.75  
96.50 and \$7.50



**ANGORA DOGS**

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We are the oldest Streetmen's Supply House in the United States, and have thousands of satisfied customers. We can satisfy you and want your business. Orders shipped same day received. Catalogue FREE  
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### Newton Fair

Sept. 9, 10, 11 and 12, 1913

Wants Carnival Company, Attractions, Free Acts and Concessions.  
JOHN EVANS, Supt. of Privileges, or  
H. A. FALLER, Secretary, Newton, Illinois.

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Geiger, Ala., Oct. 13-18

THE REAL LITTLE MAGNET THAT DRAWS New 40 acre inclosure, with half mile track and temples for exhibits. Want a well organized Carnival company with some real attractions that will stand strong individual advertising. Some free attractions that have novelty taste. Concessions now all open. No strong games but a nice little teasing buy-back has a chance. Want to buy some second-hand riding devices in good shape, cheap for the cash.

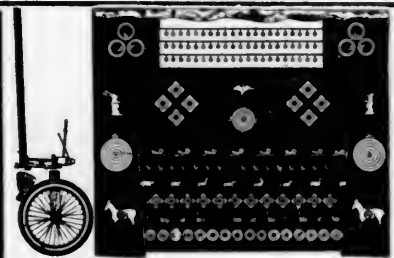
Last year's Fair demonstrated the thing can be done on a big scale with our big territory to draw from. Cash premiums and good stakes on all the races. The best advertised Fair in the biggest territory of new development in the South.

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## "ST. CLAIR" SAFETY RAZOR

FIVE EXTRA BLADES—  
NEAT LEATHERETTE CASE

Great for all classes of Fair and Carnival Schemers, Premium Users. Sample, 55 cents, Parcel Post charges paid. Our Veri-Best Safety Razor, great for the price. Sample, 25 cents. Quantity users, write for prices.

ST. CLAIR SPECIALTY CO.  
EATON, OHIO.

# FILM SYNOPSES

## PATENTS COMPANY.

### BIOGRAPH.



are at last apprehended by the authorities. On the same reel is A Delivery Package.

**THE POWER OF THE CAMERA** (drama; release March 17; length —).—Two convicts escape from the city jail and avoid recapture by posing as moving picture operators. But their success leads them to attempt further escapades with the camera and they

**A DELIVERY PACKAGE** (comedy; release March 17; length —).—One of the two suitors for the hand of the girl in the case is the victor and on the eve of his wedding to the girl he attempts to lord it over the vanquished suitor and to humiliate him more than ever. How his scheme works out to his own disadvantage is shown in this very unusual film.

**NEAR TO EARTH** (drama; release March 20; length —).—Gato, an Italian emigrant, lives on his farm with his wife and little brother. He neglects his wife for his work. This gives Sandro an opportunity to court the woman and to attempt to win her away from Gato. The little brother prevents the scheme from coming to a successful end. How he does so is shown in the film.

**FATE** (drama; release March 22; length —).—Sim Sloane and his beloved son are the reproaches of the village. Sim one day enters a house and tries to create havoc. He is thrown out and then swears vengeance. Later he blows up the house and kills the only thing he ever loved in this life, his son. Thus is he punished for his evil doings.

### CIN-ES.



**THE GIRL AND THE HORSESHOE** (comedy; release March 15; length —).—Pretty Rosetta finds a horseshoe and takes it home, believing that all sorts of luck will come to her if she keeps it. The next day an elderly banker calls to ask her hand in marriage. In exasperation at the horseshoe, she throws it out of the window. It lands on the head of a young man, who happens to be riding his bicycle past the house at the time. The two become acquainted, their friendship finally ripens into love and the horseshoe turned out to be lucky after all. On the same reel is Winning Smiles.

**WINNING SMILES** (comedy; length —).—Bloomer is lonesome and decides that only a smile can cheer him up. He sets to win some smiles. Every time he approaches a lady to get a smile from her, he gets something else instead, something not so pleasant as a smile. Finally he comes to the conclusion that getting smiles is not so pleasant an occupation as might seem at first glance. Thereafter every time he sees a lady he immediately makes himself scarce.

**WHO'S CHAMPION NOW** (comedy; release March 18; length —).—Bloomer boasts that he can throw any man in the world in a wrestling match. He arranges a match with the champion wrestler of the world. Then he goes into training and soon develops so much muscle that he can tear down buildings with hardly an effort. The day of the match comes and Bloomer easily defeats his opponent. On the same reel is Their Country Relations.

**THEIR COUNTRY RELATIONS** (comedy; release March 18; length —).—Arthur Martin and his wife, from the country, come to the city to visit their uncle. Their short taste of city life does not prove as sweet as they had anticipated and they soon depart for their old home in the country where they are happy.

**A MOTOR CAR ROMANCE** (comedy-drama; release March 22; length —).—Fred and Florence are engaged to be married. The advent of a dashing widow causes Fred to forget his fiancée for a short while. Fred invited the widow to take an auto ride with him. He notices that the chauffeur seems to take particular interest in their affairs, but the reason is not disclosed until Fred finds out that the chauffeur is his fiancée in disguise. On the same reel is Life in Somaliland, East Africa.

**LIFE IN SOMALILAND, EAST AFRICA** (scenic; length —).—This film presents an interesting glimpse into the life of the inhabitants of Somaliland in East Africa.

**HE NEEDED THE MONEY** (comedy; release March 25; length —).—George, broke, appeals to his wealthy uncle for aid, but is turned down

cold. He plans revenge and his opportunity comes when he learns that Uncle has planned a little dinner at a cozy hotel with a nice little girl. Uncle arrives at the hotel with his guest and finds his nephew waiting on his table. All goes well till the waiter presents the bill with a large addition at the bottom—a fee in consideration of the waiter's silence in not telling Auntie of the dinner. Uncle pays like a good sport and credits the loss to experience.

**SPIRITS OF YOUTH** (comedy; release March 29; length —).—Jenkins, in need of money to liquidate his pressing debts, is summoned to his uncle, who is about to die, having been given up by his doctors. Uncle's old nurse finally succeeds in giving the old man a concoction of her own in spite of the advice of the doctor. The "nurse" works like a charm and soon uncle is dancing round the room like mad. So good in fact was it that Uncle and Jenkins decide to make money by selling the stuff. Thus is Jenkins soon placed upon easy street. On the same reel is Glimpses of Naples and Vicinity.

**GLIMPSES OF NAPLES AND VICINITY** (scenic; release March 29; length —).—This film shows some very interesting and beautiful scenes of Naples and the surrounding country.

### ECLIPSE.



**AN INNOCENT OFFENDER** (comedy-drama; release March 19; length —).—James Butler of Mr. Howard, is filing some valuable papers, when he is called out of the room. Upon his return, the papers are found to be missing. A detective engaged on the case finally discovers the culprit in little George Howard. Little George had taken the papers and stuffed them into the mouth of his toy hobbyhorse. Then the faithful James, who had been under suspicion, is again placed in a position of trust in the Howard ménage.

**HE SAW THE POINT** (comedy; release March 26; length —).—Charlie seeks to protect his fellow human beings by putting a cork on every point he sees. Everything comes to his notice as being dangerous, women's hat pins, their noses, soldiers' bayonets, and what not. Then he even climbs the church steeple to put a cork on the spire. This is his undoing for he falls off and is impaled on the fence below. Seeing six sharp spikes sticking thru his body, he insists upon putting corks on the ends—gauge to the very last. On the same reel is Fjords and Waterfalls of Norway.

**FJORDS AND WATERFALLS OF NORWAY** (scenic; length —).—In this film we are shown the most picturesque parts of Norway. On the same reel is The Crab and Lobster Industry.

**THE CRAB AND LOBSTER INDUSTRY** (industrial; length —).—This film shows how the crabs and lobsters are captured in large nets, weighed and placed in large tanks to boil, and after a final washing ready for the market.

### ESSANAY.



**THE SHERIFF'S HOPE** (W. comedy; March 25; length 1,000).—Sheriff Tom McCarthy, of Pine Ridge, Ark., ridiculed by the boys for doing his washing, decides to take to himself a wife, who will do those things for him. An advertisement inserted in the paper by a lady who wants a husband takes Jim out of town. In the meantime, the town rowdy goes off on one of his peripatetic "drunks" and shoots up the town in good old Western fiction style. Tom returns with his wife just in time to see the fun and to lock up the ruffian. Later the boys give him a spread and he allows them to throw the town wide open in celebration of his marriage.

**THE SCRATCH** (comedy; release March 26; length 1,000).—At a week-end party, Harry Scott, by mistake, gets into the room in which Miss Green is sleeping. She thinking him an intruder scratches his face thoroughly. The next morning she confidently swallows the arrival of her victim, when all the men in the party appear with court plaster on their faces to hide supposed scratches. Thus does Harry escape the wrath of the lady in question.

**THE TRAIL OF THE ITCHING PALM** (comedy; release March 27; length 1,000).—Jack Peabody, in love with Brown's daughter, is refused

(Continued on page 70.)

## SCENE IN THE SPY'S DEFEAT



An Essanay two-reel subject, to be released March 31.

Softens old, brittle films in one night.

Keeps new films pliable.

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HARRY R. RAVER, General Manager

Columbia Theatre, - - - New York, U. S. A.  
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# PARK AND AVIATION NEWS

**Editor's Note:** This is the seventh of a series of articles dealing with the problems of managing summer amusement resorts. From time to time other well-known park managers will contribute their experiences in similar articles, to be printed in The Billboard, and the symposium will therefore practically constitute the purpose of a text book on the subject of Park Management.

## HOW I MANAGE MY PARK.

(By Alexander S. Fischer.)

Every park manager, if he is to be successful, must be a progressive. He must continually be on the alert for new ideas; the more new ideas and features he gets into his park the greater will be his success. He must also be broadminded. He must be able to see things from other people's points of view. In the course of his business transactions he must necessarily come into contact with men of all kinds and calibers; business men, professional men, literary men, representatives of the press, manufacturers, politicians and every day fakirs, all some time or other enter into his life and he must be able to discuss his affairs with them in an intelligent manner and he must be able to appreciate the positions they may take in any given case. To be bigoted and narrow-minded means sure and certain failure at the very outset. So much for the personality of the park manager.

In my experience as a park manager—covering more than a dozen years—I have found that the success of any given device or attraction depends not a little upon the likes and dislikes of the park's patrons. For instance some attractions which have been very successful in Coney Island (N. Y.) and Old Orchard Beach (Me.), have proven that failures in our Pennsylvania and Ohio resorts and vice versa. Therefore the progressive park manager must, before purchasing a new device, consult his patrons, and let their opinions govern his future actions.

While I personally believe in the free gate, because it tends to increase your attendance, which in turn increases your receipts and those of your concessionaires, yet the manager's policy in this regard must depend largely upon circumstances. If you have no near competitor, then I should say charge a small admission fee, five or ten cents at the most, always keeping in mind the ability of your patrons to pay that fee. Should you have lots of competition, a free gate would naturally induce more people to come to your park than to the other fellows. Upon your profits would increase accordingly, because whatever the crowds are, there also is the money which will be spent. The free gate offers one advantage other than the pay gate in that it affords you the right to refuse admission to any objectionable party. Under the pay gate system, you are forced to admit any one who has the fee and you cannot object him so long as he keeps within the law in his manner of conduct. If you operate a pay gate park, you must offer some return for the admission fee in the way of good free attractions inside the park, to keep your patrons from becoming dissatisfied, and leaving with the feeling that they have been had up at the gate and then have received no return for their money. Among these special free attractions you may perhaps include a good band concert—and nothing is more enjoyable than good music—a ball game, a swimming pool, etc. These features serve a double purpose—they attract people to your park and they also serve as a return for the admission fee your patrons have paid at the gate. Many park managers seem to have the special faculty of attracting people to their parks, but when it comes to keeping them there well satisfied that they are getting their money's worth, these same managers seem entirely at sea. So too, the features mentioned above will serve to keep your patrons interested as long as they remain within your gates.

The success of a park, in my opinion, depends not so much upon the quality as upon the quantity of its attractions and amusement devices. The park does not necessarily need to afford a large number of attractions, which are at the best only mediocre, but what it does have must be good. One or two excellent devices will serve to amuse more people for a longer period of time than any number of commonplace attractions which appeal to nobody in particular. By this I most certainly do not mean that your attractions need be very elaborate and expensive. By no means. On the contrary, I believe that several small features serve the purpose better than one large and expensive outfit. But remember, they must be

good. Always remember quality in preference to quantity.

Every park at one time or another accumulates a number of shows, rides, etc., which have become back numbers, out of style, as it were, but still not old enough to be discarded. I have found that the combination ticket—one which includes one ride on six or seven of these devices—serves very well to keep them in commission for some time after their usefulness has apparently died out. It may be compared, somewhat to the bargain counter in the department store, where old and out-of-style goods are disposed of at a reduced price but still at a profit.

Concessionaires, I believe, should be admitted to the park on as reasonable a basis as possible. Each concession is an indispensable advertisement for the park, and therefore concessionaires should be encouraged. If you can possibly control the concession, it is a good plan to charge a commission on the business it does. If however, you cannot exercise any control over the concessionaire, I would suggest a low flat rental—that is as low as is consistent with reason. To permit concessionaires to operate in your park at only a nominal cost to them would be, of course, the height of folly; but, on the other hand they must have an opportunity to make some money, otherwise for them to operate at all would be useless. Remember in this connection to consider the quality of your concessions in preference to quantity. Permit only the highest-class concessions in your park. Dispose with all shows and devices that have the appearance of evil.

The theater is, in my opinion, the most important attraction in the park, and as such should not be farmed out to the concessionaire but retained entirely under the park manager's charge. A theatrical manager is in a position to either make or break your park, depending almost entirely on the quality of the shows he presents in your theater. The park manager must first of all determine the class of show his patrons prefer, whether it be comedy, tragedy, drama, vaudeville or stock. Whatever it is, see to it that it is good, the best obtainable at the time, and remember always that the success of your resort depends in no small degree upon the satisfaction of your theater patrons.

The matter of transportation facilities is one of the greatest problems with which the park manager has to deal. Arrangements should be made, if at all possible, with the traction or railroad company, which will induce them to give you an excellent service with a good schedule and a reduced rate of fare for you, picnic and excursions. Arrangements may be made by which the transportation company will sell tickets with a coupon entitling the holder to admission to the park. A percentage of the receipts may be paid to the transportation company, thus creating a desire on the part of the company to sell as many tickets as possible.

Advertising is as important to a park as air is to the human being—without it it can not exist. There are so many different and efficient means of properly advertising your park, that it should not be a difficult matter to devise a plan suitable for your particular needs. The most essential and perhaps the most profitable means is through the local press. This goes directly into the line and is read at the dining table, where all or nearly all of the family outings are planned. Another method is the poster. A sixteen-sheet poster with a cut of your park and a well-worded sketch has proved of untold value, as far as my experience goes. That these posters must be displayed prominently in places where people cannot avoid seeing them goes without saying. I once had some caps made with the words, "Go to Seaside Park" printed across the peak. These I gave to newsmen, drivers, boot-blacks, etc.

To conclude, I would say to the park manager, "Be progressive; always alert for new schemes; and energetic; create new ideas and methods for amusing the public. Keep your patrons always excited in anticipation as to what is coming next. And above all, advertise and advertise well, and then do what you say you'll do. In these things and victory will certainly perch on your banner."

W. E. SULLIVAN



Mr. Sullivan is president and general manager of the Eli Bridge Co., of Roodhouse, Ill., builders of the Big Ell Wheel, of which he is the inventor and patentee, and is well known among amusement people of the United States and foreign countries.

ADDITIONAL PARK NEWS ON PAGE 72

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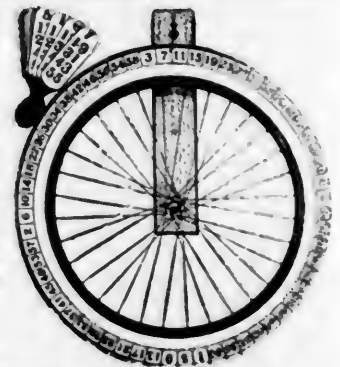
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— MR. INVESTOR —

It so chances that this is a young firm, full of fresh, vigorous ideas that will coin money for any live wire, but our finances are limited. In spite of, and all the necessary patterns of construction, and therefore invite inspection from all interested parties who are willing to grasp a real opportunity. Many parks responded to our last advertisement with orders and inquiries, but we could not fill the orders. Why not step in the breach, and make yourself a member of this company by helping us through to success, incidentally reaping part of the harvest. The invention will certainly achieve everything we promise. Address, or still better, call in person.

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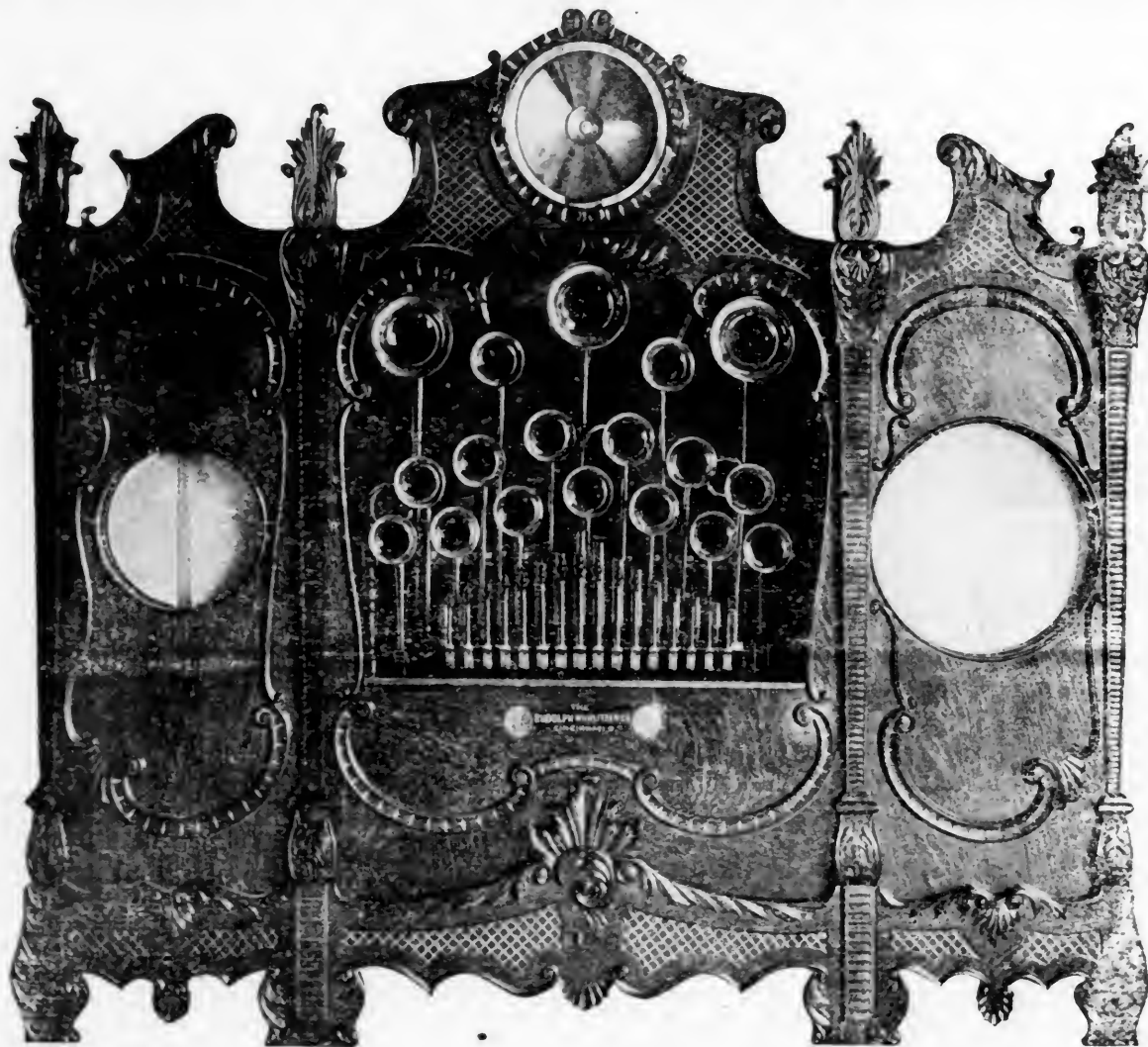
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133 S. Ludlow St.

# Film Synopses

ESSANAY.

(Continued from page 66.)

permission to marry her until he is in control of his own money. Brown goes on a journey with his daughter. He flings tips right and left to bellboys, maids, waiters, etc. Jack follows. One day Brown is reprimanded by an hotel clerk for tipping the servants. In disgust he is about to check out, when he discovers that he has no money with which to pay his bill. Jack turns up very opportunely and pays the old gentleman's bill. Thus he wins consent to marry his lady love.

**THE HERO COWARD** (drama; release March 28; length 1,000).—Jack Williams, policeman, is fired because of cowardice. He becomes elevator operator in the Hotel De Luxe. A bandit escapes the police just as they are about to arrest him and jumps into Jack's cab. Jack struggles with him and finally overpowers him and turns him over to the officer waiting on the main floor. He is then reinstated on the police force and ranked as a lieutenant as a reward for his bravery.

**BRONCHO BILLY'S GRATEFULNESS** (W. drama; release March 29; length 1,000).—John Harding, ranchman, and his wife, nurse Broncho Billy back to health after he has collapsed on their doorstep. He thanks them for their kindness and leaves. Fred Church forces his attentions on Mrs. Harding and Harding in revenge shoots him. Harding is captured by the sheriff. Broncho Billy, in a spirit of gratefulness, holds up the sheriff's posse, which enables Harding to escape and cross the border into Mexico.

KALEM.

**THE BATTLE OF BLOODY FORD** (drama; release March 22; two-reel special; length 2,000).—Agatha Elwood allows two men to fall in love with her. The Civil War breaks out and both go to the front. In a very decisive battle, Covington is wounded and is rescued from danger by Chase, who

thinks that Agatha loves Covington. Later Chase also is wounded. While they are recovering in the hospital, they exchange confidences. Each declares his love for Agatha. Then a letter arrives from Agatha telling Covington of her love for Chase. Covington replies that he is coming to her bringing happiness. She is at a loss to understand his meaning, till he puts in appearance with Chase.

LUBIN.

**THE FIXER** (comedy; release March 29; length 1,000).—Gay is caught while flirting by his wife, who drives him from her home with the broom, after she has taken all the presents which he brought to appease her wrath. He turns to his friend, Fixer, for assistance in his time of trouble. Fixer

makes love to Mrs. Gay and gets thrown out of the house for his pains. Then his sweetheart breaks off her engagement because he tried to kiss Mrs. Gay. In Fixer's office great gloom reigns supreme, because Fixer is sad because he is not married, and Gay is sad because he is married. On the same reel is *Such An Appetite*.

**SUCH AN APPETITE** (comedy; release March 29; length 1,000).—Adolphus Haughton is about to attend a masquerade ball, when he is taken suddenly ill. His valet, whom he sends back to the costumer with his suit of armor, which he was to have worn, is held up by four tramps. They take turns in wearing the outfit and all go, one at a time, to the ball where they eat to the heart's content. Haughton's sweetheart sees the same man, supposedly her sweetheart, eating ravenously during the whole evening, and she is disgusted with him. The next day she returns his presents and then the joke comes to light. She consents to become his wife and nestles snugly in his arms, as the picture fades.

**MEMORIES OF HIS YOUTH** (drama; release March 27; length 1,000).—Arthur James, a celebrated painter, has never married, always preferring to remain true to his first love, who had married another. Later Grace's husband dies, and Arthur returns to his home town full of hope of at last coming into his own, but alas, Grace, too, is dead, and the old home in ruins. Arthur meets and becomes deeply attached to Grace' son Philip, a successful broker. Philip intends to find some hints, altho he knows down in his heart that it would be dishonest to do so.



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Showing Actual Warfare

**THE** Insurrectos led by General Orozco Battles fought in Mexico City. Modern buildings crumble like eggshells. President Madero's last effort to conquer his bitter foe, Felix Diaz

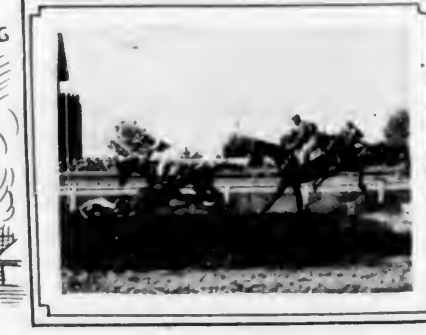
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If the open market is the coming thing in America the UNIVERSAL is desirous of establishing it, taking the lead in this matter just as it has always taken the lead in film affairs since the Universal company was formed. If we receive assurance of enough support in establishing the open market, we are ready to take the initial step without further delay.

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Shown at a private exhibition, these pictures created a tremendous sensation. General Garibaldi, Madero's chief of staff, pronounced them genuine. New York Newspaper Men could scarce believe their senses. The United States Government sent a special representative to view the film. It is the government's only evidence that Madero was murdered.

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Broadway at 48th St., NEW YORK.



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And our Fireworks Drama, "Conquest of Mexico by the Spaniards," the 1912 success at Tacoma Stadium, 35,000 spectators; Vancouver, B. C., Exhibition, an I Spokane Interstate Fair. Apply HITT'S FIREWORKS CO., Columbia Station, Seattle, Wash.

**Park News**

**KANSAS CITY (MO.) PARKS.**

Kansas City, Mo., will have but two amusement parks this summer, Electric Park, the handsome park on the South Side, and Fairmount Park, the beautiful park in the woods, just out side of the East City limits.

Workmen have been busy the entire autumn and winter preparing Electric Park for its opening about the middle of May. The entire park has been repainted, and everything will be a glistening, clean, attractive, white, and all the electric lights have been rehung, and arranged in new and artistic designs. M. G. Helm, owner of this splendid amusement park always spends his winters in the South and is at present in Florida, and will leave there March 28, for West Baden, Ind. Mr. Helm will return about April 15 and will then make known some of the new rides, concessions and features he has secured for Electric Park. The lake has been entirely made over this winter, a new bottom laid, and new sand and beaches prepared. The management will place in service over five thousand new bathing suits, all those of last season having been disposed of. This is the seventh year of the New Electric Park, as it is known, for seven years ago Mr. Helm moved his park from the East Bottoms to the present desirable location. Sam Benjamin has been manager of Electric Park during its history here.

Of course the 85 acres of Fairmount Park are not devoted to the rides, concessions, etc., for more than 30 acres are used for picnics, camping, etc. Of the 55 acres that are occupied by the amusements, 20 acres are of natural lake, and boating and swimming are the great summer sports at Fairmount. Manager Thomas L. Taaffe, has devoted a great deal of his time this winter, to getting Fairmount ready to greet park patrons by the middle of May. The grounds have been rolled and seeded and new flowers planted, and the lake cleared. There is a gate admission of ten cents to Fairmount, but Manager Taaffe gives the visitor "within the gates" more than the price of admission in the excellent quality of the free attractions, free vaudeville and free band concerts.

**ARMSTRONG EXPECTS BIG SEASON.**

Chicago, March 12 (Special to The Billboard).—According to present indications, C. H. Armstrong will this season realize the height of his ambition in the building of the biggest and greatest Side Show he has ever framed. Already, he has under contract one of the strongest aggregation of freaks and side show attractions that have ever been assembled under one white top. This he will line up as a big 20-in-1 show at Riverview Park. He intends billing the big show like a circus, as he has order of 250 24-sheet stands of paper to be pasted to the opening.

Mr. Armstrong will also run his 6-in-1 Platform Show, in which he only uses small, tall fat and thin human curiosities. The Armstrong Show enjoyed a paid attendance of over 250,000 people at Riverview last season and will un-

questionably claim even more generous patronage the coming season. After Riverview closes, this enterprising showman has contracted for a tour thru the agency of the United Fair-Booking Association, in which he will play Southern state fairs and circuses with his two attractions.

**CARNIVAL COURT PARK, BUFFALO.**

Carnival Court, the only amusement park in or around the big city of Buffalo, N. Y., enjoyed one of the most prosperous seasons in the history of the park last year, and that notwithstanding the fact that weather conditions were about the worst ever known.

President Johnson attributes the success of Carnival Court in a large measure to the fact that he built a big auditorium in the center of the park and gave his patrons free motion pictures. This proved to be one of the most valuable improvements he inaugurated as was attested by the great throngs that nightly packed the big building.

Already concessionaires are arriving in the city with many new ideas for the coming season and contracts are being closed daily for the games, etc., that are rented on a yearly basis only.

Carnival Court is situated on Main street, within 15 minutes ride on the Main street car lines, in the very business center of the city and will have many new attractions to offer its patrons for the season 1913. Big outdoor acts will be featured, the same as last year.

It is proposed to open the park about May 20 this season and with that end in view, work will be started in the park earlier than in years past.

**PARK NOTES.**

Geo. K. Brown, for the past nine years manager of Sans Souci Park, Chicago, has recently taken his seat as a member of the State Legislature. Mr. Brown has completed contracts for the enlarging and improving of Sans Souci for the coming season, and is building a large new restaurant. He expects to open on May 26, and has already booked a large number of picnic for the coming season.

Munchoff Bros., lessees and managers of Krug Park, Omaha, Neb., will make many improvements on their park and also erect several new buildings and attractions, including a new dance hall, three-abreast jumping horse carry-all, and a new 50-foot big 331 Ferris wheel. The coaster will be strengthened and rounded, and the red mill will be rebuilt and new scenery installed.

Highland Park, Jackson, Tenn., will open the last week in May. This is one of the prettiest parks in the state. It has a theater with a seating capacity of 1,000, roller coaster, large lake, dance hall, skating rink and ball grounds.

The Lakewood Amusement Company will open its park in Charlotte, N. C., May 15. A number of high-class features will be included in the program for this season, which, according to all indications will be the best ever.

Midway Park, Middletown, N. Y., is situated in a large natural woods on the Walkkill River.

Among the attractions are a fine theater, boating, merry-go-round, restaurant, box hall alleys, roller coaster and handstands.

Manager Daly, of Idlewild Park, Sharon, Pa., is making improvements on the riding devices in that park. The management will probably run a stock company this season.

Many improvements are being made and new features installed in Hillside Pleasure Park, Newark, N. J., under the management of W. E. Thaller.

**THURSTON'S WALTZ RIDE AT EXPO.**

Howard Thurston has just arranged with E. M. Maguire for the construction of the waltz ride at the Panama Exposition. A novel effect is to be produced by the arrangement of the building as there will be two floors, one 14 feet above the other. A separate ride will be installed on each floor. This doubles the capacity for business.

By a novel arrangement of mirrors an illusory effect will be had in which the riders will see themselves waltzing in every conceivable position and will have the effect as if they were waltzing up the sides of the wall as well as upside down on the ceiling.

Mr. Maguire, who will represent the Thurston Waltz Ride Company, will also arrange for building other rides at Los Angeles and Seattle.

Herbert S. Bryning has been appointed sales manager for the Thurston Waltz Ride Company and has opened demonstrating rooms at 302 West 34th street, New York City, where interesting persons can have an actual demonstration of the waltz ride in operation. Contracts have been closed for many of the leading parks in America.

Perhaps the most elaborate and most expensive waltz ride to be constructed this season will be on the Million Dollar Pier at Atlantic City, for which specially designed cars are being made.

**HUGH ROBINSON'S FLIGHTS.**

St. Louis, Mo., March 14 (Special to The Billboard).—Two successful trial flights of a flying boat, whose construction involves a radical departure in hydro-aeroplane making, were made last Sunday afternoon on the Mississippi River by Hugh Robinson, designer and builder of the craft, attracting thousands of persons to the river banks. The first flight started about 2 o'clock and lasted more than half an hour and on the second trial, starting at 4 o'clock, Robinson flew in the air almost 40 minutes. Robinson attained a speed of 50 miles an hour in the water and seventy miles an hour in the air.

Robinson, who until about eight months ago was an aviator for the Curtiss Company, is employed by the Bonnet Air-Craft Company. After several years of experience in handling hydro-aeroplanes, he constructed his new machine in the Penolat factory.

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MAMMOTH SPIRAL TOWER

**A SUGGESTION TO THE PARK MANAGER**

By Robert Grau.

Revolutions being in order in nearly every phase of the amusement field and now that science and artifice have combined to make possible the simulation of the real in public entertainment, it is surely within the province of showmen who operate our great amusement parks to embrace such opportunity as is theirs and thus mete out to a discriminating public in the summer of 1913 a species of entertainment such as would represent the evolution of things or to elucidate, bring their offerings "up to date."

Everything in the show business comes in cycles; melodrama was considered dead five years ago, wiped off of the theatrical map—but today melodrama of a far higher order is the most potent of stage offerings. Six theatres in New York City are playing to capacity at two-dollar prices with plays that five years ago the public had begun to pass up, that is the people who buy seats were in no humor to acclaim a type of play which had enlivened a group of showmen for more than twenty years.

It was quite the same with comic opera, once one of the greatest attractions for parks in their history, yet about five years ago in some way comic opera was cast aside and a far inferior substitute replaced it. Surely no one can deny that the musical and farce comedies that were presented in the last few years in the parks were calculated to drive the public patronage to indoor amusements where the modern and constructively entertaining could be enjoyed.

But the all-important thing for the park manager is not to be told what to avoid in catering to his immense clientele but rather where he may look for new thrills or to revive attractively shows of other days likely to lure back the thousands who in view of climatical conditions are less inclined to flock to the great amusement parks unless the incentive to do so is the result of compelling entertainment such as may be seen only in the outdoor institutions, and of this species the greatest magnet should be that which is presented on the stages in the theatres.

And if melodrama, after five years lying dormant became more attractively than ever even at double admission prices, may not the amusement park manager see the light, not for himself to produce the melodramas but as comic opera this year, revived by Mr. DeKoven and the Shuberts, has broken all records all over the country, at increased prices. It is here where the writer finds the basis for this article.

If Robin Hood can draw \$12,000 a week on an average—summer and winter—and if the dear old "cheatnuts" like The Mikado, Pinafore and Pirates of Penzance can hold the record for business in the Shubert theaters for nearly two years without any unusual excellence in the ensemble, does it not signify that the public is hungry for the same and artistic in musical plays rather than the stupid and tiresome type of "gilt" shows that have too long held sway in theaters and parks alike?

And the point I wish to emphasize is that if one city after the other finds its amusement seekers capitulating to the scores of DeKoven and Gilbert and Sullivan, who shall say that it is not in order for the park manager to prefer to call him a showman—to organize a stock comic opera company recruited from the rising generation in the operatic world, and he has only to note the procedure of the Messrs. Aborn in order to find the inspiration to undertake a task that should present no difficult problems and enable him to create a constant following. In the summer of each year the Messrs. Aborn present comic and grand operas in six to eight of the largest cities, simultaneously. I have seen the box-office statements resulting from these operations. In Brooklyn the average is about \$5,600 a week in Boston, at the Majestic (new opera house), a business of nearly \$10,000 a week is assured with a subscription plan popular with the people. In Baltimore, Washington, Milwaukee, Newark, N. J., and other cities the average is about \$6,000 a week but the great, all-important fact is that this remarkable achievement is possible in the summer time in indoor theaters, whereas during the regular season the Messrs. Aborn curtail their operations considerably.

Of course, gradually the Aborns have immeasurably raised the level of their operatic schemes, until now they are invited to direct the season in the same opera houses where five-dollar opera obtains in the winter, but this fact does not alter or affect the viewpoint as to the gold-laden change that is staring the park showman in the face.

The latter is not expected to go over the heads of his public, nor should he lose sight of the amazing progress and uplift that has been regarded as an operatic asset thru the tremendous vogue of the fonograf and the player-pianos, which have brought the works of the great masters of music into the homes of the masses and not only created a new musical public, but it is a truth that even the Metro Bullion Opera House, with its "budget" of \$25,000 a week, attributes its present unprecedented prosperity to the thousands who now fill its balconies and galleries but whose incentive for opera-going came from hearing the world's greatest singers in their own homes and even in penny arcades thru the advent of the scientific era.

A prominent music publisher who seeks no publicity and needs none, informed me only a week ago that shipments of grand opera scores into cities of less than 50,000 population in 1912 were six times larger than in 1907—more over—and mark this last statement well. There were more scores of the old comic operas sold in 1912 than in any of the years when these productions were first revealed to the musical world. There you have it. More scores of The Mikado, The Chimes of Normandy, The Gondoliers and Robin Hood sold in 1912 than in the years when these operettas were originally the rage—indeed a craze.

And now we are coming to it: If the people will sit in hot weather, in indoor theaters, and pay theater prices to hear merely adequate performances of operas that are available to any one for the asking, why should not the great advance in musical taste and knowledge operate on the constructively side for the park manager who has only to go back to what was amazingly successful in a primitive and surely

(Continued on page 76.)

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# SHOWMEN'S ROSTER

A List of Circus and Wild West Organizations and the Names of Persons Who Will Be Employed in Executive Positions—Up To Press Time Several Shows Had Not Reported—These Will Be Published Later

**Arlington & Beckmann's Wild West Show—Edw. Arlington and Fred Beckmann, props.; Fred Beckmann, gen. mgr.; Harold Busse, gen. sgt. & R. R. contractor; Geo. Robinson, local contractor; W. S. Freed and J. Reardon, press agts.; Walter A. Shannon, mgr. side-show; Woody Van, musical director; Peter King, supt. canvas; Bill Fournier, boss hostler; J. Benzinger, 24-hour agt.; W. S. Freed, mgr. advertising car No. 1; J. Reardon, mgr. advertising car No. 2.**

**Atterbury Bros' Show, Atterbury Bros., props.; R. L. Atterbury, mgr.; W. A. Atterbury, asst. mgr.; Mrs. Rose Atterbury, treas., secy. and auditor; Carl Atterbury, general agt.; Wm. Allen, contracting press agt.; Frank Renzo, equestrian director; Rose Atterbury, supt. privileges; Prof. Leon, musical director; Mike Whitney, supt. canvas; Mr. McCracken, boss hostler; Shorty Robertson, supt. commissary dept.; Shanty Abrams, supt. lights; Joe Sullivan, supt. stock; Jerry Sullivan, supt. working crew; Bob Atterbury, legal adjuster.**

**Backman's Animal Show—Jno. T. Backman, prop. & mgr.; C. McEnney, asst. mgr.; G. S. Backman, secy. & treas.; W. E. Bozell, press agt. with show; Capt. Curley Wilson, equestrian director; A. M. Eslick, musical director; Ed. Scott, supt. canvas; Tex. Wheeler, boss hostler; J. Miller, supt. lights; H. Brooks, supt. props.; Claude Ware, supt. working crew; C. Wilson, supt. animals. Show opens early in April.**

**Barnes', Al. G., Circus, Al. G. Barnes, mgr. and treas.; A. L. Sands, asst. mgr.; Earl P. Mileham, auditor; H. L. (Buck) Masale, general agt.; Wm. K. Peck, local contractor; Samuel J. Banks, general press agent; Pete Stanton, mgr. side show; John Peterson, supt. canvas; Ernie Houghton, boss hostler; C. C. Pratt, supt. commissary dept.; Robt. Thornton, supt. props; Sam Bergy, supt. ring stock; B. F. Carvel, mgr. advertising car No. 1; Harry Davis, mgr. advertising car No. 2; Geo. Davis, steward; Wm. Leutke, chandler man. Show opened at Santa Monica, Cal., March 8.**

**Bottini Bros' Show, Jos. and Paul Bottini, props.; Jos. Bottini, mgr.; Paul Bottini, asst. mgr.; Agatha Bottini, treas.; Louis Bottini, secy.; Hugh Williams, gen. agt.; R. R. contractor and local contractor; Harry Burns, mgr. side show; W. E. Whittemore, equestrian director; Jos. Bottini, gen. supt.; James Bottini, supt. privileges; Nuzio DeCleco, musical director; Agatha Bottini, supt. reserved seat tickets; Chas. Brodie, supt. canvas; Eugene D'Amor, trainmaster; Dominick Sanson, supt. lights; Chas. Brodie, supt. props.; W. E. Whittemore, supt. ring stock; Chas. Brodie, supt. working crew and boss carpenter; Harry Burns, announcer.**

**Boughton's, Billie, Show, Billie Boughton, prop. and mgr.; Amy Boughton, treas.; Helen May, secy.; Tom Collins, supt. privileges; Loy (Mack) Berry, supt. canvas; Beach Alexander, boss hostler; Tom Mack, supt. lights; Bill Weed, supt. props.**

**Brown & Hommer's Shows, I. A. Pommer, Ed. C. Brown and Leon Pommer, props.; Leon Pommer, mgr.; Ed. C. Brown, asst. mgr.; I. A. Pommer, gen. agt.; Harry Cory, spec. agt.; Jno. Pommer, supt. privileges; A. Talbert, musical director; Ed. Ward, supt. canvas; H. Harris, supt. lights. Show opens at Richmond, Mo., April 26.**

**Buffalo Bill's Wild West and Pawnee Bill's Far East Combined Shows, Wm. F. Cody and G. W. Little, props.; G. W. Little, mgr.; C. N. Thompson, asst. mgr.; Chas. Melina, treas.; Stanley Dawson, secy.; Tony Mason, auditor; Louis E. Cooke, gen. agt.; George W. Alken, R. R. contractor; D. F. Lynch, local contractor; E. F. Lampman, contracting press agt.; Major John M. Burke, historian press agt.; J. F. Donaldson, press agt. back with show; Vernon Weaver, extension agt.; H. G. Wilson, mgr. side show; W. F. Cody, arena director; Thos. Smith, genl. supt.; Fred Bidder, supt. privileges; Billie Sweeney, musical director; Robt. Covey, supt. reserved seat tickets; John Buck, supt. canvas; Peter Herz, trainmaster; W. S. Field, boss hostler; F. Bidder, supt. commissary dept.; Jack Walz, supt. lights; Geo. Walker, supt. props.; Clark Smith, supt. ring stock; P. Hinz, supt. stock; Tom Smith, supt. working crew; Beck Radford, 24-hour agt.; Morris Gruber, supt. elephants; L. W. Murray, mgr. advertising car No. 1; Victor B. Cooke, mgr. advertising car No. 2; Dan Barrett, mgr. advertising car No. 3; G. S. VanOsten, checker-up; C. N. Thompson, legal adjuster. Show opens in the Sangerfest Bldg., Philadelphia, Pa., April 8.**

**Carson, Kit, Buffalo Ranch Wild West Show, Thos. F. Wiedemann, prop.; W. W. Damon, asst. mgr.; C. H. Parker, treas.; Joe C. Donahue, gen. agt.; Ed. L. Brennan, R. R. contractor; Wm. J. Lester, local contractor; Chas. W. King, contracting press agt.; Jaa H. Donahue, press agt. back with show; Wm. Wirt Damon, mgr. side show; Jas. S. Lose, G. W. King, asst. mgr.; P. T. Bartlett, supt. privileges; Edw. P. Moore, musical director; Chester Monahan, supt. reserved seat tickets; Geo. F. Millard, supt. canvas; O. A. Devine, trainmaster; Wm. Wiggins, boss hostler; Hugh McCullough, supt. commissary dept.; J. H. Daley, supt. lights; E. S. Monroe, supt. props.; Joe DeLaney, supt. ring stock; Harvey Kinder, supt. working crew; Jack Rhodes, 24-hour agt.; W. A. Brown, boss carpenter; E. Shibley, blacksmith; Art. Barlow, mgr. advertising car No. 1; Frank Walder, mgr. advertising car No. 2; Arthur Monell, checker-up; John Sells, legal adjuster; Kenilworth LaCholiser, announcer.**

**Christie & Leonard Show, Florence & Leonard Christie, props.; G. W. Christie, mgr.; Mrs. G. W. Christie, treas.; Mrs. Florence Christie, secy.; Chas. Densmore, auditor; H. O. Cunningham, gen. agt.; Red Harris, R. R. contractor; Prop. T. Nelson, mgr. side show; Robt. Landore, equestrian director; Chas. Densmore, supt. privileges; Jack Walters, musical director; Eddie Manclley, supt. reserved seat tickets; Ed. Davidson, supt. canvas; Rato, Harris, boss hostler; Leonard Christie,**

**supt. commissary dept.; Charley Dickerson, supt. lights; Will Hall, supt. props.; Bob Newton, blacksmith; Chas. D. Casto, announcer. Show opens at Henderson, N. C. (Date not yet decided.)**

**Clark, M. L., & Sons' Show—M. L. Clark, prop. & mgr.; Lee Clark, asst. mgr.; E. R. Paremon, treas. & secy.; H. C. Long, gen. agt.; W. E. Brown, S. H. Clark and J. W. Fuller, G. W. Pagett, F. Sauer and Will Roark, billposters; H. C. Long, press agt.; Chas. Lyles, mgr. side-show; Ray Woods, equestrian director; Lee Clark, supt. privileges; J. H. Hartley, musical director; Shanty Coleman, supt. canvas; Bill Gardner, boss hostler; Chas. LaComa, supt. commissary dept.; W. W. Banks, supt. lights; Will Fisher, supt. props.; Henry Loffey, 24-hour agt.; Al. Randall, supt. elephants; Dutch White, supt. animals; R. R. Moss, legal adjuster; Rob Rankius, announcer. Show opened at Dona Ana N. M., March 8.**

**Colorado Grant's Show, Mrs. Madalyn Grant, mgr.; S. Standfield, mgr.; Henry Grant, treas.; Miss Bettie Jackson, secy.; Nat C. Robinson, gen. agt. and contracting press agt.; Pol Smith, mgr. side show; Joe Reed, equestrian director; Daddie Lewis, supt. privileges; Frederic Turner, musical director; C. Garnett, supt. canvas; Jos. Lee, boss hostler; John Lewis, supt. commissary dept.; V. Whitton, supt. lights; Jim Hicks, supt. props.; Cliff Boyd, supt. ring stock; C. Garnett, supt. working crew; Frederic Turner, boss carpenter; Pol Smith, supt. animals; Fattie Landora, blacksmith; Nat C. Robinson, announcer. Show opens at Sparta, Ky. (Date not yet decided upon.)**

**Dakota, Max, Wild West and Trained Animal Show, Col. Sander and Dakota Max, props.; Wm. Sander, mgr.; Kid Furtell, asst. mgr.; Mrs. Glennia Sander, treas.; H. F. Sander, secy.; Col. Sander, gen. agt.; Dakota Max, contracting press agt.; Col. Sander, advance press agt.; Wm. Sander, press agt. back with show; Mrs. Frantz, mgr. side show; Dakota Max, equestrian director; W. Sander, gen. supt. and supt. privileges; S. W. Smith, musical director; Gerald Frantz, supt. reserved seat tickets; J. P. Frank, supt. canvas; Louis A. Furtell, boss hostler; Geo. Namen, supt. lights; Glen Elchorn, supt. props.; Louis Furtell, supt. ring stock; J. P. Frank, supt. working crew; M. S. Sandberg, 24-hour agt.; Dynamite, supt. animals; Col. Sander, mgr. advertising auto car; Dakota Max, announcer.**

**Dashington's Vaudeville, Dog and Pony Show, J. J. Dashington, prop. and mgr.; Mrs. J. J. Dashington, treas.; Harry Chester, gen. agt.; Jacob Hoell, supt. canvas; Vic Samberg, supt. stock. Show opens at Moline, Ill., May 15.**

**Deuel's Dog & Pony Show—W. M. Deuel, prop.; Geo. R. Deuel, mgr. & treas.; F. H. Deuel, agt.; Chas. W. Johnson, boss hostler; J. A. Hazwell, supt. canvas; Howard Thrlon, supt. props. Show opens at Clinton, Tenn., May 1.**

**DeVaux's Dog and Pony Show, O'Brien and Welch, props.; J. O'Brien, mgr.; Chas. Thompson, asst. mgr.; Joe Childs, treas.; Lewis Levingood, secy.; Squire Landon and John Webber, gen. agt.; Charley Thompson, R. R. contractor; J. Webber, local contractor; Bert Brown, apria agt.; Doc Hutchford, contracting press agt.; Wm. Bart, excursion agt.; Chas. Mitchell, mgr. side show; J. O'Brien, equestrian director; John Reno, gen. supt.; Jack Johnson, supt. privileges; Chas. Wolf, musical dir.; Albert Martin, supt. reserved seat tickets; Toney St. Aubin, supt. canvas; Bert Bedle, trainmaster; Wm. Blackledge, boss hostler; Fred Seyman, supt. lights; Roger Jones, supt. props.; Frank Blackledge, supt. ring stock; Billy Blackledge, supt. stock; St. Aubin, supt. working crew; F. B. Cambell, 24-hour agt.; R. Jones, boss carpenter; F. Blackledge, supt. animals; J. Devaux, blacksmith; J. Webber, mgr. advertising car No. 1; Sam Johnson, checker-up; Bert Perry, legal adjuster; C. Mitchell, announcer. Show opens at Hayes, Cal., April 5.**

**Downie and Wheeler Show, Andrew Downie and Al. F. Wheeler, props. and mgrs.; Ed. M. Jackson, asst. mgr.; Ernest H. Ashright, treas.; Fred C. Marshall, secy.; Chas. E. Cramer, auditor; F. J. Frink, gen. agt. and R. R. contractor; Parson Miller, local contractor; W. H. Selvaige and Geo. Caron, special agts.; Harry C. Curtis, contracting press agt.; Harry W. Harkness, advance press agt.; Al. F. Wheeler, Jr., press agt. back with show; Ed. C. Welch, excursion agt.; E. J. Kelly, mgr. side show; Orrin Hollis, equestrian director; C. E. Meese, supt. privileges; Eugene A. Welker, musical director; Al. F. Wheeler, Jr., supt. reserved seat tickets; Geo. Coy, supt. canvas; Clint A. Graham, trainmaster; Chas. Evans, boss hostler; Frank W. Green, supt. commissary dept.; F. M. Koen, supt. lights; Chancy Jacobs, supt. props.; Harry Rodney, supt. ring stock; Chas. Evans, supt. stock; Geo. Coy, supt. working crew; Chas. R. Dickey, 24-hour agt.; Walter Allen, supt. elephants; Luce Henry, boss carpenter; Capt. H. Saylor, supt. animals; John Foley, blacksmith; Harry C. Curtis, mgr. advertising car No. 1; Fred E. Wheeler, checker-up; J. H. Huntley, legal adjuster; Frank E. Belmont, announcer. Show opens at Oxford, Pa., April 19.**

**Eschman's, J. H., European Circus, J. H. Eschman, prop. and mgr.; O. E. Fowler, asst. mgr.; E. H. Smith, treas. and secy.; Harry E. Crandell, gen. agt. and R. R. contractor; W. B. Elliot, local contractor; F. H. Perks, special agt.; Wm. Johnson, contracting press agt.; Harry Dickerson, mgr. side show; W. B. York, equestrian director; L. LeDonx, supt. privileges; J. J. Sanders, musical director; F. H. Steel, supt. reserved seat tickets; Wm. Witt, supt. canvas; Jack Piltcher, boss hostler; Chas. Beeley, supt. props.; Walter Colgard, supt. elephants; Harry Eschman, legal adjuster; D. H. Decree, announcer.**

**Finn's, Thos. L., Shows—Thos. L. Finn, prop. & mgr.; Ed. L. Dunne, asst. mgr.; Fred J. Nowell, gen. agt.; J. B. King, special agt. Fowler and Clark's Famous Dog and Pony Show, Fred D. Fowler and Carl H. Clark, props. and mgrs.; Carl H. Clark, treas.; Fred. D.**



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Freed, H. W., Dog and Pony Show, H. W. Freed, prop. and mgr.; Mrs. H. W. Freed, treas. and secy.; P. B. Miller, gen. agt. and contracting press agt.; Chas. Alderfer, press agt. back with show, questioner director and gen. supt.; Mrs. H. W. Freed, supt. privileges; Sam Freed, musical director; Mrs. Emma Alderfer, supt. reserved seat tickets; John Reagan, supt. canvas; John Wilkinson, boss hostler; H. W. Freed, supt. commissary dept.; H. J. Whitmarsh, supt. lights; Nick Carter, supt. props.; Will Sherwood, supt. ring stock.

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Haag, Mighty Show, E. Haag, prop. and mgr.; Mrs. E. Haag, treas.; G. C. Moyer, gen. agt. and traffic mgr.; S. P. Cobb and Victor Foster, special agts.; J. Roy Gill, gen. press agt.; A. L. Zimmerman, press agt. back with show; Doc Coates, mgr. side show; Frank B. Miller, equestrian director; Henry Engard, supt. privileges; Dick Masters, musical director; Fred (Dutch) Myers, supt. canvas; John Smith, asst. supt. canvas; Roy Hagne, trainmaster; H. D. Hubbard, boss hostler; H. M. Joyce, asst. boss hostler; Eddie VanCamp, supt. light; Frank Lank, asst. supt. lights; Albert Miller, supt. props.; Jas. Finnegan, 24-hour agt.; Harry Rhodes, supt. animals; Ruby Driver, asst. supt. animals; W. B. Hicks, backsmith; Victor Stout, mgr. advertising car No. 1; A. K. Hopper, mgr. advertising car No. 2; Bishop Turner and Frank McGuire, legal adjusters; Bill Williams, supt. lot; H. V. Stout, steward; Joe R. Nelson, director side show band; Fred Delvey, mgr. up-town wagon; J. W. Campbell, advertising collector; Thos. O'Hara, supt. side show canvas; Joe Edmunds, mgr. privilege car; G. H. Hayes, boss billposter car No. 1; E. L. Williams, boss billposter car No. 2; J. C. Downs, route rider; Dan Hoffman, gen. contracting agt.

Hagenbeck-Wallace Show, B. E. Wallace, prop. and mgr.; C. E. Cory, asst. mgr.; J. R. Andrew, treasurer; C. W. Sprague, secretary; R. M. Harvey, general agent and R. R. contractor; George Hoakes and Palmer Robinson, special agents; J. E. Evison and L. H. Heckman, contracting press agts.; Floyd Kling, advance press agt.; Geo. Atkinson, press agt. back with show; J. E. Evison, excursion agt.; J. E. Ogden, mgr. side show; Geo. Connors, equestrian director; P. H. Beatty, supt. privileges; Al J. Massey, musical director; J. F. Burke, supt. reserved seat tickets; Matt Schommer, supt. canvas; John Boyd, trainmaster; Rolt, Abrams, boss hostler; Jas. Davis, supt. commissary dept.; Tom Dunn, supt. lights; G. H. Williamson, supt. props.; Andy Dobbins, supt. ring stock; Jan. Wilson, superintendent wardrobe; J. J. Rogers, supt. sideshow; C. A. Pheony and Al. Hoffmann, 24-hour agts.; John Warden, supt. elephants; A. O. Dunnean, boss carpenter; Emil Schwayer, supt. animals; L. H. Heckman, mgr. advertising car No. 1; C. C. Cbeuvront, mgr. advertising car No. 2; R. B. Sebaal, checker-up; C. S. Hagaman and W. B. Irons, legal adjusters; Bert Cole, announcer. Show opens at the Coliseum, St. Louis, Mo., April 12.

Harris, Chas. N., Circus & Trained Animal Show—This show will go out this season with practically the same people as last year.

Heber Bros.' Greater Show, Reginald C. Heber, mgr.; B. E. Heber, asst. mgr.; A. R. Heber, asst. mgr.; Z. Harrison, secy.; R. E. Heber, auditor; Beag C. Heber, gen. agt.; Frank Myers, asst. press agt.; Bill Meyer, mgr. side show; Rollo H. Heber, equestrian director; Reg Heber, gen. supt.; Willis Brown, supt. privileges; Reginald Franklin, musical director; Bill Fox, supt. reserved seat tickets; Red Williams, supt. canvas; Geo. T. Heber, master of transportation; Ed Taylor, boss hostler; Joe Galy, supt. commissary dept.; Bill Rowe, supt. lights; Earl Mead, supt. props.; Earl Baker, supt. ring stock; John Walters, supt. stock; Warner Huxton, 24-hour agt.; Jas. Young, supt. animals; Jas. R. Rainey, mgr. advertising car No. 1; Fred Watta, mgr. advertising car No. 2; Bill Merkle, mgr. adver-

tising car No. 3; Raymond Shannon, checker-up; Arthur Mackey, announcer. Show opens at Columbus, Ohio, April 28.

Henry's, J. E. Show, J. E. Henry, prop. and mgr.; Geo. McKnight, asst. mgr.; Mabel C. Henry, treas.; Chas. N. Swinney, gen. agt. and contracting press agt.; Geo. McKnight, mgr. side show; J. E. Henry, equestrian director; Arthur Henry, supt. privileges; Mack Waldren, musical director; Harry More, supt. reserved seat tickets; Bob Wright, supt. canvas; Capt. Hamie Lee, supt. elephants; W. R. Lee, supt. animals; Arthur Henry, checker-up; Geo. McKnight, announcer. Show opened at San Antonio, Tex., March 11.

Honest Bill's Show, Honest Bill, prop.; Wm. Newton, Jr., mgr.; Mrs. Mae Newton, treas. and secy.; Wm. F. Cady, auditor; Nick Brooks, gen. agt.; Paul Szaz, contracting press agt.; Harry Erber, mgr. side show; C. A. Rathbun, equestrian director; M. E. Newton, supt. reserved seat tickets; Sam Brooks, boss hostler; Wm. Morgan, supt. lights; Ed Edwards, supt. props.; C. A. Rathbun, supt. ring stock; Roy Newton, supt. working crew and supt. elephants; Jess Manola, mgr. advertising car No. 1. Show opens at Quosemo, Kan., March 29.

Horne's Wild Animal Show, E. P. and I. S. Horne, props. and mgrs.; E. P. Horne, mgr.; H. A. Horne, asst. mgr.; G. A. Horne, treas. and secy.; L. Davis, auditor; Geo. Tensdale, gen. agt.; I. S. Horne, R. R. contractor; J. W. Walmsley, special agt.; Frank Welcker, mgr. side show; H. Patterson, supt. canvas; Joe Cataba, supt. lights; Paul Thelft, supt. props.; Theo. Pabedo, supt. elephants; J. Cardona, supt. animals. Show opens at Hot Springs, Ark., April 15.

Hisho Jack's R. R. Show—Kemp Bros., props.; J. T. Kemp, mgr.; W. L. Kemp, asst. mgr.; Mrs. W. L. Kemp, treas.; Mrs. J. T. Kemp, secy.; J. M. Simons, supt. canvas; Johnny Williams, trainmaster; Al. Williams, supt. props.; Frank Swain, supt. working crew. Show opens at Muncie, Ind., April 14.

Kennedy Bros. & Shields Show—Kennedy Bros. & Shields, props.; Chas. C. Kennedy, bus. mgr.; Mrs. C. Kennedy, secy. & treas.; Jess Fielding, ticket seller; John Kennedy, supt. privileges; Ed. Kornbann, musical director; W. T. Kennedy, advance agt. Show opened at Elkhart, Texas, Feb. 22.

Kennedy's Wild West & Gray Bros.' Cowboy Circus—W. H. Kennedy, gen. mgr.; V. L. Gray, asst. mgr. and treas.; Bee Ho Gray, arena director in gen.; V. L. Gray, front door man; Weaver Gray, asst. arena director; Wm. Lynn, in charge of cookhouse; Jim Harrier, supt. stock. Show opened at Winnwood, Okla., March 11.

Ketrow and Trover Show, Ketrow and Trover, props.; Wm. Ketrow, mgr.; S. E. Trover, gen. agt.; Frank Peters, supt. privileges; Fred Roberts, musical director; Mrs. Wm. Ketrow, supt. reserved seat tickets; John Graham, supt. canvas; Geo. Southard, boss hostler; Wm. Netklin, announcer.

Kirby's Novelty Sensation Show, Alvin Kirby, prop. and mgr.; Grace Kirby, treas. Show opens at Fossiland, Ill., May 5.

LaMont Bros.' Show, C. R. LaMont, prop. and mgr.; W. S. LaMont, asst. mgr.; C. D. Randolph, treas.; Fred Hayworth, secy.; Harry Gray, auditor; Robt. Taylor, gen. agt.; R. Evans, local contractor; G. R. Reeves, contracting press agt.; E. Porterfeld, mgr. side show; M. F. Rose, equestrian director; Charley Traylor, supt. privileges; V. O. Thompson, musical director; Wm. Randolph, supt. reserved seat tickets; Happy Warner, supt. canvas; Lawrence Vangullder, boss hostler; L. Gray, supt. commissary dept.; Andy Nolan, supt. lights; Slim Reese, supt. props.; Black Vangullder, supt. ring stock; Omer Edlins, supt. elephants and supt. animals; W. White, blacksmith; Henry Wooley, legal adjuster; Charley Randolph, announcer. Show opens at Salem, Ill., May 3.

Lampe Bros.' Newest Shows, Lampe Bros., props.; Fred Lampe, mgr.; Otto Lampe, asst. mgr.; Chas. Lampe, treas.; F. Brewster Smith, gen. agt.; Geo. Bennett, local contractor; F. Brewster Smith, advance press agt.; John Lampe, press agt. back with show; Chas. Lampe, equestrian director; Otto Lampe, gen. supt.; Bert Lampe, supt. privileges; Orville Nesbit, musical director; Frank Evans, supt. reserved seat tickets; Pete (Bill) Murphy, supt. canvas; Louis Nesisco, supt. commissary dept.; Blackie Lane, supt. lights; Joe Stevens, supt. props.; Lew Mulholland, supt. stock; Don Jobbell, announcer.

LeClair's Dog and Pony Show, B. S. LeClair and Johnny Jones, props.; Geo. A. Manchester, mgr.; Mrs. Geo. A. Manchester, treas.; Chas. Gordon, gen. agt.; E. E. Tracey, contracting press agt.; Jim Robinson, press agt. back with show; Wm. Manchester, equestrian director; Clyde Stevens, musical director; Chas. Benix, supt. canvas; Wallace Lupin, boss hostler; Bill Hicks, supt. lights; Whitey Monahan, supt. ring stock; Geo. Powers, supt. working crew; Pete Margnex, supt. animals; John Garvey, mgr. advertising car No. 1; Earl Potter, announcer. Show opens at Riverport, R. I., early in May.

Littleton's Prof. Show—Prof. Wm. Littleton, prop.; Chas. Stoll, mgr.; John Blocker, Jr., asst. mgr.; Jno. Anderson, treas.; Milton Baker, gen. agt.; Ed. Pofall, local contractor; John Blocker, Jr., mgr. side-show; Geo. Kline, supt. reserved seat tickets; Jas. Cille, supt. canvas; Geo. Nevin, supt. lights; Geo. Pofall, Wm. Hoatler and Wm. Cramer, bill



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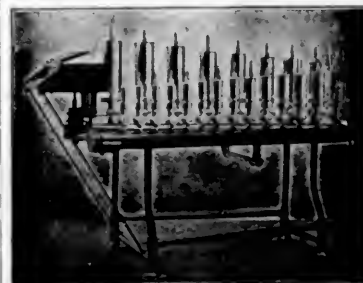
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(Continued on page 78.)

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#### A SUGGESTION TO THE PARK MANAGER.

(Continued from page 73.)

a far less propitious era than that of the present.

New York's "Italo" is full of comic opera organizations, conductors and principals and one agency has facilities for the equipment of one hundred summer opera organizations. The number of life operatic folk is larger than that of any branch of the stage calling, due to the same causes that resulted in the melodrama stagnation, but already we hear that many are about to find engagements for the three different brands of talking and singing pictures evolved by Edison, The Cort Klitzco and the Moresco Annet Companies.

And this means that the smaller parks will not have to wait very long for the day when their owners may secure the fono-film records for petite operettas together with musical monologs, sketches and a complete musical program at an outlay such as they were wont to grant to an entertainer in the flesh and assuming that progress and expansion with these latest scientific devices shall be as great as before the two were synchronized. One may well marvel as to what is in store for showmen in smaller cities who may not undertake to organize stock opera companies of singers and players in the flesh. And yet there is no form of entertainment that is so concrete for organizing purposes or that can be made available, considering the numbers required, as comic opera, a company of eight principals and a chorus of from twenty to thirty (seas) the chorus may be obtained locally when desired constitute the basic body. The conductor is the all important figure and in modern times he is also the stage director, save in the most important organizations.

The park manager would be astonished if he would compare the cost of a casually organized comic opera company with what he is accustomed to spend for the same time-worn stage shows that he has been encouraging for the past five years, and if he does not believe that it is better to build up a public patronage by presenting artists who will become favorites than to be constantly changing his stage talent, then the park manager is opposed to a *modus operandi* in public entertaining that obtains in 1913 to a greater extent than all other methods combined. And how true this statement is may best be shown by a reference to the remarkable vogue of dramatic stock companies in cities of every possible size from Coast to Coast. I can name a half dozen cities within 25 miles of each other near New York and not one over 40,000 population, where stock companies do a business in excess of \$2,000 a week and this too, mark you, in cities where plays never could attract for more than one night, but now the intimate policy of stock manager and the growing popularity of the actors results in the same faces in the same seats at every change of play, and I maintain that by presenting comic opera, as it can be presented in 1913 in the park and forums, the men who tempt fate in this ever-changing field are embracing the very best solution of their present problem.

Without royalties of any description some of the best operettas are available, some old and to be new to this generation and all better than

the usual modern offering and it is a wise caterer to the public's entertainment who will assume that there is a vast patronage that would be attracted to the summer parks to hear adequate presentations of such old-time successes as The Beggar Student, The Black Hussar, Three Black Cloaks, Nanon, Naddy, Fala Prince Methusalem, The Queen's Lace Handkerchief, Billee Taylor (an operetta almost forgotten but quite as good and as funny as Pinafore), Die Fledermaus (which includes the best Strauss waltzes and which the Schuberts derived the Merry Countess from). Then we surely would not regret a revival of the opera bouffe scenes such as The Grand Duchess, Girofle Girofla, La Perichole, The Pretty Performer, Madame Angots Daughter, The Pearl of Peking, Genevieve de Brabant, and the immortal Offenbach's Orpheus and Eurydice, all available without one penny of royalty.

And it is worthy of record here that the outdoor amusements should be accompanied by a preponderance of volume rather than the penetrating dialog that characterizes the vaudeville offering, but there are many big parks where vaudeville would not be taboed because of the installation of comic opera, but even in these a preference for dumb acts or those that appeal to the eye would greatly enhance the value of the operatic offering.

I yield to no man in my belief in the survival of vaudeville and my plea for a revival of good light opera in our amusement parks should in no sense mean that it is to replace the varieties. On the contrary a shifting of scenes as it were would be of incalculable benefit all around and where a long neglected source of art and melody is to be made the basis of a revival, the laws of supply and demand will regulate the output so that no upheaval will be created and surely the vaudeville man need not fear for his calling; new outlets for his talent will always outnumber those where demand for a change suggest a temporary substitute, even if that be necessary in this era of prodigious program and wholesale productivity.

In conclusion the writer would call attention to the gradual indication of the approach of a much desired emulation in this country of the foreign mode of procedure as to operatic endeavor. In all the Latin countries and in nearly all of the other than English-speaking nations, stock, grand and comic opera is by far the most compelling attraction for the people.

The pessimist of course will find a reason to decry a revival of mirth and melody, but one is indeed not required to be an optimist in order to estimate or foresee the tremendous advantage possessed by the producer of comic opera in 1913, when our libraries are inaugurating music rooms, when musical clubs are being launched in every large city and in many medium-sized cities and when opera in English is the slogan of the hour.

And finally the teaching of vocal and instrumental music in the public schools should awaken the public spirit of the park manager who has it in his power to exert a great influence inasmuch that he is the medium thru whom the greatest portion of the amusement loving public must look for any uplift that shall characterize the distinctly musical side of our amusement parks.

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CARNIVAL COMPANIES, all kinds TENT SHOWS, CONCESSIONS, RIDING DEVICES and other LIVELY FEATURES. Free power. No competition within sixty miles. Largest and most up-to-date park in South-east Ohio. Address

Y. A. PRICE, Manager, Zanesville, Ohio

**MATT GAY**

HIGH DIVER

Booked Season 1913 with

**SOLOMON & DORMAN LIBERTY SHOW**

Thanking Managers for Past Correspondence

**ATTENTION---PARK CONCESSIONERS**

**CARNIVAL COURT, BUFFALO, N. Y.**, paid a dividend of 51 per cent. on its capital stock last year, and that notwithstanding the worst weather conditions known in the amusement business. We are here to stay and want live concessioners to join us in making the next five years in the amusement park game, the greatest in the history of this city of more than 500,000 people. We have no competition. Situated on Main Street, fifteen minutes ride by trolley from the heart of the business district, with five lines of cars passing our entrance, giving a one minute service. WE HAVE THE PEOPLE—WHAT HAVE YOU TO GET THE MONEY? We can locate to great advantage a FERRIS WHEEL, FROLIC, CIRCLE SWING and have building for THURSTON'S Kiss WALTZ. Concessioner's of parks being dismantled will find Carnival Court a LIVE WIRE to shift to. Get in touch with the management immediately.

Down town office: Brisbane Bldg.

CARNIVAL COURT, Buffalo, N. Y.

**ATTENTION PARK MANAGERS --- FOR SALE**

LUNA PARK now O'LEARY'S PUBLIC MARKET, 52nd and Halsted Streets, CHICAGO, ILLINOIS

Herschell & Spellman Portable Merry-Go-Round, seating 76, \$1500; Shooting Niagara and four boats, \$600; three large imported (Berlin, Germany) Fasig Orchestras, \$600 each, playing 28 instruments; Kilpatrick 50 foot Human Roulette Wheel, \$350; Miniature Railway, engine and five cars, \$350; House of Nonsense, \$250; Push Button, \$50; Miniature Race Track, \$40; 1000 pairs Richardson Roller Skates, \$1 per pair; three Turnstiles; twenty Cashier Boxes; thirty Imported German Arc Lights; twenty National Cash Registers; Cashier Booth; Japanese Rolling Tables; Roll Tickets, 3c per roll; one 40, one 30, one 20 horse power Alternating Current Motors and several smaller ones, and other Park equipment too numerous to mention. All of the above will be SOLD ONLY ON THE GROUNDS. CALL AND INVESTIGATE.

See JAMES O'LEARY, Proprietor, 4183 S. Halsted Street, Chicago, Ill. Telephone, Yards 628

SHOWMEN'S ROSTER

(Continued from page 75.)

posters. Wm. Strunk, Ill. hos.; Adam Ander...
Livingston's Supreme Show, Jas. Livingston...
Lorenzo's Modern Shows—Chas. Lorenzo, prop...

John Agee, equestrian director; Ottokar Bartik...
Rippel Bros. Show, Rippel Bros., props.; Gus...
Robbins', Frank A. Sh. w. Perzen Amusement...
Robson Bros. Show, Robson Bros., props.; John...

...CALL...
Hagenbeck - Wallace Shows
All performers will report for rehearsals Wednesday...
Acknowledge this call to Hagenbeck-Wallace Shows...

CIRCUSES, Carnivals, Fairs, Parks and Wild West Shows.
Privilege Bosses and Concession Men.
Are YOU Looking for Profits?
Consult us; we supply nearly every Circus and Wild West Show...

M. GERBER
Watches, Jewelry, Cutlery, Canes and Novelties
729 South St., Philadelphia, Pa.
DIAMONDS-WATCHES ON CREDIT
Wonderful Bargains—Send for Catalog

PHOTOGRAPH REPRODUCTIONS
Special Rates to Circus Performers.
C. F. GAIRING & CO., 128 N. La Salle Street, Chicago

CALL THE 101 RANCH
REAL WILD WEST SHOW
Opens at Hot Springs, Arkansas, April 5, 1913.

Horse and Pony Plumes
For Show Parades, Horse and Pony Acts, Advertising Purposes, etc.
Manufactured by M. SCHAEEMBS, 612-614 Metropolitan Ave., Brooklyn, N. Y.

Mt. Vernon FAIR Association
10 BOOKS FOR 10 CENTS
Book of 14 Short Stories; Book of Love Making; Book of...



# TENTS

SHOW TENTS, BLACK TENTS, CANOY TOPS, CARNIVAL TENTS, WALLS FOR BASEBALL GROUNDS AND AIRROOMS, MERRY-GO-ROUND TOPS, SEATS, FLAGS, LIGHTS, and EVERYTHING IN CANVAS. WE ALSO STORE SHOWMAN'S OUTFITS.

## THE ATLAS TENT POLE HOLDER

PATENTED.

A practical, simple, economical and durable device for fastening stay ropes to tent poles. A long sought-for improvement on the old method of attaching stay ropes to leather-covered loops, which practical experience has shown not and wear out, causing tears in tents and other disadvantages. "THE ATLAS TENT POLE HOLDER" sets rid of these disadvantages, and at the same time provides means for quick and easy attachment of stay ropes, and affords the ready adjustment of tent poles. "THE ATLAS TENT-POLE HOLDER" is non-rustible, made from high-grade malleable iron, galvanized. They have been given a thorough test by us before being placed on the market, and found to be a great improvement over the old method, and fills a long felt want in tent appliances. We unqualifiedly recommend them to tent men, and certain that once using them you will be pleased with their simplicity and effectiveness, and wonder how such a device was not thought of before. We are owners of this patent, and the 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. Write for circular and full particulars.

Circus and Side Show Banners, Carnival Fronts, Scenery for Tent Shows and Theatres painted by the well-known Scenic Artist, J. U. TSCHUOI.

WE MAKE A SPECIALTY OF WATERPROOFING CANVAS.

WRITE FOR CATALOGUE AND SECOND-HAND LIST.

## Dougherty Bros. Tent & Awning Co.

109-111 S. Main Street, ST. LOUIS, - MISSOURI

## STREETMEN FOLLOW THE CIRCUS

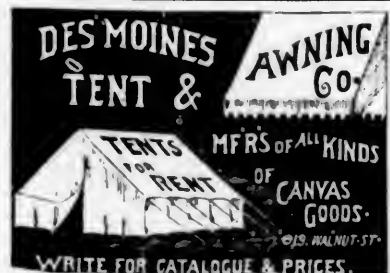
WITH LA PEARL'S

## Circus Liniment

HOT SELLERS—BIG PROFITS

\$25.00 to \$50.00 clear every day. Write NOW for special offer, season 1913.

CIRCUS LINIMENT COMPANY 149 W Chicago Ave., Chicago



## BADGERS, MONKEYS

All kinds of other Animals and Birds suitable for all kinds of shows, Zoos, Game preserves, Fur Farming, etc., for sale by FRITZ LANDES, Springfield, Ohio.

## PEARL VAN, Northville, N. Y.

Manufacturer of CIRCUS SEATS Tent Poles and Stakes. Large stock of good used Tents. Sent for money-saving list. 44-inch stakes 15c each.

seat tickets; John Andrews, supt. canvas; Chas. Smith, boss hostler; Wm. Maloney, supt. commissary dept.; Fred Baker, supt. lights; Kneth Knapp, supt. props.; Chas. Smith, supt. stock; John Andrews, supt. working crew; Frank Tomasa, legal adjuster. Show opens at Casey, Ill., about April 18.

Thompkins' Wild West Shows and Cooper and Whitby's Circus Combined, Al. F. Wheeler and Thompkus' Wild West Company, props.; Cons. H. Thompkus, mgr.; Geo. J. Bass, asst. mgr.; M. A. Turner, treas.; Miss Mabel Hackney, secy.; H. W. Turner, auditor; George M. Forpaugh, gen. agt.; Chas. Hackney, R. H. contractor; Thos. Mack, local contractor; J. E. Pettit, special agent and contracting press agt.; Geo. L. McFarlane, supt. agent back with show; Frank Adair, mgr. side show; Jack L. Duncan, equestrian director; Jas. Paddock, gen. supt.; Lillian Gelder, supt. privileges; Spencer F. Williams, musical director; M. I. Hackney, supt. reserved seat tickets; Chas. Cooper, supt. canvas; Ed. P. Barlow, boss hostler; Mrs. E. P. Barlow, supt. commissary dept.; Henry Bluefeather, supt. lights; Will Horn, supt. props.; Walter Erwin, supt. ring stock; Samuel Gelder, 24 hour agt.; Doc Hastings, supt. animals; Frank Day, blacksmith; H. W. Turner, legal adjuster; Will Jaques, announcer.

Woody's Combined Shows, Robt. Woody, mgr.; Sallie Woody, treas.; Chester Brasher, supt. canvas; Mr. Denning, boss hostler. Show opens at Afton, Okla., June 15.

Wyoming Bill's Wild West Show, W. E. Thaller and John T. Welsh, props.; John B. McNalley, mgr.; M. H. Welsh, asst. mgr.; Edw. Shrelter, treas. and secy.; Harry Smith, auditor; John T. Welsh, gen. agt. and R. H. contractor; Wm. Morrow, local contractor; Jacob H. Hope, special agt.; H. Stanley Lewis, contracting press agt.; Dan Leon, excursion agt.; John W. Andrews, mgr. side show; John Frances, equestrian director; Dan Meegan, gen. supt.; Jas. Sullivan, supt. privileges; Phillip Carressa, musical director; Henry Gall, supt. reserved seat tickets; Slim Chambers, supt. canvas; Frenchy, trainmaster; Thos. F. Ahearn, boss hostler; Edw. Finn, supt. commissary dept.; John Gilmore, supt. lights; Sam Howard, supt. props.; Jas. Ohrin, supt. ring stock; Jas. L. Murphy, supt. stock; Fred Greives, supt. working crew; Sim Brown, 24-hour agt.; Harvey Dale, blacksmith; Geo. B. Beckley, mgr. advertising car No. 1; Bill Smith, checker up; Tom Smithers, legal adjuster; Harry Williamson, announcer. Show opens at Philadelphia Pa., April 24.

Yankee American Show, Lindemann Bros., props. Wm. Lindemann, mgr.; Gust Lindemann, asst. mgr.; Chas. Lindemann, treas.; Albert Lindemann, secy.; Jack Lighthard, auditor; Fred Wolfgram, gen. agt.; Emall Scharder, R. K. contractor; Lloyd Pierce, local contractor; Chas. Brandt, contracting press agt.; Walter Wought, advance press agt.; John Johnson, press agt. back with show; Fred Hillis, mgr. side show; Theodore Weber, equestrian director; George Kelly, gen. supt.; Frank Wilcox, supt. privileges; Herman Weber, musical director; Wm. Weber, supt. reserved seat tickets; Fred Woodward, supt. canvas; Bobby Brown, trainmaster; Fred Hansing, boss hostler; Orval Lindemann, supt. commissary dept.; Elmer Scharder, supt. lights; Paul Kahlitz, supt. props.; Granval Baker, supt. ring stock; Geo. Baker, supt. stock; Ward Wright, supt. working crew; Billy Burkhardt, 24-hour agt.; Low Graham, supt. elephants; Bob Glaaser, boss carpenter; Walter Miller, supt. animals; Fred Nelson, blacksmith; Chas. Ayres, mgr. advertising car; August Ramm, checker up; Tim Boller, legal adjuster; Bill Polter, announcer. Show opens at Sheboygan, Wis., about middle of May.

Wintermute Bros' Wagon Show—Harry Wintermute, mgr.; Frank E. Hall, supt. working crew; Mrs. Frank E. Hall, treas.; Jas. B. Rock, agt. Show will open in Southern Wisconsin early in May.

Yankee Robinson Show, Fred Buchanan, prop. and mgr.; C. W. Buchanan, asst. mgr.; C. A. Myers, treas.; Harry McInlich, secy.; June Smith, auditor; Geo. P. Aligha, gen. agt.; W. H. Rainey, local contractor; W. H. Quinette, special agt. and contracting press agt.; Frank Clamplitt, advance press agt.; Harvey Hale, press agt. back with show; Cal Towers, mgr. side show; Chas. Sweeney, equestrian director; Ross Ashcroft, gen. supt.; Thos. Fence, supt. privileges; Theodore Stout, musical director; Harvey Hale, supt. reserved seat tickets; Chas. Kelley, supt. canvas; John Quiggley, trainmaster; Jas. Hooper, boss hostler; Earl Senate, supt. commissary dept.; Orville Speers, supt. lights; Red Carroll, supt. props.; Geo. Johnson, 24-hour agt.; Elwood Emery, supt. elephants; Sim Asher, boss carpenter; Tom Olson, blacksmith; Frank C. Stearn, mgr. advertising car No. 1; E. C. Reid, mgr. advertising car No. 2; W. H. Godfrey, legal adjuster.

Young Buffalo's Wild West, Col. Cummins' Far East and Vernon C. Seaver's Hippodrome, Vernon C. Seaver, prop. and mgr.; D. Robinson, treas.; C. B. George, secy.; Geo. C. Ginter, auditor; F. C. Cooper, gen. agt.; F. J. Cullinge, R. R. contractors; H. S. Maddy, local contractor; Jack Williams, special agt.; J. H. B. Fitzgerald, gen. press agt.; C. F. Gooding, advance press agt.; Sam Baker, press agt. back with show; Frank Ellis, excursion agt.; Low Nichols, mgr. side show; M. C. Cookston, supt.; W. H. Reid, lead side show band; Will Atterbury, musical director; Geo. Wombold, supt. reserved seat tickets; Geo. Wombold, supt. canvas; Monk Wilson, boss hostler; Geo. Sloenn, supt. lights; Art Eldridge, supt. elephants; W. Braddon, blacksmith; Joe Rosen thal, mgr. advertising car No. 1; Geo. A. Ken nedy, mgr. advertising car No. 2; George Colby, checker up; M. C. Cookston, legal adjuster. Show opens at Peoria, Ill. (Date not yet decided.)

SAMSON SPOT CORD used by every roper of prominence. Once used, always used. Fancy roping made easy. Superior to all other ropes. Prices by mail. 1/2 size, 22 feet, with Foster's improved brass honda \$1.50; 40 feet, \$2.00; extra lengths, 4c per foot; 40 feet 3/4 linen, with honda, \$2.50; extra lengths, 5c per foot. Special sizes, etc., made to order. Send 2c stamp for list. L. F. FOSTER 89 Bellevue St., Fenway P. O., Boston, Mass.

## Cowboys, Rope-Spinners

SAMSON SPOT CORD used by every roper of prominence. Once used, always used. Fancy roping made easy. Superior to all other ropes. Prices by mail. 1/2 size, 22 feet, with Foster's improved brass honda \$1.50; 40 feet, \$2.00; extra lengths, 4c per foot; 40 feet 3/4 linen, with honda, \$2.50; extra lengths, 5c per foot. Special sizes, etc., made to order. Send 2c stamp for list. L. F. FOSTER 89 Bellevue St., Fenway P. O., Boston, Mass.

## TENTS TO RENT

M. MAGEE & SON, 147 Fulton St., New York City.

## THE LIVE ONE! THE LAST BIG ONE!

# LOUISIANA STATE FAIR

## SHREVEPORT, LOUISIANA

### NOVEMBER 5-12, 1913

## CONCESSION PEOPLE WRITE FOR CONTRACT

NOTICE—We have closed for our Music, Free Acts and Shows.  
LOUIS N. BRUEGGERHOFF, Sec'y, Box 1100, SHREVEPORT, LA.

Enterprise, Florida, 125 Miles South of Jacksonville

MONTHLY	<b>LOTS</b>	PAYMENTS
\$5.00		\$5.00

Fenced, set to Orange or Grapefruit Trees. Trees cared for for three years.

**\$100.00 each**

**A. W. BROWN, ENTERPRISE, FLORIDA**

Fishing - Hunting - Bathing - Boating

Climate Unsurpassed

On St. John's River

# George Rogers

## MIDGET HERCULES

### Heavy Lifting and Bag Punching

"Some Act" with "Some Show." Second season with Hamilton's American Shows. Touring Canada this season. Permanent address, The Billboard, Cincinnati, O.

# Clara Turner Wants

LOCATION FOR PERMANENT STOCK OR TABLOID  
Excellent Company, Royalty Plays, Carload Scenery. Open time commencing March 24. W. F. BARRY, Manager, Rutland, Vermont.

## WANTED FOR

# J. H. Boyer's Jesse James Show

A No. 1 Band Leader (Cornet), and must double stage. State all in first letter. No time for unnecessary correspondence. Must have good repertoire of popular and standard music. This is the finest two-car show on the road and never closes. MAX J. BOYER, 910a St. Clair Avenue, East St. Louis, Mo.

## THE WEIDER AMUSEMENT CO., 11th Season

Opens JACKSON, O. May 3-10, on streets, auspices F. O. E., Wm. Turner, Chairman of Committee; NELSONVILLE, O. 12-17; LANCASTER, O. 19-24. THREE GOOD ONES. Yes, we have many other LIVE ONES to follow. Can place for long season two first-class Rallyhoop Shows, two Platform Shows. Nothing too big or small, so you deliver the goods. WANT Eight Chorus Girls, Address W. H. BAILY, 1624 Paaco, Kansas City, Mo. Have several good privileges open. Want Man to do Magic and Punch. Will sell Long Range Shooting, Balls, Confetti and Novelties exclusive. Other privileges write. NO GRAFT. Want a few more Italian Musicians and Leader, for Country Circus Band. Route—Ohio, Michigan, Indiana, Illinois and Wisconsin. PICKING OUT THE LIVE ONES. WE KNOW THEM. Address quick, WILL H. WEIDER, Manager, Box 97, Coalton, Ohio.

# BIG RECOGNIZED ACTS

Four or More People Acts, School Day Acts, Girl Acts. Break your Jumps. Other Acts Write for Time.

Gate City Theatrical Exchange, Neville Bldg., OMAHA, NEB.

## NOTICE WANTED—Good Organized Dramatic Stock Co.

in a Pennsylvania Park, for the summer season. Has been successful stock house for past ten years. A good chance for well balanced company of about ten people. Seating capacity 1,000. Season fifteen weeks. Address OPPORTUNITY, care Billboard, Cincinnati, Ohio.

# THE LONDON MUSIC HALL.

Is the recognized organ of vaudeville artists throughout the world. Americans visiting London will find friendly welcome at 14 Leicester Street, W. C.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

# THE FILM AS AN ADVERTISING MEDIUM

By WATTERSON R. ROTHACKER

"What is your circulation?" "What class of people do you reach?" One or both of these questions are fired at the advertising solicitor every time he gets close enuf to his "prospect" to engage in conversation. If the answers are satisfactory, then comes the question, "What's your rate?" Then, if the rate is right the deal is arranged and the matter of "copy" is in order. "Copy" is just as important in advertising as shot is in a shell. The best gun in the world, aimed by the most expert marksman at the most closely bunched flock of game birds, will not bring down the desired results if putty instead of lead is fired. And so it is in moving picture advertising.

When you talk moving pictures as an advertising medium and the circulation comes up, you can give figures veritably astonishing. For instance, several experts have stated in print that the daily attendance at moving picture theaters in the United States is approximately 5,000,000, while in an issue of the Akron Journal, recently published, the editor states that while there are less than one thousand moving picture establishments in the State of Ohio, yet in that state alone 1,000,000 persons daily see the "movies." The Journal Editor then goes on to say: "Figuring this patronage at the very low average of five cents per person, it is apparent that Ohio people are paying more than \$50,000 a day, over a quarter of million dollars a week, more than \$13,000,000 a year, for this kind of entertainment."

If this editor is right, the moving picture houses in Ohio average better than 1,600 visitors a day. As a matter of fact, there are in the United States alone at least 16,000 places offering moving pictures for entertainment, and at a reasonable estimate the daily attendance will average 500 per theater; the most common estimate is a round thousand for each theater, which, probably, is a bit high. At this figure, one-tenth of the entire population of the United States visits moving picture houses every day. This one-tenth is recruited from all classes. At the picture show the grocery boy will see his employer, the employer will see his landlord, the landlord will see his banker, his minister, his doctor, his dentist, and all these will see their friends, their tradesmen and their patrons. Women, men and children—the mistress of the house and the maid of the house, the classes as well as the masses, all are film fans, and why? Because moving pictures are conveniently entertaining and offer a novel entertainment, appeal: to every eye, understood by all, regardless of difference in age, station or language. Is it any wonder that, with the value of illustrations in advertising firmly established, with the superiority of moving pictures as an illustrative force unquestioned, and with their world-wide popularity growing by leaps and bounds, is it any wonder that we now hear much about moving picture advertising?

The big stumbling block is encountered when the prospective advertiser finds that he is wrong in believing that when he has a film made he can put it on view before all the millions of people represented by the statistics. This is obviously impossible, and can not be done if for no other reason than the divisional political control exercised by the Motion Picture Patents Company, the Universal Film Manufacturing Company, the Mutual, and the Film Supply factories. However, a good advertising film can be exhibited so that it will influence sales, advertise, and be on view before millions of thinking American people. This circulation must be directed and governed with the same care and with the same object in view as the ordinary advertising campaign involving newspapers, trade journals, magazines and billboards. The trick being to portray your advertising story so that it will appeal to logical buyers, and then to place the advertising so that it will reach the class of people most likely to respond. This can be done by "zone" and "class" exhibitions of moving pictures made to carry an advertising message, and these campaigns can be engineered and conducted so that they in no way conflict with film politics.

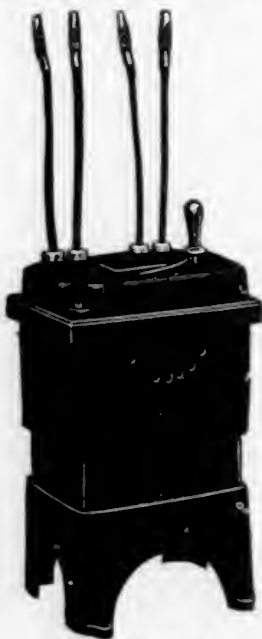
Ad-copy on film requires thoughtful arrangement and production such as is true in ordinary advertising. The campaign will lack potency, no matter how broad and direct the circulating avenue may be, if the people when reached are not impressed with a message sufficiently strong to arouse the buying instinct and cause the advertised name to be favorably remembered.

Moving picture advertising up to date has been uniformly successful in every instance where advertising sense has been combined with film knowledge in the actual production and the circulation guided intelligently. Such discerning advertisers as the Du Pont Powder Company, Northern Pacific Railway Company, Pacific Coast Box Company, M. Humely Company, Holt Caterpillar Company, International Harvester Company, Mayer Brothers, and scores of other big ones, have secured splendid advertising by means of moving pictures, while at the present moment at least fifty important business organizations are having made photographic stories intended to actuate sales and keep alive a trade name.

Schools everywhere are throwing open their doors to educational films; ministers are endorsing their use, and all along the line the industrial, educational and advertising phases of moving pictures are being discussed and utilized. A new era in filmdom is here, and here to stay. It doesn't signalize a fad, a mere theory or a profecy, it heralds the moving picture as an advertising and educational factor that has "made good" by actual achievement as well as logical arguments. Moving picture advertising no longer is pure assertion; it has been tried and found wanted by reputable and established commercial institutions that know by experience what's what in advertising.

THESE PICTURES SHOW THE A. C. AND D. C.

## Fort Wayne Compensarcs



A. C. MACHINE

THE greatest money savers ever built for moving picture theatres. Whether you use alternating or direct current, your lamp does not require as high voltage as your lighting company supplies.

If you use a rheostat to step down your current you actually lose two-thirds of the "juice" you pay for.

These compensarcs do not get hot. They lessen your fire risk and lower your insurance; give a better, clearer, whiter, steadier light, and are adjustable for different intensities of light, *without breaking the circuit between adjustments.*

You can not get all these features in any other device. Will you have anything less than the best when the best costs no more?

Remember, we do not claim it will save anything on your house lights, but we guarantee it will

### Reduce Your Bills 66 $\frac{2}{3}$ %

on your picture machine lamps.

This may sound like we were stretching it, but we are not, and just to show you, we will ship you one on

### 30 Days Free Trial

and you can prove it for yourself.

If it does not do all we claim for it, ship it back at our expense, and it won't cost you a cent. We have been selling these machines to thousands of theatre managers under the same conditions for the last three years. Do you think we could afford to do this if the compensarcs did not make good?

Write *Today* for our proposition, prices and a copy of our thirty-two page illustrated booklet, "Compensarc vs. Rheostat," and find out the particulars.

You are paying the lighting company half your profits every day you wait.



D. C. MACHINE

### Fort Wayne Electric Works

of General Electric Company

1601 Broadway, - - FORT WAYNE, IND.

## ROCK BOTTOM BARGAINS

USED MACHINES OF ALL MAKES FOR SALE.

WE BUY—WE SELL—WE TRADE

WHY NOT TRADE YOUR OLD, WORN-OUT MACHINE ON THE PURCHASE OF NEW ONE

Send for our list of USED machine BARGAINS.

WE SELL NEW MACHINES of all the standard makes and carry a stock both of machines for immediate delivery and of GENUINE parts for same.

DO YOU USE DISINFECTINE? Kills all poisonous germs and odors. Send for sample. Sells \$2.50 per gallon with sprayer.

WE SELL A DANDY ECONOMICAL TICKET DISPENSER at only \$18.00 and you use just the ordinary roll ticket. Save money—use up your tickets. IT CAN'T BE BEAT and YOU CAN'T BE BEAT.

### AMUSEMENT SUPPLY CO.

AND THE CHICAGO PROJECTING CO.

107 B No. Dearborn Street, - - Chicago, Illinois.



R. C. SEERY, Mgr.

## The Majestic Film Service Co.

Is now in position to furnish its customers with a variety of 28 reels, including four features, weekly.

MAJESTIC FILM SERVICE CO.

216 N. Fifth Ave. - CHICAGO, ILL.

FOR SALE—FEATURE FILM

Dr. Jeckyl and Hyde, \$9.00; Edison Moving Picture Machine, complete, \$30.00; Visoscopes and Sellig Heads, \$10.00; Large Concert Regina Slot, for saloon, cost \$425.00; sell cheap or exchange. ES-SERT, 1640 Larrabee Street, Chicago.

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

MAKE THE NEW BLACKBOARD SLIDES

You can easily make them, without the aid of a camera, or any other expensive tool. I will send you the complete Guaranteed Instructions for making the Slides. Directions for Coloring, etc., postpaid for 25 cents.

WILLIAM A. TEMPLE, 126 North First Street, Ft. Dodge, Iowa.



**THE**  
**THANHOUSER**  
**THREE-A-WEEK**

**COMING**  
*Armen*  
*Ymbeline*  
**CLASSICS**

**IN TWO REELS**

---

*Richelieu*

**IN THREE REELS**

NICHOLAS POWER.

A Biographical Sketch.

"The world do move," and in no field of endeavor is this more emphatically demonstrated than in the moving picture business which, in a few short years has become one of the leading industries of the world.

In the growth and development of this industry, no single individual has been a more important factor than the subject of this article, of whom brief mention is made.

Mr. Nicholas Power was born in New York City in 1854. He was always mechanically inclined, which undoubtedly was inherited from his father. From childhood his life was a busy one, and he had no opportunity for academic training, his schooling being acquired in public and night schools and Cooper Institute.

His early years were spent in working in machine shops, where he acquired a thorough knowledge of mechanics. He also obtained a certificate as an engineer.

As time went on Mr. Power took contracts for erecting machinery and this resulted in very extensive travel all over the United States which served to develop his natural powers for keen observation.

For about five years (1880 to 1885) Mr. Power was employed by the late Peter Cooper in the department in Cooper Institute known as the Inventors' Institute. Here, he was enabled to give full scope to his inventive faculties which resulted in his taking out many patents. The Reflectoscope, whereby cards were thrown on a screen for advertising purposes; also, a patent cylinder wherein cards were combined with advertising matter in a manner to produce a continuous story relative to the subjects, and many other devices of a mechanical nature for commercial purposes.

From the very inception of the moving picture business Mr. Power was deeply interested; and, seeing into the future, realized its wonderful possibilities.

About the year 1900, he established the New York Film Exchange, located at 115 Nassau street, where he devoted his time largely to experimental work with the various crude moving picture machines then on the market, employing 22 men; and in the year 1902 he placed upon the market his first moving picture machine, which was called the Perlescope.

This machine met with decided success, and opened up possibilities, which Mr. Power was quick to grasp. In August, 1907, The Nicholas Power Company was incorporated under the laws of the state of Delaware with offices located at 115 Nassau street, and the growth of this concern has been unceasingly steady and rapid. The name Perlescope was subsequently changed to Cameragraph and this name today is well established in every nook and corner of the civilized world.

There are many features which moving pictures must possess in order to be a success; and undoubtedly the most vital of all is that they be perfectly clear, steady and without flicker. Mr. Power has given long study to this phase of the situation and as a result of his labors perfect projection has been brought to the highest point of scientific possibility.

There are many features of the Cameragraph which emanated from the brain of Mr. Power alone—the changing from the one-pin to the four-pin in the intermittent movement which draws down the film, thereby greatly prolonging the service with a minimum of wear, and increasing the tensile strength sixteen times.

The film magazine and patent valves used in the Cameragraph today are a great factor in the protection of human life and were originated by Mr. Power; also the take-up device, which relieves the strain on the film.

A most annoying feature in moving picture shows is caused by the film slipping from the lower sprocket, causing the screen to "go dark."

Mr. Power has patented a device known as the loop retainer, which absolutely overcomes this condition. By its means the lost lower loop will reset itself instantly without stopping the show.

BATH, THE ORGAN BUILDER.



About one-half mile southwest of Ahilene, Kansas is located one of the principal industries of that thriving city, the organ building and repair shop of C. F. Bath. The business was started by Mr. Bath in 1904, in a shop 14x16 ft., rather small, but fully answering the purpose at that time. Since then, however, the factory has been enlarged from time to time, new machinery installed as the growth of the business demanded, and at the present time it is one of the most complete and up-to-date of its kind in the West. Organs, drums and musical instruments of all kinds are shipped from all parts of the country for repairs, and the hundreds of testimonials received testify to the excellence of the work done.

C. F. Bath, or Chris, as he is known to the trade, has a thorough knowledge of almost every kind of a musical instrument known, and in addition, is an expert musician himself.

machine and without causing any break in the picture.

To give further facts, would be practically to cite the entire history of the moving picture business, for the Nicholas Power Company has been in it since its inception. Its individual growth fairly explains the wonderful growth of this business. Starting in very humble quarters at 117 Nassau street, they have been occupying for about a year the largest factory of its kind in the world, covering about 30,000 square feet of floor space, employing nearly three hundred of skilled labor with a large force on night shift.

It is generally recognized that the success of the moving picture machine industry and the high standard attained by projection is greatly due to the unceasing labors and inventive ability of Nicholas Power.

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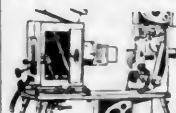
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Will pay \$20.00 for a lease-rental contract for the Vanoscope Projection Machine... Must be a Serial number under 100. Address Exhibitor "B" care of Motography MONADNOCK BLDG., CHICAGO, ILL.

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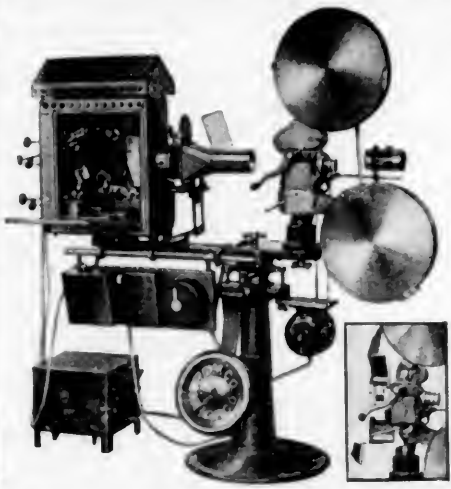
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### BONAVITA, FILM HERO.

His left arm missing from the shoulder down, the price of his bravery in a fierce encounter with Baltimore, Coney Island's most notorious wild lion, and his right hip and leg far from healed as the result of an attack recently by Brutus, another captive lion, Captain Jack Bonavita, known internationally as an animal trainer, and the star of many seasons in Paris and New York, and now producing pictures for the World's Best Film Company, lies in a hospital at Tampa, Fla., fretting and anxious for early recovery that he may again enter the cage and confront those great shaggy kings of the jungle, who, on two occasions, have almost killed him.

