

CHRISTMAS-1915

PRICE 15¢

The Billboard



.... THE

UNITED BOOKING OFFICES

EVER ON THE ALERT AND READY TO SEIZE UPON
REAL INNOVATIONS AND FRESH NOVELTIES

CAUGHT

GUY

FLORES

WEADICK AND LA DUE

(THE GUY THAT PUT THE PUNCH IN COWPUNCHER)

(WORLD'S CHAMPION LADY FANCY ROPER)

AT

B. F. KEITH'S HARLEM OPERA HOUSE, N. Y. CITY

IN

"ROPIN' & GAB"

AN OFFERING ACKNOWLEDGED BY EVERYONE TO BE
"DIFFERENT" FROM ANY ACT IN VAUDEVILLE

One which spells Comedy, Class, Wardrobe and Skill. Not one of those "Chosen Comedies" or "Lariat Throwing" stereotyped stunts. Just a boy and girl with new material and routine.

Regarding Audiences—We do not "kill" 'em; we put life into them.

WILL ROGERS SAYS—"They don't use any of the talk I use or any I ever used."

Immediately "Rounded-up" and booked over U. B. O. Time.

SCOUT

ALF. T. WILTON

PALACE THEATRE BUILDING, NEW YORK CITY,

IS OUR PATHFINDER.

We Wish All
A
Merry X-Mas and A Happy New Year

WATTERSON, BERLIN and SNYDER

MAX WINSLOW, Mgr. Prof. Dept.

We Publish - On the Rocky Road to Dublin.

X-mas Greetings To All My Friends and
A Very Happy New Year

FROM YOUR PAL

FELIX YOUNG

NOW CONNECTED WITH

Maurice Abrahams' Music Co.

AND FEATURING

“IS THERE STILL ROOM FOR ME 'NEATH THE
OLD APPLE TREE”

—AND—

“IN THE GOLD FIELDS OF NEVADA”

A LEGITIMATE BALLAD! A GENUINE QUARTETTE HIT

THE VIOLET THE ROSE AND YOU

STEADILY OUTGROWING AND SURPASSING ALL OTHER BALLADS

A REAL OPENING — A REAL CLOSING

I'LL
SOON
BE

LEAVING FOR MY HOME TOWN

LOTS OF PEP—PLENTY OF BUSINESS—GREAT BURLESQUE NUMBER

CURT E. YOUNG, Inc.,

Apollo Bldg.,

PITTSBURGH, PA.

JOS. HILLER, Professional Manager

A POSITIVE, NATURAL HIT—NOTHING CAN STOP IT

"I FOUND YOU AMONG THE ROSES"

A BEAUTIFUL BALLAD. THE KIND THAT REACHES THE HEART.
ANYBODY CAN SING IT AND "PUT IT OVER"

DON'T FORGET OUR OTHER GOOD NUMBERS—

"BECAUSE YOU ARE MINE, SWEETHEART"

HIGH-CLASS BALLAD. GREAT CLIMAX. ASK M. T. BOHANNON, WITH "EMPIRE COMEDY FOUR." NUFF SAID.

"ON THE BANKS OF KILLARNEY"

A REAL IRISH BALLAD.

"SWEETHEART TIME"

GREAT MARCH SONG BY WRITER OF "TENNESSEE, I HEAR YOU CALLING ME."

PROF. COPIES AND ORCH. TO RECOGNIZED PERFORMERS ONLY. DANCE ORCH. 15c EACH.
WRITE AT ONCE.

A. J. STASNY MUSIC CO., 408 West 44th St., NEW YORK CITY.

I AM INDEED GRATEFUL

When Jos. W. Stern & Co., my publishers, agreed to give me an uptown office with a competent staff, I WAS INDEED GRATEFUL. Imagine the location, 1556 BROADWAY, a few steps from the Palace Theatre Bldg. Then the next important step was to get the proper material for the performers to hear, and we offered "MY LITTLE DREAM GIRL" as a leader, which has sold one million copies and is STILL SELLING—SOMETHING TO BE GRATEFUL FOR, EH? Then we followed it with what everybody agrees is the most beautiful song in years, "MY SWEET ADAIR," another gigantic hit; "PAINTING THAT MOTHER OF MINE," a lifelong standard classic; "SCADDLE-DE-MOOCH," the raggier kind of a rag; "MAID OF MY HEART," a real natural double with some lyric and melody, and an Irish song that brings the old sod right to your feet, entitled "THERE'S A WEE BIT OF BLARNEY IN KILLARNEY," and oh, ever so many more in MS. form. ISN'T that something to be grateful for? For the support of my friends in the profession, I am MORE THAN grateful. May the coming year be a prosperous one for everybody.

Sincerely yours,

L. WOLFE GILBERT,

Father of the twin song hits, "SWEET ADAIR" and "DREAM GIRL," and PROFESSIONAL MANAGER FOR JOS. W. STERN & CO., 1556 Broadway (a few steps from Palace Theatre Bldg.), New York.

SELWYN & COMPANY'S 4 BIG HITS

OF 1915-1916

- "Under Fire" A WAR PLAY WITHOUT NOISE. : By ROI COOPER MEGRUE With WILLIAM COURTENAY
 - "Rolling Stones" : EDGAR SELWYN'S GREAT COMEDY OF ADVENTURE
 - "The Eternal Magdalene" By ROBERT McLAUGHLIN With JULIA ARTHUR
 - "Fair and Warmer" : A PLAY OF TEMPERATURE AND TEMPERAMENT By AVERY HOPWOOD
- THE SEASON'S BIGGEST LAUGH SUCCESS

SELWYN & COMPANY'S ATTRACTIONS ON TOUR

Margaret Illington in "The Lie" By HENRY ARTHUR JONES

5 Companies of "Twin Beds" By MARGARET MAYO and SALISBURY FIELD "The Show Shop" By JAMES FORBES

Wishing Everybody a Merry Xmas and a Happy New Year



Leon Finch

"The Boy With a Smile"

SOON TO APPEAR IN A NEW ACT

"A Green Woman"

By HOWARD T. DIMICK



Assisted by My New Partner, ROSCOE SLATER & CO.

HARRY D. MOULTON, Bus. Mgr. & Publicity Promoter

Offers Invited for Balance of This and Next Season. Address

HARRY D. MOULTON, - - - Care The Billboard, Cincinnati

HUNTING and FRANCES

Presenting Their New Offering

"LOVE BLOSSOMS"

A Bigger Success Than Their Former Offering

PALACE THEATRE, N. Y.

CHRISTMAS WEEK

Direction - - - - - JAS. E. PLUNKETT

X-Mas Greetings To All
JESSIE JACK
MORRIS and BEASLEY



Direction, Alf. T. Wilton

MISS IRENE FRANKLIN

“The American Comedienne”

... WITH ...

MR. BURTON GREEN

(At the Piano)

*Wish to extend to the thousands of readers of The Billboard
the heartiest good wishes for a*

*Merry Christmas and A Prosperous
New Year*

.....X-MAS GREETINGS TO ALL MY FRIENDS.....

MR. CRAIG CAMPBELL

Personal Direction - - - - - Payson Graham

... A Prosperous New Year To All ...

BEE HO GRAY AND ADA SUMMERVILLE

With Onion
The Handsomest Horse in Vaudeville

PLAYING U. B. O. TIME : : : : : : : : DIRECTION, MAX HAYES

SEASON'S GREETINGS



SAM.

JULES

SID.

Howard, Kibel and Herbert

(FORMERLY BELL BOY TRIO)

Booked Solid on the United Time. Direction, Rose and Curtis.
(KINDNESS OF IRVING COOPER.)

*New Act by Aaron Hoffman in Preparation
for Next Season.*

A MERRY CHRISTMAS AND A HAPPY NEW YEAR
TO ALL FRIENDS

RUBY NORTON AND SAMMY LEE

BOOKED SOLID ON THE UNITED TIME

DIRECTION, HARRY FITZGERALD



Merry Christmas

o o o o o

DUNCAN & HOLT

"The Minstrel Boys"

Presenting

An Original and Dancing Novelty
Vocal Numbers by Dan Holt



MARION AND WILLARD

A Double Order of Comediennes
WELL DONE



MARCELLE MARION

*You can rave about your beauties,
Your fatties and your cuties,
Every maiden has a flashing, dashing smile;
But remember, dear old chappie,
It's good cheer that makes us happy,
It's the laughs that make dreary life worth
while.*

*So give credit to the fellow
Who can make existence mellow,
Who can turn the clouds to sunshine every time;
And when hearts are cheered by laughter
And content that follows after,
The ridiculous may equal the sublime.*



JANET WILLARD

Merry Christmas
To Everybody

T. P. J. POWER PRESENTS THE WORLD RENOWNED

"KILTIES"

The Band That Toured the World

Just returned from another big Trans-Continental Tour. Feature Attraction at the Panama-California Exposition. Now booking an extended Winter Tour, featuring WILL F. NEWLAND, Conductor and Saxophone Soloist; J. COATES LOCKHART, Scottish Fencer; WEE JAMIE CLARK, Champion Piper, and the KILTIES TROUPE OF DANCERS AND PIPERS, all appearing in full Kilties Regimentals.

Management **T. P. J. POWER,**

The Man Who Piloted The Kilties Around the World.

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NOVELTY

"BUZZIMBA"

R. H. MAYLAND & SON

64 Willoughby St.,
BROOKLYN, N. Y., U. S. A.

Oldest Musical Bell and Novelty Manufacturers in the United States. Send for catalogue.

I WISH ALL THE **TATTOOING ARTISTS** ALL OVER THE WORLD A **MERRY CHRISTMAS and a HAPPY NEW YEAR**

To my patrons: I want to thank you for your patronage during the past year, and I hope to renew our acquaintance during the year 1916. I want all to remember that I have the best line of **TATTOOISTS' SUPPLIES**, also the cheapest. Illustrated catalogue and price list—yes.

THE PERFECTION TATTOOING MACHINES are the finest in the world. Think it over.

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"Town Topics." Lyric Theatre, Phila.

*Wishing Everybody A Merry Xmas
and Happy New Year*

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Wire Artists De Luxe

En Route Tom Powell's Peerless Minstrels

POMO'S Symphony BAND

A SUPREME MUSICAL ATTRACTION EMBRACING
FAMOUS ARTISTS—UNIQUE INNOVATION

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INSTRUMENTALISTS**

"THE GIRLS FROM THE GOLDEN WEST"

J. LESLIE SPAHN,
Manager.

E. E. MEREDITH,
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MERRY XMAS

JOS. K. WATSON

HAPPY NEW YEAR

**WANTED FOR
MUSICAL WALKER**



E. G. BLESSINGER.

AND HIS "HAV-A-LAF" COMEDY CO.
Principal People who double brass and do specialties,
Girls who can sing and play brass and will double
in small chorus. Female Band Leader, to feature;
Producer with good chorus wardrobe. Woman to put
on dancing numbers and direct chorus. Everybody
doubles in 12-piece band. This is a tabloid musical
show, and it's going to live and pay salaries by
keeping expenses down. State your rock-bottom salary
for a long, steady season. Managers in Ohio,
Indiana and Kentucky wanting a box office winner,
send open time. Play three-day and week stands;
change nightly. Address
E. G. BLESSINGER, Manager,
Home Office, 219 S. Franklin St., Muncie, Indiana. Musical Walker.



**Hav-a-Laugh
Musical Walker.**



LA REANE and LEE

THE BEST MEMORY IS THE ONE THAT
KEEPS PAST FAVORS IN MIND

MERRY XMAS

... X-Mas Greetings and Best Wishes to All ...

JOHN CUTTY

One of the Six Musical Cuttys
DIRECTION, HARRY WEBER

HENRY LEWIS

Wishes To Extend To His Many Friends

CHRISTMAS GREETINGS

...BOOKED SOLID ON THE U. B. O. TIME...

In "A Vaudeville Cocktail"



CAPT. LOUIS SORCHO

GREAT SUBMARINE SHOW

—JUST FINISHED—

POLI TIME BROKE ALL RECORDS

A Merry X-mas ^{And} Happy New Year

Under Personal Management of Capt. LOUIS SORCHO.

H. G. MILLER,	- - -	In Advance
WM. LA CROIX,	- - -	Chief Diver
LOUIS LIEBMAN,	- - -	Master of Transportation
WILLIAM FARRELL,	- - -	Asst. Diver
MIKE BOWMAN,	- - -	Line Tender
CHARLES ROGERS,	- - -	Pump Man
PERCY FRANKS,	- - -	Calliope Player
CHARLES ARTHUR,	- - -	Gunner

... Merry Christmas ...

ETHEL HOPKINS



Daughter of Vaudeville

JUE QUON TAI

THE ONLY
CHINESE
NIGHTINGALE



WISHING ALL
A MERRY XMAS

FIRST APPEARANCE IN AMERICA

MAE FRANCIS

The Musical Comedy Girl



MERRY CHRISTMAS

... Yuletide Greetings ...



EVELYN NESBIT — AND — JACK CLIFFORD

In Vaudeville Booked Solid

DIRECTION H. B. MARINELLI

BEEMAN AND ANDERSON

WISHING OUR FRIENDS A MERRY XMAS AND A HAPPY NEW YEAR



Booked Solid

Dir. Pete Mack

PLAYING WEEK DEC. 20
ORPHEUM, BROOKLYN

PLAYING WEEK DEC. 27
ALHAMBRA, NEW YORK

— A REVELATION IN ROLLER SKATING —
“ONE OF THE FASTEST ACTS IN VAUDEVILLE”

MERRY XMAS TO YOU ALL

FROM

CHARLIE AHEARN AND HIS TROUPE

OF

Happy Wheelers and Whirlwind Wheelmen

C. AHEARN, Manager

Greetings To All

MR. J. FANTON.



JOE FANTON & CO



WORLD'S GREATEST NOVELTY ATHLETES

MISS E. CREWELL - - - - - SOLE OWNER



**FIVE
FLORIMONDS**

**World's Greatest Unsupported
Ladder Act**

... Christmas Greetings ...

∴ Holiday Greetings ∴

GILBERT (GILL) WELLS

**Now Appearing at Shubert's Winter Garden
for an Indefinite Engagement**

"Look Me Over, Boys"

**MERRY CHRISTMAS
LILLIAN WATSON
HAPPY NEW YEAR**



**A Merry Christmas and a Happy New Year
SELMA BRAATZ**

World Renowned Lady Juggler

Booked Solid

Direction Max. E. Hayes



HAL DAVIS

ASSISTED BY

MABELLE BRAYTON

PRESENTING

"One Christmas Eve"

By WILL M. CRESSY



A MERRY XMAS TO ALL

Sincerest Wishes and Greetings
To All Our Friends

BETTY BOND AND JIMMIE CASSON



A Merry Christmas and A Happy
New Year To Friends and All

4 WILHAT 4 TROUPE

FEATURING

HATTIE and EMILY WILHAT

World's Greatest Single Wheel Riders

Now with the Great Pubillones Circus for 24 weeks in Cuba.





A MERRY XMAS

BUCH BROS.

SPILLING BEANS

Over the W. V. M. A. Time

AFTER ALL THESE YEARS

ROGER

HUGH L.

MARCELLE

IMHOFF, CONN AND COREENE

**Still Playing, Positively Humorous and
Always Successful.**

MAX E. HAYES, Representative.

Season's Greetings

MISSES

Thea . .

LIGHTNER

Winnie

AND

NEWTON ALEXANDER

Booked Solid on U. B. O. Time.

Direction Ed. S. Keller.



THE SHARROCK'S
BEHIND THE GRAND STAND

THE SHARROCKS
BOOKED SOLID.

Present a Revelation in Mental Telepathy
"BEHIND THE GRANDSTAND"
DIRECTION, PETE MACK.

Season's Greetings



**AVON
COMEDY
FOUR**

SMITH-- GOODWIN -- DALE-- KAUFMAN

PRESENTING THEIR
SCREAMING FARCE

"THE NEW TEACHER"

BOOKED SOLID

DIRECTION MAX HART

...Christmas Greetings...

NICK HUFFORD

AND

J. DELL CHAIN

REUNITED

DIRECTION . . . SIMON AGENCY

...Holiday Greetings...

KATE ELINORE

AND

SAM WILLIAMS

...Season's Greetings...

**WORLD'S
GREATEST
RIFLE SHOTS**



**VAUDEVILLE'S
GREATEST
SHOOTING STARS**

BENNIE—FRANKLIN—MABEL

Christmas Greetings

HOMER B. MASON

AND

MARGUERITE KEELER

Vaudeville's Leading Farceurs

MERRY XMAS TO ALL
PRINCE LAI MON KIM



THE
 ONLY
 CHINESE
 TENOR
 PLAYING
 THE
 AMERICAN
 STAGE



KEITH AND ORPHEUM CIRCUITS

SEASON'S GREETINGS TO ALL

KARL EMMY

AND HIS PETS



THE MOST REFINED, UP-TO-DATE CANINE OFFERING

DIRECTION - - - - - SIMON AGENCY

EDNA AND BILLY ST. ALLON



THOSE FAMOUS TIGHTWIRE KIDS

EDNA^A_D BILLY
ST. ALLON

SEND WIRELESS GREETINGS
TO ALL THEIR FRIENDS

Season's Greetings



LADDIE CLIFF

ASSISTED BY

MABEL PARKER

**GOOD LUCK
EVERYBODY**

— THE —
FARBER GIRLS

**Enjoying Success
Everywhere**



GREETINGS TO ALL PINOCHLE PLAYERS
AND A MERRY CHRISTMAS TO ALL

KELLY AND GALVIN

The Actor & The Italian

DIRECTION

HARRY SPINGOLD

COMPLIMENTS OF THE SEASON

SOLLY

GERTRUDE

BROWN AND TAYLOR

MUSICAL COMEDY FAVORITE

PRIMA DONNA PASSING SHOW OF 1912
LEADING WOMAN B. F. ROLFE'S PUSS IN BOOTS
LEADING WOMAN JESSE LASKY'S PHOTO SHOP

THAT SOMEWHAT DIFFERENT DUO.

THANKS TO OUR MANY FRIENDS
IN THE U. B. O.

Playing U. B. O. Time

Direction GENE HUGHES

SEASON'S COMPLIMENTS

WEBER SISTERS

Those Dainty Acrobats



Direction
EDWARD DUDLY

CONEY HOLMES
AGENCY

Valerie Bergere

EXTENDS

... CHRISTMAS GREETINGS ...



Direction,

VALERIE BERGERE

...Season's Greetings...

JOHN and WINNIE HENNINGS

Just Returned After a Successful Six Months' Engagement at The Hippodrome, London

Now Playing U. B. O. Circuit

Direction JAS. E. PLUNKETT.

Christmas Greetings

GUS EDWARDS

extends thanks to the

UNITED and ORPHEUM

Circuit for the long and pleasant engagement of seventy-five weeks, for the
Biggest Vaudeville Act in the World.

Gus Edwards' Song Revue, 1915

Watch out for the new Vaudeville Production. Talent now being engaged. Write
GUS EDWARDS, ASTOR BUILDING, NEW YORK CITY.

THE PALDRENS



... Merry ...



Christmas

Direction

MARINELLI

MERRY XMAS A HAPPY NEW YEAR
TO ALL OUR FRIENDS



THE MEYAKO FAMILY

BOOKED SOLID U. B. O. UNTIL JUNE, 1916

Direction NORMAN JEFFERIES

...ME, TOO...

RUTH ROYE



CORNELLA & ADELE

SINGING AND WHIRLWIND ACROBATIC DANCERS

WISH EVERYBODY

A MERRY CHRISTMAS



TOM

THE ORIGINAL

JEWEL

COMEDY TRIO



PERRY

Mirthful
Merry
Makers



ELMER

Extends

CHRISTMAS GREETINGS TO ALL

.....SEASON'S GREETINGS TO ALL.....



FROM

THE FLYING GEYERS

FEATURING THE GIRL WITH THE STRENGTH

PERMANENT ADDRESS: BILLBOARD, CHICAGO

. . . Season's Greetings . . .

HERBERT

HILDA

WILLIAMS and WOLFUS

"Almost a Pianist"

BOOKED SOLID ON THE U. B. O. TIME

Direction Harry Fitzgerald

HARRISON BROCKBANK

AS NAPOLEON IN

"THE DRUMMER OF THE 76th"

WITH A BROADWAY STAR CAST

A BROADWAY PRODUCTION

AN ARTISTIC TRIUMPH

SEASON GREETINGS TO ALL.

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Palace Theatre Bldg., New York.

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Palace Theatre Building
New York City

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ASSISTED BY HER

NEW HONEY GIRL MINSTRELS

Henrietta Wheeler, Blanche Gordon, Ada Brown, June Thompson, Belle Brooks and Flo Bryan, in a Minstrel First Part, with Special Scenery and Costumes. All material new and up to date. Direction MARK MUNROE.

... MERRY CHRISTMAS ...



BOB HILTON



WM. DORN

MANAGERS

TAKE NOTICE

AGENTS



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PRESENT :
✓ GUARANTEED BOX OFFICE ATTRACTIONS, FEATURING HILTON & HUGHES IN

"The Spirit of '76"

—AND—

"The Whirl of Mirth"

615 N. State St., . . . CHICAGO, ILL.



...MERRY CHRISTMAS...

MINNIE PALMER

—PRESENTS—



4 MARX BROS.

PALACE THEATER, : : CHRISTMAS WEEK

THREE KEELEYS

HELEN, LOLLIE, CARRIE

The Lady Demonstrators

and

The Messenger Boy



CHRISTMAS GREETINGS

DIRECTION LEW GOLDBERG

75X2-4-1000

YULETIDE GREETINGS



HAZEL LYNCH

"THE MERRY SUNSHINE OF VAUDEVILLE"

....CHRISTMAS GREETINGS....



EVANS and SISTER

World's Greatest Foot Jugglers

DIRECTION, SIMON AGENCY

BOOKED SOLID



MAX WEILY and MELISSA TEN EYCK

EXTEND BEST WISHES AND GREETINGS

FOR A PROSPEROUS NEW YEAR

HOLIDAY GREETINGS

TO OUR FRIENDS ALL OVER THE WORLD

BONITA AND LEW HEARN

En Route "TOWN TOPICS"



I HAVE PRODUCED THIS SEASON

The Largest and Best Trained Animal Act
I Have Ever Had.

Special Scenery Nickel-Plated Rigging
Managers Wanting This Attraction Ask Your
Agent or Address

PROF. McFALL, North Baltimore, Ohio

.... MERRY XMAS TO ALL

FRANKEL BROTHERS

"LITTLE ORPHEUM VAUDEVILLE CIRCUIT"

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Address 320 Baltimore Bldg., Oklahoma City, Okla.

"Merry Christmas and A Happy New Year To All Our Friends."

A MERRY X-MAS AND A HAPPY NEW YEAR

..... TO ALL WHO WISH ME WELL

ANNA CHANDLER

COMPLIMENTS OF THE SEASON

**RAE
SAMUELS**

THE BLUE STREAK OF VAUDEVILLE

**FLASHING AROUND THE U. B. O. AND
ORPHEUM CIRCUITS**

**PERSONAL DIRECTION
MARTY FORKINS**

CURT JONES

AND HIS

MUSICAL COMEDY PLAYERS

SUPPORTING

WAUNITA CORAY



CURT JONES

To Managers and Others:

I desire to state that Mr. Curt Jones produced at the Princess Theatre for Dan S. Fishell's Princess Maids in St. Louis for one hundred and eight weeks. During this time we broke all records for attendance, in fact playing to more people than any other organization of its kind in the world. Mr. Jones has abundance of material and the brains to successfully produce any kind of musical show or burlesque that he cares to undertake.

Respectfully,
ARTHUR S. FISHELL.



WAUNITA CORAY

THE MAN WITH OVER 400 SCRIPTS, MATERIAL AND BRAINS FOR PRODUCING
SUCCESSFUL MUSICAL COMEDIES OR BURLESQUE

108 SUCCESSFUL WEEKS AT PRINCESS THEATRE, ST. LOUIS, MO.
ONLY PRODUCER THAT MADE A SUCCESS OF THIS THEATRE

CURT JONES CARE "BILLBOARD" ST. LOUIS, MO.

Herbert Moore

"The Actors' Writer"

"POLITE COMEDY WITH A 'WALLUP'!"

—That's my brand. I write crisp, breezy, sure-fire Vaudeville Material—the Big Time kind—for the headliners of TODAY and of TOMORROW.

SKETCHES, MONOLOGS, PLAYLETS, PARODIES, ETC.

I want to hear from the Artist who believes that his or her act is the most important thing in the world—far too important to take chances with misfit material.

I want to write for the few who want the best. To them I offer an UNUSUAL service—original IDEAS—satisfaction.

Get my fair deal terms. Write me TODAY.

HERBERT MOORE, at

"THE COMEDY SHOP"

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The Actors' Fund of America

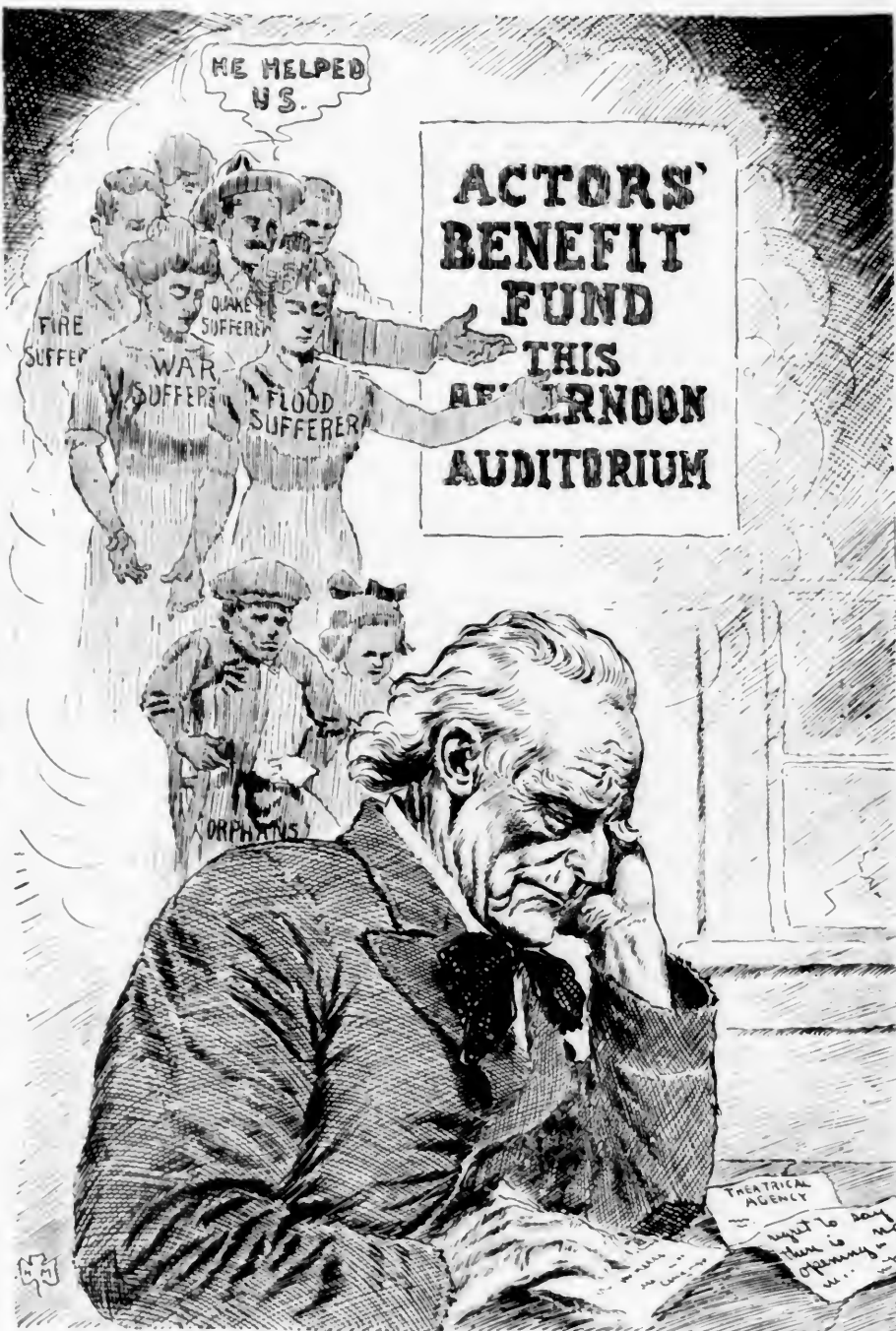
ORGANIZED 1882

DANIEL FROHMAN, President

MARC KLAU, Chairman Finance Committee

HE HELPED OTHERS

Provides for aged, sick and unfortunate members of the theatrical profession without distinction as to creed or nationality. Known as "The Best Managed Charity in America." Over \$70,000 expended last year in relieving distress.



At Least a Million Dollars is needed to endow the fund so that it may continue its good work. This is America's opportunity to provide for an American philanthropy in a truly American way. Everybody should do something. Do your part Now.