Fear has no place in the heart of Bonavita. For years he has risked his life a hundred times daily, thinking no more of the danger attendant to his presence in the midst of twenty-seven savage lions than would a boy romping with a friendly puppy. The famous lion tamer has braved death and injury times innumerable. He has experienced the sharp, crunching jaws of Baltimore, grinding firmly and terribly down upon his left shoulder bone. He has felt those same teeth, crushing their way through muscle and flesh, finally meet in an unbreakable grip, human blood dripping from the great jaws, and mangled human flesh dangling from snarling lips. He has actually heard the rending of flesh, bones and muscles as the giant claws of Brutus, one of the most savage and treacherous of his lions, tore and ripped their way over his right hip and leg. He has faced the possibility of amputation of his leg, the realization that forever he would be handicapped by the loss of an arm, and the knowledge that every time the cage door closed inwardly upon him he was flirting with a terrible death, and yet, absolutely devoid of fear, he has each time returned to his great manly beasts, to toy and play with them as though they were kittens.

But Bonavita's bravery is more intelligent than many persons realize who have seen him calmly enter a cage with twenty-seven snarling beasts, ready at a moment's opportunity to leap upon him, his vocation as a lion tamer is self-chosen. His natural aptitude and ability to command the most ferocious and terrible of beasts has given him an intimate knowledge of every risk he takes. He is fully aware of every danger attendant to his actions. He knows the lions are not to be trusted, and he is conversant with every angle of their tricky, treacherous natures. But he also knows something which very few of the thousands and millions of persons who have witnessed him perform do not know,—that the greatest danger of all lies not in being able to concentrate the attention of each lion, but to anticipate their every action and mood, and to check them before they grow dangerous.

A lion well fed and rested is treacherous. A lion ill fed, tired or aroused to the slightest degree, is the most dangerous thing on earth, especially to a man unarmed and alone with it in a cage. Bonavita constantly studies his animals, watches their actions from a distance and employs every artifice to become familiar with their moods and actions. If, at the hour of performing, a lion is nervous or restless to him Bonavita devotes greater attention. His glance is more stern, his whip more active, and his step more quick. The slightest error, a sudden false step, releasing to the slightest extent his stern, commanding look, would bring a powerful roaring form bounding toward him, mad to kill and for the taste of blood.

Once, after several days of illness during which he attempted to perform daily with his lions in fulfillment of his season contract at the Borgooles, Paris, Bonavita entered the great cage for the night show. The animals were quiet and apparently contented. Not even Baltimore, the most ferocious and most terrible of them all, gave the slightest evidence of restlessness. Not for a minute did Bonavita relinquish his vigilance, but secretly he was elated at the splendid condition of the lions, and openly commended his assistants for their care and treatment of the beasts.

Half the performance had been given, and the animals were graciously obeying the trainer's commands, omitting even the customary switching of tails and crouching when Bonavita's back was turned for an instant. The day was cool and the night pleasant, the audience was silent and watchful of the activities within the cage, and everything tended to keep the animals in most quiet condition. Suddenly a dog raced toward the cage from one of the entrances to the circus, barking furiously two or three times. In a moment the lions were in an uproar. Following their anger and excitement in thunderous tones, they roared and leapt about the cage. Several sprang at their trainer, who had jumped far into the cage. Snapping his short whip, he worked steadily and coolly among them. Dandy, one of the smallest, leaped at his face and was struck sharply across the nose, but not until

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This high-grade orchestra drum direct from factory to you, for \$10. Shells, 3x14, solid maple; shells, 3x13, rosewood or walnut; ten rods, kangaroo heads. Send U. S. money or express order. If you wish c. o. d., send sufficient to guarantee express charges. **E. P. ZEIDLER DRUM CO.,** Dept. G., Cleveland, O.

### SLIDES

Get the best and forget the rest. That means **NI-AGARA SLIDE COMPANY,** Lockport, N. Y. New catalog just out.

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### LETTER HEADS

Either Stock or Special Design; Contracts, Titles, Passes, Stage Money, etc. Write for Samples. **W. PRINTING CO.,** 549 So. Dearborn St., Chicago.

## Black Tents FOR MOVING PICTURE

**M. MAGEE & SON,** 147 Fulton St., New York City.

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

KANKAKEE (ILL.) FAIR.

The Kankakee (Ill.) Inter-state Fair will be held the first week in September this year. The grand opening will be on Labor Day. An amusement program will be given each afternoon in front of the grand stand, and will include the best outdoor attractions which money can secure. Everything from performing animals to a flying machine will be shown. There will also be three harness races and a running race or two each afternoon. After the races a horse show will take place on the track. Very liberal premiums will be offered on high school horses, saddle horses, fancy steppers, drivers, etc. The Kankakee Fair claims to be the pioneer in free attractions. It started twenty-five years ago with a Wild West Show. At that time the gate admissions were 25 cents, season family tickets \$1, which would admit all of the family and as many of the neighbors as had the nerve to claim to be members of the family and their team every day of the fair. Admission to the grand stand was 10 cents, and when filled to its capacity, would hold four hundred people.

This fair has gradually increased and enlarged its amusement program, its races and premiums until to-day it claims to furnish one of the greatest outdoor entertainments given anywhere. The grandstand with a reserved seat capacity of 2,000, at 50 cents, and a general admission of 8,000 more at 25 cents is filled to the limit. Last year's gate receipts were \$24,953.25. Nothing but the best free attractions and the highest class paid attractions are permitted, and the best carnival companies are secured. All buildings are painted white. A large force of men and teams clean the grounds thoroughly every morning. This association last year carried quarter page ads in sixty of the leading newspapers within seventy-five miles of Kankakee. This fair offers such attractions and entertainments that the people want to see. Len Small is secretary.

THE CHAMPION BOXING TOY

A novelty that is rapidly winning favor has recently been placed upon the market by the Haxford Toy Co., of Westfield, Mass. It is called the Champion Boxing Toy, and depicts two miniature athletes in a boxing contest. The little boxers are as natural as life in all their movements, and put up a perfect sparring contest, leading blocking, countering and ducking swings and jabs in a manner that would put to shame many of the so-called "white hopes."

FOURTEEN-PARACHUTE DROP.

Ed. R. Hutchinson, of Elmira, N. Y., known the world over for aerial feats, and who has accomplished the daring feat of making six, seven, eight and twelve parachute drops from one balloon, will offer to the world of amusement for the season of 1913 the daring feat of fourteen parachute drops by one man from one balloon. The parachutes will be of different colors, thus adding to the effect. Hutchinson has placed his act with some of the leading fairs in Canada and the United States.

A NOVEL IRON JAW ACT.

A new novelty has recently been staged by J. F. Barber, of Cincinnati, who presents a city act. This lady and gentleman, who hail from Denmark, possess a jaw development rarely shown by performers in that line. Their ability to lift, bend and break heavy and cumbersome articles with their teeth places them in the foremost rank of acts of this kind. Those who have witnessed their act state it is one of the best novelties now in vogue.

CURTISS FLYING BOAT.

From the standpoint of the spectacular the Curtiss Flying Boat promises to outdo the famous Curtiss exhibition flyers. This latest output of the Curtiss Company travels on the water at a speed ranging from three to fifty miles per hour; while in the air it is capable of going from fifty to seventy miles per hour, carrying four passengers.

Glenn Curtiss has been awarded the Langley Medal, offered by the Smithsonian Institute, and the Collier Trophy, awarded by the Aero Club of America, for the invention.

Altho the Curtiss Company has added the flying boat and the hydro-aeroplane to its list of inventions, it has by no means given up the more familiar type of aeroplanes, but on the contrary has booked some of the most famous flyers of the country for the coming exhibition season.

BATTLE CREEK (MICH.) HOME-COMING.

Battle Creek, Mich., March 13 (Special to The Billboard).—The Battle Creek Chamber of Commerce will put on a home-coming and home-coming week for August 19-25. Paine's contract submitted for day and night fireworks, calls for \$8,000, and National Encampment of Uniform Rank of Macedonia gets \$1,000 for prizes. Street carnival and free street attractions are being booked now. Battle Creek is one of the best advertised cities in the United

States and the world's greatest producer of breakfast foods.

This is their first big undertaking and as Battle Creek is a city of 30,000, with 8,000 people and a weekly payroll of \$115,000, the August home-coming week should be a success. H. W. Johnson is secretary.

AN EXTRAORDINARY ORCHESTRA.

The Empire Women's Orchestra, of Boston, conducted by Rita Mario, is undoubtedly one of the greatest women orchestra aggregations ever assembled. Some of the most famous women soloists are embraced in its ranks and back grounds of spectacular vandyll successes have influenced the selection of its members.

For over twelve years this organization has been before the public constantly and has provided the chief and, in many cases, exclusive entertainment for big expositions. They have achieved the enviable record of being the only woman's orchestra that has played a complete season's engagement on Broadway, New York, and have been re-engaged for ten consecutive years to provide the musical entertainment for the Boston Automobile Shows.

Starring at expositions throughout the winter months and proving important attractions at prominent summer parks, this organization is favored with almost continuous bookings and, whenever they have strayed from the beaten path, such as their year's engagement at the Hotel Schiltz, Milwaukee, they have introduced so many novelties that return engagements were invariably offered. But, despite these alluring propositions, they prefer to remain identified with the indoor and outdoor exposition fields.

KALAMAZOO'S BIG FAIR.

Kalamazoo, Mich., March 14 (Special).—Kalamazoo's Big Fair will be one of the biggest 25-cent gate fairs in America. It will be bigger and better than ever and will be patronized by farmers to a great extent. There will be big stock exhibits, many improvements in buildings and cement walks. The grandstand will be enlarged to accommodate at least 4,000 more people than last year. Wm. P. Engelman is the secretary, and the date is September 22-27.

A MUSICAL BOOKING POWER.

George W. Smith, one of New York's foremost musical managers, with more than 25 nationally-known bands playing under his business direction and controlling two of the largest women orchestras in the world, namely the Empire and Imperial, is forging his way to unprecedented success, as the never-ending throng of visitors to his spacious suite of offices in the Putnam Building amply testifies. Mr. Smith, like all men of serious business application, the eager to shrink 48 hours' work into 24, is never too busy to cheerfully chat with the many directors of Broadway musical attractions who have contracted the habit of making his offices their headquarters. The leaders cannot be blamed for this when it is remembered that his suite abounds with originals of famous musical organizations, living and dead, historic musical albums and invaluable books of reference—all calculated to interest real lovers of music.

Besides the acts enumerated, Mr. Smith has imported many European feature acts, eager to work under his direction, and is applying cabaret with attractions usually to be found included with only the choicest vandyll bills.

Mr. Smith's activity was displayed to full advantage by the surprising number of found book legs he secured last summer, including the booking of Edouard's Band for Asbury Park, New Jersey. Advance indications augur even greater success for George W. Smith's 1913 spring and summer seasons.

TROTTING OSTRICH NOVEL ATTRACTION.

Hurricane, the famous trotting ostrich, which had a successful fair season in Canada and the Eastern states last year, is now being booked for season 1913. George Malchus, who managed Hurricane, will do so again this season and will also book parks, as this bird is handled in harness and trotted on the streets or any open space as well as on an inclosed track.

SOUTHERN FAIR CIRCUIT.

The Southern Fair Circuit offers exceptional opportunity to the show people and concessionaires for a nine weeks' engagement. The jumps from city to city are short. Each secretary is planning for a big fair and the outlook is favorable in every particular. All contracts will be made with each individual secretary. Exhibitors, show and concession people desiring to book Shreveport, La., will be allowed to leave Jackson, Miss., in time for the opening of the Louisiana State Fair. J. M. McDonald, Jackson, Miss., is president of the Association of Southern Fairs and Expositions, and Louis N. Brueggerhoff, of Shreveport, La., is secretary.

DOC TURNER'S FAT GIRL.

Doc Turner, who last year had one of the best pit shows in the business, will endeavor to put out an even better one for the coming season, featuring Baby Doll, whom Doc claims is the biggest woman alive.

SELF-CLOSING VALVE TOY BALLOON.

One of the newest novelties in the toy balloon line, which has proved extremely popular is the Gregory Self-Closing Valve Toy Balloon, manufactured by the Gregory Rubber Co., at Akron, Ohio. This balloon, the invention of T. M. Gregory, head of the company, is fitted with an automatic valve of light-weight rubber construction, which allows it to be inflated and deflated at will by anyone. An important feature of these balloons is that they can be sold uninflated, thus being easily handled, a large quantity requiring but little space. These balloons are also largely used as an advertising novelty, neatly printed with advertising matter, designs or decorations.

The Summer County Fair and Sales Association, Gallatin, Tenn., will hold its tenth annual fair on August 28, 29 and 30. The association has never yet failed to pay a dividend to the stockholders. Last year, for the first time in the history of the fair, a carnival company was allowed on the grounds. It was a good, clean show and both made money on the venture. No races are held, which materially aids the concessions and shows playing at the fair. The premiums amount to over \$2,000 in cash each year, which gives the Summer County Fair the reputation of being one of the best county fairs in the state. W. Y. Allen is secretary and H. Orman, assistant secretary.

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Bob and Eva McGinley

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Old Plantation and Merry-Go-Round: some first-class Free Attractions for the second or third week in October, and we will give all our concessions for the Grand and Free Attractions, 8,000 people passed through our gates last year at our first Fair, and it will be much larger this year. Address: JESSE V. BOYLES, Secretary, Thomasville, Ala.

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NOW, SEASON 1913—ON ORPHEUM CIRCUIT.

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Miss Marie Milette

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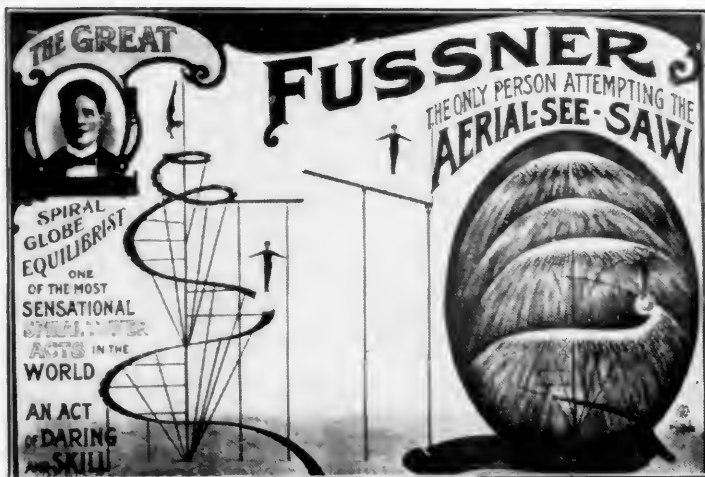


Jos. Schieberl

Mr. Schieberl is a popular and successful platform showman. He has been identified during the past fifteen years with most of the large carnival organizations. Can not state just now what his plans are for the coming season.

SPECIAL NOTICE

THE GREAT FUSSNER is ready to contract with Secretaries and Managers of Parks, Fairs, Expositions, etc., wishing a SENSATIONAL FREE ATTRACTION.



Greensburg, Ind., December 25, 1912.

To Whom It May Concern: The Great Fussner presented his Spiral Tower and Aerial See-Saw Act at our First Annual Street Fair, and I can safely recommend the act to any one wishing an act that is really sensational and at the same time an act which is up in the air high enough to be seen by the enormous crowds which it never fails to draw. Especially do I take pleasure in praising the act as performed at night; I consider it one of the most sensational and beautiful acts of the day. Respectfully, CLYDE A. STAGG For terms and open time address THE GREAT FUSSNER, 103 Road Street, Evansville, Indiana

Charley Zipper Crain



That Cowboy Monologist Feature, with the Arizona Cowboy Quartette. The big Novelty Harmony Act, which is always working. Why? Because there are five cowboys who sing the songs the people come back to hear. It's the act so different.

The TANNERS

BEN DELLA ROSE



Acrobats, Acrobats, Tumblers, High Kickers and Fancy Rifle Shots. Featuring Little Della, six years old. Fancy rifle shots, shooting an apple from her paper head and shooting the buttons from her mamma's gown.

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# AMUSEMENT PARKS

This List Contains All of the Important Parks Which Will Be In Operation for the Season of 1913—Additions Thereto as Well as Emendations Will Be Made From Week to Week During the Season.

## ALABAMA.

Anniston—Oxford Lake Park, B. L. Haud, mgr.; park does not play vaudeville or bands; is not on a circuit.  
 Birmingham—East Lake Park, W. P. Gould, mgr.; park plays vaudeville and bands; park is not on a circuit.  
 Gadsden—Elliott Park.  
 Mobile—Dixie (Colored); Monroe Park.  
 Montgomery—Picket Springs Park.  
 Montgomery—Washington Park, Walter L. Thomas, mgr.; C. H. Jones, prop.; park plays vaudeville; is not on a circuit; plays bands.  
 New Decatur—Oakland Park.  
 Selma—Eklidae Park.  
 Sheffield—Tri-Cities Park.  
 Sheffield—Lincoln Park, N. J. Perkins, mgr.; does not play vaudeville; plays bands.

## ARIZONA.

Douglasa—Douglasa Park.  
 Phoenix—East Lake Park.  
 Tucson—Elysian Park.

## ARKANSAS.

Camden—Newton's Amusement Park.  
 Eureka Springs—Auditorium Park.  
 Ft. Smith—Electric Park, H. J. Mack and Sport North, mgrs.; Ft. Smith Light and Traction Co., props.; park plays stock and bands; is not on a circuit.  
 Helena—Beech Crest, Interurban Ry. Co., mgrs.; park does not play vaudeville; plays bands; not on a circuit.  
 Hot Springs—Whittington Park, Geo. Doc. Owens, mgr.; park plays vaudeville and bands.  
 Little Rock—Forest Park.  
 Little Rock—Wonderland Park, F. Jennen, mgr.; park plays bands.  
 Pine Bluff—Forrest Park, F. E. Cherrot, mgr.; park plays vaudeville.  
 Russellville—Crescent Park, E. H. Butler, mgr. and prop.; park plays vaudeville and bands; no circuit.  
 Hot Springs—Whittington Park, Geo. Doc. Owens, mgr.; park plays vaudeville and bands.

## CALIFORNIA.

Coronado Beach—Coronado Tent City Park.  
 Emeryville—Shell Mound Park, Wm. A. Sebe, mgr.; Ludwig Siebe and Sons, Inc., props.; does not play vaudeville; not on a circuit.  
 Fresno—Recreation Park, A. Martin, mgr.; park plays vaudeville; does not play bands; is not on a circuit.  
 Fresno—Zapp Park, John Zapp, mgr.; does not play vaudeville.  
 Hanford—Athletic Park.  
 Los Angeles—Luna Park, Herbert C. Snow, mgr.; park plays vaudeville and bands.  
 Oakland—Idora Park, B. L. York, mgr.; Idora Park Co., props.; park plays bands; no vaudeville; no circuit.  
 Ocean Park—Fraser's Million Dollar Pier, A. W. Layne, mgr.; plays vaudeville and bands.  
 Richmond—East Shore Park.  
 Sacramento—Oak Park, Wm. Chaplin, mgr.; plays bands.  
 San Diego—Mission Cliff Pavilion.  
 San Diego—Ramona's Marriage Place, T. P. Getsole, mgr.; does not play vaudeville or bands.  
 San Francisco—Neptune Gardens, Neptune Gardens Amusement Co., mgrs.  
 San Bernardino—Urbis Springs Park, C. H. Burnette, mgr.; Pacific Electric Co., props.; plays vaudeville and bands; no circuit.  
 San Jose—Congress Springs Park.

## COLORADO.

Boulder—Chautauqua Park, Texado Park.  
 Colorado Springs—Stratton Park.  
 Denver—Lakeside Park, Frank Ernst, mgr.; park does not play vaudeville; plays bands.  
 Denver—Luna Park, Carl Lindequist, mgr.; plays vaudeville; does not play bands.  
 Denver—Manhattan Beach, Carl M. Lindquist, mgr.  
 Englewood—Tuller Park.  
 Fort Collins—Lindenmeire Lake Park, W. Lindenmeyer, Jr., mgr.; park does not play vaudeville; plays bands; not on a circuit.  
 Pueblo—Lake Minnequa Park, J. J. McQuillan, mgr. and prop.  
 Trinidad—Central Park, D. D. Ferrell, mgr.; park plays vaudeville and bands.

## CONNECTICUT.

Bridgeport—Steeplechase Pier.  
 Bridgeport—Sea Breeze Island, W. L. Gallacher, mgr.; park plays bands and vaudeville.  
 Bristol—Lame Compounce Park.  
 Burrville—Highland Park.  
 Crystal Lake—Crystal Lake Park.  
 Danbury—Kenosia Park, John Sanders, mgr.  
 Hartford—Luna Park.  
 Hartford—Laurel Park.  
 Hartford—Empire Park, Harry Starkie, mgr.; park does not play vaudeville; plays bands.  
 Killingly—Wildwood Park.  
 Meriden—Hanover Park, Leaver and Bushy, props.; does not play vaudeville; plays bands on Sundays.  
 Middlebury—Lake Oussapang Park.  
 New Haven—Lighthouse Point Park, J. T. Hendricks, mgr.; park plays bands.  
 New Haven—White City, S. A. de Wattoff, mgr.  
 Orange—Suburban Park, Geo. Miller, mgr.; P. G. McDermott, prop.; park plays bands; no vaudeville; on Connecticut circuit.  
 Rockville—Piney Ridge Park.  
 South Norwalk—Roton Point Park.  
 West Haven—Savin Rock Park, Sam Simmons, mgr.

## DELAWARE.

Rehoboth Beach—Royal Vaudeville Park.  
 Wilmington—Brandywine Springs Park, R. W. Crook, mgr.; People's Ry. Co., props.; park plays vaudeville and bands occasionally; no circuit.  
 Wilmington—Shellpot Park, Jas. E. Henry, mgr.; Henry and Young Amusement Co., lessees; plays vaudeville and bands; no circuit.

## DISTRICT OF COLUMBIA.

Washington—The Arcade Park.

## FLORIDA.

Jacksonville—Florida Ostrich Farm and Zoo, Chas. H. Frasse, mgr.; park plays vaudeville and bands; on U. S. O. Circuit.  
 Jacksonville—Phoenix Park.  
 Tampa—Sulphur Springs Park, A. W. Case, mgr.; park plays vaudeville and bands.

Tampa—Ballast Point Park, Joe Smith, lessee; R. E. Baum, mgr.; park plays vaudeville and bands.  
 Tampa—DeSoto Park, J. C. Woodsome, mgr.

## GEORGIA.

Atlanta—Lakewood Park, J. Billeit, mgr.  
 Atlanta—White City Park, J. W. Cates, mgr.; park does not play vaudeville; plays bands.  
 Augusta—Lake View Park, Geo. H. Coulkin, mgr.; park does not play vaudeville; plays bands.  
 Blakey—Court House Park.  
 Columbus—Wildwood Park, J. A. Cameron, mgr.; plays vaudeville and bands.  
 Gainesville—Chattahoochee Park, Gainesville Ry. and Power Co., props. and mgrs.  
 Macon—Crump's Park.  
 Rome—DeSoto Park.  
 Savannah—Barbee's Park, A. M. Barbee, mgr.; plays bands.  
 Savannah—Casino Thunderbolt, Thos. D. Van Osten, mgr.; Savannah Electric Co., props.; plays bands; no vaudeville; no circuit.  
 Savannah—Lincoln Park, (colored), W. J. Stiles, mgr.; plays vaudeville and bands.

## IDAHO.

Boise—White City Park, G. W. Hull, mgr.; park does not play vaudeville; plays bands.  
 Boise—Pierce Park.  
 Shoshone—Mountain View Park.

## ILLINOIS.

Alton—Rock Springs Park.  
 Belleville—Winkelmann Park and Fair Grounds, Wm. Winkelmann, mgr.; park does not play vaudeville; plays bands.  
 Belleville—Priester's Park.  
 Bloomington—Lake Park.  
 Champaign—West End Park.  
 Charleston—Riverview Park, Erle Threlkeld, mgr. and prop.  
 Chautauqua—Chautauquus Bathing Beach, W. M. Sauvage, mgr.; park does not play vaudeville; plays bands.  
 Chicago—Luna Park, Jas. O'Leary, mgr.; plays vaudeville and bands.  
 Chicago—Sans Souci Park, Mort G. Wolf, mgr.; park plays vaudeville and bands.  
 Chicago—White City, Morris Belford, mgr.; White City Construction Co., props.; park plays vaudeville and bands.  
 Chicago—Riverview, Paul W. Cooper, mgr.; Riverview Park Co., props.; plays vaudeville and bands.  
 Decatur—Farley Park, Robt. Farley, mgr.  
 Decatur—Dreamland Park.  
 Dixon—Gedney's Park.  
 East St. Louis—Landsdowne Park, Geo. Hugh Morrison, mgr.; Landsdowne Park Amusement Co., props.; no vaudeville; no circuit; bands occasionally.  
 Forest Park—Forest Park, Jos. Grein, mgr.; park plays vaudeville and bands.  
 Galesburg—Highland Park, D. McAfee, mgr.; park does not play vaudeville; plays bands.  
 Harrisburg—Harrisburg Fair and Park Assn., R. S. Towle, pres.; park plays vaudeville and bands during fair.  
 Homer—Homer Park, C. B. Burkhardt, mgr.; Ill. Traction System, props.; park plays vaudeville and bands on Sundays; not on a circuit.  
 Hoopeston—McFerrin's Park.  
 Jacksonville—Nichols Park.  
 Joliet—Dellwood Park, A. W. Jordan, mgr.; Dellwood Park Co., props.; plays vaudeville and local band; no circuit.  
 Kankakee—Electric Park, B. M. Roller, mgr.; park does not play vaudeville; plays bands.  
 Kankakee—Kankakee Park Amusement Co.  
 Kewanee—Windmont Park, R. H. Hayward, mgr.; park does not play vaudeville; plays bands.  
 Marion—Lake Latna Park.  
 Mattoon—Urban Park, W. M. Brown, mgr.; Central Ill. Traction Co., props.; park plays vaudeville occasionally; plays bands.  
 Ottawa—Majestic Park.  
 Pana—Kitchel Park.  
 Paris—Reservoir Park.  
 Peoria—Virginia Beach, Frank A. Heincke, mgr.; plays vaudeville; does not play bands.  
 Peoria—Virginia Beach, Frank E. Heincke, mgr.; plays vaudeville; does not play bands.  
 Peoria—Pfeifer's German Village Garden, Chas. G. Pfeifer, mgr. and prop.; plays orchestras; not on a circuit.  
 Petersburg—Old Salem.  
 Peru—Ninewa Park, Robt. Hochgertel, mgr.; Star Union Breeding Co., props.; plays vaudeville; no bands; no circuit.  
 Plainfield—Electric Park.  
 Quincy—Highland Park, H. F. Hofer, mgr.; park plays vaudeville; also plays bands.  
 Rockford—Harlem Park, C. C. Shockley, mgr.; plays vaudeville and bands.  
 Rock Island—Watch Tower Park, Fred Altdorf, mgr.; park plays bands.  
 Shelbyville—Forest Park, Dr. J. C. Westervelt, mgr.; park plays vaudeville and bands.  
 Sheridan—Glen Park.  
 Sterling—Mineral Springs Park.

## INDIANA.

Anderson—Mounds Park.  
 Angola—Lake James Park.  
 Broad Ripple—Broad Ripple Park, John Glazier, mgr.; park does not play vaudeville; plays bands.  
 Ellettsville—Riverside, Kime and Shetterly, mgrs.; I. F. T. Company, props.; park does not play vaudeville or bands.  
 Evansville—Cook's Electric Park, Edw. F. Galligan, mgr.; Galligan Amusement Co., props.; plays vaudeville and bands; not on a circuit.  
 Elkhart—McNaughton's Park.  
 Elkhart—Island Park.  
 Elkhart—Studebaker Park.  
 Elkhart—Elkhart Driving and Baseball Park, F. H. Crompt, mgr.; park plays bands.  
 Farmland—Mills Lake Park.  
 Frankfort—T. P. A. Park, Chas. M. Cohee, city clerk.  
 Gary—Lake Woods Park, Leo N. Seltzer, mgr.; Gary Park Co., props.; park plays vaudeville and bands.  
 Indianapolis—Riverside Park, Chas. H. Kuhlman, mgr.; park plays vaudeville and bands.

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 The Lyon & Healy Military Band Organs

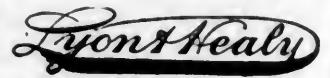
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The Ansterburg 25-ft., 140 lb. Lock Joint Machine is made of selected timber, steel castings, and is guaranteed. A Striker that will take in \$108.80 in one day. Must be there every minute and a whole of a season or less than \$10.00 repairs, ought to be good enough. Why pay excess on useless weight. M. W. ANSTERBURG, Homer, Michigan.



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## WANTED FOR Oakwood Park, Kalamazoo, Mich.

Kalamazoo, THIRD LARGEST CITY in the State of Michigan, and OAKWOOD PARK, the only park so far from any part of the city. Wanted—rides of all kinds, Carrousel, Ferris Wheel, Circular Swing, or any other good ride. Games—everything that is legitimate (no Jewelry Spindle or buy back). Palmist. Photograph Gallery and Vaudeville for rent. Anything and everything. Must put up a good front or we don't want you. Address all communications to  
 ED ESTERMAN, KALAMAZOO, MICH. L. B 779. Season begins May 25.

## Annual Celebration of SOUTHERN WOODMEN

At BENTON, ARKANSAS, JULY 4, 1913, at RIVERSIDE PARK, on Saline River, one mile from Benton. Last year 5,000 people attended our picnic; will be larger this year. On Iron Mountain and Rock Island railroads, Iron Mountain has spur into the park. Want a good Carnival Company to contract for amusements. Must have good Free Attractions. Write for full information, stating terms desired.  
 E. S. PERRY, Chairman of Committee, BENTON, ARK.



Kokomo—Athletic Park, Kokomo, Marion and Western Traction Co., mgr.; does not play vaudeville; plays bands.  
 LaFayette—McCumseh Trall Park, L. L. Loder, mgr.; park does not play vaudeville; plays bands on Sunday.  
 LaPorte—Voogeler's Park.  
 LaPorte—Ruffside Park.  
 LaPorte—Air Line Park.  
 Logansport—Kienly's Island, T. Kienly, mgr.  
 Logansport—Spencer Park, A. W. Black, supt.; Ft. Wayne and Northern Ind. Traction Co. props.; does not play vaudeville; plays bands.  
 Michigan City—Washington Park, F. M. Bookling, mgr.; park plays vaudeville and bands.  
 Montpelier—Montpelier Fair and Driving Park, C. I. Smith, mgr.; does not play vaudeville; plays bands.  
 Muncie—Westside Park, C. R. Andrews, mgr.; park plays bands.  
 New Albany—Greenwood Park.  
 New Castle—Bine Valley Park.  
 New Castle—Interurbau Park.  
 New Castle—Shiveley's Park, W. A. Shiveley, mgr.  
 New Castle—Idlewild Park, L. A. Jennings, mgr.  
 South Bend—Chain Lake Park.  
 South Bend—Springbrook Park, Eph. P. Dalley, mgr.; Northern Ind. Ry. props.; no vaudeville; no circuit; plays bands.  
 Vincennes—Lakewood Park, C. O. Gonnell, mgr.; park does not play vaudeville; plays bands on Sundays.  
 Wabash—Boyd Park.

IOWA.

Arnolds Park—Arnolds Park, A. L. Pick, prop. and mgr.; park plays vaudeville and bands.  
 Burlington—Crapo Park, C. H. Walsh, mgr.; park plays vaudeville and bands.  
 Burlington—Madison Ave. Park.  
 Centerville—Glen Hagan Park, J. Mace Hagan, prop. and mgr.  
 Cherokee—Chautauqua Park.  
 Clear Lake—Rayside Park, Clear Lake Bathing and Amusement Co., mgrs.; park does not play vaudeville or bands.  
 Council Bluffs—Lake Manawa Park, H. M. Barnett, mgr.; park plays vaudeville and bands.  
 Davenport—Scheutzen Park.  
 Des Moines—Ingersoll Park, Geo. W. Macartney, mgr.; park plays vaudeville and bands.  
 Dubuque—Union Park.  
 Ft. Madison—Peake's Amusement Park, J. A. Peake, mgr.  
 Newton—Oak Park.  
 Sioux City—Riverside.  
 Sioux City—Woodlawn Park.  
 Villisca—Tyler's Park, Tyler Bros, mgrs.  
 Waterloo—Electric Park, H. R. Parker, mgr.; Waterloo Amusement Co., props.; plays vaudeville; no bands; on S. & C. circuit.

KANSAS.

Atchison—Forest Park, Wm. Vance, mgr.; park does not play vaudeville; plays bands.  
 Baxter Springs—Reunion Park.  
 Emporia—Sellers Park, M. Dunsworth, mgr.; park does not play vaudeville; plays bands.  
 Ft. Scott—Gunn Park, Oscar Herold, mgr.; park owned by city; plays vaudeville occasionally; plays bands.  
 Horton—Horton City Park.  
 Hutchinson—Riverside Park, K. C. Beck, mgr.; park plays vaudeville; also plays bands.  
 Independence—Natural Forest Park.  
 Ottawa—Forest Park, Mayor and Council, mgrs.; park does not play vaudeville.  
 Pittsburg—Idle Hour.  
 Topeka—Garfield Park, Chas. C. Mathews, mgr.; park plays bands.  
 Topeka—Vinewood Park.  
 Wichita—Wonderland Park, J. T. Nettle, mgr.; park plays vaudeville and bands.

KENTUCKY.

Ashland—Cliffside Park, G. N. Wilde, mgr.; park does not play vaudeville; plays bands.  
 Bellevue—Queen City Beach.  
 Frankfort—Glenwood Park.  
 Lexington—Blue Grass Park, manager not yet appointed; Blue Grass Park Co., props.; park does not play vaudeville; plays local bands.  
 Louisville—Fountain Ferry Park, Harry A. Bligger, mgr.; park plays vaudeville and bands.  
 Louisville—Plover Park, Lum Shuous, mgr.; plays bands.  
 Lindlow—Lagoon, J. J. Weaver, mgr.; park owned by a stock company; plays vaudeville and bands; no circuit.  
 Owensboro—Hickman Park, Mr. Sillman, mgr.; does not play vaudeville; plays bands.  
 Owensboro—Chautauqua Park.  
 Winchester—Masala's Park.

LOUISIANA.

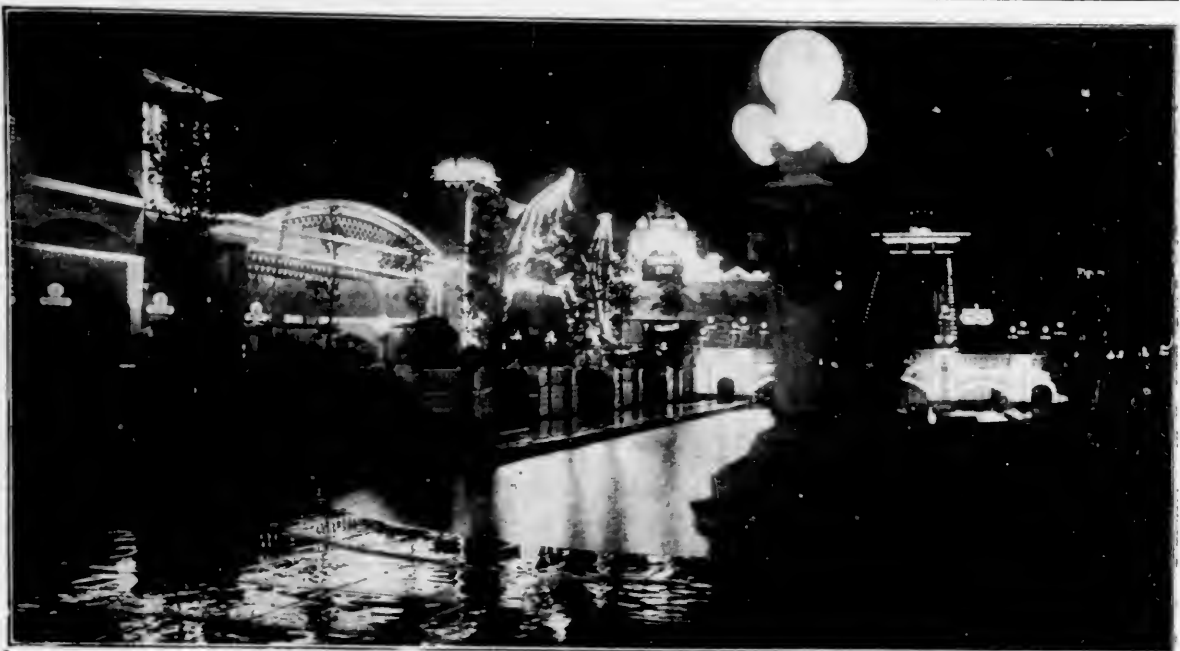
Crowley—City Park.  
 Lake Charles—The Shell Beach Casino.  
 LaCompte—Moore Park.  
 New Orleans—City Park, H. Bernard, mgr.; park does not play vaudeville; plays bands.  
 New Orleans—Spanish Fort, Jules Ristea, mgr.; plays bands.  
 New Orleans—West End Park.  
 New Orleans—Audin Park, Sam Marshall, mgr.; owned by city; no vaudeville; plays bands.  
 Shreveport—Gladstone Park.

MAINE.

Cape Elizabeth—Cape Cottage Park  
 Cape Elizabeth—Cape Cottage Casino.  
 Lewiston—Lake Cottage Park.  
 Norway—Central Park, A. P. Bassett, mgr. and prop.; plays vaudeville and bands.  
 Oakland—Cascade Park, Wm. J. Hand, mgr.; park plays vaudeville at times; and local bands on Sundays.  
 Old Orchard—Seaside Park, Alex F. Fischer, mgr.; Conroy Island Realty Amusement Co., props.; plays vaudeville and bands; United circuit.  
 Portland—Hiverton Park, C. F. Berry, mgr.; park plays vaudeville; also plays an orchestra.  
 Skowhegan—Lakewood Park, H. L. Sweet, mgr.; park does not play vaudeville; plays bands.

MARYLAND.

Baltimore—Herman's New Electric Park, J. H. Herman & Sons, props.  
 Baltimore—Weber's Park.  
 Baltimore—North East Park.  
 Baltimore—Stoddard's Palm Gardens, Jas Stoddard, prop. & mgr.  
 Baltimore—River View.  
 Baltimore—Hoffman House Casino.  
 Baltimore—Kline's Shore Line Park.  
 Baltimore—Waverly's Summer Gardens.  
 Baltimore—Greater Hollywood Park, West Nelson, mgr.; park plays vaudeville and bands.  
 Baltimore—Flodd's Park, W. H. Truheart, mgr.; park plays vaudeville and bands.  
 Baltimore—Electric Park, A. N. Elrod, mgr.; Electric Park Exhibition Co., props.; no vaudeville; no bands; no circuit.  
 Baltimore—Gwynn Oaks and Bay Shore Parks.  
 Baltimore—Pratt, mgr.; United Ry. and Electric Co., props.; park plays vaudeville and bands; no circuit.



This view taken at White City, Chicago, during a thunderstorm. Note the streak of lightning over the tower. White City has used our coloring for years.

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CHICAGO, ILL.

Braddock—Braddock Heights, R. Paul Smith, mgr.  
 Cumberland—Merryland Park.  
 Frederick—Lakerley.  
 Frederick—Braddock Heights, John W. Poole, mgr.; Frederick R. R. Co., props.; plays bands; no vaudeville.  
 Glen Echo—Glen Echo Park, L. B. Schloss, mgr.; Glen Echo Park Co., props.; park plays bands and vaudeville; no circuit.  
 Ocean City—Ocean City Pier, A. A. McDonald, mgr.; park does not play vaudeville; plays bands.  
 Ocean City—Windor Resort, Daniel Trimmer, mgr. and prop.; plays bands and vaudeville; not on a circuit.  
 Overlea—Baster's Park, Geo. C. Easter, mgr.; park plays vaudeville and orchestra.

MASSACHUSETTS.

Attol—Brookside Park.  
 Attolboro—Tallonega Park.  
 Auburndale—Norumboga Park, Carl Alberte, mgr.; Norumboga Park Co., props.; park plays vaudeville; no bands; is not on a circuit.  
 Boston—Atlantic Park Co.  
 Brockton—Highland Park.  
 Dedham—Westwood Park, Bay State Ry. Co., Boston, props.; park plays vaudeville.  
 Dighton—Highton Rock Park, G. K. Wilbur, mgr.; Bay State Ry. Co., props.; plays bands and vaudeville occasionally; Kelta circuit.  
 Dracut—Lakewood Park, John J. Corry, mgr.; Bay State Ry. Co., props.; plays vaudeville and bands; no circuit.  
 Fall River—Sandy Beach, A. V. DuBois, prop.  
 Fitchburg—Whalon Park, W. W. Sargent, mgr.; plays vaudeville; plays bands on Sundays.  
 Gloucester—Long Beach Park.  
 Haverhill—The Flues.  
 Holyoke—Mountain Park, Holyoke St. Ry. Co., mgrs.; does not play bands.  
 Hull—Paragon Park, Geo. A. Dodge, mgr.; Atlantic Park Co., props.; does not play vaudeville or bands; not on a circuit.  
 Lakeville—Lakewood Park, Bay State Ry. Co., Boston, props.; park plays vaudeville.  
 Lawrence—Glen Forest Park.  
 Lexington—Lexington Park.  
 Lynn—Floating Bridge Park.

Milford—Lake Nipmuc Park, W. L. Adams, mgr.; park plays vaudeville and bands.  
 New Bedford—Lincoln Park, I. W. Phelps, mgr.; Union Street Ry. Co., props.; plays stock opera and bands; no circuit.  
 Palmer—Forest Lake Park, Harry Bates, mgr.; Wm. Rohan, prop.; park plays vaudeville, stock, musical comedy and bands; no circuit.  
 Revere—Luna Park.  
 Revere—Ocean Pier, I. F. Sherman, mgr.; park does not play vaudeville or bands.  
 Salem—Salem Woods Park, M. J. Doyle, mgr.; park plays vaudeville and bands.  
 Springfield—Riverside Grove Park.  
 Stoughton—Glen Echo Park, E. J. Williams, mgr.; park plays bands.  
 Taunton—Sabbatia Park, Bay State St. Ry. Co., Boston, props.; D. J. Horgan, park mgr.  
 Webster—Beacon Park, Edgar S. Hill, mgr.; Beacon Park Co., props.; park plays vaudeville and bands.  
 Westboro—Lake Chauncey Park.  
 Westfield—Bequet Park.  
 Worcester—Woodland Park.  
 Worcester—Pinehurst Park.  
 Worcester—White City Park, Geo. F. Gallagher, mgr.  
 Worcester—Lincoln Park, Geo. Goett, mgr.; park plays vaudeville and bands.  
 Wrentham—Lake Pearl Park, Wm. L. Engram, mgr.; plays vaudeville; also plays bands on Sundays.

MICHIGAN

Battle Creek—Gognas Resort, G. Macard, mgr.; park does not play vaudeville; plays bands occasionally.  
 Bay City—Winona Beach, Lew. H. Newcomb, mgr.; park plays vaudeville; plays bands very seldom.  
 Benton Harbor—Park Springs of Eden, Israelite House of David, mgrs.; park plays vaudeville; plays own bands.  
 Calumet—Crestview Park, F. W. Taylor, mgr.; Keweenaw Central R. R. Co., props.; park does not play vaudeville; plays bands.  
 Detroit—Wayne Casino.  
 Detroit—Riverview Park, Milford Stern, mgr.; Riverview Park Co., props.; plays bands; vaudeville occasionally; Sun's time.

East Tawas—Tawas Beach.  
 Flint—Lakeside Park, J. D. Stuart, mgr.; park plays bands; no vaudeville; not on a circuit.  
 Grand Rapids—Rauona Park, L. J. De Lamar, mgr.; plays vaudeville; no bands.  
 Hillsdale—Bay Breeze Park.  
 Hancock—Electric Park, Frank O. Mayotte, mgr.; park plays bands on Sunday.  
 Jackson—Hague Park, J. Albert Odeh, mgr.; park does not play vaudeville; plays bands at times.  
 Kalamazoo—Oakwood Park, Ed. Esterman, mgr.; Michigan United Traction Co., props.; plays bands; no vaudeville.  
 Lake Orion—Park Island, W. J. Crawford, mgr.; plays vaudeville; also plays an orchestra.  
 Lansing—Waverly Park, H. P. French, mgr.; park does not play vaudeville; plays bands.  
 Lansing—Pine Lake Park, Walter J. Wheaton, mgr.; does not play vaudeville; but plays bands.  
 Muskegon—Lake Michigan Park, W. J. Mulholland, mgr.; French and Mulholland, props.; park plays vaudeville and bands.  
 Orion Lake—Park Island, Russell P. Winter, mgr.; Lake Orion Summer Houses Co., props.; does not play vaudeville.  
 Owosso—McCurly's Park.  
 Port Huron—Keewahdin Park, A. A. Graves, mgr.; does not play vaudeville; plays bands.  
 Saginaw—Riverside Park, Lew. H. Newcomb, mgr.; park plays vaudeville; plays bands occasionally.  
 St. Joseph—Silver Beach, Louis D. Wallace, mgr.; Drake and Wallace, props.; park does not play vaudeville or bands; not on a circuit.

MINNESOTA.

Austin—The City Park.  
 Duluth—Lester Park, J. T. Condon, mgr.; park does not play vaudeville; plays bands.  
 Duluth—Chester Park, owned by the city.  
 Mankato—Rivera Park, Guy Flaungan, mgr.  
 Minneapolis—Lake Nokomis Park.  
 Minneapolis—Lake Minnetonka Park.

(Continued on page 90.)



THE MAN WHO MADE UNCLE SAM make more Silver Dollars. The enormous sale on our Dollar Packages has frequently made a shortage of silver and paper dollars, necessitating an extra coinage to supply the demand.

# HERE'S A HOME RUN W

## IT'S THE BIGGEST HIT OF THE SEASON. EVERY

For juicy money-getters, our Combination Boxes take the prize. They are the livest pro sition come back in every big special issue of THE BILLBOARD with a two-page spread in this spe and

## OUR BON TON TEN IS A TEN STRIKE

Sample Box, Express Prepa

The name—**BON TON TEN**—well describes the package. It is the aristocrat of our combination packages—Fine enough for the Bon Ton Set anywhere, which means it is good enough to sell readily in every home.

The complete name, **BON TON TEN**, indicates that out of our whole line of swift sellers, we have selected the **TEN BEST ARTICLES**. We are especially proud of this package. It is gilt-edged in every way. It needs no apologies and we have none to offer. You can see by this illustration that the appearance is unusually attractive.

When you look at the colored cut of our big circular, which we are anxious to send you, it is like looking at the real thing through a reducing glass, which shows all the colorings, but shows each article reduced in size. The full size of the box is 6 inches by 13<sup>3</sup>/<sub>4</sub> inches.

We not only have flashy lithograph labels for the Bottles, Powder Boxes and Soap Wrappers, all in six colors and gold, but we finish it off with a bright, attractive box top with plenty of gold which makes it look rich.

You may be more interested in the flash and show for your money than in the real value of the goods, but we assure you that the quality is there, too—each and every article will give satisfaction.

IT LOOKS LIKE A REAL "WINNER" DON'T IT? You can put it down as a fact that this box is going to eclipse the great hit made by the **LUCKY 'LEVEN**, which proved such a whirlwind success for our agents the last two years.

When you start out to get the coin, you want to "do it up brown." With our **BON TON TEN** or any of our "peerless leaders," you loosen the change and that with a will. These boxes are not in the Shoe-String or Pin and Needle Class. These boxes appeal to the well-to-do. To these buyers, the **BON TON TEN** sells quickly at \$1.25—as easy as at \$1.00. We venture to say that one-third of those sold are sold at \$1.25, balance at \$1.00.

### BECOME A CREW MANAGER \$3,000.00 a Year for You

We will not be satisfied unless you engage others to work for you. Do not say that a \$1.00 package is too high-priced a package for you to sell, as we have boys and other inexperienced agents who find it easier to sell our \$1.00 packages than it is to sell 50c articles of other lines. Think what it would mean to you to have three or four agents working for you who would sell 10 packages per day each. This would be 30 boxes per day and by allowing them 30c a box commission, they would each make **\$3.00 per day** and you would be making **\$7.50 profit** on their sales without any work on your part. Your own individual sales should make you another **\$7.50 per day**, as we consider 20 boxes per day a low average and you wouldn't have to sell 15 boxes per day to make \$7.50, so can't you see a young gold mine in this **BON TON TEN**?

#### A GET ACQUAINTED COUPON

E. M. DAVIS SOAP CO.,  
640 Davis Bldg., Chicago, Illinois.

Gentlemen:—Please introduce me to your "27 varieties" of coin-coaxing Combination Boxes of Soaps, Perfumes and Toilet Goods with valuable premiums. I am interested in selling your goods by the following plan (check method that appeals to you.)

Personally from House to House  
Managing a Crew (and have money to finance it)  
High Pitch  
Medicine Show

Paddle Wheel  
Raffle Cards  
As a Premium with Magazine or Newspaper Subscriptions.

Name

Address



**\$1.25** Express / Sample Box with Sample Case Prepaid / Cover Padded with Purple Cloth

VALUE OF CONTENTS	Trinola, great stain remover	\$.10
	Empress Poudre de Riz, Face Powder	.50
	Medco Complexion Cream	.50
	Pearl Dentifrice (tooth soap)	.25
	Medco Perfume, triple extract	.25
	Pine Apple Cream Complexion Soap	.25
	Medco Deodorizing Powder	.25
	Bon Ton Cucumber Cream	.50
	Empress Perfume Toilet Soap	.25
	Bon Ton Toilet Water	.50
Total Retail Value		<b>\$3.35</b>

**E. M. DAVIS SOAP CO., 640 Davis**



# WITH THE BASES FULL

## EVERYBODY SCORES WITH THE "BON TON TEN"

position for AGENTS, CREW MANAGERS, FAIR AND CARNIVAL FOLLOWERS, PADDLE WHEELS, ETC. We and the agents "get away" with our propositions with plenty of "long green" in their jeans. Prepaid, 75c.

### \$3.35 Value. Costs You 45c.

### A Hot \$1.00 Seller

The box cover hides the purple padding on the inside lid of the carrying case. The case itself sets the box off in fine style. The sample case, as shown, is not furnished with each box, but is furnished with the sample and coupon offers made below. When you call on your customer with this neat sample case, which you can carry under your arm, open it up and show the purple padded lid and the gorgeous cover of the **BON TON TEN**, which looks like it was tied up with green satin ribbon, you immediately have the woman's attention. She is curious to know what it contains and you will surely hold her attention until the cover is removed and the array of our fine toilet goods will dazzle her eyes. If she ever coveted anything in her life, she will covet this package and when at the end of your spiel you state she can have it all for the low price of \$1.00, you can almost knock her down with a feather. Give her time to recover herself and the \$1.00 will be yours in a jiffy, even if she has to borrow it from a neighbor. Quantity and quality considered, this is an amazing offer for the price of \$1.00 which we place in your hands for 45c.

**SPECIAL OFFER** To give you a start on the **BON TON TEN**, we will send you 23 boxes, allowing you the 100 box price, which would amount to \$10.25, and a display case, worth \$1.00 free for \$10.

## YOU CAN MAKE THE MONEY THESE MEN and WOMEN MAKE

**\$68.00 SALES ONE DAY.**  
"Sold 68 boxes at \$1.00 in one day in territory that had been worked twice before." Yours truly,  
M. B. WHITE, L., W. Va.

**9 HOURS 90 ORDERS.**  
"I have canvassed 9 hours and taken 90 orders. I solicited them on positive guarantee that the goods will be as samples."  
C. A. WALKER, B., Miss.

**WHAT DO YOU KNOW ABOUT THIS?**  
"Hope to do big things with your line, and if I do not, I will ask the Governor to give me a pass to the Poor House, as there would be no chance for a man to live if he can not make it with the Bon Ton Ten."  
Very respectfully,  
H. ROBERTS, P., Fla.

**\$25.00 PROFIT FIRST DAY.**  
"Will sell lots of goods. 43 orders first day's work by myself."  
O. F. WRIGHT, C., S. C.

**THIS MAKES SUCCESS CERTAIN.**  
"It is a great pleasure to have orders receive such prompt attention, and I am greatly obliged to you for it. Goods received yesterday after dinner, Saturday. The order was mailed here after 6 P. M., Thursday.—Quick doin's.—Your goods give generally good satisfaction. That's everything—even more than repeat orders."  
CHARLES BRANDON, S., Iowa.

**MADE \$52.00 ON FRIDAY.**  
I am sending you an order for 250 boxes with Shears. "Say, I am getting \$1.50 for the box and Shears. That gives me a very good profit. Last Friday I made \$52.00. That is good for me. Is it not?"  
F. ROLEY, B., Ala.

**\$18.60 DAILY PROFIT—WHY NOT YOU?**  
Am doing very nicely here. Took thirty-one orders yesterday.  
HUGH POPPE, F., Wis.

W. H. Fleenor, of Va., has been handling our goods for about two years, and doing nicely on Lucky Leven. He ordered a sample of Bon Ton Ten some ten days ago, and yesterday sent us an order for 1,000 boxes, cash accompanying the order.

**KEEPS ON DOUBLING.**  
Gentlemen:—Am highly pleased with the sale of your propositions, and believe I have done pretty well, considering, starting out with \$30.00 worth of your goods, and a Jack or Burro and a pack saddle. Sold 100 boxes of soap and shears, and realized \$78.00. Sent that for more goods, sold them, and realized \$200.00. The present stock is partly sold out, but I bought a wagon for \$63.00, and now am looking for a good horse so I can get around faster, and expect to keep on doubling my business.  
JAMES LAWSON, P., Calif.

Dear Sirs:—I took orders for 16 boxes in two hours this afternoon.  
JOE E. NELSON, S., Nebr.

I have worked two days and taken 36 orders.  
JNO. G. HAITHCOX, N. H., N. C.

We have 203 orders taken in 3 1/2 days.  
Yours for business,  
E. F. NEWCOMB, D., Va.

**14 HOURS—61 SALES—PROFIT, \$36.60.**  
Have been out two days—seven hours each day—and made 61 sales. My profit, \$36.60. Am going to work the county.  
F. B. HESS, G., Ohio.

**A MONTH'S SALARY IN A WEEK.**  
"My order amounts to over \$45.00; profit \$60.00. This is the result of one week's work. Your goods go like hot cakes. Easy vacation and a good month's salary at that in a week."  
JOHN NUERNBURG, O., Wis.



**UNCLE SAMUEL, OUR SILENT PARTNER,** who delivers your orders to us. The entire output of our six-story factory is sold through the mail, our agents being the only middlemen from our factory to consumer.

**EXPERIENCE PROVES THIS LINE BEST.**  
I have handled enlarged pictures for years, and several other things from time to time, but I have never taken orders and delivered anything with the ease I handled this soap. Thirty orders yesterday while delivering. I am working on limited capital, but look out when I get a better hold and a few boys on the road.  
E. C. SMYTHE, C., N. C.

**\$7.50 IN TEN MINUTES.**  
The first day I went out I sold \$7.50 worth in ten minutes. I was out two hours the first evening and sold \$20.00 worth.  
LORENZO RATLIFF, M., Ga.

**INSTRUCTIONS HELP TO SUCCESS.**  
I have read your book on "Salesmanship," and it is grand. Your book is very instructive; it gives me new ideas.  
F. L. GIBSON, P., Pa.

**27 ORDERS FIRST DAY.**  
Dear Sirs:—Received samples on the 15th, and found them all O. K. I was out yesterday and took 27 orders.  
Yours truly,  
W. R. McCURDY, W., Pa.

**\$15.00 SALES, 21 MINUTES' TIME.**  
I have sold some of your goods and find them fast sellers. I sold \$15.00 worth of the razors or Shaver's Outfits in 21 minutes. How is this for record?  
F—M—, Wyoming.

**150 ORDERS IN 26 HOURS—\$90.00 PROFIT.**  
Gentlemen:—I am having excellent luck, as I have taken 150 orders in 26 hours.  
Yours very truly,  
LEONARD W. WEST, P., Ill.

**BIG DAY—PROFIT \$12.75.**  
Please give enclosed order prompt attention. Today's sales amount to \$20.40. The "Lucky Leven" and Tension Shears sure is a bargain at \$1.35.  
N. R. NORTHUTT, G., Tex.

If this package isn't worth \$1.00, it isn't worth a cent. The consumer can discount our prices two-thirds and still show more than \$1.00 value. If people have the money, and the reports show that they have it in abundance, they are sure buyers of **BON TON TEN**.

**GET MORE COMPLETE DETAILS TODAY IF STILL IN DOUBT.** Our \$5.00 Coupon Offers are always popular. They are made for quick action. Profit by grasping this one.

**OUR USUAL SPECIAL \$5.00 COUPON**

For a "five spot" we will send you

	Regular Cost.	Sells For.
12 Boxes Bon Ton Ten.....	\$5 64	\$12 00
Bon Ton Ten Display Case.....	50	
	\$6 14	

Cost you \$5.00; Profit \$7.00, besides sample case free.

**NOW SHOW YOU ARE GAME.**

E. M. DAVIS SOAP CO., 640 Davis Bldg., Chicago. I am game. Here's your "V," Shoot on your Special Offer to me by..... Express.

Name .....  
Street .....  
City ..... State .....

Only allowed to new customers, for quick action, and only once to each when accompanied by coupon.

Case Express Cloth Collect **80c.**

### READ OUR GUARANTEE

We hereby guarantee that any person purchasing one of our packages at retail price—at any time—from any one of our agents—may, in the event he is not satisfied with it, return it to us within ten days from date of purchase and we will refund the amount paid. E. M. DAVIS SOAP CO.

Does any other concern offer such a definite, clear, sweeping guarantee? This should convince you beyond the question of a doubt that our goods are right—that we are right—that this is the right proposition for you to handle. We are the only ones who can lose. You will have your profit, and we square ourselves with your consumer—if there is any kick. But there won't be any kick. Our goods satisfy.

**Davis Bldg., 224 No. Desplaines St., Chicago.**

# NEW MODEL High Striker

THEY GET THE MONEY

WHEN other games fail the High Striking Machines are getting the money. Ask the man who operates one. He will tell you we're right. In regards to which make, can be decided best after investigation. Our machines are built to stand the wear and bangs which are sure to be received from time to time.

Two Mauls, Large Chime Gong Packed in Painted Carrying Cases Special Machines Made To Order

PRICE \$45.00

Shipped on Receipt of \$10.00

MOORE BROS. MFR'S

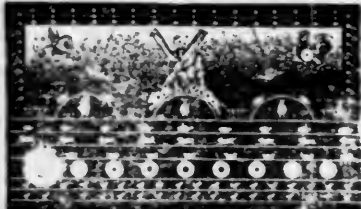
Lapeer, Mich.

\$350 Has Been Made in 6 Hours Operating the CIRCLING WAVE



THE CIRCLING WAVE is the catchiest of amusement devices. It combines the pleasure of a merry-go-round with the joy of boating on a gently rolling lake or bay. This machine has been taking the big money at our State and County Fairs, Carnivals and Old Home Weeks. ARMITAGE & GUNN, Sole Manufacturers and Patentees, No. 202 Mill Street, Springfield, Erie Co., N. Y.

## AUTOMATIC MOVING SHOOTING GALLERY



AND BASEBALL NOVELTIES

Write for price list. WM WURFLEIN, Mfr., 205 N. Second St., Philadelphia, Pa., U. S. A.

## RACING COASTER

Leads all Park Amusement Devices in drawing power, earning capacity and operating safety. Guarantees the proceeds under U. S. and Foreign patents.

INGERSOLL ENGINEERING AND CONSTRUCTING CO.

Designers, Builders and Outfitters of Parks and Park Amusements.

Oliver Building, Pittsburgh, Pa.

## Rensselaer Park

TROY, NEW YORK.

Can use FIRST-CLASS CONCESSIONS. Have some buildings.

Address, W. R. SWARTZ, Mgr.

## WANTED

Location in a live Park for first-class Penny Arcade of 115 Machines. No junk. ELECTRIC AMUSEMENT CO., Newburgh, N. Y.

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

## PARK LIST

(Continued from page 87.)

Minneapolis—Longfellow Gardens, R. F. Jones, mgr.; park plays bands.  
Minneapolis—Lake Harriet, Cbas. O. Johnson, mgr.; park plays bands; no vandevl.  
Minneapolis—Forest Park, S. H. Kahm, mgr.; Forest Park Amusement Co., props.; does not play bands; plays vaudevll; on Northwestern vaudevll Assn. circuit.  
Rochester—Mayo and Central Parks, J. M. Rowley, mgr.; parks owned by city; no vaudevll; play local band.  
St. Paul—Como Park, Jacob Barnett, mgr.  
St. Paul—Harriet Island Park, owned by city; plays local band.  
St. Paul—Wildwood, P. J. Metzendorf, mgr.; Minnetonka and White Bear Navigation Co., props.; no vaudevll; no bands.  
Stillwater—Lily Lake Driving Park.

### MISSISSIPPI.

Columbus—Washington Park, (colored).  
Columbus—Lake Park.  
Corinth—Moore's Park, H. C. Moore, mgr.  
Meridian—Highland Park.  
Natchez—Concord Park, M. M. Irwin, mgr.; park plays vaudevll and bands.

### MISSOURI.

Butler—Amusement Park.  
Carrollton—Helms' Park.  
Grant City—Houger-Verbeck Park.  
Joplin—Lyric Park.  
Joplin—Schiffeldecker Electric Park Co.  
Joplin—Electric Park.  
Kansas City—Fairmount Park, Thos. L. Taaffe, mgr.  
Kansas City—Electric Park, Samuel Benjamin, mgr.; park plays vaudevll and bands.  
Kansas City—Forest Park, John H. Koffler, mgr.; park plays vaudevll; it also plays bands.

Macon—Stephens Park.  
Nevala—Hadlo Springs and Park, J. H. Williams, mgr.; park plays vaudevll; plays bands on Sundays.

St. Joseph—Lake Conrary Park.  
St. Louis—Delmar Garden.  
St. Louis—Mannion's Park, Edw. Mannion, mgr.  
St. Louis—Lemp Park.  
St. Louis—Grand Park.  
St. Louis—Suburban Garden, Sol Oppenheimer, mgr.  
St. Louis—Forest Park Highlands, Robt. Haferkamp, mgr.; park plays vaudevll and bands.

St. Louis—Priester's Park, Frank M. Priester, mgr.; Priester Park Amusement Co., props.; plays bands and cabaret vaudevll.  
St. Louis—West End Heights, C. H. Wallace, mgr.; Louis Obert Brewing Co., props.; plays local bands and atock company.

Sedalia—Liberty Park.  
Springfield—White City Park, A. S. Fischer, mgr.; park plays vandevll and bands.  
Springfield—Dolling Park, W. H. Jezzard, mgr.; Doling Park Amusement Co., props.; plays vandevll and bands; not on a circuit.  
Webb City—Lakeside, Al. R. Bascom, mgr.; S. W. Mo. R. R. Co., props.; plays bands; no vaudevll.

### MONTANA.

Anacosta—Washoe Park.  
Butte—Columbus Gardens, Geo. Forsythe, mgr.; park plays vaudevll at times; also plays bands.  
Great Falls—Black Eagle Park, E. I. Holland, mgr.

### NEBRASKA.

Beatrice—Beatrice Driving Park.  
David City—Chautauqua Park.  
Fairbury—City Park, S. M. Bailey, mgr.; owned by city; does not play vaudevll; plays bands.  
Grand Island—Delwood Park, W. E. Rounds, mgr.  
Kearney—White Bridge Park.  
Kearney—Plum Grove, Owen Williams, prop. and mgr.; park plays bands.  
Lincoln—Capital Beach, J. A. Backstaff, mgr.; park plays vaudevll.  
Nebraska—Freythaler Park.  
Omaha—Home Summer Garden, Wm. B. Miller, mgr.; park plays vaudevll; also plays an orchestra.  
Omaha—King Park, Munchhoff Bros., mgrs.; plays vandevll and bands; is not on a circuit.  
Omaha—Horky's Park, Anton Horky, prop. and mgr.; park is used only as picnic and camping grounds.  
South Sioux City—Crystal Lake Park, Harry A. Tave, mgr.; park does not play vandevll; plays bands.  
York City Park, N. A. Dean, mgr.; does not play vandevll or bands.

### NEW HAMPSHIRE.

Clarendon—Pine Grove, Frank E. Joy, mgr.; C. R. & L. Co., props.; park plays vandevll and bands.  
Concord—Contowok River Park, John Rourke, mgr.; park plays bands on special occasions.  
Dover—Central Park, F. A. Boden, mgr.; plays bands at times.  
Hampton—Hampton Beach.  
Manchester—Lake Masachusetts Park, Manchester St. Ry. Co., props. and mgrs.; park plays vandevll, plays bands on Sundays.  
Manchester—Prince Island Park.  
Manchester—Pine Island Park, Manchester Traction, Light and Power Co., props. and mgrs.; does not play vandevll; plays bands on Sundays.  
Nashua—Lawndale Park, J. J. Haggerty, mgr. and prop.; park plays bands; no vandevll.  
Salem—Canobie Lake Park, Franklin Woodman, mgr.; park plays vaudevll; plays bands on Sundays and holidays.

### NEW JERSEY.

Atlantic City—Hedyn Pier.  
Atlantic City—Inlet Pavillion.  
Atlantic City—Youngs Million Dollar Pier, John L. Young, mgr.  
Atlantic City—Atlantic Garden.  
Atlantic City—Youngs Ocean Pier, plays bands.  
Atlantic City—Stevenson's Pier, Wm. Pennan, mgr.; Geo. C. Tollyon, prop.; no vaudevll; no bands.  
Atlantic City—Steel Pier, J. Rothwell, mgr.; no vaudevll; plays bands.  
Bayonne—Washington Park, Ed. Mason, mgr.  
Brighton—Tumbling Dam Park, H. L. Tyler, mgr.; park plays vandevll; also plays bands.  
Keyport—Pavillion Beach Park, Fred Frick, mgr.; park plays vandevll; also plays bands.  
Manlewood—Hollywood Park.  
Newark—Electric Park, O. A. Dunlap, mgr.; park plays vandevll; no bands.  
Newark—Hillside Park, W. E. H. Thaller, mgr.; plays vandevll; does not play bands.  
Newark—Coliseum Garden.  
Newark—Verona Lake Park.

## ..:PADDLE WHEEL..:



32 inches in diameter, numbered 1 to 60, complete with paddles ..... \$10.00

### COUNTRY STORE

A miniature department store, size, 36 in. in diameter, 120 spaces, complete ..... \$12.00

### JEWELRY SPINDLE

Size 28x28 inches, complete with 250 pieces of Jewelry. \$10.00

### JEWELRY SPINDLE

24 inches in diameter, 24 spaces, painted in bright colors, folds up in center, complete with 250 pieces of Jewelry ..... \$5.00

## POODLE DOGS

Buy our line and increase your profits. The most attractive dogs on the market, well proportioned, plump stuffed, full fashioned head, face, nose, mouth and toes defined by black yarn, glass life-like eyes, fine silky quality, fur extra heavy and long, each has a silk ribbon bow in different colors.  
10 inches high, per gross ..... \$45.00  
11 inches high, per gross ..... \$4.00

NO GOODS SHIPPED WITHOUT DEPOSIT.  
We carry a complete line of Amusement Goods.

SLACK MFG. CO. 337 W. Madison Street, CHICAGO, ILL. THE OLD RELIABLE AMUSEMENT SPECIALISTS.



## Gregory Toy Balloons

MADE IN AKRON

### Here's the Line You Want

Gas, Air, Advertising and Decorated Balloons. Seamless construction—Superior Quality. Our correct methods of manufacture—the result of 30 years' actual experience and constant experimenting—insures the very best quality possible.

Write us today for samples and our low prices. You should Not Fail to Handle our

### SELF-CLOSING VALVE

## Toy Balloons

(Patented Nov. 14, 1911.)

A Big, Popular Seller Everywhere. Fitted with automatic valve permitting the balloons to be inflated and deflated at will by anyone. Sold uninflated—that means easily handled. Write for full information, samples and prices.



INFLATING.



DEFLATING.

GREGORY RUBBER CO., (Dept. T), AKRON, OHIO.



R. Giagaspere, Coad'r

## The Banda Rossa

30—MUSICIANS—30

NOW BOOKING SUMMER ENGAGEMENTS

For open time and terms apply

J. JOVINE, Manager

Office, 226 East 105th St.,

NEW YORK CITY

Telephone Harlem 564

## CONCESSIONS TO RENT

SEASON 1913

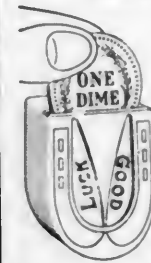
OCEAN PIER, REVERE BEACH, MASS.

For Candy, Ice Cream, Soda Water, Frankfurters, Pop Corn, Drangecade, Souvenirs, Postal Cards, Lunch Room, PENNY ARCADE, Fortune Teller, Game Bank, MOVING PICTURES, ROOF GARDEN, or any other good attractions, also space for Seaside Railway and Shows of all kinds. THE CONEY ISLAND OF NEW ENGLAND. Address OCEAN PIER COMPANY, 84 State Street, Boston, Mass.

## DIMES MAKE DOLLARS Get a Lucky Horseshoe Bank

(Smallest Bank in the World.)

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Opens May 6, 1913. Three successful seasons. Good opening for Circle Swing, Bump-the-Bumps, Roulette Wheel, or any amusements. No games allowed. H. O. VIA, Manager

WANTED

Second-hand equipment for "Foolish House" or similar amusement device for park attractions, either in part or whole. Address HARRY W. BURNETT, Crystal Beach, Ontario, CANADA

CONCESSIONS TO LET SEASON 1913—Trimper's Sea Shore Resort—Palmist, Candy, Hog, Bear wheels, Novelties, Ball Games, Ring Games, or any amusement games. Confectionery stands are built. H. TRIMPER, Ocean City, Maryland

FIGURE EIGHT COASTER—For Sale Cheap or will place in good park on percentage basis. This Coaster has ten cars, is in excellent condition, and complete in every way. Address J. W. MUNCIB HOFF, 2634 Harney Street, Omaha, Nebraska

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Newark—Olympic Park, Jas. M. Beldon, mgr.; H. H. A. Schmidt, prop.; park plays vaudeville and bands. Ocean City—Hend's Ocean City Pier, Frank H. Platt, mgr.; park plays vaudeville. Ocean City—Foggy's Pier. Ocean City—Hippodrome Park. Palsadesa—Palsadesa Amusement Park. Pittman—Alconzon Park, G. W. Carr, mgr.; park plays vaudeville and bands. Sea Isle City—New Ocean Pier. Seward—Boynott Beach, Albert B. Boynott, mgr.; does not play vaudeville; plays bands. Trenton—White City, Peter E. Hurley, mgr. Vineland—Union Lake Park, J. H. Dowler, Jr., mgr.; Millville Traction Co., props.; park plays vaudeville and bands. Washington Park—Washington Park on the Delaware, Herbert F. Stetzer, mgr.; park plays vaudeville and bands. Wildwood Crest—Crest Pier. Woodlyne—Woodlyne Park, Woodlyne Park Assn., props.; plays bands occasionally.

NEW MEXICO.

East Las Vegas—Gallinas Park.

NEW YORK.

Albany—Electric Park, Albany Southern R. R. Co., props.; I. R. Fischer, mgr.; park plays vaudeville and bands. Albany—Maple Beach Park, John J. Carrin, mgr. and prop.; park plays vaudeville; does not play bands. Amsterdam—Aiken Park. Auburn—Lakeside Park; Island Park. Buffalo—Carnival Court, H. G. Johnson, mgr.; Electric Park Amusement Co., props.; does not play vaudeville or bands; is not on a circuit. Coney Island—Steeplechase Park, Geo. C. Toll, mgr. and prop.; does not play vaudeville or bands. Corning—Hijon Park, S. H. Clark, mgr.; park plays vaudeville and bands. Huntington—Casino Park, J. P. E. Clark, mgr.; plays vaudeville and bands. Coney Island—Luna Park. Coney Island—Coney Island Terminal Park. Congers—Rockland Lake Park, L. L. Lamborn, mgr.; does not play vaudeville; plays bands. Cortland—Little York Pavilion. Cortland—Trout Park. Elmira—Eldredge Park, Geo. F. Lawrence, mgr.; park plays vaudeville; plays concerts on Sunday. Elmira—Rorick's Glen Park, H. M. Beardsley, mgr.; Elmira Water, Light and R. R. Co., props.; park does not play vaudeville or bands. Far Rockaway—Idle Hour Park. Glen Falls—Glen Lake Park. Greater New York—Staten Island; Happyland Park. Irondequoit—Sea Breeze Park. Irondequoit—Glen Haven Park. Ithaca—Rienwick Park, Capt. C. E. Sykes, mgr. and prop.; plays bands and vaudeville. Jamestown Celeron on Chautauqua Lake, Geo. E. Maltby, mgr.; park plays vaudeville and bands. Kingston—Kingston Point, G. B. TeBow, mgr.; Kingston Cons. R. R. Co., props.; does not play vaudeville or bands. Lyons—Woodland Park. Matteawan—Mt. Beacon Park, E. L. Whitney, mgr.; park does not play vaudeville. Middletown—Midway Park, D. C. McMonagle, mgr. Newburgh—Orange Lake Park, B. B. Odell, mgr.; Orange Co. Traction Co., props.; plays vaudeville and bands. New Hartford—Little Coney Island. New York—Clason's Point Park, Clinton Stephens, Jr., mgr.; park does not play vaudeville; plays bands. New York—Manhattan Casino Park. Long Island—Brighton Beach Park. New York—Gala Park, S. H. Abrams, mgr.; does not play bands. Ogdenburg—Sandy Beach. Ocott—Ocott Beach, Wm. Lavalley, mgr.; J. Milton Woodard, prop.; park plays vaudeville and bands. Olean—Rock City and Riverhurst, W. P. Balley, mgr.; does not play vaudeville; plays bands, not on a circuit. Oriskany—Summit Park, S. W. Baker, mgr.; park plays bands. Oswego—Oswego Beach Park. Peekskill—Shady Lake Park. Rochester—Ontario Beach Park, B. L. Peer, mgr.; park does not play vaudeville; plays bands. Sacandaga Park—Sacandaga Park, F. W. Wilson, mgr.; park plays vaudeville and bands. Schenectady—Forest Park, W. S. Hamilton, mgr.; park does not play vaudeville; plays bands. Seneca Falls Cayuga Lake Park, W. R. Joralemon, mgr.; park plays vaudeville; also plays bands. South Beach, S. I.—Happyland Park. South Beach, S. I.—Glen Island Park. Staten Island—Midland Beach, D. H. Leonard, mgr.; Midland Beach Co., props.; does not play vaudeville; plays bands. Sylvan Beach—Carnival Park, Dr. M. Cavana, mgr.; Carnival Park Assn., props.; no bands; concessions rented. Sylvan Beach—Luna Park. Syracuse—Long Branch Park, B. Manrer, mgr.; park does not play vaudeville or bands. Syracuse—Valley Park, P. J. Honold, mgr.; park does not play vaudeville or bands. Troy—Rensselaer Park, W. R. Swartz, mgr.; Diamond Novelty Co., props.; park plays vaudeville and bands; no circuit. Utica—Summit Park. Utica—Little Coney Island Park. Utica—Utica Park, Seltram & Donshue, mgrs. Youngstown—Fort Niagara Beach, Wm. C. Pike, mgr.; C. J. Pilkey, prop.; plays bands; no vaudeville.

NORTH CAROLINA.

Asheville—Riverside Park. Charlotte—Lakewood, T. C. Toomey, mgr.; Lakewood Amusement Co., props.; does not play vaudeville; plays bands. Durham—Lakewood Park, H. L. Lindsay, mgr.; park plays vaudeville; also plays bands occasionally. Goldsboro—Rivoli Park. Raleigh—Billion Park. Raleigh—Bloumsburg Park, J. H. Livingston, mgr. Rocky Mount—Oakland Park. Salisbury—Fair Park. Washington—Riverside Park. Wilmington—Dixieland Park, Dixieland Brokerage Co., mgrs. Winston-Salem—Nissen Park, Piedmont Park.

(Continued on page 94.)

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Novelties, Cracker-Jack, Merry Go-Round, Ferris Wheel, Shows, Shooting Gallery, Photos, etc.; also the same privileges as above, including Italy Rack and Jingle Board, at Eminence, Ky., for week of August 21. These are good Fairs. Write if interested.

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Will be held at CAMDEN, ARKANSAS, OCTOBER 14-18, Inclusive. We want a good Carnival Company and Concessions, to be on principal streets of city. L. B. STONE, Secretary.

Georgia State Fair, October 21-31, 1913

It now looks very much like it is racing at our 1913 Fair, and if so, the grounds won't hold 'em. You can come to our Circuit at Memphis, thence to Nashville, Montgomery, Birmingham, to MACON. These are all money-getters, and the Best Fairs in the South. "Dixie's Blue Ribbon Fair," at MACON wants about ten of the best big shows in the U. S., for our Midway. Also wants Funny Trick Houses, Mystic Mazes, Riding Devices; in fact anything and everything to make the people laugh. Can use good Free Acts, if reliable and in reason; bands that can play and can make people whistle and pat. A gold mine for a first-class small Wild West Show. If you want to make the best Fair in the South, write at once to HARRY C. ROBERT, Secretary and General Manager, Macon, Georgia.

FOR SALE FOR SALE

To the highest bidder—sealed bids, all concessions at the Shelby Co. Fair, Shelbyville, Ky., August 26, 27, 28, 29, 1913. Amusements, Refreshments and Novelty Privileges all to the highest bidder, reserving the right to reject any or all bids. Address, T. R. WEBBER, Secretary.

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# LIST OF 1913 FAIRS

The Data Contained in This List Gives All the Dates of This Season's Fairs Which Had Been Set Up to the Time of Going to Press—Additions Will Be Made Each Week Hereafter

<b>ALABAMA.</b> Center—Cherokee Co. Fair Assn. Oct. 28-31. Dr. S. C. Tatum, manager. Greensboro—Hale Co. Fair Assn. Oct. 15-19. F. H. Lavender, secy.	<b>ARKANSAS.</b> Bentonville—Benton Co. Hort. Soc. Oct. 15-17 Orin Parker, secy. Mena—Mena & Polk Co. Fair Assn. Aug. 20 23. V. W. St. John, secy.	<b>COLORADO.</b> Loveland—Larimer Co. Fair Assn. Sept. 9-12. M. C. Hoyt, secy. Rocky Ford—Arkansas Valley Fair Assn. Sept. 2-5. G. M. Hall, secy. Trinidad—Trinidad-Las Animas Co. Fair Assn. Sept. 9-12. Chas. Bailey, secy.	<b>CONNECTICUT.</b> Berlin—Connecticut State Agrl. Soc. Sept. 23-27. L. W. Gwathkin, secy. Goshen—Goshen Agrl. Soc. Sept. 1-2. E. H. Johnson, secy. Haddam Neck—Haddam Neck Grange Agrl. Assn. Sept. 1. George E. Wilkes, secy. Norwich—New London Co. Agrl. Soc. Sept. 1-3. Chas. D. Greenman, secy. Washington—Washington Fair Corporation. Sept. 5. C. E. Hough, secy. Willimantic—Horse Shoe Park Agrl. Assn. Sept. 9-11. Samuel B. Harvey, secy. Woodstock—Woodstock Agrl. Soc. Sept. 15-17. L. H. Healey, secy. N. Woodstock, Conn.	<b>DELAWARE.</b> Wilmington—Delaware State Fair, Inc. Sept. 9-12. Samuel H. Wilson, Jr., secy.	<b>GEORGIA.</b> Calthoun—Gordon Co. Fair Assn. Oct. 20-25. H. J. Hoff, secy. Commerce—Commerce Four Co. Fair Assn. Oct. 27-Nov. 1. P. T. Horber, secy. Macon—Georgia State Agrl. Soc. Oct. 21-31. Harry C. Robert, secy.	<b>ILLINOIS.</b> Albion—Edwards Co. Fair Assn. Sept. 16-19. Ben L. Mayne, secy. Alton—Alton Agrl. Fair Assn. Aug. 25-29. Tony Dentert, secy. Amboy—Lee Co., Fair. Sept. 16-19. Wm. L. Leach, secy. Atlanta—Atlanta Union Central Agrl. Soc. Sept. 2-5. Frank S. Bevan, secy. Belvidere—Boone Co. Agrl. Soc. Sept. 2-5. Frank Gilroy, secy. Carlinville—Macoupin Co. Fair & Agrl. Assn. Sept. 30-Oct. 3. J. P. Arnett, secy. Charleston—Coles Co. Agrl. Soc. Aug. 19-23. W. O. Glasco, secy. El Paso—El Paso Dist. Agrl. Fair. Aug. 25-29. H. J. Tegmyer, secy. Fairfield—Wayne Co. Fair. Aug. 19-22. Harry L. Leisinger, secy. Greenup—Greenup-Cumberland Co. Fair Assn. Sept. 2-6. Nelson Tharp, secy. Jonesboro—Union Co. Agrl. & Mechl. Soc. Aug. 12-15. A. A. Fulschmider, secy. Joplin—Rock Island Co. Agrl. Assn. Sept. 9-11. J. W. Wainwright, secy. Martinsville—Clark Co. Fair Assn. Sept. 9-13. E. Gasaway, secy. Mazon—Grundy Co. Agrl. Fair. Sept. 23-26. F. H. Clapp, secy. Morrison—Whiteside Co. Central Agrl. Soc. Sept. 2-5. Paul F. Boyd, secy. Mt. Carroll—Carroll Co. Agrl. Assn. Aug. 26-29. Cal M. Fezer, secy. Murphysboro—Jackson Co. Fair Assn. Sept. 2-5. Chas. L. Ritter, secy. Newton—Jasper Co. Fair. Sept. 9-12. H. A. Fuller, secy. Peotone—Eastern Will Co. Dist. Fair Assn. Sept. 17-19. Fred Carstens, secy. Perry City—Ford Co. Fair & Driving Assn. Sept. 9-12. E. B. Funk, secy. Pocahontas—Crawford Co. Grange Fair. Sept. 22-23. Henry Coulter, secy. Duncannonville, Ill. South Beloit—Winnebago Co. Fair Assn. Aug. 26-29. B. E. Skinner, secy. Beloit, Wis. Sparta—Randolph Co. Driving Club & Fair Assn. Sept. 30-Oct. 3. C. O. Bates, secy. Springfield—Illinois State Fair. Oct. 3-11. J. K. Dickson, secy. Warren—Warren Fair & Home Coming. Sept. 16-19. J. W. Richardson, secy.	<b>IOWA.</b> Allison—Butler Co. Agrl. & Hort. Soc. Sept. 9-11. O. F. Missman, secy. Alta—Buena Vista Co. Agrl. Soc. Aug. 13-15. W. J. Sleviera, secy. Anamosa—Anamosa Fair Assn. Aug. 11-15. Dr. L. W. Russell, secy. Atlantic—Cass Co. Fair Assn. Sept. 15-19. John Curry, secy. Aveca—Pottawattamie Co. Fair Assn. Sept. 9-12. Caleb Smith, secy. Bedford—Taylor Co. Fair Assn. July 29-Aug. 1. C. N. Nelson, secy. Boone—Boone Driving Park & Fair Assn. Sept. 1-4. J. S. Crooks, secy. Carroll—Carroll Co. Fair & Driving Park Assn. Sept. 2-5. Peter Stephany, secy. Clarinda—Clarinda Fair Assn. Sept. 8-12. J. C. Beckner, secy. Clarion—Wright Co. Fair Assn. Sept. 2-5. Chas. Rotzler, secy. Columbus Junction—Columbus Junction Fair Assn. Sept. 2-5. D. N. Johnson, secy. Donnellson—Lee Co. Fair. Aug. 20-22. Chris. Haefner, secy. Eldora—Eldora Co. Agrl. Soc. Sept. 2-5. Geo. W. Hayes, secy. Fonda—Big Four Dist. Fair. Aug. 5-8. E. A. Elliott, secy. Forest City—Forest City Park & Fair Assn. Sept. 9-12. M. M. Thompson, secy. Grundy Center—Grundy Co. Agrl. Soc. Aug. 19-21. Iowa City—Johnson Co. Agrl. & Mechl. Soc. Sept. 2-5. George A. Hitchcock, secy. Malcolm—Poweshiek Co. Central Agrl. Soc. Aug. 18-21. James Nowak, secy. Manson—Calthoun Co. Fair Assn. Sept. 2-5. C. G. Kaskey, secy. Marshalltown—Marshall Co. Fair Assn. Sept. 8-12. W. M. Clark, secy. Mt. Pleasant—Henry Co. Agrl. Assn. Aug. 12-15. C. H. Tribby, secy. National—Clayton Co. Agrl. Soc. Sept. 9-12. Henry Lueben, secy. Garrettsville, Ia. New Sharon—New Sharon Dist. Agrl. Soc. Sept. 15-18. Frank Monire, secy. Perry—Perry Racing Assn. Sept. 8-11. G. H. Gardner, secy. Rhodes—Eden Dist. Agrl. Soc. Sept. 16-19. H. M. Weeks, secy. Sac City—Sac Co. Fair Assn. Aug. 12-15. Gus Strohmeler, secy. Sewal Fair Assn. Sept. 4-6. Loren Johnston, secy. Sheldon—Sheldon Fair Assn. Aug. 19-22. Geo. Gardner, secy. Shenandoah—Shenandoah Fair Assn. Aug. 11-15. A. W. Goldberg, secy. Sioux City—Interstate Live Stock Fair Assn. Sept. 15-20. Joe Morton, secy. Tipton—Cedar Co. Fair Assn. Sept. 2-5. C. F. Stimmermaker, secy.
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AUGUST 25-26-27-28-29-30, 1913

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WANTED freaks of all kinds, girl to handle snakes, all other useful people that can make good, write or wire at once. No booze or gambling with this outfit. Bonita and Human Heart write at once.

You can bring your outfit to our winter quarters, repaint and put in shape for the season as we have work shop and everything to do with.

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AMSTERDAM, N. Y., care Conrad Hotel—HARRY CLARK, Gen. Mgr.

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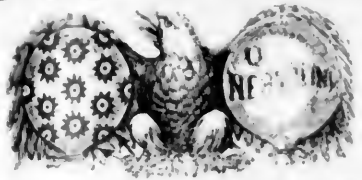
LAST SEASON THAN ALL OTHER AGENTS IN THE WEST COMBINED.

IN IOWA WE FURNISHED THE FOLLOWING: Inwood, Hampton, Mason City, New Hampton, Pella, Waukon, Iowa City, Oskaloosa, Cresco, Allerton, Sheldon, Eldora, Marshalltown, Grundy Center, Council Bluffs, Dubuque. Some of the above we sent Aeroplanes the last minute, when other agents were disappointing. We filled all our contracts. Pleased to send our Illustrated Attraction Catalog FREE.

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Patent applied for. The marvel of the age and a sure money-getter. The only Maul Striking Machine ever known. Can be shipped as baggage. Price and explanation on application.

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GILLESPIE'S GROVE AND DRIVING PARK, Walden, N. Y., August 6th and 7th. Concessions for Sale. WANTED—Ferris Wheel, Merry-Go-Round, Swing Shows, Privilege Men.

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Made by M. YAMPOLSKY, 2211 Franklin Avenue, St. Laals, Mo.

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November 3 to 8, inclusive

First-class Carnival Co. or Independent Attractions wanted. Address W. W. CARROLL, San Angelo, Texas

# CENTENNIAL CELEBRATION

ORWIGSBURG, PA. June 8-14, 1913. For Privileges address PRIVILEGE COM., Orwigsburg, Pa.

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

Toledo—Tama Co. Fair Assn. Sept. 16-19. A. G. Smith, secy.  
Waverly—Bremer Co. Fair Assn. Sept. 15-20. L. C. Oberdorf, secy.  
West Liberty—West Liberty Fair. Aug. 18-21. W. H. Shipman, secy.  
West Union—Fayette Co. Agrl. Soc. Aug. 25-29. E. A. McIlree, secy.  
Williamsburg—Williamsburg Pavilion & Fair Co. Sept. 9-11. J. A. Ogle, secy.  
Wilton Junction—Wilton Fair Assn. Aug. 12-14. W. A. Coaling, secy.

### KANSAS.

Anthony—Anthony Fair Assn. Aug. 5-8. L. G. Jennings, secy.  
Burlington—Coffey Co. Agrl. Fair Assn. Aug. 25-29. S. D. Wesver, secy.  
Chamarron—Gray Co. Agrl. Soc. Sept. 4-5. Lester Luther, secy.  
Liberal—Southwest Fair Assn. Sept. 15-18. George A. Quinlan, secy.  
Rush Center—Rush Co. Agrl. Fair Assn. Aug. 20-22. T. C. Rudick, secy.  
Waverly—Ohio Day Assn. Aug. 14-15. J. M. Osborn, secy.

### KENTUCKY.

Adairville—Logan & Robertson Co. Fair Assn. Sept. 25-27. Edwin R. Moore, secy.  
Alexandria—Campbell Co. Agrl. Soc. Sept. 2-6. V. O. Williams, secy.  
Barbourville—Knox Co. Fair Assn. Sept. 3-5. Charles G. Black, secy.  
Brookfield—Rockcastle Co. Fair Assn. Aug. 13-15. J. W. Kincer, secy.  
Elizabethtown—Hardin Co. Fair. Aug. 26-28. H. B. Stewart, secy.  
Eminence—Henry Co. Fair. Aug. 21-23. Newton Bright, secy.  
Eranger—Kenton Co. Agrl. Assn. Aug. 20-23. S. W. Adams, secy.  
Florence—North Ky. Agrl. Assn. Sept. 2-6. N. E. Riddell, secy.  
Frankfort—Capitol Fair Assn. Sept. 2-5. J. W. Jeffers, secy.  
Franklin—Simpson Co. Fair. Sept. 4-6. J. A. Crowder, secy.  
Fulton—Fulton Co. Fair Assn. Sept. 2-6. H. H. Wade, secy.  
Glasgow—Glasgow Fair Assn. Sept. 24-27. Thos. Dickinson, secy.  
Leitchfield—Grayson Co. Fair Assn. Aug. 12-14. H. H. Willis, secy.  
London—Lanrel Co. Fair. Aug. 26-29. L. P. Thompson, secy.  
Louisville—Kentucky State Fair. Sept. 15-21. J. L. Dent, secy.  
Maysville—Germanstown Fair. Aug. 27-30. Dan H. Lloyd, secy.  
Monticello—Wayne Co. Fair Assn. Sept. 9-12. James W. Simpson, secy.  
Mt. Vernon—Mt. Vernon Fair Assn. Aug. 6-8. E. S. Albright, secy.  
Murray—Calloway Co. Fair Assn. Oct. 1-4. M. D. Holton, secy.  
Paducah—Paducah Fair Assn. Sept. 30-Oct. 3. Paris—Boonbon Co. Fair Assn. Sept. 2-6. John S. Wiggins, secy.  
Pembroke—Lake City Park Co. Sept. 25-27. W. Gunn, secy.  
Scottsville—Allen Co. Fair Assn. Sept. 18-20. G. J. Read, secy.  
Shepherdsville—Bullitt Co. Fair Assn. Aug. 19-22. Ora L. Roby, secy.  
Stanford—K. of P. Fair Assn. Aug. 20-22. James F. Cummins, secy.  
Uniontown—Union Co. Fair Assn. Aug. 5-9. Sam W. Clifton, secy.  
Winchester—Winchester Hospital Fair. Aug. 6-9. G. L. Waincott, secy.

### LOUISIANA.

Many—Sabine Parish Fair. Oct. 21-24. J. G. Bellisle, secy.  
Monroe—Monroe Fair Assn. Oct. 28-31. Geo. A. Barnes, secy.  
Shreveport—Louisiana State Fair. Nov. 5-12. Louis N. Brueggerhoff, secy.

### MAINE.

Culais—Culais Fair Assn. Sept. 2-5. Thos. J. Doyle, secy.  
Cherryfield—West Washington Agrl. Assn. Sept. 16-18. Wm. N. Dyer, secy.  
Lewiston—Maine State Fair. Sept. 1-4. J. L. Lowell, secy.  
Presque Isle—Northern Maine Fair Assn. Sept. 2-4. Ernest T. McElaflin, secy.  
Waterville—Central Maine Fair Co. Sept. 9-12. R. M. Gilmore, secy.

### MARYLAND.

Frederick—Frederick Co. Agrl. Soc. Oct. 21-24. O. C. Warehouse, secy.  
Hagerstown—Great Hagerstown Fair. Oct. 14-17. D. H. Staley, secy.  
Tampabay—Maryland State Grande Fair. Aug. 12-15. Chas. E. H. Shriner, secy.  
Timonium (Exposition Grounds)—Maryland State Fair. Sept. 2-6. James S. Nussear, secy.  
Linthville, Md.

### MASSACHUSETTS.

Amherst—Hampshire Agrl. Soc. Sept. 23-24. J. W. T. Davis, secy.  
Athol—Worcester Northwest Agrl. Soc. Sept. 1-2. Albert Ellsworth, secy.  
Barre—Worcester Co. West Agrl. Soc. Sept. 25-26. D. H. Rice, secy.  
Charlemont—Deerfield Valley Agrl. Soc. Sept. 11-12. Stephen W. Hawkes, secy.  
Marshfield—Marshfield Agrl. & Hort. Soc. Aug. 20-22. Israel H. Hatch, secy.  
North Marshfield, Mass.

(Continued on page 96.)



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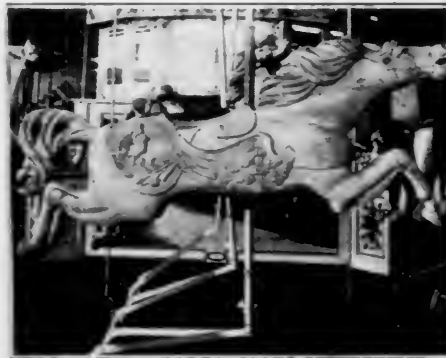
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### PARK LIST

(Continued from page 91.)

Ashtabula—Woodland Park, J. C. Hurd, mgr.  
Cambridge—Electric Park.  
Canal Dover—Sunnyside Park, E. V. Wagner, mgr. and prop.; does not play vaudeville; plays bands; is not on a circuit.  
Canton—Meyers Lake Park, H. B. Ritz, mgr.; Northern Ohio Traction and Light Co., props.; plays vaudeville and bands; bookt by Harry Hawn.  
Celina—Mercella Park, August Hamburger, mgr.; park plays some vaudeville; also plays bands.  
Cincinnati—Chester Park, Col. I. M. Martin, mgr.; park plays vaudeville and bands.  
Cincinnati—Coney Island, Coney Island Park Co., props. and mgrs.; park plays vaudeville; plays regular band.  
Cincinnati—Zoological Gardens, Sol. A. Stephens, mgr.; Cincinnati Zoological Co., props.; does not play vaudeville; is not on a circuit; plays bands.  
Cleveland—Luna Park, M. F. Bramley, mgr.; plays vaudeville; also bands.  
Cleveland—Collisium Garden.  
Cleveland—Euclid Beach Park, Harris G. Shanon, mgr.; does not play vaudeville or bands.  
Columbus—Indianola Park, Chas. E. Miles, mgr.; park plays vaudeville and bands.  
Columbus—German Village Garden and Theater; park plays vaudeville; no bands.  
Columbus—Buckeye Lake Park, Will D. Harris, mgr.;  
Columbus—Olestanty Park, J. W. and W. J. Dusebury, mgrs.; The Olestanty Park Co., props.; plays vaudeville and stock; plays bands; not on a circuit.  
Conneaut—Lake View Park.  
Dartmouth—White City Park.  
DeWitt—Island Park, C. M. Murphy, mgr.; St. Ry. Co., props.; park plays vaudeville and bands.  
East Liverpool—Newell Park.  
East Liverpool—Rock Springs Park.  
Findlay—Riverside Park.  
Findlay—Reeves Park.  
Gallion—Secalum Park, D. J. Quinn, mgr.; park plays vaudeville; also plays bands at times.  
Kent—Lake Brady Park, D. G. Hartman, mgr.; plays vaudeville occasionally; plays bands on Sundays.  
Kenton—Lake Idlewild, A. V. Salsbury, mgr. and prop.; does not play vaudeville; plays some bands; on Bellefontaine and Findlay circuit.  
Lakeside—Lakeside Park, Arthur B. Jones, mgt.; Lakeside Camp Meeting Assn., props.; no vaudeville; band and orchestra.  
Lima—McCullough Park, V. H. Edinger, mgr.; park does not play vaudeville or bands.  
Lima—Hover Park, L. H. Rogers, mgr. and prop.; plays vaudeville and bands; bookt by Barrett Show Co.  
Lisbon—Willow Grove Park.  
Mansfield—Sherman Park.  
Mansfield—Luna Park, Geo. W. Stattler, mgr.  
Mansfield—Casino, E. R. Endly, mgr.; owned by Street Railway Co.; no vaudeville; no bands.  
Marietta—Fennell Park, H. H. Young, mgr.; does not play vaudeville; plays bands.  
Mt. Vernon—Hilawatha Park, E. G. Blessinger, mgr.; park plays vaudeville and bands.  
Newark—Idlewild Park.  
Newark—Rigel Park.

Niles—Avon Park.  
Plymouth—Lake View Summer Resort.  
Portsmouth—Millbrook Park.  
Put-in-Bay—Midway Park, T. B. Alexander, mgr.; Alexander and Myers, props.; plays vaudeville.  
Sandusky—Rye Beach.  
Sandusky—Put-in-Bay.  
Sandusky—Lakeside Park, A. H. Jones, mgr.; Lakeside Campmeeting Assn., props.; park does not play vaudeville; plays bands and orchestras.  
Sandusky—Cedar Point on Lake Erie, G. A. Boeckling, mgr.; The Cedar Point Resort Co., props.; plays bands; no vaudeville.  
Seattle—Chippewa Lake Park, A. N. Beach, mgr.; Chippewa Lake Park Co., props.; plays bands and vaudeville.  
Springfield—Zue Park, Chas. C. Pine, mgr.; park plays vaudeville; does not play bands.  
Stevensville—Stanton Park.  
Toledo—Farm Park and Theater.  
Toledo—White City, Jas. J. Foley, mgr.  
Toledo—Walbridge Park, Chas. A. Nassar, mgr.; Nassar and McCormick, props.; park does not play vaudeville; plays city bands.  
Toledo—Toledo Beach, Horace E. Allen, mgr.  
Toledo Ry. and Light Co., props.; park does not play vaudeville; plays bands.  
Toledo—Lake Erie Park, Horace E. Allen, mgr.; Toledo Ry. and Light Co., props.; no vaudeville; no bands.  
Vermillion—Crystal Beach, G. H. Blanchat, prop.  
Willoughby—Willowbeach Park, E. I. Schmoek, mgr.; does not play vaudeville; plays bands.  
Youngstown—Avon Park, Maurice Geiger, mgr.; park does not play vaudeville or bands.  
Youngstown—Idora Park, R. E. Matt, mgr.; Youngstown Park and Falls St. Ry. Co., props.; plays vaudeville and bands; on Keith's circuit.  
Zanesville—Maxahala Park, Yearsley A. Price, mgr.; Moxahala Park and Amusement Co., props.; park plays vaudeville and bands.