MAKE CHECKS PAYABLE TO
"Actors' Fund Campaign"

HEADQUARTERS
National Campaign Committee
Hotel Astor, N. Y. City

LET US HELP HIM

THE DEMAND FAR EXCEEDS THE INCOME

SEND SUBSCRIPTIONS TO THE ACTORS' FUND NATIONAL CAMPAIGN COMMITTEE, HOTEL ASTOR, NEW YORK CITY

MRS. FLORENCE O'NEIL, Director WILLIAM CHARLES O'DONNELL, Associate Director

A MILLION DOLLARS FOR THE ACTORS' FUND OF AMERICA

SEASON'S GREETINGS

MIKE—DONLIN AND DEELY—BEN

(ACTOR) (BALLPLAYER)
M. S. BENTHAM, Umpire

A MERRY XMAS AND A HAPPY NEW YEAR

TO ALL

THE DANCING LA VARS

Doing Very Nicely, Thank You

DIRECTION THOS. J. FITZPATRICK

Xmas Greetings

The Le GROHS

Booked Solid in Vaudeville

Direction - - - MORRIS and FEIL

THE WORLD'S FAMOUS IMPERIAL TROUPE

SEASON 1915
Barnum and Bailey
SHOW
RETURN
ENGAGEMENT
1916



AT PRESENT
PLAYING THE
PANTAGES
CIRCUIT

MERRY CHRISTMAS TO ALL.

A Very Happy Day, and
May All Your Wishes Be
Fulfilled in the Coming Year
BELLE BAKER

EUGENE **HOWARD & HOWARD** WILLIE

Merry Christmas

PASSING SHOW OF 1915

MERRY CHRISTMAS AND HAPPY NEW YEAR

MOROCCO SIX

MULY AHMAD, B. H., Manager
GENUINE ARABIANS

Permanent address, 500 N. State St., CHICAGO, ILL.

FLUHRER & FLUHRER

Wish All Their Friends A Very Merry Xmas and A Happy New Year

Yes, we are always working, and we want to thank our friends who have done so much for us, especially FREDERICK H. GREEN, MAX A. PAWICZEK and FRANCIS W. RIVARDE, and their respective songs, "There's a Little Town in Ireland," "Outgoing Moon," and "You Broke the Heart That Loved You." Re-engaged 1916 season with the Caselman Shows. (Thanks.)

DAVE GENARO

Originator and Reviver of the Cakewalk. Six Months' Run at the Jardin de Danse. Last Season with

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EN ROUTE WITH HARRY LAUDER'S BIG ROAD SHOW

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And Wish All Their Friends A Merry Christmas

To Let on Royalty—"In Old Edam;" "The Land of Dykes."

Address HARRY WEBER, Palace Theatre Bldg., New York

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"QUEEN OF BURLESQUE"

—FRED McCLOY

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A MERRY CHRISTMAS



HENRY PEGGY
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WISHING ALL THEIR FRIENDS A
Merry Christmas
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The Only Act of Its Kind in the World
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ALFREDO

"The Vagabond Violinist"

WISHES ALL HIS FRIENDS

A Merry Xmas and A Happy New Year

Just returned from a highly successful tour of Australia, England and all the principal countries of the world.
TOPPED THE BILL AT PROCTOR'S, NEWARK, WEEK OF DECEMBER 1. Will sail for England December 18, for a run of two years. Friends desiring to communicate with me will kindly address all mail to The Billboard, New York.

MR. TYRRELL'S LETTER

The show business and the hotel business are brother businesses, and so, like brothers, they usually dwell in harmony together. Of course, in all well regulated families, spots occasionally arise, but they never amount to anything.

When the act hasn't gone quite right, or your feelings are just a bit out of tune, it may be convenient to take your grouse back to the hotel and hand it to the clerk. He may not be anxious to take it, but then he is accustomed to receiving all kinds of packages across the counter, and, anyway, the next guest will give him another idea. Every man in the hotel business is paid for just such work, and it is his fault if he forgets this, so it really may be that you are doing him a kindness by recalling this fact to him.

We, in the hotel business, look with a certain envy upon the freedom of life you have in the show business. It does not seem to hold you down to the long hours, and the three hundred and sixty-five days continuous service that we must give; and equally you probably sometimes long for the days when you can get your own little cottage, have a cow and a pig, if you want certainly a little woolly dog, and need worry no more about dressing rooms and water and bathing. I suppose if any one would ever discover a perfect business he would at once patent it, and thus secure all the business of it to himself, and it wouldn't do the world any good after all; so we will probably always have some troubles in what we do.

There is a saying among hotel men that once a man is a hotel man, he will always be a hotel man. I suppose that there is some such saying in the show business. I asked a minister the other day what he would ever do if he left the ministry, and he replied: "Go back into it again." So every calling has its fascination for those that are in it.

In the hotel business we make our first entrance early in the morning, before you of the show world are had through your sleep. We go about the hotel to see if everybody is on duty and ready for the day's work. A little later the audience begins to saunter in, in the shape of the arrivals from the first trains. Our make-up by this time is all right, and we put on our best smile and bow politely to everybody.

Our relation to our audience is a little different from yours. You smile and bow, but you don't have to remember names. If we meet a man in 1912 he expects us to call him by name in 1915, that is, if he stays a day in our hotel. If he stays a week he expects us not only to remember his last and his first name, but gets mad if you do not remember the names of his children.

Well, we have put on our store smile, and have met our audience; and we have to please, just like you. You do not like to hear that people have said about your show: "My, I am glad that I have seen this, for never again for mine." It does not make us feel better to have a guest say: "I am so glad that I have been to this hotel, for I'll know better next time."

You see none of us can ever get perfection in what we do. A great concern has spent a million dollars telling the world that their soap is only 99.44% pure. They realize that if they claimed greater perfection no one would believe them. Every one who runs a large hotel tries conscientiously to please the patrons, just as you do. It is a mistaken idea that we do not like criticism. There is nothing we like better. Mind you, there is a difference between criticism and knocking. If you come and report that some article of food was not right, or the electric light in your room did not work, or some one of the help was impudent, I would call that criticism and would appreciate it. It would give me an opportunity to better conditions. But if some one says: "The hotel is no good," or "The show is no good," I call that just plain "knocking," and knocking of any kind never did any good. A hotel is "House of a Thousand Candles," and a hotel man should be a "Man with a Thousand Eyes." But as that is impossible, if a guest can loan him just a pair of extra ones occasionally, it will always help some.

We make our first entrance about six o'clock in the morning; and we make our appearance any time we are called. Then when we are not called, we come out anyway, for if we do not do this it will be said that "the manager is never around." We have to be just like the clock in the rotunda—not wanted every minute, but you want it around when you look for it.

Sometimes in the afternoon we tell everybody that we have gone out, and that is what you will be told, unless you really want us, and then, somehow, the clerk will do some Aladdin-like business and produce us. Now, we are going to tell you a secret—we have gone to sleep. All over the country you will learn that managers are "out," "gone into the country," or "gone to market," when the truth, be it known, is that they are making up lost time taken from the sleep fields. You see, if you get back from the theatre and did not find us around, you would sort of feel neglected, and that is the last feeling we would have you have. So we are lucky if we can get to bed at one o'clock in the morning. In other words, we have to be in "front" from about 6 A.M. until 1 A.M., with a possible two-hour intermission. Long hours, but we like it. Just like your good selves, we wouldn't give it up for anything.

No one has ever beaten the work game. The only one who seems to have even partially succeeded is the tramp, and he is his own answer. So as long as we work—you in the show business, we in our hotels—why not work in the manner we like most? Both businesses have their drawbacks, but they certainly both have their attractions. Just think of all the people we meet, and the opportunities we have to make friends. And in all the journeys during life, we can gather no sweeter posies than the flowers of friendship. Memories of them will pass before our minds like the fragrance from an old rose jar, and in our friends will we find our greatest happiness.

And now as the good old Christmas and New Year approach, I want to tell you how the hotel people and the show people in the great Southwest spend their holidays together. In San Antonio the roses may be blossoming; it never gets very cold, you know, but still we have our Christmas tree at The Gunter, and show people from hundreds of miles come to enjoy it. You do not know how much pleasure we all have received from these annual Christmas and New Year meetings. It has meant so much to us to see the happiness our friends in the show world have shown. Presents there are for all, from the youngest babe to the oldest, white-haired veteran; none is forgotten, but the greatest joy of all comes from the mingling of old friends.

These nights when we go to bed our last thought is: It isn't such a bad old world after all.
PERCY TYRRELL.

ALL SHOWMEN OF THE WORLD NOTICE

You are herewith invited to the Showmen's Third Annual Christmas Tree, Banquet and old-fashioned one-ring Circus, Concert and Side-Show, through the courtesy of The Billboard.

PRIVATE OFFICE



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Gunter Hotel

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SAN ANTONIO HOTEL CO., OWNERS

PERCY TYRRELL, MGR.

SAN ANTONIO, TEXAS

December 1, 1915-

Mr. Showman:-

Your attendance is herewith requested at the most unique celebration and banquet in amusement annals.

The Showmen's Christmas tree and Banquet, Gunter-Hotel, San Antonio, Texas, Christmas Day.

Its originality and no-where-else-to-be-found-features has made this celebration nation wide. It has now become the Mecca of all showmen at the period of **"PEACE ON EARTH, GOOD WILL TOWARD MEN."**

Percy Tyrrell
Manager.

P. S.—Please consider this a personal and direct invitation without further communication. Kindly acknowledge individually, and oblige the Committee on Arrangements.

MANNING B. PLETZ, Chairman.

H. B. Potter, C. A. Wortham, Geo. W. Fairley, T. E. McNew, John T. Backman, Jean DeKreko, Dick Collins, J. George Loo, Steve A. Woods, Don C. Stevenson, Jack Burke, W. H. Rice, J. W. Coghlan, Paul C. Hunter, Earle Walker, Eugene P. McKenna, Ed. Raymond, W. J. Lytle.

AT 11 A. M. CHRISTMAS DAY THE CHRISTMAS CHIMES WILL BE PLAYED IN LOVING MEMORY OF WARREN B. PATRICK

Answer to Mr. Tyrrell's Letter by the Editor of The Billboard

Mr. Percy Tyrrell, Manager of the Gunter Hotel, San Antonio, Texas.

Dear Mr. Tyrrell:

I have been delegated to acknowledge and accept your invitation to the Showmen of the World.

This is a privilege and an honor of which I am deeply sensible.

It is a privilege to address you, than whom no other man is more widely beloved of show-people.

And it is an honor, this being chosen to respond for thousands and thousands of good men and true.

But, too, it is a serious business, for the very catholicity of your phrase extends your pressing bid to all classes of showmen. These, including the women of the profession, number not a single one less than a million souls.

A figure like that may well give any man pause, and cause him to feel his responsibility.

Nevertheless I confidently assure you that your invitation is accepted cordially, gratefully and unambiguously by all to whom it is addressed.

I accept it on behalf of the many who will attend in the flesh, I accept it for the very many who have passed on, but whom, I am sure, will be present in the spirit, and I accept it in the name of the cohorts and phalanxes, who, debarred by reason of great distance or other untoward circumstances from gracing the occasion with their presence, will yet be with you in thought or fancy.

For, be assured, kind friend, full many a trouper's thoughts on Christmas morn' will turn to "San Antonio" and you.

This idea of yours is a delightful and a happy one. It was a most amiable thing—your thinking of it; and a most graceful thing—your doing it.

What clumsy brains and different personalities might have made a mess of has, in your deft and dexterous hands, already become an annual event, and bids fair to develop into a real and lasting institution of the show world.

And so I say to you success—great success, abounding success—in your undertaking. My earnest wish, and it is echoed by all those for whom I speak, is that, though such a thing was furthest from your mind, it may prove a great, big, splendid advertisement.

For, while it is a Christmas function, let me paraphrase Robert Green and say:

You keep no Christmas-house, good once a year, Each day thy board is filled with lordly fare; You feed a rout of yeomen with thy cheer, Nor is thy bread and beefe kept in with care— Thy wine and beere eked out sure spare And so, good sir, to all the country wide Thy fame is carried by thy guests with pride.

You have heard the quairain scratched on a mirror in an inn at Ikenley by Shenstone—

Whoe'er has traveled life's dull round, Where'er his stages may have been, May sigh to think he still has found His warmest welcome, at an inn.

Though famous it is poor stuff. The author should have enthused over his warmest welcome no matter where he met it and written of it lovingly and tenderly. I fear me Shenstone was a bit of a snob.

Not so your showman—never dull, But up and doing every minute, He doth not sigh nor frown as usual— He grabs the joy and comfort in it.

And he appreciates welcome and hospitality as few men do.

Any innkeeper who has gained his esteem and entrenched himself so securely in his regard and affections as have you, Mr. Tyrrell, must be a real one and to the manner born.

Again I thank you, sir, for your invitation, and, on behalf of the Showmen of the World, I accept it in the spirit in which it is tendered, i. e., that of good-fellowship, comradeship and friendly interest.—"WATCHIE"

December 3, 1915.

Con T. Kennedy, Mgr., Kennedy Shows, Jacksonville, Fla.

My Dear Mr. Kennedy:

As Chairman of the Committee of Arrangements for the Third Annual Showmen's Christmas tree and banquet, to be held at the Gunter Hotel, San Antonio, Tex., Christmas Day, I have been directed to extend to you an invitation to be the guest of honor on this occasion, and will further state that the committee and all showmen assembled in San Antonio would consider it a compliment to be honored with your presence on this glorious occasion.

Please advise at your earliest convenience if it is possible for you to be with us.

I beg to remain, Yours sincerely,
MANNING B. PLETZ,
Chairman Committee on Arrangements, Gunter Hotel.

Letter of Invitation to Con T. Kennedy, Guest of Honor

December 3, 1915.

Con T. Kennedy, Mgr., Kennedy Shows, Jacksonville, Fla.

My Dear Mr. Kennedy:

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Please advise at your earliest convenience if it is possible for you to be with us.

I beg to remain, Yours sincerely,
MANNING B. PLETZ,
Chairman Committee on Arrangements, Gunter Hotel.

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

Actors' Equity Association

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...WHY...

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The ACTORS' EQUITY ASSOCIATION

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

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

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

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

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

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

At present we number more than 2,500. Let us enlist the interest of every eligible actress or actor and secure his or her loyalty.

In every worthy case brought to the A. E. A. an adjustment is first sought through courteous correspondence. If that proves unavailing, the matter is referred to the legal department for action. Every just claim is pressed, irrespective of the professional position of the complainant. Since the last annual meeting, June 1st, 1915, upwards of \$1,500 have been recovered in small sums that would have been almost a total loss to the members affected, if they had been left to their own devices.

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

Name _____

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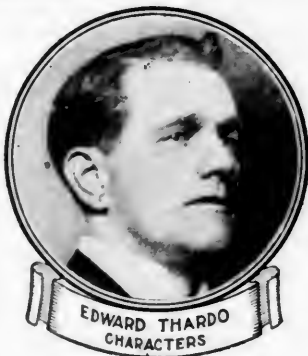
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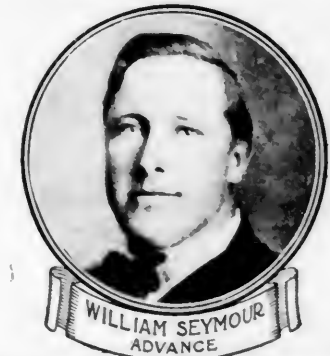
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Will positively be the ballad hit of the year.

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A beautiful oriental number, by the writers of "It's Tulip Time in Holland."

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A novel argument on the great question of the day, of vital interest to every woman.

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This is the song that created such a hit in "The Girl from Utah." We thought so well of it we paid the publishers \$7,000 for the right to release it to the vaudeville world.

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A beautiful march ballad that is fast coming into popularity. If you don't know this song, be sure and come into our offices and get acquainted with it.

"SAVE YOUR KISSES TILL THE BOYS COME HOME"

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A stirring march ballad we have just purchased from B. Feldman & Co. of London, the publishers of the famous "Tipperary." We think this is an exceptionally good song.

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"LISTEN TO THAT DIXIE BAND"

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"LOADING UP THE MANDY LEE"

MURPHY-MARSHALL

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A simple, beautiful ballad to follow up "When I Was a Dreamer."

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The song we have just purchased from the Chicago publishers. As good as "Gee, I Wish I Had a Girl."

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A quick, sure-fire comic ditty, by the composers of "Good Night, Nurse."

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Christmas Number

"God Rest You, Merry Gentlemen."—M. S. P. A. R. S.

The Actor's Christmas

By Herbert Moore

Christmas Eve!

The Actor sat in the dressing room, weary after his night's work—too tired for the moment to remove the grotesque patches of color, the net-work of comedy lines, which masked his serious features.

Christmas Eve—and two shows tomorrow!

"Bah!" he exclaimed. "What's Christmas to the Actor?"

And, as he sat on his trunk, he sighed at the task in prospect. Then his fancy drifted back to the care-free days of long ago—Christmas morning in the old farm-home. He could see his stocking crammed with goodies and wonderful toys. There on the floor was the sled he had longed for, glistening skates, the warm woolen mittens and comforter—not the "boughten" kind, for money couldn't buy the love and tender thoughtfulness that directed Mother's clicking needles for weeks before. He saw the house wreathed in holly and mistletoe—the Christmas table loaded with good things—every place filled—every face shining with happiness—and now!—

"Bah!" he said again, and shivered. "What's Christmas to the Actor?"

And then the door of his dressing room opened, and the good Saint of Christmas-time, rotund and smiling, entered without a word.

The Actor looked at him and laughed. "So you're Father Christmas," he said. "Believe me, old top, you're some glass-crash. You're miscast on the stage of the Frivolity. And you don't belong where the actors are."

"I'm not so sure about that," said the old chap, chuckling. "You used to believe in me, you know."

"So I did," mused the Actor. "I believed in Santa Claus and I believed in Life and Love and Happiness. But that was long ago." And again he asked, "What's Christmas to the Actor?"

"What's Christmas to the Actor?" repeated his guest. "Better ask, 'What is the Actor to Christmas?' I answer, 'He is everything.' You of the merry whirl are the personification of the Christmas spirit—of cheer—good will to mortals. Tell me, son, do you remember Christmas a year ago?"

"I do," said the Actor. "And a killing day it was."

"I remember it"—said the old man, reminiscently—"the theater you appeared in. I was there, too, and I saw things you did not see."

"I saw a man bent with sorrow and care who had grimly determined to end the life that was mockery—his mind full of desperate plans. He had wandered in for a place to spend an hour. You came on the stage, all fun and life and song. We watched you listlessly at first, then his lips framed a smile—and then he laughed—the first laugh in months. His shoulders shook—the old load fell from him. He left the theater transformed—resolved to face life like a man and win. For, all unconsciously, you had preached that man a Christmas sermon—the only sermon he would have listened to—one of peace on earth and happiness.

There was another—a girl, frail and thinly clad. The look of tragedy upon her face belied her tender years. She crouched in a seat, despondent, pondering a fate that is worse than death. You appeared, and the audience rocked with laughter. She could not resist the infection. She smiled, the bitter thoughts, the tragic resolve, melted away. Her Christmas star—the star of Hope—appeared in the December sky. And it was you, merry minner that you are, who hung it there!

"Shall I tell you of the little lame chap in the gallery who forgot his crutches and his crooked body for laughing at your antics—of the heart-sore youth spending his first Christmas far from home whose life was gladdened? You spread a mantle of Christmas cheer over them all. You tuned their hearts to the silvery peal of Christmas joy-bells.

"So you and I, my boy, are partners in this Christmas cheer. It's 'Santa Claus & Co.' Tomorrow is Christmas. It's a work-day for both of us. Yours is the bigger part. I deal in trinkets. You deal in smiles—forgetfulness of care. Remember this, and tomorrow night when the crowds have gone merrily home, their joy will be reflected in your breast—and something will tug your heart-strings, as, unconsciously, you echo the Christmas prayer of Dickens' 'Tiny Tim'—

"'God bless us—every one!'"

The old man faded away, and the dreamer awoke—with a smile!

A little later, when the Actor left the theater, they shouted after him, "Remember—it's Christmas matinee tomorrow!" And they thought he had lost his senses when he answered them, "Thank God!"

WOMEN DRAMATISTS

BY BRANDER MATTHEWS

TO some of the more ardent advocates of the theory that women are capable of rivaling men in every one of the arts, it is a little surprising, not to say disconcerting, that there are so few female playwrights. The drama is closely akin to the novel, since it is another form of story-telling, and, in the telling of stories, women have been abundantly productive from a time whereof the memory of man runneth not to the contrary. And as performers on the stage women have achieved indisputable eminence; in fact, acting is probably the earliest of the arts (as possibly it is still the only one) in which women have won their way to the very front rank, and in the nineteenth century there were two tragic actresses, Mrs. Siddons and Rachel, certainly not inferior in power and in elevation to the most distinguished of tragic actors. Why is it then that women story-tellers have not thrust themselves through the open stage door to become more effective competitors of the men playwrights?

Before considering this question it may be well to record that women playwrights have appeared sporadically, both in French literature and in English. In France Madeleine Bejart, whose sister Mollere married, was credited with the authorship of more than one play, and in the last hundred years George Sand and Mme. de Girardin brought out comedies and dramas, several of which succeeded in establishing themselves in the repertory of the Comedie-Francaise. In England at one time or another plays of an immediate popularity were produced by Mrs. Aphra Behn, Mrs. Centlivre and Mrs. Inchbald, and in America Mrs. Bateman's *Self* and Mrs. Mowatt's *Fashion* held the stage for several seasons, while few of recent successes in the New York theaters had a more delightful freshness or a more alluring fantasy than Mrs. Gate's *Poor Little Rich Girl*, and few of these dealt more boldly with a burning question than Miss Ford's *Polygamy*. These examples of woman's competence to compose plays with vitality enough to withstand the ordeal by fire before the footlights are evidence that if there exists any prejudice against the female dramatist it can be overcome. They are evidence also that women are not debarred from the competition, and fairness requires the record here that when Mr. Winthrop Ames proffered a prize for an American play this was awarded to a woman.

BUT to grant equality of opportunity is not to confer equality of ability, and when we call the roll of the dramatists who have given luster to French literature and to English we discover that this list is not enriched by the name of any woman. The fame of George Sand is not derived from her contributions to dramatic literature, and the contributions of Mrs. Behn, Mrs. Centlivre and Mrs. Inchbald, of Mrs. Bateman and Mrs. Mowatt, entitle them to take rank only among the minor playwrights of their own generations, and to say this is to say that their plays are now familiar only to devoted specialists in the annals of the stage and that the general reader could not give the name of a single piece from the pen of any one of these enterprising ladies. In other words the female playwrights are so few and so unimportant that a conscientious historian of either French or English dramatic literature might almost neglect them altogether without seriously invalidating his survey. Perhaps the only English titles that are more than mere items in a barren catalog are Mrs. Behn's *Oroonoko*

and Mrs. Centlivre's *Belle's Stratagem*, and the French pieces of female authorship which might protest against exclusion are almost as few—Mme. de Girardin's *La Jolie fait Peur* and George Sand's *Marquis de Villemer* and *Marriage de Victorine*.

Indeed the women playwrights of the past and of the present might be two or three times more numerous than they are and two or three times more important without even treading upon the heels of the male playmakers. This is an incontrovertible fact; yet it is equally indisputable that as performers in the theater women are competitors whom men respect and with whom they have to reckon and that as story-tellers women are as popular and as prolific as men. And this brings us back again to the question with which this inquiry began: Why is it then that women have not been equally popular and as prolific in telling stories on the stage? Why can not they write a play as well as they can act in it? One answer to this question has been volunteered by a woman who succeeded as an actress and who did not altogether fail as a dramatic poetess, although she came in later life to have little esteem for her earlier attempts at playwriting. It is in her *Records of a Girlhood* that Fanny Kemble expressed the

conviction that it was absolutely impossible for a woman ever to be a great dramatist, because "her physical organization" was against it. "After all, it is great nonsense saying that intellect is of no sex. The brain is, of course, of the same sex as the rest of the creature; beside the original female nature, the whole of our training and education, our inevitable ignorance of common life and general human nature, and the various experiences of existence from which we are debarred with the most sedulous care, is insuperably against it"—that is against the possibility of a really searching tragedy or of a really liberal comedy ever being composed by a woman. To this rather sweeping denial of the dramatic gift to women Fanny Kemble added an apt suggestion that "perhaps some of the manly, wicked queens, Semiramis, Cleopatra, could have written plays; but they lived their tragedies, instead of writing of them."



Mary Ryan in *The House of Glass*



Malcolm Fassett and Virginia Fox Brooks in *A Scene From Act I of The Great Lover*



Virginia Fox Brooks and Leo Ditrichstein in *A Scene From Act II of The Great Lover*

conviction that it was absolutely impossible for a woman ever to be a great dramatist, because "her physical organization" was against it. "After all, it is great nonsense saying that intellect is of no sex. The brain is, of course, of the same sex as the rest of the creature; beside the original female nature, the whole of our training and education, our inevitable ignorance of common life and general human nature, and the various experiences of existence from which we are debarred with the most sedulous care, is insuperably against it"—that is against the possibility of a really searching tragedy or of a really liberal comedy ever being composed by a woman. To this rather sweeping denial of the dramatic gift to women Fanny Kemble added an apt suggestion that "perhaps some of the manly, wicked queens, Semiramis, Cleopatra, could have written plays; but they lived their tragedies, instead of writing of them."

At first sight it may seem as if one of Fanny Kemble's assertions—that no woman can be a dramatist because of her inevitable ignorance of life and of the experiences of existence from which she is debarred—is disproved by the undeniable triumphs of women in acting and by the indisputable victories won by women in the field of prose-fiction, achieved in spite of these admitted limitations. But on a more careful consideration it appears that as an actress woman is called upon only to embody and to interpret characters conceived by man with the aid of his wider and deeper knowledge of life. And when we analyze the most renowned of the novels by which women have attained fame we discover that the best of these deal exclusively with the narrower regions of conduct and with the restricted areas of life with which she is most familiar, and that when

she seeks to go outside her incomplete experience of existence she soon makes us aware of the gaps in her equipment.

ONE of the strongest stories ever written by a woman is the *Jane Eyre*, of Charlotte Bronte, and the inexperience of the forlorn and lonely spinster is almost ludicrously made manifest in her portrayal of Rochester, a superbly projected figure, not sustained by intimate knowledge of the type to which he belongs. Charlotte Bronte knew *Jane Eyre* inside and out, but she did not know even the outside of Rochester. Because women are debarred with the most sedulous care from various experiences of existence they can never know men as men can know women. This is the basis for the shrewd remark that in dealing with affairs of the heart men novelists rarely tell all they know, whereas women novelists are often tempted to tell more than they know. Even women like George Eliot and George Sand, who have more or less broken out of bounds, are still more or less confined to their individual associations with the other sex, and they lack the inexhaustible fund of information about life which is the common property

of men. Women have most satisfactorily displayed their special endowment for fiction not in what must be called the dramatic novel, not in soul-searching studies like the *Scarlet Letter* and *Anna Karenine*, but rather in less solidly supported inquiries into the interrelation of character and social convention as in *Pride and Prejudice* and *Castle Rackrent*. It would be unfair to assert that *Maria Edgeworth* and *Jane Austen* are superficial; yet it is not unfair to say that they do not explore deeply and that they do not deal with what Stevenson called the great passionate crisis of existence, "when duty and inclination come nobly to the grapple." This is the essential struggle of the drama and the authoress of *Jane Eyre* sought to present it boldly, even if she was handicapped by insufficient information; and this essential struggle was what Charlotte Bronte herself missed in *Jane Austen*: "The passions are perfectly unknown to her; she rejects even a speaking acquaintance with that stormy sisterhood. What sees keenly, speaks aptly, moves flexibly, it suits her to study; but what throbs fast and full, though hidden, what the blood rushes through, what is the unseen seat of life, and the sentient target of death—this Miss Austen ignores."

JANE Austen spent her great gift on the carving of cherry stones, laboring with exquisite art to lift into temporary importance the eternally unimportant, and Charlotte Bronte in her ampler endeavor was ever hampered by inadequacy of knowledge. George Eliot, with wider opportunity than either of these predecessors, profited by both of them and borrowed their processes in turn; she was bolder than they were and broader in her attack on life; her effort is more strenuously intellectual than theirs and therefore a little fatiguing, and this is perhaps why her vogue seems now to be evaporating slowly. And when all is said no one of these clever story-tellers really attains to an altitude of accomplishment where she can fairly be considered as a competitor of the mighty masters of prose-fiction. No woman novelist is to be ranked among the supreme leaders, worthy to stand by the side of Cervantes and Fielding, Scott, Balzac and Tolstol. The merits of the women novelists are many and they are beyond cavi; but no woman novelist has

yet been able to handle a large theme powerfully and to interpret life with the unshaking and unshakable strength which is the distinguishing mark of the mightier masters of fiction.

Furthermore we find in the works of female story-tellers not only a lack of largeness in topic, but also a lack of strictness in treatment. Their stories, even when they charm us with apt portraiture and with adroit situation, are likely to lack solidity of structure. *Castle Rackrent*, an illuminating picture of human nature in a special environment, is a straggling sequence of episodes; *Pride and Prejudice* is almost plotless, when considered as a whole; and *Romola* is ill-proportioned and misshapen. No woman has ever achieved the elaborate solidity of *Tom Jones*, the superb structure of *The Scarlet Letter*, or the simple unity of *Smoke*. And here we come close to the most obvious explanation of the dearth of female dramatists—in the relative incapacity of women to build a plan, to make a single whole compounded of many parts and yet dominated in every detail by but one purpose.

THE drama demands a plot, with a beginning, a middle and an end, and with everything rigorously excluded which does not lead from the beginning, through the middle to the end. The novel refuses to submit itself to any such requirement; it can make shift to exist without an articulated skeleton. There is little or no plot, there is only a casual succession of more or less unrelated incidents. In *Gil Blas* and *Tristram Shandy*, in the *Pickwick Papers* and in *Huckleberry Finn*. The novel may be invertebrate and yet survive, whereas the play without a backbone is dead—which is biologic evidence that the drama is higher in the scale of creation than prose-fiction.