**OKLAHOMA.**

Ardmore—Luna Park.  
Bartlesville—Collisium Park.  
Bartlesville—Duree Electric Park, D. O. Duree and Bros., mgrs. and props.; park plays bands; no vaudeville.  
McAlester—Lake Park, B. W. Hilgard, mgr.; Choctaw Ry. and Lig. Co., props.; plays vaudeville and bands occasionally; no circuit.  
Muskogee—Hyde Park.  
Oklahoma City—Belle Isle Park, H. C. Martin, mgr.; Belle Isle Boating Co., props.; plays vaudeville and bands; is not on a circuit.  
Pryor Creek—Whittaker Park, W. T. Whitaker, mgr.  
Sniphar—The Vendome Park.  
Tulsa—Orent Park, S. A. Orent, mgr.  
Tulsa—Owen Park, Channcey Owen, prop.

**OREGON.**

Bayocean—Bayocean Park, T. B. Potter Realty Co., mgrs.; park plays vaudeville and bands.  
Portland—Council Crest, Council Crest Co., mgrs.; park does not play vaudeville; plays bands occasionally.  
Portland—Oaka Park, John F. Cordray, mgr.; United Amusement Co., props.; park plays vaudeville and bands.

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**PENNSYLVANIA.**

Allentown—Central Park, W. W. Beck, mgr.; park does not play vaudeville; plays concerts on Sundays.  
Allentown—Dorney Park, F. S. Kinsey, mgr.; park does not play vaudeville; plays local bands.  
Altoona—Lakemont Park, J. M. Shuck, mgr.; park does not play vaudeville; plays bands.  
Ashtabula—Woodland Park.  
Beaver Falls—Morada Park.  
Belleville—Hocia Park.  
Berwick—Fairbills' H. W. Fairbills, mgr.  
Bradford—Luna Park.  
Bradford—Rock City Park.  
Butler—Alameda Park, Tom E. Kerstetter, mgr.; Butler Passenger Ry. Co., props.  
Chambersburg—Red Bridge Park, H. B. McNulty, mgr.  
Chambersburg—Caledonia Park, D. B. Fretz, mgr.; Chambersburg and Gettysburg Electric Ry. Co., props.; bands played on special occasions only.  
Clearfield—Clearfield Driving Park.  
Columbia—Chickles Park.  
Duffs—Edgemont Park, Abe Shaula, mgr.; park plays vaudeville; also plays bands.  
Easton—Oakland Park, H. R. Febr, mgr.; park does not play vaudeville or bands.  
Easton—Bushkill Park, Geo. E. Chiffe, mgr.; park does not play vaudeville or bands.  
Easton—Greater Island Park, H. R. Febr, Easton Amusement Co., props.; park plays vaudeville, musical comedies and comic opera; plays local bands on Sundays.  
Erie—Waldemar Park.  
Erie—Four Mile Creek Park, H. T. Foster, mgr.; park plays vaudeville and bands occasionally.  
Factoryville—Winola Park, Carl B. Edwards, mgr. and prop.; park does not play vaudeville.  
Gardons—Woodland Park.  
Greensburg—Oakford Park, O. C. Hartley, mgr.; West Pa. Ry. Co., props.; plays stock.  
Harrisburg—Reichelberger Park, E. M. Grumbine, mgr.; park plays vaudeville; also plays bands.  
Harrisburg—Hippodrome Park.  
Harrisburg—Paxtang Park, T. M. Davis, mgr.; Harrisburg Ry. Co., props.; plays vaudeville; bands occasionally; no circuit.  
Hazleton—Hazel Park.  
Hershey—Hershey Park, A. T. Hellman, mgr.; M. S. Hershey, prop.; park plays stock; plays Hershey band; is not on a circuit.  
Huntington—Gold Springs Park.  
Huntington—Jacob's Palace Park.  
Jersey Shore—Nippono Park, C. B. McCullough, mgr.; park does not play vaudeville; plays bands.  
Johnstown—Luna Park, Park Haws, mgr.; Roxbury Park Amusement Co., props.; does not play vaudeville or bands.  
Kittanning—Lenape Park, F. A. Moesta, mgr.; does not play vaudeville; plays bands.

Lancaster—Conestoga and People's Parks, John B. Peoples, mgr.; parks do not play vaudeville; play bands.  
Lancaster—Rock Springs Park.  
Lansford—Manilla Grove Park.  
Lewistown—Burnham Park.  
Mauch Chunk—Flagstaff Park, J. F. Geiser, mgr.; Carbon Transit Co., props.; plays bands; vaudeville occasionally.  
McKeesport—Olympia Park, O. C. Hartley, mgr.; West Pa. Ry. Co., props.; plays stock.  
Meadville—Exposition Park, H. O. Holcomb, mgr.; park does not play vaudeville or bands.  
Meadville—Oakwood Park.  
Milton—Milton Park.  
Milton—Riverside Park, H. R. Deeter, mgr.; park does not play vaudeville; plays bands.  
Mt. Carmel—Marsville Park.  
New Brighton—Junction Park, W. H. Boyce, mgr.; park does not play vaudeville; plays local bands.  
Newcastle—Cascade Park, R. E. Platt, mgr.; Mahoning and Shenango Ry. and Light Co., props.; no bands; plays vaudeville; Keiths circuit.  
Oil City—Monarch Park, F. D. Shaffer, mgr.; park does not play vaudeville; plays one band.  
Philadelphia—New Luna Park, J. A. Bohme, mgr.; park plays vaudeville and bands.  
Philadelphia—Woodside Park, W. C. Martin, mgr.; Woodside Real Estate Co., prop.; no vaudeville; plays bands; is not on a circuit.  
Philadelphia—Willow Grove Park, John R. Davies, mgr.; Philadelphia Rapid Transit Co., props.; does not play vaudeville; plays bands; no circuit.  
Philadelphia—Point Breeze Park, Fred W. McClellan, mgr.; Point Breeze Park Corporation, props.; plays vaudeville and bands; no circuit.  
Pittsburg—Kennywood Park, A. S. McSwigan, mgr.; park plays vaudeville and bands.  
Pittsburg—West View Park, O. C. MacKain, mgr.; does not play vaudeville; plays local bands.  
Pottsville—Tumbling Run Park, C. E. Crane, mgr.; plays vaudeville and bands.  
Punxsutawney—Allaho Park.  
Reading—Vendora Park.  
Reading—Carsonia Park, O. S. Gelger, mgr.; American Amusement Co., props.; does not play vaudeville; no circuit; plays local bands.  
Renovo—Farewell Park.  
Riverside—DeWitt's Park.  
Sayre—Keystone Park, W. E. Case, mgr.  
Scranton—Rocky Glen Park.  
Scranton—Moose Lake Park.  
Scranton—Luna Park, T. M. Gibbons, mgr.; park plays vaudeville; also plays bands.  
Scranton—Northern Electric Park, Howard Fravel, mgr.; park plays vaudeville at times; plays bands.

(Continued on page 98.)



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- GREAT LANCASTER FAIR, LANCASTER, PA., SEPTEMBER 30-OCT. 3, J. F. SELDOMRIDGE, SECRETARY.
- YE GRAND OLD YORK FAIR, YORK, PA., OCTOBER 6-10, D. G. DEARDORFF, SUPERINTENDENT OF PRIVILEGES.
- GREAT HAGERSTOWN INTER-STATE FAIR, HAGERSTOWN, MD., OCTOBER 14-17, A. K. MCGRAW, SUPT. OF PRIVILEGES.
- GREAT FREDERICK FAIR, FREDERICK, MD., OCTOBER 21-24, H. M. CRAMER, SUPERINTENDENT OF PRIVILEGES.

## FAIR LIST

(Continued from page 93.)

North Adams—Hoosac Valley Agrl. Soc. Aug. 29-Sept. 1. Geo. F. Miller, secy.  
 South Weymouth—Weymouth Agrl. Soc. Sept. 11-13. A. F. Barnes, secy.  
 Worcester—New England Fair (Worcester Agrl. Soc.) Sept. 1-4; Edisha S. Knowles, secy.

### MICHIGAN.

Adrian—Lenawee Co. Fair, Sept. 22-26. F. A. Bradish, secy.  
 Allegan—Allegan Co. Agrl. Soc. Sept. 29-Oct. 3. L. A. Lilly, secy.  
 Bad Axe—Huron Co. Agrl. Soc. Sept. 2-5. Henry Stewart, secy.  
 Benton Harbor—South Michigan State Fair, Sept. 30-Oct. 3. A. S. Miles, secy.  
 Cadillac—Northern Dist. Fair Assn. Sept. 15-19. J. M. Terwilliger, secy.  
 Caro—Caro Fair Assn. Aug. 25-29. F. H. Hansford, secy.  
 Charlotte—Eaton Co. Agrl. Soc. Sept. 30-Oct. 3. Vaughau G. Griffith, secy.  
 Deckerville—Deckerville Agrl. Assn. Sept. 16-19. Jos. Dawe, secy.  
 Detroit—Michigan State Fair, Sept. 15-20. J. E. Hannon, secy.  
 East Jordan—Charlevoix Co. Agrl. Soc. Sept. 9-12. W. P. Squier, secy.  
 Fowlerville—Fowlerville Agrl. Soc. Oct. 7-10. Geo. A. Newman, secy.  
 Grand Rapids—West Michigan State Fair, Sept. 1-6.  
 Greenville—Greenville Fair Assn. Sept. 2-5. R. C. Ecker, secy.  
 Hastings—Horry Co. Agrl. Soc. Sept. 16-19. W. H. Schantz, secy.  
 Hillsdale—Hillsdale Co. Agrl. Soc. Sept. 29-Oct. 3. G. W. Terwilliger, secy.  
 Houghton—Copper Country Fair, Sept. 30-Oct. 4. I. N. Haas, secy.  
 Inlay City—Inlay City Agrl. Soc. Sept. 30-Oct. 2. Frank Ratsburg, secy.  
 Ithaca—Gratiot Co. Agrl. Soc. Aug. 27-30. A. McCall, secy.  
 Kalamazoo—Kalamazoo's Big Fair, Sept. 22-27. Wm. P. Engelman, secy.  
 Marquette—Marquette Co. Agrl. Soc. Sept. 2-5. W. A. Ross, secy.  
 Marshall—Great Calhoun Fair, Aug. 26-29. B. S. Scott, secy.  
 Menominee—Menominee Co. Agrl. Soc. 2nd week in Sept. H. R. Moulton, secy.  
 Petoskey—Emmett Co. Agrl. Soc. Sept. 16-19. E. A. Botsford, secy.  
 Port Huron—Thumb Dist. Agrl. Soc. Sept. 9-12. John S. Whitliff, secy.  
 Reed City—Tri County Exposition, Sept. 23-27. A. M. Fleischhauer, secy.  
 Sandusky—Sanilac Co. Agrl. Soc. Sept. 9-12. Walter Harrison, secy., Marlette, Mich.

### MINNESOTA.

Albert Lea—Freeborn Co. Agrl. Soc. Sept. 17-19. O. M. Peterson, secy.  
 Carver—Carver Co. Agrl. Soc. Sept. 25-27. C. E. Funk, secy.  
 Dassel—Dassel Fair Assn. Oct. 17-18. Oscar E. Linquist, secy.  
 Hamline—Minnesota State Agrl. Soc. Sept. 1-6. J. C. Simpson, secy.  
 Howard Lake—Wright Co. Agrl. Soc. Sept. 10-12. C. R. Olson, secy.  
 LeSueur—LeSueur Co. Agrl. Soc. Sept. 8-10. M. W. Grimes, secy.  
 Long Prairie—Todd Co. Agrl. Soc. Sept. 16-18. Joseph Deuba, secy.  
 Mankato—Mankato Fair & Blue Earth Co. Agrl. Assn. Sept. 11-13. J. A. Johnson, secy.  
 Owatonna—Steele Co. Fair Assn. Sept. 11-13. F. A. Dunham, secy.  
 Pequot—Crow Wing Co. Agrl. Soc. Sept. 17-19. F. W. Ford, secy.  
 Pine City—Pine Co. Agrl. Soc. Sept. 16-18. H. W. Harte, secy.  
 Redwood Falls—Redwood Co. Agrl. Soc. Oct. 1-4. C. V. Everett, secy.  
 Rochester—Olsted Co. Agrl. Assn. Sept. 16-19. F. E. Cutting, secy., Byron, Minn.  
 Rnsb City—Chicago Co. Agrl. Soc. Sept. 10-12. Curtis M. Johnson, secy.  
 St. Charles—Winona Co. Agrl. & Indust. Fair Assn. Sept. 9-12. W. E. Spencer, secy.  
 Shakopee—Scott Co. Agrl. Soc. Sept. 11-13. F. H. Helmen, secy.  
 Waseca—Waseca Co. Fair Assn. Aug. 28-30. H. M. Gallagher, secy.

### MISSISSIPPI.

Corinth—Alcorn Co. Fair Assn. Oct. 7-10. M. A. Candler, secy.  
 Houston—Chickasaw Co. Fair, Oct. 7-9; W. B. Tabb, secy.  
 Jackson—Mississippi State Fair, Oct. 28-Nov. 7. J. M. McDonald, secy.  
 Meridian—Miss. Ala. Fair Assn. Oct. 20-25. R. M. Striffin, secy.  
 Tupelo—Tulsa County Fair, Oct. 14-17. Dr. E. D. Hood, secy.

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### MISSOURI.

Halekow—Halekow Fair Assn. Sept. 30-Oct. 2. W. W. Craig, secy.  
 Bowling Green—Pike Co. Fair Assn. Aug. 5-8. H. M. Strother, secy.  
 Chillicothe—Livingston Co. Fair Assn. July 22-26. A. M. Shelton, secy.  
 Clark—Clark Fair Assn. Sept. 3-5. Rich R. Correll, secy.  
 Cuba—Crawford Co. Fair Assn. Sept. 23-26. I. C. Walker, secy.  
 Green City—Green City Fair Assn. Aug. 19-22. A. E. Jones, secy.  
 Mexico—Mexico Fair Assn. Aug. 12-15. E. H. Carter, secy.  
 New Bloomfield—Callaway Co. Fair Assn. Aug. 19-21. Mitchell P. Fox, secy.  
 Prairie Hill—Prairie Hill Fair, Sept. 10-12. C. L. Sears, secy.  
 Sedalia—Missouri State Fair, Sept. 27-Oct. 3. John T. Stinson, secy.  
 Sullivan—Sullivan Tri-County Fair Assn. Sept. 10-13. J. T. Williams, secy.  
 Washington—Franklin Co. A. & M. Soc. Sept. 11-13. Henry H. Thlas, secy.

### MONTANA.

Helena—Montana State Fair, Sept. 22-27. A. J. Breitenstein, secy.

### NEBRASKA.

Aurora—Hamilton Co. Agrl. Soc. Aug. 26-29. S. B. Otto, secy.  
 Broken Bow—Custer Co. Fair, Sept. 10-12. C. T. Orr, secy.  
 Fremont—Fremont Driving Park Assn. July 22-24. N. J. Bonin, secy.  
 Geneva—Fillmore Co. Agrl. Soc. Sept. 9-12. H. P. Wilson, secy.  
 Gerling—Scotts Bluff Co. Fair Assn. Sept. 10-12. A. B. Wood, secy.  
 Indianola—Red Willow Co. Agrl. Soc. Aug. 25-28. C. S. Thompson, secy.  
 Lincoln—Nebraska State Fair, Sept. 1-5. W. R. Mellor, secy.  
 Osceola—Polk Co. Agrl. Assn. Sept. 23-26. F. H. Ball, secy.  
 Stanton—Stanton Co. Agrl. Soc. Aug. 27-29. Alfred Pont, secy.

### NEW HAMPSHIRE.

Lancaster—Cooch & Essex Agrl. Soc. Sept. 2-5. Elwin Damon, secy.  
 Salem—Rockingham Park Co. Aug. 19-22. A. I. Picknell, secy.

### NEW JERSEY.

Trenton—Inter-State Fair, Sept. 29-Oct. 3. M. R. Margerum, secy.

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 FRED HERSCHAL, Gen. Manager.

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Thanks to our many friends for their well wishes. **S. SOLOMON, Agent. GEO. F. DORMAN Manager.**

### NEW YORK.

- Afton—Afton Driving Park and Agrl. Assn. Sept. 9-12. I. W. Seely, secy.
- Albion—Orleans Co. Agrl. Soc. Sept. 10-13. Wm. E. Frank, secy.
- Altamont—Albany Co. Agrl. Soc. & Expo. Aug. 19-22. Millard Frink, secy.
- Brockport—Monroe Co. Agrl. Soc. Sept. 3-6. Warren B. Conkling, secy.
- Brookfield—Madison Co. Agrl. Soc. Sept. 1-4. F. M. Spooner, secy.
- Cambridge—Cambridge Valley Agrl. Soc. Aug. 18-22. Eliot B. Norton, secy.
- Canadawaga—Ontario Co. Agrl. Soc. Sept. 18-20. Clair L. Morey, secy.
- Cape Vincent—Cape Vincent Agrl. Soc. Aug. 27-29. Frank Dezensgessnell, secy.
- Chatham—Columbia Co. Agrl. Soc. Sept. 1-5. W. A. Dardess, secy.
- Cobleskill—Cobleskill Agrl. Soc. Sept. 22-26. Wm. H. Golding, secy.
- Cuba—Cuba Fair & Races. Sept. 23-26. George H. Swift, secy.
- Dundee—Dundee Fair Assn. Sept. 30-Oct. 2. H. L. Woodruff, secy.
- Ellenville—Ulster Co. Agrl. Soc. Aug. 26-29. W. S. Doyle, secy.
- Gouverneur—Gouverneur Agrl. & Mechl. Assn. Aug. 26-29. Chas. M. Talt, secy.
- Hornell—Great Hornell Fair. Aug. 26-29. Clyde E. Shults, secy.
- Hudson Falls—Washington Co. Agrl. Soc. Aug. 26-29. George A. Ferris, secy.
- Ithaca—Tompkins Co. Agrl. & Hort. Soc. Sept. 16-19. W. E. Pearson, secy.
- Little Valley—Cattaraugus Co. Agrl. Soc. Sept. 8-12. D. J. Rushnell, secy.
- Lockport—Lockport Fair. Sept. 22-27. R. N. Roberts, secy.
- Minerva—Agrl. Soc. of Queens—Nassau Counties. Sept. 23-27. Lott Van de Water, Jr., secy.
- Moravia—Cayuga Co. Agrl. Corporation. Aug. 26-29. C. A. Silke, secy.
- Nassau—Rensselaer Agrl. & Liberal Arts Soc. Sept. 9-12. De'mer Lynd, secy.
- Olean—Olean Agrl. & Indust. Assn. Sept. 1-5. W. J. Carpenter, secy.
- Penn Yan—Yates Co. Agrl. Soc. Sept. 2-5. Chas. E. Watkins, secy.
- Plattsburg—Clinton Co. Agrl. Soc. Sept. 8-12. W. E. Parkhurst, secy.
- Potsdam—Raquette Valley & St. Regis Valley Agrl. & Hort. Soc. Sept. 9-12. H. M. Ingram, secy.
- Poughkeepsie—Dutchess Co. Agrl. Soc. Sept. 29-Oct. 3. Wm. F. Ward, secy.
- Syracuse—New York State Fair. Sept. 8-13. Albert E. Brown, secy.
- Troy—Rensselaer Co. Agrl. & Hort. Soc. Aug. 26-29. Elw. H. Simms, secy.
- Warrensburg—Warren Co. Fair. Sept. 2-5. Fred J. Hayes, secy.
- Warsaw—Worming Co. Agrl. Soc. Aug. 19-22. Fred A. Hise, secy.
- Watkins—Seneca Co. Agrl. Soc. Sept. 11-13. Ed. Nugent, secy.
- Watkinsville—Jefferson Co. Agrl. Soc. Sept. 2-5. F. H. Lamon, secy.
- Wellsville—Wellsville Fair Assn. Aug. 19-22. Fred D. Ren, secy.
- White Plains—White Plains Agrl. Fair Assn. Sept. 17-20. Wm. Post, secy.

### NORTH CAROLINA.

- Charlotte—Charlotte Fair Assn. Oct. 21-24. Edgar B. Moore, secy.

### NORTH DAKOTA.

- Grand Forks—North Dakota State Fair. July 22-27. D. V. Moore, secy.

### OHIO.

- Akron—Summit Co. Agrl. Soc. Sept. 30-Oct. 4. O. J. Swinehart, secy.
- Albion—Albion Union Fair Assn. Sept. 23-26. W. B. Uhl, secy.
- Birch—Gauga Co. Agrl. Soc. Sept. 9-12. W. S. Dahl, secy.
- Cady—Harrison Co. Agrl. Soc. Oct. 1-3. C. M. Osburn, secy.
- Carroll—Tuscarawas Co. Fair. Oct. 14-16. J. J. Karna, secy.
- Carrollton—Hamilton Co. Agrl. Soc. Aug. 13-16. D. C. Sampson, secy.
- Chillicothe—Wiggins Block. Cin. Aug. 10. G. J. ...
- Collins—Mercer Co. Agrl. Soc. Aug. 18-22. S. J. ...
- Chapman Falls—Chuyaboga Co. Agrl. Soc. Sept. 2-5. B. C. ...
- Coshocton—Coshocton Co. Agrl. Soc. Oct. 7-11. W. ...
- Crane—Hartford Fair. Sept. 10-13. W. H. ...
- Dayton—Montgomery Co. Agrl. Board. Sept. 1-4. I. ...
- East—E. ...
- East—Wm. ...
- East—Johnston, secy.
- East—Pueblo Co. Agrl. Soc. Sept. 22-26. H. ...
- East—B. Silver, secy.
- East—Hancock Co. Agrl. Soc. Oct. 1-4. A. G. ...
- East—Mt. Blanchard. O.

(Continued on page 100)

## 1913 - The Wortham & Allen Shows - 1913

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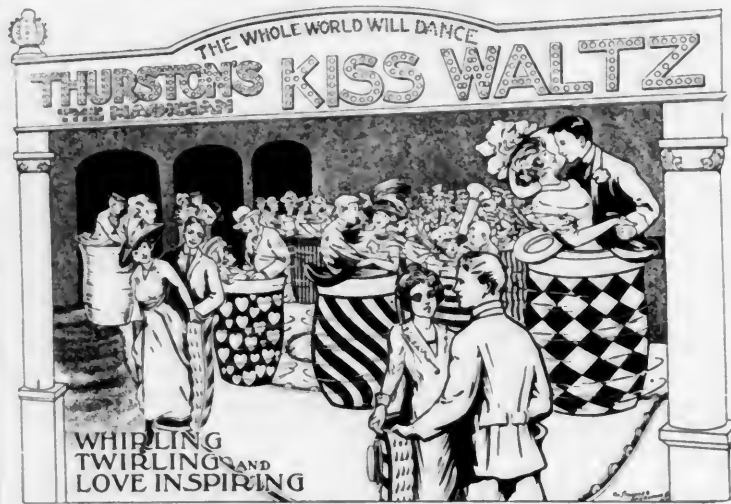
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## PARK LIST

(Continued from page 95.)

- Shamokin—Edgewood Park, G. G. Kulp, mgr.; Shamokin and Edgewood Electric Ry. Co. props.; no vaudeville.
  - Sharon—Idlewild Park; park plays vaudeville and bands on special occasions.
  - Somerset—Edgewood Grove, J. D. Garrison, mgr.; park does not play vaudeville; plays bands.
  - South Bethlehem—University Park, Chas. Wlen er, mgr.
  - Sunbury—Rolling Green Park, J. M. Blanchard, mgr.; Blanchard Amusement Co., props.; park plays vaudeville and bands.
  - Tamaqua—Manilla Grove Park, C. F. Crane, mgr.; park plays vaudeville.
  - Titusville—Fleldmore Park.
  - Uniontown—Shady Grove Park, R. S. Coyle, mgr.; plays vaudeville and bands.
  - Washington—Washington City Park.
  - West Chester—Lenape Park, Norbert B. Hamilton, prop. and mgr.; park does not play vaudeville; plays Sunday concerts occasionally.
  - Wilkes Barre—Sans Souci Park, Geo. K. Brown, mgr.; Hanover Amusement Co., props.; plays vaudeville.
  - Williamsport—Vallmont Park, W. H. Amer, mgr.; does not play vaudeville or bands.
  - Williamstown—Midway Park, Edgar D. Rank, mgr.; park plays vaudeville and bands.
  - Willow Grove—Willow Grove Park, J. R. Davies, mgr.; park does not play vaudeville; plays bands.
- RHODE ISLAND.**
- Newport—Island Park.
  - Newport—Sheedy's Freebody Park, Chas. E. Cook, mgr.; park plays vaudeville; does not play bands.
  - Providence—Rocky Point Park, R. A. Harrington, mgr.; park plays vaudeville and bands.
  - Riverside—Crescent Park, R. A. Harrington, mgr.; park does not play vaudeville; plays bands.
- SOUTH CAROLINA.**
- Anderson—Buena Vista Park, Furman Smith, mgr.; park plays vaudeville and bands.
  - Spartanburg—Fairfield Park.
  - Spartanburg—Rock Cliff Park.
- SOUTH DAKOTA.**
- Alexandria—City Park.
  - Sioux Falls—Sherman Park, E. A. Sherman, mgr.
- TENNESSEE.**
- Bristol—James Electric Park.
  - Chattanooga—Olympia Park.
  - Clarksville—Potter's Bluff Park.
  - Jackson—Highland Park, John Wisdom, mgr.; Jackson Ry. and Light Co., props.; park plays vaudeville and bands.
  - Knoxville—Fountain City Park, C. J. Fleming, mgr.; Knoxville Ry. and Light Co., props.; does not play vaudeville or bands.
  - Knoxville—Chilhowee Park, C. J. Fleming, mgr.; Knoxville Ry. and Light Co., props.; plays vaudeville occasionally; plays bands; no circuit.
  - Memphis—Dixie Park.
  - Memphis—East End Park, A. B. Morrison, mgr.; East End Park Co., Inc., props.; plays vaudeville; on St. Louis, Louisville and Memphis circuit; plays bands.
  - Nashville—Glendale Park, W. A. Halstead, mgr.; park does not play vaudeville or bands.
- TEXAS.**
- Amarillo—Famous Heights Park.
  - Amarillo—Glenwood Electric Park, H. A. Noble, mgr.; park plays vaudeville and bands.
  - Brenham—Germania Park.
  - Eryan—Delwood Park—West Side Park.
  - Clarksville—Runkon Park.
  - Coleman—Coleman Park.
  - Dallas—Lake Cliff Park—Cycle Park.
  - Denton—Woodlake Park.
  - Ft. Worth—Lake Como and Lake Erie, T. C. Bunch, mgr.; Ft. Worth Power and Light Co., props.; does not play vaudeville; plays bands.
  - Gainesville—Electric Park.
  - Gatesville—Confederate Park.
  - Greenville—Forest Park, J. Quincy Fluke, mgr.; park plays vaudeville; also plays bands.
  - San Antonio—Exposition Park, W. S. Sinsheimer, mgr.; plays vaudeville and bands.
  - San Antonio—Electric Park, W. K. Mayers, mgr.; park plays vaudeville and bands.
  - Sulphur Springs—Meagher Park, T. Coleman, mgr.; park does not play vaudeville or bands.
  - Temple—Midway Park.
  - Texarkana—Spring Lake Park, W. L. Wood, mgr.; park plays vaudeville and bands.
  - Waxahachie—West End Park.

- UTAH.**
- Lagoon—Lagoon Resort.
  - Salt Lake City—Wandamere Park, Ed. McLeod, mgr.; park does not play vaudeville; plays bands.
  - Salt Lake City—Salt Palace, J. E. Langford and Joseph Nelson, lessees.
  - Salt Lake City—Saltair Beach, J. E. Langford, mgr.; park does not play vaudeville; plays bands.
- VERMONT.**
- Bellows Falls—Barber Park, E. A. Pierce, mgr.; Bellows Falls and Saxtons River St. Ry. Co., props.; plays vaudeville and bands.
- VIRGINIA.**
- Charlottesville—Jefferson Park.
  - Danville—Balloon Park.
  - Four-Mile Run—Washington Luna Park, Edw. S. Whiting, mgr.; park plays vaudeville and bands.
  - Hautaupton—Buckroe Beach, J. V. Hickford, mgr.
  - Lynchburg—Rivermont Park, D. C. Frost, mgr.; park does not play bands.
  - Norfolk—Ocean View Park, Otto Wells, mgr.; park does not play vaudeville; plays permanent band.
  - Norfolk—Virginia Beach, Frank T. Kintzing, mgr.; Norfolk Southern R. R., props.; plays musical comedy, opera and dramatic attractions; no vaudeville; plays band and two orchestras.
  - Petersburg—Excelsior Park.
  - Petersburg—Ferdale Park, J. G. Halley, mgr.; park does not play vaudeville; plays bands.
  - Richmond—Idlewood Park, G. H. Callis, mgr.
  - Richmond—Forest Hill Park, Thos. J. Cousins, mgr.; Col. J. H. Livingston, prop.; plays vaudeville and bands.
  - Romoke—Mountain Park.
  - West Point—Beach Park.
- WASHINGTON.**
- Seattle—Luna Park.
  - Spokane—Natorium Park, R. A. Willson, mgr.; does not play vaudeville; plays bands.
  - Spokane—Coeur d'Alene Park.
- WEST VIRGINIA.**
- Bluefield—Union Park, C. L. Williams, mgr.; park plays vaudeville; also plays bands.
  - Charleston—Edgewood Park, Steele A. Hawkins, mgr. and prop.; does not play vaudeville; no circuit; plays bands.
  - Chester—Rock Springs Park, J. H. Maxwell, mgr.; park does not play vaudeville or bands.
  - Fairmont—South Side Park.
  - Fairmont—Traction Park.
  - Huntington—Camden Park, H. O. Via, mgr.; Camden Park amusement Co., props.; plays bands; no vaudeville; no circuit.
  - Mannington—Eureka Park, H. C. Anderson, mgr.; park plays vaudeville and bands.

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G. CRAWFORD McCLEAN, Sec'y, Brockville, Ont.

### Redwood County Agricultural Assn. FAIR AND RACE MEET

At REDWOOD FALLS, MINN., OCT. 1-4, 1913. Liberal Purses, Lawful Concessions wanted. BUD STENSOAD, President; C. V. EVERETT, Secretary.

### September 2, 3, 4, 5th

Days for the Carroll Co. Iowa, Fair. Members of the R. S. Riding Circuit. Free Attraction wanted. PETER STEPHAN, Secretary.

### PERRY COUNTY FAIR

NEWPORT, PA., OCT. 14, 15, 16, 17, 1913. Liberal Purses and Premiums paid. T. H. BUTT, President; J. C. F. STEPHENS, Secy.

### "The Spring Hill Grange Fair"

Bigger and better than ever. September 2, 3, 4 and 5. J. T. BATES, President; V. T. NICHOLSON, Secretary.

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

New Martinsville—Paden Park.  
 Newell—Newell Park.  
 Parkersburg—Terrapin Park, C. B. Brown, mgr.; park does not play vaudeville; plays bands.  
 Parkersburg—Shattuck Park.  
 Weston—Moore's Park, J. B. Moore, prop. and mgr.  
 Wheeling—Mozart Park, Henry Ben, mgr.; park does not play vaudeville; plays some bands.  
 Wheeling—Wheeling Park.

#### WISCONSIN.

Beloit—Ho-No-Ne-Gah Park.  
 Beloit—Yost's Park, John A. Yost, mgr.; park plays vaudeville and bands.  
 Chippewa Falls—Irvine Park, Chippewa Falls Park Assn.; park does not play vaudeville or bands.  
 Eau Claire—Electric Park, Geo. B. Wheeler, mgr.; Chippewa Valley Ry. Light and Power Co., props.  
 Fond Du Lac—Lake Park—Taylor Park.  
 Green Bay—Bay View Beach Park.  
 Green Bay—Hagemester Park.  
 Green Bay—Ridge Point Park, Wm. Brendemehl, mgr.; park does not play vaudeville or bands.  
 Kenosha—Anderson Park, A. Anderson, mgr and prop.  
 Kenosha—Schend's Park.  
 Kenosha—Central Park, Peter Galles, prop. and mgr.; park plays vaudeville and bands.  
 Marinette—Lakeside Park, G. W. McPherson, mgr.; park does not play vaudeville; plays bands.  
 Milwaukee—Lafayette Park, R. E. and Becker, mgr. and prop.; plays bands.  
 Milwaukee—Ravenna Park, R. W. Hopkins, mgr.; E. B. and R. W. Hopkins, props.; park plays vaudeville and bands; on Western circuit.  
 Oshkosh—Electric Park.  
 Pewaukee—Waukegan Beach, Theo. M. Toll, mgr. and lease; park does not play vaudeville; plays bands on special occasions.  
 Racine—Lutz Park, John Lutz, prop. and mgr.  
 Racine—Union Park.  
 Racine—Klinkert's Park, Arnold F. Pahl & Son, mgr.; park plays vaudeville at times; also plays bands.  
 Wausau—Rothschild Park, O. Belanger, mgr.; park plays vaudeville and bands.

#### WYOMING.

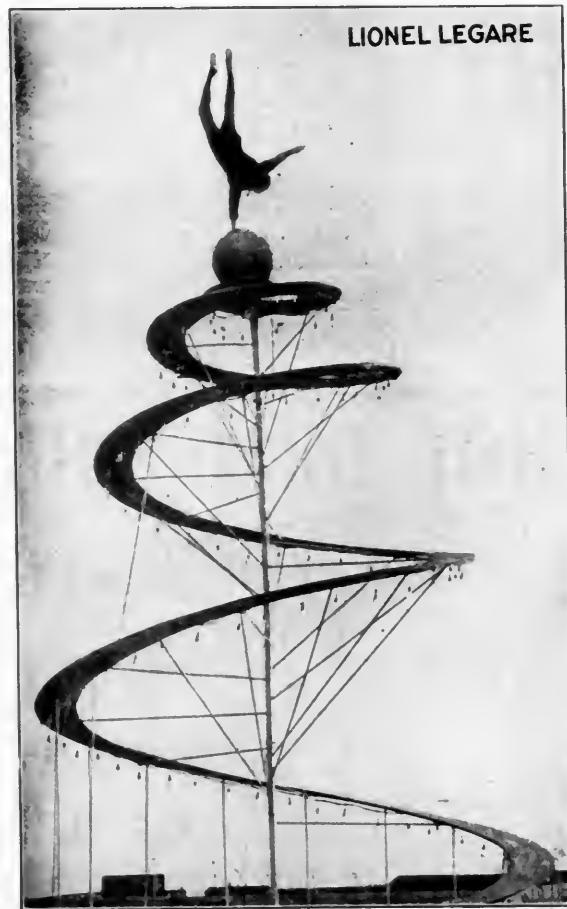
Cheyenne—Frontier Park.  
 Cheyenne—Pioneer Park, park does not play vaudeville; plays bands.

#### CANADA.

Brantford, Ont.—Mohawk Park.  
 Cornwall, Ont.—St. Lawrence Park.  
 Ft. Erie, Ont.—Erie Beach, F. J. Weber, mgr.; park plays vaudeville; plays bands on holidays.  
 Kingston, Ont.—Lake Ontario Park, Hugh C. Meikle, mgr.; Kingston P. & C. Electric Ry. Co., props.; plays vaudeville; no bands; on Griffin circuit.  
 London, Ont.—Springbank Park.  
 Montreal, Que.—Dominion Park, H. A. Dorsey, mgr.; park plays vaudeville and bands.  
 Montreal, Que.—Solmer Park, Jos. Lafolle, mgr.; park plays vaudeville and bands.  
 Montreal, Que.—King Edward Park.  
 Ottawa, Ont.—Britannia-on-the-Bay, F. D. Burpee, mgr.; Ottawa Elec. Ry. Co., props.  
 Peterborough, Ont.—Jackson Park.  
 Quebec, Que.—Montmorency Falls Park, J. A. Everett, mgr.; park plays vaudeville on Sundays; plays bands.  
 St. Johns, N. B.—Rockwood Park, Geo. S. Felscher, mgr.; does not play vaudeville; plays bands occasionally.  
 St. Johns, N. B.—Sea Slide Park.  
 St. Thomas, Ont.—Pinarofe Park, F. L. Brink, mgr.; plays bands.  
 Toronto, Ont.—Hanlan's Point.  
 Toronto, Ont.—Scarboro Beach, F. L. Hubbard, mgr.; Toronto Ry. Co., props.; plays bands and open air attractions; on United Booking Office circuit.  
 Toronto, Ont.—Grimsby Beach, H. H. Wylie, mgr.; Grimsby Beach, Ltd., props.; park plays vaudeville and stock; no bands; on Griffin circuit.  
 Vancouver, B. C.—Recreation Park, J. J. Kirby, mgr.; Park does not play vaudeville or bands.  
 Victoria, B. C.—Recreation Park, J. J. Kirby, mgr.; park does not play vaudeville or bands.  
 Victoria, B. C.—George Park.  
 Weststock, Ont.—Fairmount Park.

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FAIR LIST

(Continued from page 97.)

- Fremont—Sandusky Co. Agrl. Soc. Sept. 16-19. C. A. Hoehenedel, secy.
- Greenville—Dark Co. Agrl. Soc. Aug. 25-29. Frank Messinger, secy.
- Hicksville—Hancock Co. Agrl. Soc. Sept. 16-20. J. E. Sherret, secy.
- Kenton—Hardin Co. Agrl. Soc. Aug. 26-29. F. U. Jones, secy.
- Lancaster—Fairfield Co. Agrl. Soc. Oct. 15-18. W. T. McCleughan, secy.
- London—Madison Co. Agrl. Soc. Aug. 26-29. Lamar J. Wilson, secy.
- McConnelsville—Morgan Co. Agrl. Soc. Sept. 17-19. J. E. Torbert, secy.
- Mansfield—Richland Co. Agrl. Soc. Aug. 25-28. W. H. Shryock, secy.
- Marysville—Union Co. Agrl. Soc. Sept. 8-11. Wm. F. Broderick, secy.
- Minerva—Minerva Fair Co. Sept. 9-12. T. D. Cross, secy.
- Mt. Gilead—Morrow Co. Agrl. Soc. Sept. 30 Oct. 3. O. J. Miller, secy.
- Mt. Vernon—Knox Co. Agrl. Soc. Sept. 23-26. Howard C. Gales, secy.
- New Lexington—New Perry Co. Agrl. Soc. Sept. 24-26. Chas. C. Chapplear, secy.
- Ottawa—Putnam Co. Fair. Oct. 7-11. A. P. Sandica, secy.
- Owensville—Clermont Co. Agrl. Assn. Aug. 19-22. J. E. Christy, secy.
- Ravenna—Portage Co. Agrl. Soc. Sept. 2-5. C. R. Sharp, secy.
- Ripley—Ripley Fair. Aug. 5-8. L. H. Williams, secy.
- Rock Springs—Meigs Co. Agrl. Soc. Sept. 3-5. Jas. M. Lyman, secy.
- St. Clairsville—Belmont Co. Fair. Sept. 17-19. J. H. Taylor, secy.
- Sarabysville—Noble Co. Agrl. Soc. Sept. 10-12. J. W. Matheny, secy.
- Sidney—Shelby Co. Agrl. Soc. Sept. 9-12. J. E. Russell, secy.
- Southfield—Jefferson Co. Agrl. Soc. Sept. 24-26. Chas. Galbraith, secy.
- Tiffin—Seneca Co. Agrl. Soc. Sept. 2-5. Morgan Ink, secy.
- Toledo—Lucas Co. Agrl. Soc. Sept. 8-13. C. R. Bowen, secy.
- Urbana—Champaign Co. Agrl. Soc. Aug. 12-15. J. W. Crowl, secy.
- Van Wert—Van Wert Co. Agrl. Soc. Sept. 8-12. E. V. Walborn, secy.
- Warren—Trumbull Co. Agrl. Soc. Sept. 2-4. Homer C. Mackey, secy.
- Wauseon—Fulton Co. Agrl. Soc. Sept. 15-19. E. P. Ames, secy.
- Zanesville—Muskingum Co. Agrl. Soc. Aug. 12-15. R. Y. White, secy.
- OKLAHOMA.**
- Oklahoma City—Oklahoma State Fair. Sept. 23-Oct. 4. L. S. Mahan, secy.
- Watonga—Blaine Co. Fair & Live Stock Assn. Sept. 16-19. J. P. Roetzal, secy.
- OREGON.**
- John Day—Fifth E. O. Dist. Agrl. Soc. Oct. 10-18. H. L. Kuhl, secy.
- Medford—Jackson Co. Fair Assn. Sept. 9-12. S. I. Brown, secy.
- Salem—Oregon State Fair. Sept. 29-Oct. 4. Frank Meredith, secy.
- PENNSYLVANIA.**
- Allentown—Great Allentown Fair. Sept. 23-26. H. R. Schall, secy.
- Burglertown—Union Agrl. Assn. Sept. 30-Oct. 2. Centre Hall—Grange Encampment & Fair Assn. Sept. 13-19. Leonard Rhone, secy.
- Corry—Corry Fair & Agrl. Assn. Sept. 2-5. Wake Morgaridge, secy.
- Forksville—Sullivan Co. Agrl. Soc. Sept. 30-Oct. 2. N. Molineux, secy.
- Hinsover—Hancock Agrl. Soc. Sept. 16-19. J. B. Miller, secy.
- Harford—Harford Agrl. Soc. Sept. 9-11. O. F. Maynard, secy.
- Kutztown—Kutztown Fair Assn. Aug. 26-29. G. C. Borduer, secy.
- Lancaster—Lancaster Co. Agrl. Fair Assn. Sept. 30-Oct. 3. J. F. Seldomridge, secy.
- Lebanon—Lebanon Fair. Aug. 19-22. John A. Hollman, secy.
- Mansfield—Smythe Park Assn. Sept. 16-19. R. C. Longbottom, secy.
- Nazareth—Northampton Co. Agrl. Soc. Sept. 16-19. J. R. Reinheimer, secy.
- New Freedom—New Freedom Farmers' Imp. Assn. Sept. 24-26. W. H. Freed, secy.
- Newport—Perry Co. Agrl. Soc. Oct. 14-17. J. C. F. Stephens, secy.
- Osterburg—Osterburg Grangers' Picnic Assn. Aug. 18-23. George W. Oster, secy.
- Oxford—Oxford Agrl. Assn. Sept. 24-26. H. C. Thomas, secy.
- Perkasie—Bucks Co. Agrl. Soc. Sept. 17-20. I. Y. Baringer, secy.
- Reading—Greater Reading Fair. Sept. 9-12. D. J. McDerriott, secy.
- Stoneboro—Stoneboro Fair. Sept. 15-18. George H. Fowler, secy.
- Troy—Troy Agrl. Soc. Sept. 2-5. W. S. Montgomery, secy.
- Watshburg—Watshburg Agrl. Soc. Sept. 16-19. J. J. Rouse, secy.
- West Chester—Shiller's Track—Chester Co. Agrl. Assn. Sept. 16-19. Fred DuRose Reid, secy.
- Youngwood—Westmoreland Fair Assn. Sept. 9-12. W. P. Holtzer, secy.
- SOUTH CAROLINA.**
- Orangeburg—Orangeburg Co. Fair Assn. Nov. 11-14. J. M. Hingbee, secy.
- Walterboro—Colleton Co. Fair Assn. Nov. 4-7. W. W. Smoak, secy.
- SOUTH DAKOTA.**
- Alexandria—Hanson Co. Fair Assn. Sept. 3-6. Percy Smith, secy.
- Huron—South Dakota State Fair & Expo. Sept. 6-12. C. N. McIlvaine, secy.
- TENNESSEE.**
- Alexandria—DeKalb Co. A. & M. Assn. Sept. 4-6. Bob Roy, secy.
- Concord—Concord Fair Assn. Sept. 9-11. F. H. Boring, secy.
- Deer Lodge—Morgan Co. Fair Assn. Sept. 23-26. T. F. Hayworth, secy.
- Gallatin—Sumner Co. Fair & Sale Assn. Aug. 28-30. W. Y. Allen, secy.
- Memphis—Tri-State Fair & Expo. Sept. 22-27. Frank D. Fuller, secy.
- South Pittsburg—Sequachee Valley Fair Assn. Sept. 10-13. W. H. Wilson, secy.
- Winchester—Franklin Co. Fair. Sept. 2-5. T. B. Anderson, secy.
- TEXAS.**
- Galveston—Galveston Commercial Assn. (Cotton Carnival) July 24-Aug. 3. J. E. Kauffman, secy.
- Meridian—Bosque Co. Fair. Oct. 14-17. J. M. Brooks, secy.
- Rockdale—Milam Co. Fair Assn. July 10-13. W. E. Galther, secy.
- San Saba—San Saba Co. Fair Assn. Aug. 12-14. S. E. Kelley, secy.
- Waco—Texas Cotton Palace Expo. Nov. 1-16. S. N. Mayfield, secy.
- VERMONT.**
- Rutland—Rutland Co. Agrl. Soc. Sept. 1-5. W. K. Farnsworth, secy.
- St. Johnsbury—Caledonia Co. Fair. Sept. 9-12. J. M. Cady, secy.
- Sheldon Junction—Franklin Co. Fair Assn. Sept. 2-5. J. H. Davis, secy.
- White River Junction—Vermont State Fair. Sept. 16-19. F. I. Davis, secy.
- VIRGINIA.**
- Chase City—Mecklenburg Co. Agrl. Fair Assn. Inc. Sept. 30-Oct. 3. C. E. Geoghegan, secy.
- Richmond—Virginia State Fair Assn. Inc. Oct. 6-11. W. D. Gordon, secy.

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We do not publish our route, but same will be given to interested persons who have something to offer...

We have openings for two more first-class shows that do not conflict, and we can place a few more non-conflicting privileges.

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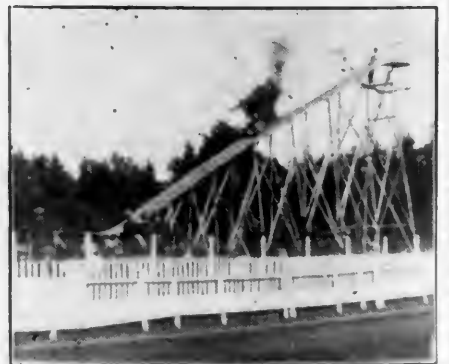
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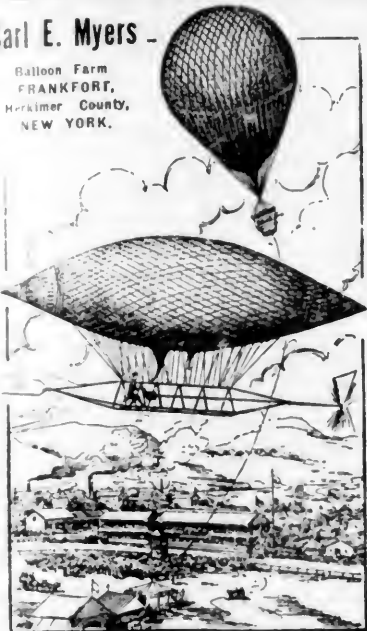
Prof. Garrepy with his wife, brother and sister, have received the highest endorsements from both press and public...

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Want Shows of all kinds, Glass Plant, Animal, Wild West, also Mechanical City. Can use good Agent. Also Men and Ladies in all departments. Want Ocean Wave and Wheel Men for our Merry-Go-Round, several Tents and Fronts for good shows. Want to buy 18-foot Python for some reliable showman to feature. Show Concessions wanted of all kinds, for celebrations, Fairs and Band auspices. Roy Bard write us. We have a new Cat Rack for sale. Address PEOPLE'S CARNIVAL, Box 345, Marshall, Saline Co., Mo.

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WASHINGTON. North Yakima—Washington State Fair. Sept. 29-Oct. 4. H. B. Averill, secy. Spokane—Spokane Interstate Fair. Sept. 15-21. Robt. H. Cosgrove, secy. Vancouver—Clarke Co. Fair Assn. Sept. 8-14. F. W. Bier, secy. Walla Walla—Walla Walla Co. Fair Assn. Sept. 22-27. R. H. Johnson, secy. WEST VIRGINIA. Fairmont—Fairmont Fair Assn. Sept. 16-19. John S. Scott, secy. Shepherdstown—Morgans Grove Fair. Sept. 2-5. E. T. Licklider, secy. Wheeling—West Virginia State Fair. Sept. 8-12. George Hook, secy. WISCONSIN. Beaver Dam—Dodge Co. Fair Assn. Sept. 29-Oct. 3. C. W. Harvey, secy. Bloomington—Blakes Prairie Agri. Soc. Sept. 10-12. Oscar Knapp, secy. Chippewa Falls—North Wisconsin State Fair. Sept. 15-19. W. F. Horn, secy. Darlington—LaFayette Co. Agri. Soc. Aug. 26-29. Thos. Kirwan, secy. Delere—Browne Co. A. & F. Assn. Aug. 25-28. Herb J. Smith, secy. Ellsworth—Ilerce Co. Central Fair & Stock Exchange. Sept. 24-26. E. H. Powers, secy. Friendship—Adams Co. Agri. Soc. Sept. 17-19. Chas. H. Gilman, secy. Jefferson—Jefferson Co. & Rock River Valley Agri. Soc. Sept. 2-5. M. D. Foster, secy. LaCrosse—Inter-State Fair. Sept. 22-26. C. S. VanAuken, secy. Lancaster—Grant Co. Fair Assn. Sept. 16-19. W. P. Rowdon, secy. Madison—Dane Co. Agri. Soc. Sept. 16-19. M. M. Parkinson, secy. Milwaukee—Wisconsin State Fair. Sept. 8-12. J. C. MacKenzie, secy., Madison, Wis. Monroe—Green Co. Agri. Soc. Sept. 10-13. M. E. Baltzer, secy. Platteville—Big Badger Fair. Sept. 2-5. C. H. Gribble, secy. Portage—Columbia Co. Fair Assn. Aug. 26-29. F. A. Rhyne, secy. Redsburg—Reedburg Fair Assn. Aug. 5-9. W. A. Stolle, secy. Rice Lake—Barron Co. Agri. Soc. Sept. 9-12. J. G. Rude, secy. CANADA. ALBERTA. Edmonton—Edmonton Exhibition Assn., Ltd. Aug. 11-16. W. J. Stark, secy. BRITISH COLUMBIA. Atholmer—Windsmere Dist. Agri. Soc. Sept. 1-3. A. G. Cuthbert, secy. Central Park—Central Park Agri. Assn. Sept. 17-20. F. E. Harmer, secy., Box 235, McKay, B. C., Canada. Nanaimo—Nanaimo Dist. Agri. & Hort. Soc. Sept. 16-18. A. Sid. Tyrer, secy. Nelson—Nelson Agri. & Indust. Assn. Sept. 23-25. G. Horstead, secy. New Westminster—Rural Agri. & Indust. Soc. Sept. 30-Oct. 4. D. E. MacKenzie, secy. Revelstoke—Revelstoke Agri. Assn. Sept. 16-18. T. E. L. Taylor, secy. Salmon—Salmon Arm & Shuswap Lake Agri. Assn. Sept. 23-24. John E. Lacey, secy. Trall—Trall Fruit Fair Assn. Sept. 16-17. F. W. Brown, secy. Vancouver—Vancouver Exhibition Assn. Aug. 31-Sept. 6. H. S. Rolston, secy. MANITOBA. Minnedosa—Minnedosa Agri. Soc. July 24-25. G. T. Turley, secy. Winnipeg—Canadian Indust. Exhibition Assn. July 8-16. A. W. Bell, secy. NEW BRUNSWICK. Fredericton—Fredericton Exhibition. Sept. 15-20. W. S. Hooper, secy.

(Continued on page 106.)

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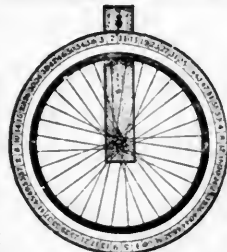
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MANAGERS IN IOWA, WISCONSIN AND ILLINOIS, SEND IN YOUR OPEN TIME.

17 Trained Cockatoos For Sale

READ WHAT THE PRESS SAYS:

"Cannon Bros.' Trained Birds seem to have the intelligence of human beings." N. Y. World. "The entertainment furnished by Cannon's Trained Birds at the Hippodrome is marvelous, especially the Bird Fire Brigade." London Times. "Darwin never showed the patience that the Cannon Bros. exercise in training their wonderful Cockatoos. They have taught them seemingly to understand perfectly the German and English languages, for the birds apparently do impossibilities. A splendid show." Chicago Herald.

"Both young and old were well entertained for the week at the 'Cosmopolitan' Cannon Bros. Bird Circus proved the best attraction seen for years. The birds performed most marvelous tricks." Boston News.

"Cannon's Bird Circus at the 'Grand Music Hall' is to be commended, for it is a fine display of special training and the acts offer much that is novel." Pittsburg Inquirer.

C. E. CANNON, Manager,

Care "Billboard," St. Louis, Mo.



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**DELLA COOK**  
Character Dialect Comedienne  
Singing and Dancing  
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"VOTES FOR WOMEN"

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**W. E. SOLDNER LINCOLN KANSAS**

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Season 1913 with

**Yankee Robinson Show**  
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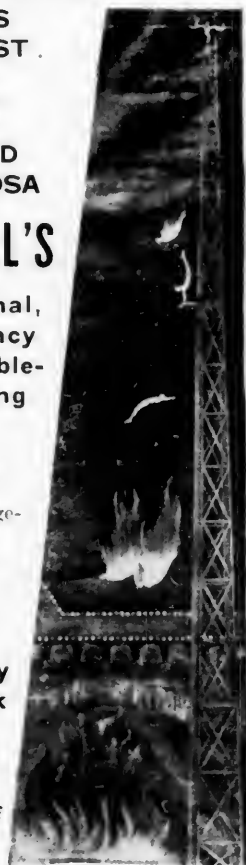
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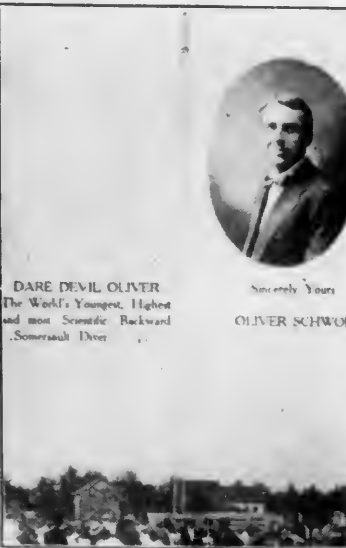
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**FAIR NEWS**

**CARRUTHERS VICTORIOUS.**

Contrary to all rumors, the U. F. B. A. this week closed contracts for the Crown Point Indiana Fair, which they also booked last season. Congratulations, Brother Carruthers, you are certainly "on the job."

**STAUNTON (VA.) TO HAVE FAIR.**

Staunton, Va., March 14 (Special to The Billboard).—The Shenandoah Valley Fair Association was organized here yesterday for the purpose of holding exhibitions at Staunton. H. P. Sprout was elected president, and C. B. Ralston, secretary. Fair dates for coming fall will be announced later.

**HAVE DECIDED TO HOLD FAIR.**

Manitowoc, Wis., March 14 (Special to The Billboard).—The Manitowoc County Fair Association has decided to hold a fair this year, contrary to expectations. Dates selected are August 25, 27 and 28.

**PREPARING FOR N. WIS. STATE FAIR.**

The Northern Wisconsin State Fair will be held at Chippewa Falls the third week in September. This is the second largest fair in the state. All the old officers were re-elected, W. F. Horn, secretary; Jerric Palmer, treasurer; A. G. Cox, president, and John Harrigan, superintendent of concessions. The fair this year will exceed that of any year. The financial condition is in good shape and the officers will spend a large amount of money enlarging buildings, etc., this summer.

**IOWA FAIR DATES FIXT.**

Boone, Ia., March 14 (Special to The Billboard).—The dates for the Boone District Fair this fall have been fixed and the fair will be held the first four days of September. Other dates agreed upon by the association are as follows: Sac City, Aug. 12-15; Harlan, Aug. 18-21; Perry, Sept. 9-11; Jefferson, Sept. 2-5; Ogden, Sept. 16-19. A few of these dates conflict, but since the association wishes to get in good fall weather it was thought best to arrange them so, rather than have bad weather.

**FREDONIA (KAN.) WILL HOLD FAIR.**

Fredonia, Kan., March 14 (Special to The Billboard).—Fredonia is going to have a county fair this summer. The Fredonia Agricultural Association has been organized and incorporated for \$2,500. The fair will be held in the municipal park.

**KANSAS-OKLAHOMA CIRCUIT DATES.**

Eureka, Kans., March 14 (Special to The Billboard).—A meeting of the Kansas-Oklahoma circuit was held here recently, and the dates set for the fairs in the circuit are as follows: Herington, Kan., July 21-25; Pratt, Kan., July 28-Aug. 1; Anthony, Kan., Aug. 4-8; Winfield, Kan., Aug. 11-15; Eldorado, Kan., Aug. 18-22; Hutchinson, Kan., Sept. 15-19; Oklahoma City, Okla., Sept. 23-Oct. 4; Muskogee, Okla., Oct. 6-10; Fort Smith, Ark., Oct. 14-17.

**FAIR NOTES.**

The Dodgeville (Wis.) Park Association will hold its annual fair days on Aug. 14 and 15. There will be day and night sessions. R. H. Arthur is the secretary.

The Grand Western Circuit, Mo., comprises Brookfield, July 15-18; Chillicothe, July 22-26; Moberly, July 29-Aug. 1; Marshall, Aug. 12-16; Higginsville, Aug. 19-23.

The Odd Fellows Association of Kingston N. Y., expect to hold a carnival and fair some time in June.

The dates for the Red Willow County Fair, Indianola, Neb., are August 25-28. A new set of officers has been elected.

Secretary C. C. Beach, of the Montgomery County Fair, Clarksville, Tenn., reports that there will be no fair in Clarksville this year.

The twenty-seventh annual Frontier County Fair will be held at Stockville, Neb., September 16-19. L. H. Cheney is secretary.

**A NEW NOVELTY.**

When the wholesale price on a ten-cent novelty is but one cent each in quantities, express mail that's going some.

No wonder streetmen are going hoist after Ideal Back Collar Buttons made by Carl Brown, of Columbus, Ohio.

This button is indeed an innovation. It is perfectly flat, slips through button-holes easily and neckties slide around collar freely. Then, too, it does not press into a man's neck like the common collar button.

The "little sales" on the article sent out by the manufacturer is appreciated by street men, for it certainly helps sell the goods.

**AL. G. FIELD, MINSTREL AND AUTHOR.**

One of the good books of the day is that which bears the fetching title, "Watch Yourself Go By." It is from the pen of Al. G. Field. Without previous announcements it was placed on sale, and commended instant recognition. Aspirants for advancements in every walk of life find in its pages that which impels to greater efforts. The fun-lover finds laughter; the business man, sage reasoning; the preacher, just criticism; the saloon-keeper sees himself pictured as he makes himself. The politician and statesman watch themselves go by.

The naturalness of the characters and the scenes is that which holds the reader until the end of the story, for story it is. It is a novel without a love theme, an epitome of life's journey. After perusing "Watch Yourself Go By," one fully realizes why it has become so quickly popular.

George W. Ripley's Dramatic Company, under canvas, opens the season early in May. This company will travel by wagons and show thru New York and Pennsylvania. Mr. Ripley will carry a band and expects to play the opera houses during the regular season.

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Dept. 121 536-538 S. Clark St., CHICAGO, ILL.

# My Dear Old Friend Mike:



Imagine my disappointment, the other day, when I stopped off between trains at Roodhouse, intending to surprise you, and found that you had gone to Chicago, and I didn't get to see you. But, Mike! I did get to see the plant of the Eli Bridge Company, and I was interested to see how different the new ELI WHEEL is from the old ones I worked on way back in 1900 to 1904, and talk about dreams coming true: When W. E. Sullivan used to talk to me about what he was going to do with the ELI WHEEL, while I knew he was a bull-dog to hang on, I surely thought he was building air-castles, but what I saw at the Eli Plant beat any air-castles I ever heard him build. Of all the busy places I ever saw, it is around that ELI SHOP and office, and the way that Office is laid out for business, and the amount of correspondence it handles, typewriters, business phonographs, and every modern device: Why they think no more of getting a half dozen letters in a day from that many different foreign countries than they do of getting one from anywhere in the U. S. A., and I was shown life after life of correspondence that reaches out to 53 foreign countries, as well as all over the United States and Canada, and as far as the good old U. S. A. is concerned, the ELI WHEEL has simply captured the whole business. When I used to help put up that old No. 2 ELI, it took ten hours of good hard work for six men, and 316 bolts to put in to put it up, and this man, Sullivan, would tell us that he would never quit until a better wheel could be put up in one-third of the time without any bolts at all. I expected him to improve it wonderfully, but I never expected to see a 12-seat ELI WHEEL, actually put up complete and start to hauling passengers in less than two hours, but that is exactly what they have done with the New Model ELI. Four men, with a watch held on them, put that wheel up in 1 hour, 51 minutes, and 50 seconds. No wonder a lot of the old Merry-go-round and Wheel Men, down in their hearts, don't believe this, but there is no arguing anything about it, as the Eli Bridge Company offer to make a man a present of an ELI WHEEL, if they can not repeat the operation in the time. And that is one thing about the ELI PLANT, that no statement must be made but what is absolutely the truth and can be backed up. W. E. Sullivan is somewhat of a crank about this, and his word is law around that Plant; when he says a thing is so, you can bet your last penny it is so, and that vein runs through the entire Company's business, and that is why all the customers swear by the Eli Bridge Company, and the BIG ELI WHEEL. They think there is nothing like it on the face of the earth, and I guess there ain't.

But talk about business growing fast. Why, since they built that original shop, in the spring of 1906, they have actually built 14 additions onto the building, and have added to their power equipment over and over and over, and last fall they had a new boiler built to order and put in, which they thought would be big enough to furnish steam for the plant for years to come, and already they are working that boiler right up to its capacity, and it hasn't been in six months yet, and now they are talking of buying another new boiler double the size of this one, and it is only a question of time until they will have to have it.

And, then, some of the machinery they have. When they go to buy a machine they hunt for the best machine that the world produces, and the way these machines turn out work they look like a thing alive. Every man in the plant seems to be imbued with the same spirit; that is, that everything about ELI must be the best that money can produce, and kept that way. There is no room for any drones around there. In fact, they don't last very long. If a man don't keep step with the progress of the shop he soon loses out and another man takes his place that will.

But getting back to the ELI WHEEL, Mike, they say that with all these new improvements on this ELI WHEEL, and handling it in the time they do, that men nowadays don't know what we old-timers went through with trying to handle these old wheels over the road and trying to get them up in time to open and get them down in time to get away with the train. Believe me, those were strenuous days, and a man knew he was working when he handled one of those old ELI WHEELS on the road. But as one of the first owners said to me this winter, when we did get that old wheel up we never had to worry anything about it; it was absolutely safe and could handle all the people that could climb on it, and that is more true even of the New ELI WHEELS, as they are more safe even than the old ones were; instead of depending on machine bolts to hold the joints together, now these patent socket joints are held by lathe-turned steel pins, and are better than old bolt connections were. And I couldn't begin to tell you about all these improvements that I saw.

But come to think about it, there is nothing very strange about it, when a company like the Eli devote themselves to building one thing, and one thing only, and put all their time, talent, brains, skill and money in making the one thing better every year, and better than anybody else has ever produced it, they are bound to succeed, and then with an organization controlled by one Master Mind, like this is, with one object in view, they are bound to succeed; and that is to build the best Ferris Wheel in the world, and they do, and that is why it has gone all over the world. When it comes to Portable Ferris Wheels, there is one real practical **PLEASE THE PEOPLE, GET THE MONEY WHEEL, the New Model ELI, built by**

**ELI BRIDGE COMPANY, Box 143B, Roodhouse, Illinois, U. S. A.**  
 P. S.—Every Amusement man ought to have that ELI CATALOGUE, 56 pages, 33 photographs. Your old friend, DAN WOOD.

## FAIR LIST

(Continued from page 101.)

### ONTARIO.

- Bairrie—Bairrie Agri. Soc. Sept. 22-24. R. J. Fletcher, secy.
- Beachburg—North Renfrew Agri. Soc. Oct. 1-3. Wm. Headrick, secy.
- Belleville—Belleville Agri. Soc. Sept. 9-10. R. H. Ketcheson, secy.
- Brockville—Brockville Fair Assn. Aug. 30-Sept. 3. C. Crawford McClean, secy.
- Caledonia—Caledonia Fair. Oct. 9-10. H. B. Sawley, secy.
- Cornwall—Cornwall Agri. Soc. Sept. 11-13. M. D. Clinic, secy.
- Dresden—Camden Township Agri. Soc. Oct. 2-3. J. T. Bridgwater, secy.
- Fergus—Centre Wellington Fair. Sept. 24-25. J. J. Craig, secy.
- Florence—Florence Agri. Soc. Oct. 2-3. Walter Drew, secy.
- Glenora—Moss & Ekfrid Fair Sept. 23-24. M. C. Campbell, secy.
- Goderich—W. Huron Agri. Soc. Sept. 17-19. J. Ades Fowler, secy.
- Lakefield—Lakefield Agri. Soc. Sept. 16-17. Wes. Sherin, secy.
- Lanark—Lanark & Bathurst Agri. Soc. Sept. 12. A. A. McIntyre, secy.
- London—Western Fair Assn. Sept. 5-13. A. M. Hunt, secy.
- Newington—Norman Co. Fair. Sept. 16-17. G. F. Jardine, secy.
- Norwood—E. Peterborough Agri. Soc. Oct. 14-15. John E. Roxburgh, secy.
- Orangeville—Dufferin Co. Agri. Soc. Sept. 18-19. Henry Endacott, secy.
- Peterborough—Peterborough Indust. Exhibition. Sept. 11-12. F. J. A. Hall, secy.
- Renfrew—Renfrew Agri. Soc. Sept. 17-19. W. E. Smallfield, secy.
- Sault Ste. Marie—Central Algoma Agri. Soc. Sept. 24-26. J. H. Hugill, secy.
- Utterson—Stephenson & Wait Agri. Soc. Sept. 30-Oct. 1. J. H. Osborne, secy.
- Winchester—Winchester Fair. Sept. 2-3. W. J. Ladame, secy.
- Windsor—Windsor & N. Essex Agri. Soc. Sept. 15-18. E. B. Winter, secy.

### QUEBEC.

- L'Avenir—Drummond Co. Agri. Soc. Sept. 23. J. C. St. Amant, secy.
- Pont Chateau—Bonaventure Co. Agri. Soc. Sept. 16. George R. Verrier, secy., Coteau Landing, Que.
- Richmond—Richmond Co. Agri. Soc. Sept. 16-17. A. E. Main, secy.
- St. Hyacinthe—St. Hyacinthe Co. Fair. Sept. 13. Rene Morin, secy.
- Sherbrooke—Eastern Township Agri. Assn. Aug. 30-Sept. 6. H. E. Channell, secy.
- Valleyfield—Valleyfield Exhibition Co. Aug. 12-16. Dr. S. W. Laroche, secy.

### SASKATCHEWAN.

- North Battleford—N. Battleford Agri. Soc. Aug. 19-22. E. Z. Wilkins, secy.
- Prince Albert—Prince Albert Exhibition Board. Aug. 26-28. W. A. Codling, secy.
- Saskatoon—Saskatoon Indust. Exhibition, Ltd. Aug. 5-8. David Douglas, secy.

## ADDITIONAL 1913 FAIR DATES

### ALABAMA.

- Birmingham—Alabama State Fair & Exhibition Association. Oct. 9-18. S. H. Folkes, acting secy.
- Cullman—Cullman Co. Agri. & Live Stock Fair. Oct. 1-4. John Rehberg, secy., Vinemont, Ala.
- Montevallo—Shelby Co. Fair Assn. Oct. 1-4. S. L. Chesnut, secy.
- Thomasville—Clarke Co. Fair Assn. 2nd or 3rd week in Oct. Jesse V. Boyles, secy.
- Troy—Pike Co. Fair Assn. Nov. 3-8. M. C. Folmar, secy.

### ARIZONA.

- Tucson—South Arizona Fair Assn. Latter part Oct. John F. Myers, secy.

### ARKANSAS.

- Camden—Ouachita Valley Harvest Fair. Oct. 14-18. L. B. Stone, secy.
- Conway—Faulkner Co. Fair Assn. Oct. 7-10. G. W. A. Wilson, secy.
- Searcy—White Co. Fair Assn. Sept. 30-Oct. 3. H. K. Wood, secy.

### COLORADO.

- Grand Junction—Mesa Co. Indust. & Fruit Fair Assn. Sept. 23-26. J. Monroe Stewart, secy.
- Lamar—Prowers Co. Fair. Aug. 20-22.
- Pueblo—Colorado State Fair Assn. Sept. 15-20. A. L. Price, secy.

### CONNECTICUT.

- Naugatuck—Beacon Valley Fair. Oct. 14. Edw. J. Ahern, secy.
- Rockville—Rockville Fair Assn. Sept. 16-18. Parley B. Leonard, secy.
- Stafford Springs—Stafford Springs Agri. Soc. Oct. 13-15. Chas. Beckwith, secy.

### FLORIDA.

- Ocala—Marion Co. Fair Assn. Nov. 25-28. David S. Williams, secy.

### GEORGIA.

- Augusta—Georgia-Carolina Fair Assn. Nov. 5-15. Frank E. Beane, secy.

### IDAHO.

- Lewiston—Lewiston-Clarkston Fair Assn. Sept. 29-Oct. 4. John E. Nickerson, secy.

### ILLINOIS.

- Denver—Rock Creek Fair Assn. Sept. 2-5. John S. Ruppel, secy.
- Evanston—Evanston Park & Fair Assn. Sept. 16-19. R. S. Jones, secy.
- Griggsville—Illinois Valley Fair Assn. July 22-25. Ross P. Shinn, secy.
- Harrisburg—Harrisburg Fair & Park Assn. Sept. 16-19. W. V. Rathbone, secy.
- Highland—Madison Co. Fair Assn. Sept. 4-7. J. G. Bardill, secy.
- Kankakee—Kankakee Inter-State Fair. Sept. 1-5. Len Small, secy.
- LaSalle—LaSalle Fair Assn. Sept. 29-Oct. 4. Jos. Burkhardt, Jr. secy.
- Marion—Williamson Co. Fair. Sept. 9-12. Geo. C. Campbell, secy.
- Mt. Vernon—Mt. Vernon Fair & Agri. Assn. Sept. 23-27. Chas. H. Keller, secy.
- Ottawa—LaSalle Co. Fair Assn. Sept. 16-20. E. D. Wharton, secy.
- Princeton—Bureau Co. Fair. Sept. 2-5. Chas. L. Trimble, secy.
- Rosville—Schuyler Co. Fair Assn. Aug. 12-15. H. E. McLaren, secy.
- Streator—Northern Illinois Dist. Fair. Sept. 6-12. Chas. F. Weninger, secy.
- Vienna—Johnson Co. Fair. Aug. 19-22. E. F. Throgmorton, secy.
- Waukegan—Iroquois Co. Fair Assn. Sept. 15-19. George B. McNamee, secy.
- Woodstock—McHenry Co. Fair. Aug. 26-29. Theo. Hamer, secy.

### INDIANA.

- Connersville—Fayette Co. Fair. Aug. 19-22. Jasper L. Kennedy, secy.
- Crawfordsville—Montgomery Co. Fair. Sept. 1-5. Ward McClelland, secy.
- Crown Point—Lake Co. Fair. Aug. 19-22. Fred Wheeler, secy.
- Decatur—Great Northern Indiana Fair. Sept. 16-19. Chas. E. Magley, secy.
- Greensburg—Greensburg Fair Assn. Sept. 16-19. Dr. C. V. Almsworth, secy.
- Kenilworth—Eastern Indiana Agri. Assn. Sept. 22-26. U. C. Bronse, secy.
- Lebanon—Boone Co. Agri. Soc. Aug. 12-15. Len Titus, secy.
- Liberty—Union Co. Fair. Sept. 2-5. Ben. F. Coddington, secy.
- Middletown—Henry, Madison & Delaware Co. Agri. Soc. July 29-Aug. 1. F. A. Wischart, secy.
- Muncie—Muncie Fair. Aug. 5-8. Earle H. Swaine, secy.
- Orleans—Farmers' Fair. Aug. 28-30. J. F. Johnson, secy., Box 241.
- Russellville—Howard Co. Fair Assn. Aug. 5-8. A. C. Shilling, secy.

### IOWA.

- Des Moines—Iowa State Fair & Expo. Aug. 20-28. A. R. Corey, secy.
- De Witt—Clinton Co. Agri. Soc. Sept. 10-12. G. H. Christensen, secy.
- Independence—Buchanan Co. Fair Assn. Sept. 2-5. J. S. Bossert, secy.
- Jefferson—Greene Co. Fair Assn. Sept. 9-13. S. C. Culbertson, secy.
- Malvern—Milas Co. Agri. Soc. 5-8. I. J. Swain, secy.
- Manchester—Delaware Co. Agri. Soc. Sept. 8-12. J. G. Sabine, secy.
- Milton—Milton District Fair. Sept. 16-19. D. A. Miller, secy.
- New Hampton—Chickasaw Co. Fair. Sept. 9-13. F. D. Griffin, secy.

**DID YOU READ OUR "AD" ON ANOTHER PAGE?**

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REMEMBER THIS:—We always send deposits promptly.

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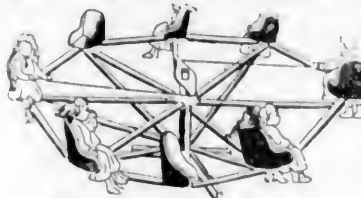
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### ART GLASS VASES

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

- Osage—Mitchell Co. Agri. Soc. Sept. 9-12. Carl H. Spaanum, secy.
  - Rockwell City—Rockwell City Fair Assn. July 30-Aug. 1. W. Q. Stewart, secy.
  - Strawberry Point—Strawberry Point Dist. Fair Soc. Sept. 2-5. H. W. Schug, secy.
  - Sutherland—O'Brien Co. Agri. Soc. Sept. 3-5. E. J. Claussen, secy.
- KANSAS.**
- Belleville—Republic Co. Agri. Assn. Sept. 9-12. H. L. Pierce, secy.
  - Coffeyville—Montgomery Co. Fair Assn. Sept. 23-26. Elliott Irvin, secy.
  - Columbus—Cherokee Co. Old Settlers' Reunion. Aug. 12-14. M. L. Catlett, secy.
  - Great Bend—Barton Co. Fair Assn. Oct. 7-10. W. L. Bowersox, secy.
  - Herington—Herington Race & Fair Assn. July 21-26. C. A. Branch, secy.
  - Hutchinson—Kansas State Fair. Sept. 13-20. A. L. Sponser, secy.
  - McPherson—McPherson Co. Agri. Fair Assn. Sept. 9-12. Milton Hawkinson, secy.
  - Minneapolis—Ottawa Co. Fair Assn. Sept. 23-26. J. E. Johnston, secy.
  - Norton—Norton Co. Agri. Assn. Aug. 26-29. M. F. Garrity, secy.
  - Spring Hill—Spring Hill Grange Fair Assn. Sept. 2-5. V. T. Nicholson, secy.
  - Topeka—Kansas State Fair Assn. Sept. 8-12. H. L. Cook, secy.
- KENTUCKY.**
- Berea—Berea Fair Assn. Aug. 7-9. E. T. Fish, secy.
  - Bowling Green—Warren Co. Fair Assn. Inc. Sept. 24-27. L. G. Duncan, secy.
  - Henderson—Big Colored Fair. Middle or latter part of Sept. A. W. Crumbaker, secy.
  - Hopkinsville—Christian Co. Fair. Oct. 6-11. B. G. Nelson, secy.
  - Horse Cave—Hart Co. Fair Assn. Sept. 24-27. W. P. Kirtley, secy.
  - Lawrenceburg—Lawrenceburg Fair Assn. Aug. 19-22. J. L. Cole, secy.
  - Lexington—Blue Grass Fair Assn. Aug. 11-16. John W. Bain, secy.
  - Mayfield—West Ky. Fair Assn. Oct. 8-11. R. F. Fryor, secy.
  - Vanceburg—Lewis Co. Fair. Aug. 13-16. J. P. Strother, secy.
- MAINE.**
- Bangor—Eastern Maine State Fair. Aug. 26-29. A. S. Field, secy.
  - Exceter—West Penobscot Fair. Sept. 30-Oct. 2. E. E. Colbath, secy.
  - Farmington—Franklin Co. Fair. Sept. 30-Oct. 2. George D. Clark, secy.
  - Gorham—Cumberland Co. Agri. & Hort. Soc. Sept. 16-18. C. H. Leighton, secy.
  - Houlton—Houlton Agri. Soc. Aug. 28-28. Fred N. Vose, secy.
  - Machias—Machias Fair Assn. Sept. 23-25. W. H. Phinney, secy.
  - Union—North Knox Fair. Sept. 23-25. H. L. Grinnell, secy.
- MARYLAND.**
- Salisbury—Wicomico Fair Assn. Aug. 12-15.
- MASSACHUSETTS.**
- Amesbury—Amesbury & Salisbury Agri. & Hort. Soc. Sept. 23-25. M. H. Sands, secy.
  - Brockton—Brockton Agri. Soc. Sept. 30-Oct. 3. Perley G. Flint, secy.
  - Clinton—Clinton Fair. Sept. 10-12. Warren Goodale, secy.
  - Great Barrington—Housatonic Agri. Soc. Sept. 23-26. J. H. Maloney, secy.
  - Northampton—Hampshire, Franklin & Hampden Agri. Soc. Oct. 1-2. Chas. A. Montgomery, secy.
- MICHIGAN.**
- Battle Creek—Home Coming & Home Products Celebration. Aug. 18-23. H. W. Johnson, secy.
  - Ray Ctr.—Northeastern Mich. Fair Assn. Sept. 1-5. Wm. Rold, secy.

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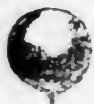
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AGENTS PORTRAITS, 35c; FRAMES, 15c; Sheet Pictures, 1c; Stereopticons, 25c; Views, 1c. 30 days credit. Samples and Catalogue free. CONSOLIDATED PORTRAIT CO., Dept. 6317, 1627 West Adams St., Chicago.

Port Huron—Thumb District Fair Assn. Sept. 8-11. John S. Wittliff, secy.  
Gaylord—Oscego Co. Agri. & Mech. Soc. Sept. 23-25. Claude E. Shannon, secy.  
Grand Rapids—West Mich. State Fair. Sept. 1-6. Chas. L. Kennedy, secy.  
Kingsley—Southern Grand Traverse Tri-Township Fair Assn. about Sept. 20. J. A. McCarthy, secy.  
Midland—Midland Co. Agri. Soc. Sept. 9-12. H. L. Fairchild, secy.  
Milford—Milford Fair Assn. Sept. 2-6. M. C. Williams, secy.  
Traverse City—Grand Traverse Region Fair Assn. Sept. 23-26. H. B. Montague, secy.

### MINNESOTA.

Hutchinson—McLeod Co. Agri. Soc. Aug. 26-28. H. E. Butler, secy.  
Madison—LaCquir Park Agri. Soc. Sept. —. J. F. Rosenwald, secy.  
Pine River—Casa Co. Agri. Assn., Inc. Oct. 1-3. George J. Silk, secy.  
Winona—Tri-county Fair Assn. Sept. 15-19. Henry Hees, secy.

### MISSISSIPPI.

Canton—Madison Co. Fair Assn. Oct. 15-17. L. W. Dinkins, secy.  
Louisville—Winston Co. Fair Assn. Sept. W. C. Hight, secy.

### MISSOURI.

Brookfield—Linn Co. Fair Assn. July 15-15. L. W. Rummell, secy.  
Bunceton—Bunceton Fair Assn. Aug. 27-29. H. E. Meeker, secy.  
Easton—Buchanan Co. Agri. & Mech. Soc. Oct. 1-4. J. P. Sweeney, secy.  
Fayette—Howard Co. Fair Assn. Aug. 19-23. Jasper Thompson, secy.  
Hermann—Gasconade Co. Agri. Assn. Aug. 29-31. Louis Habestock, secy.  
Jacksonville—Randolph Co. Agri. & Mech. Soc. Aug. 26-28. George W. Butler, secy.  
Maitland—Nodaway Valley Fair Assn. Aug. 18-22. G. F. DeBord, secy.  
Montgomery City—Montgomery Co. Agri. & Mech. Assn. Aug. 26-30. George R. McVey, secy.  
Paris—Monroe Co. Fair Assn. Sept. 2-5. W. L. Crawford, secy.  
Pattonburg—Pattonburg Fair Assn. Aug. 26-29. R. E. Maupin, secy.  
Trenton—Grundy Co. Fair Assn. Sept. 2-5. A. T. Cornwell, secy., Spickard, Mo.

### MONTANA.

Bozeman—Inter-State Fair Assn. Probably last week in Aug. W. P. Burkitt, secy.  
Deer Lodge—Powell Co. Fair. Probably Sept. 22-27. H. B. Grant, secy.  
Glendive—Dawson Co. Fair Assn. Sept. 17-19. Fred J. Goulding, secy.  
Harlowton—Meagher Co. Fair Assn. 2nd week in Sept. J. H. Ready, secy.  
Miles City—Custer Co. Fair Assn. Sept. 10-12. C. B. Calvin, secy.

### NEBRASKA.

Beatrice—Gage Co. Agri. Soc. Sept. 22-27. R. A. Nickell, secy.  
Chadron—Dawes Co. Agri. & Fair Assn. Sept. 9-12. George C. Snow, secy.

### NEW JERSEY.

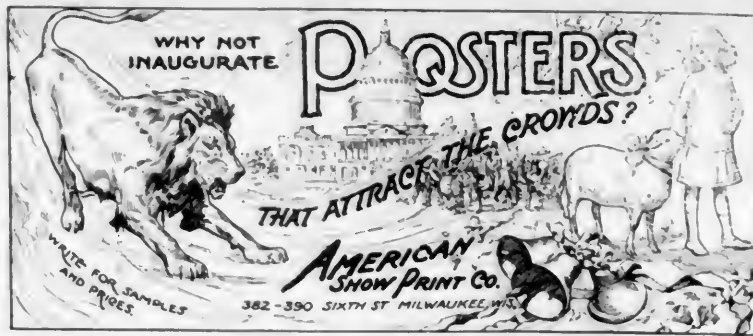
Flemington—Flemington Fair Assn. Aug. 5-9. Dr. C. S. Harris, secy.

### NEW YORK.

Boonville—Boonville Fair Assn. Aug. 20-23. H. J. Vollmar, secy.  
Cooperstown—Otsego Co. Agri. Soc. Sept. 8-11. Fred Lettis, secy.  
Fonda—Montgomery Co. Agri. Soc. Sept. 28. Oct. 2. J. B. Martin, secy.  
Margaretville—Catskill Mountain Agri. Soc. Aug. 19-21. O. M. Race, secy.  
Middletown—Orange Co. Agri. Soc. Aug. 26-29. David A. Morrison, secy.  
Monticello—Sullivan Co. Agri. Soc. Aug. 19-22. A. A. Calkin, secy.  
Orangeburg—Rockland Co. Fair & Horse Show. Sept. 1-5.  
Schoharie—Schoharie Co. Agri. Soc. Sept. 16-18. E. L. Auchampaugh, secy.  
Walkers—Schuyler Co. Agri. Soc. Sept. 9-12. Frank W. Ptero, secy.  
Whitney Point—Broome Co. Agri. Soc. Aug. 12-15. Homer R. Sullivan, secy.

### NORTH CAROLINA.

Asheville—Western N. C. Fair Assn. Oct. 7-10. Guy Weaver, secy.  
King—Stokes Co. Fair Assn. 3rd week in Oct. Will R. Kiger, secy.  
Newbern—Eastern Carolina Fair Assn. Oct. J. Leon Williams, secy.  
Winston-Salem—Winston-Salem Fair Assn. Sept. 30 Oct. 3. G. E. Webb, secy.



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**NORTH DAKOTA.**  
 Fessenden—Wells Co. Fair Assn. July 3-5. T. L. Quinn, secy.  
 Walhalla—Walhalla Fair Assn. Likely middle Sept. W. Andrews, secy.

**OHIO.**  
 Bowling Green—Wood Co. Fair. Sept. 22-26. R. S. Saver, secy.  
 Chillicothe—Ross Co. Agri. Soc. Aug. 19-22. Addison P. Minshall, secy.  
 Kinsman—Kinsman Stock & Agri. Co. Aug. 26-28. H. J. Forbes, secy.  
 Richwood—Richwood Tri-County Fair Co. Sept. 16-19. Paul R. Van Winkle, secy.  
 Wapakoneta—Anguize Co. Fair. Aug. 26-29. A. E. S. Saver, secy.  
 West Union—Adams Co. Agri. Soc. Sept. 9-12. T. W. Gibson, secy.  
 Woodsfield—Monroe Co. Agri. Soc. Aug. 19-21. George P. Dorr, secy.

**OKLAHOMA.**  
 Agra—North Lincoln Co. Fair Assn. Sept. 25-27. W. A. Houston, secy.  
 Elk City—Beckham Co. Fair. Sept. (4 days). L. Hoover, secy.  
 Kingfisher—Kingfisher Co. Farmers Indust. & Fair Assn. Sept. 10-13. Arthur E. Bracken, secy.  
 McAlester—Pittsburg Co. Fair. Sept. 16-20. Fred Struble, secy.  
 Muskogee—Muskogee Fair Assn. (New State Fair) Oct. 6-11. Wm. G. Boon, secy.  
 Pawnee—Pawnee Park & Fair Assn. Sept. 16-20. Frank Hudson, secy.

**OREGON.**  
 The Dalles—Second Eastern Oregon Dist. Agri. Soc. Probably Oct. 1-4. Judd S. Fish, secy.  
 Eugene—Lula Co. Fair Assn. Sept. 24-27. Walter B. Jones, secy.

**PENNSYLVANIA.**  
 Gettysburg—Cumberland Co. Agri. Soc. Sept. 23-26. M. H. McCreary, secy.  
 Exposition Park—Conneaut Lake Fair. Aug. 25-29. Chas. T. Byers, secy.  
 Hughesville—Lycoming Co. Fair. Oct. 14-17. Edward E. Frontz, secy.  
 Indiana—Indiana Co. Agri. Soc. Sept. 9-12. David Blair, secy.  
 Lewisburg—Union Co. Agri. Soc. Sept. 23-26. C. Dale Wolfe, secy.  
 Middletown—Middletown Fair Assn. Sept. 2-5. John W. Metzger, secy.  
 Stroudsburg—Monroe Co. Agri. Soc. Sept. 1-5. W. M. Barnett, secy.  
 Washington—Washington Fair Assn. Sept. 1-4. H. J. Gaskins, secy.

**RHODE ISLAND.**  
 Portsmouth—Newport Co. Agri. Soc. Sept. 23-26. Boston C. Anthony, secy.

**SOUTH CAROLINA.**  
 Barnwell—Barnwell Co. Fair Assn. Nov. 18-22. S. B. Moscey, secy.  
 Batesburg—In County Fair. Oct. E. C. Riggs, secy.

**SOUTH DAKOTA.**  
 Armour—Armour Park Assn. Probably latter part of Aug. W. J. Barlow, secy.  
 Philip—Central Stanley Co. Fair Assn. Sept. O. K. Whitney, secy.  
 Rapid City—Western S. D. Fair Assn. Sept. 3-5.

**TENNESSEE.**  
 Gal. Creek—Anderson & Campbell Co. Fair. Sept. 2-5. W. L. Wilson, secy.  
 Jackson—West Tennessee Colored Agri. & Mech. Fair Assn. Oct. 7-11. J. W. Banks, secy.  
 Nashville—Tennessee State Fair. Sept. 29-Oct. 3. J. W. Russwurm, secy.  
 Paris—Henry Co. Fair Assn. Oct. 8-11. R. H. Hudson, secy.  
 Rome—Smith Co. Agri. & Mech. Assn. Aug. 14-16. A. T. Williams, secy.  
 Union City—West Tenn. Fair Assn. Sept. 10-13. J. W. Woosley, secy.

**TEXAS.**  
 Beaumont—Southeast Texas Fair Assn. Nov. 15-20. T. W. Larkin, secy.  
 Fredericksburg—Gillespie Co. Fair & Improvement Co. Sept. Henry Hirsch, secy.  
 Houston—Trinity Co. Fair Assn. Oct. G. H. Motby, secy.  
 San Angelo—San Angelo Fair Assn. Nov. 3-8. E. S. Hamilton, secy.  
 Timpson—East Texas Fair. Oct. 8-11. Stephen Chauness, secy.

**UTAH.**  
 Salt Lake City—Utah State Fair Assn. Sept. 29-Oct. 4. Horace S. Bnsku, secy.

**VERMONT.**  
 Springfield—Springfield Agri. Soc. Sept. 2-4. C. H. Moore, secy.

**VIRGINIA.**  
 Bedford City—Bedford Co. Fair Assn., Inc. Oct. 14-17. A. J. Canthorn, secy.  
 Danville—Danville Fair Assn. Oct. 14-17.  
 Emporia—Emporia Agri. Fair Assn. Oct. 21-24. E. E. Goodwyn, secy.  
 Leesburg—Loudoun Heavy Draft & Agri. Assn. Sept. 3-4. Wm. A. Metzger, secy.  
 Lynchburg—Inter-State Fair Assn. Sept. 30-Oct. 3. F. A. Lovelace, secy.  
 Roanoke—Roanoke Indust. & Agri. Assn. Sept. 23-26. L. A. Sholz, secy.  
 Tazewell—Tazewell Fair Assn. Sept. 16-18. W. G. O'Brien, secy.

**WASHINGTON.**  
 Chehalis—Southwest Washington Fair Assn. Aug. 26-31. G. K. Walker, secy.  
 Colfax—Whitman Co. Fair Assn. Oct. 6-11. B. D. Baber, secy.

**WEST VIRGINIA.**  
 Clarksburg—West Va. Fair Assn. Sept. 1-4. J. N. Hess, secy.

**WISCONSIN.**  
 Augusta—Eau Claire Co. Agri. Assn. Sept. 9-12. Ruf. Fredrick, secy.  
 Berlin—Green Lake Co. Agri. Soc. Sept. 9-12. C. W. Hitchcock, secy.  
 Crossville—Rock Co. Agri. Assn. Sept. 2-5. F. W. Gillman, secy.  
 Fox Lake—Home Coming Celebration. July 1-4. D. J. Hochstetler, secy.  
 Galeville—Trempealeau Co. Agri. Soc. Latter part of Aug. Ben. W. Davis, secy.  
 Gays Mills—Gays Mills Fair Assn. Sept. 30-Oct. 3. F. G. Briggs, secy.  
 Manitowoc—Manitowoc Co. Fair Assn. Aug. 26-28. F. C. Borchardt, Jr., secy.  
 Merton—Juneau Co. Agri. Soc. Sept. 2-5. P. M. Sullivan, secy.  
 Mineral Point—Southwestern Fair. Aug. 10-22. D. H. Jacobs, secy.  
 Neosho—Clark Co. Agri. Soc. Sept. 2-5. L. W. Hanson, secy.

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 C. E. KOHL, Managing Director

Seymour—Seymour Fair & Driving Park Assn. Sept. 11-13. George M. Fielder, secy.  
 Shawano—Shawano Co. Agrl. Soc. Sept. 16-19. John C. Schweers, secy.  
 Wautoma—Wautoma Co. Fair. Sept. 24-26. W. B. Stillwell, secy.  
 Weyauwega—Wauwaga Co. Agrl. Assn. Sept. 2-5. H. W. Glocke, secy.

**CANADA ALBERTA.**

Calgary—Calgary Indust. Exhibition. June 30. July 5. E. L. Richardson, secy.

**NOVA SCOTIA.**

Hallifax—Nova Scotia Provincial Exhibition. Sept. 3-11. M. McF. Hall, secy.

**ONTARIO.**

Drayton—Leed & Drayton Agrl. Soc. Sept. 30. Oct. 1. George M. Fox, secy.  
 Fort William—Fort Arthur—West Algoma Agrl. Assn. Sept. 16-19. Frank Lee, secy. Fort William, Ont.  
 Lindsay—Central Fair. Sept. 18-20. James Keltie, secy.  
 Markham—Markham Agrl. Soc. Oct. 1-3. A. A. Milne, secy.  
 Midland—Avery & Gay Agrl. Soc. Sept. 25-28. E. C. Gould, secy.  
 Newmarket—Newmarket Agrl. Soc. Oct. 7-9. Wm. Keltie, secy.  
 Onondaga—Onondaga Agrl. Soc. Oct. 6-7. Wm. Sluypson, secy.  
 Ottawa—Central Canada Exhibition Assn. Sept. 5-13. E. McMahon, secy.  
 Picton—Prince Edward Agrl. Soc. Sept. 24-25. M. R. German, secy.  
 Ripley—Huron Township Agrl. Soc. Sept. 23-24. Angus Martyn, secy.  
 Thamesville—East Kent Agrl. Soc. Sept. 29. Oct. 1. C. A. Mayhew, secy.  
 Toronto—Canadian National Exhibition. Aug. 23 Sept. 8. Dr. J. O. Orr, secy.

**QUEBEC.**

Trois Rivieres—Assn. Agricole des Trois Rivieres. Aug. 18-23. C. D. Herbert, secy.

**SASKATCHEWAN.**

Creelman—Creelman Agrl. Soc. Aug. 8. S. B. Carrothers, secy.  
 Langham—Langham Agrl. Soc. July 25. W. J. Gold, secy.  
 Outlook—Outlook Agrl. Soc. July 31-Aug. 1. P. Hood, secy.

**1913 FAIRS DATES NOT SET**

**ALABAMA.**

Clanton—Clifton Co. Fair Assn. G. O. Fpaber, secy.  
 Selma—Central Alabama Fair. Morgan Richards, secy.

**ARKANSAS.**

Piggott—Clay Co. Fair Assn. J. R. Scnrlock, secy.

**COLORADO.**

Calhan—El Paso Co. Fair Assn. D. O. Moberly, secy.

**CONNECTICUT.**

Broad Brook—Union Agrl. Soc. James Mikell, secy.  
 Orange—Orange Agrl. Soc.

**GEORGIA.**

Oglethorpe—Macon Co. Fair Assn. C. T. Harden, secy.

**ILLINOIS.**

Libertyville—Lake Co. Agrl. Board. Ray L. Hubbard, secy.

**IOWA.**

Buffalo Center—Buffalo Center Driving Park & District Fair Assn. J. P. Boyd, secy.  
 Central City—Wapsie Valley Fair Assn. Herville Lockwood, secy.  
 Winterset—Madison Co. Agrl. & Indust. Soc. S. A. Hays, secy.

**KANSAS.**

Atwood—Rawlins Co. Fair Assn. Frank E. Munser, secy.  
 Goodland—Sherman Co. Agrl. & Racing Assn. Wade Warner, secy.  
 Iola—Allen Co. Agrl. Soc. Dr. F. S. Beattie, secy.  
 Oakley—Inter-County Fair Assn. F. W. Irwin, secy.  
 Sylvan Grove—Sylvan Grove Fair & Agrl. Assn. R. W. Wohler, secy.

**LOUISIANA.**

Conshatta—Red River Parish Fair Assn. P. C. McLemore, secy.

**MAINE.**

Bristol—Bristol Agrl. Soc. J. Wilbar Hunter, secy.  
 Monroe—Waldo & Penobscot Agrl. Soc. A. D. Coleord, secy. D. 2. Wintport, Me.  
 Skowhegan—Somerset Central Agrl. Soc. S. H. Bradbury, secy.

**MARYLAND.**

Baltimore—Prospect Park Racing & Md. State Fair Assn. W. W. Elliott, secy. 417, E. Baltimore St.  
 Pocomoke City—Pocomoke Fair & Agrl. Assn. John W. Ennis, secy.

**MASSACHUSETTS.**

Lowell—Middlesex North Agrl. Soc.  
 Nantucket—Nantucket Agrl. Soc. Josiah F. Murphy, secy.

**MICHIGAN.**

Burt—(near Burt)—Flint River Valley Agrl. Soc. David McNalley, secy.  
 Millersburg—Presque Isle Co. Agrl. & Mechl. Soc. W. H. Friers, secy.

**MINNESOTA.**

Fergus Falls—Otter Tail Co. Fair Agrl. Soc. & Fair Assn. C. R. Wright, secy.  
 Herman—Grant Co. Agrl. Assn. W. T. Ziebarth, secy.  
 Jackson—Jackson Co. Fair Assn. S. W. Bruce, secy.  
 Lewistown—Fergus Co. Fair Assn. Harold B. Cntter, secy.

**NEBRASKA.**

Callaway—Callaway Fair.  
 Hayes—Center—Hayes Co. Fair Assn. L. W. Enysart, secy.

**NEW YORK.**

Elmira—Chemung Co. Agrl. Soc. C. S. Lattin, secy., Robinson Bldg.  
 Gorham—Gorham Agrl. Soc. W. S. Moser, secy., R. D. No. 1, Canandigua, N. Y.  
 Hemlock—Hemlock Union Agrl. Soc. R. B. Shori, secy.  
 Kingston—Old Fellows Assn. Sometime in June. W. H. Niles, secy.  
 Perry—Silver Lake Agrl. & Mechl. Assn. C. D. Barber, secy.

**OKLAHOMA.**

Blackwell—Blackwell Agrl. Fair. O. M. Swain, mgr.  
 Taloga—Dewey Co. Fair Assn. F. Y. Blaney, secy.

**OREGON.**

Prineville—First Central Oregon Dist. Agrl. Soc. J. E. Cadie, secy.

**SOUTH DAKOTA.**

Kimball—Brule Co. Fair Assn. P. V. Lent, secy.

**TENNESSEE.**

Murfreesboro—Rutherford Co. Fair Assn. B. B. Kerr, secy.

**TEXAS.**

Rosecoe—Nolan Co. Fair Assn. W. A. Sloan, secy.

**VIRGINIA.**

Marion—Smyth Co. Fair Assn. W. B. Poterfield, secy., Saltville, Va.  
 Tasley—Peninsula Fair Assn. J. W. Hlckman, secy.

**CANADA-ONTARIO.**

Elmvale—Township Flos Agrl. Soc. C. S. Barton, secy.  
 Vankleek Hill—Vankleek Hill Agrl. Soc. H. C. Jones, secy.

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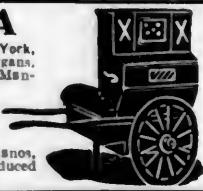
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I wish to take this opportunity to thank all my friends for their kindness in the past. It is a pleasure to work for people where there is a mutual feeling. However, you must not plug quite so hard for me as I can not take care of the work in my small shop. It seems funny that people will send for my catalogue and order from it when it is completely out of date; still it shows confidence. Wishing everybody success, I am, yours truly, E. R. STREET, Hartford, Conn.

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FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS



RAPID PHOTOGRAPHY.

When the press of two continents gives editorial comments upon the achievements of individual men, there is sufficient reason for us to "sit up" and take notice. On a few different occasions this paper has dwelt editorially upon the accomplishments of M. & L. Mandel, the pioneers of an industry that has been the means of placing many a man on "easy street."

The American Experimenter, a publication of international circulation, in its July, 1912, edition, writes the following: "What is described as a wonderful photographic process has been perfected by L. and M. Mandel, proprietors of the Chicago Ferrotypic Company, of Chicago, Ill. In the perfection of this scientific process of photography, a new industry has been created and a new profession known as One Minute Post Card Photography."