"The novel, as practiced in English, is the perfect paradise of the loose end," so Henry



William Norris and Some of the Pretty Girls in *Around the Map*

James once pointed out, whereas "the play consents to the logic of but one way, mathematically right, and with the loose end as gross an impertinence on its surface and as grave a dishonor as the dangle of a snippet of silk or wool on the right side of a tapestry." The action of a story may be what its writer pleases and he can reduce it to a minimum or embroider it at will with airy arabesques of incessant digression; but the plot of a play must be a straight line, the shortest distance between two points, the point of departure and the point of arrival. And it is because of this imperative necessity for integrity of construction that the drama is more difficult than prose-fiction. Since a part of our pleasure in any art is derived from our consciousness of the obstacles to be overcome by the artist and from

our recognition of the skill displayed by him in vanquishing them, we have here added evidence in behalf of the belief in artistic superiority of the play over the novel merely as a form of expression.

THE drama may be likened to the sister art of architecture in its insistent demand for plan and proportion. A play is a poor thing, likely to expire of inanition, unless its author is possessed of the ability to build a plot which shall be strong and simple and clear, and unless he has the faculty of enriching it with abundant accessories in accord with a scheme thought out in advance and adhered to from start to finish. With this constructive skill women seem to be less liberally endowed than men; at least they have not yet revealed themselves as architects, although they have won a warm welcome as decorators—a subordinate art for which they are fitted by their superior delicacy and by their keener interest in details. Much of the pervasive charm of many of the cleverest novels of female authorship lies in the persistent ingenuity with which the lesser points of character, of conduct and of manners are presented.

In Jane Austen, in Maria Edgeworth and often also in George Elliot, we are delighted by little miracles of observation, and by little triumphs in the microscopic analysis of subtle and unsuspected motives. But in these very books the story, however felicitously decorated, is not sustained by a severe architectural framework. And it is this firm certainty of structure that the drama imperatively demands.

In other words women seem to be less often dowered than men with what Tyndall called "scientific imagination," with the ability to put together a whole in which the several parts are never permitted to claim a disproportionate space. This scientific imagination is essential to the

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INCONSISTENCY OF RAILROAD TARIFFS

VOLUMES have been written and countless words spoken

GOVERNING THEATRICAL TRAFFIC

BY AL G. FIELD

as to the relations of the railroads to the people. That the railroads have been potent in the advancement of this country none can deny. That the railroads are the most important factor in the business life of the United States is indisputable, and, for these reasons, extortions by transportation lines have been permitted by law makers and courts; in fact, railroads are so great they overshadow private and personal appeals and interests in their dealings with individuals and corporations of less magnitude. That the railroads have suffered by unwise and uncalled-for legislation is true, but not in the measure they have imposed on other interests.

It is not the purpose of this article to discuss the railroads only as to their relation to show-folks, and we make this statement without fear of successful contradiction, that the Interstate Commerce Commission, created to adjust inequalities in railroad rates, to stand as a barrier between the railroads and the public, has never in one instance adjusted a rate, no matter how unjust, or made a ruling favoring the theatrical interests. No appeal, no statement of facts, no application for relief presented by the theatrical profession has received favorable recognition. No action favorable to the theatrical interests has ever been taken by the Interstate Commerce Commission. Complaints of private individuals and communities, based upon the same conditions and facts as complaints filed by theatrical people, have been acted upon favorably. The Interstate Commerce Commission, insofar as the theatrical profession is concerned, is a part of the Government machinery that could be well dispensed with, and there is a doubt, notwithstanding the many great abuses abolished by the Commission, that the creation of this expensive experiment has not been more detrimental than helpful to the public at large. The printing and tabulation of tariffs alone have imposed millions of dollars of needless ex-

pense upon the railroads, and all of this needless expenditure falls directly upon the patrons of the railroads.

All rates or tariffs are supposed to be open to the world, yet last April, when the railroads filed notice that after May 1 forty tickets would be required, instead of twenty-five, to move a private car, every member of the Commission fully understood that this tariff, grievously unjust, was aimed directly at the theatrical interests, and the Commission would have rejected it had it been promulgated against any other than the theatrical people. Every member of the Commission, had he so desired to inform himself, could have ascertained that only two of the trunk lines favored the increased rate; that ninety of every hundred railroad passenger men were opposed to the increase.

IT has been the custom of show-folks in protesting rates to send telegrams and letters addressed to the Interstate Commerce Commission. Hundreds of these protests go to the Commission, but few find their way to the august tribunal. The waste basket is the receptacle for this sort of mail matter in all business houses, and it is not surprising that the protests sent by the show-folks to the Interstate Commerce Commission are consigned to the same fate. There is only one effective way to reach the Commission, that is by direct appeal. This is not only difficult, but has not been productive of results, excepting in rare instances. The aid of powerful politicians and big business interests have attained better results. The only way open to show-folks is the Managers' Protective Association and COMA, Car Owners' Association. All showmen interested in the transportation problem should become members of one or the other of these associations. A few of

the inconsistencies pertaining to theatrical interests slated

for attention are the unreasonable charges for parking cars. Special train service is another of the exaggerated incongruities of rates. From Washington City recently, two theatrical companies were compelled to use special trains. The rates applicable to special service are one hundred fares. One company numbered sixty-four persons. This company demanded two Pullman sleeping cars and two baggage cars, which the railroads, under the rules, were compelled to furnish. The railroad company dead-headed the baggage cars from Philadelphia, and paid the Pullman company mileage on the equipment used. The expense of assembling this train was no little, including, etc. The other company numbered forty-two persons. This company owned their own cars. The railroad company was at no expense whatever for supplies or repairs. They furnished only a locomotive, yet the theatrical company owning the cars, under the tariff rule sanctioned by the Interstate Commerce Commission, must pay one hundred fares, the same rate charged the company they furnished four cars. Hundreds of instances of this kind can be cited. Two theatrical companies were contracted to leave Toledo, O., destination Chicago, Ill. One company numbered thirty-one persons. The railroad company dead-headed a baggage car from Cleveland, O., to Toledo. They not only furnished the company of thirty-one persons a baggage car, but one of their newest high-back day coaches. The other company numbering forty-two persons and owning their own baggage car and sleeper, were compelled to purchase fifty tickets. But why designate the glaring inconsistencies of the rules or tariffs now in force, all of which the Interstate Commerce Commission are familiar with? The inconsistencies, the balderdash indulged in to dodge any and all rules that would in the least favor the traveling theatrical companies are twice-told stories. They will tell you the rates must be open to the

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AMONG the grave legal and sociological reforms which are being seriously urged at present by thinking people there is being actively agitated the important proposition of creating the office of a Public Defender to defend indigent persons accused of crime.

The Billboard has recognized the necessity for such office by its persistent, aggressive and intelligent campaign to further the Public Defender idea.

If, by the establishment of such an office, the standard of our criminal jurisprudence can be raised and the principles of human justice thereby placed upon a more solid foundation, the inevitable result thereof must be that the suspicion now lurking in the public mind to the effect that a discrimination exists between the rich and poor must give way to a wholesome realization of the fact that our much vaunted theory of "equality before the law" has become an actuality—instead of a mere high-sounding phrase.

It must be apparent to all that the important consideration in the trial of any cause is (or ought to be) to ascertain the truth—and not a mere contest in which one side or the other is permitted to gain an advantage by superior strategy, skill or power, and yet a prominent criminal judge, in a recent newspaper article written by him, made the remarkable statement that "the modern trial is not an effort on both sides to arrive at the truth and the merits of the controversy, but a contest in which the district attorney tries to get the facts in evidence and the defendants try to keep them out by every means within the rules."

If the ascertainment of the truth really is the all-important mission of a trial—or on the other hand—if it be true that the modern trial is merely a contest in which the truth is relegated to a minor position—in either aspect—it follows as a logical sequence that any method or procedure by which the truth can be more definitely established, or which will elevate the standard of criminal trials to their true function, must necessarily commend itself to the thoughtful intelligence of a civilized community. The foregoing arraignment of the modern criminal trial, while made against the establishment of a Public Defender, is nevertheless an effective argument in favor thereof.

THERE must be something radically wrong with a system which does not afford to all classes of accused persons an equal opportunity to procure all available witnesses or competent expert testimony, which does not give an ignorant or indigent defendant the benefit of able and experienced counsel, which does not afford full opportunity for investigation, to the same degree as is possessed by an accuser, acting through a public prosecutor.

It must be borne in mind at the outset that it is no more the function of the State to convict the guilty than to shield the innocent. It is also clear that under our legal system the presumption of innocence attaches to the accused until he is proven guilty. If these theories have any real value it is a natural conclusion that the State should extend its powerful aid and protection to the accused as well as to the accuser—otherwise the much-discussed "presumption of innocence" is merely a beautiful illusion. A procedure which permits an accuser—perhaps malicious or vindictive—and possibly not averse to committing perjury—to start in motion the great and efficient legal machinery of the State and denies to the presumptively innocent accused the same powerful forces for his defense is unjust and vicious—being based neither upon true equity or sound reasoning.

THAT there is an inherent weakness in our administration of the criminal law and in our approach to the ideal of justice is evidenced by the constant attacks and criticisms which have been and are now being leveled against conditions existing in our courts. Leading newspapers and magazines frequently comment thereon in vigorous editorials. Distinguished lawyers, law reformers and sociologists have described numerous abuses and specific instances of the perversion of justice and the general public has gotten the somewhat indelible impression that the poor man accused of crime is not on an equal footing with the rich defendant. It is scarcely necessary to cite instances to prove the latter assertion—but lest we be charged with misguided sentimentality it may not be amiss to quote from so eminent a lawyer and broadminded a citizen as ex-President Taft, who said in a recent speech:

"Of all the questions that are before the American people I regard no one as more important than this, to wit, the improvement of the



Hon. Mayer C. Goldman

THE NECESSITY FOR A PUBLIC DEFENDER

BY MAYER C. GOLDMAN
OF THE NEW YORK BAR

administration of justice. We must make it so that the poor man will have as nearly as possible an opportunity in litigation as the rich man, and under present conditions, ashamed as we may be of it, this is not the fact."

DESPITE the so-called "safeguards of our liberty," which apparently surround the accused in most American States, viz., the preliminary hearing before a magistrate, the indictment by a grand jury, the required unanimous verdict of petit jury, the presumption of innocence, the rule as to reasonable doubt, the presumed quasi-judicial character of the district attorney, the independent investigations made by his office staff as well as by a probation officer, the facts are that often the accused is not represented by counsel in the magistrate's court, that frequently a prisoner is held by the magistrate for the grand jury in cases where the magistrate lacks the courage to dismiss the complaint and prefers to place the responsibility upon the grand jury, that prosecutors usually make a one-sided examination based upon the information furnished by the complainant, that the grand jury investigation is usually ex parte, that the district attorney is the official adviser to the grand jury and that his recommendations are usually followed by that body. While the theory is that a district attorney should have due regard for the rights of a defendant, the fact is, and experience has shown in many criminal cases, that he is a prosecutor, that the public expects and pays him to prosecute, that he can not be both a prosecutor and a defender and that he is necessarily more or less a partisan. An indigent person who goes to trial with assigned counsel who is either indifferent, incompetent, unscrupulous or working without compensation (except in some jurisdictions, in capital cases) is naturally at a disadvantage, as compared with the more fortunate defendant who is able to employ skilled counsel to contest the issue with the powerful, experienced and resourceful prosecutor. Notwithstanding all the so-called "safeguards" there can be no denial of the fact that the contest between the State and the indigent defendant is an unequal battle and it is so regarded by those who are familiar with the conditions existing in the criminal courts. Even the champions of the present system do not pretend that assigned counsel render satisfactory or conscientious service to the accused. They concede that in cases where expert testimony is required that an indigent defendant is at a distinct disadvantage—and many criminal judges have criticized the present system of assigning counsel without compensation—as well as to comment un-

favorably upon specific abuses brought to their notice.

It is most unfortunate that the evil methods practiced by a certain type of criminal lawyer have had a tendency to bring the entire profession of the law into disrepute.

There are those who would have us believe that it is absolutely impossible for an innocent person to be convicted, that a miscarriage of justice is quite inconceivable, that the poor defendant is on an exact equality before the law as a rich defendant, that the average assigned counsel serving without compensation fully protects and defends the accused, that district attorneys are infallible and uniformly impartial; in short, they seek to convince us that our very human agencies in the prosecution and trial of accused persons are so perfect that for one to even suggest a contrary opinion, or to criticize prevailing conditions, lays him open to the charge of attacking our judicial institutions, or reflecting upon "constituted authority." The tender solicitude shown by some people for "constituted authority" must give way to the more important principle of meting out equal justice to all classes of accused persons.

The numerous reversals by appellate tribunals of convictions based upon unfair trials, improper tactics, or the prejudicial attitude of the district attorney or the trial judge, completely refute the claim that the rights of the accused are always properly protected. Nor is there any adequate compensation to the innocent man who is unjustly indicted and imprisoned and possibly ruined by the cost of establishing his innocence.

WHAT is the remedy proposed for the manifestly unfair discrimination against the indigent accused? Not a mere sentimental, fanciful theory—not a revolutionary or Utopian idea—but a vital, practical, economical plan which has the prestige of successful operation in some of our large cities to lend weighty support to its basic principle. The establishment of a Public Defender is the logical key to a solution of the problem. He should be an elected official, his compensation should be large enough to attract the highest type of lawyer, he should be as powerful and independent as the district attorney, he should have such assistants, investigators and resources as may be necessary to properly conduct his office, he should have a definite standing before the grand jury, in order, if possible, to prevent indictment in cases where, by reason of his investigation, he believes that an irreparable injury will be done thereby to an innocent person; he should protect the rights of a defendant who calls upon him for assistance—in every phase of the proceedings wherein the district attorney appears—commencing at the preliminary hearing before a magistrate. It is not his function to endeavor to defeat the ends of justice, but rather to co-operate with the district attorney, whenever not inconsistent with his duty to his client, and, whenever possible, in order to bring about an ideal administration of the law. His duty should be plainly directed to shielding an innocent defendant or obtaining a just and fair punishment for one found guilty—not to seek to acquit a guilty one.

It is confidently asserted that some of the advantages which will accrue from this office are the following: That the theoretical "safeguards" now thrown about the accused will be rendered more effective through a genuine protection of his rights, that cases would be more honestly and ably presented, that perjured and unscrupulous defenses would be materially reduced, that unfair discrimination between different classes of prisoners will be eliminated, that justice will be more speedily administered, thereby reducing the confinement in jail of one awaiting trial—and in larger cities reducing the prison congestion; that a certain type of criminal lawyer will speedily disappear, that the truth in any trial could be more easily developed, that the expense to the county would be decreased and that the whole tone of a criminal trial and of the criminal courts will be elevated by a higher ideal of justice.

WHAT are the objections raised to the Public Defender proposition? Firstly, that the accused is already too carefully safeguarded under our laws; secondly, that the additional expense of creating the office will impose a new burden on the taxpayer; thirdly, that "the office of Public Defender is an anomaly in the law," because the people employ a district attorney to present the facts in evidence and would also em-

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AMERICAN PLAYWRIGHTS

BY WILTON PAGE WINTER

THE experiences of the first American playwright to amass a fortune with original American plays were no different from those passed through by the modern author in that, invariably, the successful productions which followed the first "hit" were lying

thick with dust in managerial sanctums, where the MSS. were pigeon-holed until the press and public acclaimed the playwright through an accidental success.

Bartley Campbell wrote the majority of plays over which two continents have raved before he scored a sensational hit with *The Galley Slave*. Campbell was a lanky, awkward figure, so familiar to the frequenters of the theatrical Rialto a generation ago that for years he was regarded as a harmless crank; in fact, any author who possessed the delusion that a play by a native writer would "go over," in those days, was viewed with suspicion. Such producers as Augustus Daly and A. M.



Augustus Thomas

Palmer were opposed to home-made plays, each employing adapters whose province it was to study the foreign play markets. The attitude of the producers, however, was wholly justifiable in view of the type of play that was meted out to the public by our playwrights. The mere announcement of "an American play" was enough to kill its chances. In a period of more than ten years Bronson Howard alone provided a native drama compelling enough to attract paying audiences.

Such American plays as were revealed to the people from 1870 to 1880 were either financed by the authors themselves or else by some aspirant to stellar honors, who was thus enabled to attain a long-cherished ambition. In many instances the first nights were also the last nights, while even the distribution of choice seats in the department stores failed to attract more than a corporal's guard after the premiere.

It was the same Bartley Campbell, too, who broke down the hoodoo against American plays.

When *The Galley Slave* scored, and several companies were simultaneously presenting it on tour to capacity audiences, Campbell was still so impoverished—for he had sold the rights of production for a song—that he had pledged the MSS. of several other plays in order to provide for his maintenance, but he still possessed the manuscripts of *My Partner*, *The White Slave*, *Fate*, *Peril* and *Siberia*. Of these, the first two are still potent with stock companies, and all are due to be picturized for the motion picture screen. Despite the precarious theatrical era in which he lived, Campbell's earnings for many years averaged \$75,000.

Less than ten years ago, in another generation, and in a far more propitious era of the theater, Eugene Walter



James Montgomery

was so poor while the MSS. of his play, *Paid in Full*, was lying dormant in the office of a theatrical firm that he has since acknowledged that he slept

in Bryant Park for want of a better place of shelter. *Paid in Full* was finally accepted by another theatrical firm, the members of which claim to have made nearly a half million dollars on it.

Like Campbell, Walter began to shake the dust off his long accumulated manuscripts, all of which quickly found a market. In three years he was a rich man, with royalties exceeding \$100,000 annually to his credit. Nearly all of Walter's successes were written before *Paid in Full* started him on the road to prosperity, though *The Eastest Way*, perhaps his greatest achievement, was written long afterward.

As recently as eight years ago foreign plays predominated on the American stage, while such a spectacle as an American play having a run in London—now so common—was never on view. Now a glance over the managerial announcements in the newspapers will reveal ninety-five per cent of the stage productions, musical and dramatic, as the work of native authors and composers.

Many of the most prolific, as well as successful playwrights of today were prominent in other lines of endeavor, achieving their first triumphs as authors through sheer accident. James Forbes, who wrote *The Chorus Lady*, *The Traveling Salesman*, and other enduring comedies, was the press

agent for Henry the latter was opera at the in New York City. a short fiction published in a which attracted ment. Believing effort of his would vaudeville sketch, Rose Stahl, then a lances. After a als, the sketch was ferent vaudeville were so skeptical! Forbes, in sheer forced to enroll for of the Proctor day afternoon and cent was paid for company, but the Stahl registered parlance is called a was offered \$350 the same theater successful was the age of *The Chorus* was emboldened to minute playlet into tertainment. Forbes employ of the late business manager, who produced *The*



David Belasco

enlarged form, scoring a sensational hit. In fact, this production was the foundation of the deceased manager's fortune, and there are those today who believe that fortune would have been greater had he confined his operations to this one production, though Forbes' next comedy, *The Traveling Salesman*, is said to have cleared \$150,000, and has not yet exhausted its vogue.

Bayard Veiller, who wrote *Within the Law*, was as recently as five years ago a reporter on *The Morning Telegraph*, and, like so many of his predecessors, to achieve fame and fortune, sacrificed his first play, one that has profited a group of theatrical men as has no other stage production in the history of the theater. But the author of *Within the Law* had no mine of neglected plays with which to conjure, nor did his second play, *The Fight*, bring to Veiller the fortune that should have been his from his maiden effort.

The Selwyns, who, with Al H. Woods, have made a fortune on Veiller's first play, were not prominent in the profession. Edgar Selwyn not so long ago appeared in the vaudeville theaters, as did Mrs. Selwyn (Margaret Mayo). Both had been writing plays separately and in collaboration long before either had scored a hit. *Baby Mine*, however, though it was refused by many producers, as was *Within the Law*, brought to Mrs. Selwyn nearly a quarter of a million dollars in a few years.

Paul Armstrong, two decades ago, came to New York bent upon securing engagements in the variety theaters for a freak actor, whom he had discovered. The writer recalls that Armstrong was so impressed with the idea that people would pay money to "guy" his protegee that he could not control himself from spontaneous outbursts

of laughter while negotiating for bookings. But Armstrong's freak was a ghastly failure, and the next thing I heard of him

was his success as a playwright. Frank Craven, author of *Too Many Cooks*, says he had no idea that this comedy would ever see the boards, claiming that he wrote it "just for fun," or rather for the fun there was in it for him in the process of making. Moreover, Craven is insistent that he will never write another play until he is provided with a theme that will mean as much fun as *Too Many Cooks* while building it up. That *Too Many Cooks* has already made Craven a rich man, with a prospect of future royalties, may or may not have added to the fun of the thing. Nevertheless, this actor-author's amazing success is regarded as a serious matter by stage folk,



Richard Harding Davis

among whom such miracles have been rare indeed in recent years.

Geo. Broadhurst did not find a ready market for his productivity even after his first successful play, *Why Smith Left Home*, attracted the public all over the country. Not until William A. Brady produced *The Man of the Hour*, and exploited it with five or six companies, did our producing managers awaken, and then it was too late. Broadhurst evidently was determined that the gentlemen who were so skeptical when he most needed encouragement should not profit when he no longer needed them. Mr. Brady has first call on all Broadhurst plays, one of which, *Bought and Paid For*, has already earned \$250,000.

Martha Morton (Mrs. Conhelm), who is regarded as America's foremost woman playwright, entered a contest started by a New York newspaper with a view to discovering what was then called "a certain ralsar." Charles Frohman, who had just begun to produce for the stage, agreed to produce the winning playlet. Miss

Morton, being declared the winner, immediately was sought out by theatrical men with a

result that Wm. H. Crane accepted *The Merchant*, the first four-act play from her pen. This play had a prolonged vogue thirty years ago, and Mr. Crane has since starred almost entirely in Miss Morton's plays. The Morton family kept a crockery store on West Fourteenth street, New York. Here theatrical "prop." men were wont to come for stage decorations, and it was through this association that Martha and her brother, Michael (who wrote *The Yellow Ticket*), aspired to stage careers. Michael was an amateur actor, and scored a great success as the Lord Chancellor in Gilbert and Sullivan's *Iolanthe*. But when his sister was hailed as a successful playwright Michael concluded that he, too, must possess the divine spark for conquest in the same field. That he was correct in this view is evidenced by the fact that the plays from his pen are now accepted



Rupert Hughes

A SCHOOL FOR CRITICS

BY ALAN DALE

THE time will surely come when every pleasant yet flabby person who owns a cozy mind, a "sunny" outlook and an optimistic bank account will shiver when he is called a "critic." The acidity of the expression, the veiled contempt in its suggestion, and its indiscriminate application to all the Toms and Dicks and Harrys who "write," will make him writhe in acute discomfort. It is really a very dreadful word nowadays—a relic of the barbarous epoch when one felt proud to be fearless—and I quite agree with a London colleague, that it should be expunged from the dictionary. It is not only unnecessary, insignificant, acidulated and contemptuous, but it is rather vulgar. And, unlike most vulgarities, it is exceedingly unpopular. One never hears a man alluded to affectionately as a "critic." Nobody ever rushes up to him and says: "Oh, you dear old critic; how fond I am of you!" Always in the use of the word there is a lurking sense of resentment and displeasure. You see, a critic is a solid body with mind, who is in collision with another solid body with money. The force of the collision is such that it generates dissatisfaction.

Now I've come to the conclusion that the word "critic" should be erased from the theatrical vocabulary. I would respectfully suggest (for my nature is excessively respectful) that the word "sympathizer" be substituted. Instead of talking of critics of the drama let us speak of sympathizers with the drama. Goodness knows that the dear, hard-worked, insistent and persistent drama needs sympathizers more than it needs anything else. Every theatrical manager will tell you that. Theatrical managers who refuse to let critics inside their doors—and so far the law courts of a free and untrammelled country have rigidly upheld them—will never close their portals to sympathizers. I do not insist that these sympathizers should be regarded as chief mourners. That would be to stamp them as a lugubrious and tearful crowd. I merely desire that they should be looked upon as beings in whose veins flows the milk of human kindness—the aforesaid milk thickening in course of time to the cream of succulent and alluring paid advertisement.

To be eternally sympathetic is of course a very, very arduous job. To be eternally anything is difficult. In real life one fluctuates, one's moods vary, one is cursed with "temperament." But in the case of sympathizers with the drama this condition of things could not prevail. How to avoid it?

Let me quote the oft-quoted and—may I say rather tiresome—Mr. Hazlitt, who is the bugbear of all dramatic sympathizers. Says Mr. Hazlitt: "We find people of a decided and original, and others of a general and more versatile taste. I have sometimes thought that the most acute and original-minded men made bad critics. They see everything too much through a particular medium. What does not fall in with their own bias and mode of composition strikes them as commonplace and factitious. The extreme force of their original impressions compared with the feebleness of others they receive at second hand oversets the balance and just proportions of their minds. Men who have fewer native resources, and are obliged to apply oftener to the general stock, acquire by habit a greater aptitude in appreciating what they owe to others. Their taste is not made a sacrifice to their egotism and vanity, and they enrich the soils of their minds with continual accessions of borrowed strength and beauty."

Rather long-winded, but not had, eh?

In the school for critics that might possibly be established some day as the dear old drama reaches out more strenuously for sympathy and consideration, it would, of course, be necessary to

reject, as incompetent, anybody with even a semblance of an original mind. Every pupil of this new school of sympathizers must submit to a rigid investigation. He must see good in plays that the public has discarded, and that are bound for the storehouse; he must foresee "greatness" for the rawest recruits from the schools of acting and the amateur stage; every goose to him must be a swan, every aspirant a budding Booth or Bernhardt. Of course you may say that any man who could do all this must own an original mind. Your argument is not ill founded. I quite see your point. Therefore I will put it this way: That every pupil of the new school of sympathizers should possess no mind at all, after thorough instruction in this school. That covers it all, doesn't it? He should be able to gauge the exact size of the paid advertisement without the use of a measure. He should be able to see precisely what the manager expected of his play by the proportions of the announcement made by that manager. Further than that his mind should not work. It should be garaged, so to speak, and



Eleanor Painter and Eva Fallon in *The Princess Pat*



Marjorie Rambeau in *Sadie Love*



Thomas Findlay, Mary Ryan and Frederick Burt in *The House of Glass*

kept well under surveillance. Naturally, at first, the investigation of pupils would be cumbersome and oppressive. However, if each aspirant appeared before the Managers' Association for examination and cross-examination by them, as to the extent of their mindlessness, their "sympathy" and their illiteracy, I fancy that the school would soon realize that it had enough pupils to start with. There are people who insist that the proper critic of drama is either the playwright or the producer, and that the proper critic of acting is the actor. I might even suggest that the best critic of cooking is assuredly the cook!

The pupils of my new school of sympathizers must have no hobbies, no predilections, no bias of any sort. On the subject of good taste (the standards of which vary from day to day) they must be mute, on the distressing questions of morality (which vary from season to season) they must be respectfully silent, in the matter of humor they can be guided by the attitude of the audience, but if the audience should fail to discover any humor they must step in and discover it; as for "thrill," "tensity," "suspense" and the other luxuries of the well-regulated drama they must realize where these are expected, and if they should not materialize they could at least imagine that they were there. You may say that the man who can not dislike anything can not like anything, that the man who can not love can not hate. There is a good deal of truth in that. But

a school has got to do something, you know, otherwise it wouldn't be a school, would it? So this new school of sympathizers must teach its mindless pupils how to love everything. It must find "tongues in trees, books in the running brooks, sermons in stones, and good in everything." Or words to that effect.

In short the evaluation of pleasurable impressions, which must be the aim and object of dramatic sympathizers, must be made not with a perfectly open mind, but with no mind at all. The "critic"—oh, that hateful word!—is a biased observer, because he can never forget the "personal equation." The sympathizer will be quite unbiased because he has nothing of that obnoxious and jejune faculty. He is there, not to chasten, or even to advise, but merely to sit still and admire. With practice, consummate practice, one can admire anything!

AND now for the course of instruction. That must include very necessarily a study of the producers of drama. Each pupil will be required to accompany the producing manager to the first "try-out" of the new production and to note the demeanor, the behavior and the idiosyncrasies of that producer. Suppose, for example, he goes to Atlantic City with Lee Shubert to see the first performance of a brand-new emotional drama bound for New York after its "try-out." Well, he will sit as near to Mr. Shubert as he possibly can, and watch him, carefully, attentively, stealthily, as a cat watches a mouse.

When the Ruined Lady is driven out into the snowstorm, with her unborn babe, he sees Lee Shubert burst into tears and hide his face in his pocket-handkerchief. In his little notebook he writes: "In Act II. L. S. cried bitterly. Intensely pathetic. Soul-stirring. Harrowing. Exquisitely sad." In the next act the comic relief squirts soda water over the sourette and Mr. Shubert is convulsed with mirth. He shakes with laughter. Thereupon he puts down his notebook and jots down: "Laughter is mingled with tears. Happiest brand of humor. Impossible to resist the infectious merriment of it all. Would make the sphinx laugh." And so on. Never for a moment must the producer of the play be forgotten. The producer must furnish the inspiration for the sympathizer's remarks.

You may say—but please don't—"Wouldn't it be just as safe to chronicle the attitude of the audience and note the laughs and tears that proceed from that audience?" To that I reply: Perish the thought. The sympathizer is not concerned with what an audience thinks or does. Every audience is critical. It knows what it likes, it knows what it doesn't like—except, of course, a first-night audience. The object of the dramatic sympathizer is to sympathize not with the audience (any unskilled artisan can do that), but with the producer who puts up the money, and puts in the advertisements. That is his point of view. If he realizes it he will find in time that it will become easy and not unduly painful. It is "up to" the school to elucidate all this, and to emphasize it seriously.