Dun's Review, published by R. G. Dun & Company, the largest mercantile agency in the world, gives the following editorial comment in its issue of August, 1912: "For men with little experience and with limited capital, who are looking for a business that requires but a small outlay in cash, and one that will return

The Mandel Brothers attribute their enormous success to their intimate knowledge of the work which they have made their life-study. A few years ago, in an obscure room of a large Chicago office building, these two inventors were spending their time in the first stages of their business career, by manufacturing photo button cameras. The tremendous success which they achieved with the Wonder Automatic and Wonder Cannon Photo Button machines laid the foundation for their ultimate success in perfecting their process of instant, amateur post card photography. Their business has grown with rapid strides until now a large factory building is devoted exclusively to the manufacturing of the photo machines that bear their name. In addition, they have a large plant covering an area of eleven thousand square feet of floor space, and in this factory is manufactured the "Mandel" Positive Process Post Cards, the cards that are used in the "Mandel" Post Card Machine.

With the "Mandel" Post Card Machine and the "Mandel" Positive Post Cards, any person of average ability is enabled to make photographs without the necessity of using plates, films, printing or dark-room. The advantage of making photographs by so simple a process can be greatly appreciated by those who have ever used cameras.

Although the Post Card Machine and the positive process of photography may be used as a source of great enjoyment for those who desire to make photographs the new way, this apparatus is intended primarily for those men who desire to engage in a business for themselves, one that requires no knowledge of photography or experience, and a business that anyone can go into on a small capital, where his success will be almost immediate and absolutely certain. To this class of men this post card machine will appeal.

The machine itself measures 9 1/2 x 14 1/2 inches by 7 1/2 inches, and the weight is about seven pounds. Its capacity is one hundred large post cards, one hundred small post cards and fifty photo buttons—the triple combination holder allowing the use of either of the three sizes of pictures at one's pleasure.

The post cards and buttons can be loaded into the machine in broad daylight, and this makes it possible for the operator to reload his machine in the fraction of a second and without using a dark-room. The post card machine has been aptly termed a complete, portable post card gallery, because the entire outfit can be carried in one hand, and when it is filled with apples, it weighs no more than a half-filled suitcase. The machine is free from all intricate and cumbersome mechanism, and the simplicity of its operation is pointed to with great pride by the inventors.

An interesting story of just what can be done with one of these machines comes from Mr. A. L. Wood, of Haver, Montana. A short time ago, Wood, who is an engineer by trade, was making a salary of \$125 a month. He was attracted by an advertisement of the "Mandel" Post Card Machine, and, having become impressed with the large possibilities in this new industry, he ordered a machine, put in his shift from 11 to 7 in the power-houses where he worked at night, and he was out during the day with the post card machine.

After he had demonstrated to his own satisfaction that he could make three times the amount of money as a post card photographer as could be made as an engineer, he gave up his position, and is now devoting his entire time to the work as a one-minute photographer. Hundreds of similar examples could be cited, showing the enormous possibilities that this new process of one-minute photography holds out for ambitious men and women. In one-minute photography we have a new industry that has sprung up over night, as it were, a ready-made business that places opportunity for money-making into the hands of those who possibly never had opportunity before. It gives to ambitious and energetic men and women with limited means and who have had absolutely no experience in any particular profession or calling the means of making more money than they ever thought they were capable of earning. It is an interesting sight to see how the crowds fairly swarm around the operator of the "Mandel" Post Card Machine.

In this crowd one always hears the expressions of satisfaction and of wonder as the subjects being photographed look at their finished pictures which the operator hands to them almost as quickly as he presses the bulb. The greatest advantage that the "Mandel" Photo Post Card Machine gives to the operators of these machines is that the expense of maintaining a business establishment is entirely done away with. There are no profits to divide with a landlord, no light bills to pay, nor any of the other incidental expenses that go towards the maintenance of a photo studio. His machine is his workshop, his dark room, his "complete, portable post card gallery," and every dollar that he earns belongs to him alone—he pockets his profits in full. No place is closed to the Mandel Portable Post Card Gallery man. His money-making field is everywhere, whether it is on the street corner, at the picnic, at fairs, or carnivals, street parades or conventions—he finds everywhere a ready market for his one-minute post cards.

subject of the Minute Post Card Photography the basis for an interesting article which appears in the March, 1913, edition of the Opportunity Magazine. To quote extracts from Mr. Robert K. Hackett's interesting article: "The first time I had the possibilities of the new one minute photography actually showed under my nose was last June. I was standing in line at the time, awaiting my turn to get into the Republican convention in the Coliseum and about two thousands others were also in line in front of me. "Then several yards ahead I noticed a man carrying an unusually large, though otherwise ordinary-looking camera, step up to within a few feet of the line, press the bulb of his machine and in another instant extend the finished picture for the inspection of the men whose portraits he had taken."

Further in his article, he states: "As I was anxious to find out the exact truth about this business and the actual chances it offered, I have been making a rather extensive investigation of the subject. The first thing that I did was to go over to the factory in Chicago, where the machines are made, and secure a first-hand knowledge of their construction. There I saw each part made and assembled for the finished machine, the post cards themselves manufactured, and finally a completed machine assembled and set up."



M. MANDEL

large profits immediately, few enterprises offer greater possibilities than the "Mandel" Post Card Machine. The Chicago Ferrotypic Company announces the perfection of a photographic process by means of which a new industry has been created, known as One Minute Post Card Photography.

La Hacienda, one of the largest export journals in the United States, published in Buffalo, New York, writes in their January, 1913, number: "We call our readers' attention to the very rapid progress that has been made in the perfection of One Minute Post Card Photography. The invention of the 'Mandel' Post Card Machine by Messrs. M. and L. Mandel, of Chicago, Ill., has caused to be opened a new money-making industry. The 'Mandel' Post Card Machine is designed for making photographs directly on the post cards without using plates, films, printing or dark-room. This wonderful machine is a 'portable post card atelier,' and embodies every principle that is needed to produce perfect post card photographs almost instantaneously."

As stated at the beginning of this article, we, ourselves, have had occasion to give editorial comment to the achievements of these two pioneers of the new industry, but of late, newer discoveries and inventions in rapid photography have been brought forcibly to our attention because of the world-wide interest that these discoveries have created.

A clever writer on the editorial staff of the Opportunity Magazine, a publication that is circulated throughout this country, made the



L. MANDEL

subject of the Minute Post Card Photography the basis for an interesting article which appears in the March, 1913, edition of the Opportunity Magazine. To quote extracts from Mr. Robert K. Hackett's interesting article: "The first time I had the possibilities of the new one minute photography actually showed under my nose was last June. I was standing in line at the time, awaiting my turn to get into the Republican convention in the Coliseum and about two thousands others were also in line in front of me. "Then several yards ahead I noticed a man carrying an unusually large, though otherwise ordinary-looking camera, step up to within a few feet of the line, press the bulb of his machine and in another instant extend the finished picture for the inspection of the men whose portraits he had taken."

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M. Magee & Son, 147 Fulton st., N. Y. City.

Murray & Co., Inc., 640 Meridian st., Chicago, Ill.

Rehm & Co., 142 Fulton st., New York City.

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Practically new, with poles ropes and ladders. We took this bargain in on a bad account. Price, \$100.00 cash, if sold immediately. Guaranteed as returned. Send remittance with your order. LAMARLE FILM SERVICE, 4th Floor Skyles Block, Minneapolis, Minn.

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Atlix Latest O. K. Cabinet Gum Vender, \$40; Mills Check Box, \$15.00; Mills Latest Model Operator's Bell, \$18.00. All Machines guaranteed. BAYLER SA

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JOS. G. FERARI & B. H. PATRICK GREATER SHOWS

AMERICA'S PREMIER CARNIVAL ORGANIZATION

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Every Show equipped with a Gold or Silver Carved Wagon Front.

Each show complete in every detail, from the Ballyhoo to the Stage.

Three shows with large Berni or Gaviola Organs.

Merry-go-Round—latest and most up-to-date, beautifully carved, gold-painted, its own lighting plant, automobile center engine, Berni Organ.

Will furnish Wagon Front for one good show that does not conflict with what we have.

A SHOW THAT WILL COMMAND THE ADMIRATION OF THE PUBLIC AND THE CARNIVAL WORLD

HAVE A FEW OPEN DATES, WHERE A REAL SHOW IS WANTED

**WE WANT** High Diver for free attraction, two good Comedians and people for London Ghost Show; Freaks and Novelty Features for finest Ten-in-One Show in the world; Glassblowers with outfits; Man Fish for party with glass tank who works under water; Trainmaster, Boss Canvasman, Canvasmen and general workmen Above, address JOS. G. FERARI, Mariners' Harbor, N. Y. Concessions, address B. H. PATRICK, Hotel Plymouth, W. 38th, N. Y. City.

This Will Be a Show That Will Make The Amusement-Going Public Sit Up and Take Notice

Carnival News.

GREAT SOUTHERN SHOWS.

While playing Opelika, Ala., recently, the local lodge B. P. O. E. entertained all the members of the Great Southern Shows with a spread which lasted till wee sma' hours.

Managers Dodson and Harrington made a flying trip to Atlanta recently and purchased a 60-foot Pullman car, which will be added to the show at Talladega, Ala. They also purchased a 60-foot baggage car, making this a twelve-car show now.

Twelve paid attractions, 37 concessions, two free acts and a twelve-piece Royal Band are being carried.

Eddie Wilson, last season with Copping's Greater Shows, joined at Opelika to succeed Louis Burger as secretary. Mr. Burger is now special agent.

Among recent visitors at the show were Joe Thonet and L. D. Lynn, advance of the Metropolitan Shows; Oliver Smith, of the Littlejohn Shows, and Ruben Grubger, of Montgomery, Ala.

The line-up of the feature shows is as follows: Due Sisters' Water Show, Holland and Holloway's one ring circus, Dodson and Harrington's Musical Comedy Show, Kelly, the armless wonder, Plant Show, six-piece band, Selma, the Wild Girl, and three rides.

NOTES FROM PARKERS.

The Con T. Kennedy Shows will come out from the Parker factory April 1, complete in every detail. The train will make a splendid appearance in the colors of yellow and blue.

The Wortham & Allen Shows will be in readiness April 6 and will be resplendent in two shades of red.

The S. W. Brundage Shows will be out of the factory April 10 with everything in the finest of shape.

Everything with the shows has been entirely overhauled and rebuilt and a great deal of new equipment of all kinds constructed for the coming season.

The California Frank Wild West is being entirely overhauled. Mr. Haffey is so pleased with Leavenworth as a place to winter that he will purchase property here for a home and winter quarters.

The California Frank goes out with a rival organization he has extended all the courtesies possible at the Parker headquarters and made it feel at home.

Additional land has been purchased adjacent to the factory making a total of 18 acres.

Another story will be added to the factory as soon as spring begins, being necessary on account of the large increase in business.

Work on McDonald's Big Shows is progressing very rapidly, and they will be ready to open their season about April 1.

C. A. Wortham will make Leavenworth his headquarters until the opening of the Wortham & Allen Company.

Nine carnival companies and shows are wintering in Leavenworth this year and next winter will see about 18 here.

Dolly Evans, who has LaZoria, a musical comedy with the Con T. Kennedy Shows, ar-

rived in Leavenworth to remain until the opening. He has an excellent show framed up.

W. F. Spencer is another new arrival. He will be chief electrician for the Wortham & Allen Shows.

Greek George has opened one of the dining cars at the winter quarters and will have service for 50 men, later to be increased to 100.

A large force of employees have been at work for the past two months placing the Backman Show property in the best of shape. April 1 will see the show spick and span. The big organ, which is one of the features of the front of the show, is undergoing a thorough overhauling.

Captain Curley Wilson is the busiest man around the Backman quarters. He has prepared a number of new acts this winter, several of which will be seen with the Gollmar Bros.' Circus. A new act is now in preparation for Backman's own show. This will be the last act to be broken this winter. A group of performing cockatoos have been received from New York. Madame Hoehesler, a celebrated German trainer, will soon arrive from Germany to take charge of an animal act for Backman.

C. A. Wortham spends all his time at the Parker factory where he is personally supervising the rebuilding of his shows.

Nick Chetalo will have the motordrome with the Kennedy Shows this year. It is being constructed at the Parker factory on lines laid down by Nick. A number of high-class riders have been engaged.

George Howk, who will have a number of Girl in the Moon Shows this year, will place Bud Boyer in charge of the one with the Wortham & Allen Shows. Mr. Boyer has been with George for the past two years and has attained considerable success. The shows have been newly built under the supervision of Mr. Howk and many improvements are noted in their construction. They are now complete and ready to go out, the first to go will be with the Kennedy Shows early in April, under the direction of Mr. Howk himself.

WEIDER AMUSEMENT CO.

The Weider Amusement Company will open its eleventh season at Jackson, O., May 3-10 under the Fraternal Order of Eagles. Wm. Turner, sheriff of Jackson, is chairman of the committee. This is the Eagles' first attempt to give a carnival. In addition to the carnival there will be an auto parade, fraternal contests, baby contest and a public marriage. There will be excursions on all railroads for this spring festival. All shows, riding devices and concessions will be located on the public square around the court house. The second stand will be Nelsonville, O., the week of May 12-17. It is claimed this city hasn't had a carnival for six years. This event will be under the auspices of the Board of Trade and Boosters' Club.

The latest arrival at the winter quarters in Geo. Wallace Kirkland, general agent. Shows already signed for the season are Lon Miller's School Days Show, W. H. Pease's Jesse James Show, Verna Wallace's five-in-one, Col. Bailey's Illusion Show, Cap. Stewart's \$5,000 man-gorilla, Ernest Gomerille's museum of freaks, Weider's plantations and two platform shows, Chas. Heim's jumping horse carousel, Albert W. Salzer's ocean wave, Robt. Wittmer's Elbert Ferris wheel, and M. Marranjini's Italian



PATENT PENDING.

\$\$Parks, & CONCESSION People\$\$ BIGGEST AND COOLEST MONEY GETTER

WILL PAY FOR ITSELF IN ONE WEEK.

Something NEW that is Novelty. It will make your mother-in-law laugh. One of the best Money-Making and Entertaining Amusements ever invented for Parks, Fairs and Carnivals. They all laugh coming out, shaking the SNOW from their hats and clothes, which draws the crowds. Then they tell their friends that they were chased by the POLAR BEARS, caught on the FLOATING ICE, caught in the SNOW STORM, saw the ESKIMOS, passed through GREENLAND, and at last arrived at the NORTH POLE, with the WIND BLOWING SIXTY MILES AN HOUR. A novelty that repeats and speaks for itself. Requires space 35x35. Can be built for \$300.00.

NORTH POLE AMUSEMENT CO.

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WANT for Season 1913, to open early in May, in Detroit, Mich., where we show for five weeks. Just stop and think! Five weeks without a R. R. jump and every spot a good one. Any one that has made Detroit with me will tell you the same. WANT PARKER JUMPING HORSE CARRY-US-ALL. Want a good show we can feature, Wild West, Educated Horse, Illusion, Electric, Plantation, Freaks, Fat People, Midgets, Crazy House, Motordrome, or anything that's new. PRIVILEGES here is where you get the coin. Can place Novelties and Confections, Lunch Stand, Popcorn and Peanuts, Palmistry, Spot-the-Spot, China, Vase, Glass, Poodle Dog, Teddy Bear, Candy Wheels, Ten Pin, Jap Roll Down, Ball Games and others. WANT FREAKS AND NOVELTIES for our own big FIVE-IN-ONE and OLD-TIME SIDESHOW. Two distinct shows. Glass Blowers, Musical Acts, Midgets, Fat and Lean People, Punch and Talking Figures, Fire Eater, Magic Snake Charmer with Snakes, or any thing suitable for Pit or Platform. Want man for Pit, Wild Girl Show, five good Door Talkers, good Promoter that knows Canada and New York State. Can place two good Free Acts, High Diver, or Double Trapeze preferred, men and lady; MESSENGERS for Band. Would like to hear from Bert Hess, Sam Davis, Capt. LaBell, Sherry's Working World, L. J. (Larry) Davis, Rifkin, the Novelty Man, Joe Blake, John Robertson, why don't you answer my letters!

PILBEAM AMUSEMENT & MIDWAY CO., Middleville, Michigan.

Openings Lecturer Talker **WHO WANTS GEORGE THIS YEAR?** Manager Publicity Advance

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The new combination seven-in-one Opera and Field Glass, per gr. \$19.50  
Scarf Pins and Studs, set with electrical diamonds, per gross... 3.20  
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Large assortment of Ladies' and Gents' Rings, set with electrical diamonds, per gross... 2.25

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The biggest value ever offered for the money. The Water-saver, extra heavy, full size, 7 1/2 in., put up in boxes, with filters, per dozen. \$1.20; per gross, \$14.00  
As above, fancy, gold-mounted, per gross, \$15.00.

We are headquarters for Watches, Jewelry, Fountain Pens and Novelties.  
**ALTBACH & ROSENSON**  
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205 W. Madison St., CHICAGO, ILL.

baud. Meeker's performing goats will be one of the free acts. C. R. O'Connor will have the caudy wheel, Charlotte L. Barr, palmist; W. H. Bailey, doll rack; E. G. Gause, china wheel, knife rack and hoop-la; Chas. Carter, vase wheel; Doc. Howard, Teddy bears; Jas. Heaton, ball gauge; Jimmy Welder, pickaninny gauge; Eddie Luton, watch wheel; Mrs. Lintou, feather flowers; W. J. Murphy, poodles, and Florence Welder, hoop-la.

Executive staff—Will H. Welder, owner and manager; Frank Meeker, assistant manager; Lucretia Welder, treasurer; Besse Welder, secretary; Thurman Welder, manager of privileges; E. F. Edson, trainman; Thos. Devese, lot man; Belle Welder, queen contest; Harry Bell, lithographer, and Geo. Wallace Kirkland, general agent and promoter.

#### CARNIVAL NOTES.

H. W. Wright writes as follows, viz.:  
Just a few of the large attractions who signed contracts with the National Conservation Exposition this week. John G. Robinson's five big elephants, also his entire zoo, for the exposition period of two months. Kindry's Indian Congress with 75 Indians, two bands, one composed of 17 Indian men, the other, 12 beautiful Indian maidens. This attractions is an exposition feature. A large vaudeville theater to be erected by Mr. Bacon, of Gadsden, Ala., which will have entire change of acts each week; one of the largest wild west shows in the United States whose name I don't want to divulge at this writing. Also Ellery's famous band of 45 pieces, with four European singers; they will give open-air concerts every afternoon and evening during the exhibition period of two months. This exposition will open in a blaze of fireworks, the water carnival using \$10,000 worth of fireworks alone. F. P. Kennett and wife, Mozelle, the maid of mist, have been engaged. The midway will be made crescent shape, so that every show will stand out as a feature. This will get the people in front of every show, giving each show an equal chance. Three big riding devices will be placed, one at each end and one in the center of the midway. This will make one of the most beautiful midways ever arranged, with its large platform for the free acts located so every person on the midway will be able to see every act perfectly. This will be some exposition, the directors are sparing no expense to make this a huge success.

The Great Cole Shows will open at Kokomo, Ind., in April, under the auspices of the Red Men. Ed. M. Smithson, general agent, returned to the winter quarters recently from a ten days' trip to the East. Phil McLaughlin now has his Parker carry-us-all and ocean wading devices for the opening. Seven shows, three riding devices, three free acts and Professor Beaulieu's Concert stand will be carried. Indiana will be played during the months of April and May, and Michigan after that.

Among the recent additions to the Whitney Shows are Mr. and Mrs. Jaa. Colton, to do high dive, Mr. and Mrs. Joe Prettyman, Jas. White, Peter Wynogger, Mr. and Mrs. Lew (Carmichael), to put on a big spectacular electric show, and Huff Bros. and Moss with their Hippodrome Show. Mr. and Mrs. Bert Bertini, who have been with the Whitney Shows all winter, will join the Miller Shows about April 1, with which show Mr. Bertini will be featured in his big spiral tower act.

Since the close of the La Rose Electric Fountain Attractions in the South just before the holidays, George La Rose has been spending the winter at his home in the West. After a hurried trip to the South Mr. La Rose will return East to Cincinnati, Pittsburg, New York and other Eastern cities to complete the arrangements for his two companies, both of which will be newly equipt.

The Kepler Shows opened at Bogalusa, La., March 8 with seven paid attractions, to good business. Johnny Lavin's band finishes the music. Two more shows are expected to join shortly. Mr. Kepler announces that he will again play Independence, La., this season. This will make the tenth consecutive year for Mr. Kepler at Independence.

William McConkey and company will go out with the Great Arabian Show this season. The show will carry 18 horses, seven ponies, ten 70x100 feet and 10 wagons. John Ferguson will be in advance, while William White will be his assistant. The show will open in Michigan April 26, Michigan, Indiana and Ohio will be covered.

J. F. Plinford, proprietor of the Central States Shows, purchased the annual show from Messrs. Day and Butler, and intends to make it one of his leading attractions. The show has been playing Mississippi all winter. Mr. Plinford will add a merry-go-round in a few weeks. The show started North March 10.

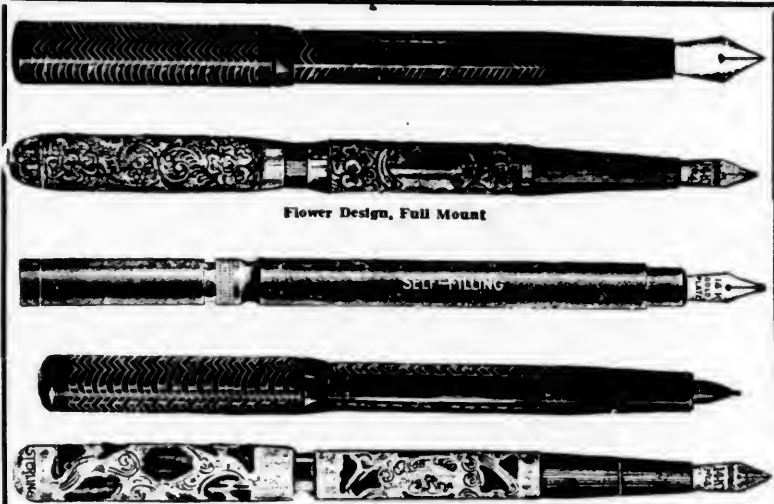
The Great Bertini is not with Carroll's United Shows this winter as it was reported. Mr. Bertini left them January 1, and since then has been with the Whitney Shows.

#### NEW NOVELTY FOR STREETMEN.

A desk fountain pen that is practical and which may be turned out at a price which permits of its distribution for advertising purposes has been placed on the market by W. H. Hollister & Company, Chicago. This fountain pen is made with a barrel like the ordinary pen holder. The lower end of this holder is hollow, within which is placed a rubber reservoir for the ink. The ink feeds down to the pen with the same action as in the ordinary fountain pen. The pen comes supplied with the regular 14 k. gold nib, but any Spencerian pen may be substituted if desired. The tube which this pen saves by making unnecessary the constant dip of the ordinary pen makes it appeal to the man whose time is valuable. The attractively colored in which this pen is supplied make it an ornament to any desk. The pen is instantly refillable by slipping off the holder, twisting the rubber reservoir, dipping the point in ink and releasing the rubber.

Miss Clara Turner and her players closed at the Orpheum, Watertown, after 24 weeks, the house going into bankruptcy due to some trouble with the estate that held the lease. Miss Turner and her players are offering all the big royalty plays, carrying a complete production for each play.

The Great J. H. Bowers Jesse James Show will take the road about the middle of April, and tour continuously until 1914. The show is now perfectly equipt with new furnishings in all their cars and will rank as the best traveling dramatic show under canvas on the road. The show has always made money.



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References: First National Bank.

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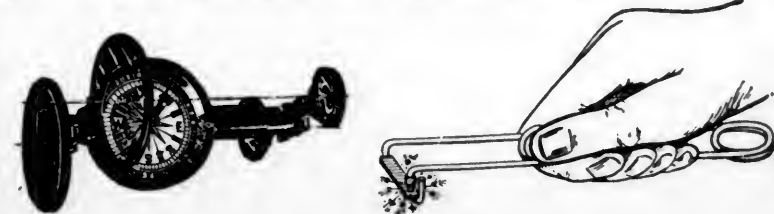
Would prefer joining some good Water Carnival or first-class Diving Girl Show. Positively no boozier. At liberty after May 1st. Address, P. J. RINGENS, Permanent address, The Billboard, Cincinnati, Ohio.



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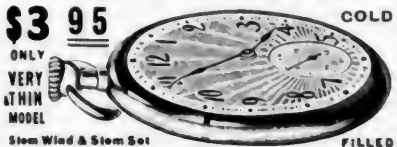


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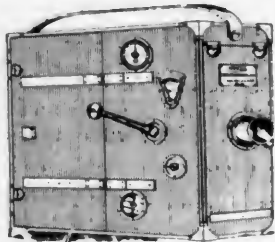
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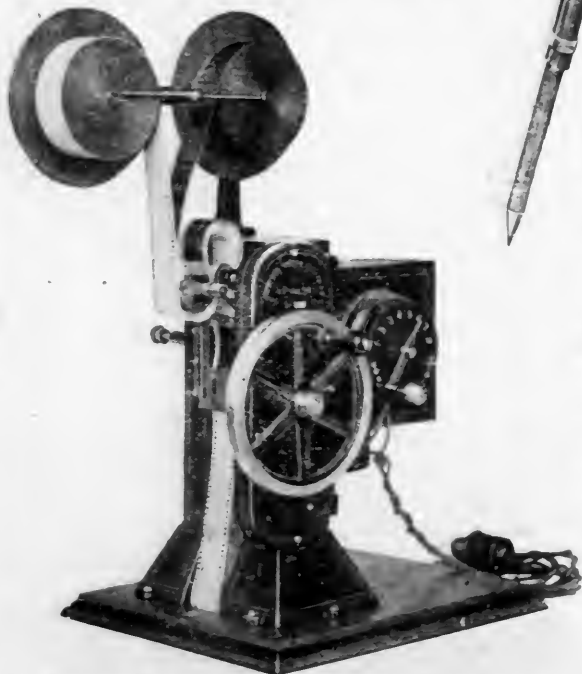
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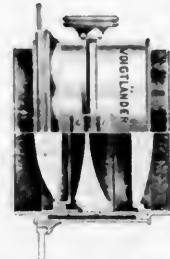
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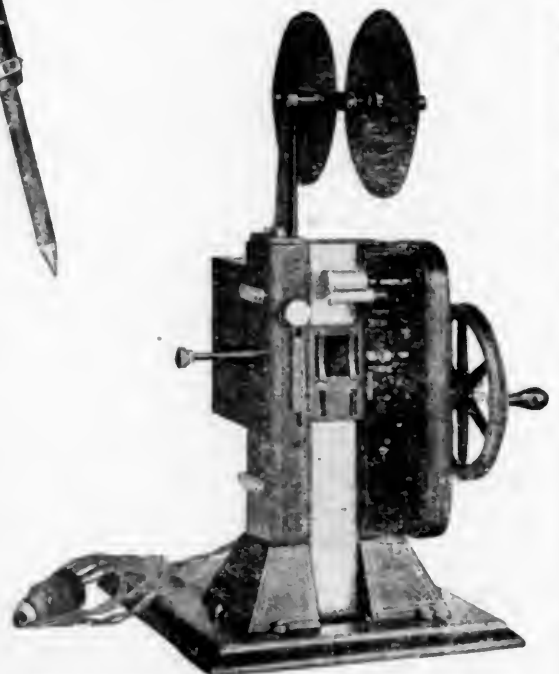
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LIST OF FILMS AND THEIR RELEASE DATES

MUTUAL FILM CORPORATION—RELEASE DAYS. Monday—American, Keystone. Tuesday—Majestic, Thanhouser. Wednesday—Broncho, Mutual Weekly, R. Lane. Thursday—American, Keystone, Mutual Ed. national Punch. Friday—Kay Bee, Thanhouser. Saturday—American, Reliance. Sunday—Majestic, Thanhouser.

AMERICAN. February—21—Father's Finiah (comedy) (split reel) 27—Famous Ill. Canyons and Starred Rock (scenic) (split reel) March—1—High and Low (drama) 3—The Greater Love (drama) 6—Jocular Winds (drama) 8—The Transgression of Manuel (Western drama) 10—Cammy Anne, Detective (comedy) 1000 11—Brother Love (drama) 1000 15—The Orphan's Mine (W. drama) 1000 17—When a Woman Won't (comedy) 1000 20—The Lesson (drama) 1000 22—An Eastern Flower (drama) 1000 24—Cupid Never Ages (comedy drama) 1000 27—Lonesome Joe (drama) 1000 28—Calamity Anne's Beauty (comedy) 1000

BRONCHO. February—10—The Sharp Shooter (2 reels) (blat. drama) 20—The Lure of the Violin (3 reels) (drama) March—7—The Barrier (two reels) (drama) 12—The Sorcerer's Secret (2 reels) (drama) 19—The Pride of the South (3 reels) (drama)

EXCELSIOR. March—10—A Cadet's Honor (drama) 17—Her Dreams of Yesterday (drama)

KAY-BEE. February—21—The Counterfeiter (2 reels) (drama) 28—The Tell Tale Hat Band (drama) March—7—The Last Dispatch (two reels) (drama) 14—The Sus of the Father (2 reels) (drama)

KEYSTONE. February—24—The Professor's Daughter (comedy) (split reel) 24—A Tangled Affair (comedy) (split reel) 27—A Doctored Affair (comedy) (split reel) 27—A Red Hot Romance (comedy) (split reel) March—3—The Sleuth's Last Stand (comedy) (split reel) 3—The Deaf Burglar (comedy) (split reel) 6—The Sleuths at the Floral Parade (comedy) (split reel) 6—A Rural Third Degree (comedy) (split reel) 10—A Strong Revenge (comedy) 12—The Two Widows (comedy) (split reel) 13—Fooling Fickle Father (comedy) (split reel) 17—Love and Pain (comedy) (split reel) 17—The Man Next Door (comedy) (split reel)

MAJESTIC. February—23—Shirts and Shocks (comedy) 25—The Message in the Coconut (2 reels) (drama) March—2—A Kimona Tragedy (drama) 4—Pass Buttons (comedy) 4—The Biter Bitten (comedy) 11—Chippie's Cat (comedy drama) 16—Iran Van Winkle's Pullers (comedy) 18—The City Feller (comedy) 22—The Wrong Miss Wright (comedy) 25—The Prison House's Cat (drama) 30—A Well-Meant Reception (drama) April—1—A Study in Sociology

MUTUAL EDUCATION. February—27—Father and God Father (comedy) (split reel) 27—On the Roads of Ceylon (scenic) (split reel) March—6—Gouran's Surprise (comedy) (split reel) 6—Luis Russia (scenic) (split reel) 13—Chasing a Son-in-law (comedy) (split reel) 13—Life in India (scenic) (split reel) 20—The Sailor and the Monkey (comedy) (split reel) 26—Cassacks in the Far Country (mll.) (split reel)

MUTUAL WEEKLY. February—26—Mutual Weekly (topical) 27—Mutual Weekly No. 9 (topical) March—6—Mutual Weekly No. 10 (topical) 11—Mutual Weekly No. 11 (topical) 20—Mutual Weekly No. 12 (topical)

PUNCH. February—27—Bobby's Bum Bomb (comedy) (split reel) 27—Tracked to Florida (comedy) (split reel) March—4—A Wife's Battle (drama) Impetuous Jim (comedy) (split reel) No Wedding Bells For Him (comedy) (split reel) Father Tamed (comedy) (split reel) His First Kodak (comedy) (split reel)

RELIANCE. February—10—The Bella (2 reels) (juvenile) 22—Evelyn's Strategy (comedy) 26—The Birthday Cake (comedy) March—1—The Lure of the City (drama) 5—The Man From Inside (three reels) (drama) 8—Just Jane (drama) 12—The Reprobate (drama) 15—A Regained Reputation (drama) 19—The Judge's Vindication (drama) (2 reels) 22—The Grafters (drama) 25—His Day of Freedom (drama) 29—The Halfwit (drama)

THANHOUSER. February—2—Sherlock Holmes Solves The Sign of the Four (2 reels) (drama) 25—Sherlock Holmes and The Sign of the Four (drama) 28—When Drama Come True (drama) March—2—The Way to a Man's Heart (comedy) 4—His Heroine (drama) 7—Her Neighbor (drama) 9—An Honest Young Man (drama) 11—Just a Shabby Doll 14—The Idol of the Hour (drama) 16—Babies Prohibited (comedy) 18—The Heart of a Child (drama) 21—Wen at the Rosso (drama)

FILM SUPPLY CO.—RELEASE DAYS. Monday—Comet, Itala Ramo. Tuesday—Gaumont. Wednesday—Gaumont Weekly, Ramo, Solax. Thursday—Amux, Gaumont, Pilot. Friday—Lux, Solax. Saturday—Comet, Gaumont, Great Northern.

AMMEX. February—27—The Quality of Mercy (drama) 1000 March—6—Kith and Kin (drama) 1000 13—Wine, Women and Reformation (drama) 1000

COMET. February—1—Easy Money 1000 3—A Striking Resemblance 1000

GAUMONT. February—7—Watch Your Watch (comedy) (split reel) 7—The Silkworm (educ.) (split reel) March—1—An Educational and Topical Subject 1—It's Delightful to be Married (comedy) (split reel) 4—Kittens (educ.) (split reel) 6—The Sculptor's Stratagem (drama) 7—The Amateur Sleuth (comedy drama) 8—The Inauguration at Washington 11—The Bond of Brotherhood (drama) 13—Sweet, Familiar Faces (comedy) 15—An Educational and Topical Subject 18—The Switzer Suit (drama) (split reel) 18—The Butcher (split reel) 20—Simple Simon Suffers Sorely (comedy) (split reel) 20—Vichy and Its Waters (educ.) (split reel) 22—An Educational and Topical Subject 25—The Lure of the Lorelei (drama) (split reel) 25—Sea Amateurs (educ.) (split reel) 27—The Amateur Sleuth (comedy) (split reel) 27—Hypnotizing Hannah (comedy) (split reel) 27—Educational and Topical Subject April—1—The Quality of Kindness (drama) (split reel) 1—Be Waters Beautiful (comedy) (split reel)

GREAT NORTHERN. February—2—The Indian Servant (comedy) (split reel) 2—Kullen the West Coast of Sweden (scenic) (split reel) March—1—An Old Maid's Love (comedy) 4—Overlaid (comedy) 8—Environes of Silkeborg, Jutland, Denmark (scenic) (split reel) 15—Environes of Silkeborg, Jutland, Denmark (split reel) 15—Pretz and Oscar, Out of Luck (comedy) (split reel)

ITALA. February—1—Kosch Wood (comedy) (split reel) 2—The Little Italy (comedy) March—1—The Little Italy (comedy) 2—The Little Italy (comedy)

LUX. February—8—Pat as a Bird Hunter (comedy) (split reel) 28—Arabella and the Wizard (comedy) (split reel) 455

MARCH. February—7—Pat's Busy Day (comedy) (split reel) 465 7—When the Stormy Winds Do Blow (comedy) (split reel) 685 14—Indian Justice (drama) (split reel) 685 14—The Hager and the Sweep (comedy) (split reel) 300 21—Miss Simpson's Jewels (comedy) (split reel) 75 21—Pat Wishes to Reconcile (comedy) (split reel) 465

PILOT. February—9—The Two Glasses (drama) 1000 17—The Doll and the Devil (drama) 1000

MARCH. 6—Loyal Hearts (drama) 6—How "the Spirit of '76" was Painted (blat.) 13—Lincoln For the Defense (blat.) (drama) 20—Till Death Do Us Part (drama)

RAMO. February—26—Not Like Other Girls (comedy) (split reel) 26—Moving Mother (comedy) (split reel)

SOLAX. February—28—The Bashful Boy (drama) March—5—Napoleon (comedy) 7—The Kiss of Judas (drama) 12—Officer Henderson (comedy) 14—Plans of a House 19—In the Wrong Flat (comedy) 21—The Way of the Transgressor (drama)

UNIVERSAL FILM MFG. CO.—RELEASE DAYS.

Monday—Champion, Imp, Nestor. Tuesday—Hison, Gem. Wednesday—Amimoted Weekly, Eclair, Frontier, Nestor, Powers. Thursday—Eclair, Imp, Rex. Friday—Nestor, Powers, Victor. Saturday—Hison, Imp, Mecca. Sunday—Crystal, Eclair, Rex.

ANIMATED WEEKLY. February—26—Animated Weekly (topical) March—6—Animated Weekly (topical)

101 BISON. February—22—The Bugler of Company B (drama) 25—The Coward's Atoneement (2 reels) (drama)

MARCH. 1—The Red Girl's Sacrifice (2 reels) (drama) 4—His Brother (drama) 11—The Floating Arrow (2 reels) (drama) 15—Indian Blood (2 reels) (drama) 18—The Battle of Bull Run (drama) 22—The Return of the Thunder Cloud's Spirit (2 reels) (drama)

CHAMPION. February—17—Her Stepmother (comedy) 24—The Duke and the Actor (comedy) March—3—The Bum's Halloween (comedy) 17—The Honeymoon Lodging (comedy)

CRYSTAL. February—23—That Other Girl (comedy) (split reel) 23—Schultz's Lottery Ticket (comedy) (split reel) March—2—A Night in Town (comedy) (split reel) 2—An Innocent Bridegroom (comedy) (split reel) 9—Ma and the Boys (comedy) (split reel) 9—Knights and Ladies (comedy) (split reel) 16—Calloman (comedy) (split reel) 16—Who's the Goat? (comedy) (split reel) 10—Fond Heart Saves the Day (drama) 23—Lovers Three (comedy) (split reel) 23—His Twin Brother (comedy) (split reel) 30—The Drummer's Note Book (comedy) (split reel) 30—It's a Bear (comedy) (split reel)

ECLAIR. February—23—Willy Wants to Cure His Father (comedy) (split reel) 23—A Dead Town (scenic) (split reel) 27—The Man Who Dared (2 reels) (drama)

MARCH. 2—A Comedian for Love (comedy) (split reel) 2—Life in Egypt (triple) (split reel) 5—The Crimson Cross (three reels) (highlights) 9—Cocoa Cultivation (educ.) (split reel) 9—The Tester Tested (comedy) (split reel) 12—The Stronger (two reels) (drama) 16—When He Wants a Dog He Wants a Dog (comedy) (split reel) 16—Lizards (comedy) (split reel) 23—Business Must Not Interfere (comedy) (split reel) 23—The Dytiscus (educ.) (split reel) 26—A Night of Anguish (2 reels) (drama)

FRONTIER. February—19—The Girl of the Range (drama) 24—The Stranger's Trail (drama) March—4—A Rescued Life (drama) 13—A Mexican Renegade (drama) 30—Branded by His Brother's Crime (drama)

GEM. February—18—Billy's Strategy (comedy) 25—Billy Joins the Band (comedy) (split reel) 25—Indiana (comedy) (split reel) March—4—Conscience (drama) 11—Billy's Troubles (comedy) (split reel) 11—The Twin and the Shoshone Falls (comedy) (split reel) 18—Billy Wins (comedy)

IMP. February—24—The Slaters (drama)

MARCH. 27—King Danforth Retires (drama) 1—Blink, the Tightwad (comedy) (split reel) 1—Mardi Gras, New Orleans (scenic) (split reel) 3—Now I Lay Me Down to Sleep (drama) 6—Dr. Jekyll and Mr. Hyde (two reels) (drama) 8—Pinks, the Black Hand (comedy) (split reel) 8—In Old Panama (scenic) (split reel) 10—The Fringe of Sin (drama) 13—From Death—Life (drama) 15—Bink's Gouty Foot (comedy) 17—Kathleen Mavourneen (drama) (2 reels) 20—The Satchel Game (comedy-drama) 22—Saved by Parcel Post (comedy) (split reel) 22—Leo's Love Letter (comedy) (split reel) 24—Damages in Full (drama) 27—To Reno and Back (comedy)

MECCA. February—15—Panama Canal (scenic) 22—The Call of Mother Love (drama) March—1—A Stranger in the Rockies (drama) 8—The Inauguration of Pres. Wilson (topical) 15—The Fisher Lady (drama) 22—The Lineman and The Reformer (drama)

MILANO. January—11—A Secret of the Sea (drama) (two reels) 18—Life's Lottery (drama) (two reels) March—22—Victima of Jealousy (drama) 25—A Martyr For the People (drama)

NESTOR. February—27—The Vortex (2 reel feature) (drama) 28—On El Camino Real (drama) March—3—When He Jumped at Conclusions (comedy) (split reel) 2—The Girl Sleutha (comedy) (split reel) 5—Big Bob (comedy) 7—The Greatest of These is Charity (drama) 10—Papa's Helping Hand (comedy) (split reel) 10—When Hubby Entertained (comedy) (split reel) 12—The Cause (drama) 14—With a Grain of Salt (drama) 17—The Village Choir (comedy) 19—Her Friend, the Bad Man (drama) 21—House of Remembrance (drama) 24—Their Combination Suit (comedy)

POWERS. February—26—Tricks in All Trades (comedy) 28—The Law of Compensation (drama) March—5—Indiana (topical) (split reel) 5—Eph's Dream (comedy) (split reel) 7—In a Roman Tea Garden (drama) 12—The Hawking's Roomer (comedy) 14—The Curse (drama) 19—The Downfall of Irish Snoot (comedy) 21—By the Curate's Aid (comedy-drama) 26—Cheating (comedy) 28—The Calling of Louis Mona (2 reels) (drama)

REX. February—23—Two Thieves (drama) 27—In the South Seas (drama) March—2—In the Blood (drama) 6—The Steel Pigeon (drama) 9—Troubled Waters (drama) 13—Thou Shalt Not Swear (2 reels) (drama) 14—An Emper Box (drama) 20—Was She to Blame (drama) 23—The Peacemaker (drama) 27—The Great Ganton Mystery (2 reels) (drama) 30—Her New Chauffeur (comedy-drama)

VICTOR. February—21—The Appeal (drama) 28—A Counterfeit Courtship (comedy) March—7—The Prison House (drama) 14—Love and the Workman (drama) 21—The Younger Sister (drama) 28—That Boy from Missouri (comedy)

PATENTS CO.—RELEASE DAYS

Monday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Tuesday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Wednesday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Thursday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Friday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Saturday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph. Sunday—Biograph, Edison, Kalem, Lub, Pathé, Selig, Vitagraph.

BIOGRAPH. February—24—A Chance Deception (drama) 27—Love in an Apartment Hotel (drama) March—3—Look Not Upon the Wine (farce-comedy) (split reel) 3—A Queer Elopement (farce-comedy) (split reel) 6—The Wrong Bottle (drama) 8—Broken Springs (drama) 10—A Girl's Stratagem (drama) 13—The Spring of Life (farce-comedy) (split reel) 13—Tightwad's Predicament (farce-comedy) (split reel) 15—The Unwelcome Guest (drama)

March—  
 17—The Power of the Camera (farce-comedy) (split reel) ..... 1000  
 17—A Delivery Package (farce-comedy) (split reel) ..... 1000  
 20—Near to Earth (comedy-drama) ..... 1000  
 22—Fate (drama) ..... 1000

CIN-ES.

February—  
 25—Pooling Papa (comedy) (split reel) ..... 611  
 25—When a Man's Married (comedy) (split reel) ..... 388

March—  
 1—A Martyr to Duty (drama) ..... 1000  
 4—Nipped in the Bud (comedy) (split reel) ..... 571  
 4—Wanted—A Husband (comedy) (split reel) ..... 421  
 8—The Ideal of Her Dreams (drama) (split reel) ..... 1000  
 8—Scenes in Mousone (North Africa) (scenic) (split reel) ..... 1000  
 11—His Grandchild (drama) ..... 1000  
 15—The Girl and the Horseshoe (drama) ..... 1000  
 15—He Needed the Money (comedy) ..... 1000  
 20—Glimpses of Naples and Vicinity (scenic) (split reel) ..... 450  
 20—Spirits of Youth (comedy) (split reel) ..... 550

ECLIPSE.

February—  
 26—Animals in the London Zoo (educ.) (split reel) ..... 311  
 26—His New Watch (comedy) (split reel) ..... 381

March—  
 3—Shylock (2-reel feature) (drama) ..... 2000  
 5—The Wages of Transgression (drama) (split reel) ..... 1000  
 5—Pottery Making in Dorset, England (indus.) (split reel) ..... 1000  
 12—The Lost Wager (comedy) (split reel) ..... 1000  
 12—Picturesque Spalato, Dalmatia (split reel) ..... 1000  
 26—Florida and Waterfalls of Norway (scenic) (split reel) ..... 300  
 26—The Crab and Lobster Industry (indus.) (split reel) ..... 350  
 26—He Saw the Point (comedy) (split reel) ..... 350

EDISON.

February—  
 26—The Newest Method of Coaling Battleships at Sea (descrip.) (split reel) ..... 321  
 26—All on Account of a Transfer (comedy) (split reel) ..... 671

March—  
 28—A Will and a Way (drama) ..... 1000

1—The Photograph and the Blotter (drama) ..... 1000  
 2—Curious Scenes in India (scenic) (split reel) ..... 401  
 3—Superstitious Joe (comedy) (split reel) ..... 600  
 4—Ann (drama) ..... 1000  
 5—A Letter to Uncle Sam (comedy) ..... 1000  
 7—The Lost Deed (drama) ..... 1000  
 8—The Priest and the Man (drama) ..... 1000  
 10—Bees and Honey (educ.) (split reel) ..... 351  
 10—It Wasn't Poison After all (split reel) ..... 650  
 11—Jan Vedder's Daughter (comedy-drama) ..... 1000  
 12—A Modern Horse (descrip.) (split reel) ..... 350  
 12—Aunt Eliza's Visit (comedy) (split reel) ..... 650  
 14—A Youthful Knight (comedy-drama) ..... 1000  
 15—The Gaulets of Washington (drama) ..... 1000  
 17—Kathleen Mavourneen (drama) ..... 1000  
 18—The Portrait (drama) ..... 1000  
 19—Mother's Lazy Boy (comedy) ..... 1000  
 21—The Dean's Daughter (drama) ..... 1000  
 22—The Wilson Soul of Jim Grant (drama) ..... 1000

ESSANAY.

February—  
 26—The Gun Man (comedy) ..... 1000  
 27—Lady Andley's Jewels (comedy) ..... 1000  
 28—Swag of Destiny (drama) ..... 1000

March—  
 1—The Influence of Broncho Billy (Western drama) ..... 1000  
 4—Billy McGrath on Broadway (comedy) ..... 1000  
 6—The Discovery (comedy) ..... 1000  
 6—A Montana Mix-Up (comedy) ..... 1000  
 7—A Mistaken Accusation (drama) (split reel) ..... 1000  
 7—The Hand of Fate (drama) (split reel) ..... 1000  
 8—Broncho Billy and the Squatter's Daughter (Western drama) ..... 1000  
 11—A Bottle of Musk (comedy) ..... 1000  
 12—Mistaking Mr. Hubby (comedy) ..... 1000  
 13—Old Gorman's Gal (W. drama) ..... 1000  
 14—An Old, Old Song (drama) ..... 1000  
 15—Broncho Billy and the Step-Sisters (W. drama) ..... 1000  
 18—The Housekeeper of Circle C. (W. comedy) ..... 1000  
 19—Finnegan (comedy) ..... 1000  
 20—The Tale of the Clock (comedy) ..... 1000  
 21—The Pathway of Years (drama) ..... 1000  
 22—Broncho Billy's Sister (W. drama) ..... 1000  
 26—The Sheriff's Honeymoon (W. comedy) ..... 1000  
 26—The Scratch (comedy) ..... 1000  
 27—The Trail of the Hicbing Palm (comedy) ..... 1000  
 28—The Hereward (drama) ..... 1000  
 29—Broncho Billy's Gratefulness (W. drama) ..... 1000

KALEM.

February—  
 26—The Message of the Palms (drama) ..... 1000  
 28—Sally's Guardian (drama) (split reel) ..... 1000  
 28—What New York Is Doing for Its Deaf, Dumb and Blind (educ.) (split reel) ..... 1000

March—  
 1—The Missing Bonds (drama) ..... 1000  
 3—The Sheriff of Stone Gulch (drama) ..... 1000  
 6—The Blind Composer's Dilemma (drama) ..... 1000  
 7—Parcel Post Johnnie (comedy) ..... 1000  
 8—The War Correspondent (drama) ..... 1000  
 10—The Open Switch (drama) (split reel) ..... 1000  
 10—Absent-Minded Abe (comedy) (split reel) ..... 1000  
 12—The International Spies (drama) ..... 1000  
 12—The Grim Toll of War (special) (drama) ..... 1000  
 14—The Indian Maid's Warning (drama) (split reel) ..... 1000  
 14—Jones's Jonah Day (comedy) (split reel) ..... 1000  
 15—The Woe of Battle (drama) ..... 1000  
 17—The \$20,000 Corot (drama) ..... 1000  
 19—Prisoners of War (drama) ..... 1000  
 21—The Answered Prayer (drama) (split reel) ..... 1000  
 21—The Celery Industry of Florida (indus.) (split reel) ..... 1000  
 22—The Honor System (drama) ..... 1000  
 22—The Battle of Bloody Ford (two-reel special) (drama) ..... 2000

March—  
 24—The Attack at Rocky Pass (W. drama) ..... 1000  
 26—The Face at the Window (drama) ..... 1000  
 26—The Fired Cook (comedy) (split reel) ..... 1000  
 28—The Cat and the Bonnet (comedy) (split reel) ..... 1000  
 28—The Wartime Siren (mil. drama) ..... 1000

LUBIN.

February—  
 25—Importing Cattle From Mexico to the United States (indus.) (split reel) ..... 1000  
 25—The Female Detective (Western drama) (split reel) ..... 1000  
 27—The Supreme Sacrifice (drama) ..... 1000  
 28—Dr. Maxwell's Experiment (drama) ..... 1000

March—  
 1—Auntie's Amity (comedy) ..... 1000  
 3—The First Prize (drama) ..... 1000  
 4—On the Mountain Ranch (drama) ..... 1000  
 6—Army Target Practice (educ.) (split reel) ..... 1000  
 6—Will Willie Win? (comedy) (split reel) ..... 1000  
 7—Till We Three Meet Again (2-reel special) (drama) ..... 2000  
 7—Big Children (comedy) (split reel) ..... 1000  
 8—I've Got the Force (comedy) ..... 1000  
 10—The Soul of a Rose (drama) ..... 1000  
 11—A Lucky Chance (drama) ..... 1000  
 13—When John Brought Home His Wife (drama) ..... 1000  
 14—Jane's Waterloo (comedy) (split reel) ..... 1000  
 14—Sixes and Nines (comedy) (split reel) ..... 1000  
 15—The Heart Breakers (comedy) ..... 1000  
 15—An Adventure on the Mexican Border (W. drama) (two-reel special) ..... 2000  
 17—Greed for Gold (W. drama) ..... 1000  
 18—Doctor's Declination (drama) ..... 1000  
 20—Jim the Burglar (comedy) (split reel) ..... 1000  
 20—Mr. Jinks Buys a Dress (comedy) (split reel) ..... 1000  
 21—Friend John (drama) ..... 1000  
 22—Tamandra, the Gypsy (two-reel special) (drama) ..... 2000  
 24—A Moonshiner's Wife (drama) ..... 1000  
 25—The Fixer (comedy) (split reel) ..... 1000  
 25—Such an Appetite (comedy) (split reel) ..... 1000  
 27—Memories of His Youth (drama) ..... 1000  
 28—The Gift of the Storm (drama) ..... 1000  
 29—In the Land of the Cactus (W. drama) ..... 1000

MELIES.

February—  
 20—St. Joseph's Taper (drama) ..... 1000  
 27—Molly's Mistake (drama) ..... 1000

March—  
 6—The Misfortunes of Mr. and Mrs. Mott on their Trip to Tahiti (comedy) (split reel) ..... 1000  
 6—The Ipa Ipa Dance (typical) (split reel) ..... 1000  
 13—A Gambler's Heart (drama) ..... 1000  
 14—Loved by Maori Chiefs (two reels) (drama) (special) ..... 2000  
 20—Honor Thy Mother (drama) ..... 1000  
 27—Hinemoa (drama) ..... 1000

PATHE-FRERES.

February—  
 28—Native Industries in Soudan (indus.) (split reel) ..... 1000  
 28—The Children of Japan (typical) (split reel) ..... 1000  
 28—Building Pontoon Bridges (military) (split reel) ..... 1000

March—  
 1—The Cheapest Way (comedy) ..... 1000  
 3—Pathe's Weekly No. 10 (topical) ..... 1000  
 4—The Butterfly of a Day—the Ephemeris (drama) ..... 1000  
 4—The Timousoe (nat. hist.) (split reel) ..... 1000  
 5—The Waterfalls of Idabo (scenic) ..... 1000  
 6—The Hairy Ainus (typical) (split reel) ..... 1000  
 6—An Equine Hero (drama) ..... 1000  
 7—Hydrogen (scien.) (split reel) ..... 1000  
 7—The Granja (scenic) (split reel) ..... 1000  
 8—Going Some (comedy) ..... 1000  
 8—The Retreat From Moscow (two-reel special) (drama) ..... 2000  
 10—Pathe's Weekly No. 11 (topical) ..... 1000  
 11—French Artillery Maneuvers (mil.) (split reel) ..... 1000  
 11—The Stickleback (scien.) (split reel) ..... 1000  
 11—The Chateau of Chambord (travel) (split reel) ..... 1000  
 12—A Timely Bath (comedy) (split reel) ..... 1000  
 12—A Tour in the Alps (travel) (split reel) ..... 1000  
 13—The Love That Turned (W. drama) ..... 1000  
 14—Over the Fone (comedy) (split reel) ..... 1000  
 14—The Luxembourg Garden (travel) (split reel) ..... 1000  
 15—Innocence (drama) ..... 1000  
 17—Pathe's Weekly No. 12 (topical) ..... 1000  
 17—Notre Dame De Paris (special) (drama) ..... 1000  
 18—The Vengeance of the Kabyle (drama) ..... 1000  
 19—The Escape (W. drama) ..... 1000  
 20—Dendee's Blind Master (drama) ..... 1000  
 21—Rasatus Loses His Elephant (comedy) (split reel) ..... 1000  
 21—The Death Head Mot (educ.) (split reel) ..... 1000  
 22—When They Were Kids (drama) ..... 1000  
 26—The Moonshiner's Last Stand (2 reels) (drama) ..... 1000

SELIG.

February—  
 26—The Flaming Forge (drama) ..... 1000  
 26—Yankee Doodle Dixie (comedy) ..... 1000  
 27—The Bank's Messenger (Western drama) ..... 1000  
 28—The Understudy (drama) ..... 1000

March—  
 3—The Identity's Sweetheart (drama) ..... 1000  
 4—The Collector of Pearls (comedy) ..... 1000  
 5—The Story of Lavinia (comedy-drama) ..... 1000  
 6—The Spanish Parrot Girl (drama) ..... 1000  
 7—A Husband Won by Election (drama) ..... 1000  
 10—Diverging Paths (drama) ..... 1000  
 11—The Perrets (drama) ..... 1000  
 12—Juggling With Fate (W. drama) ..... 1000  
 13—The Fugitive (comedy) ..... 1000  
 14—The Bands of Time (drama) ..... 1000  
 17—Love Before Ten (comedy-drama) ..... 1000  
 18—Turn Him Out (comedy) (split reel) ..... 1000  
 18—Pekin, China, (scenic) (split reel) ..... 1000  
 19—The Sheriff of Yavapai County (drama) ..... 1000  
 20—The Ex-Convict (drama) ..... 1000  
 21—The Dancer's Redemption (drama) ..... 1000  
 24—Pamline Cushman—The Federal Spy (2-reel special) (hist. drama) ..... 2000

VITAGRAPH.

February—  
 26—The Final Justice (drama) ..... 1000  
 27—Tim Grogan's Foundling (comedy-drama) ..... 1000  
 28—The Old Guard (drama) (split reel) ..... 1000  
 28—Governor Wilson (educ.) (split reel) ..... 1000  
 28—Pickwick Papers (2-reel special) (comedy) ..... 2000

March—  
 1—Under the Make-Up (drama) ..... 1000  
 3—O'Hara's Godchild (drama) ..... 1000  
 4—Hubby Buys a Baby (comedy) ..... 1000  
 5—A Heart of the Forest (drama) ..... 1000  
 6—That College Life (comedy) ..... 1000

March—  
 7—The One Good Turn (drama) ..... 1000  
 8—He Waited (comedy) (split reel) ..... 1000  
 8—Black Diamonds (indus.) (split reel) ..... 1000  
 10—Put Yourself in Their Place (comedy) (split reel) ..... 1000  
 10—New York Fire Drill (educ.) (split reel) ..... 1000  
 10—Red and White Roses (two parts) (drama) ..... 2000  
 11—The Way Out (comedy) ..... 1000  
 12—His Honor, The Mayor (comedy) ..... 1000  
 13—The Decelerera (comedy-drama) ..... 1000  
 14—Sisters All (drama) ..... 1000  
 15—The Dog House Builders (comedy) (split reel) ..... 1000  
 15—Quebec Zouavea (educ.) (split reel) ..... 1000  
 17—The Mouse and the Lion (drama) ..... 1000  
 18—A Birthday Gift (drama) (split reel) ..... 1000  
 18—According to Advice (comedy) (split reel) ..... 1000  
 19—The Strength of Men (Special) (drama) ..... 2000  
 19—The House in Suburbia (comedy) ..... 1000  
 20—The Wonderful Statue (comedy) ..... 1000  
 21—A Matter of Matrimony (comedy) (split reel) ..... 1000  
 21—Mine Work Rescue of American Red Cross Society (educ.) (split reel) ..... 1000  
 22—Bellinda, the Slavey (comedy) ..... 1000  
 23—Brother Bill (drama) ..... 1000  
 25—Dick the Dead Shot (comedy) ..... 1000  
 26—Love Finds a Way (comedy) (split reel) ..... 1000  
 27—In Old Quebec (educ.) (split reel) ..... 1000  
 27—Getting a Practice (comedy) ..... 1000  
 28—The Blarney Stone (comedy) (split reel) ..... 1000  
 28—Jean and Her Family (comedy) (split reel) ..... 1000  
 28—The Modern Prodigal (special 2 reel) (drama) ..... 2000  
 29—Two Brothers (drama) ..... 1000  
 31—Bedella Becomes a Lady (comedy) ..... 1000

March—  
 7—The One Good Turn (drama) ..... 1000  
 8—He Waited (comedy) (split reel) ..... 1000  
 8—Black Diamonds (indus.) (split reel) ..... 1000  
 10—Put Yourself in Their Place (comedy) (split reel) ..... 1000  
 10—New York Fire Drill (educ.) (split reel) ..... 1000  
 10—Red and White Roses (two parts) (drama) ..... 2000  
 11—The Way Out (comedy) ..... 1000  
 12—His Honor, The Mayor (comedy) ..... 1000  
 13—The Decelerera (comedy-drama) ..... 1000  
 14—Sisters All (drama) ..... 1000  
 15—The Dog House Builders (comedy) (split reel) ..... 1000  
 15—Quebec Zouavea (educ.) (split reel) ..... 1000  
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 19—The Strength of Men (Special) (drama) ..... 2000  
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 26—Love Finds a Way (comedy) (split reel) ..... 1000  
 27—In Old Quebec (educ.) (split reel) ..... 1000  
 27—Getting a Practice (comedy) ..... 1000  
 28—The Blarney Stone (comedy) (split reel) ..... 1000  
 28—Jean and Her Family (comedy) (split reel) ..... 1000  
 28—The Modern Prodigal (special 2 reel) (drama) ..... 2000  
 29—Two Brothers (drama) ..... 1000  
 31—Bedella Becomes a Lady (comedy) ..... 1000

FEATURE FILM COMPANIES.

AMEROSIO.

December—  
 28—A Sittian Hero (3 reels) (drama) ..... 1000  
 28—Satan (four parts) ..... 1000

ATLAS.

February—  
 8—The Knights of Rhodes (3 reels) (drama) ..... 1000

March—  
 6—The Great American Detective (detective) (three reels) ..... 3000  
 6—Tracked by Bloodhounds (drama) (three reels) ..... 3000  
 6—Secret Service Steve (detective) (three reels) ..... 3000  
 6—Wage Earners (drama) (three reels) ..... 3000  
 6—Midnight Ride of Paul Revere (three reels) ..... 3000  
 6—The Midnight Express (drama) (three reels) ..... 3000  
 6—The Hidden Hand (drama) (three reels) ..... 3000  
 6—From Sing Sing to Liberty or The Lawyer, the Valet and the Millionaire (drama) (three reels) ..... 3000

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COLUMBIA FILM CO.

February—  
 1—Lacretia Borgis ..... 1000

DAVIS FILM CO.

February—  
 1—Lacretia Borgis ..... 1000

ECLECTIC FILM CO.

February—  
 1—Lacretia Borgis ..... 1000

FEATURE FILM SALES CO., LTD.

January—  
 10—The Fatal Mask (three reels) ..... 1000  
 11—Charity (three reels) ..... 1000  
 12—Foul Play (three reels) ..... 1000  
 13—XI, Commandment (two reels) ..... 1000  
 17—The Villain (three reels) ..... 1000  
 18—Redemption (three reels) ..... 1000  
 20—The Living Grave (three parts) ..... 1000  
 22—From Pope to Pope (two reels) ..... 1000  
 24—The White Domino (three reels) ..... 1000  
 25—Struck by Lightning (two reels) ..... 1000  
 27—The Siege of Petersburg (two reels) ..... 1000  
 29—Right of Youth (two reels) ..... 1000  
 31—Vengeance (two reels) ..... 1000

GAUMONT.

January—  
 25—A Romance of the Heart (drama) (two reels) ..... 1000

February—  
 1—Between Life and Death (drama) (two reels) ..... 1000  
 8—What the Unknown Conceals (drama) (two reels) ..... 1000  
 15—The Hand of Justice (drama) (two reels) ..... 1000  
 22—Marcus, the Venetian Tribune (2 reels) (drama) ..... 1000

March—  
 1—Love Amongst the Lions (2 reels) (drama) ..... 1000  
 8—Mariwa (two reels) (drama) ..... 1000  
 15—The Critic (two reels) (drama) ..... 1000  
 22—Love Levels All (2 reels) (drama) ..... 1000  
 29—The Human Target (2 reels) (drama) ..... 1000

MILANO.

January—  
 25—The Vengeance of Vira (drama) (two reels) ..... 1000

FEATURE PHOTOPLAY CO.

December—  
 30—Frank Merriwell's School Days at Farale Academy ..... 1000

GAUMONT.

January—  
 13—Frank Merriwell in Arizona, or The Mystery Line ..... 1000

February—  
 1—The Race for the Millions (3 reels) (drama) ..... 1000  
 1—In the Cave of the Leopard (2 reels) (drama) ..... 1000  
 1—In the Grip of the Vampire (3 reels) (drama) ..... 1000  
 1—The White Glove Band (3 reels) (drama) ..... 1000  
 1—The Bridge of Sorrow (2 reels) (drama) ..... 1000  
 1—The International Conspiracy (3 reels) (drama) ..... 1000  
 1—Perils of the Atlantic (2 reels) (drama) ..... 1000  
 1—The Vengeance of Egypt (3 reels) (drama) ..... 1000  
 1—The Union Eternal (drama) ..... 1000  
 1—By Design of Heaven ..... 1000

GENERAL FEATURE FILM COMPANY.

February—  
 26—The Final Justice (drama) ..... 1000  
 27—Tim Grogan's Foundling (comedy-drama) ..... 1000  
 28—The Old Guard (drama) (split reel) ..... 1000  
 28—Governor Wilson (educ.) (split reel) ..... 1000  
 28—Pickwick Papers (2-reel special) (comedy) ..... 2000

March—  
 1—Under the Make-Up (drama) ..... 1000  
 3—O'Hara's Godchild (drama) ..... 1000  
 4—Hubby Buys a Baby (comedy) ..... 1000  
 5—A Heart of the Forest (drama) ..... 1000  
 6—That College Life (comedy) ..... 1000

March—  
 17—The Power of the Camera (farce-comedy) (split reel) ..... 1000  
 17—A Delivery Package (farce-comedy) (split reel) ..... 1000  
 20—Near to Earth (comedy-drama) ..... 1000  
 22—Fate (drama) ..... 1000

INTERNATIONAL FEATURE FILM CO.  
 The Bohemian Girl (drama) (three reels) ..... 3000  
 Black Sheep's Wool (Western) (three reels) ..... 3000  
 The Vagabond (melodrama) (three reels) ..... 3000  
 Life's Gamble (drama) (three reels) ..... 3000  
 The Moth in the Flame (drama) (three reels) ..... 3000  
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ITALA.

M. & F. FEATURE FILM CO.

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 The Great Aerial Disaster (Itala) (3 reels) ..... 1000  
 The Human Vulture (Gaumont) (2 reels) ..... 1000  
 The Bridge of Sorrow (Gaumont) (2 reels) ..... 1000  
 The International Conspiracy (Gaumont) (3 reels) ..... 1000  
 The White Glove Band (Gaumont) (3 reels) ..... 1000  
 In the Claws of the Leopard (Gaumont) (3 reels) ..... 1000  
 The Theft of the Secret Code (Vitascope) (3 reels) ..... 1000  
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 Shipwrecked in Icebergs (Continental) ..... 1000  
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NEW YORK FILM CO.

July—  
 16—Lights and Shadows of Chinatown (drama) ..... 1000  
 16—A Night Through Icebergs ..... 1000  
 16—The Jealous Impersonator ..... 1000  
 16—The Miracle ..... 1000  
 16—Balkan Traitors ..... 1000

POEM-O-GRAPH.

The Face Upon The Floor ..... 1000

VITASCOPE.

The Unwritten Law ..... 1000  
 The Oath of Stephen Huller (sequel to the Unwritten Law) ..... 1000

WARNER'S FEATURE FILM CO.

January—  
 1—The Theft of the Secret Code (three parts) ..... 1000

February—  
 1—Mona Lisa (hand-colored) (2 reels) ..... 1000  
 1—Saved in Midair (3 reels) ..... 1000  
 1—A Daughter of the Confederacy (3 reels) ..... 1000  
 1—Martha Russell (Satex Film Co.) (3 reels) ..... 1000  
 1—Redemption (3 reels) ..... 1000  
 1—Tracked by Wireless (43 reels) ..... 1000  
 1—Perils of the Plains (3 reels) ..... 1000  
 1—Regeneration ..... 1000  
 1—Raiders of the Mexican Border ..... 1000  
 1—Powers of Civilization ..... 1000  
 1—Their Lives by a Thread (3 reels) ..... 1000

INDEPENDENTS.

AMBROSIO.

January—  
 25—A Romance of the Heart (drama) (two reels) ..... 1000

February—  
 1—Between Life and Death (drama) (two reels) ..... 1000  
 8—What the Unknown Conceals (drama) (two reels) ..... 1000  
 15—The Hand of Justice (drama) (two reels) ..... 1000  
 22—Marcus, the Venetian Tribune (2 reels) (drama) ..... 1000

March—  
 1—Love Amongst the Lions (2 reels) (drama) ..... 1000  
 8—Mariwa (two reels) (drama) ..... 1000  
 15—The Critic (two reels) (drama) ..... 1000  
 22—Love Levels All (2 reels) (drama) ..... 1000  
 29—The Human Target (2 reels) (drama) ..... 1000

MILANO.

January—  
 25—The Vengeance of Vira (drama) (two reels) ..... 1000

FEATURE PHOTOPLAY CO.

December—  
 30—Frank Merriwell's School Days at Farale Academy ..... 1000

GAUMONT.

January—



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(SCENE FROM "MATCHES.")

**THE RENEGADE'S HEART**

RELEASE DATE, MONDAY, MARCH 31, 1913.

A strong Western. A renegade, hunted by posse and saved by a girl, promises to return the kindness. He does so with his life. Photography clear, stereoscopic acting convincing and interesting. A splendid offering.

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# CHICAGO, ILL.

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## T. M. A. News

### VALENTINE GROSCH DIES.

Valentine Grosch, well known to members of the profession, died at his home in Rochester, N. Y., March 8. Mr. Grosch was familiarly known as the "Pinch Hitter" because of his big heart that always opened to one in trouble. He was 38 years of age and was a member of the T. M. A. and the International Alliance of Stage Employees. For many years he played in Eight Pells, but for the past four years had been stage carpenter at the Shubert Theater in Rochester. The funeral was held Tuesday, March 12.

### WASHINGTON LODGE NO. 7.

President Joseph Becker announces the birth of a daughter March 4. Also the name Wilson was suggested for the newly arrived babe by several members of No. 7. Brother Becker announced the name of his daughter as Cassimere in honor of St. Cassimere. Heartily congratulations were showered on Brother Becker, who reported that mother and child were both getting along famously.

Brother Charles McGuire, of Buffalo Lodge No. 18, was a caller during the inauguration festivities, March 4. Brother McGuire witnessed the inauguration of President Wilson.

Brother Charles Noltz was another inauguration visitor. Several visitors from Norfolk, Va. whose names have been misplaced were also callers during the week.

### THE PAN CLUB.

(Continued from page 57.)

Best don't be sad if I die, for I saw him smiling at all these pretty brothers who come to his ticket office and say it is some smile. Why, if he would smile like that at the convention he could buy anything he wants for it would be impossible to refuse him. Now the title of his speech was wrong. It should have been, "What Are Glasses Made For and What Goes In Them." He would sway crowds with that.

One of the brothers who was acting as marshal in the place of the one who was sick read this line, "Who knocks thus loudly on our portals on the door outside, like that?" Shreds of Daniel Webster. He must have been looking at a telephone book.

Top of the morning to you! By the beard of Casey's goat, I wish you Erin Go Bragh! Brother Donovan they call me you had some good annual ball. I read an account of it in the St. Louis Star. Why didn't you knock the end out of the building so you would have had more room. Don't let a little thing like that stop you.

A bunch of brothers at the club the other night had a little game of cards. It lasted all night and until 11 a. m. One of the brothers went home and his boy said, "You wait till mamma sees you. Your going to get it." His wife met him and said, "Who did you get back from the inauguration? Do you have a good time?" The next day a postal came to the theater. It read, "Dear A— come home everything is forgiven. Love Wife and Children." He said he would like to know who wrote it, as he would break his ledger for him.

One of the brothers, who is a property man for a stock company playing one of the theaters, did a lot of dirty work, and never wore any good clothes. One day the stage manager said, "Why don't you get yourself a suit of clothes?" "Do you want me to get one?" "Yes," said the stage manager, "get yourself a good suit." The next morning the property man came to all dolled up. He looked like the owner of the company. On Saturday night the property man handed in his bill and at the bottom of it was "One suit of clothes \$20." The stage manager sent for the property man and said, "What does this mean?" "That is alright," said the property man, "I will not tell you to get a new suit." "I will not pay it," said the manager. Next week the prop man again read, "One suit of clothes \$20." The stage manager said he would not pay the bill. He did not want the clothes on it. The next week prop sent in a big bunch of overalls, pants, a bill a yard long. He handed it to the stage manager who said, "Now that is the way I do not see that suit of clothes on here this week." "No, you don't see it," said the prop, "but it is on there alright." Prop got his money.

### WALTER S. DUGGAN'S COLUMN.

(Continued from page 57.)

Elmer Riden is the champion long-distance letter writer of the theatrical world. Elmer considers five words a long letter.

A neat passage from President Wilson's inaugural reads: "Our duty is to cleanse, to recon-

sider, to restore, to correct the evil without impairing the good, to purify and humanize every process of our common life without weakening or sentimentalizing it." This means that Johnny Lyons will have President Wilson as a guest at his moral shows in the Academy of Music. Go to it, John.

O. O. Scattergood, circulation manager of the Louisville Herald, is giving theatrical folks every chance to secure excellent publicity with advance ideas in the columns of his paper. The Herald won't hold his clump long if he continues the metropolitan ideas.

After attending several shows in Chicago, which showed the workings of the underworld, Barrett O'Hara, lieutenant governor of Illinois, made up his mind that the wages of the department store girl should be made a public-spirited argument, and he told The Billboard representatively so. Guess the brilliant statesman wasn't talking for campaign purposes, for if the reports from Chicago of late aren't seen thru tinted glasses, the lieutenant governor is "right on the lot."

The store owners on Water street in a certain New England town, can't lease a store window until first consulting that dandy ad-writing manager, Robert Henshaw Clark. That's the way Clark has trained the owners of stores to use lithos, Maurics, Tain and many others will vouch for this.

George Smith, having failed to put over his ladder act on Kell's circuit, has returned to the Bannum & Bailey advance. George has fully recovered from the injuries suffered by falling off a step-ladder while tacking liners. Pleasant summer, George, and send us a card once in a while.

Karl MacVitty got married the other day. Funny how reckless a successful theatrical producer will get at a moment's notice.

Since wedding his way into Madison, Wis., little has been heard of Otto Henkel. Deep as a line, Otto, for the letter is long overdue. Otto has inserted real metropolitan ideas into the workings of the program, so brother agents relate, and we believe everything good we hear about Otto for we know him.

Col. Bill Thompson has absolutely decided that he is hunting up a theatrical angel for an opera season in Duluth. Bob Lee should observe this season.

Bill Fulwood, since his departure from Chicago, has gone into seclusion. Your history is being well related in the corridors of the Bismarck, Bill. Walter Loftus smiles every time your name is mentioned, so what do you desire?

Everett Wilson, the gentlemanly assistant treasurer at the Grand in Kansas City, is contemplating compiling a new book with facts christened, "Shall It Be Henri or Henry?" Kindly send us the early outline, Everett, old scout, and we will announce your wishes at the Flynn offices in Boston.

Jack Murphy and Jimmie Sheehan were seen talking together the other day on Broadway, so I am told. This means a conspiracy sure.

Glad to note that Ray Ward will assume charge of the boxoffice at the Chicago Opera House. Ray is some boy. Remember the afternoon Ray, that the "bug" came into our midst and bought out the house? Oh, plots of excitement and then some?

Ran into John Fisher's well-organized company, playing The Red Rose, the other day in Missouri. Zoe Barnett is making the scribe on the one-night stand newspapers peep into the dictionary to pick out big words so that they can shout their praises for this lady's work. Lee Parvin is doing excellent work in advance of this troupe.

Ralph Ketterling is ready to lay down bets that it won't rain the opening day at the White City in Chicago. We'll be there, if plans don't go astray, Ralph, rain or shine, and as a body-guard we'll have Bob Lee.

George Sidney noticed a reduction in the size of his company the other night. Wonder what agent will be first to smile?

### THE SHOW GIRL.

(Continued from page 57.)

of the majority of the moral element because he makes so many false starts to gather the mooks, and when he put up his hands with the finger tips together, the moral element believed he was saying a couple of 'Now-I-Lay-Me's' before he did his big fall. "This attitude of prayer impress the better element that the whole carnival, from Demora, the high diver, down, was an exhibition for the educated and a show for the sensitly and refined. The string shoe merchant was side-trackt, and when the carnival

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closed on Saturday night it entered in a blaze of glory and an entertainment at the Elks for the carnival crowd, and a vote of thanks to the management, and a request to 'Come Again' from the Terre Haute Board of Trade! "It was a great week for Terre Haute and that's why, as I tell you, here, in the middle of March, I gets a yin for spring, and I feel the call of the carnival, the pull of the park; and that is why the smell of circus sawdust is sweeter to me than the fragrance of the violet in the dell. "Gee, kid, ain't you glad that spring is coming?"

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FOR  
BIG  
NOISE  
HIT No. 2  
SEE TOP PAGE 122

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Complete Band

Two Cornets, Trombone, Tuba and Baritone. Must read Music and be able to play, as we are not running a Conservatory of Music but a show. I furnish instruments and costumes.

Riders and Ropers

That can do things with horses and ropes, not the kind that want to pose all day.

This Show will be with "The Wortham and Allen Shows"

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Our route is worth your consideration. Show opens in St. Paul, Minn., May 12; then through Minnesota, North and South Dakotas, Wyoming, Montana, Idaho, Washington, Oregon and Canada. The Northwest is the place for the money this summer. Those States all had a bumper crop last year.

### FAIR SECRETARIES TO COMMITTEES

We specially solicit contracts to furnish all the Amusement Features, Sensational Free Acts, Concert Bands, Midway Shows, Riding Devices, Concessions for State Fairs and County Fairs, Street Fairs, Reunions, Picnics, Centennials, Old Home-Comings, Expositions, Celebrations, etc., etc. You have but to signify that you want attractions, and we will send you a representative.

**WANTED** — Can place First-class Ballyhoo and two Platform Shows. Will make good proposition to Strong Animal Show.  
**WANTED**—Few strictly up-to-date, legitimate Concessions. Only a limited number carried. Can use Sensational Free Acts; those doing two or more acts given preference. Want Musicians and All-day Grinds, Canvasman, Conderman Ferris Wheel Operator (must thoroughly understand his business), Merry-go-Round Engineer. Useful people, Carnival experience, write. Have Privilege Car for rent.

NOTE ADDRESS—Until MARCH 29, LEW HOFFMAN, GODDARD HOTEL, HOT SPRINGS, ARK. After then, PERMANENT ADDRESS, 14 West Sixth Street, ST. PAUL, MINN.

## Opens On or About MAY 25th

# WASHINGTON LUNA PARK

WASHINGTON, D. C.

Washington's Big Amusement Park

Plans have been made to spend \$100,000 in improvements this season. This is going to be the biggest year for parks since 1906. 1906-7, 1913, the banner year. New change of faces in Washington, and all have got to be amused. We want everything and anything that is good. Concessions of all kinds to let. Let us know your wants at once. Booths built to suit. No dead ones wanted at any price. Play Bands and Free Acts. Splendid car service, 12 minutes from center of city to park entrance. Write for space NOW.

EDWARD S. WHITING, Manager, Washington, D. C.

### ICHTHYOLOGICAL WONDER.

(Continued from page 45.)

feet; girth, 23 feet and 9 inches; thickness, 8 feet, 3 inches; mouth, 35 inches wide, 43 inches deep and when open 31 inches between jaws; tongue, 40 inches long; tail, 10 feet from tip to tip, pectoral fin, 5 feet long, 3 feet wide; gills, 4 feet long; hide, 3 inches thick and the liver weighed 1,700 pounds.

It was devoid of scales but possessed thousands of true teeth and had swallowed another fish or animal, also unknown to science, weighing 1,500 pounds.

It had no bones, the dorsal vertebrae being a grisly tough substance akin to a stiff, hard glue when dry.

J. S. Warmbath sent to Miami by the Smithsonian Institute gets credit for the masterly mounting of the specimen.

Natural history has been enriched with its first cold-blooded mammal to this remarkable find which is absolutely unique—truly it's like exists not anywhere upon the face of the earth and there is no assurance that another will ever be dragged from the depths of the ocean.

The National Museum is still, six months after publication, being deluged with inquiries from scientists from all over the world for the brochure in which the description of the strange enormous fish-beast is embodied.

A new name, a new order, a new genus and a new species will have to be created for it but science moves slowly and cautiously in these matters and it may be several years before they are decided upon.—Watched.

### NOTES OF THE ROAD.

Harry Rouclere, magician and Frederick Halten, vaudeville artist have joined hands and began a spring season of 12 weeks at Fredericksburg, Va., February 20, after which they will play thru the south.

Moffat-Lalaine and Company, marvelous electrical wizards, opened on the S. & C. time at Detroit, February 10, as feature attraction. This company will show thru Europe, opening in September.

E. M. Fritz, the popular Iowa band and orchestra leader, has been engaged to take charge of the orchestra of the Chase-Lister Amusement Company, under canvas. Mr. Fritz has been with this company since 1908.

The Beechers were compelled to cancel their engagements in the South, owing to the sudden illness of Miss Beatrice Beecher. This clever team has been meeting with great success in the Southeast.

Harry Squire, who has been stage manager for Thurston, the magician, is having a 25-foot cruiser built, in which he intends to take a much needed rest this summer.

Rob Jewell, of the team of Jennings, Jewell and Barlowe, who was taken to the Penway Hospital, Boston, February 27, to undergo an operation, resumed work March 17.

Andrews and Thompson have returned to this country from Europe, and are now playing thru the South for Sam Massell, of Atlanta.

The Delno Troupe of acrobats are meeting with their usual success on the United Time.



### When the Call says 3 A.M.—

knock the edge off the early morning gloom with a Fatima—the biggest selling cigarette in America—you'll know why once you try one of these delightfully mild Turkish-blend smokes. A real natural tobacco flavor—wholesome—satisfying. Get a package today.

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SEE TOP PAGE 125

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**IN PUBLISHERS' ROW.**  
(Continued from page 53.)

simple phrase is the hardest one to strike, many rewritings are essayed before the song destined to become a hit is beicht forth upon the market. When the amateur sees the completed song, he does not notice the art underlying the simplicity, but, knowing that he is capable of writing simple phrases, puts a string of them together, and thinks he has written a popular song.

That's why so many amateur efforts are "jokes." In endeavoring to write something new, amateurs oftentimes enter the realms of the ridiculous. Some of the efforts falling within this classification are so preposterous that it is hard to conceive of how anybody could have wasted the time required to put the words (and, in many cases, music) together.

The wise amateur soon learns that the real road to song-writing success is a trail of disappointments. As a rule, the song writer who has reached the highest pinnacle of success has had a very wearisome journey. In fact, the road is so difficult that many writers apparently destined to become great ones, fall by the wayside and enter other lines of endeavor, far less promising, perhaps, at the very moment when success is about to knock upon the door. Many successful people in widely varied lines of endeavor could tell very interesting stories regarding initial song-writing aspirations which never materialized.

For these reasons, do not envy the successful writer of words, music, or both, but sympathize with him, and hope that each new effort will be more successful than the last, for the worthwhile writer deserves all the encouragement that can be meted out. His song-writing life is short-lived, at best, and not extremely profitable, when compared to other lines of exceptional endeavor. Don't try to neck the battled enthusiasm.

**WHAT'S WHAT IN MUSIC.**

Jean Schwartz's careworn expression is beginning to fade away; he got his business manager at last. It seems.

Al Piantadosi met us coming downtown the other day. The fowl air of the subway did not interfere with his genial smile as he said: "By the way, great critic. I cut out your review of 'The Curse of An Aching Heart'."

"That's the right spirit," we replied, highly pleased. "We presume you intend to profit by our criticism in writing future efforts."

"Not at all," replied the able composer. "You slammed my song. I'm going to keep that review until the song's a big hit and then I'll hand it back to you and let you read what you said about a wonderful piece of work."

Joe Goodwin and Al Bryan are more interested in charity than in one another.

**THEODORE MORSE COMPANY MOVES.**

The Theodore Morse Music Co. will move from its present quarters in the Regal Building on or about March 31 and will occupy the main portion of the entire second floor of 141-143 W. Fortieth street, four doors west of Broadway. Every convenience for professionals, including seven thoroughly-lighted, sound-proof piano rooms and a neatly furnished reception room, is incorporated in the careful designs of the new, commodious quarters, so designed that performers will never meet with unnecessary delay and will be taken care of immediately by Nat Vincent, Frank Gillen, Theodore Morse, personal and other members of the efficient professional staff.

**SONG REVIEWS.**

(Continued from page 53.)

**I LOOKED INTO YOUR HEART**—A beautiful expression of sentiment by Edward Teschemacher, who is always careful with his rhyme and thought, joined to music, arranged in full concert style by Gerald F. Kshn. The song consists of three simple verses of sincere sentiment. The first stanza begins with, "I look into your heart and saw a garden;" the second with, "I look into your eyes and saw a heaven;" the third with, "I look into your heart and saw the sunshine." It is purely and simply a poem set to music, without a chorus, but so constructed as to make a very acceptable concert number. (Boosey & Company, publishers.)

**RICHARD, THE THIRD**—Words by L. Wolfe Gilbert, music by Lewis F. Muir. Gilbert has endeavored to take the name of Richard, the Third from his short of terrible infamy in order to put upon the word "Third." The song does not refer to the terrible English king, who spared no ties to achieve the throne and, instead of picturing the mis-shapen demon who killed all his relatives, refers to Miss Mandy's love affairs, with a jumble of extremely inappropriate Shakespearean expressions, brought in more to adhere to what Gilbert himself calls "Richard the Third flavor" than for consistency. The long and short of the story is that the much-beloved Miss Mandy has three lovers, all named Richard and, of course, Richard the Third is the boy most beloved. The risqué is narrowly approached in the chorus line, "You can have your Othello and that sort of fellow. They're all right now and then, Richard's himself again." In some respects the song rings of cleverness, as the fraying of the lyric forms a simple expression of "Money man" sentiment when the terrible basis of the historical Richard the Third is forgotten. Muir did his duty well when it came to the melody. (F. A. Mills, publisher.)

**ISLE OF HONEYMOON**—We were attracted to this song as we attack the batch for our weekly review, because of the hideous title page, one of the worst of the Dugdale Company's conceptions. Could this song have ever been meant for the sales market? It is hard to believe so. It is in one color, an unpleasant green, showing a couple sitting on an island; the happy couple (we presume they are happy), and the entire scenery must have been dashed off on the back of a blotter in less time than it takes to change a nickel in a nickelodeon. To get to the song proper, John H. Kaiser has prepared an extremely conventional set of love words,

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Here's the song that's making Chicago like the Cabarets

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"IF WE ALL DUN KNEW WHAT EVAH BODY DUN." latest hit in song. Also "PLANT A ROSE OF LOVE FOR MOTHER," one of the sweetest melodies. GORBETT BROS., Pub., 2014 S. 18th St., New Castle, Ind.

"TOO MANY GIRLS ARE MAKING EYES AT ME." Sure soma rag and soma two-step. "Sure it's a hit." Prof. copies to prof. singers, free; market copies, 50c. prepaid. SAMUEL D. WATTS, Publisher, McLeod, Alta., Canada.

without the shadow of a new or exceptionally pretty expression peeping forth and M. Hanford has written the not-over-brilliant melody. There isn't a new or original line in the entire song, tho the second verse takes on a figure of speech that relieves the mediocrity of the first stanza to some extent. (H. Kirkus Dugdale, publisher.)

**WHEN THE SUN SHINES ON THE RIVER** IN SEPTEMBER—Words by Theodore H. Lyons, music by C. G. Love, arranged by L. A. Love. Tells the story of an old couple who, amid peaceful rural surroundings, find many reminiscences of their happy days of youthful love. "When the sun shines on the river in September." The song is of the old-fashioned type that ever and anon come back to popularity, because of sheer contrast with the modern ragtime numbers. "Abiding" seems an un-song-like word, even in a ballad, and we are surprised, after safely passing it in the chorus, to find the extremely artificial, far too poetic line, "Sustaining in our ill and in our glee." But, with these exceptions, the rhyming is good, the meter fair and the entire song properly simple in flavor. (The Globe Music Co., pub.)

**RAGTIME REGIMENT BAND**—Words by A. Seymour Brown, music by Melville Morris, Melville Morris, who recently received a "fat" job from Remick's (pardon pun), has taken full advantage of a golden opportunity by writing a song with A. Seymour Brown, one of the younger and most brilliant lyricists on staff. The song tells the usual story of a parade going down the street, how wonderful the music is, etc., etc., ending up with the climax line, "I want to do a two-step right to war—When I hear that colored ragtime regiment band." The song abounds with excellent phrases, chosen from the most prominent in Brown's pocket scrap-book of handy rhymes and Morris has written a properly inspiring melody. Brown commits his usual breach when it comes to the interjection of grace-note-compelling lines, but the thought and punch predominates, so, perhaps, he should be forgiven. (Jerome H. Remick & Co., pub.)

### AN INTRODUCTION

THE SINGER TO THE SONGS

If you would sing the newest thing, heed well this introduction; You'll get a hand—they'll understand The LYONS-LOVE-PRODUCTIONS. The Melody and the Harmony Produce sweet sounds immense; As to words, each song a poem, Built of Reason, Humor, Sense.

CHORUS:

"IN JUST A LITTLE CORNER IN THE KINGDOM OF LOVE," You can win for life "THE QUEEN OF HOME SWEET HOME," And "DREAMING DREAMS DEAR OF YOU" the while, You'll never care to wander or to roam. Sing these because you like applause. Till "THE SUN SHINES ON THE RIVER IN SEPTEMBER." "LOVE ON THE DOORSTEP" makes everyone two-step, And creates the pleasant thoughts that all remember.

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TO-DAY

It's the dream of yesterday, the rag of today, and the rag of tomorrow. So new that it shocks, jars and confuses. All because there are five beats to each measure instead of two or three. Not a wait, not a two-step, but an old-time tune that whistles, plays and hums itself into your very finger tips. It creeps on you when you're not looking. It forecasts a musical upheaval and a flood of similar issues by song writers. Get your copy twenty minutes ahead.

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 Latest popular song. Melodious and very catchy. Refrain can be used as a single, double or quartet. Send for copy. Only 15c, postpaid. Address: Publisher, 958 Dunham St., Grand Rapids, Mich.

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 OUR BIG BALLAD SUCCESS  
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 I could live without springtime,  
 And summer's sweet night,  
 I could live without knowing  
 Luxuries and riches, too;  
 I could live without most everything,  
 IF I HAD YOU!  
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**"THEN I'LL STOP LOVING YOU"**  
 By McCARTHY, GOODWIN and PIANTADOSI  
 Is a "HIT"! The evidence is before you! Go into any big time house and you will hear a big act doing the song and getting tremendous applause after the rendition of each verse and chorus.  
**"THEN I'LL STOP LOVING YOU"** is the only ballad recently written that is worthy of being classed with that wonder of all ballads of all ages, **"THAT'S HOW I NEED YOU,"** and it is by the same writers, too, and issued by the same publishers.  
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WHY THE WIRTH BROS. WON.

Longitude and latitude are the final test of a circus' success. The show known and liked thruout the largest stretch of territory is the one bound to produce the greatest wealth for its owners; the one destined to mark the heaviest imprint on the records of fame. Beginning with absolutely nothing save the inconceivable ambition of four talented brothers willing to work, developing into the best known circus organization in far-off Australia, their name imparting the same enthusiasm to Australians the cherist name of Barnum arouses among Americans, the Wirth Bros.' Great Australian Circus has torn aside the curtain of space and, by exciting favorable comment on this side of the ocean, stands as a triumphant example of the longitude and latitude requirements of success.

In every great success there is an underlying moral. Contemplation of the fact that the Wirth Bros. organization is taking rank with the world's greatest circuses by adding hippodrome to hippodrome, crowning a list of spectacular achievements by erecting the new Sydney Hippodrome, while planning similar enterprises for Adelaide, Brisbane and Perth, may lead the casual spectator to grasp the wrong moral. "A wonderful exhibition of the might of money," one may say. But, instead, it is an exhibition of ambition triumphant.

The wealth was unessential and merely incidental to a predestined success. But ambition lay the foundation—and put itself in evidence long before there was a lot of the wealth that followed in the trail of success.

The Wirth Bros.' activities originated on the site of the Old Paddy's Market, in Sydney (the city now about to receive their latest hippodrome achievement that will form a monument to their memory for all time), in 1880. Philip, George, John and Harry Wirth conducted a one day per week entertainment, from one till eleven p. m., on Saturdays, the brothers personally conducting all numbers on the program, including acrobatic acts, horizontal bar performances, club-swinging, hat-spinning and wire-walking exhibitions. Their first performance netted a little over two hundred dollars. After continuing this arrangement for six months they earned sufficient capital to purchase half a dozen horses and wagons (a large outfit in their estimation at that time), and started on the road with the nucleus of their present gigantic organization.

In four eventful years their show grew to 100 horses and 24 wagons. Four years more found their organization so big that the horse and wagon method of transportation was abolished and all subsequent moves were made by railroad. Success smiling upon all their efforts, Harry went to America and organized a real Wild West show in 1890, while the other brothers toured Australia with a three-ring circus. The Wild West investment proved a failure and the cost of maintenance was so high for the Australian organization that the brothers determined upon a bold stroke to recoup their shattered fortune. This was in the form of a South African tour with a typically Australian form of circus. The Boers were highly pleased with the show, particularly the riding-gait novelty, and substantially supported it, until the war broke out with England, when patriotism proved the better part of pleasure.

A trip thru South America was hastily decided upon. Despite the fact that a fire broke out, while they were playing in Monte Video, destroying everything except the horses, which, fortunately, were quartered some little distance from the supply centers, leaving the troupe devoid of wardrobe and unprotected by insurance, the two years' tour proved very profitable.

Of course all kinds of adventures were encountered in South America. The wavering disposition of the natives, friendly one day, possess of violent enmity the next, evident it self in the support accorded the circuses. No little excitement was caused in one instance when the circuses proprietors were accused of kidnapping a 16-year-old boy. When the authorities found there was no basis for the accusation, the boy was released, but, instead of rejoining the circus, he was compelled to enlist in the army and join one of the rebellions constantly arising in Latin-American countries. It seems strange that people who will remonstrate with a youth for joining a circus, (a safe life, at its worst), permit young blood to take part in dangerous revolutions.

An exceptionally profitable English tour followed, during which the circuses played before King Edward VII. South Africa was again ventured into, two years later, in 1899 while the Boer war was at its height and the circuses narrowly escaped destruction at the hands of the Boers when the bridge crossing the Modder river was destroyed. India, China and Java were then covered and, in 1900, the home-alek guard returned to beloved Australia.

It was then that the organization met with the supreme test to prove its mettle. They imagined their constant touring was carefully noted by Australians and that a glorious welcome would mark their return. But, instead, they had been away for such a long time that they were almost forgotten. Exceptional attractions were summoned and an elaborate press campaign waged in order to restate the show in the good graces of its home community.

The resolution to remain at home and "capture Australia" proved a wise one. Philip and George were at that time the sole directing heads of the organization, as their elder brothers, John and Harry, had past away in 1894 and 1895, respectively. While some of the dreams of the elder brothers were never consummated, they little thought, while imagining world tours the highest pinnacle of success, that their younger brothers would surpass their fondest dreams by making the organization a household word in Australia. Now the brothers devote their world tours to the sole purpose of securing newer and grander attractions for the Australian organization. The standard maintained has been so high, the treatment accorded entertainers so liberal that feature acts of all kinds are writing in from all parts of the world—eager to join the great circuses.

Each year the inner organization has been superior to that of the year previous. Each year the profits have been larger. Each year—and this is the most interesting point—the Wirths have added new hippodromes to the list, until they now have dotted Australia with buildings and parks owned or controlled by the Wirths. The rapidly growing list includes, besides those mentioned previously in this article, Wirth's Park, Melbourne, with all kinds of concessions, the Hippodrome, Olympia and Flisatoo. In Sydney they have the Belmore market and the negotiations for new hippodromes will make the Wirth organization one of the greatest the world has ever known.

"The ann never sets" on the Wirth Bros. show. It covers a territory extending thru New Zealand, Tasmania and Australia. The Melbourne season is played in October for six weeks, the Sydney season in March, for the same length of time.

Many American feature acts are constantly recruited by May Wirth and the Wirth family, American representatives of the circus. The Wirth family has just completed eminently satisfactory vaudeville engagements, for May Wirth's reputation has preceded her all over the world and great interest is being evinced in the woman repeatedly declared to be the greatest rider that ever lived. The Wirth family is being featured again this season with the Barnum & Bailey Circus, which connection will be of inestimable value to the European organization.

The success of the Wirth Bros.' Circus is a grand testimonial to hard work, persistently continued thruout years of fluctuating fortune. It is no story of a family "born with a golden spoon." It is rather an example of that rare touch of alchemy that makes gold from rags. Prosperity has ever followed in its train and most of the employees are re-engaged year by year.

The surviving brothers are extremely democratic in disposition and delight in telling stories relating to their adventures while touring the world. Some of these are highly amusing and appeal to the American sense of humor quite as strongly as to the English conception. For instance: At Birkenhead in 1896 one of the ladies of the company inquired the price of lamb chops at a nearby market. When told the price, she declared it more expensive than in Australia. "Australia!" cried the astonished butcher, "do you really come from Australia?" She told him she did and that she had only been in England three weeks. "My word," cried the butcher, "you have picked up English very quickly."

After their return from South Africa, while playing in Birmingham, England, a crowd of coal miners were watching the circus forsook pitching tents and listening to the boss canvasser giving his commands which were, of course, in English. Both Philip and George Wirth were assisting in the work. At about 1 p. m., George shouted to his brother, in Spanish: "Signor Don Phillipa, comedia sta pronto." This is Spanish for "Mr. Phillip, dinner is ready." Philip politely replied, in Spanish, saying he was coming. "This circus is a big fake," said one miner to another, shaking his head. "They call themselves Australian, whereas there are only two Australians among them, that's you two men," pointing to the brothers who had conversed in Spanish.

Another story narrates how they escaped death—announcing that they were Australians, who in Brazil at a time when Brazil and England were at swords' ends. The leader of the invading party assured them of their safety, saying: "They are not the cursed English, but Australianos."

All these stories clearly demonstrate how little the rest of the world, even England, knows of the heart of Australia. The very name, Australia, seems to have a far-off sound for the Yankee which precludes further investigation. Bearing this in mind, the manner in which the Wirth Bros. have attracted the attention of the entire civilized world by their wonderful activities makes their achievement more commendable, their triumph more complete. America, particularly, does not interest itself in unimportant foreign accomplishments. Nevertheless, extreme interest has been manifested in the work of the Wirth Bros. by everybody allied with amusement events in America. Thus a local proposition, by virtue of gigantic development, has become well-nigh universal.

The four hard-working brothers behind this great work have contributed more to the circus world than can be appreciated at present, more than will ever be realized. Their organization far from taking on the character of a gigantic speculation, a rash gamble, has been a development unequalled anywhere in the annals of business history. Great as is the fortune they have amassed for themselves and their estate, it is exceeded by the fortune gleaned by their native land and the world at large. They have shown that arduous labor, supported by honest policy, is bound to triumph, despite lack of financial support, temporary failures and unforeseen obstacles. Their career is a chapter in the circus' history of the world which all showmen should closely study. They are an Australian embodiment of the universal spirit of the circus.

THE GREATER NEW ENGLAND SHOWS.

New York, March 17. (Special to The Billboard).—Herman "Ike" Freedman, general agent of the Greater New England Shows, returned to the offices of the shows here on Saturday, and reports excellent success with the promotion of events and the making of contracts. The shows are booked thru the New England States and in to the Maritime Provinces of Canada, opening the season at Oostizing, N. Y., under the auspices of the local fire department.

The next stand will be made at Stamford, Conn., under the auspices of the local lodge of Elks while the majority of the contracts to follow are under such reliable auspices, as the B. P. O. E., the National Tuberculosis Association, Loyal Order of Moose. The Greater New England Shows, whose New York offices are located at 1440 Broadway, will include a big midway of 12 shows, two up-to-date riding

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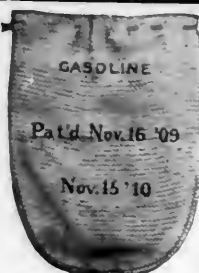
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One 20x60 round end front, gable end back 10-ft. wall, first-class black tent, lined all through, used three weeks. Price ..... 175.00  
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SEE TOP PAGE 126

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## Hilda Peterson

THE LITTLE SWEDISH  
VIOLINIST

Who is now making a big success in the East, will soon appear in her new novel act, with special scenery and electrical effects.

devices and a strong line-up of legitimate concessions.

There will be several sensational free attractions including Harry Six, the world's champion high diver, and the Flying Albinis, a clever Italian aerial act, and Signora Carolina Pasterini, a wonderful soprano, who will sing with the show's band of 15 pieces. The executive roster of the Greater New England Shows includes Harry Six general manager; the Freedman, general agent; A. Moskovitz, secretary and treasurer; George Whiting, auditor; Martin Hamilton, general press representative; Arthur Lee, assistant press representative; D. D. Dally, contracting agent; Joe Murphy, master of transportation; Gale Kunkle, master of construction and Fred Gilmore, Will H. Reed, contest and local promoters. The Greater New England Shows will open the season on May 3.