Again, the pupil may be required to go to Baltimore or Washington with Mr. Belasco, who generally tries out his plays there. That task is not as complicated. Of course, he must watch Mr. Belasco carefully and note his manner, but he has the critics of Baltimore and Washington to help him out. He reads what they have to say next morning, and in case they should dislike anything (and, being critics, they might!) it is his immediate duty to mark the passages and to like everything they disliked. Suppose, for example, he reads: "The play would be improved

by being shortened"—a very usual remark and one that always looks well and subtle when there is nothing else to say—he will write: "The play could not possibly be improved. It was all too short."

Of course, the school will see that he has an exact estimate of Mr. Belasco—of his attention to detail, of his extreme realism, and of his photographic tendencies. Before seeing a Belasco play he will be put through a thorough course of Belasco—of what he has done, of what he intends to do, of his value to the community, and of his inestimable advantage to actors and actresses. Certain stereotyped phrases will be instilled into his mind. There are many that are applicable to any manager. He will be taught to say of the play he sees in Baltimore or Washington: "It was the very perfection of stage management." He may have to say that a dozen times during his "course." However, it is always pleasant, and it is quite certain that Mr. Belasco will not rush into print to deny it. Letters to the "editor" will vanish from the field of the sympathizer, which will assuredly be a boon for the "editor."

In the case of a musical comedy—such a usual case, too!—the sympathizer will find his work so easy that he may almost enjoy himself. (I dare him to do it!) Musical comedy is the real refuge for the mindless, and instructions from the school may be almost perfunctory. Musical comedy has been the despair of all the old-time "critics" for many years, because, after all, there was never anything to do but report it. Still they erred occasionally, as men will, with their foolish minds. Often they wrote it down as "vulgar." Quite frequently they elected to believe that its "book" was inane, or they found fault with the strident voices of the chorus, or the lack of refinement of the show girls. The "critic" always felt that he had to live down to his disreputable reputation. That was his trouble.

The school, sending its pupils to inspect a new musical comedy, would have to lay down a few rules, but the least mindless of its pupils would have no difficulty in conforming to them. For instance, any noise must be called "ginger" or "dash" or "go" or "vim"; all the chorus girls must be "pulehritudinous" (which sounds like a clever adjective, but, of course, isn't); the leading roles must be sung by exquisite, well-trained and sympathetic voices, and the comedian must be a



Julia Arthur

As the Eternal Magdalene in the Play of
That Name

"scream." In the matter of the music there is no need to be discriminating. "Pretty haunting melodies" is good; "numbers that will be whistled" is better; "the audience left the theater humming the delightful songs" is best. As for the "book," the pupils must look for a plot, and, if they can not possibly find it, say that the story was "far above the average." If they can find it, they may say the same thing. It always goes and is really a very comforting thing to say.

Sometimes in reviewing musical comedy the school of sympathizers should be taught to suggest—I say suggest—the sensational. For there is so much musical comedy nowadays—there is such an overdose of it—that every producer loves a special word or two. The sympathizers being quite mindless, will, of course, find it necessary to ask the producer what he considers the feature of his show and what he would like to have mentioned. This is absolutely essential, for with free scope the sympathizer might select the very feature that the producer wanted to keep dark—and then he wouldn't be a sympathizer at all, but a beastly critic!

A CHORUS may come on with bare legs, for example. The pupil of the school of sympathizers must ascertain from the producer whether he would like those bare legs overlooked or chronicled. Occasionally, you know—very occasionally—we suffer from a morality wave or one of those peculiar spasms that occur every seven years or so. The producer may be anxious to keep those bare legs dark—to cover them up, as it were, with the cloak of secrecy—and it would ill become a professional sympathizer to injure the interests of his affectionate advertiser. Again, in the frequent case of a nonmorality condition, it might be a lovely, pious thing to proclaim in headlines: "Pretty Bare-legged Girls a Distinct Feature." That would call attention to a show that the oldtime critic might say was horrid. You see, it all depends. The pupils will, of course, be told to take no chances—for mindless people can not afford to take chances.

Perhaps the manager may say, with a wink: "None of my girls wear trunks, and look at all the Johnnies! We shall pack the house with Johnnies!"

The pupils must report those words—those precious, significant words—to the school, and
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CLOSED—By Charles E. Welch

NED HARRINGTON was making up for the night show. It was Saturday, and, with his partner, Frank Lynch, he was closing a half-week's engagement on the "small time."

"Where do Leighton and Smith go from here?" he asked, turning to Lynch, who was sitting on a trunk, rolling a cigarette.

"Nowhere, I guess," Lynch replied, drawing the piece of rice paper across the tip of his tongue. "I don't think they've got anything booked."

"Funny thing about them," Harrington observed, surveying himself in a small mirror.

"I wouldn't call it funny; it's tough," said Lynch, with emphasis. "This is the sixth week they've been with us in these shooting galleries. The first four weeks their act was a knockout, but in the last two towns they have died a terrible, unnatural death. Just imagine," he went on, "an act that's been a headliner all over the circuit being put down to open the show in a bum slab like this. It's enough to take the heart out of any performer."

Lynch pulled a tight-fitting collar around his neck.

"It certainly gets me," he said, giving the collar a yank.

"Me, too," said his partner. "That's the one thing about this business that I can't understand."

"I imagine there must be something behind it in this case," said Lynch.

"OVERTURE!" sung the stage manager, down the stairway.

A card game in progress in the musicians' room came to an abrupt end, and a quartet of men fled out through a small opening under the stage and a ripple of applause announced their entrance into the orchestra pit. A moment later the muffled strains of a popular two-step were heard by the men and women in the dressing rooms, and somebody exclaimed: "Well, she's off, fellows!"

"Yes; and thank heaven it's the finish," said Bert Leighton's wife, as she stepped out of her dressing room and started for the stairway. She was followed within a few minutes by her hus-

band. He moved silently up the stairs and across the darkened stage to the side of his wife, who was "waiting for the agony to begin."

Leighton and Smith were graduates of the "legit." This was the beginning of their second season over the "small time." The previous season they had made good in every house in which they appeared, and they had started in to repeat their former success during the present season. But, during the last two weeks, they had, as the other performers termed it, "taken a terrible flop," and the booking office had suddenly canceled their bookings, so that they were now in their last week on the circuit.

None of their friends in the profession was able to account for their failure. None of the managers by whom they were known could explain the apparent inability of the team to make good, and Leighton and Smith themselves professed they could not understand it. They were presenting the same act they had used the previous season: an act that had been a "knockout" all over the circuit, so that it was not believable that the act was not good. The fault, therefore, must have been with the performers.

On this Saturday night the result was the same. The act had fallen flat, and both performers, crestfallen, gathered up their wardrobe and "props" to return to their dressing room and pack up. The outlook was indeed a most discouraging one. Leighton had been busy all week, dispatching letters and telegrams to managers and agents in cities near by, as well as to those in every town that boasted of a vaudeville house. Saturday came and not one reply had been received. Both Leighton and his wife had lost hope.

As they descended the stairs from the stage they encountered a messenger boy. Leighton, lost in despair, passed the boy without seeing him, and his wife would have done likewise had the boy not stepped before her and inquired:

"Leighton and Smith?"

The great physical strain under which this frail little woman had labored during the last fortnight manifested itself with a suddenness that caused the messenger to regard her with a sort of sympathetic astonishment. Her body shook, tears

suddenly sprang to her eyes and streamed down over the paint and powder which disguised the pale, sad features; her hands trembled as leaves in a summer breeze and a look almost of fright, it seemed to the boy, came into her deep blue eyes as she glanced apprehensively at the name on the little blue-bordered envelope in the boy's hand.

Leighton, his mind wandering hopelessly through a sea of discouragement, was entering his dressing room when his wife's voice recalled him to his senses and brought him, on the run, to the top of the stairs.

"Herbert, a telegram for us."

With a rudeness which seemed foreign to him Leighton grabbed the telegram away from the boy, and with feverish expectancy tore it open. His wife, who seemed to be on the verge of a nervous collapse, watched his face for some dreaded sign.

"What is it?" she breathed.

"It's all right," said her husband, reassuringly. "It's from Murphy. We go to St. Louis next week. Big time," he added, his face lighting up. "Here, boy. Let me sign. What are the charges?"

With a low moan the woman dropped to the stage floor.

Leighton reached down and lifted her up, calling over his shoulder:

"Mr. Stage Manager! Some water quick, please."

II

THE following Monday afternoon Bert Leighton stood in the green room of the Novelty Theater in St. Louis, reading a letter from Jim Murphy, the agent.

It read:

"Dear Bert:

"It was only by the hardest kind of plugging that I succeeded in getting Macomber to take you on this week. Like all the rest of these Missouri managers, he wanted me to 'show' him before he would agree to play you, but I finally succeeded in inducing him to take the act, and it all depends on the way you go at the Monday matinee whether I will be able to fix up any further time for you on the circuit. I know things have not been
(Continued on page 174)

EARLY DAYS OF VAUDEVILLE

WHEN the history of vaudeville is written, as it will be some day, there is one man of whom little is heard these days who will figure in the recital illuminatively, for to eliminate the influence of "Pat" Shea in the period when the variety show was being revolutionized would present an incongruity. Hence the writer is tempted to recall some incidents in the career

of a man who once kept no less a potentate than Edward F. Albee awake nights. That Shea is not today one of the barons of modern vaudeville is one of those strange developments which few of us who know the man, and the part he played on the vaudeville chessboard, can explain.

Patrick F. Shea hails from Springfield, Mass. Unless I am mistaken he still has large theatrical interests in that city, while in a dozen other New England cities he operates playhouses. Shea never complains of theatrical conditions. I doubt if he ever suffered a loss in a theatrical undertaking. It would be well-nigh impossible in view of his mode of business procedure. In the late '90s Shea came to New York to book vaudeville acts for the Gilmore Theater in Springfield, later adding the Park Theater, in Worcester. Immediately the man became one of the most interesting figures in the amusement world. His powers of persuasion were such that no man could resist his argument.

In the light of after years it is of interest to note here that Shea was the original "try-out" man. He it was who first conceived the idea of establishing a vaudeville theater where stars of the legitimate stage could "break in" their vaudeville vehicles preparatory to a conquest in the metropolis. These were the days when two or three booking agents controlled all of the big acts. There was no system. The writer conducted his business in his own home far from the vaudeville rialto.

Here would come the men, now millionaires who sit high in their luxurious sanctums, to book "headliners." Behman, Hodgdon, Proctor, Nash, Fynes and a dozen more then active in the field were wont to climb up three flights of stairs almost every day in the hope of capturing a big name. But "Pat" Shea never came—not he—because

great service was enhanced when at a crucial period in the conversation he would clinch a deal with these words, "I am paying for rehearsals." But Shea was wont to present at his theaters as perfect a "show" as could be seen in any New York playhouse. In truth he meted out to his public programs that would tempt playgoers to mortgage their home to secure seats for. I recall Shea paying the late Edward Harrigan, supported by a company of nine, including at least two other

BY ROBERT GRAU

Shea knew that I would have to come to him. He also knew that every vaudeville manager would insist upon a week's try-out for all stars of the legitimate stage.

In all my forty years' association with the theater I never met a man who could drive a bargain with more dignity and with such consummate grace. Truly, the thought that Shea was doing one a

stars, a weekly honorarium of \$150. Harrigan was then in his zenith, and in Shea's towns his name was a slight draft on the public purse.

WHEN Rose Coghlan decided to enter the two-a-day her fame was such that the vaudeville managers were willing to forego the necessity of a try-out, but one day Shea conveniently presented himself in the Keith offices when Madame, accompanied by the writer, was concluding arrangements for her debut. Shea was introduced and in less time than it takes to tell of it he had signed Miss Coghlan for two weeks at \$200 a week, less than enough to pay her company.

Just as she was about to place her signature on the contract Miss Coghlan hesitated, saying, "Surely, Mr. Shea, you do not expect me to pay Mr. Grau's agency fee on this engagement?" But Shea did not hesitate for a second. "Not at all, Miss Coghlan; I will say for Mr. Grau that he will gladly waive his fee," was his clincher, and it was absolutely irresistible.

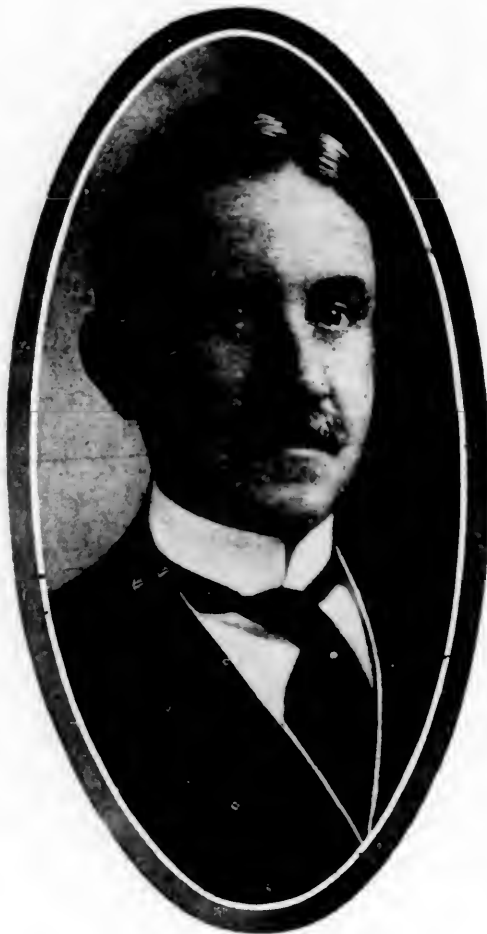
It is generally conceded that it was due to "Pat's" unique business policy that E. F. Albee first was induced to organize the association of vaudeville managers now survived by the United Booking Offices. Moreover, Shea was the first to be invited to attend the managerial meeting in Boston. If Albee hoped to adopt a similar policy to Shea's he was doomed to disappointment. Long after the vaudeville managers amalgamated Shea continued to present in his growing chain a plethora of high-salaried stars at a minimum of cash outlay. In fact, he actually induced Albee to issue a proclamation that any concessions made by artists for the Shea houses would not be used as a precedent for any of the other cities represented by the big booking offices.

Shea was the very life of the new association. His amazing methods and a personality always ingratiating combined to make him so popular that one day he was called into session by some of the important members of the association who had decided to break away from the main body and start an independent combine. Shea was asked to lead the revolutionists to their goal. This he undertook to do in such a manner that it is doubtful if the late Mr.

(Continued on page 140.)



A. Paul Keith
President B. F. Keith
Circuit



Edward F. Albee
Vice-President B. F. Keith Circuit and General
Manager United Booking Offices



Marcus Loew
Head of Marcus Loew
Circuit



Aaron J. Jones
Of Jones, Linick &
Schaefer

PROGRESS OF VAUDEVILLE

THOSE who have watched vaudeville carefully for the last decade see

much that is encouraging in the developments in that time. While there are still many points in which vaudeville could well stand a reform, the progress in the way of uplift is truly remarkable.