### HEPP JOINS HERBERT A. KLINE.

Chicago, March 14 (Special to The Billboard).—Charles McDonald, known as Joe Hepp, will next season take charge of the animal show with the Herbert A. Kline Carnival Company. Mac indeed proves an important acquisition for the Kline outfit, as he brings with him old experience and vast acquaintance. In addition to the animal show, it is understood that McDonald will also take care of the management of another show. It has not yet been announced by Herbert A. Kline. At the present time Mac is in Chicago working under John Warren at the Sea Cow Store Show.

### TORONTO PARKS.

Hanlan's Point, the Coney Island of Canada, situated across the bay at Toronto, Canada, will open its season May 19. The crowds of amusement seekers who will frequent this park this season will find many new and unique attractions. A splendid playground has been equipped with all new devices especially for the kiddies, necessitating a large expenditure of money. The Stadium, an immense structure of steel, has an enormous seating capacity. Here are held the home games of the Toronto Baseball Club and also other athletic contests, lacrosse matches etc. Manager L. Solman well-known throughout Canada and the United States as a very successful amusement promoter, is booking an unusually fine list of attractions. Hanlan's Point is the oldest summer park in America and was the home of Edward Hanlan, the noted oarsman. A fleet of fourteen steamers will be put in commission to carry the crowds to and from the city.

Scarboro Beach Park, Toronto, superbly situated on the blue waters of Lake Ontario just east of Toronto, will open its gates for the season May 19. The splendid and spacious grounds will be in excellent condition for the opening. The Johnstown Flood feature, which proved such a phenomenal success in past seasons, will be replaced by another novelty of sterling quality. General motion picture shows will be another feature of the park this season. Just outside the park are the grounds of the Scarborough Athletic Club, also under the control of the park's management. Here are held lacrosse games and other athletic contests during the season. The Toronto Street Railroad Company, noted for an excellent service, will furnish its usual good transportation to and from the park gates.

# GREATER NEW ENGLAND SHOWS

HARRY SIX,  
GEN. MGR.

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Under the auspices of the Cataract Hose Co.

MAY 12-17, STAMFORD, CONN., Auspices B. P. O. ELKS

MAY 19-24, DERBY, CONN., Auspices B. P. O. ELKS

MAY 26-31 (Decoration Day), WATERBURY, CONN.

Under the auspices of the Anti-Tuberculosis Society.

AND THE FOLLOWING WEEKS WE WILL SHOW IN MERIDEN, CONN., HOLYOKE, SPRINGFIELD AND WESTFIELD, MASS.

—THEN COMES 4th JULY WEEK—

JUNE 30 TO JULY 5, PITTSFIELD, MASS. (\$3,000 For Fireworks the 4th)

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FREE ACTS—HARRY SIX, HIGH DIVE, PROF. SANTI D'AQUILA'S REAL CONCERT BAND, SIGNORINA LORITAU, LADY SINGING WITH THE BAND

WE WILL POSITIVELY PLAY THE BEST FAIRS IN NEW ENGLAND THIS FALL

SHOWMEN, WRITE, WIRE OR CALL AT OUR OFFICE—

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NEW YORK CITY

## GREATER NEW ENGLAND SHOWS

OWING TO THE BIG STRIKE OF SILK WORKERS AT PATERSON, N. J., WE CHANGED OUR OPENING STAND TO OSSINING, N. Y. DON'T FORGET THE OPENING WEEK HAS TWO SATURDAYS.

### VAUDEVIL NOTES.

Buckley's Animals are booked on the United time until the first of June, with Orpheum time following. They will locate at San Diego, Cal., zoological park.

Fred Hatter has assumed the management of Prof. Ronclere, the magician. The company will tour thru South America for a few months and then play California.

Billy Ward has secured the contract to stage the Florida Troubadours, a colored aggregation of 15 players for the New England Shows for the coming season.

The Cycling Brunettes have had their Western time set back as they have received a number of weeks that will keep them busy in the East for some time.

Frank Whitman, the original dancing violinist, opened a 25-week tour of the Orpheum Circuit at Duluth, February 16.

Harry Martine, of the team of Harry and Mable Martine, is at Hot Springs, Ark., for his health. Mr. Martine will work alone and play parks this summer.

Lemuela and Lemuela, blackface comedians, have closed with the Orpheum Comedy Company, and are now on the Sam Masell time thru the South.

Stith and Garner are meeting with big success on the S. & C. Circuit.

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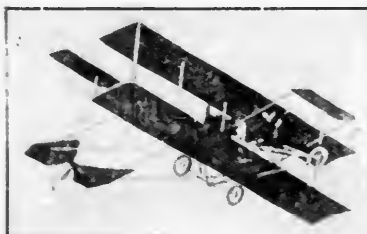
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### THE PALACE MUSIC HALL.

(Continued from page 55.)

manager who refuses to employ unmarried people, certainly takes care of his part in the most capable manner. Chauncey Monroe, as Ralph Trimmus, the timorous book-keeper is another man who follows up the good work of his partner with excellent support. Miss Heleine Wande, as the stenographer, also knows exactly what is expected of her, and how to execute it. In short, the act is consummate and we commend the trio in loudest terms. There is no disputing the fact that Kennedy well deserves the big time.

Now for dainty:

**SALLY FISHER**—Singing comedienne; sixth in nine-act show; time, eighteen minutes in one or two if you consider her wardrobe drop; appearance, decidedly pleasing; reception, strong as deserved. (Even a bouquet of American Beauties).

In her repertoire of songs, the last of which depicts the modest little society maid, thru the various gradations in America, Sallie is supreme. This last number is the daintiest of dainty and the most refined of refined; even as to the astounding and execution. Her conception of the colonial debutante is the keynote and he same charm pervades each other offerings, the hoop-skirt, the polonaise, the Flora-Dora and the decolette of 1913. In addition to being able to dance gracefully, Sallie can sing like a nightingale, and also make ample use of her facial expression. She deserves the ovation accorded her.

**THE BERRINS**—One man at piano; one man female impersonator with violin; Seventh in nine-act show; time, thirteen minutes in three; appearance, very finish; reception, very strong; eight curtain calls; encore refused.

The female impersonation in this act is very cleverly accomplished, and gives the musical offering a very novel conclusion. As to the talent displayed upon the instruments, the boys showed copious quantity. The pianist found nothing too difficult for him, while the violinist was equally as clever. The latter succeeded in giving a most sly tone to his playing that would have made them a perfect success, even without the novelty which winds up this act in whirlwind fashion. At the beginning, The Berrins rendered operatic selections, but gradually broke down into modern syncopated rag time. The act is very good indeed.

**BUD FISHER**—Cartoonist; eighth in nine-act show; time, fifteen minutes in one; special cartooning board; appearance, above criticism; reception strong; five bows.

The cartoon creator of Mitt and Jeff got off a big hand at the Monday night Palace performance. He is undeniably a "knight of the cartoon." Considerable study has been given his presentation so that it far exceeds in originality and arrangement, the offering of any other cartoonist ever presented. Unfortunately, Bud's an artist and not an actor as his behavior on the footlights reveals untheatrical discomfort and timidity. It is plain to see that he is only interested in vaudeville for the money he gets out of it. At that, Bud's wise so that we shall wind up by complimenting his act, rather than tearing it to pieces.

**ARTHUR HOPKINS**—Lance Dream; one man, six girls; time, fourteen minutes in three; appearance, delightful; reception, fittingly strong.

Arthur Hopkins, in presenting his all-star Lamb's Gambol Dance Dream has given vaudeville a golden offering—dainty in conception, silvery in quality and charming in execution. The act is almost entirely worked in spot; sometimes red, and sometimes white, and reveals in its scope, the dream of a dancer who in his slumber recalls the dancing girls of every age, from the coloural through to the Flora Dora to the modern little Broadway turkey trotter. It is delightfully clean and clever and the costuming is splendid and brilliant.

Misses Irene Enright, Esther Hill, Ann Tres-Bianche Tipton, Adele Covert and Fay Tincher are the girls that visit him in his dream. With each and every one of them, he does the characteristic dance of the age and Mr. Colt Albertson must be complimented for his grace in the minnet, the polka, the gavotte, the waltz and the "bear cat" rag. Miss Tincher, the breezy Broadway girl, is unusually graceful. It is safe to predict that she will be noticed by some promoter of the higher forms of amusement for she certainly seems to be worthy of a dancing role of importance with some musical comedy. This was indeed a very strong finishing number for the Palace, and only serves to prove Manager Harry Singer's interest in providing excellent entertainment for his patrons.

### THE MAJESTIC THEATER.

(Continued from page 55.)

week, where she took her box-office and personal magnetism with her. Miss Murray introduces a couple of new character songs, which take very well; her act is a complete hit and she holds the spot allotted to her in this bill, very nicely. Her act was reviewed in detail in the last issue of The Billboard under the heading of the Palace Music Hall.

**KATHERINE KIDDER AND COMPANY**—The Washerwoman Duchess; comedy playlet; one lady, three gentlemen; seventh in nine-act bill; time, 21 minutes, in three; special setting; appearance, good; reception, good.

We like Miss Kidder's conception of Madame Sans Gene's The Washerwoman Duchess much better than any we have seen her in, altho Amelia Bingham and several other big stars have given us this little bit, and have always pleased with it. However, Miss Kidder is made for the part. She is the polite hick all the way thru and while she pulls any number of good laughs thru her ridiculous situations

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which she creates, still, there are moments when there is real dramatic and artistic acting, which was generously commended. Miss Kidder is ably assisted by Walter Wilson in the part of the Emperor Napoleon, Mitchell Harris as Count de Mournay, and John Marchand in the part of Marshall Le-fevre.

**LESTER**—Ventriloquist; eight in nine-act show; time 30 minutes in one; appearance, excellent; reception, the biggest hit of the bill.

Now, when a ventriloquist can come to us in the Majestic, next to closing, and hold the stage for 30 minutes—and then leave his audience in a clamor for more, what's the use of trying to review his act? It can't be did! Lester has played Chicago so often that his name is now one of the strongest, box-office magnets of any of the smaller-salaried feature acts on the Orpheum or U. B. O. time. In the past two years he has been seen here a half dozen times at the Palace and at the Majestic, and each appearance finds some little improvement in his act, even tho it may be the addition of only one little joke. It is sure to be good and a valuable acquisition to his routine. "Frank Byron, Jr.," was on the job all right, did his part of the act but his threats to quit and leave Lester in the cold, did not seem to affect the ventriloquist. Here's hoping that we may have Lester with us again in the very near future.

**Mlle. MA-BELLE**—Sylvan ballet; classic dancing offering; closing nine-act show; time, 11 minutes in full; appearance, good; special settings, effects and costumes; reception, fair.

This act is staged in two parts, number one being the Woodland Nymphs, and number two, the Bacchaean Dance. Ma-Belle is assisted by six very pretty girls who have been well coached in their dancing. The act is rather spectacular and while we have seen greater and better dancers than the star of this offering, it is a typical big-time act and would probably fare better earlier in the bill.

### THE LINCOLN THEATER.

(Continued from page 55.)

ine Novelty," relieves Mary of all responsibility as to the conduct and efficiency of her canines. There is at least one real dog in this exhibition, but the three who appear with Mary, undisciplined at the close of the act, we do not imagine took any active part in the exhibition. It was a good number for children, but its deceptive qualities were too lucid for the grown-ups.

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THE AMERICAN PUBLIC. (Continued from page 41.)

From lower classes are not taught by their mothers that they may become presidents as they are in America. The tradition that sons are to follow in the footsteps of their fathers is almost as strong as the caste rules of the Hindus. They seldom advance above the strata of society into which they are born.

THE CONTRAST AMERICA OFFERS.

The ball is not the only leveler of the classes in America. The multimillionaire and the small salaried employe rub elbows at the theater, the circus, and, outside of the very largest cities, at the moving picture exhibition. It is characteristic of the United States, too, that the rich man may have sprung from humble beginnings while his impecunious neighbor in the audience has the lineage of a long lineage down in his veins. There is some exaggeration in the adage that it is only three generations from the shirt sleeves to shirt sleeves in this country, but the epigram is splendidly illustrative of conditions. It expresses especially one great truth: opportunity is never lacking for the man who has brains, ability and application. The smell of the market place or of the show shop does not lay one liable to the malignancy of his more fortunate fellows here as elsewhere. A flat purse is no badge of disgrace. It may be the result of an unlucky accident or of misfortune of some other kind. Its owner may be a congenial spirit. It is generally taken for granted that he is, unless he proves himself otherwise. The opulent and the moderately poor are equally members of the great American public.

AMUSEMENT CONDITIONS IN ENGLAND.

In England the price of theater stalls, for instance, is so distinctly out of proportion to the amount of salaries that when one finally reaches them after distributing backsheesh right and left to the attendant who opens his cash door, to the cloak room attendant, to the usher who bids him a program—he is reasonably sure that the handsomely gowned ladies and magnificently groomed gentlemen around him are as impatient of concern for their future well-being as they may manifestly have been free from such pedestrian care in the past. Some of their ancestors ever tell a plow or followed the mules on a toe path. Their hands are not more white and soft than have been those of their forebears for generations. There are no convulsions in their brains occasioned by mental exercises indulged in for the promotion of their business interests; if they have had a progenitor who was in trade, he is never spoken of except in whispers behind closed doors.

The common herd occupies the pit. This might be the pit of everlasting perdition so far as the upper classes are concerned and they would consign them there just as cheerfully. Still, these haughty occupants of the stalls might stop to consider that they need these ostracized neighbors, crowded together on armless benches, to furnish the wherewithal to maintain their army and keep afloat a navy twice the size and strength of that supported by any other power. The thoughtful might remember that these occupants of the pit are the more fortunate representatives of the producing class—the class that bears the burden of the hundreds of royal pensioners at Hampton Court (for, of course, it would not be seemly for the poor relations of the king to have to earn a modest living by their own effort; oh, no; they must be maintained in royal style and idleness). And then, if it were not that the masses are made to stand the taxes indirectly—by a wage and salary scale ludicrously low—than which the Queen's Horse Guards and other picturesque and useless adjuncts to the royal army are maintained as an asylum for the nation's gentle youth of social ambitions and a proclivity for parade in gorgeous uniforms, the upper classes might have to do it themselves or these garnishments of the army would have to be abandoned, either alternately being too dreadful to think of, or so it has been decided, no doubt to allow the masses to live that those luxuries of the hereditary rich may exist and tradition justified. The compromise is not without its disagreeable features to the latter at that.

The man who takes his wife or his lady friend and sits in the pit of the English theater occupies a relative position of usefulness to his own society that the man does who occupies orchestra seats in America (going and coming as like as not in his own machine, which he can afford because he drives it himself) and takes supper at some popular and high-priced restaurant after the show. The class in England which corresponds to that occupying our balcony and gallery at the play, never goes to the theater at all; it can't afford to. It is having all the excitement it needs trying to keep the wolf from the door.

As in France, the moving picture theaters of England exact an admission price corresponding to that of our first-class vaudeville theaters. The exhibitions are long and the patronage is comparatively small. When it is taken into consideration that the stencographer who earns twelve fifteen or twenty dollars a week in the United States would receive perhaps the equivalent of four, six or seven and one-half dollars in England, and that all salaries are graduated to this standard it is easily understood why the masses do not appear to the masses there as they do here. A reduction in the price of admission would not relieve the situation. If those who could afford to pay a five-cent admission were attracted to the exhibitions those who now patronize them would remain away, and the managers would lose out. Such is the state of affairs in England. No class will mix with even the next below it. Tradition again.

There are more moving picture theaters in London than there are in London, with all its nine million inhabitants. The halls called they call them over there, and the proprietors there merely a matter of accent (not misapprehension) in the outlying districts of the big cities do not put on the kind of enterainment that would cause one who has any sense of discrimination to care to return.

England is in no sense an agricultural country. The spaces between cities are occupied by peat beds and bog and large estates. The estates have been kept intact by their successful owners from the time of the conquest. Luckily large sections of them consist of game preserves. The owners do not need to cultivate them for profit as other beneficees accompanied them originally that rendered this perpetually unnecessary. What use, anyhow, when there are colonies to furnish everything necessary? The island is an agency for its colonies, pure and simple; but in this instance the agency wields the power of administration. Think of a nation of thirty-two million people controlling colonies and dependencies with half a hundred times as many souls! India alone numbers two hundred and ninety-two thousand.

With the conditions that obtain there is little chance for the summer showman in England. There are a few amusement parks that thrive in the large cities, but not on the scale of our own metropolitan institutions of the same nature. The people do not have the money to spend; and at best they are not the fun-loving race Americans are. They take their pleasure in other and older ways. Professional amusements have never gained the foothold on John Bull's island that they have in the United States. Britains do not take readily to innovations. TRADITION.

All this is not to say that English society does not have its advantage over ours for certain fortunate individuals. The man of culture does not have to come into contact with the money-grabbing vulgarities as he does in the United States. The intellectual has no difficulty in finding kindred spirits in the most restricted circles. But England has nothing to compare with the great American public for the showman's purposes.

AGAIN AN AMERICAN CONTRAST.

There are cities of a hundred and fifty thousand or even less in America that support from three to six first-class attractions (each for one night) a week. These same cities contain vast devil houses in which the best acts are played, amusement parks with up-to-date devices and the best equipment motion picture theaters in various business and neighborhood sections and in which the newest and best films are regularly shown. The visiting circuses are largely attended. The amusement adjunct of the fair prospers.

This is possible because all the people—the public—have money. The percentage of them who own automobiles is astoundingly large. Unskilled laborers pay taxes on the houses in which they live and rear large families. Few indeed are those who forego amusement for want of means to indulge their desire for it.

A GLANCE AT THE REST OF EUROPE.

Take Germany; the masses are accustomed to practice the strictest economy. The domain is congested. Life is a struggle for the lower classes in Germany for about the same reasons it is for the corresponding society in France, excessive taxation, the maintenance of royalty, nobility and an hereditary aristocracy. And what is true of Germany and France is true in like measure of Austria-Hungary and Italy.

There are swarms of beggars in the streets of Italy, existing on their mendacity by the ostensible peddling of flowers, tulakets and what not. Not even in London, where one is never permitted to open his own cash door because there is always an idle piece of human float-saw near who rushes to do it, expecting (and usually receiving) even from the natives who use cash a tip for the service. Not even here is there anything like the poverty and distress with which one meets in Italy. The estates of the nobility are the largest and most beautiful in the world, preserved intact from feudal times. "No pickings for me here," says the American showman, looking for new worlds to conquer, and passes on.

And as he goes he reflects upon the irony of things. "Klaw & Erlanger have always said that they would be willing to divide the gallery receipts with the managers in whose theaters their attractions were booked for their share of the profits," he says to himself. "They'd have starved to death long ago on that plan if conditions had been the same in America as they are in Europe, and they had put it into effect." B. E. Wallace declares that he would be willing to turn his show over to anyone to run who would agree to give him all the refreshment privilege money taken in. If the Roman Coliseum were restored and he should back it to capacity twice a day during the usual circus season he would sell enuf pink lemonade and ice cream cones and popcorn to buy food for rhinoceroses.

Russia is even worse from the showman's point of view. The common people are more oppressed there than anywhere else in Europe. Political graft in a democracy—privilege and monopoly and all the rest—loses much of its fearfulness when set beside the bugaboo of a bureaucracy.

THE ORIENT NOT FERTILE FOR AMERICANS.

China is just waking up. It will be several generations before this race of industrial laggards can place manufacturing on the splendid plane that has long been occupied by their agriculture. At present the people are practically all engaged in land cultivation and the commerce of its products. Consequently it is the most thickly settled country in the world. When the population has left the farm for the factory here and cities take the place of gardens their condition shall have been improved. At present there is nothing in the masses for the showman.

Japan, overburdened with a war debt for which its people are taxed for all they can stand—the recent riots in Tokyo brought the truth of this even more plainly into light—overcrowded as to population; with every inch of her islands under cultivation that can be made to bear; Japan then, offers no alluring field for the prospector whose vein of gold must be drawn from the masses. He has passed India over knowing that it ruled by caste.

(Continued on page 131.)

DEATH AND DESTRUCTION

The Fall of Mexico City

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**Moving Picture News.**

**INDIANA EXHIBITORS' LEAGUE BUSY.**

Indianapolis, Ind., March 14 (Special to The Billboard).—The 1913 session of the Indiana Legislature is over and the Indiana Motion Picture Exhibitors' League, thru its officers and legal department, have succeeded in preventing all unfavorable legislation that would apply to their business. There were many bills presented to the legislature that would have been detrimental to the picture show business, and very expensive to the managers, but no new laws have been passed and the managers can conduct their business in the future as they have in the past.

The censorship bill was defeated by the league. Had this bill become a law the managers would have had to leave it to the Censorship Board as to what pictures they could show and what they could not show. A provision was made that a fee of five dollars be paid for every reel examined.

The bill requiring a high state license was defeated. The regulation ventilating bill also died. Mr. Walsh, the Indiana State Factory Inspector, presented a very drastic fire bill to the legislature and made a strong fight to have it passed. Had Mr. Walsh been successful about 85 per cent of the Indiana exhibitors would have gone out of business, and the other 65 per cent would have been compelled to expend several hundred dollars each to have complied with the provisions of this proposed law.

Another bill which was defeated was a bill requiring a city fireman in attendance at all picture shows, fireman to be paid by the manager of the show at the rate of \$2.00 a performance.

The league was successful in everything undertaken before this legislature except the bill which they tried to pass legalizing Sunday picture shows.

The officers of the league, J. M. Rhodes, president; A. C. Zaring, secretary and treasurer, were in full charge.

**"TALKIES" DRAW CROWDS.**

New York, March 15 (Special to The Billboard).—Thomas Edison's Talking Pictures have proven themselves to be the best house filler seen along Broadway for many moons. Since the installation at the Keith, Proctor and other vaudeville theaters, by the American Talking Picture Company, patrons have been turned away daily and in one instance the fire commissioner was compelled to limit the number of standees admitted to the performance.

The talking pictures are not an extremely new thing, but the perfection of the talking and projection machines to a point where the action and the spoken word will synchronize, is something entirely new to the public. Many machines heretofore tested have produced a sufficient volume of sound but none has ever accomplished a perfect synchronization of the sound and movement except for a very short period of time.

The Edison machines accommodated a considerable length of film and furnishes much more than a novelty for the public to inspect.

The machine is called the Kinetophone by Edison. It is being handled thruout the United

States and Canada by the American Talking Picture Company of 1493 Broadway. The general management is in the hands of W. E. Waddell at the company's headquarters.

**REPRESENTATIV AT LONDON EXPO.**

New York, March 15 (Special to The Billboard).—The exhibitors of America will be represented in the forthcoming convention of English exhibitors in London by F. E. Samuels of New York City League. Mr. Samuels sailed for Southampton today aboard the American Line steamer Philadelphia.

Mr. Samuels is one of the active members of the convention committee of the New York City Exhibitors' League and is managing the offices of the exposition committee in the German National Bank Building. He will attend the convention in London which takes place from March 22 to 29 and is known as the International Exhibitors Conference and will be held at Olympia Hall, London.

His object is both to represent the American Exhibitors at the convention and to work up interest in the exposition and convention to be held at the Grand Central Palace this summer.

**MOVED IN:**

New York, March 16 (Special to The Billboard).—The Thanhouser Eastern forces moved into the newly furnished temporary studio at Main street and Echo avenue, New Rochelle, this week. The eastern section includes the major number of Thanhouser workers, since Los Angeles is a producing studio, only employing just a few factory people. The new temporary buildings are fireproof, as has been stated heretofore, and even each room is walled in concrete. The executive offices are in the front of the building, looking out on Main street. Then come the factory departments, and the producing department is located in an all-glass studio at the very rear. Lawrence Marston's Eastern Company expect to take a picture in the new home before the week expires. Four large stages which can be operated simultaneously, are the temporary studio's "capacity," and two open air stages will be added when the warm weather comes.

**ESSANAY NOTES.**

The popular leading lady of the Essanay Eastern Stock Company, Miss Ruth Stonehouse, has been confined to her bed for the past ten days, suffering from a slight attack of scarletina. Her doctor states that she will be able to continue her work in a few days.

Miss Ruth Hennessy, a member of the Essanay Eastern Stock Company, is an accomplished toe dancer, which was proven during her engagement in Chicago some time ago with Joe Howard's production Love and Politics.

Miss Helen Dunbar, the "heavy" character woman of the Essanay Eastern Stock Company, is spending her two weeks' vacation at French Lick Springs. This is the first time in two years that Miss Dunbar has been absent from the company.

Wm. Walters, the "heavy" character man of the Essanay Eastern Stock Company, was called upon to play an Indian. This is the first time he appeared as an Indian.

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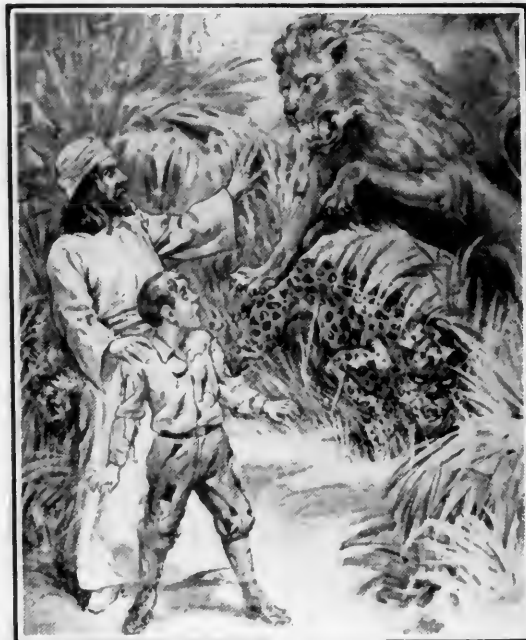
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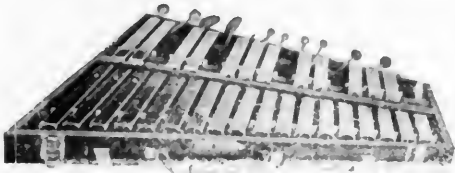
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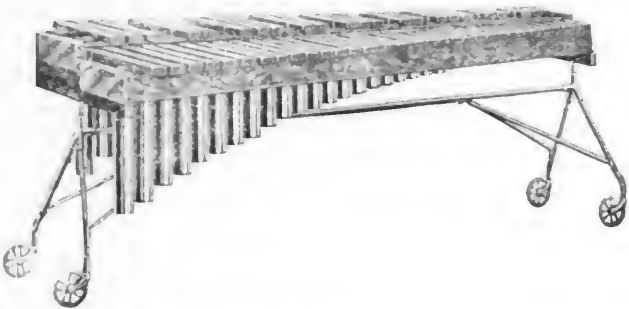


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## "Catalogue "F"—

Now on the press, will be issued within the next few days, in which we list our complete line of electrically operated instruments, our famous Musical Electric Bells, two styles, "Class A" and "Class B," Electric Uniphone, Electric Octaphone, Electric Cathedral Chimes, Electric Marimbaphones, Electric Xylophones, Electric Orchestra Bells. This catalogue is exclusively devoted to electrically operated instruments particularly designed for Moving Picture Theatres, and contains a world of valuable information for theatre managers. No Moving Picture Theatre is complete without a Deagan electrically operated instrument, and if you are running your theatre for results you can not afford to be without this catalogue, as it will show you how to double box office receipts without increasing the running expense of your theatre.

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- Scott, Clarke
- Scott, Capt.
- Scott, J. S.
- Seaton, Day Dayso
- Sebastian, Romeo
- Secord, Chas.
- Segura & Segura
- Selford, Len
- Selby, Norman
- Selman, W. G.
- Serpino
- Sullivan Vincent
- Sumner, Bennie E.
- Swain, Thomas
- Sweeney, J. W.
- Swift, Chas.
- Sylvester, Harry
- Taggart, Oscar
- Taliaferro, Frank
- Tarte, T. C.
- Taylor, John
- Taylor, Chas. H.
- Taylor, Tom
- Teddy, Alce
- Tendehoe, Mr.
- Terrell, Carl
- Texico
- Thatcher, Bert
- Thomas Bros.
- Thompson, Hix
- Thornon, C. F.
- Thrush, John T.
- Thurley, John
- Thibbs, W. H.
- Tiger Bill Shows
- Tins, H. H.
- Tipton, George
- Todd & Son, T. J.
- Tops, Topsy & Spot
- Townsend, J. M.
- Tozzi, John
- Traband, Louis
- Trafton, Frank H.
- Treadwell, Harry
- Trimble, Harry
- Tronsdale Bros.
- Trout, Ollie
- Tucker, N. E.
- Tucker, H. L.
- Williams, Bill
- Wilmarth, The
- Wilson, Harry
- Wilson, Frederick
- Wilson, & Earl
- Wilson, W. J.
- Wilson, G. A. (Baldy)
- Wilson, Frances
- Winlers, Jack
- Wintor, Bernard
- Winters, S. A.
- Wiskiffe, John D.
- Wittud, Fred
- Wolford, Henry
- Wolcott, Mark
- Womack, H. G.
- Woods, Earl
- Wood, R. M.
- Wood, E. E.
- Woodyard, W. T.
- Wrightman, Frank
- Yarra, Richard
- Yost, Wm.
- Young, Geo. R.
- Young, W. Earnest
- Young, Johnnie H.
- Younkin & Dearden
- Zeltz, Christopher J.
- Zelays, Alphonse
- Zenos, Great
- Zerni, Chas.
- Zarella, Count
- Zelays, Alphonse
- Zeva, Edwin
- Zimmerman, Max.
- Zipp, Henry
- Zwickew, Jack
- Zbyszko, Mr.

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BURLESQUE NEWS.

HELEN VAN BUREN FOR VAUDEVIL.

New York, March 16 (Special to The Bill- board).—Helen Van Buren, the well-known bur- lesque prima donna, and now with James Cur- tin and Slim Williams, is preparing for a tour in vaudeville which will begin im- mediately after the close of The Rossinds, with which show she is now making a big hit with Western Wheel audiences.

WITH THE MERRY MERRY.

(Continued from page 52.)

The bellboys are pretty fresh at some hotels, and it looks to me as tho they were encouraged by some of the girls with the shows ahead of this one. If chorus girls would learn to keep these precocious youngsters in their place, the regular fellows that have to follow them in would have less trouble with them.

If ever you get a chance, catch Etta Philard or Stone or whatever her name is. In her won- derful wildfire dancing with the Social Mads. That George of hers has certainly made a regular of her.

SPOKES IN THE WHEELS.

(Continued from page 52.)

of information and incidentally covered the country from coast to coast. Yes, Ed. has a great stock of stories.

There are few more genial and even-tempered little women on the stage than Minnie Burke, the popular little southern girl, Charles H. Wal- dron's Troubadour's (Eastern Wheel), and it for this very reason that Minnie is so well beloved by those who work with her. Always bappy and smiling, she seems to take life in a manner as sensible as it is philosophical. Our very best wishes, Minnie.

COLUMBIA THEATER, NEW YORK.

New York, March 11 (Special to The Bill- board).—Since honesty is said to be always the best policy and with every good intention of being fair and impartial, it must be said to the New Winning Widow, which opened the week on Monday, is far from a model burlesque attraction, and altho there are many redeeming features it must be said, and in all candor, that the show falls below the average of this season's standard on the Eastern Wheel.

In the first place it lacks real comedy and is short of original situations much of the material being time-worn and hackneyed and the comedians too weak to hold up the show. The action is slow and the book insipid while the chorus, altho well selected, as far as good looks are concerned, is weak in singing quality and several of the wardrobes change are cheap and tawdry. The show is billed as a Max Spiegel attraction is titled, The New Winning Widow, which is also the title of the book, for which credit is given to Frank Kennedy with W. H. Heelan as the writer of lyrics. Sam Micals and Harry Rogers carry the brunt of the comedy both working hard to keep up their ends but falling short with the material at hand and seeming unable to get the laughs which are essential to the success of a good bur- lesque show of the modern type. Alta Phipps, looking as stunning as ever and equipt with gowns enough for a tour of the world, made a great appearance and helps the show materially with her excellent work, which, however, was not up to her usual quality on Monday, Miss Phipps' voice being in bad condition, possibly due to a bad cold, which must also be said of Mae Rose, who altho a clever and hard- working as well as useful woman was impossible in her part, that of a French actress, a character which should have been given to some one with an idea of the dialect.

Harry Lamont, in a French light comedy character part, does well and stands out all thru the show, altho his dialect is far from the true Frenchman, savoring often of the Italian rather than the Frenchman. Mr. Lamont, in a French line says, "Mon cherie," an error in French grammar that it would be well to correct. Clyde T. Kerr, in a juvenile straight part made an excellent showing and it seems a pity that he isn't given more to do. He is an actor, with an appearance and ability to lead numbers and is one of the most valuable people with the show. Daisy Havensport, with little to do, did it well and distinguished herself in places, particu- larly in "Are You A Real Good Fellow" and with Kerr, in Kentucky Days. Mike Dowd, in a blackface part got away nicely but failed to get as much out of his part as might be ex- pected. Jack McNamee, in several bits did as well as anybody and would possibly make as good a showing as a Jew or Dutch comedian as he did as a polonaise and chanteur. Sarah Marous, in a nurse girl, was also fully as worthy of praise as any of her confreres and it might be well to mention Ed Hardy, who ap- peared once or twice and made good. About the only legitimate laugh in the show is the slate bit. An old limerick gag with a new guise.

This bit worked by Micals, Lamont and Rog- ers, with the aid of Mae Rose, helped the second act wonderfully and lifted the audience from a gloomy vista to a spirit of good nature. Sam Micals said that he wasn't ticklish but Yiddish, a line that has been killed for the past two seasons and which should be laid to rest. Rog- ers uses the old, "I'm going outside to look for myself, etc." which went over the heads of the dozing audience and shot right thru the front door on to Broadway.

The show is saved by the liberal quantity of numbers and their frequency and if the pajamas and the overalls could be replaced by some of the wardrobe the show would be benefited. There is much to criticize in the Winning Widows but we will pass over the unpleasant discrepan- cies and look for the pleasing qualities, if by chance there are any to mention.

There are some excellent numbers and those that found the most favor with the matinee audience on Monday were "Are You A Real Good Fellow? I Am A Winning Widow, by Alta Phipps; On the Mississippi, by Julia May, a chorister, who did remarkably well; Take Me to That Swanee Shore, by Hazel Shelly, another chorister, who made a strong impression with this number as well as with some very fair dancing which awakened the Columbia audience to a sense of enjoyment. Parisienne, by Harry Lamont and Mae Rose was another favorite as was a new march led by and "You're My Baby, also by Mae Rose. In the second act there is a pleasing dancing specialty by three English girls who it seems that we have seen with the

Pat White show a few seasons ago, and who altho weak on the singing end, did nicely in a gingery acrobatic dance which went over. Lets All Go Up to Mollie's, by Alta Phipps, was another well received number as was, On the Ocean of Love, by Beatrice Loftins, and The Ghost of the Violin, which actually stole the show while Fred Mauny, the leader went thru a Paganini-like virtuoso on the violin which put to shade such celebrities as Rinaldo and Violinsky and the rest of the demon fiddlers. Mr. Mauny worked from the orchestra pit and with the aid of a yellow spot helps the Derli's Ball to a wondrous success, in fact his wonderful fiddling was the real hit of the show. It is seldom that a show leader has been known to do a specialty from the music pit, but Mauny does this and more for his work brought the house down. It looks very much as tho Miss Phipps has been taking violin lessons from the show leader as her last entrance in the song is made with a violin in hand upon which she has learned to squeak out a couple of the finishing notes of the chorus. Mr. Mauny and Miss Phipps may yet be seen in vaudeville and it might be said that they could easily frame a really acceptable act. The Widow Wise, by Mr. Kerr, is another winner and the girls are at their best in black gowns and fetching pained hair. Just before the finale came an added feature in the form of the Myron Baker Cyrena Com- edians, eight in number and with an offering that is full of laughs. The act was in bad form and consisted of the following: Fisks flopt as did some of their funniest entries. The act is ostensibly funny and with the aid of a number of circus clown features it proved a good laugh-getter. The names of the chorus are Beatrice Loftins, Carrie May, Anna Meyers, Bertha Linn, Gene Marshall, Hazel Shee, Louis West- ton, Bebe Montrose, Margie Hope, Mahel Hoch- arlson, Kitty Campbell, Agnes Higgins, Nellie McNamee, Sarah Marous, Mildred Shelly, Dor- othy and Julia May, May LaNair, Eunnie Drake, and the La Pans.

Altho we hate to speak unkindly of an at- traction it must be said and with all can- dour, that the Winning Widows as it now stands is far from a good show and it will need a deal of bolstering and perhaps several changes of cast and material before it can ever hold up its head as a true demonstration of what Col- umbia Circuit attractions should be.



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#### CANADIAN NATIONAL EXHIBITION.

Toronto, Can., March 14 (Special to The Bill Board).—The Canadian National Exhibition is making preparations for eclipsing all previous records, and when it is noted that these records consist of a total attendance for the two week last year, of 962,000, and of a single day's attendance of 153,000, it will be admitted that this is no small task.

The removal of the live stock barns to new space furnished on the Garrison Commons, will give the required accommodation to the steadily increasing crowds and recognizing that first-class music, to keep these crowds alive, is the great attraction the fair can possibly offer, arrangements are being made to bring two first class bands from England and one from the United States, to occupy the three band stands with daily concerts.

The midway has been enlarged, and the Park Shows, will furnish its principal attractions. In front of the grand stand, which has accommodated audiences of over 20,000, arrangements are being made for the greatest vaudeville and spectacular entertainment in the history of the fair. The Burning of Rome will be the scenic feature, and with its scope for introduction of chariot races, gladiator contests, and pyrotechnic display, something entirely different to the ordinary may be anticipated. Fifteen hundred people will be used in the production of this historical spectacle. Added to this will be massed band concerts, with 1,000 musicians and a vaudeville show, taking in the stars of three continents.

The demand for space for exhibits and concessions, is away beyond anything in previous years, and justifies the management in going to great expense, to provide for the amusement of the greatest crowds that ever gathered at an exhibition in America. The dates for 1913 are August 23 to September 8.

#### RECREATION PIER FOR BUFFALO.

Buffalo, N. Y., March 13.—Assemblyman Small's bill to provide for a recreation pier and casino on Buffalo Park property, has been passed by the New York State Assembly at Albany. The bill of Senator Rasmberger, of Buffalo, appropriation \$150,000 for the Perry Victory Commission has been passed by the New York State Senate.

#### EXPOSITION NOTES.

E. J. Chapin, a railroad and steamship man of wide experience, has been appointed traffic manager of The Panama-California 1915 Exposition, at San Diego, and has assumed the duties of the office.

Over 100,000 trees and plants have already been set out in the grounds of the San Diego (Cal.) Exposition, and a million and a-half plants are now growing in the nurseries for the same purpose. Construction work on buildings, bridges, etc., progresses satisfactorily.

#### FAIR NOTES.

The plans of the Minnedosa Agricultural Society, Minnedosa, Man., Can., for the 1913 summer fair are not yet complete, but will be as extensive and up-to-date as ever. The event will be held July 24 and 25. G. T. Turley is the secretary.

The entrance to the fair grounds of the Cuba (N. Y.) Fair and Racing Association will be changed to the paved street, which will give a better midway, all of high grounds. George H. Swift is secretary of this year's fair, which will be held September 23-26.

The West Kentucky Fair Association, Mayfield, Ky., will have a running race meet in Mayfield on July 3, 4 and 5, and will also hold the regular fall fair and harness horse races

on Oct. 8, 9, 10 and 11. R. F. Pryor is secretary.

The Fifty-first Annual Fair of the West Liberty (Iowa) Fair will be held August 18-21. Some improvements will be made this year which will be announced later. W. H. Shipman is secretary.

The Clermont County Agricultural Association, Owensville, Ohio, will hold its fair from August 19 to 22. J. E. Christy is secretary. This is a county fair and conducted along the usual lines. It attracts about twelve thousand people.

This year's dates of the Cumberland County Agricultural and Horticultural Society, Gorham, Maine, are September 16, 17 and 18. The secretary is C. H. Leighton. The society was incorporated February 4, 1832, and the fair this year will be the seventy-fifth held.

The Grangers Picnic Association, Osterburg, Pa., will give four free outdoor evening entertainments from Tuesday to Friday, inclusive, consisting of moving pictures, comedy sketches, etc. The dates are Aug. 18-23, with George W. Oster, secretary.

The North Missouri Fair Circuit consists of the following members: Knox City, Aug. 12-15; Green City, Aug. 19-22; Trenton, Sept. 2-5; Plattsmouth, Aug. 25-29; Plattsmouth, Sept. 10-12; Smithville, Sept. 16-18.

Timpson has three railroads and seven passenger trains daily. During the fair special trains will be run to accommodate the travel. The dates are Oct. 8-11, and Stephen Chinness is secretary.

The Calloun County Fair Association, Calloun City, Mass., will hold its fair this year October 21, 22 and 23, each afternoon. The premiums have been greatly increased, both in size and number. Secretary, Tilden Pryor.

At a recent meeting of the Buffalo Poultry and Pigeon Club, committees were appointed to advocate the naming of a New York State Poultry Board, and the placing of a poultryman on the New York State Fair Commission.

The dates of the fair of the McLeod County Agricultural Society, Hinton, Minn., are Aug. 26, 27 and 28, being held the week before the Minnesota State Fair. H. E. Butler is secretary.

Charlie Johnson, the bounding tight-wire artist, has changed his name to Cavara. He is planning to play parks and fairs this season instead of circuses as has been his custom heretofore.

Preparations have already begun as to the Yonkers (N. Y.) Industrial Exposition and Pure Food Show, to be held from May 24 to June 4, inclusive.

The Whitfield County Fair, Dalton, Ga., will be held this year from Oct. 10 to 18, inclusive. The premiums were boosted more than \$500, and will be well over \$1,000 this year.

#### AVIATION SCHOOL IN CANADA.

Buffalo, N. Y., March 13 (Special).—A Canadian report says that Saskatoon, Sask., is to have the first aviation school in Canada. Men of that place are putting up \$20,000 to back the enterprise.

#### AVIATION NEWS.

The Curtiss Aviation School, with Glenn Curtiss at its head, is in active session at North Island, across the Bay from San Diego, Cal. Several army aviators are in attendance, and practice flights may be witnessed on any favorable day. It is believed that recent experiments made at the camp will result in the promulgation of important news to the aero world before a great while.

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# AIKEN DALE SHOWS

A. D. S.

Opens April 19th, a week earlier, on account of one of the best cities of 50,000 in Indiana wanting the Show. Four cities now booked to follow. We play no gates, and this show is too large for the sticks. Now booked 127 people, including all. Here is the frame-up, with cash deposits, held by us, from one and all that they will be there, and have confidence in our ability to put them to the money: Beatrice's Band, what C. W. Parker says is one of the finest carnivals he has ever built, carries 300 of its own lights, Ferris Wheel, High Dive and Balloon, Mile De Leon, the original Girl in Blue. Now, Mr. Committeeman, don't construe this show as a cheap Girl Show. This is a dancer of some renown, classing with Fatima, La Afa and Little Egypt. An art, a dance appreciated by the better class. She carries a first-class wardrobe, and will be ably assisted by her entire company. Mr. Davis will have his 6-in-1 show with us, featuring Andola, the daddy of all gorillas, and a pit of Big Snakes. This Show has a 100 ft. front. The Big Plantation, under the management of Fred Lewis, The Fat Lady Show, Messrs. Clark and Stevenson's Musical Comedy, a real show, Mr. Roses Under the Sea, Mr. Thompson's Vaudeville. A good Dog and Pony Show wanted and then it looks to us that this frame-up, as it is, is good enough for any city. Of course, Mr. Showman, if you have a good show, we will place you, but if it be a fake, you best not come on, for these shows are framed right, and each under management of old, tried showmen (China Wheel, Candy Wheel, High Striker, Fortune Teller, Hoopla, Lunch Stand, Shooting Gallery, are sold exhibit. All others for sale. Mr. Committeeman, of Northern Indiana, Michigan and Wisconsin, if you are thinking of holding a celebration, and desire a big clean show, conducted strictly on business methods, leaving the gates of your city as we come into them, all clean, a show you won't have to apologize for later, and one that will make you money and please your assembly. To book us, you must show us a live town, a committee of business men that are not afraid to advertise, and one that have some prestige within their own city. We have left undone nothing to construct a real show. We now have it, and now, Mr. Committeeman, you have hollered for a real Carnival Company, here it is. Now, you greater cities, let's see you support it.

AIKEN DALE SHOWS, Will E. Aiken, Bus. Mgr., Box 298, INDIANAPOLIS, INDIANA.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS



# The Lancaster Fair

LANCASTER, PENNA.

September 30th, October 1st, 2nd and 3rd, 1913.

**FOR SALE** Space for good, clean Shows and other Concessions and Privileges on the Midway and in large Exhibition Buildings, and for concessioners has been a winner as a money-maker. All shipments by freight via Penna. R. R. and Adams Express can be made direct to the Fair Grounds as both offices and Railroad Sidings are on the Fair Grounds, this saves the costly expense of drayage. One of the largest Fairs of Penna. Member Pen Mar Fair and Racing Circuit. For information and rates, write or apply to

J. F. SELDOMRIDGE, Secretary,

34 1-2 N. Queen Street, - - - Lancaster, Penna.

# Winston-Salem Fair

WINSTON SALEM, N. C.

September 30, October 1, 2, 3, 1913.

One of the most progressive Southern Cities. Fair Grounds located in City, equipped with all conveniences—Water, Gas, Electricity, Sewerage, etc. Two steam roads and electric cars running to gates. Open at night. Located in the finest section of the South. Great Tobacco Center. Farmers all have money. We want good shows and concessions. Write or wire quick, G. E. WEBB, Secretary.

THE GREAT

# CAMBRIDGE FAIR

At Cambridge, N. Y., August 18-22, 1913

The largest Fair in New York State, with exception of the State Fair.

JOHN L. HUNT, President.

ELIOT B. NORTON, Secretary, Cambridge, N. Y.

U-KNO-US

# THE INTER-STATE FAIR

TRENTON, N. J., Sept. 29, 30, Oct. 1, 2, 3

Privilege Price Lists, Conditions and Space Diagrams Ready for Distribution and Deposits Received On and After April 1st.

Write the Secretary.

# MECKLENBURG COUNTY AGRICULTURAL FAIR

CHASE CITY, VIRGINIA

September 30 to October 3, 1913—4 Days

Over 20,000 admissions last year and expect twice as many this year. Want good shows, novelty stands, etc. Making contracts now. Write early. C. E. GEOGHEGAN, Secretary.

# ALCORN COUNTY FAIR ASSOCIATION

Oct. 7, 8, 9, 10, 1913 CORINTH, MISS.

SHOWS AND CONCESSIONS

M. A. CHANDLER, Secretary

# Monroe County Fair

BROCKPORT, N. Y.

Race Purses	Premiums	Free Attractions
\$3,000.00	\$5,000.00	\$2,000.00

Booking Midway Privileges

WARREN B. CONKLING, Sec'y

# CHARLEVOIX COUNTY FAIR

September 9-12, 1913

1912 gave us the best Fair in Northern Michigan. 1913 will be bigger and better. If you want space, apply early. W. P. SQUIER, Secy., East Jordan, Michigan.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

# THIRD ANNUAL Mississippi-Alabama FAIR

October 20, 21, 22, 23, 24, 25, 1913

The Largest City in Mississippi  
The Largest and Best Fair in the State  
Concession People Write

R. M. STRIPLIN, Sec'y & Gen. Mgr.  
Meridian, Mississippi

# The Sequachee Valley Fair Association

WILL HOLD THEIR

Second Annual Fair, Sept. 10, 11, 12, 1913

Want good concession people of all kinds, shows, eating tents, merry-go-rounds, and in fact, good concessions of all kinds. Our first fair was held last fall, and we refer to any and all concessioners here last year if this is not one of the very best places to be to make good money. I am prepared to make contracts now.

W. H. WILSON, Secretary,

South Pittsburg, Tenn.

# CONCESSIONS --- CONCESSIONS --- CONCESSIONS WANTED

For the Mississippi State Fair

Have Sold Novelty Privilege

Ten Big Days—October 28 to November 7

Address, J. M. McDONALD, Sec'y, Jackson, Miss.

# Great Kankakee Interstate Fair Sept. 1, 2, 3, 4 and 5

5 DAYS AND 5 EVENINGS GRAND OPENING LABOR DAY

\$30,000 in Premiums, Races and Attractions. Attendance last year over 150,000. Gate receipts, \$24,392.25. We want to contract for the best Free Attractions. The best Carnival Company. The best of everything. No gambling or objectionable feature.

LEN SMALL, Secretary, Kankakee, Ill.

THE GREAT

70TH YEAR

# Rockland County Fair and Horse Show

Orangeburg, N. Y., September 1, 2, 3, 4, 5, 1913

CONCESSIONS NOW SELLING

Weekly attendance, 50,000; liberal terms; big returns for privilege men.

OSWALD A. BAUER,

Supt. of Privileges, Sparkill, N. Y.

# Annual Fairmont Fair Will Be Held at Fairmont, W. Va. Sept. 16, 17, 18, 19, 1913

PRIVILEGES AND CONCESSIONS of all kinds, except Gaming, FOR SALE. Members of Lake Erie Trotting Circuit, and in regular line with short ships and other fairs. For information and booking write JOHN S. SCOTT, Secretary, Fairmont, W. Va.

THE CARNIVAL PAST AND PRESENT.

(Continued from page 35.)

and each year and will continue to increase just as long as the managers keep up a high standard, and as I believe the tendency is that way, I see only success ahead after nearly fifteen years in the business, practically from its infancy.

KITE TIME, MARBLE TIME, CIRCUS TIME.

(Continued from page 34.)

from all over the world was worth the while. The public has had "as a change" the Ethiopian clown, the Shakespearean jester, and the woman in motley, crabs have been marked by the flying trapeze, the leap-for-life and the more thrilling d-d-of-death.

The circus manager, to make money, must make folks talk and then travel for tickets. Universal conversation is the cheapest advertising medium.

The "feature" is the circus writer's safety, the life preserver that extends his usefulness and makes glad his days of newborn attention and inspirations. One may be versatile, resourceful and experienced, but the ink dries on the pen pushing wornout features down the people's throats, even though served with admirably adjusted adjectives and aptest alliterations.

The billposters' brushes slip more easily over the board to place new posters; permits to place lithographs in shop windows are more readily granted. The newspaper columns are brightened up with fresh notices and the advertisements are catchy at first insertions.

That's it "features" to write about and all virtues generally—Barium & Bailey, Ringling Brothers, and others will have them galore this year, and there is every reason to expect that 1913 will be another big circus season. Spring is nearly here. There is no doubt about it, there may be some rain and perhaps a little snow yet to come. The Crocuses may fall, the blue birds may hide themselves, and the sun may stop shining for a few hours, or a few days, but there is one unfailing sign of spring.

It is when the circus comes to town.

THE EXPOSITION THAT WILL BE READY.

(Continued from page 27.)

Two thousand applications for concessions have been filed with the Exposition, many showing striking and original features. These applications come from all parts of the world. The number of applicants for concessions, at this period, is totally unprecedented in the history of expositions.

The organization of the Exposition has been performed with a faithfulness to detail and an exactness that must commend itself to every loyal citizen.

The constructive work is committed to four great executive divisions—Works, Exhibits, Exploitation and Concessions—all ably manned and thoroughly organized into departments and bureaus.

The chiefs of the different departments of exhibits have been appointed, and are now ready for activity all over the world.

The Exposition management wishes to express its great gratification at the splendid support the different States, and all nations, are giving to the task committed to them by the nation. The management realizes that it is but the instrument of the American people in this task.

This celebration will be of untold material advantage in bringing the producers and manufacturers of America and Europe into the very presence of the markets of the Orient and Latin America, the great markets of tomorrow.

Its patriotic, idealistic and educational values surpass comprehension.

The transcendent greatness, the marvelous opportunity, the tremendous scope of this universal exposition, at which the world will be the official guest of America, becomes more and more evident with the approaching consummation of the task at Panama, civilization's greatest achievement, which will be officially finished in San Francisco.

The scene will be set amid the most splendid exhibits of nations ever seen by man.

As the hour approaches when its palaces shall rise, its splendors appear, the world is awakening to the significance and the greatness of this historic year of 1915, when San Francisco shall be the capital of the world, exciting the world wonder all Panama.

The Exposition will open its doors on February 20, 1915, and close December 4, 1915. Opening day will be recorded in the annals of history, the combined battleship fleets of the world, which will have passed thru the Panama Canal, will be anchored in the San Francisco Bay adjacent to the Exposition, and their guns will thunder forth salutes, and representatives of the nations of the earth will also be present to participate in the project which celebrates the completion of the greatest engineering feat of all times.

WONDERS OF 1915 EXPOSITION.

(Continued from page 26.)

arm. This cage swings above and on each side of the trunion shaft, always remaining in an upright position, due to the combined action of a counterweight and parallel guide rod.

As an amusement feature the Abroscope will bear the relation to the Panama-Pacific International Exposition that the Ferris wheel bore to the World's Columbian Exposition at Chicago, and the Eiffel Tower to the Paris Exposition in 1900.

Another interesting concession will be a miniature of the Panama Canal, with a twenty-minute trip "thru the canal." The concession, costing \$250,000 will be an exact replica of the great work at Panama. Gatun Lake, Miraflores dam, all phases of the canal with which Americans are familiar, will be reproduced in miniature. The journey across the isthmus will not be made in battleships or merchant vessels, but in high-power motor boats. Miniature fortifications will be shown and the workings of the great gates at the locks will be illustrated in a way which will perhaps make their operation plainer to the visitor than if he visited the canal itself. The concession will be illuminated under the direction of W. D'A Ryan, who has charge of the illumination of the entire length of the Panama Canal.

The "Forty-nine" Camp will present the life in the gold day of California. The concession will be presented by Nevada mining men at a cost of \$100,000. The romance of the days depicted by Bret Harte will be illustrated and, uniquely enmf, visitors will be met at the

ferry building, the principal entrance to San Francisco, by atage coaches of two generations ago.

Progress on all phases of the exposition is far advanced. Twenty-seven of the world's nations, in anticipation of the opening of the Panama Canal, have signified their intention to participate in America's Panama celebration. Thirty-five states have signified their intention to take part. More than eight hundred of the world's manufacturers have filed applications for space in the vast exhibit halls. First construction upon the exposition has begun, and all of the fourteen main exposition palaces to be devoted to general exhibits will be under construction next fall. Contracts will call for the completion of buildings by June 25, 1914. Then the installation of exhibits from all parts world will be completed. San Francisco will be adorned and waiting when the United States welcomes the world, February 20, 1915. The Panama fair will be the first of the great world's expositions of recent years to open its gates upon a completed spectacle.

The number of pledges of participation two years before the opening of the gates is totally unprecedented in the history of any great world's exposition.

Fulton County.. Agricultural Society

ROCHESTER, IND.

September 17-18-19-20

Want high-class Shows and other Attractions, and good clean Concessions. This is the fair where they all make money. Four big days. If you can deliver the goods, come and get yours. Address

J. HOWARD REED, Secy.

Great Southwestern Wisconsin Fair

MINERAL POINT, WIS., AUGUST 19-22.

To be followed by Circuit of good Fairs. WANT—Up-to-date Shows, other high-class Attractions and good clean Concessions. Write D. E. JACOBS, Secretary, Mineral Point, Wis.

RIPLEY (OHIO) FAIR

The BIG ATTRACTION of the Ohio Valley

AUGUST 5, 6, 7, 8, 1913.

Privileges for sale. Attractions wanted. The Fair where each visitor gets the worth of his or her money. The place for Privilege Men to make money. L. H. WILLIAMS, Secy., Ripley, Ohio.

Best County Fair in the State

SUMNER COUNTY FAIR

GALLATIN, TENN.

August 28th, 29th, 30th

Cash premiums over \$2,000.00. No racing. High-class Attractions and Concessions wanted. Write after June 1. W. Y. ALLEN, Secy-Treas.

GREEN COUNTY FAIR

MONROE, WIS.

September 10-11-12-13, 1913

Big money for good Show and Concession Men. Write to M. E. BALTZER, Secy.

BUCKS COUNTY FAIR

Bigger and better than ever. September 17, 18, 19, 20, 1913, at Menlo Park, Perkasie, Pa. I. Y. BARINGER Secy., Perkasie, Pa.

SEWAL FAIR

SEWAL, IA., Sept. 4, 5, 6, 1913. Only Fair in Wayne County. Great crowds attend. Good clean Shows and Concessions wanted. LOREN JOHNSTON, Secretary.

WANTED—Free Attractions

At County Fair & Jubilee, for three or four days, commencing September 23. Want good Attractions, but not too elaborate and expensive. Write W. R. HOLMES, Paris, Idaho.

Attractions Wanted COUNTY FAIR

OCTOBER 14, 15, 16 and 17.

Attendance Fair of 1912, 12,000. BEDFORD COUNTY FAIR ASSN., INC., Bedford City, Virginia.

Big Marion Fair

6-DAYS AND NIGHTS—6

July 21-26, 1913. Carnival Company and Concessions wanted. E. F. FERRER, Secy., Marion, Ind.

O'Brien Co. Fair

SUTHERLAND, IA., SEPT. 3, 4, 5, 1913

Want good Shows and Concessions of all kinds. Address E. J. CLAUSSEN.

MILAM COUNTY FAIR ASSOCIATION

ANNUAL FAIR AND RACING MEET, July 9, 10, 11. Best track, best grounds, largest attended County Fair in state. Open for all Carnival Attractions and Concessions. W. E. GAITHER, Secy., Rockdale, Texas.

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

AGENTS!



Drop Dead Ones. Awaken! Grab this New Invention! The 20th Century Wonder.

Gel started in an honest, clean, reliable, money-making business. Sold on a money-back guarantee.

World's magical gift realized by this new invention. The BLACKSTONE WATER POWER VACUUM MASSAGE MACHINE for the home. No cost to operate. Lasts life-time. Price within reach of all. No competition. New field. New business. That's why it's easy. Removes blackheads, wrinkles, rounds out any part of the face or body, and brings back Nature's beauty. Endorsed by leading Doctors and Masseurs. Listen: Parker, Okla., says, "8 orders first day." Margworth, Pa., writes, "I am making \$19.00 per day." Shea, "First order 12, second 30, third 72." Schermerhorn, Ia., orders eight dozen machines first month. Shaffer, Va., "Selling 4 out of 5 demonstrations." Vaughn, Wash., orders one dozen. Four days later writes: "Ship 6 dozen by first express" Spain, Tex., started with sample. Orders one dozen, then 2 dozen, then 3 dozen. Lewis, Ind., sells 3 machines first hour. Sara: "Best article he ever saw for merit and money-making." No experience necessary. Territory with protection given free to active workers. Nothing in the world like it. Best agent's article ever invented. We own all U. S. and foreign patents. Big book, entitled "The Power and the Love of Beauty" sent free to all who address us. A big surprise awaits you. Address

and Health" FREE. Investigate now, today. A postal will do. A big surprise awaits you. Address BLACKSTONE MFG. CO., 670 Meredith Bldg., TOLEDO, OHIO.

The Book that Became Known Over Night Teeming with Human Interest Familiar Places and Faces. You are in it

Show Life, Boy Life, Farm Life, Politics and Religion, Humor and Pathos; a stirring story, tersely told

"Watch Yourself Go By"

A BOOK BY AL. G. FIELD

AT BOOKSTORES OR SENT PREPAID \$1.00--The Copy--\$1.00

THE FIELD PUBLISHING COMPANY, 50 Broad St., Columbus, O.

THE NEW IDEA

OF THE

American Flag Mfg. Co. EASTON, PA.



is the 32 kinds of \$1.00 Flag Decorations, all original designs especially constructed for exterior use. Send for catalogue.

THE NORTHEASTERN MICHIGAN FAIR

Will Be Held at BAY CITY, Sept 1, 2, 3, 4, 5 WANTED--High-Class Carnival Company

Must be good Fronts and clean Shows. Also Concessions. No Graft. Liberal treatment to good people. This will be the biggest and best Fair in the State. Open night and day. GEO. HARTIG, President. WM. REIO, Secretary. J. D. PILMORE, General Manager.

Manitowoc County FAIR

THE FIRST BIG FAIR IN WISCONSIN--AUGUST 26, 27 and 28, 1913.

F. C. BORCHERDT, Jr., Sec'y MANITOWOC, WISCONSIN

FALL FESTIVAL

RUSHFORD, MINN., Oct 1, 2, 3, 1913

WANTS HIGH CLASS FREE ACTS Correspondence invited from Percentage Shows and Concessions. Address W. W. PARISH, Rushford, Minnesota.

Something New! BANNERS SOFT AS SILK

WILL NOT CRACK OR BREAK.

J. U. TSCHUDI, 728 S. SECOND ST., ST. LOUIS, MO.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.



# "Made \$28 in One Day"

**"I Don't Know of Anything to Compete With the Minute Picture Business."**

So says J. A. McMillian, of Nettie, W. Va., who has one of our Champion Cameras. If you want to make more money than you've ever made before—quicker and easier—this is the business for you. No matter where you live or what your occupation, you can coin money right from the start.

Price  
\$7.50  
Up.



## Experience Not Necessary

J. H. Arnold, Rock Lake, N. D., writes: "Received outfit O.K. Took it to a little town, set it up for 2 hours and took in \$12.35." "Made \$25 yesterday," writes Arthur Neely, Alvarado, Tex. "First day did \$30 in business," says B. Basha, Bell Island, Newfoundland. "Made \$50 Christmas"—C. V. Lovett, Fort Meade, Fla. "Had an excellent business of \$29.90"—Vernard Baker, Hollbrook, Neb.

**Photo Post Cards All the Rage** at Fairs, Picnics, Carnivals, Resorts, Schools, Factories, Depots, on Streets—anywhere, everywhere. Camera takes pictures size 2½x3½, 1¾x2½ and one-inch buttons. Photograph persons singly or in groups, houses, animals, autos, beautiful scenes, etc. Make them on the spot, in broad daylight. *No gallery, no rent, no profits to divide with others.* The

## Champion Minute Picture Machine

takes, develops and finishes perfect pictures in 30 seconds; 200 an hour. **No Dark Room.** Nearly 85c profit on each \$1.00 you take in. Get into this lucrative business at once. Travel if you like—see the world and enjoy life. *Quit working for others;* be your own boss. An opportunity like this does not occur every day. Take advantage of it and write for Free Book, Testimonials, Liberal Offer, etc.



"THE LATEST BUTTON FRAME" on the market. Will fit all one-inch button plates. Only \$1.75 per gross.

## American Minute Photo Company

Ogden Ave. & Leavitt Street,

Dept. E-421

CHICAGO, ILLINOIS

(The Largest Manufacturers and Distributors of Minute Picture Machines and Supplies in the World—because we sell the Best)

"Brazel Novelties and Big Business—COINCIDE."

Send 6c Postage for our

## New Spring Catalog

Will especially interest the managers of celebrations or the business advertiser, who constantly keeps the public on their mettle to know just what he will go next. We manufacture "Aerial Advertising Stunts," Aerial Novelties of all descriptions, Rubber Gas Balloons, Carnival Novelties, Flags, Decorations, Fireworks, Advertising No. 5 Makers, and Specialties of merit. In line with "Signs of the Times" write us today. Our catalog is a handy thing to have about the place.

**BRAZEL NOVELTY MFG. CO.**

1700 Ella St., CINCINNATI, OHIO.



## CONCESSIONS---CONCESSIONS---CONCESSIONS

of every kind and character granted for

**CONFEDERATE VETERANS' REUNION**  
ON BATTLEFIELDS

Chickamauga, Missionary Ridge and Lookout Mt.  
**CHATTANOOGA, TENN., MAY 27-28-29**

Probable attendance, 150,000 to 200,000—Write

**COMMISSIONER T. C. BETTERTON, CHATTANOOGA, TENN.**

## Want for Herbert-Gilpin Shows

Electric Show, Snake, or any show that don't conflict with what we have booked. Can also place Ferris Wheel and a few Concessions. Good opening for Cook House, High Striker. All concessions exclusive—\$10.00. WANT PLANTATION PEOPLE and Vaudeville People that can change often. All state lowest salary first letter. Show opens May 3, near Chicago. Free Acts and Band all engaged. Route furnished to interested parties.

Address **HERBERT & GILPIN, Chicago Heights, Ill., Gen Del.**

At Liberty

## HIGH DIVERS

**LADY or GENTLEMAN, for PARKS, FAIRS and CELEBRATIONS.** Committees, write. **CHAS. WILLIAMS,**

2652 Rutger Street, St. Louis, Mo:

## ATTENTION

**Park Managers and Fair Secretaries**

FOR THE BEST RESULTS GET THE BEST OBTAINABLE.

**ARTHUR M. BLACKMORE,** the youngest and most sensational **HIGH WIRE ARTIST** in the Universe. In his startling Comedy Act and fifteen Marvellous Equilibristic Feats on a one-half inch wire, any height. For particulars address to 65 Brooklyn Avenue, Toronto, Ont., Canada.



AT LIBERTY FOR NEXT SEASON, 1913-14

## A GOOD, LIVE AGENT

Want to locate permanently with some good house or with good Burlesque show, or any good show that can use a good, sober, reliable working agent. **HARRY JOSEPH, 810 Grand Street, Brooklyn, N. Y.**

## Did You Get Yours?

**AGENTS, STREETMEN and FARM PAPER AGENTS**  
HERE IS A WINNER

**HENDERSON'S LOCK-STITCH SEWING AWL** retails at 35c. Over 200 per cent profit. Has all the features of a \$1.00 Awl. Detachable needle. Hobbits of thread any size; sewing machine needle used for small jobs. A regular pocket sewing machine. Sewa Harness, Buggy and Auto Tops, Canvas, Tents, etc. Try this as a premium with a farm paper. One dozen, postpaid, \$2.25; three dozen, postpaid, \$5.50; \$20.00 per gross. Sample, postpaid, 35c. Satisfaction guaranteed. **W. HENDERSON, Manufacturer, 23 East 14th Street, New York City.**

## WANTED

**GOOD, SOBER MAN TO MAKE OPENINGS and DO MAGIC**

**MUSICAL ACT, CONCERT ACTS** that double brass, **BAND MASTER,** to furnish 12-piece Un-formed Band; good sober **BILLPOSTER** and **CANVASMEN, COOK and CAR PORTER** (white), Fifty-two weeks' work; eat and sleep on car. **ELECTRICIAN** that understands Moving Pictures.

**HAGENBECK-WALLACE SPECTACULAR SHOW No. 1**

J. M. HATHAWAY, General Manager, 643 Marquette Building, Chicago, Illinois.

## CIRCLE SWING MANAGER WANTED

Experienced, reliable and competent, to manage my Swing at Lakeside Park, Denver, Colorado, entire season 1913. No fares paid. Kindly give fullest particulars in first letter as to age, experience, etc. Enclose photo if convenient. **RICHARD GARVEY, Park Hotel, St. Louis, Missouri.**

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

HINTS TO FAIR SECRETARIES.

(Continued from page 33.)

children's playground, this might prove a great attraction for a carnival company to carry. A eugenics exposition could also be conducted in this way.

It has been argued that attractions of the character mentioned should be done away with entirely at fairs; a few being of the opinion that the exhibits of various kinds, together with the races, should be sufficient to entertain the public. This is not true, however, as there are all kinds of people to deal with. Some care for nothing but the exhibits. Others are interested only in the races and never go near the exhibits. Again there are others who really care very little for shows of this kind, but after they have viewed the exhibits, attended the races and visited all departments of the fair, they enjoy going to the shows on the trail, especially if they are worth going to. If the different carnival companies on the road expect patronage in the future, they will have to give the people something new and clean. A fair crowd goes to the fair to be entertained, and while some think that the exhibits of live stock, poultry, agriculture, etc., are enough to entertain anyone, there are others who never go near such exhibits, and as these people pay to be entertained, their particular cases should have attention as well as any other.

The matter of free attractions is a much easier proposition to handle, as there is not the opportunity to put on poor acts to fill in like in paid attractions. It is possible to obtain some very good acts to be used between races. These are usually of a sensational nature, but spectacular attractions of any kind usually take with the public. If this sort of attraction has been used between races for several years, it is well to think up something different, as too much of that sort of thing gets old. Aeroplane flights are about the best attraction at the present time, and as there are so many aeronauts in the field, thus making competition so much more keen than heretofore, they can be put on at a very reasonable figure. Char'ot and novelty races of different kinds are to be recommended for attractions between races, as they are not quite as common as the high dive, leap for life and similar acts. It is generally conceded that there is no attraction that draws like a pyrotechnical display, and every fair should try and have a display at least two or three evenings during the week.

With good, clean shows, the very best band, or bands, that you feel that you can afford, good free attractions such as mentioned, fireworks in the evenings, together with the greatest attraction of all, the exhibit of live stock, agriculture, horticulture, poultry, etc., of the best state in the Union (the state you live in), should make the visitors at your fair go home with the feeling that they have been royally entertained, and vow that they will come every year.

FRANK W. MEREDITH,

Sec'y, Oregon State Fair, Salem.

RELATION OF MUSIC TO AMUSEMENTS.

(Continued from page 29.)

ample room and plenty of means to reap the benefit of proper music for the picture, this outfit opens the way to every exhibitor for the latest of improvements. As a feature for outdoor amusement places and cabaret halls, the instrument appears to have a vast field.

With this device, proper music may be fitted to the rapidly changing scenes of a moving picture by any ordinary pianist.

The AMERICAN Bell and Ball Game



For Parks, Fairs, Carnivals and amusement places of all kinds. One of the greatest money-making devices known. Entirely new to the world. Sent March 11, 1913. The American Bell and Ball Game Co. Address T. A. UPTON, 2552 Broadway, Toledo, Ohio.

WANTED

Electric Merry-Go-Round

At ALAMEDA PARK, Butler, Pa. No ride to park. No admission. We get the crowds. Other good Concessions to lease. Write

MANAGER, Alameda Park, Butler, Pa.

SUNNYSIDE SHETLAND PONY FARM

Breeders of Pure Shetland Ponies. Midsize, Feature and Shot. Ponies a specialty. Correspondence solicited. Beautiful and intelligent little pets for children



constantly on hand and for sale. Write for handsomely illustrated Pony Catalogue to MILNE BROS., 636 Eighth Street, Monmouth, Ill.

FOR SALE CHEAP

Devil Fish, Exhibit Tank and Banner. Everything guaranteed. Brand new, \$35. I am a Ventriloquist. Will work outside. For particulars, write AARON MILLER, Mallet Creek, Ohio.

FOR SALE

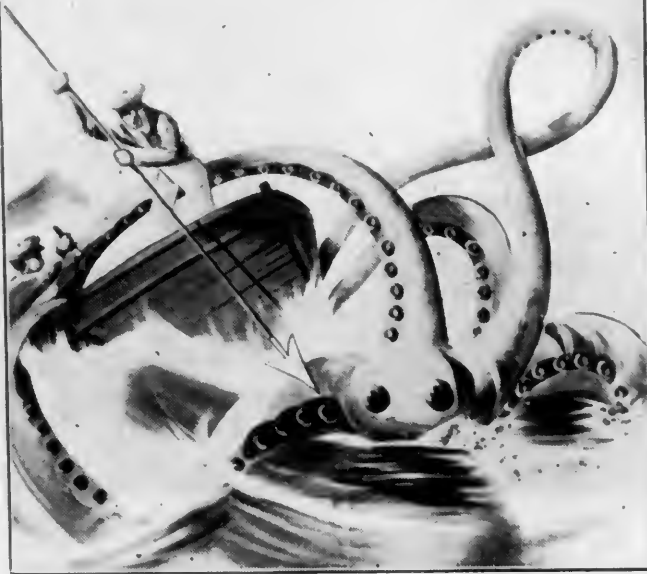
A. G. Chelling Wave, Glass Wheel, Merry-Go-Round, Picture Machine, Black Top, 2x50. Would buy Jumping Horse Machine and Pop Corn Popper. P. M. RUMBLE, Petersburg, Ind.

OLD TRUNKS

Strong Trunks, Theatre Trunks, Bargains a'ways. MYERS, 314 N. 10th St., Philadelphia, Pa. 20 years here. Buys or sells any quantity cash. Some cheap Bill Trunks; also Fibre, Light Weight, Strong.

DEVIL FISH

The Dreaded Monster of the Deep



Real Devil Fish Preserved to Keep as Natural as Life.

The best Attraction ever offered for Store Shows, Fair Grounds or Museums. Price, \$3.00 and up. If you mean business, send us 25c for photo and particulars.

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TRICK CARDS A Dollar's Worth for Fifty Cents.



We now offer a set of 8 of DeLand's best card tricks and a full deck, having backs to match, for 50 cts. (we pay postage). These cards are the real thing. Illustrated directions. A magician or anybody can mystify the sharpest people with them. Handy to carry in your coat pocket. You are always ready to show a good trick. Here are the ones you get. Any one mailed for the price marked. "New Phantom," 10 cts; "Beat It," 10 cts; "Old Phantom," 5 cts; "Tip-Top," 5 cts; "Pick-it-out," celluloid finish, 10 cts; "Tokio," 10 cts; "Spotter," 10 cts; "Eureka," 10 cts. Fine full deck to match 25 cts. The whole lot for 50 cts. Send coin or two-cent stamps (NO BIG STAMPS)

THEODORE L. DeLAND, Publisher, - King Station Philadelphia, Pa.

The American Archery Game of "21"

A PROVEN WINNER



It gets the money at all Parks, Summer Resorts, Picnics, etc. etc. PAYS ITS COST FIRST DAY'S PLAY. Twenty target set, complete, including two Indian hand-made bows and one dozen arrows, \$25.00. Can also be operated as a ball throwing device, and has the old-time Doll Rack beaten a mile. Three arrows or three balls for a nickel, and a small prize if they make the score of "21." Price without bows and arrows, \$16.50. Descriptive literature FREE.

AMERICAN ARCHERY COMPANY BONNE TERRE, MO.

Wanted, Sensational Free Attractions

VAUDEVILLE ACTS, FREAKS, SIDESHOWS, ETC., FOR CIRCUIT OF FAIRS IN INDIANA, ILLINOIS, KENTUCKY AND TENNESSEE.

Send circulars for mailing, lowest salary July to October. Attraction Man, with machine, write. Also small Wild West. Address TRI-STATE AMUSEMENT CO., Box 116, Evansville, Indiana.

Now Booking Fairs

Let us handle your ACT this season. Send descriptive matter when you write. Tent Shows and Concessions also wanted.

CO-OPERATIVE VAUDEVILLE ASS'N, - Lyric Theatre, Minneapolis, Minn.

55th ANNUAL FAIR

Of The Posey County Agricultural Society

Held at NEW HARMONY, INDIANA, August 12-15, 1913. Member Tri-State Fair Circuit. EDWIN GEN-TRY, President; MRS. CARRIE MILLER, Secretary.

SNEEZE POWDER

APRIL FOOL TRICKS—BARRELS OF FUN



Sneeze Powder, Stink Bombs, Itch Powder, Shooting Cigarettes and Cigars, Cigar Cases, Trick Matches, Snorer Dogs and Pills, Singing Bird Scarf Pins, Hat in the Bag, Bughouse and Panama Canal Puzzles, and many other new ones. Six rank jokes sent or 25c, with illustrated catalogue, wholesale and retail. Our prices are the lowest of them all.

J. GRANDEFELD,

1238 Theriot Ave., - Bronx, New York

VENDING MACHINES

We manufacture all kinds of Slot machines that sell merchandise. We want agents to sell and operate our machines. Write for circulars and prices.

NORRIS MANUFACTURING CO., Columbus, O.

SIXTH ANNUAL

Northern District Fair Cadillac, Mich.

SEPT. 15, 16, 17, 18, 19. OPEN NIGHTS, 17, 18. FIVE DAYS AND TWO NIGHTS.

Association races, big program of Special Features. WANTED—Carnival Company, Shows, Concessions. Only big fair in state now announced for same week, except State Fair.

J. M. TERWILLIGER, Sec'y

Cherokee Co. FAIR

Oct. 28, 29, 30, 31

To be bigger than ever. Everybody made money at our fair last fall. We are doubling the size of all our buildings and putting in an up-to-date half-mile track. We are ready at any time to contract for our attractions, also to let out concessions. Address:

DR. S. C. TATUM, Pres., Center, Ala.

Wanted for Gordon County Fair Association

The North Georgia Fair, that leads them all. October 20-25, inclusive. Free Attractions, Concessions, Wild West Show and other good moral shows. H. J. ROFF, Sec'y., Calhoun, Ga.

WANTED TO BOOK EARLY

GOOD CARNIVAL COMPANY, clean and first class, with riding devices and five or six good shows. A limited number of clean Concessions allowed. Four days' Agricultural Fair. We have the crowds and get the money. Dates, October 1-4. SHELBY COUNTY FAIR ASSN., S. L. Chesnut, Sec'y., Montevallo, Ala.

Emmet County Fair

THE GREAT FAIR OF THE NORTHLAND. Will be held at PETOSKEY, MICH., September 16-19, 1913, on a larger scale than ever before. More attractions and a large increase in premiums insure this. REASONABLE RATES TO GOOD CLEAN CONCESSIONS. This is the fair that thousands of tourists and resorters wait to see. E. A. HOTS-FORD, Sec'y., Petoskey, Mich.

WANTED-Attractions

For Firemen's Carnival, June 28-July 5, inclusive. Small Circus, etc. Address J. A. VETTER, Sec'y, 89 Corwell St., Lambertville, N. J.

The Hamilton County Agricultural Society, of Aurora, Nebraska

Will hold its Fortieth Annual Fair and Race Meet on August 26-29, 1913, at Aurora, Neb. We have built a splendid new up-to-date grand stand last year, and this season we will expend \$1,000.00 on a modern show barn for swine. The patronage of reliable, clean Concessions solicited. R. L. MAHON, President; S. B. OTTO, Secretary.

BOTTINI BROS. GREATER UNITED SHOWS

Wants for Season 1913

Musicians on all instruments. Leader that has music. Also Oriental Dancers and other Sideshow People. Also good Cook. State all in first letter. Those who have written, write again. Address all to JOSEPH BOTTINI, General Manager, 511 E. Dowlick Street, Rama, N. Y.



PREMIUM RINGS!

For the trust scheme, retail stores, premium gifts, carnival and fair schemes. Sizes and half sizes 2 to 10. Rings guaranteed. Gold filled stock. Price \$1.00 per dozen. Sample and plan for making money for 20c. In stamps. WALDEN & CO., P. O. Box 484, CHICAGO.

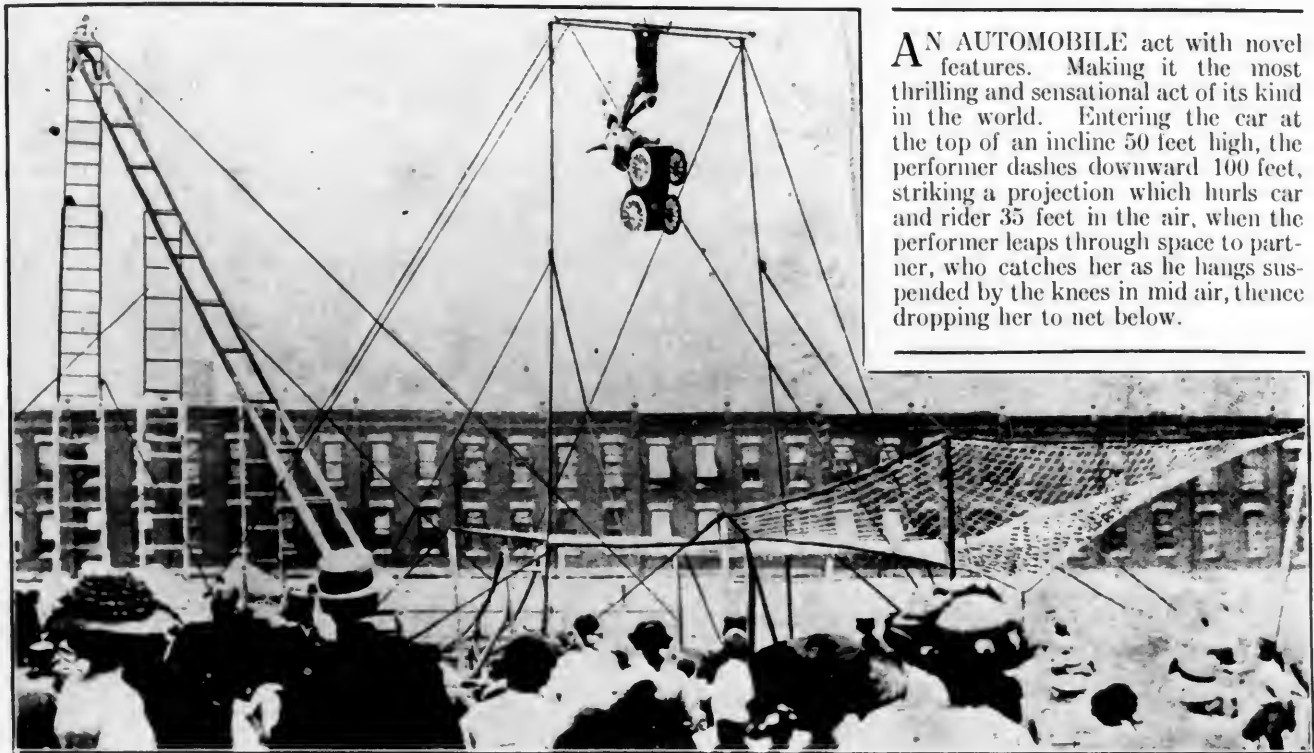
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THE NEWEST SENSATIONAL FEATURE ACT OBTAINABLE  
 —A FEATURE ATTRACTION FOR PARKS AND FAIRS

# "Mlle. LA BELLA and DARE DEVIL HURLEY"

POSITIVELY THE ONLY LADY IN THE WORLD LEAVING THE AUTO IN MID AIR



AN AUTOMOBILE act with novel features. Making it the most thrilling and sensational act of its kind in the world. Entering the car at the top of an incline 50 feet high, the performer dashes downward 100 feet, striking a projection which hurls car and rider 35 feet in the air, when the performer leaps through space to partner, who catches her as he hangs suspended by the knees in mid air, thence dropping her to net below.

PARK MANAGERS AND FAIR SECRETARIES, ADDRESS - - - BILLBOARD, CHICAGO.

## KALAMAZOO'S BIG FAIR!

September 23 to 26, 1913

### THE BIGGEST 25-CENT GATE FAIR IN AMERICA

Open Days and Nights. 83,000 paid admissions last year. Good Midway. Concessioners, better write at once. Good Racing Program, Grand Stock Exhibit. We have one of the Most Beautiful Floral Halls in the land. We have a Great Farming Country. This is a Big Fair and Very Large Crowds.

—ADDRESS—

WM. P. ENGELMAN, Secretary, - - - Kalamazoo, Mich.

## SOUTHERN FAIR CIRCUIT

Offers exceptional opportunities to the legitimate Concession and Show People. Don't make long jumps—but consider our dates and follow them up.

**Nine Weeks South—September 22nd to November 22nd**

Each Secretary will contract for Shows, Free Acts, Music and Concessions—for his own Fair.

— Here is the Circuit —

Tri-State Fair and Exposition—Frank D. Fuller, Sec'y  
 Memphis, Tenn., September 22-27

Tennessee State Fair—J. W. Russwurm, Sec'y  
 Nashville, Tenn., September 29-October 4

Alabama State Fair—Sam H. Fowlkes, Acting Sec'y  
 Birmingham, Ala., October 9-18

Mississippi-Alabama Fair—R. M. Striplin, Sec'y  
 Meridian, Miss., October 20-25

Georgia State Fair—Harry C. Robert, Sec'y  
 Macon, Georgia, October 21-31

Mississippi State Fair—J. M. McDonald, Sec'y  
 Jackson, Miss., October 28-November 7

Louisiana State Fair—Louis N. Brueggerhoff, Sec'y  
 Shreveport, La., November 5-12

South East Texas Fair Ass'n—T. W. Larkin, Sec'y  
 Beaumont, Texas, November 15-22

# NEW WAVERLY PARK---Lansing, Mich.

## CONCESSIONS WANTED :-

**Free Gate. League Base Ball Grounds in Park Property**

**CONCESSIONS WANTED;**—Merry-Go-Round, Theatre (large and especially equipped for Moving Picture House), Miniature Railway, Refreshments, Jap Bowling, Shooting Gallery, Photographs, Bowling Alley (constructed), Pool, etc.

**CONCESSIONS ALREADY GRANTED:**—Roller Coaster, Skating Rink, Dance Hall, Boating, Joy Wheel, etc.

**Hotel---Beautiful Grove---5c Car Fare---Good Service**

**WANTED TO HEAR** from Balloon Ascension Man, steady employment; also Carnival Company and good open air attractions.

Address **THOMAS M. REID, Mgr.**—THE MICHIGAN CATERING CO., nc, Parks and Interurban Stands—**JACKSON, MICH.**

**NOVEL PARK RIDES AND DEVICES.**

(Continued from page 30.)

Inexpensive ride will create just as much comment among the general public and would get just as much newspaper space, as a very expensive device. One of the most successful things of this character was the "Helter Skelter" or "Bamboo Slide," which was built in nearly every park over the country, some times operated free, some times at five cents and some times at one cent, which never failed to create interest and was a big advertising feature, although it only cost a few hundred dollars to install.

The Roulette Wheel or Joy Wheel was also a splendid advertisement for a good many parks and was not expensive. Circle Swings have been sold to a good many parks where one of their general reasons for buying it was that it made a very attractive electrical display and would be good advertising for the park. Happily it proved a good money earner in most cases, as well as a good attraction. The best ride in Fortland at Coney Island, two years ago, was a small tub ride called the "Rigamarol," which could be built for about \$3,500. It did just as much business and created more laffer and enthusiasm among the park patrons than any other feature of the park that year.

It is not always necessary for a park ride to keep up its earnings for many years, especially if it has such a character, as would get somewhere near its cost the first season. I believe it is up to us who are manufacturing amusement devices, to supply the parks with such novelties and on such terms and conditions as will enable the parks to continually get new attractions without too much of an investment or risk. For that reason I have worked out a scheme of exchange by which a customer can exchange his old rides as part payment for new ones, the same as is done with typewriters, automobiles and in many other lines of trade. In this way, the parks can get rid of its old rides for a substantial consideration and at the same time have a new ride installed without having to invest the entire cost of it in cash.

If a park company purchase a ride at say \$5,000 and it earns 200 per cent in the first three years, they can exchange it for a new ride and receive \$2,500 credit for the old ride and in this way they have actually earned 225 per cent upon the investment, which is a good money return for three years.

It would be foolish for me to predict what the future holds in the way of riding devices. But I believe that there is a rich field in this line on which the surface has only been scratched. To get up a successful park ride, there must be some absolute novelty different in physical and psychological effect from the older rides. There must not be too much expense in the installation unless it is sure to be a tremendous money-earner. It must be absolutely safe and free from accidents, either to the machinery or to the passengers, for there is a material loss in case of a breakdown, whether the passengers are injured or not, and machinery of this kind usually breaks down on the big day of the season during the busiest hour of the day. It is therefore quite necessary that these rides be built out of the very strongest and safest materials, that they be built with a very high factor of safety and it ought to be an arrangement that there is no chance for overloading nor for the passengers to jump or fall out.

My own experience in this line has taught me that the best material to use in building amusement devices is steel. I prefer to use steel castings instead of cast iron, and while these cost about five times as much, I believe it is the cheapest policy in the end, for the risk of accident is always unpleasant when one is using cast iron in which there is always a possibility of a flaw. I believe that one should use structural steel instead of wood, for with steel there is practically no deterioration, and if the parts are properly painted before they are put together, it is not necessary to be awake at night, worrying over the possibility of a break down and a heavy accident due to the giving way of some wooden brace, which is partly decayed.

As near as I can learn, there have been forty million passengers carried on the various rides which I have built and so far as I know, there has never been a serious accident of any kind. I believe that this record is the best possible evidence that it pays to use a high grade of material and to avoid the use of cast iron and wood when possible.

In the last few years, I have heard a number of park managers ask the question: "What is the matter with the park business?" and sometimes they ask: "What is the matter with the rides?" I have heard it explained in various ways. Some say "the high cost of living;" others say that "last year was a political year;" others that "the park business is over," but I want to say right here and now that the amusement park business and the riding device business is just as good as it ever was and has exactly the same possibilities that it had five years ago or ten years ago, and if the park people are willing to spend the money to get good, clean novel attractions and to take out more or less of the old stuff, which has been worked to death, and if they will go after the business the same way as they went after it a few years ago, there will be just as much patronage and just as much profit in parks and in park rides, as there was a few years ago. In fact, a good many of the parks which are suc-



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PARKS—THEATRES—SHOWS

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800 Hours	Clear	9c	600 Hours	Clear	6c
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**SAFETY ELECTRIC COMPANY, 342 N. Michigan Ave., CHICAGO**

### Greater Island Park

EASTON, PA.

**WANTED—FIRST-CLASS ATTRACTIONS AND CONCESSIONS.**

Concessions on flat, rental or percentage. Free admission to Park. Large average daily attendance. Both electric and steam cars run direct to the Park. Address **H. R. FEHR, General Manager, Easton, Pa.**

**HERE IS A REAL ONE ISLAND PARK FREE GATES DEFIANCE, OHIO OPENS MAY 30th**

**WANTED—Merry-Go-Round, Ferris Wheel, or any good Riding Device. Concessions of all kinds. Musical Comedies and Stock write. A real wet town, and booming. Come and get the money. Address all communications to C. M. MURPHY, Manager. WE WANT A CARNIVAL COMPANY.**

### Penny Arcade Complete

Now running 110 machines; cost \$4,000.00; sell for best offer. All machines in good condition. No junk. A-1 park proposition. **ELECTRIC AMUSEMENT CO., Newburgh, N. Y.**

Successful today are in themselves positive proof of my assertion. A few years ago, I built a circle swing at Harlem Park, Rockford, Ill., a town of only 31,000 population. This machine earned 100 per cent in the first six weeks, which was due to the fact that the park was well managed, had some good interurban railway feeders and had just enough rides—no more.

The management made considerable effort to bring in excursion business and there were only two or three other riding devices in the park. Exactly the same thing can be done today in a city of the same size and character if it does not have too many old rides already and if the same effort is made to get the business.

What ride shall we install? This question comes up every year with each park. In a big park with many rides this is easy to answer if there is a new device on the market. In general I should say install the ride that has proven the best by experience elsewhere.

Every small park should have a coaster and carousel, well built and attractive. Don't buy a cheap carousel as it is money thrown away. Sometimes a good one can be had cheap second-hand. If you can't get a good one, let it go a while and put in something else.

Rides that make an attractive appearance are best. Many a ride has done poorly from lack in this direction. Bright colors, large size, electric display, and lots of life and motion help to get the business. A laughing, enthusiastic crowd on a machine is a splendid advertisement. A high percentage of repeaters or second fares gives proof of lasting qualities. Every medium-sized park should have some kind of an aerial ride, such as the circle swing, gyroplane, frolic or Ferris wheel. They are all built of steel and are therefore removable and fireproof. The Ferris wheel is still doing a good business in some parks where it is of good size, well lighted and well located.

A scenic railway or giant coaster will earn the most money in a park, but the first cost is too high for any but the big parks. This kind of ride also has big staying qualities but the rules hold good with these as with all the rest that any park needs a new ride nearly every year or the interest soon begins to lag. Constant removal of old ones and exchange for new is the only solution of the problem.

**WANTED FOR THE FAMOUS Tolomeo Royal Italian Band and Grand Opera Company ITALIAN MUSICIANS**

Drummer with traps, tympany bells, etc., Eb Alto Saxophone, Tenor Saxophone, Oboe bassoon, Solo Bb Clarinet, Solo Bb Cornet, Baritone, String Bass, Eb Bass, Flute and Piccolo, Long engagement to Italian artists. Season opens latter part of May. Giovanni Russo, Angelo Chiappa, write.

**TOLOMEO,**

P. O. Box V, Leon, Iowa

## BOOK YOUR ACTS AND GET CONCESSIONS OF ME ELDRIDGE PARK

THE LARGEST AND MOST BEAUTIFUL PUBLIC RECREATION GROUND IN SOUTHERN NEW YORK OR NORTHERN PENNSYLVANIA, with a surrounding population of 200,000. It is the great magnet of this region. Beautiful 4-5 miles circular lake in middle. Two Concessions, buildings and ground space. Want Motor Boat on lake. Address

**G. F. LAWRENCE,**

Eldridge Park Manager, Elmira, N. Y.

THE PARK WHERE EVERYBODY HAS ALWAYS MADE MONEY

# RIVERVIEW

DETROIT, MICH.

**OPENS APRIL 26th**

There are two choice buildings left, one 40x60, the other 26x56, suitable for shows, exhibits or rides. Also a few extra fine game booths and sites.

**NOTE THESE ADVANTAGES:** Free gate. Free band concerts. Long season. Average attendance, 75,000 a week. In the heart of the city. The only amusement park in or near Detroit. Over a million to draw from. And the most prosperous community in the world.

**CONCESSION PEOPLE—**If you want the "big money" and "have the goods," write at once to

MILFORD STERN, Manager, Riverview Park, Detroit, Mich.

**GROUND SPACE TO LET KINGSTON POINT PARK, KINGSTON, NEW YORK**

Population to draw from 35,000. Season opens May 25. Cars during season, every 10 minutes. Fare 5 cts. Music afternoons and evenings. Park fronts the Hudson River. Beautiful pier for landing excursion parties from N. Y. and way stations. Park well lighted by incandescent and arc lights. Beautiful grounds well cared for. Average daily attendance during busy season 1,500 to 2,500. Good place for Japanese Tea House or any other clean Amusement. Park owned and operated by Railroad Company.

**G. B. TeBOW, Superintendent.**

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.



# WANTED PIT SHOW ATTRACTIONS

RIVERVIEW EXHIBITION, CHICAGO

Can use a few more High class Freaks, Strange or Curious-looking People, or any Sensational or Novel Acts that can be worked in pits for Big Twenty-in-One Pit Show. **WANTED**—First class Air Calliope Player. State all in first letter, including salary wanted. Send photo. \* Eighteen weeks' work at Riverview Park, Chicago, and long road season South after Park closes.

C. H. ARMSTRONG, Revere House, Chicago, Ill.

# BIG MONEY MAKER



**PEANUT  
AND  
POPCORN  
WAGONS**

Free Catalogue

**DUNBAR & CO.**  
2652 W. Lake Street  
CHICAGO

# Japanese Goods for Prizes

Vases, Chocolate, Tea, Berry, Nut sets, etc. All kinds of novelties and toys. Catalogue to dealers only.



**Mogi, Momono & Co.,**  
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NEW YORK, N. Y.

Special attention to mail orders.

# AL-FRESCO PARK

## PEORIA, ILLINOIS

THE BEST PAYING PARK IN ILLINOIS

Peoria being the Convention City of Illinois, more Railroads and Steamer Excursions than any City, has the following

### PARK CONCESSIONS FOR RENT

Ice Cream, Soft Drinks, Peanuts and Popcorn, with Soda Fountain, fully equipped; Lunch Counter, fully equipped; Japanese Roly-Poly, Palmistry, Pool Room. All of the above concessions are located in fully equipped buildings. Good opportunity for live Concessionists. Also good locations for all kinds of Park Devices.

DEE ROBINSON, Manager, Princess Theatre, Peoria, Ills.

# FOR RENT BEAUTIFUL, WELL LIGHTED MIDWAY PARK AND THEATRE

Midway between Middletown and Goshen, on Walkill River, with all its privileges, including Boats, Merry-Go-Round, with electric power; Restaurant, Ice Cream, Penny Arcade, Box Ball Alleys, and numerous other Concessions. For particulars apply to

D. C. McMONAGLE, Pres. Walkill Transit Co., Middletown, N. Y.

# Orange Lake Park, NEWBURGH, N. Y.

On direct line of trolley, midway between Newburgh and Walden. Caters to a large local and excursion trade. Boats of Central Hudson Steamboat Co. sell tickets from New York direct to the Park. Park open Sundays. Free gate. Room for a few more good Concessions. Would like especially to hear from some good Riding Devices. Address

B. B. ODELL, Asst. to President, Orange County Traction Co., Newburgh, N. Y.

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BATHING GIRL, OLD MAN GRUMP, AUNT MELINDA, CAT GAME, ETC. SEND FOR CATALOG.



Style 299  
Military Band Organ

**MILITARY BAND ORGANS**  
for Tent Shows, Parks, Skating, Dancing and Outdoor Amusements.

**THE VIOLIPHONE ORCHESTRA**  
for Picture Theaters, Dance Halls, Cafes and Restaurants.

**THE MIDGET ORCHESTRA**  
Coin Operated. 20 Piece Standard Rolls, for Cafes, Restaurants, Etc.

**NIAGARA MUSICAL INSTRUMENT CO.**  
NORTH TONAWANDA, N. Y.

EARN \$160 A DAY!

MINIATURE—PORTABLE



PAYS FOR ITSELF IN ONE WEEK.

# MERRY-GO-ROUND

(IN SEVERAL DIFFERENT STYLES.)

Just the thing for following

CIRCUS, CARNIVAL, FAIRS, SHOWS

**PARKS!**  
NOTE: We manufacture all forms of PLAY-GROUND EQUIPMENT, and have already contracted to install Swings, Toboggans and recreative paraphernalia in many of the most prominent parks. Why not yours? WRITE FOR CATALOGUE.

W. S. TOTHILL, Tothill Bldg., Webster, Wood & Elston Sts., Chicago, Ill.

# Whips, BALLOONS SQUAKERS, NOVELTIES

Catalogue will soon be ready.

THE TIPP NOVELTY CO.,

Tippecanoe City, Miami County, Ohio.

# LANSDOWNE PARK

EAST ST. LOUIS, ILLINOIS

Wants RIDING DEVICES OF ALL KINDS ON PERCENTAGE OR FLAT RENT

Merry-Go-Round, Ocean Wave, Ferris Wheel, Etc. NOTHING TO BIG. FREE GATE AND NO OPPOSITION. 900,000 PEOPLE TO DRAW FROM. Address Quick HUGH MORRISON—LANSDOWNE PARK—EAST ST. LOUIS, ILL.

## FOR SALE

Balloons, Aeroplanes, Dirigibles, in stock and made to order.



Exhibitions furnished any place in the U. S. and Canada. Flights guaranteed. Licensed Aviators. One and two passenger dirigibles. Can furnish two or four machines for one engagement. G. L. BUMBAUGH, Manager, Indianapolis, Ind.

# MAKE YOUR OWN ORANGEADE POWDERS

ONE POUND MAKES FORTY GALLONS

Our simple instructions will tell you how. Original formula. Five minutes work. Park, Fair and Carnival Workers, get in on this now and SAVE THE DOLLARS. When you know how, you never run out. Sent postpaid, only \$1.00. ALPHA SPECIALTY CO., Dept. BB, Chicago, Illinois.

# ATTRACTIONS and CONCESSIONS WANTED

Lakeside Park on Thread Lake, Flint, Mich. New park, opening May 30th. No opposition within 35 miles. Flint is manufacturing city of 42,000, with young population, showing increase of 196% in ten years.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

**SAM, THE SHELL-WORKER.**  
(Continued from page 25.)

or a poodle dog wheel, a country hull with a banner on his benny mark 'Marshal' will come along and suggest that you do a drum; and if you as much as take in a jitney after he gives you the office, one of his rattles gives you the Dick's tap, and the finish is that you find yourself in the hoosgow!"

"Oh, my boy, my long lost boy," cried the weeping mother. "Has it taken you all these years to find out that this is the age of reform, I learned it 20 years ago, when our home was raddled because I was running a progressiv euehre party."

At these words Samuel Simpson sighed. But his mother, not noticing his agitation, continued fondly: "There is nothing in art, my son, the strong arm sinff don't go no more. Couise in the coal business, stick to honest graft and be rich and respectable."

And Samuel Simpson, Jr., promised. He kept his promise, and today every ton of coal sent out by the firm of Samuel Simpson & Son, is branded "Guaranteed Under The Pure Food and Drug Laws."

But often when our hero feels in spring the call of the circus lot, he wonder whether, as a shellworker, he should have considered himself a reformed coal dealer, or whether now, as a coal dealer, he should consider himself a reformed shellworker.

But, as he says himself: It is a question of conscience.

THE END.

**EDWIN HODDY**



The above cut is of EDWIN HODDY, the Sensational Aerial Acrobat and Head Balancer. Prof. Hoddy lately performed at the Indoor Circus, given by the Cleveland (Ohio) Athletic Club, February 20, 21, 22, 1913. This circus was quite a novelty, as the performance took place on the twelfth floor of the new C. A. C. Building, the Gymnasium occupying twelfth, thirteenth and fourteenth floors (40-foot ceiling), seating capacity, 1,000, which was occupied full capacity each show. PROF. EDWIN HODDY, Permanent Address, 25 3 S. Adams St., Peoria, Ill.

**OTIS MITCHELL**



The above is a likeness of Otis Mitchell, Banjoist, who is soon to complete a thirty-week tour of the West and Pacific Coast. He is without doubt the King of Ragtime Banjoists, and is fast becoming a biz favorite.

**MAGIC**

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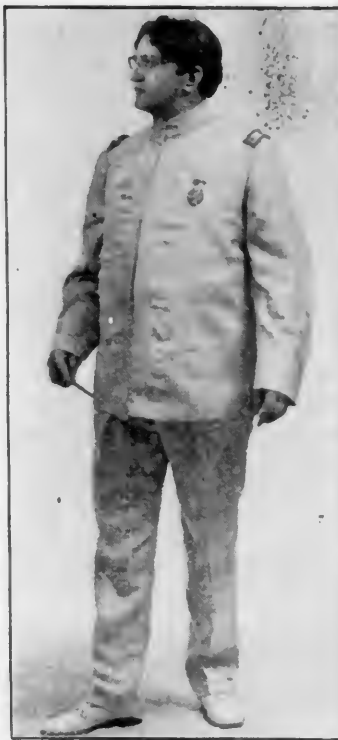
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ONE OF CHICAGO'S MOST POPULAR AMERICAN ORGANIZATIONS

Now playing his fifth re-engagement of popular Sunday afternoon Concerts at the North Side Turner Hall.

OPEN FOR SPRING TOUR AND SUMMER PARK ENGAGEMENTS

Address all communications to  
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**AERIAL UTTS MABELLE**

WORLD'S PREMIER AERIALISTS AND IRON JAW ARTISTS

FIRST AND ONLY AERIAL TEAM IN THE WORLD PERFORMING A ONE-FOOT BREAKAWAY FROM THE TEETH. CAN ALSO FURNISH COMEDY ELECTRICAL REVOLVING LADDER ACT. GUARANTEE APPEARANCE WITH EACH AND EVERY SIGNED CONTRACT. NOW BOOKING SEASON 1913. ADDRESS . . . .

CONVENTION HALL, KANSAS CITY, MO.

**INSIDE A BURNING CAGE**

24 by 30 in. wide by 6 ft. high, until the fire has burned out. A new sensational act. Terms low. DEVIL DERVIL, 1391 E. 9th Street, Cleveland, Ohio.

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THE WORLD'S GREATEST NOVELTY PARACHUTE ARTIST



12 PARACHUTE DROPS FROM ONE BALLOON BY ONE MAN

Presenting the Most Sensational Parachute Act Ever Accomplished. 4, 6, 8, 10, 12 and 14 Separate and Distinct Parachute Drops by One and Two Men.

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**Wanted a Man**

That understands pipe-frame 'Crazy House' and knows how to run it to get the money. House in A-1 condition; new top and fine front. If you are not a capable man, save stamps and time, and if you are business and out for the money, write OWEN A. LAMUN, 109 Main St., Denio, Tex.

**FOR SALE-Vaudeville Theater**

One of the finest and most complete Vaudeville Theaters in Iowa city of 20,000. No competition; Sunday town. House seats 900. Making a big profit every week. Selling to sickness will sacrifice for quick sale. No trades. H. M., 99 care Billboard, Cincinnati, Ohio.

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We have all the tools for stamping names on Key Checks, Fobs, etc. Blank stock in Checks, Fobs, Straps, Buckles and Fancy Key Rings. Sample Key Check stamped with name and address. THE FANCY KEY RING CO., 111 W. 11th St., WINCHESTER, N. H.



# PRINCE NELSON, THE GREAT

## Unquestionably the Greatest European Novelty Act Ever Presented



Now booking season for 1913. Would like to hear from responsible managers of all amusements desiring a record-breaking act, one who lives up to his contract and thrills the crowds.

Have scored great at the numerous big State and County Fairs and Expositions, such as Knoxville, Tenn.; Feature Attraction Montgomery Ala.; two seasons Big State Fair, Fargo, N. D., and Grand Forks, N. D., of last year; Mobile Mardi-Gras Celebration, February 16-20, 1912.

Mobile Register says: "Prince Nelson gave hair-raising Exhibitions. Filmed with Death. Wonderful performance witnessed by big crowds. While gasping thousands waited expectantly for the awful moment when his body should hurl through space to certain death on the pavement, one hundred and twenty feet below. PRINCE NELSON, Champton High Wire Performer of the World, coolly ripped across a wire stretched from the top of the City Bank to the Bienville Hotel, before the throng of spectators recovered from its first gasp of astonishment," etc., etc.

### Don't Miss Booking this Big Act for it is a Crowd Drawer

Twenty-eight beautiful Costumes, elegant Paraphernalia, eighteen Distinct and Separate Tricks, such as Back Somersaults, Hand-stand on Chair, Walking without the pole, blindfolded, etc.

Positively no misrepresentation in any part of my act. No disappointments. I positively play every engagement contracted. Address all communications to

### PRINCE NELSON

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Or, care The Billboard, Cincinnati, Ohio



## HAROLD WOLD

Has won much success throughout the West with his clever comedy and eccentric dancing, wearing most gorgeous wardrobe. All time open after April 1st. Permanent address, 732 W. Madison Street, Chicago, Ill.

## BOB LESTER



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Always busy. Open for any good proposition. Permanent address, 4001 8th Ave., Brooklyn, or Billboard.

## THE O'FARRELLS

(Formerly Cary, DeGray and O'Farrell)



Novelty Singing and Musical Entertainers. Featuring Frank O'Farrell, in Girl Impersonations. Are always working. Have signed with the Ringling's Shows for Season 1913. Kind regards to all friends. Permanent address, Shawnee, Okla., care Santa Fe Reading Room.

#### PERFORMERS!

Your 30 word Advertisement in The Co-operative Directory for 25c. Each advertiser mails 100 copies. Send your copy now. LINGERMAN, Ventriloquist, 765 N. 5th Street, Philadelphia, Pa.



# Cycling ROSEY

FEATURED SEASON 1912 WITH COLE BROS.' SHOWS.

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#### GREAT MAGICAL BARGAIN

Trunk filled with Magical Apparatus, Card, Silk Flag and Silk Handkerchief Tricks, Also Stage Illusions and other Magical Features. EAGLE SCENIC AND TRADING CO., 814 and Chandler Ave., Evansville, Ind.

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The J. Arthur Limerick Co.  
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Double and triple Parachute Leaps. Seventeen years' experience. Business prices. For terms and particulars address THE TENNESSEE BALLOON EXHIBITION CO., permanent address, Humboldt, Tenn. Reference on request.



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(The Rube in the Hands of the Law), will be seen on the track with the John H. Sparks Shows. This will make their third season.

# THREE BARTOS

AMERICA'S FOREMOST ATHLETES

PERMANENT ADDRESS, 819 N. Second St., READING, PA.



## Wanted, Old U.S. Coins

Will pay highest cash price for any in fine condition—\$2.00 for gold dollars, \$4.10 for \$3.00 gold pieces; I also sell old coins; let me hear from you. Coin book, 10 cents.

D. C. NEEFUS, Dept B, HUDSON, N. Y.

1913 -- SEPTEMBER 8 TO 20 -- 1913

# ROCHESTER EXPOSITION

Exposition Park, Rochester, N. Y.

Attendance, 206,000 in 1912.

Limited Number of First-Class Midway Shows Wanted.  
Bids on Concessions Invited.

Rochester now has the Biggest Permanent Municipal Exposition in the Country. Ten Fire-proof Buildings.

## WHAT THE MODERN PRESS AGENT REPRESENTS.

(Continued from page 33.)

Hulu, dramatic editor of the paper got together. They sent a couple of anonymous appeals to the board of education asking for a holiday on circus day for the school children. They questioned the members, some objected and some were in favor of it. They stirred the matter up for all it was worth and for a week they carried stories as to whether or not the schools would be closed on circus day. Of course no particular show was mentioned, but it waked up the minds of the people to the fact that a circus was heading that way and it made them get ready.

I encountered almost the same proposition on the Dallas, Texas, Morning News. "No nothing" was the cheerful greeting. The State Fair is a big issue down in Texas in the fall. I got acquainted with the reporter, he was handling the news for that event, and showed him where after our show closed we were going to ship all of our animals direct to the Dallas State Fair, that is if certain conditions could be met. We got the directors of the association interested, and they even went so far as to make some propositions, and hence publicity of the big show came galore. But it is tough to have to buy your way into newspapers with money and tickets and then have to steal your way in. Newspaper reporters and city editors are generally willing and glad to help a brother newspaper man in the show business, if they are in a position and their hands are not tied. But since newspaper men are the ones who put the stall in livery stable, they sometimes offer one excuse or another as to the why not, but in truth they could not help you if they wanted to.

It is funny what a little publicity will do a fellow. Surely everybody in the profession know one Frank "Slivers" Oakley, the clown. Well, several years ago, Slivers was not so well known. He was a pretty good "joy" but no better than other disciples of Grimaldi. He was contracted to go with the B. & B. Show and he joined the New York Hippodrome. The late James A. Bailey got out an innuendo against him and it was great material for a newspaper story, as all legal stories are. Slivers was the most highly touted clown of the day and when the time was ripe he stepped into the vaudeville field, where he has been raking in the shekels. Now there are hundreds of actresses who are plodding away in obscure stock companies and "rep" shows and even in one-nighters. Some of them are fitted for stardom. They have nobody to boost or help them and they are doomed to die in obscurity. You might have the best act in the world but you have got to show the people. You have got to blow your horn. Merit is a great thing, but as I have said before there is some bluff in the show game.

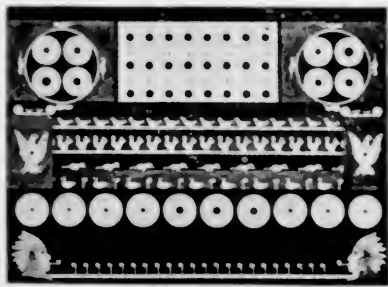
The question which is asked me most is, "is it any harder for a press agent to work today than in other days?" There is no question about it, the times are harder today. Just let me quote a paragraph which I clip from a current issue of the Editor and Publisher, a magazine edited exclusively for newspaper men:

"Again, we wish to warn our readers of the wily press agents who annoy us with their fake stories of alleged actresses and actors. It has never been clear in our minds as to just why columns of space should be given to the movements of circuses and shows. Even the movements of the actresses of today are heralded like the movements of a president. Why? You never give the merchant any whole page write-ups. As long as we cater to the press agents, so long will there be a class of men who draw from \$25 to \$100 per week by working on our good nature."

This article of course only gives one side of the question. But there is no doubt of it. The sailing of the press agent is hard.

Sometimes after working hard on an idea and perfect if you only wake up to find that the newspaper has carried the story alright but forgot to mention the name of the particular show. I once got an elevator filled with chorus girls to get stuck at the Bellevue-Stratford Hotel in Philadelphia. The poor girls were in the close case for more than an hour before they could be gotten out. But the papers in the sleepy city couldn't see why the show should be mentioned in any way. The hardest part of all was that I solemnly promised each of the girls that I would get her picture in the paper and on the first page, too. Almost the same thing happened in Baltimore. I had a girl to faint on the top of the Sailors and Soldiers' monument. I had three fire companies out, a riot call in at two police stations and yet the papers couldn't see the name of the show. I have even almost had good men murdered, and yet not the desired effect. Press agents have their troubles and misfortunes just like all the rest of the people in the show business.

Most anybody who reads the papers now-a-days and most every one does, is familiar as to what is landing and what has been put over on the unsuspecting minds of the public. There are a million of stunts which have made a big flash. But I can't help mentioning one that Col. Charles A. Davis put over for the old Forepaugh show in Boston. It was along in the eighties and the show for the first time was carrying a score of full-blooded



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Secure early concessions and space at our big five-days' Fair, September 8, 9, 10, 11 and 12, 1913. E. F. BOTSFOUR, President, Plattsburgh, N. Y.

Indians. Charley could not resist the temptation to drop around to the parsonage of Dr. Parkhurst who was the pastor of the Tabernacle. He told the good man how it was in the contract with the government that the Indians had to attend church every Sunday. The Doctor fell hard. The newspapers fell harder. It was necessary to send in a riot call to keep the people away from the church. The streets were choked for blocks, they all wanted to hear "The Full-Blooded Indian Quarter." As a little curtain raiser Charley had the Indians to march up and down Washington avenue several times preceding the invasion of the church.

My friend, Doc Waddell, who is enjoying the simple life now in Columbus, Ohio, was certainly no slouch when it came to putting over matters original. After reading Doc's writings one begins to understand that the resources of our language are less limited than supposed. Doc is a world-renowned altimeter of the show business, and is better known in the profession than Shakespeare, altho the Bard of Avon never d'd nunch for circus folks.

I must not forget to mention the personal press agent. Some fellows in boosting themselves push the aggregation that pays them good money into the background. They say that "So and So is in town, and incidentally the big show is coming later." Real showmen object to this and they should, the performers do not get any too great amount of money and if there is anything coming in the way of publicity give it to them for they by nature love the plaudits and the write-ups.

The press agent back with the show always in telling the newspaper men goodbye places emphasis on the fact that he wants a copy of the paper containing a review sent on that it may go in the scrap book. Sometimes the scribe forgets the show entirely and only remembers the press agent, maybe he is only plugging for a job. I mention a few that I received within the space of a fortnight, written in the r own peculiar style:

"Mr. —, the genial press agent left nothing undone on his part to make the grand show a success."

"The management is fortunate in having for its press representative —, who is a gentleman in every way, and who understands his business like Horace Greeley."

"He is the man in the right and proper place."

"The show is mighty lucky to having for its press agent this year Mr. —. He is a refined and courteous gentleman, and the success of the show is due to him."

"But the most versatile person we saw with the circus was that prince of good fellows, Hon. —, known from coast to coast as America's greatest press agent."

"The press agent is a gentleman in every way and is built like a real Chesterfield. Again we welcome Mr. — to our city with his show."

Hardly does a week go by in which I do not get letters from persons who have formed an idea that press agenting is an easy, lucrative work and who ask me for information and advice. Some want to know if there are any books on the subject, any magazines or papers published exclusively for press agents and a host of other questions. Again I say the words are filled with press agents, there are press agents and press agents, alleged and otherwise. The good press agents can be counted on the fingers of one's hands. Nearly every body who is on speaking terms with the city editor or a newspaper reporter calls himself a press agent.

For my part, I only say if you have convictions that you are cut out for a press agent, if you have the proper qualifications, which includes several years' work on metropolitan papers and com'ed with this have a love for the circus or theatrical game, I say go to it.

## Burt Shepherd Australian Whip King



At present headlining in Vaudeville. OPEN FOR WILD WEST OR CIRCUS THIS SEASON. A sure Drawing Card and Big Feature, performing all his feats on horseback. March 24, Grand Theatre, Atlanta, Ga. Permanent address, care of BEEHLER BROS., 1105 WEST MONROE STREET, CHICAGO, ILL.

## AMERICAN INDIAN CONCERT BAND THE GREATEST MUSICAL ATTRACTION

The only Professional Indian Band known in both hemispheres. Now booking for Parks, Expositions and Fairs. For particulars, address

DAVID RUSSELL HILL, Syracuse, N. Y.

## At Liberty---Sheik Dervish

Who carries longer hairs on his body (from 1/4 to 2 inches long) than anybody else in the world, presenting Turkish priests' life and the time wants to hear from good Circuses. Sheik Dervish other places Wild West or plays Mohammedan. Address SHEIK DERVISH, 63 E. Larned Street, Detroit, Michigan

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# FOUR MARVELOUS MELLS

UNIQUE COMEDY NOVELTY AERIALISTS

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ONE LADY, THREE GENTLEMEN

## HUBERTO'S COMEDY ANIMALS

LARGEST TRAINED BAROONS AND "HERO." THE FUNNY, UNRIDABLE MULE]

**TWO  
BIG  
ACTS**



**OPEN FOR  
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FOUR MARVELOUS MELLS

### NOTICE!

BEGINNING JULY 15th, AND UNTIL NOVEMBER 11th, 1913, ABOVE ACTS ARE UNDER EXCLUSIVE DIRECTION OF

THE UNITED FAIRS BOOKING ASSN., - - SCHILLER BUILDING, CHICAGO.

For terms and open time, address THE UNITED FAIRS BOOKING ASSN., Schiller Bldg., Chicago, or C. H. MELTS, Owner and Manager Huberto's Comedy Animals, Four Marvelous Mells, Chicago and Cincinnati, care *The Billboard*.

### LULUMAE SISTERS



For Fairs, Free Acts and Street Carnival. Sensational Globe Spinners, Flexion Artists. A Sister Act that always pleases. Can be booked through HARVEY HOBART, Gate City Theatrical Exchange, Omaha, Neb.

### TWO INGRAMS



For Fairs and Free Acts, Carnivals. A sensational Juggling Act. Something new. A guaranteed attraction. Booked by HARVEY HOBART, Agent "Gate City Theatrical Exchange," Omaha, Neb.

### LEONORA AND ROSEIDA

"Marx Sisters"



The Sympathetic Sisters in their beautiful act. Art, Grace, Strength and Agility. A gymnastic potpourri. Feature act with Circus Columbia, Cuba, for winter season. Open for coming season.

Permanent Address

MRS. AL MARX

82 N. WATER STREET, OGDENSBURG, N. Y.

### MARGARET WOODS



I have just returned from a season of success on the Coast, and returning East, now touring the Sun Time. Wishing my friends money, success and best of luck to all. MARGARET WOODS.



## "STEAMBOAT TOURS of the WORLD"

### WANTED---A PARTNER

With \$15,000, to build one at the Panama-Pacific Exposition. Can clear \$100,000 IF YOU ACT NOW. Address

J. J. LANGEVER, Owner, 288-290 W. 11th St., Fort Worth, Tex.

WHAT IS THE STATE FAIR TODAY!

(Continued from page 28.)

the only one where the actual adult tax payers can go to school. This will be corrected when the people know the truth.

Our state fairs have passed thru stages of progress. There was a time when, forced by need of funds, the managers of many overtook education for amusement and were careless about the character of their offerings. This period has passed. In the leading state fairs today the strictest censorship of all entertainment features is maintained. Freaks, fakes and immoral shows are tabooed. All the managers are seeking for entertainment novelties but these must be high-class in every respect, and the goal striven for is to present entertainment that will teach as well as amuse and thrill.

Amusements will always be a part of our state fairs, just as surely as athletic games will be features of university life. "All work and no play makes Jack a dull boy." Moreover, people are most easily attracted to instruction by amusement. Right entertainment is the drawing power of our state fairs. Vast audiences go to play, and remain to learn. Music, spectacles, feats of skill, strength and speed will continue on the state fair menu, and judiciously used, they will, more than any other one thing, indirectly advance the cause of their state's improvement.

Thus you will see that the state fair of today has grown to be so big, so many-sided, that the average visitor, interested in some one feature or department, seldom gets any adequate idea of the size and scope of the whole exposition. It must be so because this is an age of specialists, and the state fair is a great gathering together of specialties—a clearing house of ideas for every worker. The managers are striving to build up an even stronger organization of experts who will direct progress in their departments and will so strengthen the parts that the whole will continue as one of the leaders in the task of solving America's really big development problems.

As a natural outcome of the serious purpose of the country's fair managers, the American Association of Fairs and Expositions has grown into a great, helpful organization. All of the leading fair associations are members of the central organization, and each year the meeting held in December becomes more prolific of good. The men who make the fairs, meet and discuss plans and methods and exchange ideas. The national organization has done much and will do more to help the various fairs to realize these opportunities for advancement along the right lines.

THE AEROPLANE AS AN ATTRACTION.

(continued from page 40.)

of the year previous when aviation was newer and more of a novelty and a better program was furnished. In almost every place where they had flights last year and in 1911 the interest manifested and the crowds present were as great, if not greater, than the first year even tho the aeroplane may not have been able to fly the first year. This fact shows plainly that aviation is the most popular attraction of the day and that as the years pass that it is becoming even more of a popular feature.

AERONAUT'S BALLOONS and PARACHUTES



New and second-hand. Best made goods in America. ED. R. HUTCHISON. 50 Foster Ave., Elmira, N. Y. List furnished.

SPRINGFIELD, VT. Fair and Races SEPTEMBER 2-3-4-'13 C. H. MOORE, Secy.

WANTED

FREE ATTRACTIONS AND CONCESSIONIST, for Franklin County Fair. Dates, October 7, 8, 9, 10. Address G. W. A. Wilson, Sec., Conway, Ark.

WANTED

Crazy House, Riding Services, some clean Concessions for the season, at ELECTRIC PARK, North Charlotte, N. C. Address MANAGER, Box 18.

READY APRIL 20TH BIG 1913 CATALOGUE

(Drop Us a Postal Card)

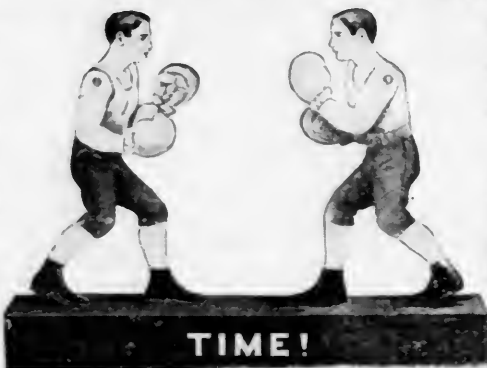
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Watches, Jewelry, Novelties, Etc.

722 Penn Avenue, PITTSBURG, PA.

A Big "Hit" The Champion Boxing Toy

(PATENTED DEC. 5, 1911)



A Realistic Conflict as Natural as Life in All Its Aspects.

An Athletic Combat of Physical Strength and Agility.

A Perfect Sparring Match and Pugilistic Encounter.

RETAIL PRICE, 25 CENTS.

Liberal discounts to the trade. Don't fail to see it. Greatest "Hit" out for Streetmen and all Amusement Business. For sale by leading jobbers, or send 25 cents for sample and prices by mail today.

Hampden Toy Co. FACTORY 3 Westfield, Mass.

Merry-go-Round Men!

"ATTENTION" Be up-to-date

Don't start out this coming season with your organ out of repair; if you do you will be the loser.

SEND IT TO ME NOW

Have new music and drums put on; it will pay you. Write for prices.

C. F. BATH, Organ Builder, Abilene, Kans.



STOP, LOOK AND READ!



And then send for Catalogue. We are fully prepared to execute orders for the coming season with a full line of Typo and Postcard Machines and Supplies, and are able to execute orders any time, day, night and Sunday. To be up-to-date, send orders to the most reliable and cheapest house.

THE STAR PHOTOGRAPHIC MACHINE & SUPPLY CO.

718-720 S. 7th Street Philadelphia, Pa.

Corner's Orangeade and LEMONADE (the Original Powders)

The drinks YOU WANT. Guaranteed under the U. S. Government Pure Food Laws. Serial No. 9436. One pound makes 40 gallons of drink, with a profit of \$30.00. Price, \$2.25 per pound; sample gallon, 10c. Write NOW for quantity prices. THE CORNER CO., 303 Maryland Street, Buffalo, N. Y.

PORTAGE COUNTY FAIR, Ravenna, Ohio

September 2, 3, 4, 5, 1913. Open Day and Night

Privileges now selling. Want a few high-class Tent Shows. OVER ONE MILLION PEOPLE WITHIN THIRTY-FIVE MILE RADIUS. D. R. HANNA, President; C. R. SHARP, Secretary. Address all communications to secretary.

WANTED FOR Home Coming Celebration

At FOX LAKE, WIS.

July 1, 2, 3, 4, 1913

Carnival Company, Concessionists, and other Special Attractions. Write at once to D. J. HOTCHKISS, Secretary, Fox Lake, Wis.

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CHARLOTTE, - - - MICH.

Member Short-Ship Racing Circuit. Tent Shows, Privilege Men and Concessionaires. Write

V. G. GRIFFITH, Secretary

Mention BILLBOARD.

WANTED

SHOWS, SWINGS AND ALL OTHER KINDS OF CONCESSIONS AT THE FOLLOWING INDIANA FAIRS

Edinburg, Ind., July 23, 24, 25. Robt. G. Porter, secy.; Norin Vernon, Ind., July 29, 30, 31, Aug. 1, W. G. Norris, secy.; Lawrenceburg, Ind., Aug. 5, 6, 7, 8, 9, 10, G. H. H. secy.; Osgood, Ind., Aug. 12, 13, 14, 15, 16, R. Kemper, secy.; Columbus, Ind., August 19, 20, 21, 22, L. J. Sheldt, supt. of priv.; Franklin, Ind., August 26, 27, 28, 29, 30, J. Shuck, secy.; Rushville, Ind., August 26, 27, 28, 29, W. L. King, secy.; Shelbyville, Ind., Sept. 2, 3, 4, 5, 6, Geo. Parrish, secy.; Greensburg, Ind., Sept. 16, 17, 18, 19, Dr. C. V. Alnoworth, secy.

FLEMINGTON FAIR ASSOCIATION

August 5-6-7-8-9, 1913

FIRST-CLASS ATTRACTIONS of all kinds wanted. Write DR. C. S. HARRIS, Secy., Flemington, N. J.

THE CRAWFORD COUNTY GRANGE FAIR

Will be held at Robinson, Ill., Sept. 22-26, 1913. Good clean moral Shows wanted on flat rate. Concession people write: J. E. BARLOW, Priv. Supt., Robinson, Ill., or HENRY COULTER, Secy., Dun-canville, Ill.

Clarinda Fair

DATES ARE

Sept. 8, 9, 10, 11, 12

Concession Men Get in Line. Address J. C. BECKNER, Sec., Clarinda, Iowa

Theo. A. Bank, President. J. B. Hauka, Privileges.

THE GREAT

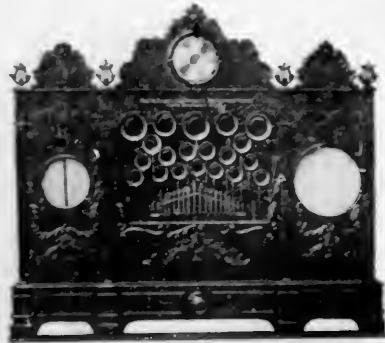
Lycoming County Fair

Will be held at HUGHESVILLE, PA., October 14, 15, 16, 17, 1913.

C. Steck Hill, Trotting Secy. Edw. E. Frontz, Secy.

COME TO THE Caledonia County Fair ST. JOHNSBURY, VT. SEPT 9-10-11-12

The Biggest Fair in Northern Vermont J. M. CADY, Secy.



BAND ORGAN, STYLE 192.

ENDLESS PAPER PLAYED ORGANS NO TROUBLE—RELIABLE—EFFICIENT

UNSURPASSED FOR

Carousels, Merry-Go-Rounds, Parks, Carnival Shows and Roller Rinks

I would not advise any one to use anything, only the endless paper rolls; they are the best ever put on the market. Any one in my section of the country wishing to know anything about the North Tonawanda Musical Works Organs, that they don't understand, are at liberty to write me.

Very truly,

O. L. RANFRANZ,

Prop. Grand Rapids Roller Rink, Grand Rapids, Minnesota.

Write for Big Illustrated Catalogue Prices, Etc.

NORTH TONAWANDA MUSICAL INSTRUMENT WORKS

NORTH TONAWANDA, N. Y., U. S. A.

ENDLESS PAPER PLAYED ORCHESTRAS

Get the Money In Cafes, Moving Picture Theatres Ice Cream Parlors and for Dancing

I have been in the automatic piano business for a number of years, and for the money, I must say that you have the best little instrument I have ever heard, and I want to congratulate you on this piano, as it is very simple, and the music is good.



PIANOLIN "A."



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## Aeroplane AND Hydroaeroplane Flights

DRAW LARGE CROWDS

EVIDENCE

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*The Lewiston, Maine, Sun, of Sept. 5, says:*

"The Aeroplane Exhibition given at the State Fair just doubled the attendance, and all first day records were smashed."

*The Dubuque, Iowa, Herald, of Sept. 30, says:*

"There were 30,566 passengers carried by the Union Electric Company's cars on Friday to witness the aeroplane flights by CURTISS AVIATORS."



We have the largest corps of expert aviators in the country at our command, and the largest exclusive aeroplane factory in the world to fall back on in case of emergencies.



A contract with a strong company, with plenty of aviators and machines, will cost you less in the end and give you "Gold Bond" insurance against disappointments and failures.

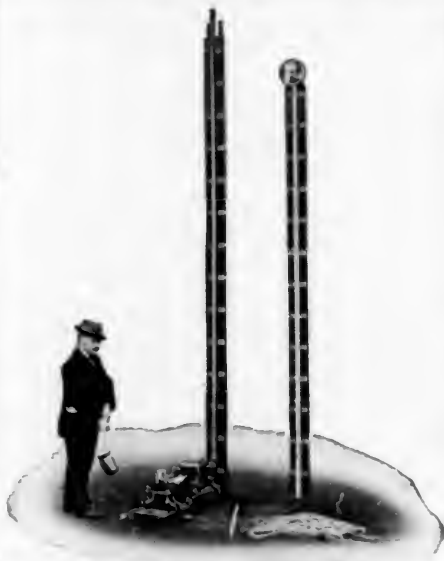
### Curtiss Aviators Fly on Schedule Time, Rain or Shine, and Satisfaction is Guaranteed

If you do not get all the flying you contract for, you pay only for what you get. Our best aviators are being rapidly booked for the entire season. Write to us immediately if interested, giving dates desired. Prices, terms and complete information will be promptly and cheerfully furnished.

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GLENN H. CURTISS, General Director

HAMMONDSPORT, N. Y.



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Codes Used:—"Lieber", Western Union, A. B. C. 4th Edition.

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### Our House Front Doll Rack

POPULAR EVERYWHERE

People enjoy seeing the figures go down.



The OLDEST, LARGEST, most up-to-date Builders of

### Merry-Go-Rounds, Riding Galleries and Carouselles

In the World. A Carousselle like the cut above earned \$802.00 in ONE DAY this season. Make your Park or Carnival Co. PAY.

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PROMPT DELIVERIES.

ANNIN & CO., Flag Makers, 99 Fulton Street, NEW YORK

WRITE DEPARTMENT B.

GET WISE! DEAL DIRECT WITH THE BIG HOUSE.

**THE BEST 10 CENT PENNANT**  
 FOR PARKS AND RESORTS  
 Size 9X24 inches. Good Felt. **\$50.00** Per Thousand  
 Designs in Colors. Any Lettering.  
 WITH BEST QUALITY **\$60.00** Per Thousand  
 HEAVY JAP CANES

THE MISSING LINK OF AMUSEMENTS.

(Continued from page 31.)  
 The day when a mild attraction will draw its box-office reward is dead and gone, if, indeed, it ever existed, which may be doubted. The modern public demands meritorious attractions, served with the same careful standard of attention it requires in its food supplies. In other words, an attraction must be fundamentally meritorious and, also, advertised in a manner that will lead the public to know, beyond all question of doubt, that it is extraordinary. And when it is finally displayed, it must be an extraordinary attraction, not a tail by the way-side.

With such an enlightened public, deal to the pulling-power of these attractions, it can readily be seen that a really wonderful novelty would succeed beyond its originator's fondest expectations. For the oft-deceived public will never be deception-proof when it comes to the announcement of something new and original and will give a presumably meritorious, new conception its full measure of sincere support. Thus, when the real novelty is struck, (and the public exhibited in the outdoor amusement field predicts that it will be achieved ere long), the public will do its share in supporting it—and will continue to support it as long as it remains novelty. The newer the conception, the longer it will last. The greater the oddity, the greater the drawing power.

Sometimes a new conception is really meritorious but falls short of expectations because of unforeseen contingencies. One of the greatest examples of this was the balloon, and its cousin the aeroplane. Because the balloon could not be made to land properly, so much attention was devoted to this trivial shortcoming that the marvelous nature of the achievement passed into insignificance beside it; and when it was displayed to the public, people would nod their heads and say, "Tooh! That so-called wonderful invention is too risky to be worth much. Why, the fellow running it takes his life into his own hands, for he cannot control the thing at all." Thus exaggeration followed upon defects pointed out and interest was soon lost in what should have been one of the greatest drawing cards among outdoor amusement pullers.

Amusement men must realize that, until they actually discover the real novelty that will bring amusements up to a standard that will fulfil all expectations of the show spectator, a careful endeavor to purvey the present attractions, good and clean in nature, to the best possible advantage, without resorting to unfair faking, will be all the public can legitimately ask for and expect to receive.

The circus world has progressed on the theory that the simple addition of attractions extraordinary, if there are enough of them, will make the show extraordinary. The carnival world, instead of making the mistake of supplanting the carnival by a too elaborate entertainment of a different nature, is advancing on the theory that upholding the standard of the individual carnival attractions will mark the carnival's advance. The amusement park is still wildly clamoring for the real novelty, but in a harmless manner and, while announcing wonders, is quite content to give a pleasant entertainment along more or less conventional lines.

After all, this attitude of careful advance is the correct one. If it is rigidly adhered to, the public's confidence will be retained, as heretofore. The absence of out and out fakes in most of the present-day shows is commendable and the support the public is giving the shows demonstrates the public's love of fair play. Retaining the confidence of the public means that, when the real novelty is achieved, it will be supported in a way that will make its discoverers feel that their efforts shall not have been in vain.

In the meantime it is the showman's duty, in lieu of finding the new, to give their patrons the very best that can be obtained of the old. Great circuses have great attractions that act as a magnet for the public, eager to be entertained. The carnival of today has elaborated its features so that the inner shows are better dressed, better written and better presented than ever before. The parks show a constant tendency to eliminate what proved objectionable the previous season and substitute more meritorious features. Careful consideration of these facts forces the inevitable conclusion that the great outdoor world is constantly approaching the point when, as serene daylight is ushered into a calm sky, newer, grander, more beautiful than ever dreamed of, will fill the horizon of the outdoor world and entertainment of all kinds will be successfully challenged by amusement's "missing link."

CHICAGO AMUSEMENT MECCA.

(Continued from page 38.)

Hedge stands prepared to advise all that the colossal resort will be a decidedly improved park the coming season. The two sites formerly occupied by Creation and the Battle of the Monitor and the Merrimac will house new shows of an even more elaborate scale than their predecessors. While both shows will be of a sensationally spectacular nature, they have not as yet received their 1913 names. A new water ride, installed by J. H. Miller, of the Ingersoll Engineering and Construction Company, Philadelphia, on the site of the old Penny Arcade, will be called "Shooting the Rapids." Vernon Keenan along with Mr. Miller, is erecting an exhilarating riding device to be known as "The Whirlpool Rapids" on the spot formerly covered by The Water Carousel. C. J. Finnegan, familiarly known in carnival and park circles, will have two or three girl shows on the ground, and the theater which last year housed the Girl in Hack will be fronted with a big electric sign, emblazoning the wonders of the Girl in Red. Henry Belden is working on a shooting gallery which, it is claimed, will be the largest and biggest in the country. This new concession gives Mr. Belden one more than he carried last season, for he still will conduct the three shooting galleries. The old ball room located just across the pike opposite the "Royal Gorge," will be discarded, and a brand new one installed on the site of the old roller skating ring. Although the policy will remain the same, the space will be considerably enlarged and will measure 100x200 feet. An attempt to engage the most popular bands of national repute will certainly eventuate into reality, for the following names have already been announced: Johnny Hand, Martin Ballman's Symphony Orchestra, Weber's Prize Band, Navassar's Band, Don Filipino and others. Directly opposite the Casino, a quaint Japanese tea garden is in process of construction and when opened, will cater to ladies and children. In all probability, the largest Hawaiian village ever assembled, will be placed on exhibition in Chicago's North Side Park. Still another Ingersoll Construction Company's installation will be an amusement hall, modeled after the Pitt, which rendered Revere Beach in Boston so everlastingly popular.

But few changes will be made in the list of officials at Riverview. Paul Cooper, Wm. Schmidt, George Schmidt and A. R. Dodge will return to the same positions they held during the past season.  
 White City is equally as aggressive and far reaching in its improvements. President Morris Belfeld announces the opening, Saturday, May 10th. This resort was the first to give the public free grand opera performances and free all-star ballet and was also the first to introduce European cabaret performances into the Western parks. A. F. Thaviv and his Russian band will be the first organization to occupy the Ivory band shed at the extreme south end of the new Parisian gardens just erected last season. White City's own band of fifty especially selected artists will follow the Thaviv engagement and then comes the musical sensation of the season—Emanuel of the Chicago Grand Opera Company with a special corps of twelve soloists. The same Oriental and European atmosphere will be exhibited by the South Shore resort,—sunken gardens, box-wood trees, strings of colored incandescents,—the product of H. Franck & Co., Chicago; plants, ferns, and verdure indescribable, will relieve the white and green coloring of its buildings. This year, White City's tower will cast a golden halo from its lofty height. Instead of the white blaze, as every one of the globes has been ordered bronzed. The stupendous reproduction of the Battle of Marston will again be offered this season as it was one of the most popular installations ever conceived by President Belfeld. Another mammoth concession of similar nature will be a working model of the Panama Canal,—true to the herculean Central American engineering project in every respect. The personnel of the officials remains the same as in 1912. They are:  
 Morris Belfeld, president and general manager; Joseph Belfeld, vice-president; Ernest L. Belfeld, secretary and treasurer; Ralph T. Ketterling, assistant to the president, and manager of the press, advertising and convention bureaus; Otto L. Little, general auditor; Robert Waters, superintendent; Claire Slavin, secretary to the president; Michael McCauley, advertising agent; Ella Rice, secretary to Mr. Ketterling.  
 Forest Park, the third and newest of Chicago's amusement resorts will also have much of the improvement in evidence to greet its patrons.  
 The West Side Park will install a creation, likewise a circus side-show, thanks to the energy of Mr. A. Natt, of Rhode Island. A Chinese opium den and Eden museum will also be installed. This latter concession will compare very favorably to that famous Richard Holloman Institution on West 23rd street in Manhattan. A gigantic shooting gallery will also be installed by W. F. Kingston of St. Louis, and the Fire Show will be replaced by the latest type of motion picture aldomes.  
 The sentiment and sympathy of all frequenters of Chicago parks were touched by the recent announcement in The Billboard, of the sale of San Souci. As previously recorded, this park passed from amusement hands into the necessary market of real estate promoters. Orders have been issued to dismantle it, and by the time its sister parks have opened, San Souci will be no more. Like Luna Park, it has passed to the beyond, and with it go the fondest regards of all whoever had the opportunity of breathing in its delightful offerings.  
 Thus in resume, one can see that Chicago will mean as much to the amusement business in the summer as it has meant in the winter. This is considerable and one can demand no more.

7--LOZANO TROUPE--7

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Largest and Fastest Troupe of

Tight Wire Performers

In the World. A FEW DATES OPEN in September, October and November, 1913, for PARKS AND FAIR DATES. Address

MANAGER LOZANO TROUPE,

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The Famous Trotting Ostrich

The Most Novel and Attractive Park or Fair

Feature Free Act

Now Booking Season 1913

This is not merely a free act but one that draws the crowds. TRY IT!

GEO. MALCHUS, Manager 34 West Ashley Street, Jacksonville, Fla.

T. J. Todd & Son write me.



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FREE GATE. FIVE CENT CAR FARE. ONLY PARK. Population, 43,000. Most popular summer resort in Michigan. WANT—A few more live, up-to-date Attractions. Ferris Wheel would go big here. What have you? THE PARK THAT MADE JACKSON.

J. ALBERT O'DELL, President and General Manager,  
JACKSON, MICH.

## EAST END PARK

A. B. MORRISON, Mgr. MEMPHIS, TENN.

Tenth Year of Continued Success Begins May 11

Park being entirely renovated. Constructing Giant Coaster Rips. Gyroplane replaces Circle Swing. Good opening for Novelty Concessions. Terms equitable. Should like to hear from reliable Postal Photographer. Good paying concession for the right person. Submit your propositions for all devices and games of permanence.

## UNION LAKE PARK

MILLVILLE, N. J.

The season of 1912 was a record-breaker from every standpoint. Everybody made money. Every Concessionaire is clamoring to come back. Great improvements are planned for season 1913, to include a Hotel, Cottages, a Country Club House, etc. All kinds of Privileges and Concessions for sale and lease, especially big attractions. Free Gate, band and other playgrounds; greatly improved transportation facilities from all points. 50,000 population to draw from, and practically the only summer amusement attraction in territory. WANTED: Roller Coaster, Shoot the Chutes, Frolic, large, modern up-to-date Carousel, Fun Chaser and other large attractions. Splendid opening for a Penny Arcade, up-to-date Shooting Gallery, Game Room and other Legitimate Concessions; not interested in cheap gambling devices or games of chance. Park opens about May 25, and will remain open until about September 10. Address J. H. DOWLER, Jr., Manager, Vineland, N. J.

A SWELL OUTFIT WILL GET THE MONEY.

### J. U. Tschudi's NEW STYLE CATS

FOR BALL RACKS, NATURAL AS LIFE AND GUARANTEED NOT TO RIP.

J. U. T\$CHUDI, 728 S. SECOND ST., ST. LOUIS, MO.

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Put up in attractive packages in ½-lb., 1-lb. and 2-lb. Also a complete line of 5c, 10c, 15c and 25c packages. All packages are large and flashy, and will make you money at prices that will surprise you. Shipped to you by express to any point in the United States the same day order is received. ∴ ∴ ∴

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## HEADLEY CHOCOLATE CO.

BALTIMORE, MARYLAND

Largest Exclusive Manufacturers of High-Grade Fancy Package-Goods and Specialties in the UNITED STATES.

**FAIR NOTES.**

Secretary C. R. Olson, of the Wright County Agricultural Society, Howard Lake, Minn., writes as follows: We are discontinuing harness races, as it seems impossible to get an honest race for the purse we can afford to put up. The people seem to be more interested in farmers' and handicap races, as they know the individual horses and drivers. The difference in prizes is considerable in favor of the fair association, which is to be taken into consideration when we know that the financing of the fair is our greatest problem. We have improved our grounds by adding new buildings, amounting to approximately \$4,000, and are planning for a cattle barn, 30x100 feet, for this season. Considering this is our forty-fifth annual fair, we can look back upon the time our good money went for fast races, balloon ascensions, etc., and the people's money for "ahel games." The farmers were much put out by this state of affairs and the fair managers were ready to quit in disgust, taking a solemn vow never to have anything to do with another fair. But the most exasperating of it all was, the record breaker of attendance, with \$1,000 in debt, which the people declared was due to either of two causes, crooked fair managers or easymarks. Our only temptations now are high flyers and automobiles. Our admissions are 35 and 50 cents. No passes—not even to large exhibitors, as we aim to give value received in premiums and the advertising. Would it not be a boon to fair associations as well as attractions of merit, if we had a Board of Censors to which we could refer with confidence when looking for our paid attractions. It seems it could be arranged on the basis either by state or national associations. It would have a tendency to eliminate fakirs and irresponsible parties. In conclusion, now that our agricultural societies and fair associations are in the front rank, let us all get together and boost and keep them there by doing business on business principles, open and above board.

The Northampton County Agricultural Society, Nazareth, Pa., will, the fourteenth time this season, exhibit on the grounds purchased and improved at an expenditure of \$100,000. This year's dates are September 16-19. The fair grounds are situated near Nazareth, a town of about 4,000 inhabitants, located in the central part of Northampton County, Pennsylvania, about five hundred feet from the depot of the Bangor and Portland Railroad, a branch of the Delaware, Lackawanna and Western Railroad, and Lehigh and New England Railroad, and along the line of a number of traction and electric roads, affording unsurpassed facilities in the way of accessibility. The one-half-mile track was completed at an outlay of about \$30,000. Behind the auditorium are located the cattle sheds and stalls for the different exhibits of live stock. A grandstand, 45x200 feet, with a seating capacity for 3,000 people, is located so that a full and unobstructed view can be commanded of the track. The main building, 60x150 feet, and Machinery Hall, 48x108 feet, with two wings, 36x18 feet, are new features of the fair this year. This year the society will have on exhibition live stock (cattle, horses, sheep, swine, poultry, etc.), agricultural products and implements, horticulture, ladies' work of all kinds, horse racing, and other attractions. J. K. Hembelmer is the secretary.

The Lancaster County (Lancaster, Pa.) Agricultural Fair Association for 1913 will enlarge the grand stand to twice its former size. Bleacher seats have been purchased from the Donsie and Wheeler Shows, which in addition to those purchased from the H. Loken dog and Pony Show, will give a total of 3,000 bleacher seats. This will greatly improve and fully solve the condition of shortage of seating capacity, which heretofore existed. The premiums in many departments will be increased, especially in the racing department, where purses will be given. New buildings will be erected to meet the demand for space which last year could not be had and applicants had to be turned away. The midway itself will be added to and changed so as to give concessionaires more room, in the shipping and receiving of freight and express via the Pennsylvania R. R., will be improved. There will be an office on the grounds, thus avoiding the heavy cost of drayage, and a slide-track alongside of the fair grounds, where everything can be unloaded and loaded on the cars. All drives and walks will be macadamized, and all parts of the grounds drained, making it a dry and pleasant place for exhibitors, concessionaires and patrons. This year's event will commence on September 29-October 3, with H. F. Seldomridge acting as secretary.

The Dodge County Fair Association, Beaver Dam, Wis., is now laying plans for a greater fair than ever. The dates are September 29 to October 3, with C. W. Harvey as the secretary. Six thousand dollars will be offered in premiums and \$5,000 for special contests. A high class of special free attractions will be booked. Ten bands of music will help to make things lively. The carnival will be held three nights instead of two as in the past. Many improvements will be made on the grounds and buildings. Two barns were erected on the grounds last year, each 60x300. These barns are built on a new plan of construction with two driveways thru each barn. The Dodge County has a subway under the race track, thereby eliminating all danger of crossing the track during the races. The Dodge County Fair is the only fair with a speedman's home for the horsemen to make their headquarters during the fair. Secretary Harvey writes: "All fairs should remember they can not get too many improvements on their grounds. They all go to help make a fair a success. In the location of fair grounds, much attention should be given to having them as easy of access as possible. This is one of the secrets of the success of the Dodge County Fair from the fact that the grounds are only three blocks from the center of the city and the railroad station."

The directors of the Renfrew, (Ont.) Fair this year expect to make a decided advance. The present main hall is to be torn down and moved and made into two large horse and cattle sheds. Its place will be taken by an armory, built by the Dominion government on part of the fair grounds, which the fair association will deed to the government. The armory will be 86x130 feet and will serve excellently for the fruit, floral and arts department of this fair, which is now styled the "great horse fair and apple show of the Ottawa Valley." This year's fair will be held September 17, 18 and 19, and W. E. Smallfield will be the secretary.

**WANTED SHOWS, RACK MEN and CONCESSIONS OF ALL KINDS**

—FOR—

**Third Annual Farmers' Fair, Orleans, Ind. August 28, 29, 30.**

Frank Armstrong, Balloonist, write. Largest crowds in Southern Indiana.

J. G. JOHNSON, Secretary, - - Box 241, Orleans, Indiana.

**SECRETARIES OF FAIRS**

**Broncho John and Broncho John's Wild West Show**

A SPECIAL FREE ATTRACTION FOR FAIRS

He has the goods for advertising that draws GREAT CROWDS each day, RAIN or SHINE, and has the goods advertised to do the WORK RIGHT, which amazingly pleases everybody, all the time, RAIN OR SHINE. There is no possible chance for disappointment after contracts are signed. BRONCHO JOHN is a feature that draws from a far distance to YOUR FAIR. The many clean and exciting WILD WEST ACTS between heats makes an afternoon of GREAT GLORY. This is what the people want, and YOU KNOW IT. BRONCHO JOHN is a history maker and experienced SHOWMAN, with the greatest number of the greatest WAR CREDENTIALS and WAR LETTERS of any citizen WAR MAN in the world, which can be HONORABLY used to BUILD FOR RESULTS. Don't your people want to see HIM? Why, of course they do. Terms are very reasonable. Address

BRONCHO JOHN, Valparaiso, Ind.

**The Northern Illinois District Fair STREATOR, ILLS.**

WILL BE HELD SEPTEMBER 8, 9, 10, 11, 12, 1913.

THE BEST LOCAL FAIR IN AMERICA. 350,000 population in our district to draw from. Seven railroads to our grounds. CHAS. F. WENNINGER, Secretary.

**ATTENTION—CARNIVAL AND CONCESSION MEN**

**Monroe, La., Sixth Annual Fair**

Last Week in October, 1913

Want first-class carnival company concessions and novelties of all kinds. No gambling. Address GEO. A. BARNS, Secretary, Monroe Fair, Monroe, La.

**The Westmoreland Fair Association**

September 9, 10, 11, 12, 1913

YOUNGWOOD, WESTMORELAND COUNTY, PA.

Solicits clean concessions; only such as are allowed by the laws of Pennsylvania will be accepted. J. W. RUTH, President, Scottdale, Pa. DR. H. A. McMURRAY, Youngwood, Pa.

**Troy Fair**

TROY, PENN., SEPTEMBER 2, 3, 4, 5, 1913.

WANT good clean Shows for Midway. No objection to Girl Shows if they are in the limit. Also the following Concessions—Doll, Cans, Knife Racks, Fortune Teller, High Striker, Poodle Dog Wheel, and anything for Midway. Bigger crowds last year than ever before.

W. F. PALMER, General Manager.

**STROUDSBURG FAIR**

MONROE COUNTY, PENNA.

**OPEN DAY AND NIGHT—SEPT. 1, 2, 3, 4, 5**

Bigger and Better Than Ever. Let Us Hear From You  
W. C. HOOD, Pres. W. M. BURNETT, Secy.

**7th Annual Oklahoma State Fair & Exposition**

Oklahoma City, Okla., Sept. 23 to Oct. 4, 1913

PRIVILEGES FOR SALE. All information furnished upon application to I. S. MAHAH, Secretary, 130 1/2 West Grand Avenue, Oklahoma City, Oklahoma.

**WANTED FOR OLD SETTLERS REUNION**

COLUMBUS, KANSAS, WEEK OF AUGUST 11th

Good clean Carnival Company with band, eight or ten shows and up-to-date riding devices. Also want good Free Attractions. We expect a certified check deposited in one of our banks as a guarantee that you will be here. Cassville, Mo., Cherryvale and Baxter Springs, Kansas, all follow soon afterwards. STANLEY WALBERT, President; M. L. CATLETT, Secretary.

**STRICTLY CLEAN SHOWS**

None other need apply. I want three strictly moral Shows, for the best County Fair in Illinois. Will sell ground space or play percentage. 50,000 people attended our 1912 Fair. Dates September 2, 3, 4 and 5, 1913. Address

CHAS. L. TRIMBLE, Secretary, PRINCETON, ILL.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

**SO. MICHIGAN STATE FAIR**

AT BENTON HARBOR, MICH.

Dates, Sept. 30, Oct. 1, 2 and 3

For privileges and concessions, write  
**A. S. Miles, Secretary**  
BENTON HARBOR, MICH.

**CONCESSIONAIRES**

**THE Shenandoah, Iowa, Fair AUGUST 11-15**

Biggest County Fair in Iowa. Shade trees, forty years old. Electric lights, sewers, city water, paved street to city.

Good, clean concessions wanted. No gambling or liquor permitted. Write C. N. MARVIN, Supt. of concessions, for rates.

**MARSHALL COUNTY FAIR**

Marshalltown, Iowa, September 8-12, Inclusive  
Five days and four nights. Largest and best County Fair in Iowa. Attendance in 1912, 33,500. For privileges, write

W. M. CLARK, Secretary; or DORR L. LAMB, Superintendent Concessions.

**BEACON VALLEY FAIR**

NAUGATUCK, CONN.

Tuesday, October 14, 1913.

**CONCESSIONS WANTED.**

E. P. O'BRIEN, PRES. EDW. J. AHERN, SECY.

**Prowers County Fair**

LAMAR, COLO.

August 20, 21, 22.

First Fair of the Season in Colorado. Attractions wanted. Liberal treatment on Concessions. Santa Fe Circuit.

CHAS. D. HERMAN, Pres. G. C. BORDNER, Secy.

**The Great Kutztown Fair**

August 26, 27, 28, 29, 1913.

KUTZTOWN, PA.

TWENTY-NINTH ANNUAL

Canada's Great Eastern Exhibition  
Will be held at SHERBROOKE QUE., August 30 to Sept. 6, 1913. H. E. CHANNELL, Secretary.

**The Big Calais Fair**

CALAIS, MAINE

THIRD ANNUAL FAIR, September 2-5, 1913. Concessions and Tent Shows wanted. Midway splendidly located on spacious and beautiful lawn; no dust, mud or dirt. Liberal management. W. L. FAYON, President; THOS. J. HOYLE, Secretary.

**THE GREAT McHenry County Fair**

Will be held August 26-29, 1913. Open for Privileges and Attractions now. THEO. HAMER, Secy., Woodstock, Ill.

**CENTRAL MAINE FAIR**

WATERVILLE, MAINE

September 9, 10, 11 and 12. Average daily attendance, 12,000. Midway Attractions wanted. Will sell space or contract on percentage. R. M. GILMORE, Secretary.

**WANTED—GOOD CLEAN SHOWS FOR OUR MIDWAY**

**WICOMICO FAIR ASSOCIATION**

SALISBURY, MD., Aug. 12, 13, 14, 15, 1913. Apply this office, or to FRANK MELVILLE, INC., 220 W. 42nd St., New York City.

**WANTED—ATTRACTIONS For County Fair and Street Carnival**

August 28, 29 and 30, 1913. Concessions for sale. Address HENRY M. GALLAGHER, Secy., Waseca, Minnesota.



ADVENTURES OF PETE CONKLIN.

(Continued from page 24-8.)

the circus the robbers captured and killed?" I answered, "I'm the circus." He then said: "My boss knows Conklin the owner of the show."

Mr. Bell came. I knew him at once. He was a sporting man from New Orleans and he was astonished to see me. He said from all accounts he had read he thought we had all been murdered. I told him the whole story of our troubles and also that the whole company was in camp five miles out of town. And I wanted to make arrangements to show in the town, and that perhaps he could tell me what the prospects were. He said the town is all O. K. and he would do all he could to help me. As he owned the grounds opposite his place I could show there as long as it would pay, and he would not charge me anything. He went with me to the Alcaldia's office and I arranged to show. He loaned me five hundred dollars to get started in good shape. It was a friend indeed and in a very short time we were ready to open. Our opening was big. We took in seven hundred dollars. We were rejoiced and thought our troubles were over. But at night after the show was over Colonel Young with his fillibusters came in and plundered the town and robbed everybody. He took the diamond rings from the women's fingers and if they couldn't get them off they cut their fingers off. Then they captured a Mexican gunboat and crossed over on the American side and got away. The next morning everything was excitement. The Alcaldia gave us notice to leave the town at once and if we were not gone in three hours we were all to be put in prison. He thought we were connected with the fillibusters and hept to rob and plunder. I couldn't make him see it any other way so I told my brother what the Alcaldia had said. And I also told him to pack up and get down to the ferry as quick as possible and get over to Brownsville.

I went to see my friend Bell to pay him back his money and bid him good-by. While I was talking to Mr. Bell the news came that they had taken our whole company and locked them up in prison and that they were after me. Bell suggested that I try to get over on the other side and see the American general and see what he could do for me. Bell said: "I know General Canales' secretary, Mr. Foster, he is an American. I will see him and try to get him to give you a pass." Mr. Foster said he would like to give me the pass, but it would be a very dangerous thing to do. "If they captured Conklin with the pass it would be death for me," he said. But I told them they would never get the pass from me. I would eat it up before they could get it. Then he was afraid I would have to give the pass up before I would get over. So I suggested that the pass be written to go and return, and they thought it a good idea. He wrote the pass that way and signed General Canales' name. I then bid them good-by, mounted my horse and took the back track for the ferry, which was three miles.

When I reached the ferry the guard stopped me. I showed him my pass and told him when I came back I would give it to him. But I never let it go out of my hand. He said all right. I rode on to the little old-time rope ferry and as we were about half way across we saw the guards charging down to the ferry after me. But I was in the American waters. And as soon as I landed in Brownsville I went direct to Miller's Hotel. I ask Mr. Miller how far it was to General Gettles headquarters. He directed me correctly and I didn't lose any time getting to the general's. He was commander of the American forces. I soon met General Gettles and introduced myself telling him my troubles. He had already read of our circus being robbed and held up by the Mexicans, so he said: "I will have your men released at once." He wrote a note to the Mexican General Canales and stated in strong language to release the men immediately, as they were American citizens and had committed no offense. He handed me the note and assured me that my men would be released in great haste. He gave me a pass and I thanked him. I started immediately for General Canales' headquarters. But as soon as I had landed on the other side the Mexican guard arrested me. I showed him my pass and told him I had a message for General Canales. They took me to his headquarters. When I entered my friend Foster, who had given me the pass to go over to Brownsville, was there trembling with fear. He thought I had been arrested and that they had found the pass on me. I saluted the general and handed him the note, which he handed to Mr. Foster, who was his interpreter. I saw by the expression on Mr. Foster's face that he was pleased. He instructed the note to the general. The general said "General Gettles is my friend and I will release the men for his sake. But we are poor and are in war and must have some money. So if you will let me have five hundred dollars I will release them at once."

I told him we too were poor and I had nothing to give him. But he insisted so I compromised with him and gave him one hundred. Our men and horses were released and we went to Brownsville. I reported to General Gettles that we were all safe once more on American soil. I ask him for the privilege of showing, which he granted willingly and encouraged us by saying your prospects are good as the soldiers have just been paid off.

We put up our tent opposite the parade grounds and got everything in shape. And once more the smoke came out of the cook house, and Old Glory was once more waving over us. I called on General Gettles to invite him to the show. I ask him how many tickets he wanted. He said: "About fifty." As I handed him the tickets he handed me fifty dollars. I told him they were complimentary tickets. He replied: "Oh, no! I didn't want any complimentary tickets. You have had trouble enough and if there is a man in this army not willing to pay one dollar to see your show we will drum him out." We immediately put up a private box for the general and his staff and opened to the capacity of the tent. The show gave big satisfaction and we remained a week. The American soldiers treated us royally and the kindness of General Gettles will never be forgotten. My brother and several members of the company were taken sick and we were obliged to close our show. Then we shifted to New York, but before we left Brownsville we received the news that the Australian Cavalry Regiment I had directed to the port of the Mexicans, who had robbed us, had

captured the fort and killed almost all of the Mexicans. Thus ends the story of our disastrous trip thru Mexico. The Knight of the Cap and Bells, the hero of this story, is still in the ring and would like to hear from all his old friends. Address 1776 West Eighth street, Brooklyn, New York.

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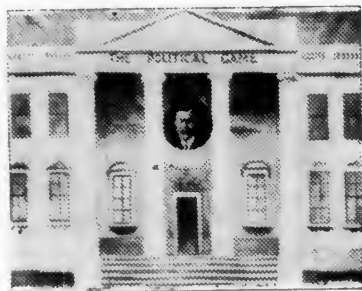
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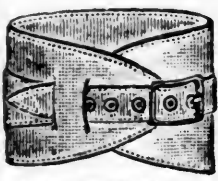
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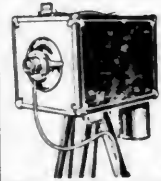
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A Fool There Was, G. D. Johnstone, mgr.: lay-off 17-22; Columbus, O., 24-29.  
 Alma, Where Do You Live? (City Co.) Saml Barsteln & W. Nat Royster, mgrs.: Wilmington, N. C., 22; Raleigh 24; Sumter, S. C., 26; Orangeburg 27; Columbia 29.  
 Alma, Where Do You Live? (Joe Weber's) Ormond H. Butler, mgr.: lay-off week 16-22; Calgary, Alta., Can., 24-26; Edmonton 27-29.  
 Auction Planchette, Adolf Phillip, mgr.: (57th st.) N. Y. C., Dec. 30, indef.  
 Adama, Maude, in Peter Pan, Chas. Frohman, mgr.: Bloomington, Ill., 19; Springfield 20; Hannibal, Mo., 21; Quincy, Ill., 22; Burlington, Ia., 24; Dayton 25; Cedar Rapids 26; Des Moines 27; Sioux City 28-29.  
 Arliss, George, in Diarrail, Lieber Co., mgrs.: (Broad) Philadelphia, Pa., Feb. 24, indef.  
 Bachelor's Honeymoon, A. Gilson & Bradfield, mgrs.: El Paso, Tex., 23; Carlsbad, N. M., 24; Artesia 26; Roswell 27; Clovis 28; Anson, N. C., 29.  
 Bengt & Paul For, Chas. D. Wilson, mgr.: New Haven, Conn., 24-29.  
 Baby Mine, Harry J. Jackson, mgr.: lay-off week 16-22; Bardonia, Ky., 24; Shelbyville 25; Cynthia 26; Mayaville 27; Ashland 28; Charleston, W. Va., 29.  
 Betsy Bobbins, with Lillian Mortimer, J. L. Veronee, mgr.: Dayton, O., 24-26; Indianapolis, Ind., 27-29.  
 Bird of Paradise, The (Oliver Morosco's) Ben M. Girons, mgr.: Cleveland, O., 17-22; Philadelphia, Pa., 24 April 19.  
 Black Patti, The, R. Voelkel, mgr.: St. Louis, Mo., 16-22; Chicago, Ill., 23-29.  
 Baby Mine (Wm. A. Brady's Eastern) E. F. Girard, mgr.: Honesdale, Pa., 24; Carbondale 25; Berwick 26; Bloomsburg 27; Sunbury 29.  
 Hunt Pulls the Strings, Messrs. Shubert & Brady, mgrs.: lay-off week 16-22; Charlotte, N. C., 24; Winston-Salem 25; Danville, Va., 26; Greensboro, N. C., 27; Durham 28; Tarboro 29.  
 Bernard, Sam, in All For The Ladies, Sam A. Lee Shubert, Inc., mgrs.: (Lyric) N. Y. C., Dec. 30, indef.  
 Ben Hur, Klaw & Erlanger, mgrs.: Columbus, O., 17-22.  
 Blindness of Virtue, Wm. Morris, mgr.: St. Paul, Minn., 16-22; Milwaukee, Wis., 23-29.  
 Blue Bird, The, Messrs. Shubert, mgrs.: Pittsburg, Pa., 17-22.  
 Burke, Billie, in Mind-the-Point Girl, Charles Frohman, mgr.: (Illinois) Chicago 17-29.  
 Brian, Donald, in The Siren, Chas. Frohman, mgr.: Los Angeles, Cal., 17-22; Santa Barbara 24; San Diego 25-26; Riverside 27; Redland 28; San Bernardino 29.  
 Bohemian Girl, The, Milton & Sargent Aborn, mgrs.: Davenport, Ia., lay-off week 17-22.  
 Broadway Jones, Cohan & Harris, mgrs.: Superior, Wis., 20; Duluth, Minn., 21-22.  
 Bunty Pulls the Strings, Messrs. Shubert & Brady, mgrs.: Brooklyn, N. Y., 17-22.  
 Country Girl, The, Thos. Alton, mgr.: Pleasant City, O., 19; Barnesville 20; Lore City 21; Zanesville 22; Crooksville 24; Moxahala 25; Corning 26; New Lexington 27; Nelsonville 28; Logan 29.  
 County Sheriff, The, Wm. & Lambert, mgrs.: London, Ont., Can., 19; Hamilton 20; Brantford 21; Barrie 22; Midland 24; Orillia 25; North Bay 26; Hallexbury 27; New Liskeard 28; Cobalt 29; Sudbury 31.  
 Chicago Grand Opera Co.: San Francisco, Cal., 12-20.  
 Crane, Wm. H., in The Senator Keeps House (Joe Brooks') A. E. Morgan, mgr.: Chico, Cal., 19; Red Bluff 20; Eugene, Ore., 22; Portland 23-26; Aberdeen, Wash., 27; Tacoma 28-29.

City, The, United Play Co., mgrs.: Chicago, Ill., 16-22; Joliet 23.  
 Carter, Mrs. Lealie, John Cort, mgr.: McVicker's Chicago, 2-29.  
 Concert, The, David Belasco, mgr.: San Francisco, Cal., 10-22; Oakland 24-27; San Jose 28; Sacramento 29.  
 Chapine, Winnipeg, Man., Can., 21-22; Brandon 24-25; Regina, Sask., 26-27.  
 Cellier, Wm., in Never Say Die, Lew Fields, mgr.: (48th St.) N. Y. C., till Mar. 22; Newark, N. J., 24-29.  
 Common Law, A. H. Woods, mgr.: Detroit, Mich., 23-29.  
 Carl, Richard, & Hattie Williams, in The Girl from Montmartre, Chas. Frohman, mgr.: lay-off week 17-22; Toronto, Ont., Can., 24-29.  
 Cherry, Chas. & Marie Doro, in The New Secretary, Chas. Frohman, mgr.: (Powers) Chicago 17-22.  
 Cohan, Geo. M., in Broadway Jones, Cohan & Harris, mgrs.: Providence, R. I., 17-22.  
 Damerel, Geo., in The Heartbreakers (Mort H. Singer's) Sam Myers, mgr.: Stratford, Ont., Can., 19; Woodstock 20; London 21; Brantford 22; Hamilton 24; Belleville 25; Ottawa 26-27; Brockville 28; Kingston 29.  
 Divorce Question, The (Rowland & Clifford's) Walter Loftus, mgr.: lay-off week 16-22; (Victoria) Chicago, Ill., 23-29.  
 DeKoven Opera Co., in Robin Hood, D. V. Arthur, mgr.: Pittsburg, Pa., 24-29.  
 Drew, John, in The Perplexed Husband, Chas. Frohman, mgr.: Kansas City, Mo., 17-19; Lincoln, Neb., 20; Omaha 21-22; Denver, Colo., 24-29.  
 Dresser, Marie, in The Banquetters (Weber Field's) N. Y. C., 10-22.  
 Daughter of Heaven, Lieber Co., mgrs.: Washington, D. C., 17-22.  
 Eli & Jane Co.: Stronghurst, Ill., 19.  
 Ellinge, Julian, in The Fascinating Widow, Jack Pierre, mgr.: Indianapolis, 17-19; Grand Rapids, Mich., 20-22; Cleveland, O., 24-29.  
 Excuse Me (Eastern) Henry W. Savage, mgr.: Paris, Ky., 24; Mt. Sterling 25; Winchester 26; Frankfort 27; Owensboro 28; Evansville, Ind., 29.  
 Excuse Me (Western) Henry W. Savage, mgr.: Pueblo, Colo., 23; Colorado Springs 24; Rockford 25; Hutchinson, Kan., 26; Salina 27; Abilene 28; Topeka 29.  
 Everywoman (Eastern) Henry W. Savage, mgr.: lay-off week 16-22; Detroit, Mich., 24-29.  
 Everywoman (Western) Henry W. Savage, mgr.: Joplin, Mo., 19-20; Parsons, Kan., 21; Wichita 22; Topeka 24-26; St. Joseph, Mo., 27-29.  
 Faversham, Wm., in Julius Caesar, Leonard I. Gallagher, mgr.: lay-off week 17-22; (Garrick) Chicago, 24 April 5.  
 Fortune Hunter, The (Cohan & Harris') Frank Holland, mgr.: Washington, D. C., 17-22; Philadelphia, Pa., 24-29.  
 Frenum, Dustin, in The Littlest Rebel (A. H. Woods') Fred F. Fleck, mgr.: Orlando, Fla., 19; Daytona 20; Palatka 21; St. Augustine 22; Savannah, Ga., 25; Charleston, S. C., 26; Augusta, Ga., 27; Columbia, S. C., 28; Greenville 29.  
 Forty-five Minutes from Broadway, Chas. A. Burt, mgr.: Quanah, Tex., 19; Frederick 20; Mangum Okla., 21; Hobart 22; Elk City 23; Clinton 24; Enid 25; Perry 26; Guthrie 27; El Reno 28; Oklahoma City 29-30.  
 Freckles (Eastern) A. G. Delamater, mgr.: Saginaw, Mich., 19; Flint 20; Owosso 21; Jackson 22; Hillsdale 24; Angola, Ind., 25; Nappanee 26; LaPorte 27; Valparaiso 28; Kokomo 29.  
 Freckles (Central) A. G. Delamater, mgr.: Hamilton, Ont., Can., 18-19; Guelph 20; St. Thomas 21; London 22; Port Huron, Mich., 24; Pontiac 25; Mt. Clemens 26; Tecumseh 27; Ypsilanti 28; Charlotte 29.

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Comedy's First Play, Messrs. Shubert, mgrs.: (Comedy) N. Y. C., Sept. 16, Indef.

First Feather, H. H. Frazer, mgr.: (Astor) N. Y. C., Dec. 7, Indef.

Laughs of 1912 Florenz Ziegfeld, Jr., mgr.: (Colonial) Chicago, 3, Indef.

Liske, Mrs., in The High Road, H. G. Fiske, mgr.: (Garrick) Philadelphia, Pa., 10-22.

Love Frankforters, The, Messrs. Shubert, mgrs.: 20th St. N. Y. C., 17, Indef.

Farran, Marshall, in The Littlest Rebel (A. H. Woods) Lewin Donagetta, mgr.: Weston, W. Va., 19; Charleston, 20; Huntington, 21; Portsmouth, O., 22; Maysville, Ky., 24; Ironton, O., 25; Parkersburg, W. Va., 26; Morgantown 27; The Rowland & Clifford's Frank Hurst, mgr.: (Walnut St.) Cincinnati, O., 16-22; Indianapolis, Ind., 24-26; Columbus, O., 27-29.

Girl from Broadway (T. Altan's) A. P. Mc Donald, mgr.: Akron, O., 17-19; Millersburg 20; Killbuck 24; Londonville 22; Bellefonte 24; Putler 25; Mansfield 26; Fredericktown 27; Utica 28; Newark 29.

Governor, Paul, in The Haven, Al. E. Ryan, mgr.: Galveston, Tex., 10; San Antonio 21; Austin 22; Taylor 23; Waco 24; Corsicana 25; Dallas 26; Greenville 27; Denison 28; Durant, Okla., 29.

Governor's Lady, The, David Belasco, mgr.: Boston, Mass., Feb. 24-March 22; Newark, N. J., 24-25.

Girl of the Mountains, A. Wee & Lambert, mgrs.: Rockwell City, Ia., 19; Wall Lake 20; Logan 21; Osawa 22; Tekamah, Neb., 24; Blair 25; Norfolk 26; Hartington 27; Wayne 28; LeMars, Ia., 29.

Girl of the Underworld, A. Wee & Lambert, mgrs.: Rochester, N. Y., 17-22; Sunbury, Pa., 27; Sassaquin 28; Harrisburg 29.

Great Diddle, The, Primrose & McGillan, mgrs.: Chicago, Ill., 17-22; Racine, Wis., 23.

Girl of Eagle Ranch, Attibery & Cook, mgr.: Helpe, Kan., 19; St. John 20; Stafford 21; Hutchison 22; Ellinwood 24; Sterling 25; Kanopolis 26; Dorrance 27; Hays 28; Ellis 29.

Girl-Who-Quick Wallingford, Cohen & Harris, mgrs.: Buffalo, N. Y., 16-22; Paterson, N. J., 23-29.

Good Girl, The, Baker & Castle, mgrs.: Burlington, S. C., 19; Florence 20; Marion 21; Wilmington, N. C., 22; Fayetteville 24; Lumberton 25; Laurinburg 26; Rockingham 27; Shelby 28; Concord 29.

Gonnell, Mina, Musical Comedy Co., V. C. Mitchell, mgr.: Newark, O., 17-22.

Graustark, United Play Co., mgrs.: St. Anthony, Idaho, 19; Idaho Falls 20; Dillon, Mont., 22; Butte 23; Anaconda 24; Helena 25; Hampton 26; Missoula 27; Sand Point, Idaho, 28.

Garden of Allah, The, Liebler Co., mgrs.: Boston, Mass., Jan. 13, Indef.

Good Little Devil, A. David Belasco, mgr.: (Republ.) N. Y. C., Jan. 8, Indef.

Gypsy Love, A. H. Woods, mgr.: Missoula, Mont., 24; Butte 25; Billings 26; Grand Forks, N. D., 26; Winnipeg, Man., Can., 27-29.

Gordon, Kitty, in The Enchantress, J. S. A. Gaiter, mgr.: Logansport, Ind., 19.

Girl at the Gate, The, Harry A. Benson, mgr.: Centralia, Ill., 19; Vincennes, Ind., 20; Olney, Ill., 21; Maitoon 22; LaSalle 23; Clinton 24; Monmouth 25; Kewanee 26; Galesburg 27; Streator 28; Joliet 29.

Girl from Doctor's, The (Wm. Wamsher's) S. A. Mitchell, mgr.: Clearwater, Neb., 20; Norfolk 21; Sioux City, Ia., 22.

Gunning, Louise, in The American Maid, John Cott, mgr.: (Broadway) N. Y. C., 10, Indef.

Hackett, Norman, in Satan Sanderson, Stair & Nicolai, mgrs.: Kansas City, Mo., 16-22; St. Joseph 23-25.

Happy Hoolligan, Gus Hill, mgr.: Pittsburg, Pa., 17-22; Cincinnati, O., 24-30.

Hitchcock, Raymond, in The Red Widow, Cohen & Harris, mgrs.: Montreal, Que., Can., 17-22; London, Ont., 24; Jackson, Mich., 25; Grand Rapids 26-27; Kalamazoo 28; Ft. Wayne, Ind., 29.

Hillard, Robt., in The Argyle Case, Klaw & Erlanger, mgrs.: (Criterion) N. Y. C., Dec. 30, Indef.

Hoffman, Gertrude, Messrs. Shubert, mgrs.: Detroit, Mich., 17-22.

Thanky Panky, Lew Fields, mgr.: Milwaukee, Wis., 16-22; Minneapolis, Minn., 23-29.

Thudle Wakes, Messrs. Shubert & Brady, mgrs.: (Olympic) Chicago, Indef.

Human Heart, Columbus, O., 20-22.

In Old Kentucky, A. W. Bingwall, mgr.: Bradford, Ont., Can., 19; St. Catharines 20; Hamilton 21-22; Toronto 24-29.

In Arizona, with Cairns Bros.: Mendota, Ill., 19; LaSalle 20.

Irwin, May, in A Widow by Proxy, Liebler Co., mgrs.: (Cohan) N. Y. C., Indef.

Iron Hoop, The, John Cott, mgr.: (Chicago O. H.) Chicago, Indef.

Irish Players? The, Liebler Co., mgrs.: Philadelphia, Pa., 17-22; Boston, Mass., 24, Indef.

Joseph & His Brothers, Liebler Co., mgr.: (Century) N. Y. C., Jan. 11, Indef.

Kidding United Play Co., mgrs.: St. Louis, Mo., 16-22.

Kob, Bill & Mandy Lillian Berri: San Francisco, Cal., Oct. 21, Indef.

Lucky Hoodoo, A. with Billy B. Van, Stair & Baywin, mgrs.: Birmingham, Ala., 24-25.

Leon & the Moose, The, United Play Co., mgrs.: Napoleon, N. D., 25; Hillsville 26; Paulding 27.

Lewie, Dave, in Don't Lie To Your Wife (Rowland & Clifford's) David Seymour, mgr.: Memphis, Tenn., 24-29.

Little Boy Blue, Henry W. Savage, mgr.: lay-off week 16-22; Mansfield, O., 24; Columbus 25-26; Springfield 27; Dayton 28; Hamilton 29.

Littlest Rebel, The, A. H. Woods, mgr.: Charleston, W. Va., 19; Huntington 21; Portsmouth, O., 22; Maysville, Ky., 24.

Lorraine, Robt., in Not For Sale, Liebler Co., mgrs.: (Plymouth) Boston, Mass., Indef.

Little Women, Wm. A. Brady, mgr.: (Playhouse) N. Y. C., 10, Indef.

Modern Eve, A. (Mort H. Singer's) Eastern Frank B. Shalters, mgr.: Muskogee Okla., 23; Fayetteville, Ark., 24; Springfield, Mo., 25; Pittsburg, Kan., 26; Independence 27; Coffeyville 28; Parsons 29.

Modern Eve, A. (Mort H. Singer's) Western Henry Piers, mgr.: Duluth, Minn., 23-25; Spelling Mich., 26; Calumet 27; Hancock 28; Marquette 29.

Man Who Stood Still, The, with Silt Edwards: Birmingham, Ala., 17-22; Atlanta, Ga., 24-29.

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Mann, Louis, in Elevating A Husband, Wert & Luescher, mgrs.: Houston, Tex., 19; Galveston 20; Beaumont 21; Sireveport, La., 22; Texarkana, Tex., 24; Hot Springs, Ark., 25; Pine Bluff 26; Monroe, La., 27; Vicksburg, Miss., 28; Jackson 29.

Master Mind, The, Werba & Luescher, mgrs.: (Harris) N. Y. C., Indef.

Marshall, Tully, in The Talker, L. J. Bodignez, mgr.: (West End) N. Y. C., 17-22.

Madame Sherry, Dave Posner, mgr.: Grand Rapids, Mich., 16-22; Toledo, O., 24-29.

Madame X, with Adelaide French, Carl Zoellner, mgr.: Austin, Tex., 19; Waco 20; Dallas 21-22; Ft. Worth 24-25; Wichita Falls, 26; Sherman 27; Denison 28; McAlester, Okla., 29.

Madame X, with Eugene Blair, Geo. H. Nicolai & Adelaide French, mgrs.: (Crown) Chicago 23-29.

Mrs. Wiggs of the Cabbage Patch, United Play Co., mgrs.: (National) Chicago 23-29.

Merry Widow, The, Henry W. Savage, mgr.: lay-off week 16-22; San Diego, Cal., 23-24; Pasadena 25; Bakersfield 26; Fresno 27; San Jose 28.

Mutt & Jeff (No. 1) Gus Hill, mgr.: Nanaimo, Can., 19; Victoria 20; Vancouver 21-22; Kamloops 24; Revelstoke 25; Nelson 26; Cranbrook 27; Lethbridge 28-29.

Mutt & Jeff (No. 2) Gus Hill, mgr.: Ottumwa, Ia., 19; Ft. Madison 20; Quincy, Ill., 21; Galesburg 22; Peoria 23-29.

Mutt & Jeff (No. 3) Gus Hill, mgr.: Reading, Pa., 19; Columbia 20; Lebanon 22; South Bethlehem 24; Pottstown 25; Phoenixville 26; New Brunswick, N. Y., 27; Perth Amboy, N. J., 28.

Mutt & Jeff (No. 4) Gus Hill, mgr.: Cleveland, O., 17-22; Buffalo, N. Y., 24-30.

Mutt & Jeff (Gus Hill's No. 5) B. M. Garfield, mgr.: Elma, Wash., 19; Cle Elum 20; Roslyn 21; Ellensburg 22; North Yakima 23; Pasco 24; Spokane 25; Lewiston Idaho 26; Colfax, Wash., 27; Wallace, Idaho, 28; Missoula, Mont., 29.

Metropolitan Grand Opera, Gullio Gatti Casazza, mgrs.: (Metropolitan O. H.) N. Y. C., Indef.

Milestones, Klaw, Erlanger & Brooks, mgrs.: (Liberty) N. Y. C., Sept. 17, Indef.

Montgomery, Stone, & Elsie Janis, in The Lady of the Slipper, Chas. Dillingham, mgr.: (Globe) N. Y. C., Oct. 28, Indef.

Man's Friend, A. Liebler Co., mgrs.: N. Y. C., 24, Indef.

Man With Three Wives, Messrs. Shubert, mgrs.: (Majestic) Boston, Mass., Indef.

Mantell, R. B., Howard Smith, mgr.: Albany, N. Y., 17-22; Hartford, Conn., 24-29.

Mason, John in Liberty Hall, Chas. Frohman, mgr.: (Empire) N. Y. C., 17, Indef.

Newlyweds, The (Eastern) Loeffler-Bratton Co., mgrs.: Atlanta, Ga., 17-22; Richmond, Va., 24-29.

Newlyweds, The (Southern) Loeffler-Bratton Co., mgrs.: Gadsden, Ala., 19; Rome, Ga., 20; Cadartown 21; Athens 22; Abbeville, S. C., 24; Laurens 25; Newberry 26; Sumter 27; Darlington 28; Florence 29.

Nazimova, Mimi, in Bella Donna, Chas. Frohman, mgr.: lay-off week 17-22; Atlantic City, N. J., 24-25; Reading, Pa., 26; Allentown 27; Wilkes-Barre 28; Easton 29.

Orpheum Musical Comedy Co.: North Vernon, Ind., 23-29; Seymour 27-29.

O'Hara, Fiske, in The Isle O' Dreams, Augustus Pitou, Jr., mgr.: Philadelphia, Pa., 23-April 5.

Oleott, Chauncey, in The Isle O' Dreams, Henry Miller, mgr.: San Francisco, Cal., 23-April 5.

Old Homestead, The (Coast) Frank Thompson, mgr.: lay-off week 17-21; Warren, O., 22; Akron 24-26; Youngstown 27-29.

Old Homestead, The (Frank Thompson, mgr.: Brooklyn, N. Y., 17-22.

Office 606 (Western) Cohen & Harris, mgrs.: Louisville, Ky., 17-19; Indianapolis, Ind., 20-22; Hamilton, O., 23; Dayton 24-25; Springfield 26; Columbus 27-29.

Office 606 (Eastern) Cohen & Harris, mgrs.: (Park) Boston, Mass., Feb. 24-April 26.

Oh! Oh! Delphine, Klaw & Erlanger, mgrs.: (New Amsterdam) N. Y. C., Feb. 3, Indef.

(Continued on page 162.)

**TALES WITH EASTERN PARK MANAGERS.**

(Continued from page 43.)

games in connection with their outings, coupled with the fact that there is no field within the city limits available for local athletics, convinced the management that an athletic arena would be a valuable addition to the park and would increase the afternoon attendance to a marked degree. As a result, one of the largest and most complete athletic fields in the country was planned and the work is now rapidly nearing completion.

Encouraged by the showing made by the park last summer, several of the present concessionaires have signified their intentions of installing a number of new devices. Samuel W. Gumpertz has started work on a building to house his great 10-in-1 freak show.

Fred W. McClellan, general manager of the park, has an innovation to introduce during the season in a European novelty, A Lake of Fire. Mr. McClellan has secured the exclusive rights in the United States for the production of this wonderful effect from the owners in Austria. A. W. Wolford, who has just been granted patents on a new water device, called The Tidal Wave, has been allotted space for this concession, and expects to begin work shortly.

A prominent Philadelphia landscape gardener and nurseryman has been given carte blanche to place trees and shrubs wherever needed and he has already outlined a scheme that will require over 1,500 trees and evergreens in its development.

Point Breeze Park is destined to become one of the most popular resorts in Philadelphia. Its close proximity to the heart of the city is bound to place it in the front ranks of American summer amusement parks.

Now hold tight, my boon companions, for we are about to make a sudden jump of great distance. Your attention this way:

**North Beach, L. I.**

This beautiful summer resort, located on the North shore of the Sound, is making great preparations for its inaugural as the season approaches. Every clear day carpenters, painters, landscape artists are busy at their respective work. New attractions are being added to those already located at this popular resort, with some noticeable improvements that are being made about the beach as well as in Gala Park. It can be deduced that the whole place will be more beautiful than ever before, and should find greater favor with its patrons. Gala Park is, without doubt, the garden spot of North Beach. Upon entering its gates you are at once impressed with the well-kept flower beds, the winding paths and walks, the well-kept lawns and fine shade trees. Cleanliness is the watch word. The amusements at Gala are high-class feature attractions, kept up in appearance to harmonize with the natural surroundings. The colossal chutes, with the mammoth lake, is considered one of the finest in the country. A combination Wild West and Indian show is announced as one of the new features. Also free vandevil and fireworks displays. Holdover attractions listed at North Beach are: Chutes, Oesterles Greater Attractions, Barrel of Fun, Mirth Factory, Happyland, carousel, toboggan, circle swing, swimming pool, vandevil theater, moving picture palace, and many smaller concessions. Right across the bay is the always-crowded, ever-wide-awake

**Classon Point, N. Y.**

the only park in the Borough of the Bronx, drawing from a population half that of the Greater City. All of the efficient staff, who help to make Classon Point a winner last year, have been re-engaged. Clinton Stevens, athletic and athletic, heads the list. He will be assisted by the "Pride of Westchester," Happy James Gurnear.

The park has been thoroly renovated, from its historic tavern to Gilligan's Dance Hall. A new Traversa Gyroplane is being installed. The trolley service—take it from Mr. Stevens—will be greatly improved. From us you may take it that it could be worse than last year, but we can not, for the life of us, figure how.

But nothing—not even a railroad—can stop the success of this White City, which sprung up in a night, as it were, because of its incomparable location.

A record-breaking excursion season is eagerly anticipated. Boats will run to every possible point, going as far north as Providence, and as far South as Philadelphia.

A few miles up the sound is

**Glen Island.**

If it were for us to decide for you the question "which is the most beautiful park in the East?" We would answer unhesitatingly, "Glen Island." Indeed, there are few pieces of island scenery in the world that can compare with this garden of the gods. The late John H. Starin appreciated its marvelous possibilities, and with the work three-quarters done by nature, rounded out an "Isle of Dreams."

Glen Island was recently offered for sale, privately, at an astonishingly low figure. Conducted by a real park man in an up-to-date manner and along decent lines, there is a marvelous opportunity for the growth of fortune on this beauty spot near New Rochelle.

Keeping on to the Northeast, an hour's ride in the trolley or an hour and a half in Fred Wonek's steam jacket line up the Sound, we reach the pure white sands of Rye and Oakland Beach. Brother Wagner will not have charge of the Oakland concessions this year—we know he will be missed. Rye enjoyed wondrous popularity last year, and this season should be increased by the additions now being made by Louis Berni, the "Organ King." Mr. Berni plans to spend upward of \$30,000 on a Crazy Horse and Third Degree, beside putting in two new carousels. There must be hope for a place that draws such an outlay from so astute and keen a park follower as Louis Berni.

Right on up the Sound, then inland a bit, is

**White City Worcester, Mass.**

which has been open for eight years and is now being entirely remodeled by the Constar Construction Company of New York, New York. The Bigelow Estate, owners of the park. The company is putting in a big new racing coaster,

rebuiding the scenic railway and theater, putting in a new bandstand, rides, and adding to the general concessions. The theater is being remodeled and a new carousel will be installed. The chutes has been taken out.

C. H. Bigelow, of the Bigelow Estate, is at present acting head of the park, but it is said that a new manager is being sought to take care of the big business that is anticipated and to boost the park thru publicity and railroad excursions.

Harry Westfield's Park at Westchester, had a banner season last year owing to the new trolley line which runs to his gate. The dinners of Madam Westfield have become famous, and prosperity, richly deserved, seems to have dropt in to live at the Westfield Hotel.

And now, gentlemen, good fellows all, our tour is complete, and if I have been able to tell you anything at all that was interesting or helpful, The Billboard is more than repaid for the expensive journey it sent me out on to gather the news for you, and I may hold my job. Farewell!

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# CARNIVAL ROSTER

This List Comprises the Names of Owners, Managers and Executives of Carnivals Which Will Tour This Season—Additional Data Will Be Published From Week to Week, as the Information Is Received By The Billboard.

Adams Greater Exposition Shows—Otis L. Adams, prop.; J. E. Mitchell, mgr.; Joe Quigley, asst. mgr.; Mrs. Otis L. Adams, treas. and secy.; Herbert Thrush, auditor; Geo. Matthews, gen. agt.; R. C. Lee, R. R. contractor; Pearl Shields, local contractor; Nat Pearlman, special agt.; Nelson Wildman, contracting press agt.; Chas. Friedman, supt. privileges; Prof. Sam. Colasanti, musical director; Abe (Crabs) Cohen, train master; Louis Shapiro, legal adviser; E. L. Anders, announcer. Show opened at Anderson, S. C., March 15.

Alken Dale Shows—Will E. Alken & Lon Ugle, prop. & mgrs.; Lillie Belle Alken, treas.; W. E. Alken, secy., auditor & R. R. contractor; John Dale, gen. agt.; C. R. Clark, press agt.; Tom Tucker, gen. supt.; Lon Dale, supt. privileges; C. R. Deatrick, musical director; S. Thompson, trainmaster; Ed. Rose, supt. lights; Tom Tucker, supt. working crew; Ralph Phillips, 24-hour agt.; George Muhl, atty. Show opens last week in April.

Blester's Combined Shows—Geo. W. Blester, prop. & mgr.; M. Andrews, asst. mgr.; Mrs. Emma Blester, treas. and secy.; Ed. L. Dunn, gen. agt. and R. R. contractor; Geo. W. Gesner, local contractor; John E. Rae, contracting press agt.; E. Andrews, supt. privileges; Prof. Iray Thompson, trainmaster; Johnnie Scott, supt. working crew; J. J. Douworth, legal adviser. Show opens at or near Williamsport, Pa., first week in May.

California Carnival Company—F. G. Kaufman, prop. & mgr.; O. Perry Latham, secy. & treas.; Bob Sherwood, advance agt.; Arthur McCarty, asst. advance agt.; Roy Foster, supt. of shows; M. H. Wilson, supt. of concessions; Harry Swann, supt. of riding devices; Steve Lawrence, supt. of lots; Hor Davis, announcer.

Coleman Amusement Co.—Dr. R. D. Coleman, mgr. & gen. agt.; Jas. J. Elyard, bus. mgr.; Mrs. Jas. J. Elyard, secy. and treas.; D. A. Powers, gen. announcer; W. Ernest Young, billboard and mail; C. F. Williams, transportation mgr.

Copping's Greater Show—Harry Copping, mgr.; Charles Knightlinger, asst. mgr.; Mrs. Harry Copping, treas.; B. A. Hoffman, secy.; Bert Hoss, gen. agt.; Harry Wilson, R. R. contractor; John W. Berry, press agt.; Tony Passadume, musical director; T. M. Whitaker, train master; George Hurley, supt. working crew. Show opens at Trenton, Pa., April 26.

Ehring Amusement Co.—Friederick E. Ehring, prop.; Fred Herschlag, mgr.; M. B. Ehring, secy.; H. E. VanGorder, gen. agt.; Frank Worthing, trainmaster; Billy Burton, announcer. Show opens at Columbus O., April 26.

Ferari, Jos. G., & B. H. Patrick Show—Jos. G. Ferrari & B. H. Patrick, props.; R. H. Patrick, mgr.; Owen A. Brady, gen. agt.; Joe Cicardo, musical director. (Opening date and town not yet decided upon.)

Foley & Burk Show—E. M. Foley & E. M. Burk, props.; E. M. Burk, mgr.; Edw. Drake, treas. & secy.; E. M. Foley, gen. agt.; C. A. Bosworth, local contractor and contracting and advance press agt.; Car Duckman, supt. privileges; J. Casey, supt. canvas; A. Allen, trainmaster; Andy Post, supt. lights. Show opens at Alameda, Cal., April 22-26.

Great Cole Shows—Ray LaBoyteaux, prop. & mgr. & treas.; Harry H. Cole, asst. mgr.; R. R. contractor, supt. of privileges & supt. canvas; Ed. M. Smithson, advance press agt. & gen. agt.; Tom Dewesse, local contractor and special agt.; H. H. Smith, contracting press agt.; J. C. Wilson, press agt. back with show; J. C. Brown, excursion att.; Edw. Bealing, musical director. Show opens at Kokomo, Ind., April 26.

Great Empire Show—Jack Hampton, prop. & mgr. & R. R. contractor; J. C. Simpson, asst. manager and author; D. C. Long, general agent; John W. Berry, local contractor; W. C. Perry, contracting press agent; Harry Carter, advance press agent; Willie Owens, press agt. back with show; John Conroy, supt. canvas, trainmaster & supt. working crew; Wm. Biddle, supt. commissary dept.; Russell G. Kuisely, supt. lights; Ara Ryers, announcer. Show opens at Wheeling, W. Va., May 3.

Great Northwestern Show—F. I. Flack, mgr.; Chas. Clark, asst. mgr. & gen. agt.; Howard Whiting, treas. & secy.; W. S. Downing, R. R. Contractor & trainmaster; Chas. H. Snyder, supt. privileges; Wm. J. Allen, supt. lights. Show opens at Toledo, O., May 3-10.

Great Patterson Shows—Jas. Patterson, prop.; Jas. Patterson, Jr., mgr.; O. N. Patterson, treas. & secy.; H. S. Noyes, gen. agt. & R. R. contractor; T. P. Caldwell, local contractor; Raymond Elder, special agt.; Frank Burns, press agt. back with show & supt. privileges; J. J. Belano, mgr. sideshow; E. Baldwin, equestrian director; Prof. DePalma, musical director; Luke Blanchard, supt. reserved seat tickets; Geo. Kitchen, supt. canvas; W. H. Harris, trainmaster; Jim Barbee, boss hostler; H. L. Omond, supt. commissary dept.; A. F. Brinson, supt. lights; Bert Landis, supt. props.; Charlie Hughes, supt. ring stock; Fred Baker, supt. stock; S. Henderson, supt. working crew; Joe Soacstin, supt. elephants; W. H. Harris, boss carpenter; Major Diamond, supt. animals; Christie Meyers, blacksmith; Grace Elder, checker-up. Show opens at Paola, Kan., April 28.

Great Sutton Shows—F. M. Sutton, prop. & mgr. & treas.; Geo. Rohemoser, asst. mgr. & secy.; H. H. Dunson, auditor; John Foster, gen. agt.; Leo Baker, contracting press agt.; Tony King, supt. canvas; Shorty Cochran, trainmaster; Charlie Devore, announcer. Show opens at Madison, Ill., April 12.

Gross Combined Shows—David Gross, prop. & mgr. & R. R. contractor; Mrs. David Gross, treas. & secy.; J. B. Earley, gen. agt.; J. J. Orlan, supt. privileges; Brock Gonson, supt. canvas. Show opens at East Radford, Va., April 21.

Hatch, J. Frank, Shows—J. Frank Hatch, prop.; W. L. Wyatt, mgr.; E. Allen, treas.; J. W. Boyd, gen. agt.; J. Stanley Roberts, local contractor; Geo. H. Coleman, special agt. Show opens at Pittsburg, Pa., May 3.

Jones' Show—Jones & Jones, props.; A. H. Jones, mgr.; M. T. Jones, treas.; Miss Margaret Costello, secy.; L. F. Johnson, gen. agt.; A. H. Jones, R. R. contractor; H. M. Milburn, local contractor & supt. privileges; W. R. Jones, trainmaster; Jack Howard, supt. lights & props.; M. T. Jones, legal adviser. Show opens at Davville, Ky. (Date not yet decided upon.)

Jones Amusement Co.—H. D. Jones, prop. & mgr.; Irwin W. Jones, asst. mgr. Show opens at Muskegon, Mich., in May.

Kennedy, Cou T., Shows—Cou T. Kennedy, prop. & mgr.; T. M. Warren, treas. & secy.; Frank Nothing, auditor; E. C. Talbot, gen. agt. & R. R. contractor; W. M. Mosley, local contractor; W. D. Cobb, special agt.; H. Q. Smith, contracting press agt.; Dave Morris, advance press agt.; Geo. McDonald, press agent back with show; Doc Turner, mgr. sideshow; Elmer McLaughlin, gen. supt.; Geo. Harmon, supt. privileges; Les Eslick, musical director; W. B. Stevens, supt. reserved seat tickets; Bill Brown, supt. canvas; Jack Heuderson, trainmaster; Slim Beck, boss hostler; Mable Stark, supt. commissary dept.; Al Meyers, supt. lights; A. W. Hall, boss carpenter; John T. Backman, supt. animals; Frank McLaughlin, blacksmith. Show opens at Leavenworth, Kan., April 7.

Keppler Shows, C. J. Keppler, prop. & mgr.; J. P. Nugent, asst. mgr.; Frank T. Snyder, treas.; S. P. Milligan, secy.; F. T. Snyder, auditor; G. E. Miller, gen. agt.; Billy Golden, R. R. contractor; W. E. Golden, local contractor; Harry Frazier, special agt.; W. E. Golden, contracting press agt.; S. P. Milligan, advance press agt.; S. H. Freeman, press agt. back with show; John Irwin, musical director; John Barnes, supt. canvas; George Whaley, supt. lights; Herbert A. Klue, mgr., treas., secy., auditor, gen. agt., R. H. contractor, local contractor, press agt. back with the show, and twenty-four hour agt.; managers of sideshows; Walter K. Sibley, Col. C. F. Hailey (California Frank), Omar Saml, G. C. Gill, Chas. McDonald, H. O. Rounds, Wm. H. Williams, Abrahams Bros., Harry Lukens, Doc Byler, Baba Deigarlan, Tom Hies, Mike Zinney, C. Haines, Swartz & Turpin, Jas. Knight and Bob Louis; Felice Bernard, supt. privileges; H. O. Rounds, musical director; J. W. Fitch, trainmaster; Felice Bernard, supt. commissary dept.; Chas. Ande, supt. stock; Harry Lukens, supt. animals. Show opens May 12.

Leonard Shows—J. S. Leonard, prop. & mgr.; May P. Leonard, treas. & secy.; R. S. Halke, gen. agt.; Houston Page, contracting press agt.; Aaron Jager, excursion agt.; Smiley Alder, gen. supt.; John Thomson, musical director; C. A. Hicks, trainmaster; Mrs. Guy Blackmer, supt. commissary dept.; Moch Butcher, supt. lights; H. P. Dougherty, supt. ring stock; Gur A. Blackmer, supt. working crew; Archie Clark, supt. elephants; George H. Proctor, supt. animals; Will Arnold, blacksmith; Herman Lippe, mgr. advertising car; Frena Butcher, checker-up; Bill A. White, legal adviser. Show opened at Rockdale, Tex., February 24.

Lights: Delphia Woodward, supt. props. Metropolitan Shows—C. E. Barfield, prop. & mgr.; Jos. H. Thonet, gen. agt.; Harry Malu, local contractor. Show opened at Americus, Ga., March 10.

Miller's Greater Show, A. B. Miller, mgr.; L. F. Chilton, treas.; George Rollings, secy.; Ed. L. Helz, gen. agt.; R. C. Elgin, J. B. Hayes and G. W. Lessner, special agts.; J. W. McClintock, press agt. back with show; J. R. Warren, gen. supt.; H. E. Marx, supt. privileges; Prof. Fred E. Waters, musical director; L. H. Zapp, trainmaster; Fred Evans, boss hostler; Charles H. Barnes, supt. commissary dept.; Mart Nelson, supt. lights; Wm. B. West, supt. props.; Jim Enright, boss carpenter; Henry M. Phillips, announcer. Show opens at Argenta, Ark., April 5.

Moss Bros.' Show—Thos. O. Moss, gen. mgr.; Zellner J. Moss, bus. mgr.; W. E. Kerns, gen. agent; Harry J. Lewis, secy.; Lew Lavelle, promoter; C. M. Pate, trainmaster; Emmett Moss, lot supt.; Geo. Fuller, electrician.

Rice & Quick Amusement Co.—Rice & Quick, props.; W. L. Quick, mgr.; Nettie Mae Rice, treas. & secy.; W. L. Quick, gen. agt.; G. R. Rice, gen. supt. and supt. privileges; O. B. Tyler, musical director; Carroll S. Weir, supt. canvas; Henry M. Rice, trainmaster; G. E. Maloue, supt. commissary dept.; Chick Townsend, announcer. Show opens at Phillips, Okla., May 10.

Rock City Amusement Co.—Thos. Detrick & W. C. Wilson, props. & mgrs.; C. V. Green, asst. mgr. & treas.; L. Lawrey, secy.; W. C. Wilson, auditor; Thos. Detrick, gen. agt.; W. C. Wilson, R. R. contractor; Wm. Kelley, local contractor; W. S. Burkhard, special agt.; Fred Howell, contractuz press agt.; A. N. Girard, mgr. sideshow; Thos. Detrick, gen. supt.; W. C. Wilson, supt. privileges; Sam Hickey, musical director; W. U. O'Riley, supt. canvas; Otto Powell, trainmaster; C. V. Green, supt. lights; Jake Wilhelm, supt. properties; J. H. Lee, 24-hour agt.; W. L. Wood, mgr. advertising car; Patrick O'Neil, announcer. Show opens at Tallahassee, Ala. (Date not yet decided upon.)

Sheesley, Greater Shows—J. M. Sheesley, owner & mgr.; Arthur Hoffman, bus. mgr.; Mrs. J. M. Sheesley, secy. & treas.; Ben H. Klein, gen. agt.; Sam Ach & H. C. Jones, promoters; M. D. Orey, transportation master. Show opened at Beaumont, Texas, March 15.

Turner's, Doc, Seven-in-One—Doc Turner, prop.; J. H. Bunton, mgr.; Mrs. Maggie Turner, treas.; M. E. Bunton, secy.; R. M. Doyle, press agt. back with show; Dutch Stive, supt. canvas; Clyde Hillman, supt. lights; J. H. Bunton, supt. working crew; Whitey Cone, boss carpenter; All Hluda, supt. animals; Ralph M. Doyle, announcer. Show opens at Leavenworth, Kan., second week in April.

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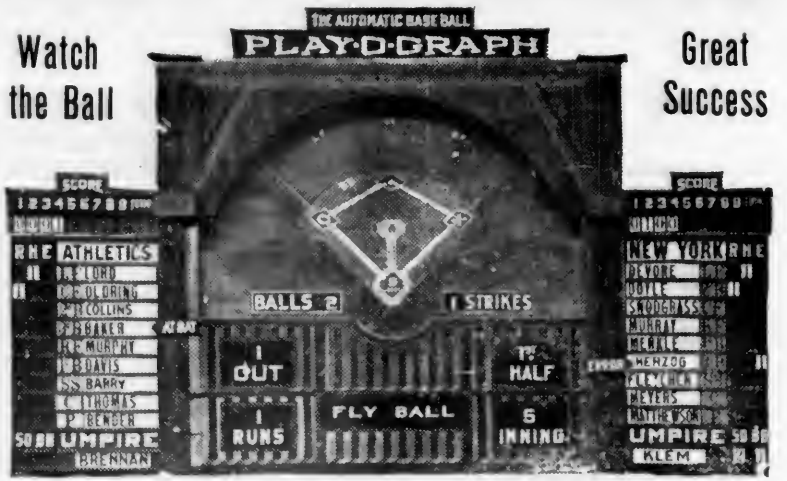


# CARNIVAL DIRECTORY

(List of Carnival Officials arranged alphabetically.)

Adams, Otis L.: prop., Adams Greater Exposition Shows.  
 Adams, Mrs. Otis L.: treas. & secy., Adams Greater Exposition Shows.  
 Anders, F. L.: announcer, Adams Greater Exposition Shows.  
 Andrews, M.: asst. mgr., Blester's Combined Shows.  
 Andrews, E.: supt. privileges, Blester's Combined Shows.  
 Allen, A.K.: trainmaster, Foley & Burk Show.  
 Allen, G.: supt. stock, Herbert A. Kline Shows.  
 Lovell, Lew: promoter, Moss Bros. Show.  
 Alkon, Will E. & Lon Dale: props. & mgrs. Alken-Dale Shows.  
 Alkon, Miss Lillie Belle: treas., Alken Dale Shows.  
 Allen, Will E.: secy., auditor & R. R. contractor, Alken-Dale Shows.  
 Alder, Miller: gen. supt., Leonard Shows.  
 Arnold, Will: blacksmith, Leonard Shows.  
 Arch, Sam: promoter, Greater Sheesley Shows.  
 Allen, Wm. J.: supt. light, Great Northwestern Shows.  
 Allen, E.: treas., J. Frank Hatch Shows.  
 Abrahams Bros.: mgr. side-show, Herbert A. Kline Shows.  
 Blester, George W.: prop. and mgr., Blester's Combined Shows.  
 Blester, Mrs. Emma: treas. and secy., Blester's Combined Shows.  
 Burton, Billy: announcer, Ehring Amusement Co.  
 Burk, E. M.: mgr.: Foley & Burk Show.  
 Bosworth, C. A.: local contractor, contracting press a.t. and advance press agt., Foley & Burk Show.  
 Bounding, Prof. Edw.: musical director, Great Cole Shows.  
 Berry, John W.: local contractor, Great Empire Shows.  
 Biddle, Wm.: supt. commissary dept., Great Empire Shows.  
 Byers, Aras: announcer, Great Empire Shows.  
 Burns, Frank: press agt., back with show and supt. privileges, Great Patterson Shows.  
 Bejano, J. J.: mgr. side-show, Great Patterson Shows.  
 Baldwin, E.: equestrian director, Great Patterson Shows.  
 Blanchard, Luke: supt. reserved seat tickets, Great Patterson Shows.  
 Barbre, Jim: boss hostler, Great Patterson Shows.  
 Brahnard, A. T.: supt. lights, Great Patterson Shows.  
 Baker, Fred: supt. stock, Great Patterson Shows.  
 Burkhard, W. S.: special agt., Rock City Amusement Co.  
 Baker, Leo: contracting press agt., Great Sutton Shows.  
 Bond, J. W.: gen. agt., J. Frank Hatch Shows.  
 Bond, Bill: supt. canvas, Con T. Kennedy Shows.  
 Beck, Silm: boss hostler, Con T. Kennedy Shows.  
 Backman, John T.: supt. animals, Con T. Kennedy Shows.  
 Bernard, Felice: supt. privileges & commissary dept., Herbert A. Kline Shows.  
 Barfield, C. E.: prop. & mgr., Metropolitan Shows.  
 Buntin, M. E.: secy., Doc. Turner's 7-in-1 Show.  
 Buntin, J. H.: mgr. & supt. working crew, Doc. Turner's 7-in-1 Show.  
 Berry, John W.: press agt. Copping's Greater Show.  
 Barnes, John: supt. canvas, Keppler Shows.  
 Blackmer, Mrs. Guy: supt. commissary dept., Leonard Shows.  
 Butcher, Moch: supt. lights, Leonard Shows.  
 Blackmer, Guy A.: supt. working crew, Leonard Shows.  
 Butcher, Frena: checker-up, Leonard Shows.  
 Barnes, Charles H.: supt. commissary dept., Miller's Greater Show.  
 Brady, Owen A.: gen. agt., Jos. G. Ferarl and B. H. Patrick Show.  
 Brown, J. C.: excursion agt., Great Cole Shows.  
 Colasant, Prof. Sam.: musical director, Adams Greater Exposition Shows.  
 Cohen, Abe (Crabs): trainmaster, Adams Greater Exposition Shows.  
 Coleman, Dr. R. D.: mgr. and gen. agt., Colman Amusement Co.  
 Cleardo, Jos.: musical director, Jos. G. Ferarl and B. H. Patrick Show.  
 Casey, J.: supt. canvas, Foley & Burk Show.  
 Cole, Harry H.: asst. mgr., R. R. contractor, supt. privileges & supt. canvas, Great Cole Shows.  
 Cater, Harry: advance press agt., Great Empire Shows.  
 Owens, Billy: press agt., back with show, Great Empire Shows.  
 Conroy, John: supt. canvas, trainmaster & supt. working crew, Great Empire Shows.  
 Clark, Chas.: asst. mgr. & gen. agt., Great Northwestern Shows.  
 Caldwell, T. P.: local contractor, Great Patterson Shows.  
 Conehrsn, Shorty, trainmaster, Great Sutton Shows.  
 Coleman, Geo. H.: special agt., J. Frank Hatch Shows.  
 Costelle, Miss Margaret: secy., A. H. Jones Show.  
 Cohn, W. D.: special agt., Con T. Kennedy Shows.  
 Cone, Wm.: boss carpenter, Doc. Turner's 7-in-1 Show.  
 Clark, C. R.: press agt., Alken Dale Shows.  
 Copping, Harry: mgr., Copping's Greater Show.  
 Copping, Mrs. Harry: treas., Copping's Greater Show.  
 Chilton, J. E.: treas., Miller's Greater Show.  
 Clark, Archie: supt. elephants, Leonard Shows.  
 Dunn, Ed. J.: gen. agt. and R. R. contractor, Blester's Combined Shows.  
 Donworth, J. J.: legal adjuster, Blester's Combined Shows.  
 Davis, Hor: official announcer, California Carnival Co.  
 Darsherts, H. P.: supt. ring stock, Leonard Shows.  
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 Duckman, Carl: supt. privileges, Foley & Burk Show.  
 Dewese, Tom: local contractor & special agt., Great Cole Shows.  
 DePalma, Prof.: musical director, Great Patterson Shows.  
 Dawling, W. S.: R. R. contractor and trainmaster, Great Northwestern Shows.  
 Dumond, Major: supt. animals, Great Patterson Shows.  
 Duncan, H. H.: auditor, Great Sutton Shows.  
 Devore, Charlie: announcer, Great Sutton Shows.  
 Detrick, Thos., & W. C. Wilson: props. & mgrs., Rock City Amusement Co.  
 Detrick, Thos.: gen. agt. & supt., Rock City Amusement Co.  
 Doyle, R. M.: press agt. back with show and announcer, Doc. Turner's 7-in-1 Show.  
 Dele, John: gen. agt., Alken Dale Shows.  
 Delgarlan, B.: mgr. side-show, Herbert A. Kline Shows.  
 Delo, Lon: supt. privileges, Alken Dale Shows.  
 Detrick, C. R.: musical director, Alken-Dale Shows.  
 Elgin, R. C.: special agt., Miller's Greater Show.  
 Eglward, Jas. J.: bus. mgr., Colman Amusement Co.  
 Eglward, Mrs. Jas. J.: secy. and treas., Colman Amusement Co.  
 Ehring, Frederick E.: prop., Ehring Amusement Co.  
 Ehring, M. B., secy., Ehring Amusement Co.  
 Eslick, Les: musical director, Con T. Kennedy Shows.  
 Eglight, Jim: boss carpenter, Miller's Greater Show.  
 Elder, Raymond: special agt., Great Patterson Shows.  
 Elder, Grace: checker-up, Great Patterson Shows.  
 Earley, J. B.: gen. agt., Gross Combined Shows.  
 Evans, Fird: boss hostler, Miller's Greater Show.  
 Foster, Roy: supt. of shows, California Carnival Co.  
 Ferarl, Jos. G. & B. H. Patrick: props., Jos. G. Ferarl and B. H. Patrick Show.  
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 Foley, E. M.: gen. agt., Foley & Burk Show.  
 Plack, F. L.: mgr., Great Northwestern Shows.  
 Foster, John: gen. agt., Great Sutton Shows.  
 Fitch, J. W.: trainmaster, Herbert A. Kline Shows.  
 Fuller, Geo.: electrician, Moss Bros. Shows.  
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 Freeman, S. H.: press agt. back with show, Keppler Shows.  
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 Gounse, Brock: supt. canvas, Gross Combined Shows.  
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 Golden, Billy: R. R. contractor, Keppler Shows.  
 Gross, David: prop., mgr. & R. R. contractor, Gross Combined Shows.  
 Golden, W. E.: local contractor & advance press agt., Keppler Shows.  
 Green, C. V.: asst. mgr., treas. & supt. lights, Rock City Amusement Co.  
 Girard, A. N.: mgr. side-show, Rock City Amusement Co.  
 Herschal, Fred: mgr., Ehring Amusement Co.  
 Harlan, W. H.: trainmaster and boss hostler, Great Patterson Shows.  
 Hushes, Charlie: supt. ring stock, Great Patterson Shows.  
 Henderson, S.: supt. working crew, Great Patterson Shows.  
 Hatch, J. Frank: prop., J. Frank Hatch Shows.  
 Howard, Jack: supt. lights & props., A. H. Jones Show.  
 Harmon, Geo.: supt. privileges, Con T. Kennedy Shows.  
 Henderson, Jack: trainmaster, Con T. Kennedy Shows.  
 Haffley, Col. C. F.: mgr. side-show, Herbert A. Kline Shows.  
 Haines, C.: mgr. side-show, Herbert A. Kline Shows.  
 Halko, R. S.: gen. agt., Leonard Shows.  
 Howell, Fred: contracting press agt., Rock City Amusement Co.  
 Hackley, Chas.: musical director, Rock City Amusement Co.  
 Hillman, Clyde: supt. lights, Doc. Turner's 7-in-1 Show.  
 Hindu, All: supt. animals, Doc. Turner's 7-in-1 Show.  
 Hoffman, R. A.: secy., Copping's Greater Show.  
 Hall, A. W.: boss carpenter, Con T. Kennedy Shows.  
 Hoss, Bert: gen. agt., Copping's Greater Show.  
 Hanley, George: supt. working crew, Copping's Greater Show.  
 Hampton, Jack: prop., mgr. & R. R. contractor, Great Empire Shows.  
 Heinz, Ed. J.: gen. agt., Miller's Greater Show.  
 Hayes, J. B.: special agt., Miller's Greater Show.  
 Hicks, C. A.: trainmaster, Leonard Shows.  
 Hoffman, Arthur: bus. mgr., Greater Sheesley Shows.  
 Irwin, John: musical director, Keppler Shows.  
 Hes, Tom: mgr. side-show, Herbert A. Kline Shows.  
 Jones & Jones: props., Jones Show.  
 Jones, A. H.: mgr. & R. R. contractor, Jones Show.  
 Jones, M. T.: treas., Jones Show.  
 Johnson, L. E.: gen. agt., A. H. Jones Show.  
 Jones, W. A.: trainmaster, A. H. Jones Show.  
 Jones, H. D.: prop. & mgr., Jones Amusement Co.  
 Jones, Irvin: asst. mgr., Jones Amusement Co.  
 Jones, H. C.: promoter, Greater Sheesley Shows.  
 Kaufman, F. G.: mgr. and owner, California Carnival Co.  
 Klein, Ben: treas. & secy., Great Empire Shows.  
 Kitchen, Geo.: supt. canvas, Great Patterson Shows.  
 King, Tommy: supt. canvas, Great Sutton Shows.  
 Kennedy, Con T.: prop. & mgr., Con T. Kennedy Shows.  
 Kline, Herbert: mgr., treas. secy., auditor, gen. agt., local contractor, R. R. contractor, press agt. back with show & 24 hour agt., Herbert A. Kline Shows.  
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 LeBlanc, Ray: prop., mgr. & treas., Great Cole Shows.  
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 Lundy, Bert: supt. props., Great Patterson Shows.  
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 Murn, H. M.: local contractor & supt. priv. legs, A. H. Jones Show.  
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 Morris, Dave: advance press agt., Con T. Kennedy Shows.  
 McDonald, Geo.: press agt. back with show, Con T. Kennedy Shows.  
 McLaughlin, Elmer: gen. supt., Con T. Kennedy Shows.  
 Meyers, Al: supt. lights, Con T. Kennedy Shows.  
 McLaughlin, Frank: blacksmith, Con T. Kennedy Shows.  
 McDonald, Chas.: mgr. side show, Herbert A. Kline Shows.  
 Moss, Thomas O.: gen. mgr., Moss Bros. Shows.  
 Moss, Zellner J.: bus. mgr., Moss Bros. Shows.  
 Moss, Emmett: supt. lot, Moss Bros. Shows.  
 Main, Harry: local contractor, Metropolitan Show.  
 Malone, G. E.: supt. commissary dept., Rice & Quick Amusement Co.  
 Muhl, Geo.: atty., Alken Dale Shows.  
 Millican, S. P.: secy. & advance press agt., Kepler Shows.  
 Miller, G. E.: gen. agt., Kepler Shows.  
 Miller, A. B.: mgr., Miller's Greater Show.  
 McIntock, J. W.: press agt., Miller's Greater Show.  
 Mary, Herb E.: supt. privileges, Miller's Greater Show.  
 Moss, Prof.: leader band, Tanner Carnival Co.  
 Nugent, J. P.: asst. mgr., Kepler Shows.  
 Nelson, Mart: supt. lights, Miller's Greater Show.  
 Noyes, H. S.: gen. agt. & R. R. contractor, Great Patterson Shows.  
 Nohlin, Frank: auditor, Con T. Kennedy Shows.  
 O'Shaughnessy, H. L.: supt. commissary dept., Great Patterson Shows.  
 O'Hara, J. J.: supt. privileges, Gross Combined Shows.  
 O'Byrne, mgr. side-show, Herbert A. Kline Shows.  
 O'Leary, W. J.: supt. canvas, Rock City Amusement Co.  
 O'Neil, Patrick: announcer, Rock City Amusement Co.  
 O'Neil, M. D.: transportation master, Greater Showmen Shows.  
 Pearlman, Nat: special agt., Adams Greater Exposition Shows.  
 Patrick, B. H., mgr.: Jos. G. Ferari and B. H. Patrick Show.  
 Post, Andy: supt. lights, Foley & Burk Show.  
 Powers, D. A.: gen. announcer, Colman Amusement Co.

Perry, W. C.: contracting press agt., Great Empire Shows.  
 Patterson, Jas.: prop., Great Patterson Shows.  
 Patterson, Jas., Jr.: mgr., Great Patterson Shows.  
 Patterson, O. N.: treas. & secy., Great Patterson Shows.  
 Pate, C. M.: trainmaster, Moss Bros. Shows.  
 Powell, Otto: trainmaster, Rock City Amusement Co.  
 Phillips, Ralph: 24-hour agt., Alken Dale Shows.  
 Pussanume, Tony: musical director, Coppin's Greater Show.  
 Phillips, Henry M.: announcer, Miller's Greater Show.  
 Page, Heiston: press agt., Leonard Shows.  
 Proctor, George H.: supt. animals, Leonard Shows.  
 Quigley, Joe: asst. mgr., Adams Greater Exposition Shows.  
 Quick, W. L.: mgr. & gen. agt., Rice & Quick Amusement Co.  
 Rae, John E.: contracting press agt., Biester's Combined Shows.  
 Rohmosier, Geo.: asst. mgr. & secy., Great Sutton Shows.  
 Roberts, Stanley: local contractor, J. Frank Hatch Shows.  
 Rice & Quick: props., Rice & Quick Amusement Co.  
 Rice, Nettie Mae: treas. & secy., Rice & Quick Amusement Co.  
 Ronnds, H. O.: musical director & mgr. side-show, Herbert A. Kline Shows.  
 Rice, G. R.: gen. supt. & supt. privileges, Rice & Quick Amusement Co.  
 Rose, Ed: supt. lights, Alken Dale Shows.  
 Rollings, George: secy., Miller's Greater Show.  
 Rice, Harry M.: trainmaster, Rice & Quick Amusement Co.  
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 Shapiro, Louis: legal adjuster, Adams Greater Exposition Shows.  
 Scott, Johnnie: supt. working crew, Biester's Combined Shows.  
 Sherwood, Bob: advance agt., California Carnival Co.  
 Swann, Harry: supt. of riding devices, California Carnival Co.  
 Smithson, Ed M.: gen. agt. & advance press agt., Great Cole Shows.  
 Smith, H. M.: contracting press agt., Great Cole Shows.  
 Simpson, J. C.: asst. mgr. & auditor, Great Empire Shows.  
 Snyder, Chas. H.: supt. privileges, Great Northwestern Shows.  
 Soestlin, Joe: supt. elephants, Great Patterson Shows.  
 Sutton, F. M.: side owner, mgr. & treas., Great Sutton Shows.  
 Smith, H. Q.: contracting press agt., Con T. Kennedy Shows.  
 Stevens, W. B.: supt. reserved seat tickets, Con T. Kennedy Shows.  
 Stark, Mable: supt. commissary dept., Con T. Kennedy Shows.  
 Sibley, Walter K.: mgr. side-show, Herbert A. Kline Shows.  
 Seal, Omar: mgr. side-show, Herbert A. Kline Shows.  
 Swartz & Turpin: mgrs. side-show, Herbert A. Kline Shows.  
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 Snyder, Frank T.: treas. & auditor, Kepler Shows.  
 Shaley, George: supt. lights, Kepler Shows.  
 Sheesley, J. M.: owner & mgr., Greater Sheesley Shows.  
 Sheesley, Mrs. J. M.: secy. & treas., Greater Sheesley Shows.  
 Thrush, Herbert: auditor, Adams Greater Exposition Shows.  
 Thompson, Ray: trainmaster, Biester's Combined Shows.  
 Talbott, E. C.: gen. agt., Con T. Kennedy Shows.  
 Tinner, Doc: mgr. side-show, Con T. Kennedy Shows.  
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 Townsend, Chick: announcer, Rice & Quick Amusement Co.  
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 Thompson, S.: trainmaster, Alken Dale Shows.  
 Thomson, Jeff: musical director, Leonard Shows.  
 Vantorder, H. E.: gen. agt., Ehring Amusement Co.  
 Wildman, Nelson: contracting press agt., Adams Greater Exposition Shows.  
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 Whiting, Howard: treas. & secy., Great Northwestern Shows.  
 Wait, W. L.: mgr., J. Frank Hatch Shows.  
 Warren, T. M.: treas. & secy., Con T. Kennedy Shows.  
 Williams, Wm. H.: mgr. side-show, Herbert A. Kline Shows.  
 Weil, Carol S.: supt. canvas, Rice & Quick Amusement Co.  
 Wilson, W. C.: auditor, R. R. contractor & supt. privileges, Rock City Amusement Co.  
 Wilhelm, Jake: supt. props., Rock City Amusement Co.  
 Wood, O. L.: mgr. advertising car, Rock City Amusement Co.

West, Wm. B.: supt. props., Miller's Greater Show.  
 White, Phil A.: legal adjuster, Leonard Shows.  
 Wilson, Harry: R. R. contractor, Coppin's Greater Show.  
 Whitaker, T. M.: trainmaster, Coppin's Greater Show.  
 Woodward, Delphia: supt. props., Kepler Shows.  
 Warren, J. R.: gen. supt., Miller's Greater Show.  
 Waters, Prof. Fred E.: musical director, Miller's Greater Show.  
 Young, W. Ernest: Billboards and mail, Colman Amusement Co.  
 Zimney, Mike: mgr. side-show, Herbert A. Kline Shows.

# TICKETS

COUPON AND STRIP

There is but One BEST—Those Made by **WELDON, WILLIAMS & LICK** FORT SMITH, ARKANSAS  
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

SHOWMEN'S LEAGUE BANQUET BRILLIANT

(Continued from page 47.)

John L. Weber, J. H. Sullivan, George S. Wood, Elmer D. Brothers, Howard I. Shaw, H. L. Doran, W. F. Heiseman, E. P. Brennan, H. B. Allen, E. T. Wade, E. T. Nerney, Paul Goodrod, A. C. Odenhaugh, L. H. McCormick, Edward Marsh, Abner All, F. Gazzola, Jim Wingfield, C. W. Tatge, R. C. Peters, E. H. Seary, George M. Vartine, George Kilmt, F. A. Roe, William B. Austen, C. A. Bristow, E. B. Daly, Paul Merrill, C. A. Sherman, Otto Little, R. and M. Altman, E. P. Critcher, R. H. Geeling, James Jay Brady, Paul W. Cooper, Jerry O'Connor, Scott Brown, James and William Quinn, C. G. Belver, Fred Clark, C. C. Lucke, J. O. Talbott, A. A. Powers, J. A. Geiswold, Al. W. Martin, Perry Kelly and David Watt, A. J. Pettit, Col. Lightfoot Vlascher, Rev. Joseph A. Milburn, E. R. Litzinger, Albert K. Greenland and others.

After this host of notables had selected their place, the band struck up a tune and in came Colonel W. F. Cody with Frank L. Albert, second vice-president of the league. A loud-ringing burst of applause greeted his entry and as he took his chair in the center of the elevated platform, a large blue backgrounded gold-lettered banner about ten by eighteen, bearing the order's president's picture and mark "Wm. F. Cody, President of the Showmen's League of America," was unfurled to his rear. This mark of appreciation touched Buffalo Bill and he responded briefly. Then after another musical rendition, Toastmaster Ulysses J. Herrmann called upon the Rev. Jos. A. Milburn to invoke an introductory benediction. This done, the waiters, in circus cook-house raiment, spread the following menu before the gathering:

- Blue Point Cocktail Manhattan Cocktail
- Celery, Olives, Radishes
- Bisque of Lobster
- Baked Halibut Sauce Italienne
- Pommes Parisienne
- Sweetbread Pique
- New Beans
- Supreme of Chicken Au Cresson
- Romaine and Orange Salad-Sauterne
- Showmen's Ice Cream
- Petit Fours Mignardisea
- Deuil Tasse
- Cigars, Cigaretts and White Rock Water

At intervals preceding and succeeding toasts and speeches, Arthur Davis took occasion to introduce the following calaret artists: Dore and Wilford, Mrs. Sam Du Vries, who gave a delightful violin recitation, sparing no changes in costume and variety; Olivett Haines, Butler, Fink and Bent, and lastly the North American Quartet, to which Colonel Cody added himself, thereby converting it into the Showmen's Quintet, by walking up and down the aisle arm enkoct with the singing artists. This proved one of the hits of the evening (thanks to Will Rooster who with Sam Du Vries contributed the talent).

During the evening nine toasts and speeches were made in the order that follows. A. J. Pettit, on Socialility; Colonel Lightfoot Vlascher, the poet who rendered his "Who Cares"; W. A. Patrick, E. R. Litzinger on "The Circus"; Albert K. Greenland, who assured the League of the Billboard's good will; Charles Andress, who related the events that led to the association's creation; Frank L. Albert and last, but by no means least, Wm. F. Cody, who occupied the platform for three-quarters of an hour relating comical adventure after adventure. A speech had also been made by the chairman of the Hamilton's Club Entertainment Committee, who replaced their president, Wm. A. Austin, who was compelled to leave earlier in the evening to make a train, much to his disappointment.

Motion pictures of the showmen who the day before had visited the plant of the Selig Polyscope Company, were also depicted to the extent of about 250 feet.

Incidentally it must be remarked that the menu cards and programs, the gift of the Riverside Printing Company, proved a most worthy keepsake of this memorable event.

During the course of the evening a number of congratulatory telegrams were received and read by Chairman Herrmann. A most cordial invitation to the showmen and their friends was also extended by Buffalo Bill to enjoy an outing in his real white-top banquet hall, when the Two Bill's Show arrives in Chicago this summer. The whoops of cheer that followed this invitation gave evidence of the popularity with which it was accepted.

By this time the hands of the clock pointed to the quarter hour after twelve, midnight, and after giving three shouts in appreciation of Arthur Davis' invaluable services, the body disbanded, full of spirit and good will for the permanent success of the Showmen's League of America.

SHOWMEN'S LEAGUE BENEFIT.

Chicago, March 15 (Special to The Billboard).—The Showmen's League of America Benefit which was announced in the last issue of The Billboard, was to take place in the Coliseum immediately upon its evacuation by Ringling's Circus, has not as yet been definitely decided upon.

It has been learned that the Coliseum could not be chartered for the entire week as announced week of April 28, and that it was only open for the first three days—Monday, Tuesday and Wednesday.

However, the committee in charge of the benefit, consisting of John O. Talbott, Charles Andress and John Warren, have deferred any

further action on this venture until after the banquet being held tonight, at the Hotel La Salle, in honor of William F. Cody. The next issue of The Billboard will contain later developments in regard to the Coliseum Benefit.

Herbert A. Kiline's offer to install his show, still holds good, as do all the offers made by the other showmen, who have volunteered to donate their proceeds to the Showmen's League for the establishment of a club house.

WHERE JOYS AND SORROWS ARE ALL REFLECTED.

(Continued from page 24-7.)

last I was drawn in such a manner as to look like a d. When the drummer returned, which he hurriedly did, he went to his home first, and then to the telegraf office and surely there was not anything chilly about him.

"And so you chaps see that the telegraf office is a mighty good place to study human nature. We see human nature at its every turn. People of every degree and station meet here on the common basis of so many cents a word—the price is the same for the most important as for the most trivial.

"Confound it there's a N. Y. calling us via Boston. I forgot I had the N. Y. key open. Must 'take' some of those night letters, boys." "Cupid's" rapid fire conversation held the attention of all. They realized "Cupid" was giving them inside knowledge of a telegraf office, and with this knowledge stored away, Charlie invited the owls over to Neal Mannix's lunch wagon where all partook of a 3 a. m. lunch.

WILL BURLESQUE ALWAYS PROSPER?

(Continued from page 24-6.)

of this, at least with a number of shows, she is compelled to pay for such extras of wardrobe as tights and shoes, as well as for ribbons, drapes and make-up. On the night jumps she has to pay for a sleeper berth, which she usually shares with another chorister, while at the season's opening and close she is compelled to pay her railroad fare to or from the opening point and New York City. If the

managers could see their way clear to abolish the charges now made for wardrobe and make an allowance for sleepers and opening and closing jump transportation, it would make a great deal of difference to the chorus girl, and there would be a bigger attraction in the increased inducements to attract a better and more competent, as well as more reliable, class of girls into the burlesque line of show business. There are plenty of likely girls in the world, but without the inducement of good treatment and an adequate salary these would prefer to remain behind the counters of the ten-cent store, or continue to cook soup and make beds at home. The chorus offers an opportunity for any good-looking girl who is able to sing and dance, and it has proven the stepping stone as well as the open sesame to many a brilliant stage career. The chorus girl, who hails from anywhere and everywhere, is a strange creature. She has her peculiarities, her likes and dislikes. She is a veritable butterfly upon the wing, and is here today and gone tomorrow. There are a few regulars, whose faces peer down at us from the ranks of the burlesque choruses, and we see them season after season, but there are many more who come, smile and are then gone to regions unknown. They are mostly good fellows in the true sense of the term, and are rarely a bad as the world would like to think. There are good and bad in every walk of life, and the chorus girl, individually, will stand up alongside of almost every other class of woman who works for a living.

Ballyhoo Attractions

Illusions, Trained Doves, Marionettes, Galatea Statues, Ventriloquist Figures, Wax Figures, 12 fine Merry-Go-Round Horses, and other show goods. March lists out. W. H. J. SHAW, Victoria, Me.

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- Two Worlds ..... 3 "
- Fate's Decree ..... 3 "
- Pearl Necklace ..... 3 "
- Zaza ..... 3 "
- Nanon ..... 3 "
- Path of Suffering ..... 3 "

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641 Marquette Building, CHICAGO, ILL.

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For KING KOLZ COMPANY, a lady that can play piano and sing illustrated songs; one show per. State age, height and weight; small woman preferred; send photo, it will be returned; salary sure. Address A. W. COWLES, MGR., Altoona, Wis.

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The Great Patterson Shows

Extend compliments to friends in the show business and to all State Fair Secretaries. Some of the big ones already booked are The Inter-Provincial Fair, Brandon, Manitoba; Nebraska State Fair, Lincoln; Oklahoma State Fair, Oklahoma City; The New State Fair, Muskogee, Okla.; and The Kansas State Fair, Hutchinson. OPENING DATE, APRIL 26, Paola, Kansas, one week, followed by six days at the Convention Hall, Kansas City, beginning Sunday, May 4.





ROUTES

DRAMATIC AND MUSICAL.

(Continued from page 155.)

Officer 666 (Central). Coban & Harris, mgrs.: Ottawa, Can., 17-19; Brockville 20; Malone, N. Y., 21; Plattsburg 22; Montreal, Que., Can., 24-26.

Officer 666 (Southern). Coban & Harris, mgrs.: Hagerstown, Md., 19; Chambersburg, Pa., 20; Carlisle 21; Columbia 22.

Our Wives (Jos. M. Galter's) Perry J. Kelly, mgr.: (Cort) Chicago, Dec. 16, indef.

Panama, Perry Amusement Co., mgrs.: Grafton, N.H., 19; Rochester 20; Cook 21; Louisville 24; Glenwood, Ia., 26; Imogene 27; Macedonia 28.

Prince of Plisen. The, Henry W. Savage, mgr.: San Francisco, Cal., 16-20.

Prince of Tonight. The, LeComte & Fletcher, mgrs.: Tucson, Ariz., 19; Phoenix 20; El Centro, Cal., 21; Los Angeles 24-26.

Pair of Country Kids. A (C. Jay Smith's), Ray Bankson, mgr.: Bentonville, Ark., 19; Enreka Springs 20; Cassville, Mo., 21; Aurora 22; Springfield 23.

Price, The, C. Bennett, mgr.: Brainerd, Minn., 19; St. Cloud 20; Wadena 21; Fergus Falls 22; Washburn, N. D., 24; Linton 25; Ellendale 26; Oakes 27; Aberdeen, S. D., 28; Watertown 29.

Pink Lady. The, John C. Fisher, mgr.: (Colonial) Houston, Mass., 10-20.

Poor Little Rich Girl. Arthur Hopkins, mgr.: (Hudson) N. Y. C., Jan. 20, indef.

Passing Show of 1912. Messrs. Shubert, mgrs.: (Garrick) Chicago, 17-22.

Quaker Girl. The (At. with Ina Claire & Percival Knight) Henry B. Harris, mgr.: lay-off week 16-22; Indianapolis, Ind., 24-26; Terre Haute 27; Bloomington 28; Springfield, Ill., 29.

Quaker Girl. The (B), with Victor Morley Henry B. Harris, mgr.: Omaha, Neb., 24-26; Sioux City, Ia., 27; Lincoln, Neb., 28-29.

Rose Maid. The (A), Werba & Luescher, mgrs.: Burlington, Ia., 19; Keokuk 20; Quincy, Ill., 21; Hannibal, Mo., 22; Alton, Ill., 23; Jacksonville 24; Peoria 25; Urbana 26; Danville 27; Lafayette 28; Terre Haute, Ind., 29.

Rose Maid. The (Lloyd), Werba & Luescher, mgrs.: Calgary, Alta, Can., 17-19; Edmonton 20-22; Saskatoon, Sask., 24-26; Brandon, Man., 29.

Robson, May Mellor J. Newman, secy.: Prince Albert, Sask., 19-20; Regina 21-22; Winnipeg, Man., 24-26.

Royal Slave. A (Clarence Bennett's), Lester, Ia., 19; Alford 20; Doon 21; Rock Rapids 22; George 24; Hull 25; Ireton 26; Paulina 27; Sutherland 28; Laurens 29.

Ready Money. H. H. Frazee, mgr.: Boston, Mass., 8-20.

Red Rose. The (John C. Fisher's), R. D. Bryan, mgr.: New Orleans, La., 10-20.

Rosary. The, Gaskill & MacVitty, Inc., lessees: Wells, Minn., 19; Albert Lea 20; Mason City, Ia., 24; Ossian 25; Waucoma 26; Strawberry Point 27; Byersville 28; Elkhart 29.

Rosary. The (Rowland & Clifford's), Inc., (Circuit), Wm. Leule, mgr.: Kansas City, Mo., 23-29.

Ready Money. H. H. Frazee & Wm. A. Brady, mgrs.: London, Eng., indef.

Rebecca of Sunnybrook Farm. Jos. Brooks, mgr.: Philadelphia, Pa., 24-26.

Russell, Annie, in Old English Comedy: Washington, D. C., 17-22; Brooklyn, N. Y., 24-26.

Romance. Messrs. Shubert, mgrs.: (Maxine Elliott's) N. Y. C., 17, indef.

Red Petticoat. The, Messrs. Shubert, mgrs.: (American) Chicago, 17, indef.

Round Up. Klaw & Erlanger, mgrs.: Hartford, Conn., 21-22.

Stumbling Block. The, Oscar Graham, mgr.: Longview, Tex., 19; Marshall 20; Jefferson 21; Winstboro 22; Pittsburg 24; Sulphur Springs 25; Commerce 26; Cooper 27; Paris 28; Blossum 29.

St. Elmo (Robt. Sherman's) F. E. Moore, mgr.: Wayne, Neb., 19; Norfolk 20; Randolph 21; Le Mars, Ia., 22; Reussen 23; Cherokee 24; Aurelia 25; Storm Lake 26; Lake City 27; Dayton 28; Belmont 29.

Sothern. E. H., & Julia Marlowe, Claxton Willstach, mgr.: (Lyric) Cincinnati, O., 17-22; Lexington, Ky., 24-26; Columbus, O., 27-29.

Silver Wedding. H. H. Frazee, mgr.: Minneapolis, Minn., 16-22.

Seven Hours in New York. Wee & Lambert, mgrs.: Adrian, Mich., 22; Battle Creek 23; Jackson 26; Lansing 27; Owosso 28; Bay City 29.

Sidney, Geo., as Busy Izzy. A. W. Herman, mgr.: Chicago, Ill., 16-22; Nashville, Tenn., 24-29.

Starr, Frances, in The Case of Becky. David Belasco, mgr.: Memphis, Tenn., 24-26; Nashville 27-29.

Stahl, Rose, in Maggie Pepper. Henry B. Harris, mgr.: Denver, Col., 16-22; Pueblo 24; Colorado Springs 25; Boulder 26; Longmont 27; Greeley 28; Cheyenne, Wyo., 29.

Servant in the House. The, Jones & Crane, mgrs.: Ottawa, Ill., 23; Spring Valley 24; Washburn 25; Wyoming, 26; Galva 27; Geneseo 28; Rock Island 29.

Sunny South. J. C. Rockwell, mgr.: Ellsworth, Wis., 19; New Richmond 20; Glenwood 21; Stanley 22; Rice Lake 23; Barron 26; Lady Smith 27; Park Falls 28; Phillips 29.

Spring Maid. The (B), Werba & Luescher, mgrs.: Frankfort, Ind., 19; Kokomo 20; Logansport 21; LaPorte 22; Hammond 23; Goshen 24; Battle Creek, Mich., 25; Coldwater 26; Adrian 27; Fremont, O., 28; Findlay 29.

Spring Maid. The (C), Werba & Luescher, mgrs.: Frankfort, Ky., 19; Owensboro 20; Henderson 21; Paducah 22; Belleville, Ill., 23; Centralia 24; Decatur 25; Springfield 28; Bloomington 27; Crawfordsville, Ind., 28; Peru 29.

Shepherd of the Hills. The, Gaskill & MacVitty, Inc., mgrs.: Somerset, Ky., 19; Knoxville, Tenn., 24; (Soldiers Home) Johnson City 25; Bristol 26; Pulaski, Va., 27; Lynchburg 28; Charlottesville 29.

Shepherd of the Hills. The, Gaskill & MacVitty, Inc., mgrs.: Concordia, Kans., 19; Holton 24; Fairbury 28; York 29.

Shepherd of the Hills. The, Gaskill & MacVitty, Inc., mgrs.: Hudson, N. Y., 23; Great Barrington, Mass., 24; Danbury, Conn., 25; White Plains, N. Y., 26; Catskill 27; Saugerties 28; Poughkeepsie 29.

Shepherd of the Hills. The, Gaskill & MacVitty, Inc., mgrs.: Detroit, Mich., 16-22; Cleveland, O., 24-29.

Shop Thief. Coban & Harris, mgrs.: (Galety) N. Y. C., Dec. 25, indef.

Skinner. Otis, in Kismet, H. G. Fiske, mgr.: Springfield, Mass., 20-22; Boston, 24, indef.

Sauderson, Julia, in The Sunshine Girl. Chas. Frohman, mgr.: (Knickerbocker) N. Y. C., 17, indef.

Smart Set. T. L. Corwell, mgr.: Roanoke, Va., 19; Lynchburg 20; Petersburg 21; Newport News 24; Norfolk 25; Charlottesville 27; Staunton 28; Harrisonburg 29.

Sun Dodgers. Lew Fields, mgr.: Louisville, Ky., 17-19; (Lyric) Cincinnati, O., 23-29.

Stewart, May, J. E. Cline, mgr.: Galva, Ill., 19; Maquoketa, Ia., 20; Independence, 21.

Trial of the Lonesome Pine. Klaw & Erlanger, mgrs.: (Grand) Cincinnati, O., 17-22.

Three Twains. Philip H. Niven, mgr.: Portsmouth, O., 24; Jackson 25; Wellston 26; Lancaster 27; Nelsonville 28; Marietta 29.

Top O' the Mornin'. Henry W. Savage, mgr.: lay-off week 16-22; (Tremont) Boston, Mass., 24, indef.

Thelma (Link Elliott's) Henry W. Link, mgr.: lay-off week 16-22; Okaloosa, Ia., 23; Baxton 24; What Cheer 25; Sigourney 26.

Theft. The, Primrose & McGilgan, mgr.: Norfolk, Va., 17-22; Washington, D. C., 24-29.

Taylor, Laurette, in Peg o' My Heart. Olive Morosco, mgr.: (Cort) N. Y. C., Dec. 23, indef.

Trentini, Emma, in The Firefly. Arthur Hammerstein, mgr.: (Casino) N. Y. C., Dec. 30, indef.

Truxton King United Play Co., mgrs.: Columbus, O., 17-19; Akron 20-22.

Uclet Tom's Cabin (Kibble & Martin's), Wm. Kibble, mgr.: Fulton, N. Y., 19; Syracuse 20-22; Pittsburg, Pa., 24-29.

Virginian. The, Jones & Crane, mgrs.: Waukegan, Ill., 23; Racine, Wis., 24; Sheboygan 25; Chilton 26; Fond du Lac 27; Beloit 28; Rockford, Ill., 29.

Ware, Helen, in The Escape (Morosco-Armstrong's), H. W. McCoy, mgr.: Chicago, 16-20.

Wives Little Girl Are you? Mobile, Ala., 17-22.

Where the Trail Divides. Jas. R. Jackson, mgr.: Jersey City, N. J., 17-22; Providence, R. I., 24-29.

White Slave. Ernest Ely, mgr.: Richmond, Va., 17-22; Washington, D. C., 24-29.

Wolf. The, Jones & Crane, mgrs.: lay-off week 16-22; Madison, Wis., 23; Hillsboro 24; Waukegan 25; Neodesha 27; Grand Rapids 28; Stanley 29.

Whiteside, Walker, in The Typhoon. Walter Floyd, mgr.: Philadelphia, Pa., 10-22; Washington, D. C., 24-29.

Warfield, David, in The Return of Peter Grimm. David Belasco, mgr.: St. Louis, Mo., 17-22; Cincinnati, O., 24-29.

Woman. The (Eastern), David Belasco, mgr.: Baltimore, Md., 24-29.

Waldmann, Eduard, in The Devil, E. E. Johnson, mgr.: Okaloosa, Kans., 24; Valley Falls 25; Horton 26.

Whip. The, Comstock & Gest, mgrs.: (Maidstau O. H.) N. Y. C., Nov. 6, indef.

Within the Law. A. H. Woods, mgr.: (Elliott) N. Y. C., Sept. 11, indef.

When Dreams Come True. Philip Bartholomae, mgr.: Chicago, 23, indef.

Within the Law. Johnston, Pa., 20; Altoona 21-22; Harrisburg 24; Lancaster 25; Atlantic City, N. J., 26-29.

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Ward, H. B., in The Ghost Breaker, Maurice... (Lyceum) N. Y. C., 17, in def.

BURLESQUE.

EMPIRE-WESTERN WHEEL. American, Ed. E. Daley, mgr.: (Trocadero) Philadelphia 17 22; (Empire) Baltimore 24 29.

COLUMBIA-EASTERN WHEEL.

American Beauties, Dave Guran, mgr.: (Gilmore) Springfield 17 19; (Empire) Albany 20 22; (Gayety) Brooklyn 24 29.

Revea, Al, Show, W. M. Lealle, mgr.: (Gayety) Pittsburg, 17 22; (Empire) Cleveland 24 29.

STOCK AND REPERTOIRE.

Bowman Co., G. B. Bowman, mgr.: Aledo, Ill., 17 22; Mt. Carroll, 21; Savanna, 25 28.

MINSTREL.

Bushy's, J. M., 1248 W. Jefferson St., Los Angeles, Cal., indef.

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MISCELLANEOUS.

Barnum Bros., Magicians and Ventriloquists, Prof. J. H. Barnum, mgr.: Knox, Ind., indef.

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Carroll Comedy Co., J. Carroll, mgr.: Myersdale, Pa., 17 22; Frostburg, Md., 24 29.

Walden, Dana, Magician: Repton, Ala., 19; Enterprise 21; Florida 22; Boston, Ga., 24; Rospoke, Ala., 25; Ashland 26; Jasper 27; Henderson, Tenn., 28; Aulau 29.

ADDITIONAL CARNIVAL COMPANIES.

Howard Amusement Co., W. L. Howard, mgr.: (CORRECTION) Douglasville, Ga., 17 22.

ADD TO ADD CIRCUS & CARNIVAL ROUTES.

Great Southern Shows: Anniston, Ala., 17 22. Jones Bros' World Toured Shows, E. H. Jones, mgr.: Endora, Ark., 19; Lake Village 20; Hamburg 21; Crossett 22; Harrell 24; Junction City 25.

CONVENTIONS.

(Continued from page 161.)

Des Moines—Dept. of Iowa G. A. R. June 10-12. Geo. A. Newman, secy.

KANSAS.

Emporia—Grand Lodge Knights of Pythias, May 20. N. L. Hollowell, secy., 407 Husted Bldg., Kansas City, Kan.

KENTUCKY.

Frankfort—Ky. Railway Surgeons Assn. May 19-21. J. B. Kincaid, secy., Lancaster, Ky.

LOUISIANA.

Alexandria—Louisiana Sunday-School Assn April 22-24. Van Carter, secy., 713 Main St. Baton Rouge—Woodmen Circle Grand Grove March 25-27. Mrs. Ida Brangan Schwartz, Kentwood, La.

MAINE.

Bangor—New England Order of Protection April 2. Forest E. Ludden, secy., Auburn, Maine.

MONTANA.

Miles City—Montana Stock Growers' Assn April 22-23. J. B. Collins, secy.

MARYLAND.

Annapolis—Md. State Teachers' Assn. June 24-27. Hugh W. Caldwell, secy., Chesapeake City, Md.

Baltimore—Grand Lodge of Md. I. O. O. F April 2. Wm. A. Jones, secy., 1. O. O. F Temple, Baltimore, Md.

MASSACHUSETTS.

Boston—United Order of the Pilgrim Fathers April 2. Nathan Cray, secy., 292 Essex St., Lawrence, Mass.

MICHIGAN.

Bessemer—Swedish-Finnish Benevolent Assn. of America, June 26-28. John Soderback, secy., 1510 Oliver ave., Escanaba, Mich.

MINNESOTA.

Crookston—United Commercial Travelers, June 12-14. J. M. Dreaser, secy., St. Paul, Minn.

MISSISSIPPI.

McComb City—O. E. S. April 19. Mrs. Myra C. Eaton, secy., Hattiesburg, Miss.

MISSOURI.

Excelsior Springs—Grand Lodge I. O. O. F May 20-22. R. L. Bates, secy.

MONTANA.

Kallispell—State Epworth League, June 19-22. O. L. Anderson, secy.

NEBRASKA.

Beatrice—Nebraska State Branch U. S. A P. O. C. St. Lincoln, Neb.

Norfolk—State Pharmaceutical Assn. June 24-26. J. G. McBride, secy., University Place, Neb.

NEVADA.

Elko—Nevada Rebekah Assembly, June 17-18. Lizzie R. Mudd, secy., 118 Island ave., Reno, Nev.

NEW HAMPSHIRE.

Concord—Sons of Veterans, April 1-3. W. Elliott, secy., Concord, N. H.

NEW JERSEY.

Shury Park—Grand Council Royal Arcanum of N. J. April 28. Robert H. Alberts, secy.

NEW YORK.

Albany—Grand Council Royal Arcanum of N. Y. April 22-23. J. Y. Bicknell, secy., 817 Westmont st., Buffalo, N. Y.

ATTENTION! ATTENTION!

TEDDY BEARS

For Fair and Carnival Workers

SPECIAL NOTICE TO TEDDY BEAR BUYERS—The following is an abstract of an article in The Billboard of March 15th, page 7, column 4.



For the benefit of its readers, The Billboard wishes to state in reference to an advertisement for the sale of Teddy bears in its issue of March 8, that a representative called upon the advertising firm in question and failed to receive any proof that such a quantity of bears as 300 gross was in existence.

This abstract is here shown for the protection and in the interest of possible buyers of Teddy Bears. If YOU WANT Bears—if you want them actually delivered—and if you want the flashiest and best made, full size Bears on the market, Order Now of the big makers, who GUARANTEE THEIR GOODS and DELIVERIES.

New Toy Mfg. Co., - - 28th West 20th street, New York City.



Bluff—Freight Claim Assn. June 18. W. P. Taylor, secy., 1502 First Natl. Bank Bldg., Bluff, Va.

Brown—Supreme Council C. B. L. May 13. J. D. Carroll, secy., 186 Remsen st., Buffalo, N. Y.

Buffalo—New York State Assn. of Master Plumbers, March —. J. J. Harrigan, secy., 16 Columbus ave., New York City.

Buffalo—American Iron, Steel and Heavy Hdw. Marriage Bldg., New York, N. Y.

Buffalo—June 10-12. E. P. Marnelle, secy., Buffalo American Assn. of Freight Agents, Buffalo, N. Y.

Buffalo—June 17-20. B. O. Wells, secy., 111 Central R. R. St. Louis, Ill.

Buffalo—Catholic Summer School of America, June 10-Oct. 1. Chas. Murray, secy., 7 E. 42d st., New York City.

Copartown—American Institute of Electrical Engineers, June 23-28. F. L. Hutchinson, secy., 31 W. 39th st., New York City.

Kastler—American Literary Assn., June 21-28. Geo. B. Utley, secy., 78 E. Washington st., Chicago, Ill.

Milwaukee—Haran Valley Firemen's Assn., May 12-15. E. P. Harty, secy., Aueha, N. Y.

Mohawk Lake—Lake Mohawk Conference International Arbitration, May 14-16. H. C. Phillips, secy.

Nawburgh—State League Savings and Loan Assn., June 12-13. Archibald W. McKwan, secy., 2161 Bathgate ave., New York City.

New York—Int'l. Sunlight Soc. May 15-17. Miss Florence Layton, secy., 94 5th ave., New York.

New York—Independent Order Brith Abraham, May 27-29. Jacob Schuen, secy., 37 7th st., New York.

New York—Natl. Machine Tool Builders' Assn., Mar and Oct. C. E. Taylor, secy., Hartford, Conn.

New York City—American Carnation Soc., April 8-10. A. F. J. Baur, secy., Indianapolis, Ind.

New York—American Rose Soc., April 5-10. Benjamin Hammond, secy., Fliskill-on Hudson, N. Y.

New York City—American Guild, April —. Walter Jacobs, secy., 167 Tremont st., Boston, Mass.

New York City—Loyal Assn. State of N. Y. Second Wednesday In April. Wm. H. Oliver, secy., College Sta., N. Y. C.

New York—Natl. Fire Protection Assn., May 13-15. Franklin H. Westworth, secy., 87 Milk st., Boston, Mass.

New York—Travel and Vacation Exhibition, March 20-29. Robert H. Sexton, New Grand Central Palace.

New York—Shield of Honor, June 3. Wm. T. Henry, secy., 400 Cathedral st., Bath, Md.

New York—Natl. Assn. of Civil Service Commission, June 12-14. John T. Doyle, secy., Washington, D. C.

New York—Music Publishers' Assn. of U. S., June 10. Walter S. Fischer, secy., 48-64 Cooper Square, New York City.

New York—State Division T. P. A. of A., April 12. L. C. Gosselin, secy., 327 E. 63rd st., New York.

Niagara Falls—Natl. Assn. of Clothiers, June 8-5. Wm. R. Corwin, secy., 13 Astor Place, New York, N. Y.

Rochester—Medical Soc. of the State of New York, April 28-May 1. Dr. Wlaner R. Town send, secy., New York City, N. Y.

Rochester—Natl. Assn. of Employing Lithographers, May, 1913. P. D. Oviatt, secy., 1232 Granite Bldg.

Rochester—Natl. Bowling Assn., April 5-26. Frank D. Woodworth, secy., 1344 E. 17th St., Brooklyn, N. Y.

Saratoga Springs—State Music Teachers' Assn., June 10-12. Edna Pearl Van Coorbla, secy., Fishkill-on-Hudson, N. Y.

Syracuse—State Pharm. Assn., June 24-27. E. S. Dawson, 125 Saline st., S.

Troy—State Assn. of Postmasters, June 10-11. Geo. E. Marcellus, secy., LeRoy, N. Y.

Utica—State Sunday-School Assn., June 3-5. Dr. Jos. Clark, secy., 80 Howard st., Albany, N. Y.

Utica—W. O. W., April 8. Edgar O. Rose, secy., Binghamton, N. Y.

NORTH CAROLINA

Asheville—N. C. Bankers Assn., July 8-10. W. A. Hunt, secy., Henderson, N. C.

Charlotte—Southern Gas Assn., April 16-18. Henry Collins, chairman, care Charlotte Gas and Electric Co.

Greensboro—Grand Lodge I. O. O. F., May 20. H. H. Woodhill, secy., Raleigh, N. C.

Greensboro—N. C. Sunday-School Assn., April 22-24. J. Walter Long, secy., 401 Banner Bldg.

Kittrell—N. C. Teachers' Assn., June —. Prof. P. W. Moore, secy., Elizabeth City, N. C.

Winston-Salem—Grand Lodge K. P., June 10. W. T. Hollowell, secy., Goldsboro, N. C.

NORTH DAKOTA

Bismarck—Grand Lodge A. F. & A. M., June 24-25. W. L. Stockwell, secy., Fargo, N. D.

Fargo—Rebekah Assembly, June 3-4. Mrs. Mary McLaughlin, secy., Hope, N. D.

Grand Forks—Grand Commandery K. T. of S. D., Apr. 22-23. W. J. Stockwell, secy., Fargo, N. Dak.

Minot—State Medical Assn., May 7-8. H. J. Rowe, secy., Cassellton, N. Dak.

OHIO

Akron—Ohio Retail Jewelers' Assn., July —. R. A. Baneroff, secy., Columbus, Ohio.

Cuyahoga—United Spanish War Veterans. Alvin Eichman, secy.

Canton—Funeral Directors and Embalmers Assn., June 4-6. F. M. Barnhart, secy., Findlay, O.

Canton—Brotherhood American Yeomen, April 1. G. D. Edgar, secy., 513 Third st., Deane, Ohio.

Cedar Point—State Teachers' Assn., June 24-26. W. E. Krahmer, secy., Columbus, Ohio.

Cedar Point—Order Kokoi, June 17-19. Chas. E. Lester, secy., 1 Broadway, New York City.

Cincinnati—Hy. Mail Assn., Last of May or first of June. Geo. A. Wood, secy., Portsmouth, N. H.

Cincinnati—Intl. Circulation Mgrs. Assn., June 11-13. J. K. Taylor, secy., Grand Rapids, Mich.

Cincinnati—Central Division A. A. C. of A. James A. Townsend, secy., 1433 First Natl. Bank Bldg., Chicago, Ill.

Cleveland—Natl. Piano Mfrs. Assn., May or June. Herbert W. Hill, secy., 254 W. 23d st., New York, N. Y.

Cleveland—Natl. Assn. Piano Merchants of America, June 2-4. Percy S. Foster, secy., 1330 G. St., N. W., Washington, D. C.

Cleveland—American Seed Trade Assn., June 24-26. C. E. Kendel, secy., 2010 Ontario st., Cleveland—Catholic Total Abstinence Union, July 6. M. J. Cummins, secy., 95 Hall st., Akron, O.

Columbus—Young Peoples' Alliance, June 24-26. Miss Grace E. Diehl, secy., Marion, Ohio.

Columbus—United Commercial Travelers, June 25-28. Chas. C. Daniel, secy.

Columbus—Grand Temple Pythian Sisters, June 10-12. Ella Given, secy., Sidney, O.

Columbus—Middle States Ice Producers' Exchange, March 27-28. Jas. Cullen, secy., care Cln. Ice Co., Cincinnati, Ohio.

Dayton—Grand Council Royal Arcanum of Ohio, April 16-17. Thomas Butterworth, secy., 701 Fourth Natl. Bank Bldg., Cincinnati, O.

Dayton—Natl. Leaf Tobacco Assn., 2d Mon. in May. Chas. Emory Lenz, secy., Lancaster, Pa.

Dayton—Ohio State Eclectic Med. Assn., May 13-15. Dr. J. E. Wulst, secy., 5th & Garfield sts.

Dayton—Ohio State Branch U. S. A. P. O. C., May 30. J. E. Davis, secy., Marion, O.

Fremont—Grand Lodge I. O. O. F., June 17-20. C. H. Lyman, secy., Columbus, Ohio.

Mansfield—Grand Council U. C. T., June 13-14. R. F. Somerville, secy., Algonquin Hotel, Dayton, Ohio.

Marion—Homeopathic Med. Society, May 13-14. R. O. Kelsor, secy., Columbus, O.

Newark—Ohio Typographical Conference, July 13. H. R. Witter, secy., 1026 E. North st., Canton, Ohio.

Portsmouth—W. O. W., April 8-9. A. J. Slade-lar, secy., 214 City Hall, Cleveland, Ohio.

Springfield—Soc. of Mechanical, Electrical and Steam Engineers, May 22-23. Frank E. San born, secy., care State Univ., Columbus, O.

Washington C. H.—Sons of Veterans, June 17. Col. W. S. Matthews, secy., Columbus, Ohio.

OKLAHOMA

Enid—Okla. State Med. Assn., May 13-15. C. A. Thompson, secy., Muskogee, Okla.

Enid—Improved Order of Red Men, April 21. W. B. Hodgens, secy., Poteau, Okla.

Enid—State Conclave B. A. Y., April 1. A. B. Chaburn, secy., Shawnee, Okla.

Enid—Grand Encampment I. O. O. F. of Okla., Apr. 1. H. A. Herwig, secy., Guthrie, Okla.

Hobart—Head Camp W. O. W., March 25-27. Fred H. Enos, secy., Marietta, Okla.

McAlester—A. A. S. R. M., April 29-May 1. W. Mark Sexton, secy., Masonic Temple.

Muskogee—Gr. Council Okla. I. O. O. F., April 21. W. B. Hodgens, secy., Poteau, Okla.

Muskogee—United Commercial Travelers, May 24-26. F. M. Long, secy.

Oklahoma City—Okla. Christian Endeavor Union, June 16-19. Athle E. Sale, secy., Enid, Okla.

Sallis—Grand Lodge K. of P., May 13-14. H. I. Sanders, secy., Webbers Falls, Okla.

Shawnee—Grand Chapter R. A. M., April 15-16. Leo E. Bennett, secy., Muskogee, Okla.

OREGON

Albany—Oregon State Grange, Second Tues day in May. Mrs. Mary S. Howard, secy., Mulino, Ore.

Baker—Twin Convention of Oregon Sunday-School Assn., Apr. 21-23. Oregon City, Ore., Apr. 24-26. Chas. A. Phipps, 520 Abington Bldg., Portland, Ore.

Medford—Rebekah Assembly, May 23. Mrs. Ora Cooper, secy., Dallas, Ore.

Newberg—Dept. of Oregon G. A. R., June —. C. A. Williams, secy., 229 Labbe Bldg., Portland, Ore.

PENNSYLVANIA

Gettysburg—Grand Lodge I. O. O. F. of Pa., May 20-23. Usher A. Hall, secy., 1723 Arch st., Philadelphia, Pa.

Gettysburg—Rebekah Assembly, Third Tues. in May. Mrs. Mary N. Joslyn, secy., 1210 Fairmount ave., Philadelphia, Pa.

Gettysburg—Pa. Division Sons of Veterans, June 22-28. Robt. Miller, secy.

Harrisburg—State Horticultural Assn., C. J. Ty son, secy., Flora Dale, Pa.

Harrisburg—Pa. Funeral Directors' Assn., June 11-12. Albert Miller, secy., Kingston, Pa.

Philadelphia—Grand Lodge Shield of Honor of Pa., April 21. Edwin H. Naason, secy., 2128 N. 9th st., Phila., Pa.

Philadelphia—American Oriental Society, March 25-27. Prof. A. V. Williams Jackson, Pa.

Philadelphia—Daughters of the Revolution, April 28. Mrs. Herbert B. Henry, secy., 1343 Pacific st., Brooklyn, N. Y.

Philadelphia—State Dental Soc., June 24-26. Dr. Luther M. Weaver, secy., 7103 Woodland ave.

Pittsburg—Pa. Bankers' Assn., June 20-21. D. S. Klass, secy., Tyrone, Pa.

Pittsburg—State Assn. of Master Plumbers, April 15-16. G. F. Reichmann, secy., 241 W. King st., Lancaster, Pa.

Pittsburg—A. O. U. of Knights of Malta, March 13-15. J. F. Watson, secy., Box 363.

Scranton—Grand Chapter O. E. S., June 10-12. Mrs. Rata A. Mills, secy., Duke Center, Pa.

Wilkes-Barre—Pa. Poster Adv. Assn., June 5-6. C. A. Yecker, secy., Lancaster, Pa.

York—Pennsylvania Gas Assn., April 9. W. O. Lamson, West Chester, Pa.

RHODE ISLAND

Providence—Grand Lodge K. of H. I. I., March 27. W. H. Skell, secy., P. O. Box 903.

Providence—New England State Veteran Firemen's League, May 6. Wm. H. Hathaway, secy., 14 Riverside Place, Gloucester, Mass.

Woonsocket—State Council O. U. A. M., April 22. O. C. Barrows, secy., 107 Toronto st., Providence, R. I.

SOUTH CAROLINA

Redfield—S. D. Retail Jewelers' Assn., June —. E. H. Frey, secy., Watertown, S. D.

Spartanburg—Grand Commandery K. T., April 9. J. G. Johnston, secy., Chester, S. C.

Yaukton—Grand Lodge A. F. & A. M., June 10-11. Geo. A. Pettigrew, secy., Sioux Falls, S. D.

Yaukton—Grand Chapter O. E. S., June 10. Mrs. A. L. Williamson, secy., 910 Lee ave., Madison, S. D.

Watertown—S. D. Bankers' Assn., June 25-26. J. E. Platt, secy., Clark, S. D.

SOUTH DAKOTA

Columbia—State Teachers' Assn. of S. Car., March 16-18. Prof. L. T. Baker, secy., University, S. C.

Rapid City—Grand Lodge I. O. O. F., May 21. Harvey J. Rice, secy., Huron, S. D.

Rapid City—Rebekah State Assembly, May 21-23. Mrs. Hattie B. Borland, secy., Madison, S. D.

Rocky Mount—Daughters of Liberty, April 29. I. N. Maxwell, secy., Sallisbury, N. C.

Sioux Falls—Grand Lodge K. of P., June 18. W. A. Roberts, secy., Huron, S. D.

Watertown—State Dental Society, May 13-15. A. O. Stenroth, secy.

TENNESSEE

Chattanooga—Sou. Shoe Retailers Assn., March —. T. W. Sherron, secy., Memphis, Tenn.

Chattanooga—Daughters of America, May —. 1913. T. W. Cunningham, secy., 300 Trenton at., Nashville, Tenn.

Chattanooga—United Confederate Veterans' Reunion, May 27-29. J. F. Findlay, secy.

Knoxville—E. Tenn. Farmers' Convention, May 20-22. Prof. H. A. Morgan, secy., care State University.

Knoxville—Tenn. Division U. C. C., May 14-16. Miss Sue S. White, secy., Jackson, Tenn.

Knoxville—Summer School of the South, June 24-Aug. 1. Miss Ida Andrew, secy., University of Tennessee.

Memphis—Tenn. Bankers' Assn., May, 1913. F. M. Mayfield, secy., Nashville, Tenn.

Nashville—I. O. R. M., May 20. G. B. Henderson, secy.

Nashville—Tenn. State Eclectic Med. Soc. May 20-21. Benj. L. Simmons, secy., Granville Tenn.

Nashville—Ry Development Assn., May 6-7. Wm. Nicholson, secy., care K. C. S. Ry., Kansas City, Mo.

Nashville—District Grand Lodge No. 7, I. O. B. B., April 13. Nat. Strauss, secy., 1308 Phillip street, New Orleans, La.

Nashville—State Medical Assn., April 8-10. Perry Bromberg, secy.

Sewanee—Diocese of Tenn., May 6-9. Arthur Howard Hall, secy.

TEXAS

Beaumont—Texas Retail Merchants' Assn., May, 1913. S. S. Sullisky, secy.

Corpus Christi—Grand Commandery K. T., April 9. R. Klidd, secy., 211 Fananly at., Houston, Tex.

Corpus Christi—Pythian Sisters of Texas, 2d Tues. in May. Mrs. Minnie Converse, secy., 511 Ave. E. San Antonio, Texas.

Dallas—Natl. Eclectic Medical Assn., June 19-21. Wm. P. Best, secy., 2218 E. 10th st., Indianapolis, Ind.

Dallas—A. A. S. R. M., April 21-25. J. L. Stephens, secy., 709 Main st.

Galveston—S. W. Electrical and Gas Assn., May 21-24. H. S. Cooper, secy., 405 Slaughter Bldg., Dallas, Tex.

Galveston—Texas Bankers' Assn., May 13-15. J. W. Hoopes, secy., care City Natl. Bank.

Galveston—Texas Hdw. Jobbers' Assn., June 6-7. A. D. Hodgson, secy., Ft. Worth, Texas.

San Antonio—Texas Women's Press Assn., Second week in May. Mrs. J. D. Alexander, secy., Cisco, Tex.

Waco—Texas Sunday School Assn., March 25-28. Wm. N. Wiggins, secy., 408 Plateau Bldg., Dallas, Tex.

UTAH

Ogden—Grand Chapter O. E. S., May 8-9. Mrs. Frances G. Shields, secy., 32 Harmony Place, Salt Lake City.

Park City—Knights of Columbus, May 13. J. A. Junk, secy., 3202 Wash. ave., Ogden, Utah.

Salt Lake City—Grand Lodge K. of P., May 20-21. H. C. Wardleigh, secy., Ogden, Utah.

Salt Lake City—Intl. Assn. of Hy. Special Agents and Police, June 17-19. W. C. Farnell, secy., P. O. Box 282, Baltimore, Md.

VIRGINIA

Hampton—I. O. R. M., May 21-22. Frank H. Couch, secy., P. O. Box 36.

Lynchburg—State Y. M. C. A., April 17-20.

Lynchburg—State Travelers' Protective Assn. of America, May 8-10.

Lynchburg—State Retail Merchants' Assn., May 13-15.

Lynchburg—National Commissary Managers' Assn., May 21-23.

Norfolk—American Pbn. Ben. Assn., April 1. Harry T. Brown, secy., 922 Madison ave., Baltimore, Md.

Old Point Comfort—Va. Bankers' Assn., June 19-21. Walter Scott, secy., care Planters Bank, Farmville, Va.

Richmond—Wholesale Saddlery Assn. of U. S., May 13-14. Henry Othmer, Commissioner, 30 LaSalle at., Chicago, Ill.

Richmond—Grand Council K. A. of Va., Apr. 15-16. James B. Hinks, secy., Petersburg, Va.

Richmond—Travelers' Protective Assn., June 9. T. S. Logan, secy., 915 Olive at., St. Louis, Mo.

Richmond—Hardware Assn. of the Carolinas, July 8-11. T. W. Dixon, secy., Charlotte, N. C.

Richmond—Playground and Recreation Assn. of America, May 6-10. H. S. Brancher, secy., 1 Madison ave., New York City.

Richmond—Natl. Y. W. C. A., April 9-15. Louise W. Brooks, secy., 600 Lex. ave., New York City.

Rosnoke—Grand Encampment I. O. O. F., May 12. E. M. Runch, secy., Lynchburg, Va.

Stanton—Christian Endeavor Societies of Va., April 29-May 1. Miss G. Buckingham, 1003 Rivermont ave., Lynchburg, Va.

VERMONT

Barre—Grand Lodge of Vt., New England Order of Protection, Apr 22. H. A. Bartlett, secy., 3 Caledonia st., St. Johnsbury, Vt.

Burlington—Rebekah Assembly, May 16. Mrs. Louise L. Boyce, secy., 46 Elm at., Barre, Vt.

WASHINGTON

Aberdeen—Grand Chapter O. E. S., June 12. Libbie J. Demoreat, secy., 3317 N. 20th st., Tacoma, Wash.

Aberdeen—Grand Lodge F. & A. M., June 10. Horace W. Tyler, secy., Masonic Temple, Tacoma, Wash.

Bellingham—Wash. Bankers' Assn., August 7-9. P. C. Kauffman, secy., Tacoma, Wash.

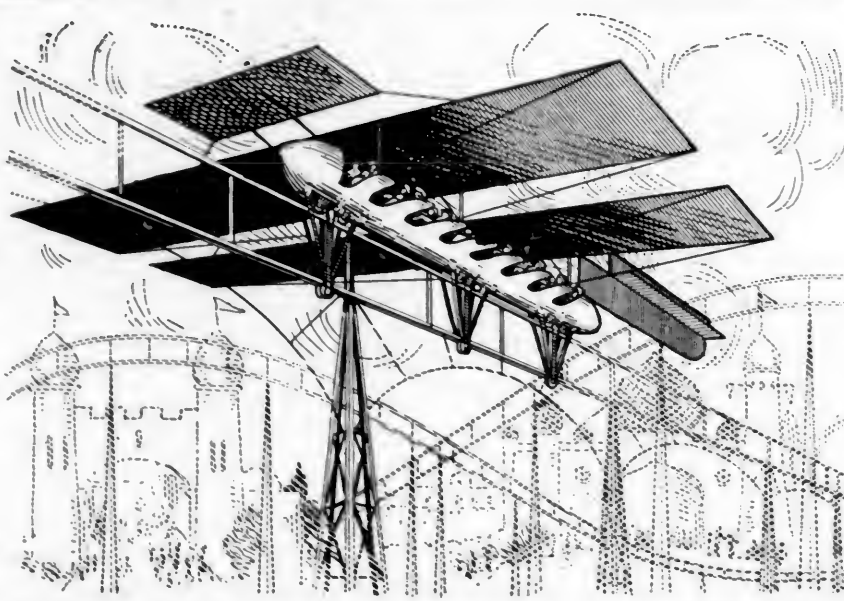
(Continued on page 168.)

PARK MAN

IT'S A SCREAM

Have you room for it? Are you enterprising and up-to-date enough to get in on the big earnings of the latest sensation—the most talked about and positively the biggest money getter in the ride world?

ABSOLUTELY SAFE AND A BIG REPEATER.



As our "construction" capacity is limited, ACT QUICK and be one of the fortunate few to gather in the COIN this season.

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Aeroplane  
Ride  
Co.

131 Washington St.  
PROVIDENCE, R. I.

# ARE YOU GOING ABROAD?

### Walter K. Hill, Billboard Representative, in London, Offers Suggestions to the Novice—Articles Containing Useful Information to Performers Will Appear in Subsequent Issues

Editor's Note:—This matter has not been compiled for the benefit of the traveler who has crossed "The Pond," but has been prepared for the guidance and information of those who have never been abroad. To those who have crossed, there may be much of interest; but the entire purpose of the story is to help the novice who may be contemplating a trip or who intends to join the scores of American artists who are now abroad. There will be printed from time to time, as space shall permit, a completed series, which will give the American a clear idea of conditions abroad, chances for success and causes of failures, as viewed from the standpoint of an experienced observer of theatrical conditions in America, who has now gone abroad to reflect, in these articles, as nearly as he may, the impressions an American with his eyes open receives in various places on the other side.]

S. S. Minnetonka, Midcoast, Feb. 22 March 4.—Washington's Birthday as a starting date and President Wilson's Inauguration Day as a finish, lent a "kind applause" distinction to the 122nd Eastward passage of the "Minnetonka," which was remarked by many of the American passengers on board. The holiday brought a rain, which drizzled, and a fog, which penetrated, and at the same time shut out the "last lingering look" at our native land. New York's magnificent skyline was a blur of mist, the statue of "Liberty" was drenched in rain, and as the ship crept farther down the Bay, all else save the surrounding fog bank was left to imagination. The last clear look at the shore disclosed the friendly faces at the pier-head; and whatever else may come in life, there shall be nothing to efface the memory of those smiling well-wishers, enshrined in a special place in our hearts.

President Taft was visiting Fort Wadsworth as we passed the Narrows. The bands were playing, and, finally, the guns of the two forts began to bark their salutes. From the steamer deck the brass sounded like faint strains from an orchestra; the cannon-shots were reminders of a buggy whip snapped sharply across a carriage-top. There was nothing awesome about their voices; the heavy weather blanketed the "terror" they were cast to inspire. As the tide tantalized a bell-buoy, it changed its sentiment; the ship at Sandy Hook whooped its greeting warning of danger in the fog, and we passed out into the ocean with the "Fatherland" back there, somewhere, in the mist and rain.

Steamship tickets are larger than an ordinary sheet of hotel paper. There are many "articles of agreement" on the front, with lines for the names and some minor details of purchase. On the reverse side are blank forms to be filled out before the ticket is surrendered to the United States demands that certain questions be answered. If you are foreign born, the list of answers is more detailed than if you are a native. The steamship company requires that you shall give the full name of all passengers represented on the ticket (four is the highest number), and you are required to give your last address, your temporary address, your permanent address and your occupation. It is better to fill out these requirements before going on board.

With your tickets you will receive tags enuf of a different color to attach to your trunks. Baggage to go in the hold and your steamer-trunk for the state-room should be sent to the pier the afternoon before you sail. Be at the boat an hour before sailing time. The porter who picks up your hand-baggage at the entrance to the pier will guide you to your cabin. First see that your steamer-trunk is under your bunk. If it is there, you may be sure you are in the United States safely in the hold. Inquire for mail or telegrams at the saloon (dining room) or library (reading and writing room). Some kind friend may have sent you a box of flowers, as our "boss" did, to cheer my lady's heart and decorate your table at meals for most of the voyage. Once you have located your cabin, go on deck and watch America slip away from your sight.

Don't fall to be on deck when they drop the pilot. This takes place at the outer end of Ambrose Channel, due north from the tip of Sandy Hook. Dead ahead you will notice a small white steamer with a blue flag at her mast-head. When she comes in sight secure a position well forward on the starboard side of the boat which is most sheltered from wind and waves. You will observe a small dory coming off from the pilot boat, manned by two at the oars. You may think you will run down the little cockle-shell for they row right into the bow of the boat; but a line is thrown and caught in the yawl and she swings along side without mishap. A rope ladder is drowt from the side and over goes the pilot, to clamber down and finally jump, or fall, into the tossing dory. With him goes the bag of mail which passengers have written coming down the Bay. They are good-by notes, final greetings and the last word to be sent to friends and loved ones until the ship shall have reached the other shore. The steward who hands your telegrams will sell you stamps; there is a mailbox in plain sight and a time posted when the mail closes.

When you appreciate the pilot's departure covers the last link which connects with the shore there is a moment of special "realization." The course is "laid" the engines are put at full speed and the trip across is begun in dead earnest. There is a "notice board" at the head of one of the companion way stairs upon which various important items are posted from time to time. The first one is an announcement that seats in the saloon will be allotted by the dining room steward at a certain hour. Lunch is served at 1 o'clock; you take any seat at this, the first meal. Report to the steward at the appointed time and be assigned to the seat which shall be yours for the voyage. He will have before him a plan of the saloon with every seat numbered. Your name is written opposite the number assigned to you, and when this work is completed the chart is passed in a convenient location where all may refer to it and thus identify by name every passenger who shows up for meals. There is also a printed list of the passengers placed at your plate the first dinner.

At the assignment of seats one American "humorist" attempted a trial of the English sense of humor. He remarked to the steward: "We should like seats that are good for every meal on the voyage" meaning thus to convey imperviousness to sea-sickness. The reply came: "All seats are good for all meals, sir;" and so the matter rested.

Altho writers have referred to it as "the trackless sea" one is never for a moment lost to his fellow-men. The Marconi Wireless prevents that and this same wonderful invention gave us a shock of glad surprise after we had traveled about six hours, straight out to sea. The bed room steward approached with an envelope; being strange cats in the garret we wondered what it was. "Marconigram" was the printing and the address proved that the envelope was in the right hands. Upon opening it we read: "Walter Hill S.S. Minnetonka: Bon voyage—Comedy Club." Just that particular sensation is beyond our description. We had forgotten land; our eyes were turned toward the East—but "The Clowns" had not forgotten their lay-member! Secretary Francis Storey had not taken a memorandum of our sailing in vain.

On the wall in the saloon companion-way hangs a chart of Marconi information. It shows the land stations and indicates ships as they sail along the different courses East and West. On pegs are hung the names of ships "now in communication." Day by day the names at from one to five ships hung there to assure us that beyond the circle of blue which encompass our range of sight there were friends a-plenty within electric call to aid us if we faltered. In another frame is a map of our course—a red line drawn across the ocean from New York to England. There is a double check on distance and direction at sea—the "log" and the mathematical readings with the sun as the basis of calculation. Every 24 hours the exact position of the ship is indicated by a dot within a small circle on the red line which shows our course. Now we are due East of Philadelphia, again due North of the Bermudas, South of New Foundland and so on—the topography of this side of the globe being clearly shown within the frame.

The "log" is a metal cone of about 18 inches length which drags in the ocean from the stern of the ship, attached to a line which usually measures about one and a half times the length of the boat. It is so constructed that this rope is constantly turned, or whirled, at the end which is attached to the ship—connecting with a mechanical device which, by this process of constant revolution, records the distance the vessel travels. The log is "read" (after the manner of looking at the figures indicated in a gas meter) every two hours, day and night; every noon the log is pulled out of water to see that it is free from weeds, waste or other extraneous matter which may interfere with its revolutions. The sailor who reads the log tests the temperature of the water every four hours; this to indicate the presence of icebergs in the near vicinity, and also to meet the requirements of navigating details.

Altho the "log" is read every two hours, only once in 24 hours is its record posted. The record is made from noon to noon and is posted in the smoking room and also indicated on the course chart for public inspection. It is the rule to gamble a little on the "day's run" and a pool is made by the smoking-room steward, the nearest "guesser" walking away with the pot. On this ship the final figure of the day's run is the winner, the holder, for instance, of No. 3, with a recorded run of 333 miles a copying line.

The first person to get acquainted with on ship-board are the bed room steward (men) and the stewardess (ladies). On the Minnetonka the crew and servants are extremely affable and obliging. We find the routine of ship life varies little from the following: Bath call at 7:30; coffee is served in your state room at 8:00; breakfast at 8:30; lunch at 1; tea is served in your state room or drank in the saloon or smoking room at 4:00; dinner at 7:00; all lights out at 11:00 p. m. Filling in between are walks on deck, games of cards, deck golf, bean bag, ease in steamer chairs, an afternoon "nap," reading, writing, smoking, conversation—and if you are real foolish and wish to insure a complete and perfect upsetting of your stomach there is the bar to do its deadly work. Everybody gets acquainted with everybody else—the person who is "on stage" on ship-board is to be more pitied than censured. One day at sea will take down a "awful head" quicker than anything else known to the science of making one's self disagreeable.

The details incident to the actual arrival and docking, the train trip and early steps to locating in London will be given in next week's issue.

#### TO ELIMINATE COURTESIES.

St. Louis, Mo., March 12 (Special to The Billboard).—Passes to the Century, Olympic, Shubert and Garrick in this city will be eliminated after Saturday. The abolition of courtesies is the first sweeping new policy adopted by Klaw and Erlanger and the Shuberts since their recent agreement to do business in harmony. St. Louis is the first city so affected, altho the policy will be carried out in all of the important cities where these corporations operate playhouses. Billboard, railroad, hotel and window lithograph courtesies will be cut out.

#### WEBER AND FIELDS CLOSE.

Harrisburg, Pa., March 15 (Special to The Billboard).—The tour of Weber and Fields will come to an end in this city tonight. It is likely that the partners will separate, but that the closest of personal friendship will be maintained. Weber has become interested in the tabloid form of musical entertainment. He has a number of old musical plays and Weber and Fields' skits which he expects to present in vaudeville. The plans of Fields are as yet indefinite, altho he intends to put out one more big production this season.

# OPERA HOUSE DIRECTORY

Opera House and Theater Managers, Write for Special Rates in This Directory.

<b>COLORADO.</b> <b>MONTROSE.</b> Population 3,500. BELL & HOTEL, Managers. Montrose Opera House; under new management. Now booking for Spring and Summer season, 1913. Correspondence invited.	<b>WANTED</b> First-class STOCK OR REPERTOIRE COMPANY, with good wardrobe and up-to-date line of Plays, for indefinite season at leading theatre of prosperous city of 32,000 population. Do not reply unless you can cater to the best people and make good. Address R. W. BAUGER 11619 Lorain Avenue, Cleveland, Ohio.
<b>INDIANA.</b> <b>KENDALLVILLE.</b> Population, 5,000. A. J. HART, Manager. Opera House; seating capacity 1,000. Wanted—Feature Acts. Best show town in Northern Indiana. Acts with billing, special paper; salary or percentage.	<b>VIRGINIA.</b> <b>HARRISONBURG.</b> Population over 5,000. D. P. WINE, Manager. The New Virginia, when completed, will seat 1,000. First-class in every respect. Short jump from either Washington, D. C., or Staunton, Va. Open September 1-13.
<b>MARKLE.</b> Population 1,000. H. O. HOYD, Manager. Opera House; seating capacity 350; stage 16x40; electric lights. Write for open time.	<b>WISCONSIN.</b> <b>WATERTOWN.</b> Population, 10,000. H. DAVIS, Manager. Empire Opera House. Wanted—Companies of merit, large or small, on percentage, or will rent for \$75.00 per month. New, up-to-date theater; capacity, 800. Pictures or vaudeville do good.
<b>MICHIGAN.</b> <b>WILLIAMSTOWN.</b> Population, 1,685. F. C. BENNETT, Manager. New Opera House; seating cap. 350; stage, 24 feet deep, 15 feet opening. New scenery. Want Vaudeville and other good shows. Write for time and terms.	<b>WEST VIRGINIA.</b> <b>LOGAN.</b> Population, 2,000. H. R. CALLAWAY, Manager. Palace Theatre; seating capacity, 550. Open time for Burlesque and Stock Companies. Write.
<b>OHIO.</b> <b>SAUGERTIES.</b> Population, 5,000. JOHN C. DAVIS, Owner and Manager. The Orpheum Theatre. Seating capacity, 1,000. Want musical comedy—and-repertoires Shows of the good kind. Write.	

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## Wanted--M. L. Clark & Sons Shows

Musicians to fill Band Performers in all branches Circus business, two Billposters, Boss Hostler, Boss Canvasman, good Camp Cook, Workmen in all departments. All must understand Wagon Show. All address H. C. LONG, GENERAL AGENT, ELLANO, TEXAS



### JACK McMAHON

As Louie, the son, in "Dinkelspiel's Christmas." He will open at the Coliseum, London, in August, with William H. Lytell, who will star in a new sketch of his own.

**ROLLER SKATES WANTED**—At once, from 300 to 500 pairs of ball-bearing Roller Skates, second hand preferred. Must be in good condition and at right price. Apply with all particulars and lowest price to E. C. CANN, 11 Central Avenue, Lynn, Mass.



The above is the smiling countenance of the "Happy Go-Lucky" Chester A. Keyes, or "Chet," as he is known to his friends. Mr. Keyes is accredited as being the youngest owner and manager upon the road today. His company, The Keyes Stock Company, with which the well-known Keyes Sisters are featured, has been very successful during the past three seasons, and now stands as one of the best stocks on tour.

#### FEATURE FILMS FOR SALE

Several very fine 1, 2 and 3-reel high-class Feature Films, with posters, heralds, banners; almost new. Cheap or will trade for other show property. What have you? J. McWHY, Elyria, Ohio.





### The Five Flying Moores

Would like to hear from reliable managers at all times. This act has given perfect satisfaction at the largest expositions and state fairs. Especially engaged for Toronto Exposition as feature, also the Appalachian Exposition.

The Moores have played our fair three times and have given satisfaction to the people and committee.  
T. C. HASEY,  
Rockport, Ind.

Our business relations were so pleasant and your act satisfactory. I give you the preference season 1912.  
L. B. HACKENSIE,  
FLYING MOORES, 600 F Street, Muncie, Indiana.

### Helen—Leach and Wallin



Doing original Iron Jaw Wire Act. There are others trying to do this act. Working? Yes, thank you. Sells-Photo Show Season 1913. Regards to friends.

**EIGHT HUNDRED** second-hand opera chairs at big bargain while they last. W. A. CHATE SEATING CO., Albany, N. Y.

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

#### CIRCUS OPENING DATES

Backman's Animal Show: early in April.  
Barnes', Al. G., Circus: Santa Monica, Cal., March 8.  
Barnum & Bailey Shows: Madison Square Garden, N. Y. C., March 22.  
Brown & Pommer Show: Richmond, Mo., April 26.  
Buffalo Bill-Tawnee Bill Shows: Sangerfest Bldg., Philadelphia, Pa., April 3.  
Christie & Leonard Show: Henderson, N. C., (date not yet decided upon).  
Clark, M. L. & Sons' Shows: Dona Ana, N. M., March 8.  
Gollmar Bros.' Show: Milwaukee, Wis., April 28.  
Colorado Grant Show: Sparta, Ky., (date not yet decided upon).  
Dashington's Vaudeville, Dog & Pony Show: Moline, Ill., May 15.  
DeVaux's Dog & Pony Show: Haynes, Cal., April 5.  
Downie & Wheeler Shows: Oxford, Pa., April 19.  
Dene's Dog & Pony Show: Clinton, Tenn., May 1.  
Fowler & Clark's Dog & Pony Show: Belleville, Ill., April 14.  
Hagg, Mighty Shows: Shreveport, La., March 27.  
Hagenbeck-Wallace Show: Coliseum, St. Louis, Mo., April 12.  
Heber Bros.' Greater Show: Columbus, O., April 28.  
Henry's J. E., Show: San Antonio, Tex., March 1.  
Honest Bill's Show: Quenemo, Kans., March 29.  
Horne's Wild Animal Shows: Hot Springs, Ark., April 15.  
Idaho Jack's R. R. Show: Muncie, Ind., April 14.  
Kennedy Bros. & Shields Show: Elkhart, Tex., Feb. 22.  
Kennedy's W. W. & Gray Bros.' Cowboy Circus: Winwood, Okla., March 1.  
Kirby's Novelty Sensation Show: Fowlard, Ill., May 5.  
LaMont Bros.' Show: Salem, Ill., May 3.  
Leclair's Dog & Pony Show: Riverpoint, R. I., early in May.  
Littleton's, Prof., Show: near Cleveland, O., April 5.  
Livingston's Supreme Show: Bronson, Mich., May 8.  
Lorenzo's Modern Shows: May 10.  
Luck's Bill's W. W. & Dog & Pony Show: Oklahoma City, Okla., April 1.  
Miller Great Show: May 1. (town not yet decided upon).  
Miller Bros. & Arlington's 101 Ranch W. W.: Hot Springs, Ark., April 5.  
Nazor's Overland Shows: Ontario, O., May 14.  
Oklahoma Bill's W. W. & Indian Congress: Point Breeze Park, Philadelphia, May 17.  
Old Dominion Show: Funkstown, Md., April 13.  
Orton Bros.' Refined Show: Bristow, Neb., May 13.  
Poniz Bros.' Circus: Pittsburg, Pa., April 19.  
Ringling Bros.' Show: Coliseum Bldg., Chicago, Ill., April 5.  
Robbins' Frank A., Show: St. Louis, Mo., April 19.  
Robson Bros.' Show: Reading, Pa., April 17.  
Santely's, Sgt. Nine Big Shows: Courtland, N. Y., May 2.  
Seale's Animal Show & Museum: Ephrata, Pa., May 15.  
Sells-Photo Shows: Albuquerque, N. M., March 29.  
Silver Family Show: Crystal, Mich., about May 10.  
Smith's, E. G., Colossal Show: Atwater, O., April 26.  
Smith Greater Shows: Augusta, Ga., March 21.  
Staats Bros. Show: Washington, D. C., May 1.  
Swift's, Jack, Shows: Coover, Ill., about April 18.  
Teeter's Mighty American Shows & Buffalo Bob's W. W. Combined: Ardmore, Okla., March 8.  
Wintermute Bros.' Wagon Show: Opens in Southern Wisconsin early in May.  
Woody's Combined Shows: Afton, Okla., June 15.  
Wyoming Bill's W. W.: Philadelphia, April 24.  
Yankee American Show: Shelbygan, Mich., about middle of May.  
Young Ruffalo's W. W., Col Cummins' Far East & Seaver's Hippodrome: Peoria, Ill., April 23.

DeWitt C. Millen and Don S. McIntyre, of the Whitney Theater, Ann Arbor, Mich., are publishing a magazine called the Whitney Theater Magazine, in the interest of their house. The paper will contain pictures of well-known players, and also a story written by Mr. Millen, entitled, One-Night Stand. This story will contain his experience of ten years ago, while playing with Thos. W. Ross in On the Quiet.

Harry Ross, who has had a very successful season over the Sun time, has again joined hands with his former partner, Tony Jenaro. The team will be known as Jenaro and Ross.

**MINSTREL WARDROBE**—For sale, cheap. End, circle. Suits and two sets Parade Coats, all A-1 condition. The biggest bargain ever. If sold at once. Write for particulars. F. S. DeVERE, Springwater, "Div. Co." N. Y.

#### LESSONS GIVEN

In Feather Flowers and Preserving Natural Flowers. A HUTCHINSON, 208 Lemay ave., Detroit, Mich.

#### AGENTS WANTED

To handle the Roadman's Guide, a valuable book of instructions, for Show, Privilege and Concession people. Send for free catalogue. J. C. KLOOTWYK, Grand Rapids, Mich.

#### WANTED

Billposter, Musicians, few good Performers, Boss Concessionman, Blacksmith, Cook. Ford write me. J. AUGUSTUS JONES, care Gen'l. Del., Birmingham, Ala.

**FOR SALE—BILLPOSTING PLANT** in city of 10,000; all steel boards. This is a good proposition for a live man. Several small towns that can be taken in. This city is expected to increase to 30,000 or 40,000 population, owing to the building of the big power dam at Keokuk. Owner has other interests and must sell. Address C. W. STORMS, Fort Madison, Iowa.

## TO DIRECTORATES OF SUMMER RESORTS PARTICULARLY

With the approaching transition Of the extensive interests of **THE LATE FRANK C. BOSTOCK** To the ownership of an English Syndicate, **HARRY E. TUDOR** Appreciates the overtures made him To continue the Directorship of **THIS NOW ENORMOUS UNDERTAKING;** But, with the terminating of **ELEVEN YEARS** of world-wide travel As Personal Representative, Aide-de-Camp And General Manager for the late "Frank C.," He has resolved to apply The experience achieved in these capacities (Embracing eight seasons in Coney Island), And of his former successful engagements In all and every branch of the amusement business Throughout the United States, London and the British Provinces, Australia and South Africa, **IN SOME DIRECTION AT PRESENT UNDECIDED UPON** In the U. S., Preferably In or near the hamlet of New York. He is now en route for England To resume the control of the Bostock interests, Until their transference—a few weeks hence. When he proposes returning To New York. **AT LIBERTY.**

The New York Office of The Billboard, 1465 Broadway, will immediately cable particulars of proposals from those whom this advertisement may interest, who are solicited to give fullest particulars.

## Theatre Building in Kansas City For Sale

Located close in. Good for any class of attractions. Size of lot 132x144. Besides theatre, three stores, 20-room hotel, two large rooms, now used for dramatic school. Leased now to one tenant for about two years, \$10,000 a year net. Lease absolutely good. Price \$100,000.00; \$50,000.00 cash, balance on time 5%.

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#### CORNET, TUBA

Lead and Base Violin, Boss Concessionman, Lady Performers, for Geo. S. Ely's Big Wagon Show. Write. Show opens April 1st. BERING, Folk Co., Texas.

**WANTED**—Eb or BBb Base, cheap for cash; or will trade Wagner 4-horse battery. Model Motorcycle. Machine as good as new. Write me what you have. Address GUY V. ENGLEMAN, Greenfield, Mo.

CONVENTIONS

(Continued from page 165.)

Seattle—Natl. Children's Home Socy. July 3. Jaa. L. Clark, secy., 507 Hearst Bldg., Chicago, Ill.
Seattle—Natl. Conference of Charities and Correction. July 5-12. Alexander Johnson, secy., Angola, Ind.
Seattle—Natl. Prohibition Assn. July 2-9. Arthur W. Towne, secy., The Capitol, Albany, N. Y.
Seattle—Employing Printers' Congress of Pacific Coast. July 14-16. A. W. Archer, secy., 500 Collins Bldg.

Fairmount—Grand Commandery K. T. May 21 F. E. Nichols, secy.
Fairmont—Great Council I. O. R. M. May 9-16 T. H. Clay, secy., Huntington, W. Va.
Grafton—W. Va. Wholesale Gro. Assn. May 14-15. W. C. McConaughy, secy., Parkersburg, W. Va.
Huntington—W. Va. Sunday School Assn. Apr. 28-29. A. T. Arnold, secy., Board of Trade Bldg. Wheeling, W. Va.
Parkersburg—Grand Encampment I. O. O. F. May 14-17. C. T. Simpson, secy., Huntington, W. Va.
Tacoma—Grand Lodge K. of P. May 20-22. B. M. Love, secy., Olympia, Wash.

WISCONSIN.

Delevan Lake—Wis. Pharm. Assn. June 17-20. E. B. Helmstreet, secy., Palmyra, Wis.
Fond du Lac—Itebekah State Assembly. June 3. Mrs. Emory Perry, secy., Rosendale, Wis.
Janesville—Rural Letter Carriers' Assn. of Wis. May 30-31. E. L. Demarest, secy., Waunaca, Wis.
LaCrosse—Brotherhood of American Yeomen. April 1. C. A. Willis, secy., Eau Claire, Wis.
Madison—Grand Council Royal Arcanum of Wis. April 30. C. D. Simons, secy., 7 Macle Brock Milwaukee, Wis.
Madison—Fire Marshals' Assn. of North America. T. M. Hirtel, secy.
Madison—Wis. Music Teachers' Assn. April 15-17. Mrs. Georgia C. Hyde, secy., 415 Park st., Madison, Wis.
Milwaukee—Wisconsin Gas Assn. May 14-15 Henry Harman, secy., 182 Wisconsin at Milwaukee—Wis. Poster Adv. Assn. 2d Wed in May. E. J. Komof, secy., Sheboygan.
Monroe—State Firemen's Assn. June 18-20. Benj. H. Burl, secy., Jefferson, Wis.
Oshkosh—State Council K. of C. May 13-14. W. D. McGuire, secy., Baraboo, Wis.

CANADA.

Chatham, Ont.—Poster Adv. Assn. of Canada May 23-24. W. W. Scane, secy.
Calgary, Alta.—Calgary Indus. Exhibition. June 30-July 5. E. L. Richardson, secy.
Montreal—National Council of Women of Canada. May 1-8. Mrs. Willoughby Cummings, secy., 44 Dawson st., Toronto.
Ottawa, Ont.—American Socy. of Civil Engineers. June —. Chas. Warren Hunt, 220 W. 57th st., New York, N. Y.
St. John's, Newfoundland—Grand Orange Lodge of B. A. Last Wed. in May. Wm. Lee, 14 Hertl st., Toronto, Ont., Canada.
Toronto—The Retail Merchants' Assn. of Canada. March —. E. M. Trower, 21 Richmond st., West Toronto, Ont., Can.
Toronto, Ont.—Canadian Fraternal Assn. April 24. W. F. Montague, secy., Drawer 349 Hamilton, Ont., Can.
Toronto, Ont.—Am. Fed. of Musicians. May 12. Owen Miller, secy., 3535 Pine st., St. Louis, Mo.
Toronto—Ontario Educational Assn. March 24-27. Robt. W. Doan, secy., 216 Carlton st.
Toronto, Ont.—Canada Order of Chosen Friends. June 4. Wm. F. Montague, secy., P. O. Box 349, Hamilton, Canada.
Victoria, B. C.—Grand Council Wash. Royal Arcanum. April 17. Tom H. Brown, secy., 22 Burke Bldg. Seattle, Wash.
Winnipeg, Man.—Natl. Assn. of Real Estate Exchanges. July 28-30. T. S. Ingersoll, secy., 206 Andrews Bldg., Minneapolis, Minn.

New Conventions

This list contains data procured by The Billboard during the past week only.

ARIZONA.

Globe—B. P. O. Elks Renlon. April 24-26. Oscar L. Pease, secy., Box 116, Tucson, Ariz.

ARKANSAS.

Little Rock—Ark. Poster Advertising Assn. April 8. Thos A. Hill, secy., Pine Bluff, Ark.

COLORADO.

Colorado Springs—American Assn. of General Baggage Agents. May 21. J. E. Quick, secy., care Grand Trunk Ry., Toronto, Ont., Canada.

CONNECTICUT.

Waterbury—Woodmen of the World. April 8. Chas. O. Nelson, secy., 2179 N. Main St.

DISTRICT OF COLUMBIA.

Washington—General Federation of Women's Clubs. April 21-24. Mrs. Eugene Keilley, secy., 508 Park Ave., Charlotte, N. C.

FLORIDA.

Jacksonville—Grand Chapter O. E. S. April 9-10. A. T. Carter, secy., Holly Hill, Fla.
Tallahassee—State Legislature. April 8-June 6.

IDAHO.

Spirit Lake—Spirit Lake Chautauqua. July 19-Aug. 10. Jas. H. Marshall, secy.

ILLINOIS.

Chicago—National Federation of Musical Clubs. April 21-25. Mrs. W. J. Gillilan, secy., 2171 Union ave., Memphis, Tenn.

INDIANA.

Linton—Woodmen of the World, Jurisdiction Q. April 2-5. J. W. Cook, secy., 11725 Vernon ave., Chicago, Ill.

IOWA.

Fairfield—S. E. Iowa Teachers' Assn., April 3-5. H. E. Blackmar, secy., Ottuma, Ia.

LOUISIANA.

New Orleans—State Teachers' Assn. April 17-19. Nicholas Bauer, secy., care City Hall Annex.

MASSACHUSETTS.

Boston—American Benefit Soc. April 9. Edw. L. Townsend, secy., 6 Beacon St.

MINNESOTA.

Minneapolis—Grand Commandery K. T. April 30. John Fishel, secy., Masonic Temple, St. Paul, Minn.

NEBRASKA.

Kearney—Travelers' Protectiv Assn. Chas. L. Hopper, secy., 613 Brandin Bldg., Omaha, Nebr.
Lincoln—14th Div. Ry. Mail Assn. April 22-23. Harry Hughes, secy., 1301 L St.

NEW JERSEY.

Atlantic City—International Federation of Commercial Travelers Organizations. July 15-17. D. K. Clink, secy., N. Dearborn St., Chicago, Ill.
Cape May—Commercial Law League of America. July 21-23. Ernest L. Kraemer, secy., 108 So. LaSalle St., Chicago, Ill.
Trenton—Grand Council K. & S. M. April 15. H. E. Deats, secy., Flemington, N. J.

OH.O.

Cleveland—North American Skat. League. June 21-23. Oscar E. Schwemer, secy., 441 Nat. Ave., Milwaukee, Wis.

OREGON.

Pendleton—Columbia and Snake River Waterways Assn. April 14-15. Wallace R. Struble, secy., Lewiston, Idaho.
Portland—World's Christian Citizenship Conference. July 29-July 6. Dr. Jas. McGaw, secy., 212 Commercial Club.
Salem—Brotherhood American Yeomen. April 1. Loren Lorenson, secy., Amity, Ore.

SOUTH CAROLINA.

Abberville—S. C. Firemen's Assn. June 24-26. R. S. Hood, secy., Sumter, S. C.
Sumter—State Sunday School Assn. April 2-4. Miss Grace Vandiver, secy., Spartanburg, S. C.

TENNESSEE.

Lenoir City—E. Tenn. Medical Socy. May 23-24. H. P. Larimore, secy., Chattanooga, Tenn.
Nashville—Knights and Ladies of Honor. April 15. J. M. Fink, secy., Jonesboro, Tenn.

TEXAS.

Beaumont—Lumbermen's Assn. April 8-10. J. C. Dlonre, secy., Houston, Texas.
Paris—Praetorian State Seutate. April 24-25. B. E. Loolny, secy., Polytechnic, Texas.

VIRGINIA.

Roanoke—Select Castle A. O. K. M. C. April 8. R. E. Heskman, secy., P. O. Box 193.

WASHINGTON.

Seattle—State Homestead B. A. Y. April 3-4. Mrs. Caroline Zietz, secy., 117 Lincoln St.
Seattle—State Dental Socy. May, 1913. A. D. Remington, secy., 1007 American Bank Bldg.
Spokane—Inland Empire Teachers' Assn. April 16-18. T. O. Ramsay, secy., 1711 Carlisle Ave.

CANADA.

Halifax, N. S.—Chief Constables Assn. June 25-27. Wm. Stark, secy., City Hall, Toronto.
North Vancouver, B. C.—Grand Lodge K. of P. May 28. Emil Pferdies, secy., Box 220, Victoria, B. C.

LATENSER AND ZEIZ



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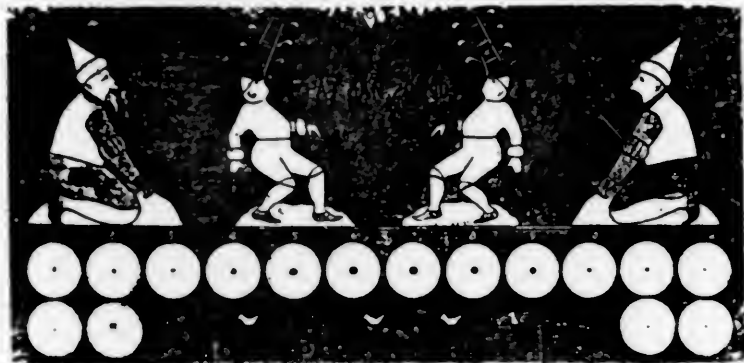
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- RADFORD—Sept. 10, 11, 12—John L. Vaughn, Pres., Roanoke, Va.
- TAZEWELL—Sept. 16, 17, 18, 19—W. G. O'Brien, Sec'y.
- ROANOKE—Sept. 23, 24, 25, 26—L. A. Scholz, Sec'y
- LYNCHBURG—Sept. 30, Oct. 1, 2, 3—F. A. Lovelock, Sec'y
- DANVILLE—Oct. 14, 15, 16, 17—A. D. Starling, Pres.

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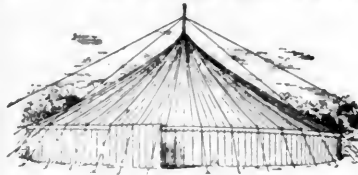
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10 20x30, 10-oz. white duck, push pole, new	53.25
10 20x40, 10-oz. U. S. Army duck, push pole, used three weeks	60.00
3 20x40, 8-oz. white duck, push pole, used four weeks	\$ 56.00
2 30x50, 8-oz. U. S. Army duck, push pole, used two weeks	95.00
5 30x50, 10-oz. white duck, push pole, used three weeks	95.00
4 30x60, 8-oz. white duck, push pole, used four weeks	108.00
1 40x60, 10-oz. U. S. Army duck, push pole, used three weeks	145.00
4 40x70, 8-oz. white duck, push pole, used two weeks	155.00
5 50x120, 8-oz. khaki, ball rings, 2 middles, used two weeks	\$350.00
3720 feet of 6-ft. Sidewall, 8-oz. white duck, used 2 weeks	12½¢ per foot.
1764 feet of 7-ft. Sidewall, 8-oz. white duck, used 2 weeks	15¢
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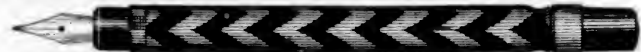
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Film Synopses

(Continued from page 70.)

seeks shelter in the cabin of a young prospector. A blizzard keeps them snowbound for days, during which time Jim falls in love with her. Later the manager finds her and brings word that she is offered work in a Broadway production. She leaves Jim without saying goodbye. He still thinks of the little girl he befriended, even as the actress thinks of the man. In contrast to the hunt, her manager. Later Jim strikes it rich and goes East on business. There he finally finds Rose and marries her.

**HEROES ONE AND ALL** (drama; release Mar. 20; two-reel special; length 2,000).—Jim Dorsey and Jack Harbour both love Jane, a telephone operator, each believing that he is first in her affection. Jane, however, meets Fred Jackson, who falls victim of her charms and proposes marriage. She hesitates because she is not sure of her love for him. Later, a burglar enters Fred's office, after having set fire to the building. In the struggle with Fred the telephone is knocked over. Jane hears the struggle and later the cry of fire. She calls the police and fire department. Fred and the burglar are both rescued after a terrible experience in the flames. Jane then knows that she loves Fred and the lovers are left to themselves, when Jim and Jack, going to call on Jane, see Fred giving her the engagement ring.

MELIES.



**HONOR THY MOTHER** (drama; release March 20; length —).—David's father dies after giving David a note in which he tells him that the will of his first wife, David's mother, is in his desk. Her money was acquired in a way not sanctioned by society. David, to protect

his mother's honor, burns the will. His step-mother sees him and accuses him of trying to defraud his half brother, Phil. David remains silent and is believed guilty by all interested in the case, including his own fiancée. Later David leaves home. He becomes ill and sends for his fiancée. Then she learns that she had falsely accused him of wrong doing. But it is too late, for David dies.

PATHE-FRERES.



**DUNDEE'S BLIND MASTER** (drama; release March 20; length —).—Dundee, a dog, is master of Blind Bill's newsstand. One day Bill is injured by a motor car. The doctor's has the hospital surgeon perform an operation which restores Bill's sight. Dundee, no longer finding himself of use, disappears. Bill later finds him attending to the needs of a cripple. There Dundee finds his services of some value.

**RASTUS LOSES HIS ELEFANT** (comedy; release March 21; length —).—Rastus, a circus attendant with an elephant on his hands, stops on the street to greet Murphy, his friend. Left to himself, Jumbo starts out alone. His experience with the police are ludicrous in the extreme. He is taken captive only after he has created havoc throught the entire city. On the same reel is The Death Head Moth.

**THE DEATH HEAD MOTH** (scientific; length —).—This film gives an interesting study of the largest species of the butterfly family.

**WHEN THEY WERE KIDS** (drama; release March 22; length —).—An old and long-married couple look back to the romantic days of their childhood, when he was courting the girl he loved. They recall how he, a ragged little boy, won the wealthy little girl, and thus gave himself the chance to get ahead in the world. They agree that their married life has been an entire success so far as happiness is considered.

**THE VENGEANCE OF THE KARYLE** (drama; release March 18; length —).—Messoud, an Arabian land owner, takes advantage of the law, and marries a second girl, with whom he is infatuated. The new bride forces the first wife to become her servant. The first wife, Fouka, is rescued from her master by an American. Later Messoud calls upon the American and poisons his drink. Fouka, seeing an opportunity to be avenged upon her master and at the same time save her benefactor, changes the drinks. This is Messoud the victim of his own treachery.

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CHICAGO

**THE ESCAPE** (drama; release March 19; length —).—Charles Wendell, escaped convict, is wounded. He is nursed back to health by a farmer, whose daughter is engaged to one of the farm hands. Wendell wins the girl by promise of great wealth if she will only elope

with him. The farmer prevents the elopement and sends the girl back to her lover. Wendell is driven out of the country.

SELIG.

**LOVE BEFORE TEN** (drama; release March 17; length 1,000).—Willie and Katie, impressed by the wedding of Willie's elder brother, conceive the idea of going their elders one better by eloping. Willie aids in Katie's escape from her home via the window and a stepladder. Later Willie's parents find a note saying that he and Katie are going to be married. A hurry call to the police station results in an officer being sent out on their trail. They are found asleep in the railway station and returned to their parents.

**TURN HIM OUT** (comedy; release March 18; length 1,000).—Mrs. Mackintosh Moke, newly wed, hastens home to her house to avoid the attentions of a persistent masquerader. He, however, climbs into a window, bribes the cook and is locked in a closet. Then cook appeals to Nicodemus Nobbs to assist her to put out the ruffian. Just at this time Mr. Moke, master of the house, returns home. Nobbs promptly ejects him bodily from the house, before he can explain. Then Mr. Masher manages to pick the lock of the closet and escapes just as Mr. Moke returns. Moke is again ejected. Then he tries to gain entrance to his home via the trunk delivery game. He is thoroughly jostled and taken away again, at the trunk. Finally matters are properly adjusted and the masquerader gets his just deserts.

**THE SHERIFF OF YAVAPAI COUNTY** (comedy-drama; release March 19; length 1,000).—Bud O'Neill, sheriff of the county, loves Nellie, daughter of the wealthy Mr. Bowen, who is regarded as a god-send by the gamblers of the county. Bill frequently saves the old man's money from the machinations of the card sharps, but in vain. They plan revenge and finally hold up Mr. Bowen and take away all his money. Bud appears on the scene and finally succeeds in catching the thieves after an ex-

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Release of March 20th <b>TILL DEATH US DO PART.</b> (Two-Reels). Powerful Domestic Drama.	Release of March 27th <b>WHEN LINCOLN WAS PRESIDENT.</b> (One-Reel Features). Historical Drama.
--	--

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th Street, New York City, at uniform price of six for \$1 00.

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

clinging chase thru the mountain. He regains the stolen money, returns it to the old man. All is peace thereafter.

**THE DANCER'S REDEMPTION** (drama; release March 21; length 1,000).—Magdalene, a cafe dancer, loves Jack Wilde. Jack's father refuses to give his consent to the marriage to the girl. She thereupon takes a part in a passion play, hoping that she will be redeemed in the eyes of the boy's parent. This fails in its purpose, and the girl then enters a convent where her redemption is made certain.

**THE EX-CONVICT** (drama; release March 20; length 1,000).—Wilber Stone, convicted of murder on circumstantial evidence, is railroaded to the pen. Here he meets Frank Fink, a hardened criminal. Both are set free at the same time. Wilber secures honest employment, but is blackmailed by Fink, who threatens exposure unless Wilber "comes across." Later Wilber's brother dies of heart failure in Wilber's office. The resemblance between the two is so remarkable that Wilber decides to disappear, allowing his brother's dead body to be mistaken for his own. Fink appears in Wilber's office at this juncture, stumbles over the body, and is captured at that moment. He is accused of murder and about to be convicted when Wilber returns at the eleventh hour to save the innocent man. Wilber's employer advances him in his service and the parasite disappears, troubling Wilber no longer.

**VITAGRAPH.**

**LOVE FINDS A WAY** (comedy; release March 26; length —).—Bess goes off to boarding school. Jack follows her and manages to get into communication with her. She tells him of a sheet and pillow case party the girls are to have that night. Jack attends and is dressed like the girls. All goes well till he sticks his feet from beneath the pillow case. Then he is discovered and sent out of the building. Later the girls catch the principal and Professor Dinkley spooning. They threaten exposure unless permission is granted them to see the boys. Jack is then recalled and told that he can see Bess at least once a week.

**GETTING A PRACTICE** (comedy; release March 27; length 1,000).—Young Dr. Lyons gets very tired waiting for a practice to come to him so he resolves to go out after it. With the aid of several friends he gets some invaluable advertisement. Then patients come from far and near to take treatment from the celebrated Dr. Lyons. He not only gets a very lucrative practice but he also gets the girl he loves better than his own life.

**THE BLARNEY STONE** (comedy; release March 28; length 1,000).—John Bull takes his daughter to Ireland in the hope that she will forget a love affair with George, a young man he does not like. George takes the same train with the girl and her father, and they all arrive at Blarney Castle at the same time. John Bull insists that he will kiss the stone, and with aid of a rope lowers himself over the cliff. George then turns up and threatens to keep him there until he gives consent to his daughter's immediate wedding. This he does and is hauled back to solid ground again. He then gives the happy couple his fatherly blessing. On the same reel is Jean and Her Family.

**JEAN AND HER FAMILY** (topic; length —).—This film shows some very good pictures of Jean, the Vitagraph dog, and her little family.

**THE TWO BROTHERS** (drama; release March 29; length 1,000).—Pasquale, one of two twin brothers, is a good-for-nothing fellow, while the other, Romaine, is very successful in his chosen career, the army. Pasquale, in a quarrel, kills his father, Romaine, owing to circumstantial evidence, is accused and convicted of the crime. He is sentenced to be shot. On the day of the execution, Pasquale, conscious stricken, returns to his home. Romaine's sweetheart sees him and kills him, thus avenging the death of her lover.

**BEDELIA BECOMES A LADY** (comedy; release March 31; length 1,000).—Bedelia, a girl of the farm, spurns her country lover, and leaves for the city, where she believes she will become the leader of the fashionable set. When she arrives there, her lack of good manner and the necessary polish to make her a lady of society, show her the uselessness of her ambition. Then she returns home to her country swain.

**UNIVERSAL FILM COMPANY.**

**101 BISON.**

**THE LIGHT IN THE WINDOW** (drama; release —; length —).—Richard Haley, the son of old-fashioned Southern parents, runs away from home, because his favorite slave, old Mose, is brutally beaten by his father for no offense whatever. His mother is prostrated and confidently expecting the return of her boy, each night places a light in the window. The Civil War breaks out and Richard enlists in the Union Army as lieutenant. He is sent South and by a trick of fate succeeds in taking his own father's camp. His father recognizes his son and then seeks to escape. He is killed and then Richard learns his identity. Richard now plans to see his mother, and while creeping up to the house to escape the Confederate lurking near, he is shot by his own mother. Mose discovers the body but does not tell his mistress. Richard's mother again puts the light in the window, waiting for the son who will never return.

**CRYSTAL.**

**THE DRUMMER'S NOTERBOOK** (comedy; release March 30; length —).—Pearl, insanely jealous of Chester because she thinks that he is paying attentions to another girl, is advised by Violet to flirt with another boy and thus bring Chester to his senses. Pearl does this to perfection but, as luck will have it she flirts with Violet's best man. Then Violet gets angry when she finds the two together. She leaves Pearl's house taking her by the ear. Later explanations unite the lovers and all ends well. On the same reel is It's A Bear.

**IT'S A BEAR** (comedy; release March 30; length —).—Joe Geraldine's bean is refused permission to marry her, because her father wants a brave man like himself for a son-in-law. Later a bear escapes from the zoo, and papa and Joe go to hunt it. Joe's chum takes

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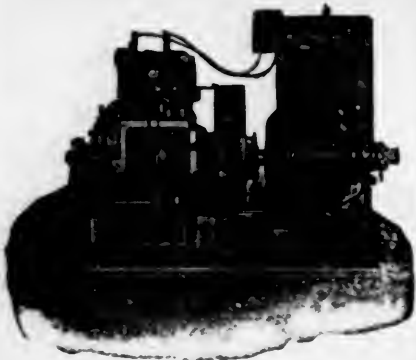
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the part of a bear and chases papa up a tree. Then Joe gets papa's consent to marry Geraldine provided he keeps quiet about the cowardice exhibited by papa in the bear hunt.

**ECLAIR.**  
A NIGHT OF ANGUISH (drama; release March 26; length —).—Mrs. Lindsay, on her way to her son in the oil fields of the West, misses her train and is compelled to remain for the night at the country railway station, where lives the station master and his wife. Mrs. Lindsay takes her grip in herself and this arouses the curiosity of the station master who resolves to investigate. The ladies retire and the station master sits outside the bed room window. He dreams that he took Mrs. Lindsay and tied her to the railroad track. The passing train awakes him and he believes that he has killed his own wife. Later he discovers that it was only a dream and then ends his night of anguish.

**IMP.**  
DAMAGES IN FULL (drama; release March 24; length —).—Morton, crippled for life in Ashton's mill, sues for damages but loses the case owing to Ashton's influence. Later Morton's little girl becomes very friendly with Ashton's child, who, upon learning the cause of her friend's poverty, appeals to her father for a whole lot of money. He refused the money, she sets out to beg for it on the street, as she has seen blind men do. Her father comes along and finds her. She tells him the whole story and he pays the Morton family twice as much as they would have received, had they won the case at law.  
TO RENO AND BACK (comedy; release March 27; length —).—King, angry because his wife takes too long in getting ready for the opera, goes alone leaving his wife her ticket with instructions to follow. She, incensed at the slight, sends her maid in her place. The maid behaves disgracefully and humiliates King to such an extent that he leaves home to live at an hotel. Jane then goes to Reno. King catches the same train and tries very hard to effect a reconciliation but in vain. On their arrival in Reno they go to the same hotel. Here dark rooms, smoky furnaces, grumpy landlord and everything else combine to make Jane miserable and finally brings about a happy reunion.

**NESTOR.**  
THEIR COMBINATION SUIT (comedy; release March 24; length —).—Eddie and Lee, almost down to their last cent, apply for and get the positions of private secretary and gardener at the wealthy Van Courtlandt's. They buy a suit between them and Eddie gets it, winning the toss up. Eddie flirts with the daughter of the housemaid, while Lee falls in love with the housemaid. Then he demands that he be allowed to wear the suit. Eddie's girl sees him with it on talking to the maid and thinks that he is Eddie. Later she scorns Eddie for his supposed duplicity, and it is only after the boys explain that they own but one suit between them that she sees the joke. The course of love then continues smooth till the wedding bells ring.

**POWERS.**  
CHEATING (comedy; release March 20; length —).—Fern, engaged to Jack, is enraged because she finds him flirting with another girl. She breaks the engagement. Later she and her girl friends have an outing and agree not to have anything more to do with men. The other girls all flirt with a man who happens along. He arranges with them to meet him at a given time and place. They all appear on the scene. When Fern finds out that her friends are cheating, she too becomes acquainted with the man. Now she takes her outings all alone with him.  
THE CALLING OF LOUIS MONA (drama; release March 28; two reels; length —).—Louis Mona, reared in monastery, desires to join, but is compelled by a rule to travel in the world for a year to determine his future course of action. He leaves his home with many misgivings as to the future. On the road he meets a beautiful girl and goes with her. Then her influence he secures a position in a bank. Gay life causes his downfall and finally drink claims him for its victim. Meanwhile he has become very much attached to the girl who frequently goes to the hospital to tend the sick. Later she catches a dread disease and dies. Then Louis returns to the monastery to find rest and peace from the cares of the world.

**REX.**  
HER NEW CHAUFFEUR (comedy drama; release March 30; length —).—John, calling for his sister at a dance, gets into the wrong automobile and runs away with the wrong girl, who of course is Betty, his sister's best friend. She arrests John, and takes him to the station house, where Betty, attracted by John's good looks, withdraws her charge and pays his fine. Later John becomes Betty's chauffeur. Then he saves her father from ruin at the hands of a gambler. His identity becomes known and his escapade ends happily in his marriage to the lady of his choice.

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**THE GREAT GANTON MYSTERY** (drama; release March 27; length —).—Henry Ganton, noted bacteriologist, is murdered by a maid in his home for revenge. Another bacteriologist gives a clue that the murderer is the maid. Under hypnotic power, she tells the whole story; how she had met Ganton, while he was a student in Paris, how they had become intimate, the birth of her baby and lastly Ganton's cruel desertion. The hypnotist finally threes out the problem and renders a decision that he can not find positive evidence of foul play. Thus is the girl saved from the gallows, because he believed that she had already suffered enough for her crime.

**VICTORIA.**

**THAT BOY FROM MISSOURI** (comedy; release March 28; length —).—Harvey Hamilton, Missouri farm boy, sets out to visit his uncle in New York. He arrives with all his traps while the folks are having a party. Dorothy, the guest and the lady love of Claude, Harvey's cousin, alone greets him kindly. Later Harvey shows them all that a Missouri boy can play poker, drink and even woo the girls with great confidence. He easily wins Dorothy away from Claude, and marries her, to the utter chagrin of the entire family.

**MUTUAL FILM CORPORATION.**

**AMERICAN.**

**MATCHES** (comedy-drama; release April 3; length 1,000).—Jack Kerrigan, a good matrimonial catch, is introduced to Jesslyn Van Trump, as the lady fit to be his future wife. Instead of falling in with the plans of his elders, Jack falls in love with Miss Harlock, whose father is pledged not to marry as long as his daughter remains single. To complicate matters, Miss Van Trump falls in love with her own chauffeur. Then later the chauffeur turns out to be the son of an English family. They marry much to the bride's mother's satisfaction. Then Jack and his lady love are united in holy matrimony, which event leaves old Harlock free to marry Mrs. Van Trump, to whom he has been paying constant attention.

**THE MUTE WITNESS** (drama; release April 5; length 1,000).—Jim Regan, photographer sent to the mountains to take photos of wild game, falls in love with one of the pretty daughters of Barlow, a trapper. Carrie, the other daughter, loved a mountaineer, Ralph Conway. Later, Jim sets his camera to take a snapshot of a bear, arranging details so that when the bear trap goes off, the picture will be taken. Barlow is examining the trap when Conway asks permission to marry Carrie. When Barlow refuses point blank, Conway fells him with a blow. Conway is caught in the trap. Later, Jim, going out to examine the trap, finds and releases Conway. Then he shows the developed negative to Carrie thus proving to her that Conway had struck her father. She now believes that Conway is not worthy of her love.

**THE RENEGADE'S HEART** (drama; release March 31; length 1,000).—George P. Field, renegade, is pursued by a posse, and passes the home of Violet Blake, who in spite of the \$5,000 reward offered for the capture of the wretch, secrets him in her room. The renegade, out of gratitude for the girl's kindness, gives her a handkerchief, with the request that if ever she needs anything to call on him and her request shall be granted. If in his power to do so. The time came when Violet's father, coming home drunk, confest to embezzlement of \$5,000. When Violet hangs out the handkerchief, the renegade comes in and surrenders himself. The girl then collects the reward and saves her father from prison.

**MUTUAL EDUCATION.**

**THE SUITOR AND THE MONKEY** (comedy; release March 20; length —).—The Viscontessa Bess is puzzled about which of her suitors she should accept. She has recently lost a pet monkey and so she commissions the two men to get her another, promising to marry the man who gets a monkey most like her lost pet. The wealthy suitor hires himself to an animal dealer, where he buys a monkey, a very extraordinary monkey. At the lady's home the monkey frees himself from the cage and chases the suitor out of the house. The monkey suddenly becomes Mr. Other Sultor. Bess is decided and then she there accepts him to be her lord and master. On the same reel in *Cossacks in the Ural Country*.

**COSSACKS IN THE URAL COUNTRY** (topical; length —).—This film gives us a very interesting picture of the Cossacks those wonderful horsemen who live in Southern Russia.

**THANHOUSER.**

**BABIES PROHIBITED** (comedy; release March 16; length —).—The birth of a baby in their couple, happy in their country home, causes them to move to the city, where this most remarkable child can receive its just benefits. Everywhere they meet the "babies prohibited." The janitor of an apartment house, where she found a desirable flat. They move in without the baby, having arranged with the grocer to deliver it with their first supply of food. The janitor frustrates the plot and consigns the baby to the ash can with the other rubbish. Then he visits the unhappy couple as they very justly deserved. They extract their baby from the can and retreat to their country home, when once again they are happy and free from the threatening janitor.

**THE HEART OF A CHILD** (drama; release March 18; length —).—A little cripple boy, the son of a wealthy mother, decides that he is in the way and a burden to his mother. So he takes a little tenement house child to his home, and installs him in his nursery. He writes a note to his mother saying that this boy is to be hers instead of himself. He then leaves home thinking to make a living for himself in the hard and cruel world. This he finds is not so easy as he at first imagined, and then he is brought home to his mother, who relieves his feelings by asking the question, "Did you think, dear, that anyone could take you place?"

**WON AT THE ROUEO** (W drama; release March 21; length —).—The motherless daughter

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ter of a California hotel proprietor returns to her home from boarding school and settles down to help her father in his work. She is very fond of horseback riding and in one of her long journeys is rescued from danger by a gallant cowboy when her horse runs away. He is a contestant for a prize at the "rodeo," which is a contest in horsemanship. The girl hears of a plot to cripple his horse at the last minute to destroy his chances of winning the prize. She frustrates the plot, and the cowboy wins more than the prize—the hand and love of the girl.

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**HYPNOTIZING HANNAH** (comedy; release March 27; length —).—Tiny Tim Rucko is so impressed with the wonders of the circus and especially the hypnotist that he resolves to become the greatest practitioner of hypnotism; that the world has never known. In vain he attempts to hypnotize the gold fish and the cat. Then he remembers the cook. He succeeds in getting her under his newly acquired power, and then he persuades her that she is first a Spanish omelet, then a mustard sardine, a washt potato and lastly some spaghetti. On the same reel is *An Amateur South.*

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**Gordon, Cliff** (Colonial) N. Y. C.  
**Grees, Karl** (Alhambra) N. Y. C.  
**Gallagher, Ed.** (Bronx) N. Y. C.  
**Gordon & Kinley** (Orpheum) Minneapolis.  
**Galloway, Kaufmann & Co.** (Orpheum) Lincoln, Neb.

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 Four Horses  
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**Hackney, Clem** (Massell Agency) Atlanta, Ga.  
**Hager & Sullivan** (Vaudeville) Quincy, Ill., 20-22; (Hippodrome) Alton, 24-26; (Walker O. H.) Champaign, 27-29.  
**Hatfield, Jolly Fannie, & Co.** (Music Hall) Bangor, Pa.  
**Hayward, Harry, & Co.** (Jeffers) Saginaw, Mich.; (Bijou) Bay City, 24-29.  
**Herzog's Horsea** (Keltia) Cincinnati.  
**Herman, Al** (Empress) St. Paul; (Empress) Winnipeg, Can., 24-29.  
**Hennings, John & Winnie** (Orpheum) Los Angeles.  
**Heim Children** (Allegheny) Phila.; (Orpheum) Altona, 24-29.  
**Hobson & Maybelle** (Empress) Los Angeles; (Empress) San Diego, 24-29.  
**Hoefler, W. C.** (Empress) St. Paul; (Empress) Winnipeg, Can., 24-29.  
**Holman, Harry, & Co.** (Majestic) Waterloo, Ia.; (Empress) Omaha, Neb., 24-29.  
**Holmes & Wells** (Empress) Butte, Mont., 24-29.  
**Holland & Dockrill** (Hippodrome) N. Y. C.  
**Howard Bros.** (Flying Banjo) Des Moines, Ia., 20-22.  
**Howard** (Orpheum) New Orleans.  
**Hopkins & Axtell** (Orpheum) Sioux City, Ia.; (Orpheum) Des Moines, 24-29.  
**Huntings, Four** (Orpheum) San Francisco, 24-29.  
**Hodge & Lowell** (Majestic) Kalamazoo, Mich.  
**Hahn, Arthur** (Fox) Aurora, Ill., 20-22.  
**Hale, Laddie** (Galey) Ottawa, Ill., 20-22.  
**Hager & Sullivan** (Empire) Rock Island, Ill., 20-22.  
**Hill, Murray K.** (Garrick) Burlington, Ia., 20-22.  
**Henley, Mr. & Mrs.** (Indiana) Chicago, 20-22.  
**Housely & Nicolas** (Indiana) Chicago, 20-22.  
**Harper, Mabel** (Phoenix) LaPorte, Ind., 20-22.  
**Hill, Cherry & Hill** (Alhambra) Chicago, 20-22.  
**Hildebrandt & DeLong** (Electric) Joplin, Mo., 20-22.  
**Hellstrom & Myhre** (Orpheum) Oelwein, Ia., 20-22.  
**Hermann, Dr. Carl** (Union Sq.) N. Y. C.  
**Holmes, Taylor** (Colonial) N. Y. C.  
**Harvey & DeVora** (Orpheum) Lincoln, Neb.  
**Hunter & Roas** (Broadway) Columbus, O.  
**Hurley, Frank J.** (Palace) Phila.  
**Ingrams, Two** (Original Wonderland) Window, Minn., 24-26.  
**Imperial Comedy Duo** (Savoy) Beaver Falls, Pa.; (Carlton) Dubois, 24-29.  
**1 Diez** (Empress) Colorado Springs, Colo.; (Empress) Kansas City, Mo., 24-29.  
**Iriah American Quartet** (Massell Agency) Atlanta, Ga.  
**Ireland, Fred, & Co.** (Orpheum) Peoria, Ill., 20-22.  
**Ilanias Troupe** (Empress) Omaha, Neb.  
**Ince, Whittier, & Co.** (Lincoln) Chicago, 20-22.  
**Jordan Girls** (Orpheum) Stockton, Cal., 20-22; (Orpheum) Salt Lake, U., 24-29.  
**Josetty Bros.** (Three Orpheum) Brooklyn; (Alhambra) N. Y. C., 24-29.  
**Johnstone, H. Ross** (Victoria) Charleston, W. Va.; (Geyer) Scottsdale, Pa., 24-29.  
**Janowsky's, Four** (Majestic) Cedar Rapids, Ia., 20-22.  
**Jolly & Wild Co.** (Bijou) Jackson, Mich.  
**Jewell Sisters** (Century) Mishawaka, Ind., 20-22.  
**Johnatons, Musical** (Alhambra) N. Y. C.  
**Kaufman Bros.** (Shea's) Buffalo; (Shea's) Toronto, 24-29.  
**Karno's Comedy Co.** (Empress) Kansas City, Mo.  
**Kelsey, Joe** (Empress) Butte, Mont., 24-29.  
**Keane & White** (Orpheum) Winnipeg, Can.; (Orpheum) Regina, 24-29.  
**Kenney & Hollis** (Orpheum) Vancouver, Can.; (Empress) Victoria, 24-29.  
**Kennedy, Joe** (Grand) Knoxville, Tenn.; (Victoria) Charleston, S. C., 24-29.  
**Kings, Four Musical** (Keith's) Cincinnati; (Keith's) Toledo, 24-29.  
**Kimberly & Mohr** (Colonial) Dayton, O.  
**Knapp & Cornelia** (Empress) Portland, Ore.  
**Kluger** (O. H.) Carlsdale, Ill.  
**Klass & Bernie** (Temple) Ft. Wayne, Ind.  
**Kelley & Wentworth** (Wilson) Chicago, 20-22.  
**Kettler, Jos., & Co.** (Bijou) Port Huron, Mich.  
**Karnl, Prince** (Columbia) Grand Rapids, Mich.  
**Kelly & Lafferty** (Galey) Ottawa, Ill., 20-22.  
**Kaufman Slaters** (Lincoln) Chicago, 20-22.  
**Knapp & Murray** (Barrison) Waukegan, Ill., 20-22.  
**Krekey & Parks** (Gem) Charles City, Ia.  
**Kent's Seals** (Grand) Sycamore, Ill.  
**Kleshl, Tokio** (Orpheum) Rockford, Ill., 20-22.  
**Kaufman Troupe** (Bronx) N. Y. C.  
**Kirk & Fogarty** (Bronx) N. Y. C.  
**Kelley, John F.** (Orpheum) Brooklyn.  
**Kayne, Agnes** (Orpheum) Vancouver, Can.; (Empress) Victoria, 24-29.  
**Kirchman, Chas. H.** (Jacksonville, Fla.  
**Langdon's, The** (Colonial) Haverhill, Mass.; (Orpheum) Allentown, Pa., 24-29.  
**LaCount, Bessie** (Empress) Sacramento, Cal.; (Empress) Los Angeles, 24-29.  
**Lamont Duo** (Massell Agency) Atlanta, Ga.  
**Lawrence & Edwards** (Empress) San Diego, Cal.; (Empress) Salt Lake, U., 24-29.  
**LaToy Bros.** (Bronx) N. Y. C.; (Orpheum) Harrisburg, Pa., 24-29.

**LaShe & Gray** 166 Clinton st., Detroit.  
**Lawson, Ines** (Empress) Colorado Springs, Colo., 20-22; (Empress) Kansas City, Mo., 24-29.  
**LaVine-Cimaron Trio** (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.  
**LeCall & Gladys** (Yale) McAlester, Okla., 20-22.  
**LeGrange & Gordon** (Howard) Boston.  
**Lewis, Al** (Orpheum) Vancouver, Can.; (Empress) Victoria, 24-29.  
**Lea Jarda** (Empress) Denver, 24-29.  
**Leonard & Meredith** (Empress) Denver; (Empress) Pueblo, 24-29; (Empress) Colorado Springs, 27-29.  
**Lester, Ruby** (Palace) Memphis, Tenn.  
**Levarre, Marie** (Empress) Butte, Mont.; (Empress) Spokane, Wash., 24-29.  
**Lewis, Henry** (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 24-29.  
**Lester Nina** (Apollo) Brantford, Can.; (Bijou) Trenton, 24-29.  
**List Louisa** (Savoy) Anniston, Ala.  
**Littfield's, Marion** (Florentine Singers) Temple, Rochester, N. Y.; (Shea's) Buffalo, 24-29.  
**Linn, Ben** (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis, Minn., 24-29.  
**Lillian Sisters** (Garden) Dallas, Tex.; (Cosy) Houston, 24-29.  
**Lighton, Dwyer & Bogle** (Fulton) Brooklyn.  
**Long, Frank & Edith** (Gen. Del.) Chicago.  
**Loche & Sterling** (Empress) Cincinnati; (Empress) Chicago, 24-29.  
**Louise, Gilbert** (Empress) Denver; (Empress) Pueblo 24-26; (Empress) Colorado Springs, 27-29.  
**Loja Troupe** (Empress) San Francisco; (Empress) Sacramento, 24-29.  
**Lukins, Four** (Empress) San Diego, Cal.; (Empress) Salt Lake, U., 24-29.  
**Lorch Family** (The Performer, 18 Charing Cross Road, London, W. C., England).  
**Lutgens, Ingo** (Empress) San Diego, Cal.; (Empress) Salt Lake City, U., 24-29.  
**Latham, Chas. & Ada** (Bijou) Battle Creek, Mich.  
**Lennon, Bert** (Bijou) Bay City, Mich.  
**LeRoy, Harvey & Co.** (Bijou) Flint, Mich.  
**Levitas, The** (Bijou) Flint, Mich.  
**Lewis Sisters** (Orpheum) Grand Rapids, Mich.  
**Levy & Danmore** (Orpheum) Grand Rapids, Mich.  
**Lind, Homer, & Co.** (Kedzie) Chicago, 20-22.  
**Lincolns, Four** (Varetite) Canton, Ill., 20-22.  
**Lowe & Demarie** (Majestic) Bloomington, Ill., 20-22.  
**LaJo's Troupe** (Majestic) Bloomington, Ill., 20-22.  
**LeTell Bros.** (Vaudeville) St. Louis, Mo., 20-22.  
**Lawrence, Al** (Vaudeville) St. Louis, Mo., 20-22.  
**Leonard, Bessie** (Barrison) Waukegan, Ill., 20-22.  
**Lopez & Lopez** (Alhambra) Chicago, 20-22.  
**Leonard & Willard** (Electric) Kansas City, Kansas, 20-22.  
**Lee, Robt. Manikins** (Electric) Kansas City, Kansas, 20-22.  
**LeVere & Palmer** (Vaudeville) Salina, Kansas, 20-22.  
**Longworths, The** (Oklah) Bartlesville, Okla., 20-22.  
**Loe & Seel** (Lyric) Des Moines, Ia., 20-22.  
**LeRoy, Josephine** (Grand) Sycamore, Ill.  
**Lewis & Zoeller** (Victoria) Chicago.  
**Lehr, Elia, Trio** (Union Sq.) N. Y. C.  
**Leonard & Loula** (Colonial) N. Y. C.  
**Lora, The Human Parrot** (Bronx) N. Y. C.  
**Leonard & Russell** (5th Ave.) N. Y. C.  
**Lewis Henry** (Orpheum) Lincoln, Neb.  
**Majors & Phil Roy** (Empress) Butte, Mont., 24-29.  
**Mave & Kerry** (Pantagea's) San Francisco.  
**Mack, Floyd** (Empress) Los Angeles; (Empress) San Diego, 24-29.  
**Marguerite** (Empress) Winnipeg, Can.  
**Manning Twins** (Empress) Sacramento, Cal., 24-29.  
**Mantell's Marquette** (Hippodrome) Spokane; (Grand) Seattle, 24-29.  
**Marino Bros.** (Empress) St. Paul; (Empress) Winnipeg, Can., 24-29.  
**Martin & Fabbini** (New) Ft. Smith Ark., 20-22; (Majestic) Ft. Worth, Tex., 24-29.  
**Mayor & The Manicure** (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.  
**Mayson, Frank** (Mrs. Hall Goodwin's Booking Agency) Minneapolis.  
**Mayhew & Taylor** (Hammerstein's) N. Y. C.; (Union Sq.) N. Y. C., 24-29.  
**Mason & Keeler** (Orpheum) Seattle; (Orpheum) Portland, Ore., 24-29.  
**McCourt, W. C.** Rib Lake, Wis.; Phillips, 24-29.  
**McConnell & Austin** (Empress) San Francisco, 24-29.  
**McCarthy, Myles** (Hammerstein's) N. Y. C.; (Polia) Bridgeport, Conn., 24-29.  
**McConnell & Simpson** (Keith's) Louisville; (Lyric) Dayton, O., 24-29.  
**McGuire, Leo** (Empress) Salt Lake, U.

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**Galvin, Wallace** (Empress) Portland, Ore.  
**Gardner, Grant** (Empress) Salt Lake, U.; (Empress) Denver, Colo., 24-29.  
**Glyder, Hilda** (Empress) Portland, Ore.  
**Glendon & Marlon** (Empress) Tacoma, Wash.; (Empress) Portland, Ore., 24-29.  
**Golden, Claude** (Orpheum) Stockton, Cal., 20-22; (Orpheum) Los Angeles, 24-29.  
**Gordons, Two Musical** (O. H.) Oasawatomie, Kan., 20-22.  
**Gordon & Kinley** (Orpheum) Minneapolis; (Orpheum) Duluth 24-29.  
**Gordon Highlanders, Four Musical** (Keith's) Providence, R. I.; (Hammerstein's) N. Y. C., 24-29.  
**Graupner's Marionettes** (Lyric) St. Charles, Mo.  
**Grady, James, & Co.** Wichita Falls, Tex., 20-22; (Ft. Worth) 24-29.  
**Gray & LaShe** 166 Clinton st., Detroit.  
**Gray Trio** (Pantagea) San Francisco; (Pantagea) Oakland, 24-29.  
**Gray & Graham** (Majestic) Dallas, Tex.  
**Gross, S. J.** Danville, Ill.  
**Gross & Jackson** (Garrick) Burlington, Ia.; (Orpheum) Joliet, Ill., 24-29.  
**Griffith, Fred M.** (Orpheum) Seattle; (Orpheum) Portland, Ore., 24-29.  
**Grimm & Elliott** (Pantagea) Spokane; (Pantagea) Seattle, 24-29.  
**Gruber & Kew** (Lyric) Tulsa, Okla.; (Landers) Springfield, Mo., 24-29.  
**Gossans, Bobby** (New) Gleason, Tenn.; (O. H.) Waverly, 24-29.  
**Gallagher & Gray** (Varetite) Terre Haute, Ind., 20-22.  
**Graham's Rata & Cats** (Majestic) Kalamazoo, Mich.  
**Gardner & Vincent** (Majestic) Kalamazoo, Mich.  
**Godfrey & Henderson** (Columbia) Grand Rapids, Mich.  
**Gilder, Sam** (Orpheum) Grand Rapids, Mich.  
**Graham, Billy** (Orpheum) Peoria, Ill., 20-22.  
**Gordon, Ed. M.** (Bijou) Quincy, Ill., 20-22.  
**Gannon, Helen** (Bijou) Quincy, Ill., 20-22.  
**Giffin, Gerald** (Malbatle) Waterloo, Ia., 20-22.  
**George & Wilton** (Palace) Chicago, 20-22.  
**Gallerini Four** (Michelson) Grand Island, Neb.  
**Gould & Ashlyn** (5th Ave.) N. Y. C.

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THE GREAT AMERICAN PUBLIC.

(Continued from page 129.)

South America is no good for the showmen. The masses are indolent and poor. They find diversion in licentiousness. Clean amusements do not appeal to them. The classes are ultra-artistic from their Latin blood, and go in for only grand opera. But anyhow no experienced showman ever thinks of having hopes for success on the patronage of the classes of a country as a whole.

America the Showman's Klondyke.

And so that hypothetical gentleman, imperious on the European stage with a nasal twang and trousers much too short; he who has set off for an exploration of the globe with a view to trying his fortunes anywhere that opportunities better than those offering in America might be found, returns with a better conceit of his native land than he had when he left. It gives him pause for thought along the following line:

Only four hundred years have passed since the discovery of the Western Hemisphere. It is only a hundred and thirty-five years since a fringe of colonies on the Atlantic seaboard declared their independence from English misrule. Victory in our struggle for freedom left English to north of us, Spanish to south and west of us, French in between. In 1782 our domains extended only as far west as the Mississippi River. California was unexplored.

Gradually we purchased the French and Spanish possessions and our doors were thrown open to the people who were oppressed everywhere. Opportunity awaited them here. Our average plane of social welfare is higher than anywhere else on the globe. The average citizen, whether native born or naturalized, bears a lighter load than his contemporary in any other thickly populated, advantageously environed country in the world.

We have grown rapidly in an amusement sense as well as any other. It is a far cry from Barnum's lone Castle Square Garden (now the aquarium) to the sevens' - ore theaters in modern New York; from the solitary Walnut street theater to Philadelphia's modern temples of Thespis; from Tony Pastor's to Hippodrome and the Winter Gardens.

There are men still living who remember when it was the custom for the owners of pigs to let them run loose, foraging on Broadway; others who worked on farms no farther north than the present Canal street.

Chicago was a village then, where the young folks amused themselves and their elders dancing and playing games on the village green. The French Opera House was the only amusement place in New Orleans much later than this, even; the National Theater on lower Sycamore street in Cincinnati, the first to be built in the Queen City, was not erected till after the Civil War. San Francisco was a mining camp.

Booth and Barrett and McCullough escape the opprobrium of being called barnstormers only because the term had not been invented when they edified their audiences with their consummate art only a generation ago.

Barnum's Circus traveled by wagon till the early eighties. Dan Rice amused audiences from the stage of an Ohio river showboat when men who do not now consider themselves advanced in years were old enough to compute the age of Ann.

The population of the United States has multiplied since that time. In the last quarter of a century it has more than doubled. Railroads have gridironed the land. Theaters have sprung up like mushrooms everywhere.

Barnum found his tent too small to accommodate the crowds which sought admittance in the rapidly growing town. He increased its size, and, that all might see, added a second ring; then a third ring as the canvas was extended to receive the growing throngs of patrons. Cooper and Halley, Adam Forepaugh and the Sells Brothers followed suit.

Managers saw the possibilities of forming theaters into circuits to facilitate the bookings of attractions. These circuits soon extended the length and breadth of the land. The people were avid for amusement.

The Chicago World's Fair gave inception to a new form of amusement—the traveling carnival or street fair. The midway feature of agricultural fairs also came into being. The carnival became the rage. Fortunes were made from it. As its popularity waned cheap vaudeville came on with a tremendous vogue, sweeping from west to east contrary to all precedent. Motion pictures followed.

This is the golden age of the show business in America. The man with ideas is sure to succeed. Competition is strong perhaps but not

WALTER RECHTIN



Mr. Rechtin is a well-known and popular young showman of Cincinnati, who has attained an enviable reputation as a successful manager of his various theatrical ventures through the Central States this season.

strong enough to reduce the field to the barren state it presents elsewhere.

And why?

The answer is simple; class prejudice is absent from our great cosmopolitan society in the degree that it exists in the old world. The American farmer, the American artisan, the clerk, the laborer, even, is sufficiently prosperous to patronize some form of amusement. Forms have been provided for all. The demand has created the supply, no doubt, but inversely, it may logically be reasoned that the provision of tempting entertainment has whetted the public appetite.

Come on, Mr. Showman. If you have anything worth while you will be received with open arms; your pockets will be lined with gold. The great American public is waiting for you.

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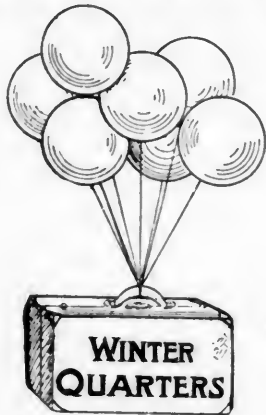
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Yes, "I'm the guy" who built a WATER SHOW last year. No, I didn't originate it, BUT - Oh, what's the use? "EVERYBODY'S DOIN' IT NOW."

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ROUTES

PERFORMERS' DATES.

(Continued from page 175.)

McKinley Nell (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.

McKee, Blanchard (Majestic) Galveston, Tex.

McVilvie, Marvelous; Waycross, Ga.; Montgomery, Ala., 24-29.

Melburn, Hurt (Pantages') Seattle; (Pantages') Portland, Ore., 24-29.

Melvin, G. S. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 24-29.

McBeehan & Lee (Orpheum) Oskaloosa, Ia., 20-22.

Millard Bros. (Bill & Bob) (Grand) St. Louis; (Family) Lafayette, Ind., 24-29.

Milton, Frank & DeLong Sisters (Polka) New Haven, Conn.; (Polka) Hartford, 24-29.

Montambo & Wells (Colonial) Norfolk, Va.

Molsano, Mario & Co. (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.

Monarsna, Four Melody (Unique) Minneapolis; (Empress) St. Paul, 24-29.

Moffat, Lettine & Co. (Unique) Minneapolis; (Empress) St. Paul, 24-29.

Moran & Wiser (Keith's) Cincinnati.

Moore, Mite (Avenue) Detroit.

Moore, J. Adolf (Lyric) St. Charles, Mo.

Moore's Mother Goose Girls (Great Northern Hippodrome) Chicago; (Crystal) Milwaukee, 24-29.

Morrissey & Hanlon (Empress) San Francisco; (Empress) Sacramento, 24-29.

Mozart, Fred & Eva (Empress) Kansas City, Mo.

Moore & Young (Empress) San Francisco, 24-29.

Moore & Elliott (Empress) Denver, 24-29.

Murray, Jack (Show Boat) Vicksburg, Miss.

Murphy, Mr. & Mrs. Mark (Empress) Butte, Mont.; (Empress) Spokane, Wash., 24-29.

My Lady's Fans (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.

Muskalgirls (Orpheum) Seattle; (Orpheum) Portland, Ore., 24-29.

MacConnell, H. T., & Co. (Temple) Ft. Wayne, Ind.

Moore's Summer Girls (Temple) Ft. Wayne, Ind.

McCullough, Walter & Co. (Temple) Ft. Wayne, Ind.

Mayors, Four (Temple) Ft. Wayne, Ind.

Moore, Geo. W. (Gaiety) South Chicago, 20-22.

Moore & Towle (Wilson) Chicago 20-22.

Melby & Hamilton (Bijou) Battle Creek, Mich.

Moore, E. J. & Co. (Bijou) Fort Hiron, Mich.

McPhee & Hill (Columbia) Grand Rapids, Mich.

Martinette & Sylvester (Columbia) Grand Rapids, Mich.

Melnotte Twins (Kedzie) Chicago, 20-22.

Mah & Weiss (Hippodrome) Kenok, Ia., 20-22.

Mayne & Mayne (Garrick) Ottumwa, Ia., 20-22.

Melroy Sisters (Garrick) Burlington, Ia., 20-22.

Marensa & Delton Bros. (Walker Opera House) Champaign, Ill., 20-22.

Murphy, Senator F. (Orpheum) Rockford, Ill., 20-22.

McCullough, Carl (Lincoln) Chicago, 20-22.

Merrill, Sebastian, Trio (Lincoln) Chicago, 20-22.

Milo Duo (Century) Mishawaka, Ind., 20-22.

Macks, Aerial (Family) Moline, Ill., 20-22.

Murphy, Wm. H. (Alhambra) N. Y. C.

Mackie, Florence (Alhambra) N. Y. C.

Muller & Coogan (Alhambra) N. Y. C.

Mack, Willard (Bronx) N. Y. C.

Mack & Orth (Bronx) N. Y. C.

Macart, Wm. H. (Orpheum) Brooklyn.

Magee & Kerry (Pantages') San Francisco, 24-29.

McCormack & Wallace (Orpheum) Minneapolis.

Nathal Trio (Empress) Milwaukee; (Unique) Minneapolis, 24-29.

Nelson & Floye (Empress) San Diego, Cal.; (Empress) Salt Lake U., 24-29.

Nevaros, Three (Pantages') San Francisco, 24-29.

Newton, Gladys (Alamo) New Orleans.

Neff, John (Empress) Kansas City, Mo.

New Leader (Orpheum) Vancouver, Can.; (Empress) Victoria, 24-29.

Napierkowsk, Stalla (Orpheum) Denver.

Nick's Roller Skating Girls (Empress) Kansas City, Mo.

Noble & Brooks (Empire) Calgary, Can.

Nazaro, Nat. & Co. (Wilson) Chicago.

Nelsoo & Lavina (Orpheum) Grand Rapids, Mich.

Nagle, Geo., & Co. (Majestic) Bloomington, Ill., 20-22.

Nelson, Margaret & Co. (Empire) Rock Island, Ill., 20-22.

Norwood & Norwood (Electric) Joplin, Mo., 20-22.

Norton, Angie (Union Sq.) N. Y. C.

Nicholson, Paul (Union Sq.) N. Y. C.

Nichols, Blanche (Alhambra) N. Y. C.

Onetta (Bijou) Appleton, Wis., 20-22.

Otto, Elizabeth (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 24-29.

Original Sailor Quartet (Empress) San Francisco; (Empress) Sacramento, 24-29.

Oberlin Girls, Five (Bijou) Flint, Mich.

Otte, Fritz (Garrick) Ottumwa, Ia., 20-22.

Oscar & Suzette (Orpheum) Lincoln, Neb.

Patty Bros. (Empress) Salt Lake, U.

Paulish, Lula Stantonne (Empress) Denver; (Empress) Pueblo, 24-29; (Empress) Colorado Springs, 27-29.

Parisian Violeta, Seven (Pantages') Los Angeles; (Pantages') San Diego, 24-29.

Paddock & Paddock (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.

Pandur, Bobby, & Bro. (Empress) Los Angeles; (Empress) San Diego, 24-29.

Pantzer, Lina (Maryland) Baltimore.

Pester, L. C. (Gen. Del.) Minneapolis.

Pell, Harry (Hotel Rexford) Boston.

Petso, Gen., & Co. (Orpheum) St. Paul; (Orpheum) Duluth, 24-29.

Phillipino Four (Empress) Portland, Ore.

Pierce & Malise (Empress) Denver, 24-29.

Powell, Earl & Dora (Gen. Del.) West Terre Haute, Ind.

Providence Players (Shea's) Buffalo; (Shea's) Toronto, 24-29.

Five (Family) Lafayette, Ind., 20-22.

Pool Room, The (Varieties) Terre Haute, Ind., 20-22.

Poynter, Beulah, & Co. (Gaiety) South Chicago, Ill., 20-22.

Porcira Sextette (Bijou) Battle Creek, Mich., 20-22.

Pistol & Cushing (Bijou) Ann Arbor, Mich., 20-22.

Prout, Eva (Empire) Rock Island, Ill., 20-22.

Pearl Bros. & Burns (Empress) Omaha, Neb.

Parks, Grace & Eddie (Mystic) Pittsburgh, Pa., 20-22.

Pritchard, Billy (Virginian) Hoopston, Ill., 20-22.

Primrose Four (Union Sq.) N. Y. C.

Parlessenne, Little (Colonial) N. Y. C.

Peter, The Monk (Alhambra) N. Y. C.

Pollock, Emma (Orpheum) Brooklyn.

Penford & Marshall (Bushwick) Brooklyn.

Pla Trio (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.

Quaker Girls, Two (Empress) Kansas City, Mo.

Rackett, Ernest (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.

Rawson, Guy (Empress) San Diego, Cal.; (Empress) Salt Lake, U., 24-29.

Redfield, Rita (Empress) San Francisco, 24-29.

Reynolds, Carrie (Orpheum) Minneapolis; (Orpheum) Duluth, 24-29.

Reeves, Alf. (Empress) Denver; (Empress) Pueblo, 24-29; (Empress) Colorado Springs, 27-29.

Rennie, Jas., & Co. (Empress) Kansas City, Mo.

Reynolds & Donegan (Palace) London, England, 24-April 30.

Rizal & Atima (Pantages') Spokane; (Pantages') Seattle, 24-29.

Ritter, The (Crystal) North Platte, Neb., 20-22; (Crystal) Scotts Bluffs, 24-29.

Rice & Dore Water Carnival (Grand) St. Louis, 24-29.

Rice, Elmer & Tom (Millin) Hannover, Germany.

Rio Bros., Four (Empire) Maryport, England, 24-29.

Rose & Mexico (Empress) Tacoma, Wash.; (Empress) Portland, Ore., 24-29.

Romalo & DeLano (Hippodrome) Cleveland; (Keith's) Columbus 24-29.

Romany Opera Co. (Empress) San Francisco 24-29.

Roy, Phil (Empress) Butte, Mont., 24-29.

Rooney & Bent (Keith's) Cincinnati; (Keith's) Indianapolis 24-29.

Russell, Marie (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.

Rashman & Lane (Star) Des Moines, Ia.

Robyns, Mr. & Mrs. (Hotel Wellington) Chicago.

Richardson, Bruce, & Co. (Family) Lafayette, Ind., 20-22.

Rosa & Shaw (Family) Lafayette, Ind., 20-22.

Roach & McCurdy (Varieties) Terre Haute, Ind., 20-22.

Rose, Rosalie (Bijou) Bay City, Mich., 20-22.

Robert & Robert (Bijou) Pontiac, Mich.

Walt Bros. (Columbia) Grand Rapids, Mich.

Rohinson & LaFavor (Fox) Aurora, Ill., 20-22.

Reno, Geo. B., & Co. (Empire) Rock Island, Ill., 20-22.

Ryan & Lee (Vaudeville) St. Louis, 20-22.

Rolfe's Courtiers (5th Ave.) N. Y. C.

Rogers, Billie (Union Sq.) N. Y. C.

Rambean, Marjorie (Bronx) N. Y. C.

Raymond & Heath (Orpheum) Lincoln, Neb.

Reid & Gilbert (Crystal) Milwaukee; (Miles) Detroit, 24-29.

Russell & Church (New Grand) Evansville, Ind., 20-22.

Richards, Great (Majestic) Waterloo, Ia., 20-22.

Richardson, Three, Co. (Majestic) Springfield, Ill., 20-22.

Rother & Anthony (Gem) Jefferson City, Mo., 20-22.

Sanford, Jere (Empress) Winnipeg, Can.

Sandor, Paul, Barlesque Circus (Orpheum) Seattle; (Orpheum) Portland, Ore., 24-29.

Sanber, Harry (Empress) Colorado Springs, Colo., 20-22; (Empress) Kansas City, Mo., 24-29.

Savoy, Lucille (Empress) Salt Lake, U.

Sherman & DeForest (Indiana) Chicago, 20-22; (Majestic) Waterloo, Ia., 24-29; (Orpheum) Madison, Wis., 27-29.

Simon & Osterman (Keith's) Cincinnati.

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Amms, Roubie (Empress) Los Angeles; (Empress) San Diego, 24-29.  
 Astors Bijou (Empress) Tacoma, Wash.; (Empress) Portland Ore., 24-29.  
 Snyder, Bud (Empress) Sacramento, Cal.; (Empress) Los Angeles, 24-29.  
 Spencer, Bert & Viola (Shubert) Utica, N. Y.; (Colonial) Dayton, O., 24-29.  
 Spencer & Williams (Orpheum) Calgary, 20-22; (Orpheum) Edmonton 24-26.  
 Sprague & McNeve (Majestic) Houston, Texas; (Majestic) San Antonio 24-29.  
 Stith & Garler (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.  
 Stafford, Frank & Co. (Empress) St. Paul.  
 Stevenson, Hayden & Co. (Empress) Winnipeg, Can.  
 Stone & Hayza (Empress) Los Angeles; (Empress) San Diego 24-29.  
 Strembridge, Hap (Boston Comedy Co.) Colquitt, Ga.; (Boston Comedy Co.) Kettler 24-29; (Boston Comedy Co.) Edison 27-29.  
 Stone & Wander (Empress) San Francisco 24-29.  
 Stith & Garler (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.  
 Strilman & Marlon (Empress) St. Paul; (Empress) Winnipeg, Can., 24-29.  
 Stephens, H. (Unique) Minneapolis; (Empress) St. Paul, 24-29.  
 Stewart & Mercer (Revere House) Chicago.  
 Stoddard, Marie (Empress) Salt Lake, U.; (Empress) Denver, 24-29.  
 Storey, Belle (5th Ave.) N. Y. C.; (Poll's) Scranton, Pa., 24-29.  
 Suburban Winner (Empress) Los Angeles.  
 Saxon, Three Musical (Spokane) Spokane, 24-29.  
 Sberocka, Three (Majestic) Cedar Rapids, Ia., 20-22.  
 Smith, Frank (Majestic) Cedar Rapids, Ia., 20-22.  
 Sidney & Townley (Family) Lafayette, Ind., 20-22.  
 Stewart, Cal. (Bijou) Bay City, Mich.  
 Sutcliffe, Tronne (Bijou) Ann Arbor, Mich.  
 Stephens, Paul, & Co. (Bijou) Pontiac, Mich.  
 Small, Johnny, & Sisters (Variety) Canton, Ill., 20-22.  
 Smart & Hall (Bijou) Quincy, Ill., 20-22.  
 Spadoni, Paul (Vanderbilt) St. Louis 20-22.  
 Sincinels, Three (New Grand) Evansville, Ind., 20-22.  
 Snyder & Buckley (Majestic) Waterloo, Ia., 20-22.  
 Smith & Campbell (Majestic) Springfield, Ill., 20-22.  
 Sloan, Louis (Palace) Chicago, 20-22.  
 Smith & Sumner (Star) Pontiac, Ill.  
 Stephens & Borden (Star) Pontiac, Ill.  
 Smith & Arado (Empire) Morris, Ill., 20-22.  
 Shipley & Adamson (Majestic) Perry, Iowa.  
 Sayles, Corinne (Bushwick) Brooklyn.  
 Sheridan, Frank & Co. (Union Sq.) N. Y. C.  
 Samuels Ray (Colonial) N. Y. C.  
 Shome, Hermine, & Co. (Alhambra) N. Y. C.  
 Tarlton & Tarlton (Empress) Phoenix, Ariz., 20-22; (O. H.) Tucson 24-26.  
 Tainter Sisters & Brother Paul (Empress) Spokane; (Empress) Seattle 24-29.  
 Thomas, Geo. (Palace) Syracuse, N. Y.  
 Thomas, Harry W. (Empress) San Francisco; (Empress) Sacramento 24-29.  
 Trapping Santa Clara (Empress) Butte, Mont., 24-29.  
 Troubadours, Three (Orpheum) South Bend, Ind.; (Majestic) East St. Louis, Ill., 24-29.  
 Toomer & Hewins (Columbia) Grand Rapids, Mich.  
 Tuttle, Mlle., Birds (Variety) Canton, Ill., 20-22.  
 Tony & Norman (Walker O. H.) Champaign, Ill., 20-22.  
 Tolette & Bennett (Orpheum) Rockford, Ill., 20-22.  
 Tegg & Daniels (Orpheum) Ft. Madison, Iowa 20-22.  
 Trained Nurses (Bushwick) Brooklyn.  
 Thompson, W. H., & Co. (Orpheum) Brooklyn.  
 Ulme, Rose & Buckley (Grand) Minot, N. D.  
 Urma, Hetty (Hippodrome) Alton, Ill., 20-22.  
 Valcott's Leopards (Orpheum) Portland, Ore.  
 Varsity Fellows, Three (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 24-29.  
 Van States, Four (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.  
 Van Cleave, Denton & Pette (Unique) Minneapolis; (Empress) St. Paul 24-29.  
 Vernon, B. R. Actors Funds of Am., N. Y. C.  
 Vox, Valentine, Jr. (Empress) Seattle; (Orpheum) Vancouver, Can., 24-29.  
 Vedder & Morgan (Majestic) Cedar Rapids, Ia., 20-22.  
 Victoria D'Art (Palace) Chicago, 20-22.  
 Valvena & Tresk (Globe) Kansas City, Mo., 20-22.  
 Van & Pierce (Orpheum) Mexico, Mo., 20-22.  
 Vance & Vance (Diamond) Eldora, Iowa.  
 Van's, Four (Bushwick) Brooklyn.  
 Winder & Stone (Empress) San Francisco 24-29.  
 Walker Musical (Princess) Savannah, Ga.  
 Wallace, Jack, Cockatoos (Family) Rochester, N. Y.; (Star) Canton, O., 24-29.  
 Wayler, The (Orpheum) Vancouver, Can.; (Empress) Victoria, 24-29.  
 Washburn, Leon; Postville, Pa.  
 Waterbury Bros. & Tenney (Empress) Winipeg, Can.  
 Welch, Mealy & Moutrose (Empress) Tacoma, Wash.; (Empress) Portland, Ore., 24-29.  
 Weston, Max, Troupe (Temple) Hamilton, Can.; (Mountain) Ottawa 24-29.  
 Wetherills, The (O. H.) Grand Forks, Can.  
 Weston, Great (Empress) Salt Lake, U.  
 Westing, Vilmos (Empress) Butte, Mont.; (Empress) Spokane, Wash., 24-29.  
 Whitehead, Joe (Palace) Chicago; (Orpheum) Evansville, Ind., 24-29.  
 Whitman, Frank (Orpheum) Spokane; (Orpheum) Seattle 24-29.  
 Wheelers, The (Empress) Milwaukee; (Unique) Minneapolis 24-29.  
 Williams & Warner (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 24-29.  
 Williams & Sterling (Fantages) San Francisco; (Fantages) Oakland 24-29.  
 Willards Temple of Music (Eastern) Empire) Calgary, Can., 20-22.  
 Wilson, Frank H. (Keith's) Utica, N. Y.  
 Wilson Bros. (Keith's) Utica, N. Y.  
 Wilson, Chas. & Adelaide (Orpheum) Minneapolis; (Empress) St. Paul 24-29.  
 Williams, Thompson & Copeland (Temple) Rochester, N. Y.  
 Willard, The Man Who Grows (Hippodrome) Liverpool, England.  
 Winkler, Jack, Trio (Grand) Bradford, Pa.  
 Winter, Winona (Orpheum) Sioux City, Ia.; (Orpheum) Minneapolis, Minn., 24-29.  
 Winslow & Stryker (Poll's) Scranton, Pa.; (Poll's) Wilkes-Barre 24-29.  
 Wotper & Paulan (Orpheum) Oakland, Cal.; (Orpheum) Sacramento 24-29; (Orpheum) Stockton 27-29.  
 Wood, Ollie (Bullock) Providence, R. I.  
 Wright & Dietrich (Poll's) Springfield, Mass.; (Poll's) Bridgeport, Conn., 24-29.

Wyson, Leslie E. (Lyceum) St. Joseph, Mo.  
 Wella Comedy Co.; New Orleans.  
 Welch, Francis & Co. (Majestic) Dubuque, Ia., 20-22.  
 Waters, Tom (Varieties) Terre Haute, Ind., 20-22.  
 Ward Bros. (Willard) Chicago, 20-22.  
 Wilson & Washington (Variety) Canton, Ill., 20-22.  
 Winter Garden Four (Bijou) Quincy, Ill., 20-22.  
 Weaton & Leon (Orpheum) Rockford, Ill., 20-22.  
 Williams & Wolfus (Phoenix) LaPorte, Ind., 20-22.  
 Waddell, Fred & May (Alhambra) Chicago, 20-22.  
 Westin Sisters, Three (O. H.) Manhattan Kans., 20-22.  
 Wagner & Lee (Maynard) Mitchell, S. D.  
 Wynninga, The (Orpheum) Fairfeld, Ia., 20-22.  
 Wagner & Dicks (Victoria) Chicago.  
 West & Charles (5th Ave.) N. Y. C.  
 Walton, Maurice & Florence (Colonial) N. Y. C.  
 Weller, Van Rensselaer (Alhambra) N. Y. C.  
 Whiting, Geo. (Orpheum) Brooklyn.  
 Xylophonephenda (Orpheum) Centerville, Ia., 20-22.  
 Youngers, The (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 24-29.  
 Young, DeWitt, & Sister (Willard) Chicago, 20-22.  
 Young & Gilmere (Lyric) Monmouth, Ill.  
 Young, Ollie, & April (Union Sq.) N. Y. C.  
 Zella & DeAman (Princess) Ames, Ia., 20-22; (Majestic) Jersey 24-26.  
 Zimmerman, Willy (Majestic) Kalamazoo, Mich., 20-22.

**ROUTE OF THURSTON, MAGICIAN.**  
 Thurston, Magician, Jack Jones, mgr.; Memphis, Tenn., 10-22; New Orleans, La., 23-25.

**CARNIVAL COMPANIES**  
 Adams' Greater Exposition Shows, Otis L. Adams, mgr.; Anderson, S. C., 15-22; Newberry 24-29.  
 Barkoot, K. G., Shows, K. G. Barkoot, mgr.; Greenville, S. C., 17-22; Anderson 24-29.  
 Clifton-Kelley Shows, L. C. Kelley, mgr.; Athens, Ala., 17-22.  
 Comet Amusement Co., J. F. Calkins, mgr.; Winfield, La., 9-22.  
 Great White Way Shows, Negro & Loos, mgr.; Lampasas, Texas, 17-22; Brownwood 24-29.  
 Great National Amusement Co., J. Rogers, mgr.; Seneca, S. C., 24-29.  
 Howard Amusement Co., W. L. Howard, mgr.; Piedmont, Ala., 17-22.  
 Jones Exposition Shows, Johnny J. Jones, mgr.; Jacksonville, Fla., 17-29.  
 Juvenal's Stadium Shows, J. M. Juvenal, mgr.; Independence, Ia., 17-29.  
 Littlejohn's United Shows, Thos. P. Littlejohn, mgr.; West Point, Ga., 17-22.  
 Litt's Greater Shows, G. F. Litt, mgr.; Bernice, La., 18-25; Eldorado, Ark., 26-April 3.  
 Lange's Model Shows, A. E. Lange, mgr.; St. Matthews, S. C., 17-22.  
 Moss Bros.' Ss., T. O. Moss, mgr.; Jacksonville, Fla., 10-22.  
 Metropolitan Shows, C. E. Barfield, mgr.; Dawson, Ga., 17-22; Roanoke, Ala., 24-29.  
 Rock City Shows, Thos. Deltrick, mgr.; Tallapoosa, Ala., 17-22.  
 Smith Greater Shows; Augusta, Ga., 24-29.  
 Sheesley, Greater Shows; Beaumont, Texas, 15-22; Opelousas, La., 24-30.  
 Southern Fair Shows; Sylacauga, Ala., 17-22.  
 St. Louis Amusement Co., E. W. Weaver, mgr.; Huntsville, Ala., 17-22; Athens, Tenn., 24-29.  
 Todd, T. J., & Son Show; Ft. Payne, Ala., 17-22.  
 Whitney Shows, A. P. Whitney, mgr.; Hamburg, Ark., 17-22.

**CIRCUS AND WILD WEST**  
 Barnes, Al. G., Circus; Reedley, Cal., 10; Selma 20; Tulare 21; Coalinga 22; Hanford 24; Los Banos 25; Madero 26; Merced 27; Turlock 28; Modesto 29.  
 Barnum & Bailey Shows, (Madison Sq. Garden) N. Y. C., 22, indef.  
 King Bros., W. W., Jack King, mgr.; Jacksonville, Fla., 10-22.  
 Shipp & Felins Circus; Buenos Ayres, Argentina, S. A., indef.  
 Seils-Floto Circus, Albuquerque, N. M., 29.  
 Wirth Bros.' Circus; (Wirth's Park) Melbourne, Aus., indef.

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 The little fair of Eastern Iowa, wants Free Attractions and Concessions. Also a few good clean Tent Shows. Toll Ticket please write. J. P. BOWLING, Secy., Victor, Iowa.

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 Colored Banjo Comedian, who sings to beat the band. Strictly sober. Can play parts. Can furnish a high-class vaudeville team, introducing Uncle Smiley's Return from the West. Reliable managers only write. Address B. F. FERGUSON, rear of 1663 Hildreth Ave., Columbus, Ohio.

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**THE BUSINESS SIDE OF MAKE-UP.**

The average performer little realizes the wealth of work, the enormous business enterprise behind his stick of rouge, his handy, almost invaluable box of cold cream, his always-to-be-depend-upon spirit gum, and properly-tinted face powder, as he sits in his dressing-room hastily preparing his make-up. The curiosity of the lady performer, who always insists upon knowing why subways run underground, why elevated railroads run overhead, and why men invariably prefer the small, dark, back entrance of refreshment parlors to the brightly-illuminated main entrances, is never excited by the contents of her own make-up box. The old saying "familiarity breeds contempt" probably underlies this indifference. For the contents of the make-up box, the absolutely invaluable, are the constant companions of the performer, and, probably for this very reason, the poetic side of their development is completely lost in the presence of the more material aspect.

As a matter of fact, each little occupant of the make-up box, carelessly placed upon the dressing-table, is the subject of a world of care. The slightest grit on a stick of rouge so, hastily used would not be tolerated by a performer and products of the maker of the material would suffer in consequence. The powder, after being ground to a point that defies the touch of the human hand, is again pressed thru silk sieve and made so fine that to the naked eye, a vat of this valuable material takes on the appearance of a smooth slab of snow-white marble. The best grade of cold cream is made from purest wax, flooded with rare Russian oil, properly "seasoned" with filtered water. The spirit gum (just what its name implies), is made in a large machine wherein the gum and spirits are properly joined.

No factory embraces a better opportunity for observing the many details of the really intricate part of the art of make-up (the manufacturing) than The M. Stein Cosmetic Co.'s recently enlarged plant at 120 W. Thirty-first street, New York City. Beginning amid comparatively humble surroundings, under the personal guidance of Mr. Stein, the business of this concern grew to such proportions that a portion of the present quarters were secured. Under the direction of F. D. Grotta, president, and J. L. Grotta, treasurer, business soon increased to such an extent that still more space was acquired, until now a veritable army of employees attend to the mixing and sealing, formerly done by F. D. Grotta, unassisted.

Year in, year out, the work of the factory goes on, unchecked, for seasons affect the work of the M. Stein concern but slightly. New machinery is constantly supplied the old, not in order to decrease the number of employees, but to add to the output of the concern, constantly increasing under the impetus of a country-wide demand. F. D. Grotta has personally designed a new machine which will extend thru two entire floors of the concern's present quarters and complete all the work of cosmetic making in such a way that the only assistance required the machine will be a girl stationed on the lower floor, sealing the boxes. This machine is the realization of a life-long dream shared by the Grotta brothers and, doubtless, will do much toward making their standard of cosmetics inimitable.

**PICTURE IN HALF A MINUTE.**

With the perfection of the Champion Sleeve Camera, the American Minute Photo Company, of Chicago, have invented a minute picture machine that makes the name of these cameras exaggerated exactly 50 per cent, in view of the fact that it does not take one minute by their process, but only a half a minute to take and develop and deliver the finished photo. This is a demonstration that this enterprising concern is keeping space with this age of wonders. Their ambition has been to have more points of merit and advantage than found in anything else, and they state that their Champion cameras exceed their fondest expectations in view of the fact that it finishes the sort of picture that might be expected from a regular time exposure delivery.

The simplicity of construction and manipulation is a point they dwell forcibly on. They claim that because of the simple way in which it is built, guarantees it a longer life, gives it more durability and in many other ways makes it very desirable. Their great variety of designs in post cards finds considerable favor with their customers, as they lend a novelty to the finished product which they claim is very attractive.

The machine is said to be fitted with a special portrait lens, which is adapted for this kind of work on account of the speedy exposures. One hundred sensitized plates can be placed in the camera at one time. It is also possible to load them into the machine in daylight. The strong claim of the manufacturers being that a dark room is unnecessary.

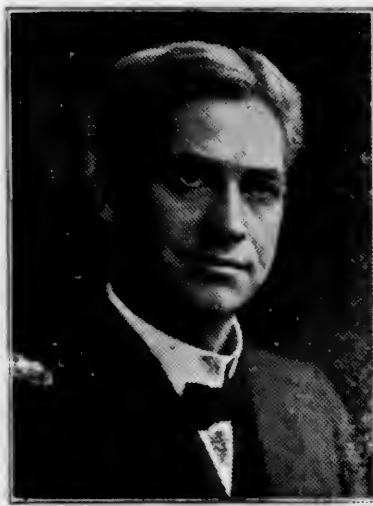
The possibilities for a machine of this kind can be seen at a glance. The wonderful popularity it will have at large gatherings and various resorts will be tremendous.

This machine has been used with success at night with the help of a strong arc light, and it positively takes and develops a picture in 30 seconds.

**WYANDOTTE CO. TO OPEN BRANCH.**

The Wyandotte Film Company, the oldest film company in Columbus, Ohio, although only six years in the business, have made some rapid strides, and have built up on practical and enterprising business methods. With only a humble beginning they have expanded until at the present time they are serving subscribers as far east as Maine and throughout the central and middle western section of the country. J. G. Miller is the general manager and it has been thru his hustling and enterprise that the institution has made its rapid strides. On April 1 the Wyandotte will open a large branch in Charleston, W. Va., their business in that section being so large that they find that they can not do justice thru the one Columbus office to their patrons. The Charleston branch will be in charge of E. A. Witte, a well known film man who has been with the Wyandotte people for some time. The Wyandotte people are making a specialty of catering to out-of-door promoters and have arranged a novel feature for inclement weather. They are also representatives for the Cincinnati Buckeye Universal service in Columbus.

**FOR SALE**—Serpentine Dress and thirty-five (35) styles, good as new. First \$25.00 taken out. Also Trunk of Made cheap. Send stamp for list. J. W. FANCHER, 300 South Conception St., Mobile, Ala.



**MORT STEECE**  
Sole Owner

**MORT STEECE**

MAMMOTH

**UNCLE TOM'S CABIN**

UNDER CANVAS

BUILT ON LINES OF A BIG CIRCUS

The Only Tom Show that ever had to be hauled as a Special.

**NORTHWEST MANAGERS --- THAT'S THE BAND FOR YOU**

SCENE IN RIVERSIDE PARK, SAGINAW, MICH. 1911



**CHEVALIER DICASTRO**

WITH THE

**First Prize Italian Band**

in Lethbridge, Alta.. Band Contest 1912. Now booking 1913 season in British Columbia and at present in the Orpheum Theatre, Fernie, B. C. Write care of Box 1079.

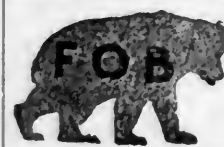
**WANTED---Motorcycle Riders**

FOR THE TWIRL OF TERROR (Motordrome), one more RIDER who has had experience and capable of riding a seventy degree track (perfectly round). I will pay the highest salary, guarantee thirty weeks' work, with courteous treatment. Address all mail to

JAY WM. COGLAN, Paola, Kan., care Great Patterson Shows

**WANTED---Tiger Bill's WILD WEST AND SOCIETY CIRCUS**

WANTS PEOPLE IN ALL BRANCHES OF WILD WEST AND CIRCUS BUSINESS. Also MUSICIANS to strengthen band. Show opens under canvas April 5. Address TIGER BILL BIG WILD WEST SPECIALTY SHOW, west of March 17, Oacida, Tenn.



**WANTED AT ONCE---ORGANIZERS**

TO REPRESENT THE FRATERNAL ORDER OF BEARS.

Live wires can clear from \$200 to \$400 per month. Something new. Members get \$100 death benefit, \$7 per week sick benefit, free physician for entire family. Dues, 75c per month; initiation fees, \$5.00. Be an organizer. Big commissions. We furnish everything. No experience necessary. Address GLENN ADAMS, Grand Secretary, 704 Elm Street, Cincinnati, Ohio.

**ALLMAN BROS. BIG AMERICAN SHOWS**

OPENS SEASON 1913 AT ST. JOSEPH, MO., APRIL 28, UNDER THE LOYAL ORDER OF MOOSE.

All Shows are to be located within one block of the Postoffice. This is a ten-car show, with A-1 accommodations. WANT—One good Hallyhoop Show, one Grind Show; must be real shows with neat frame-up. Will give good sharing terms to new and novel Attractions. Can place 10-piece Uniform Band, or Leader for same. Want experienced Carry-It-All and Ferris Wheel Men. Fields, write again. Will sell exclusive: Feather Flowers, Ruby Glass and Others. We have our own Hiding Devices, Sleepers, Hiding Car, 1000 Plants, etc. Omaha to follow St. Joseph. Address DOC ALLMAN, 928 1/2 E. 12th Street, Kansas City, Mo.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.



# LeCALL and GLADYS

SPECTACULAR OPEN-AIR ATTRACTION.



One of the many headline acts whom the Consolidated Booking Offices of Kansas City and Oklahoma City have signed up to play their string of Middie West Fairs this season. Fair Associations who are lucky enough to secure the services of this act will be assured of a clean-cut attraction.



## MR. AND MRS. PAUL BRACHARD

Contortion and Hand Balancing. Now playing the Wells Circuit. Open time commencing March 31. Would be pleased to hear from Southern agents and managers. Address as per route: Week of March 17. Bijou Theatre, Atlanta, Ga.; week of March 24. Empire Theatre, Montgomery, Ala.

## Charles Hart

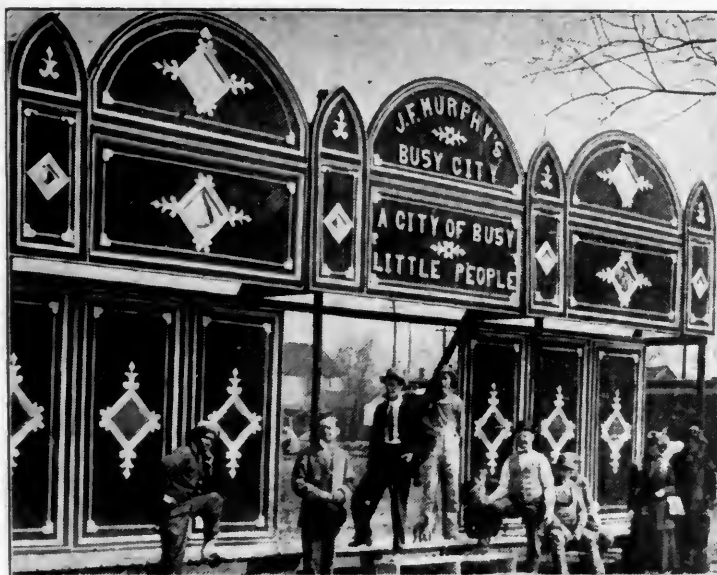


A top-notch Blackface Comedian, a Western Vaudeville favorite, who is coming East next season.

**BEAUTY** BEAUTIOLA makes Beauty in one week. Price, 50c. Agents wanted. Big seller and profits. THE BEAUTIOLA CO., Beautiolo Bldg., 2923 Olive St., St. Louis, Mo.



**J. F. MURPHY, Prop. and Mgr.**  
**MURPHY'S BUSY CITY SHOWS**  
No. 1 Show and Pleasure Wheel booked with Smith Greater Shows.  
No. 2 Show booked with Krause Shows.



ONE OF THE NEW FRONTS BEING BUILT FOR  
**J. F. MURPHY'S BUSY CITY SHOWS No. 2**

# THE DUTTONS

SOCIETY EQUESTRIANS!



NOW APPEARING OVER THE UNITED TIME  
Permanent Address THE AVON PRINTING CO.  
2607 Vine Street Cincinnati, Ohio

# THE UNBURNABLE MAN

Enters a cage 24x30 in. wide and 6 ft. high, with a raw beefsteak in his hand. The cage is then set on fire, and after the fire has burned out, he leaves the cage with the steak burned to a crisp. Terms moderate

**DEVIL DERVIL**  
1391 E. NINTH STREET, CLEVELAND, OHIO

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## Those Mysterious Girls THE WARD SISTERS



Presenting their greatest of all Doll Acts. Not the old stereotyped, Mechanical Doll, but an act with entirely new ideas - one that has advanced with the times. Now they are making business everywhere for the W. V. M. A.



## THE HALLERS

Presenting the following single acts: Lady—Three character comedy acts and three straight acts. Gent—Single Bar, Trapeze, Roman Rings, with Cut-Aways blindfolded and Toe Drops; Equilibrist, Chair Balancing, Loop Walking and Ventriloquist. Permanent address, Beaman, Iowa

**Open for PARKS, FAIRS, CELEBRATIONS, CONVENTIONS, Etc.**



Balloon Races—CAPTIVE AND HOT AIR BALLOONS—hourly, as requested. Night ascensions, with Fire-works and Floating Parachute of Red Fire, Triple Leap, with Red, White and Blue Parachutes. Daring Acrobatic Performances in Mid Air. Balloons that carry from ONE to SIX PEOPLE. Address

**KREISHER EXHIBITING CO., 903 W. 8th St., Cincinnati, Ohio**

**HANLAN'S POINT**

**THE CONEY ISLAND OF CANADA  
TORONTO, - - CANADA**

Season Commences May 19th

WANTED—New and novel Acts. NO OTHERS. Oldest Park in America. Forty-five years old and never made a failure; and always getting bigger and greater. Fourteen steamers plying from Park to city.

**L. SOLMAN, Manager.**

**THESE POODLE DOGS**  
Makes an instantaneous hit everywhere. In big demand at Bazaars, Church Fairs, Resorts, Parks and Carnivals. We manufacture thousands upon thousands, and can save you 35% to 50%. Sample mailed, largest size, 12x15, 50c.

**MAK. BIG MONEY THIS YEAR WITH THE AFRICAN DIP**  
Everybody plays it, old and young. It's the biggest thing a-going at Circuses, Fairs, Carnivals, Parks and various other places of amusement. They come portable and compact. Easy to handle. Full details on request.

AFRICAN DIP.

**FRENCH POODLE DOG.**  
We Make a Specialty of Paddle Wheels  
**Mexican Armadillo Curio Co., 160 North Fifth Avenue CHICAGO, ILL.**

**Chicago Greater Shows  
CAN PLACE 2 MORE SHOWS  
Good Proposition to a Swell Feature Show**

Also Queen and Program Man. All concessions for sale, except Palmistry, Knife Rack, Long Range Gallery, Hoopala and Double Back. (No Giant or Wheel.) Committees write for open time. Wire or write **CHICAGO GREATER SHOWS, 2008 W. Van Buren St., Chicago, Ill., until April 1; then Kokomo, Ind., care Moose Home, Kokomo, Ind., April 19-26; Logansport, Ind., April 28-May 3.**

**NOVELTY DEALERS** Send today for the very latest in  
**RED HOT SELLERS** Enclose 50c. for SIX LIVE SAMPLES  
**L. L. YOUNG CO., BOSTON, MASS.**

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**China Prizes Have The Pull**

NOW IS THE TIME TO SELECT YOUR LINE FOR THE COMING SEASON. WE CORDIALLY INVITE YOU TO CALL AND EXAMINE OUR GOODS, WHETHER YOU ARE PREPARED TO BUY OR NOT.

Our Reputation for Prompt Service is very well known to many of the large operators— Also our unsurpassed values in the following lines:



- VASES
- TANKARDS
- STEINS
- PLATES
- PLACQUES
- SALADS
- CAKE SETS
- BERRY SETS
- FISH and GAME SETS.

Our new Catalogue, No. 48, will be ready in about 10 days. Drop us a line if you wish us to put your name on our Mailing List.

**FALKER & STERN COMPANY, CHICAGO, U. S. A.**

**ATTENTION**

**Fair Workers and Streetmen**

Are you going to use scopes this season? If so, write for our prices. We handle the black metal and the white celluloid. Also write for our prices on Fountain Pens. We carry a full and complete line. Let us frame up a Jewelry package for you for the coming season. Our catalogue will be ready May 1. Let us send you a copy.

**BRACKMAN-WEILER CO.**  
WHOLESALE JEWELERS AND PREMIUM SPECIALISTS  
337 W. MADISON ST., CHICAGO, ILL.

**Milwaukee's Summer Home**

**Ravenna Park**

Opens May 30th

**QUARTER-MILE MOTORDROME FASTEST IN COUNTRY**

Professional Riders, Concessioners, address  
**R. W. HOPKINS, Milwaukee, Wis.**

**WANTED FOR**

**Downie & Wheeler's**

**World's Best Shows**

Experienced man to work Pony Drill, Menage Horse and Elephants. Clarinets and other Musicians for White Hand. Menographer who is good accountant; must be rapid and accurate. Robor, experienced Workmen for all departments; Four, Six and Eight Horse Drivers, Seat Men, Poles, Cooks, Waiters, Dishwashers, etc. Candy Butchers. Show opens at Oxford, Pa., Saturday, April 19th. Photo Privilege to rent. Address

**DOWNIE & WHEELER, Oxford, Pa.**

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**CALL FOR SEASON 1913**

**The CON. T. KENNEDY SHOWS**

All people and shows engaged acknowledge this call immediately to Con. T. Kennedy, Leavenworth, Kan. Concession people write to W. David Cohn, Leavenworth, Kan. Shows open Monday, April 7th for one week, on the streets, under the auspices of the Shriners. Can use one more novelty show. We will furnish equipment and beautiful front. Wire or write quick just what you have got.

**Teddy Bear and Poodle Dog Dealers**

Listen to Opportunity, it comes but rarely. Grasp this chance.

Our 24-inch Teddy Bears, best made, at \$12.50 per doz. No. 6 B Poodle Dogs with blankets, improved model, \$54.00 gross. Rush your orders for your own advantage

**AN EYE-OPENER FOR NOVELTY MEN**

Send 25 cents for a sample of our new

**SILK PENNANTS—NEWEST OUT**

Due to the increased demand for our Pennants, we have enlarged our factory for **Reproduction, Hand Painted and Tinselled Pennants**. Deal with us and you will make money. We are headquarters for the newest novelties and supply every want of Carnival Men, Parks, Fairs, Seashores and Celebration Concessioners. Orders positively shipped same day received.

**RUDOLPH BROS., 19 N. 5th St., Philadelphia, Pa.**

**SCARBORO BEACH PARK**  
**THE ELECTRIC CITY**

TORONTO, CANADA

OPENS FOR THE SEASON MAY NINETEENTH

Open space 197 feet by 160 feet on Main Walk. Also building seating 300 and building seating 225 with stage, well lighted and ventilated and situated on Main Board Walk; also Palmistry Building.

**WANTED—Good Live Shows**

A population of 450,000 to draw from. Twenty-five minutes ride from center of city. Address,

**MANAGER, Scarboro Beach Park**  
92 King Street East, Toronto, Canada

**ORANGEADE**

**LEMON, STRAWBERRY, RASPBERRY AND CHERRY POWDERS**

Each Pound Makes 45 Gals. Retail for \$40.00

Guaranteed the finest flavored and strongest soft drink preparations on the market. You add cold water and sugar—no trouble. Beautiful signs free. One pound can, any kind, \$3.25 prepaid; six, assorted as desired, \$12.00 prepaid. Samples to make one gallon, 10c each, with catalogue of our ten drinks, glass jars, tumbler carriers, etc., postpaid. No coal tar color or anything harmful in our powders. Beware of imitations. Fully guaranteed under the Pure Food Law, U. S. Serial No. 11768.

**CHAS. T. MORRISSEY & CO., 4417 W. Madison St., Chicago, Ill.**

**Larimer County Fair Assn.**

LOVELAND, COLO.

Sept. 9-10-11-12, 1913 Open for special amusements and concessions. Want the best only. **M. C. HOYT, Secy.**

**FOR SALE**

35x60 Push Pole Top, one End Gable, 10 ft. Sidewall, complete with ropes, poles, stakes, mauls; stage, 6 wings, one Oil Drop, one extra set of Jacks for stage, and one extra set of Stakes. Also a brand new 35 ft. Proscenium Outfit, used only five weeks. All in good condition. Tent bought from Sioux City Tent & Awning Company, cost \$186.00 new. Also 6 Panel Pictorial Front, in fine condition, with frame and two Rally-hoo platforms and a ticket-box. Two steel Hetch cans. One set of electric wiring, with sockets and globes. One tier of blues with Jacks. Outfit stored in Waterloo, Iowa. First \$300.00 takes it. **F. O. B. Address FRED A. STOCK, 611 1/2 Water St., Waterloo, Iowa.**



**Capt. Ringman Mach**  
**The World's Greatest Modern Athlete**

And hero of the Chinese Rebellion in 1900, when he took the allied forces of the world—England, Germany, Japan, France, Russia, Austria and the United States to stop the Boxer uprising in China, and when the American missionaries were surrounded in Peking, Capt. Mach, at the head of the Austrian army, was the man who liberated them, and was presented by Austrian and U. S. Governments with a Medal of Honor for the part he took at the time. Capt. Mach was captured by the Boxers and tortured, and today is the only man living that the Boxers so cruelly wounded, and the exhibition that he gives in showing what the Chinese did to him. It is the only act of its kind in the world, and can be seen by ladies and children. Capt. Mach speaks eight different languages, has 1,000 feet of films, 45 slides, in colors, two different lectures, and the best lobby display in the United States. He plays independent time. The Captain plays four different instruments, is a consistent reader of The Billboard and Das Program. Engaged for the coming season with J. Frank Hatch Allied Shows, opening May 3, 1913, at Pittsburgh, Pa., being feature attraction in Ten-In-One Show. Permanent address,

**Capt. RINGMAN MACH,**

World's Greatest Modern Athlete, Billboard Publishing Co., Cincinnati, Ohio, U. S. America.

**Canadian National Exhibition**

August 23 —TORONTO —Sept 8, 1913

Attendance last year over 950,000

**Concessions and Privileges now on sale**

Apply **J. O. ORR, Sec. & Mgr. City Hall, Toronto, Canada**



**Big Free Carnival and Gala Week, Kokomo, Ind.**

April 19th to 26th, KOKOMO, IND.

Independent Showmen and Concessionaires wire or write **A. ALBRIGHT, 2000 West Van Buren St., until April 1st, then Kokomo, Ind., care Moose Home.**

**Knife Rack Men**

Don't Forget to Send for Our Catalogue **"THE CUTLERY KING"**  
**WEISBAUM CUTLERY CO.** Successors to  
Room 803—19 S. Fifth Avenue—CHICAGO, ILL



**FREE ATTRACTIONS**

Furnished for Fairs, Picnics, etc.

WANTED—Chorus girls for Summer Stock-Cabaret performers immediately. Open-air acts doing two or more acts write at once. Address, **JOHN T. McCASLIN, 123 East Baltimore Street, Baltimore, Md.**

# Mr. Park Manager and Concession Man

**Would You Care To Eat Porterhouse Steak For Every Meal,  
Day In And Day Out?**

You wouldn't. Neither does the public care to be fed the same old rusty amusements you have been feeding them every season since your park first opened.

That's the reason the amusement park game has been on the decline.

You MUST WAKE UP and give them something new, something that will revive that old interest, something that will amuse, fascinate and interest them, if you expect to get the money this season.

## THE NEW IMPROVED "PLAY BALL MACHINE"

is one of the meritorious amusement devices that will help put the park business back where it belongs.

Remember, it is far better to install a few legitimate amusement devices that will get the money, than a lot of "DEAD ONES" that won't even pay operating expenses.

**It Is Just Impossible To Make A Failure With The New Improved Play Ball Machine,**

because just as long as Baseball continues to be the World's Great Game, will the PLAY BALL MACHINE continue to create interest and fascinate the millions. It is not necessary to educate the public to play the game as all the world has the "BASEBALL BUG" and with a machine that makes possible the playing of a regular game of baseball, how can failure be possible?

### "THE PLAY BALL PARLOR"

is the one best proposition offered in years. Three or four "PLAY BALL MACHINES" installed in a park or in any store-room where the people pass, will pay large returns on the investment.

Why not a place where the baseball fan can drop in and play a game of ball? The billiard, pool and bowling fans have their places and the baseball fans out-number them by the millions. The picture show idea was laughed at a few years ago but it got the money for the wise ones who came in on the ground floor.

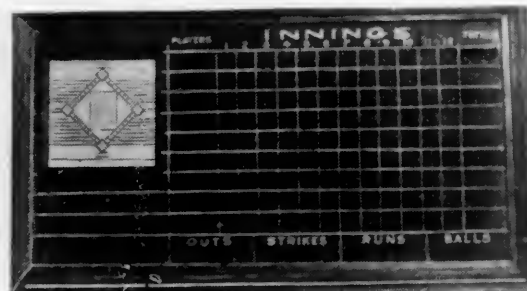
We see a great future in the "PLAY BALL PARLOR" and have designed our machines for either indoor or outdoor use. A machine that can be operated at parks, fairs and picnics at so many strikes for 5 or 10 cents giving only the players BATTING AVERAGE; or for use in the PLAY BALL PARLOR, BILLIARD HALL, BOWLING ALLEY, PENNY ARCADE, ETC., where a regulation game of baseball can be played.



Height Over  
All, 10 Ft.

Handsomely  
Decorated

**A Mechanical Marvel**



Fully covered by patents.

With the NEW IMPROVED PLAY BALL MACHINE we have perfected a novel score-board with a "Miniature Baseball Diamond" thereon, the plays made on the machine are recorded on the "Miniature Diamond" by means of pegs. For an example: you strike "First Base" on the machine, you place a peg on "First Base" on the "Miniature Diamond." Suppose the next strike you make is 170: corresponding number on the "Miniature Diamond" reads ("Double Play," put batsman and man on base nearest home out). Each number on the machine has a corresponding number on the "Miniature Diamond" with instructions directly opposite the number which shows the batter in an instant just what play he has made on the machine. You can readily see how interesting and fascinating the game is, it being necessary to use science, skill and judgment as well as physical strength to make or avoid certain plays just as would be necessary in a regulation ball game.

Our Booklet,

**"The Play Ball Machine"  
and "The Play Ball Parlor"**

Gives full details regarding our proposition. It is yours for a postal card.

### SPECIFICATIONS OF THE NEW IMPROVED PLAY BALL MACHINE

Built of steel, best of workmanship guaranteed; handsomely decorated. Height, 10 feet over all; weight complete, less than 300 pounds; ground space required, 8x8 feet. Illuminated; entirely adjustable. Can be transported completely assembled, with the exception of removing diamond, or can be taken apart and assembled in less than half hour by one man. Improved ball, can be batted right or left, indicator traveling around the bases in the proper direction regardless of the direction ball is struck.

PRICE OF MACHINE COMPLETE, \$100 F. O. B. AURORA, ILL., including Special Score Board, Bats and Crates. Cash with order, \$25; balance C. O. D. if desired.

**THE PLAY BALL MACHINE CO., Fox Theatre Bldg., AURORA, ILL.**

(NOTE—Owing to a large Chicago order already booked, shipments are not promised before April 15th, 1913. Order now.)



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Secure accurate count of attendance  
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Do away with tickets  
Eliminate the loss due to their being resold  
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Pay for the service as it is rendered  
Write today for pamphlet on Turnstile Rental Service

# MANAGERS Motion Picture Theatres

Can get the same accommodation, for we have inaugurated a

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We guarantee the box

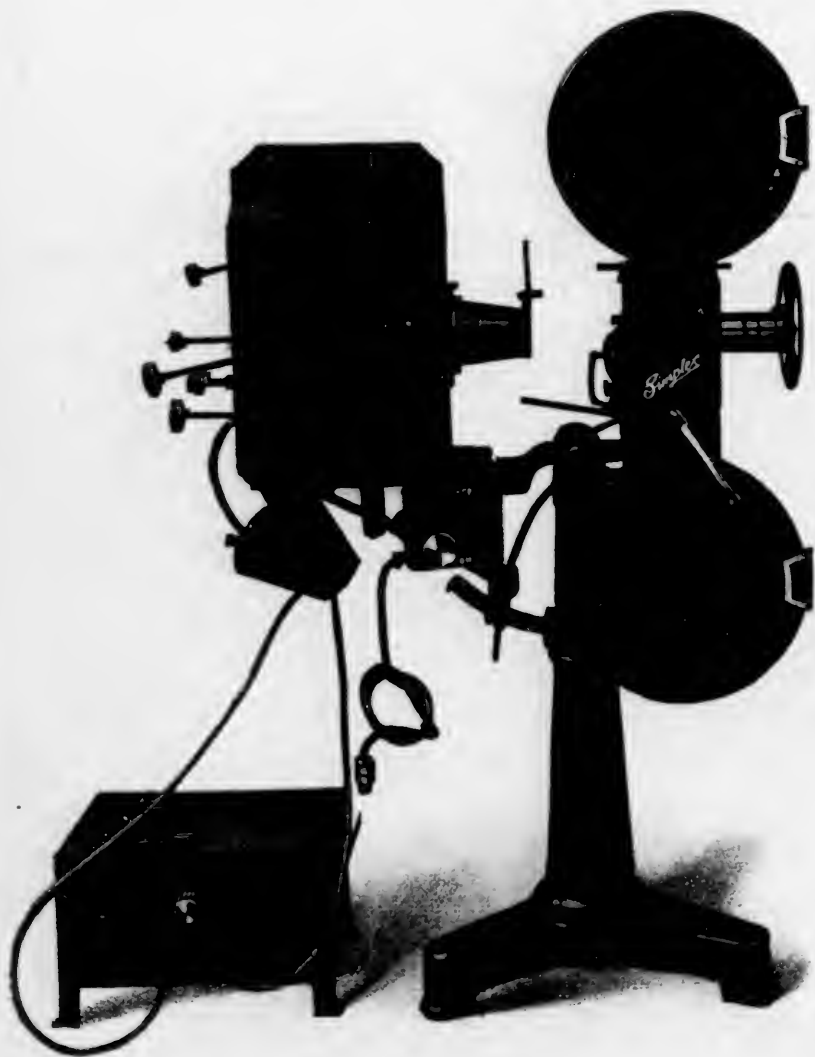
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Pay for the protection only as it protects. You wouldn't pay your cashier three years in advance. Why pay the box in advance?

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ROCHESTER, N. Y.

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## The Peer of All Projectors



The main characteristics which make it especially desirable are:

**Simplicity**  
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**Fireproof**

The results of these features are:

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**Extremely long wear**  
**Protection to the audience against panic or fire**  
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Ask the Man Who Runs One.

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