There was an old man out Oak Park way whose wisdom came to him from many years' experience. He was wont to say that the best way to judge a man was to get the views of the men in the same line of business. He argued that those unfamiliar with banking did not understand the business, and might criticize an action which was accepted as honorable and upright in banking circles. He contended that men engaged in the same line of work might be envious or bitter, but that their general summary on a man's merits was a fair way to sum him up. It is

By Frank Queen Doyle

so in vaudeville. Half of those who criticize vaudeville adversely know nothing about the game. Many of those who contend that all agents are robbers and grafters have had no experience with any agent, and do not know what they are talking about.

I would not attempt to stand up for the riff-raff which hangs on the edge of vaudeville. Many of the stories spread around are based on truth. But those who criticize vaudeville so harshly are not familiar with the game; those who know its evils are hardly likely to talk. System has been introduced into vaudeville in the last decade. Circuits have been built up. The class of theaters has improved. The "class" of acts has improved. Vaudeville follows variety with the class of entertainment uplifted to a surprising extent. Vaudeville has a great future. There is no

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Martin Beck
General Manager Orpheum
Circuit



The Outcasts' Christmas

By Roy L. McCardell

CHARACTERS: A Hobo, A Hick, An Old Actor, A Little Brother of the Rich.

SCENE: A city park.

TIME: At dusk Christmas evening.

DEAD SCENE AT RISE: Park bench at r. with usual iron arms partitioning into six seating spaces. Frozen fountain at l. Concrete walk at c., leading to back. Haze effects through which on back drop the tall buildings that edge the park are dimly seen. Christmas carols heard faintly far off and Christmas chimes that die at rise.

ENTER HICK (wipes greasy mouth with back of hand, yawns with repletion and sits on bench searching his pockets with air of good-natured disappointment).

Enter Hobo, a red-nosed derelict of 40.

(He shivers and shakes his shoulders and sinks down in his rags, his head hunched between his shoulders, after first placing a tattered newspaper on the seat, evidently garnered from a street rubbish can.)

Hick (looking quizzically at Hobo): Some eats, Bo! SOME eats! An' I pinched off about two pounds of toikey an' some boiled pertatoes an' pie an' got it here in my shoit.

Hobo (huskily): Whatcha hold out de chuck for? Aintcha a town gaycat?

Hick (uneasily): Me? No, 'm from Choisey; just come to this burg Toisdag.

Hobo (even his rum-sodden mind realizing his acquaintance speaks the real New Yorkese): Whatcha try to bull me fer? You ain't no rube stiff. What's the dicks after youse fer?

Hick: Cheese, cheese, Bo; not so loud! Jest because I palled with the Chi Kid, who's a yegg—an' I wasn't wise to it—I'm to be sloughed if the flatties lamp me! I've been hiding out in Choisey three days, but I had to beat it back to this burg for the Christmas eats!

Hobo: Gee, I wisht they'd spread some of them eats around the rest of the year. Why is it dat only on Christmas dey all want to feed youse? There's the Salvation Army, an' the Volunteers, an' de Friends of the Friendless, an' (he breaks off from the litany of the charitable Christmas dinners as the Old Actor enters and sits aloof with a sigh).

Hick (turning to newcomer, who is arrayed in an old silk hat, a threadbare frock coat and carries a cane): Hello, Bo; feel better after fooding yourself? I piped youse assassinating the toikey at de Salvation dinner.

Old Actor (loftily): Being on the Entertainment Committee, sir, and needing refreshment after

the arduous duties of assisting in feeding the multitude, I did refresh myself, sir.

Hick (yawning and searching himself again): Gee! I tought I had a jitney! I maced a gink in Choisey City fer tenpence. He says to me, "Merry Christmas, me friend," and slips me the meg. I breaks it in two to cross de ferry an' now I can't find the jitney I got in change. (Yawns good-naturedly.) I must have spent it foolishly on a loidy.

Hobo (dolefully): Seems to me that jitneys is extinct animals. A guy don't get nuttin' when he panhandles dese days except coppers. I tink de jitneys has all gone into de movies.

OLD ACTOR (speaking with feeling): Ah, sir! I note your well-timed protest—the pernicious photodrama has sounded the knell of the speaking stage. I remember when I was leading man with Robert B. Mantell—

Hick (interrupting these Thespian reminiscences): Aw, de stage is on de bum! I had a swell job two years ago on de stage, gettin' a buck a night fer handin' the hook to can amachooors on amachoor nights at Miner's Eight' Avenoo—an' look! Even Miner's Eight' Avenoo has been toined into a movie house!

Old Actor: Ah, sir! You place your finger upon the canker spot that is the true cause—more so than motion pictures—of the decay of the drama. As I once remarked to the late Augustin Daly, it was these low variety theaters, with their so-called amateur nights, that inculcated habits of hoodlumism among American audiences. This hoodlumism spread to the provinces. Why, sir, I was assaulted with decayed vegetables thrown by jeering roughs when giving my interpretation of Hamlet in Sandusky, Ohio. After hoodlumism, introduced by these so-called amateur nights in vaudeville, came the now prevalent plague of the photoplay—and now, shades of Shakespeare, the drama is dead!

Hobo (querulously): An' I will be dead if I don't get a slug of de old stuff! (Shivers and adjusts newspapers under his coat and in his trousers around his person.) Why don't dey give poor guys less eats on Christmas an' a few hookers of tonsil varnish instead (huskily)? For Gawd's

sake! Ain't any of youse gents got a jitney to save a human life?

(The Hick and the Old Actor nod their heads sadly in the negative and the Hobo, his shattered nerves on edge, whimpers.)

A LIMOUSINE draws up to the curb, the door opens and a little boy with yellow curls and richly attired trips across to the three outcasts and hands each a five-dollar bill.

The Little Brother of the Rich (with a sunny smile as he hands the money): My daddy says to take this, and he wishes you all a Merry Christmas! (He runs back to limousine, enters and is driven away.)

Hobo (rising exultantly): Gawd bless that little feller!

Hick: I wonder who his fadder is?

Old Actor (rising, removing his hat and gazing upward, speaks reverentially): OUR Father, who art in Heaven!

All (joyously to each other): Merry Christmas! (They exeunt their several ways)

CURTAIN



NEW YORK THEATRICAL SITUATION

BY JACK EDWARDS

IT'S a long lane that has no turning, is an old adage, but it is particularly adaptable to present conditions in matters theatrical. For the last three years a spirit of unrest has prevailed throughout the dramatic and musical comedy world, due to a generally disturbed internal condition, over which producing managers and those vitally interested in the drama had no control. Many plays, which, under ordinary circumstances, might have enjoyed prosperous Broadway runs, speedily were sent to the storehouse through a lack of interest on the part of the theater-going public and because they were not the type desired. But the theaters have finally reached the turning point in the lane. Whatever doubt may have existed as to New York's right to the claim of being the amusement center of the entire civilized world has been set to naught within the past three weeks of this, the theatrical season of 1915-'16. Broadway theaters, as the New York popular playhouses generally are called, are just now housing more genuine hits that at any time within the last ten years, if not since the beginning of Manhattan. Real hits, made so both because of their wholesome entertainment qualities and because of the increased interest in things theatrical among the amusement-seeking public.

Theatrical managers have been quick to take advantage of the situation, and in glaring type their advertisements hurl adjectival phrases of their respective enterprises. As evidence one reads these from an issue of a metropolitan daily: "The acme of musical comedy achievement," "contains the most ravishing waltzes," "the funniest play in the world," "greatest operatic hit of the century," "funniest comedy of the ages," "the big play of the year," "the most amusing comedy that has come to town," "the colossus of musical comedy," "the great question of ages answered," are but a few of the allurements which help to draw the countless thousands daily and weekly to the metropolitan theaters. And there is much justification in these sweeping claims, because never before have the playwrights turned out such an interesting collection of successes as they have this year.

ASIDE from the return of prosperity and the exceptionally good plays so far provided, there are two paramount reasons for the success of the New York drama this season, both of them vital to the core. One is the return of the cut-rate ticket, through means of which a new class of theatergoers is being educated to Broadway enjoyment; the other the great number of visitors who throng Manhattan week in and week out, due to their inability to visit abroad, such as has been the American custom from time immemorial.

Formerly, chroniclers of events theatrical went to enumerate the hits of a season, because ordinarily they were few. Now there is a reversal of this order. There are so many hits that only the failures are recorded—and in justice to the wisdom of the Broadway producers it should be said they have had small cause so far this year to regret the lavish expenditures with which they backed their individual judgments. The response to their efforts has more than justified the claim that New Yorkers, and those from the outside who visit the great metropolis, will, and do, patronize a real success, be it drama or musical comedy.

New York managers are beginning to take the most optimistic view of the local situation. A few weeks ago William A. Brady was quoted as saying the speaking drama had gone to the eternal bow-wows, and that the only outlook was for the motion pictures. Now Brady has reversed himself, and to The Billboard spoke most satisfactorily of the New York conditions. "The season has been wonderful," said he, "so far as New York is con-

cerned. There are more New Yorkers at home than there have been for years, and the number of visitors is greater than ever before. You have only to look around the hotels, or ask a clerk, to find how many people are in town. And they seem to have money to spend. The ticket agencies in hotels are selling most of the seats they get, and very often they ask for more. The window sale is big, too. That's how good New York is. I have been accused of saying that the theater had gone to the bow-wows on account of the movies. One of the newspaper editors recently made that accusation, made it apply to New York, and then pointed out the number of hits in town. But I never said that conditions in New York were bad this season. Business is wonderful here

Ethel Barrymore
In *Our Mrs. McChesney*



John Drew
In *The Chief*



Maude Adams
In *J. M. Barrie Plays*



Montgomery and Stone in *Chin-Chin*

and it will keep on being wonderful, no matter how many motion picture theaters there are. But outside of New York theatrical business is bad. That's where pictures have hurt. Take the case of the smaller cities like Fort Wayne, Ind. How on earth can we send out there the same cast we used in New York when we can't get the actors? A star or a good actor approaching stardom doesn't have to leave New York nowadays. He can play in the studios in daytime and on Broadway at night. The result is that Fort Wayne gets a No. 2 company. But in a picture house Fort Wayne people can see Geraldine Farrar and other stars on the screen, just as New York sees them. Fort Wayne goes to picture shows. But when people come from Fort Wayne to New York they go to the theater. That's the way things stand now."

Lee S. Shubert, head of the Shubert theatrical interests, is well satisfied with the results attained by his firm so far this season, and predicts that the current year will go down in history as one of the most prosperous ever enjoyed. The Shuberts

have several real hits in their New York theaters, and plans are under way for launching a number of other dramatic and musical productions. Their big Winter Garden show is drawing far above expectations, and *Alone at Last* and *The Blue Paradise*, musical shows, are playing almost to capacity.

FLUSHED with success, the various managers are formulating and exciting elaborate plans for the remainder of this season and next. While there is every indication that a great many of the hits now housed in the Broadway show shops will remain, why managers are taking no chances, and a feature which looks as if it might have the making in it of a pronounced hit is being gobbled up with marked rapidity. The producers are out for good plays, and, fortunately, a high class of material is being submitted them for their approbation. Take as an instance the present New York hits. Leo Ditrichstein, in *The Great Lover*, written by Ditrichstein and Frederic and Fanny Hatton. The advertisements read that seats are selling eight weeks in advance, yet, as a matter of fact, few seats are selling—they are already sold. *The Great Lover* looms as the biggest Broadway triumph in years. *Chin-Chin*, the Dillingham production at the Globe, with Stone and Montgomery, in its second year, could have remained there

throughout the rest of the season if Dillingham did not want to utilize the playhouse for the new *Gaby Deslys* show. *The Blue Paradise*, at the Casino, is proving to be one of the musical delights of the year. It is now in its sixth month, and there seems no good reason why another six months should not be added to its metropolitan run. At the Astor Theater Fred Niblo is proving to be an unqualified hit in *Hit-the-Trail Holiday*, from the pen of that prolific writer of stage successes, George M. Cohan. *The Boomerang* is selling out at every performance. It is one of those plays that advertises itself. At the

Shubert Theater *Alone at Last*, by Franz Lehár, who wrote *The Merry Widow*, is proving a box-office magnet of unparalleled type. Then, too, there are such successes as *Abe and Mawruss*, a second edition of *Potash and Perlmutter*; *Under Fire*, billed as "the only war play that has stood all assaults"; *Ethel Barrymore in Our Mrs. McChesney*, more delightful than at any time in her great career; *Grace George*, with her Playhouse Company, alternating in *The Liars* and *The New York Idea*, with Major Barbara now added to her repertoire; *Pair and Warmer*, a rollicking farce that is really amusing and entertaining; *Common Clay*, which, with John Mason, is proving the dramatic sensation of the year; *Princess Pat*, at the Cort Theater;

The Eternal Magdalene, with Julia Arthur; *Hobson's Choice*; *John Drew, in The Chief*; *Around the Map*, the pretentious Klaw & Erlanger musical extravaganza, and a few others of more recent date, including *Sadie Love*, another Avery Hopwood farce, at the Gaiety, and *Lou-Tellegen*, in *The Ware Case*, at the Maxine Elliott. But aside from all of these dramatic and musical plays there is one production that stands out pre-eminently above others, in the sense of magnitude and pretentiousness. It is Charles Dillingham's *Hip, Hip, Hooray*, at the New York Hippodrome, which unquestionably is the biggest thing theatrically Broadway ever has known. The Shuberts have a money maker in *A World of Pleasure*, their Winter Garden production, based considerably on the fact that it contains a wealth of pretty and shapely girls, and contains a lot of smut in the dialogue, which appeals to the Winter Garden type of theatergoer.

Truly it can be said, and without the slightest fear of contradiction, that never in its history has New York offered such a variety of real successes



Grace George
Appearing at the Playhouse, New York

as it does this year. As stated, there have been a few failures, but in at least two instances there were underground reasons which accounted for their being withdrawn. Perhaps the most colossal failure of the season was Ned Wayburn's *Town Topics*, which recently closed at the Century Theater and has since been taken over by the Messrs. Shubert for rejuvenation. *Town Topics* proved a big drawing card but it lacked features. Despite this the weekly business aggregated between \$16,000 and \$20,000—but the overhead charges were so great as to preclude any possibility of profit. In fact, the production closed with a net loss to its backer.

Arnold Daly made his metropolitan reappearance in *The Angel in the House*, but one week sufficed to demonstrate it never would do. Daly and the supporting cast were superb but there was something lacking in the vehicle. On the other hand Bayard Veller's *Back Home*, which enjoyed a run of a single week at the George M. Cohan Theater, was filled with interest so far as its lines and construction went, but there was a decided apathy on the part of the public—without which the greatest of successes would prove a "flivver."

Naturally, there arises the question: If the movies were at all responsible for the decadence of the drama in the last few years, why not now? There can be no denying the fact that moving pictures "cut in" on legitimate stage business. With the acquisition of the most noted of the stars of the speaking stage to the screen the amusement-seeking public were quick to take advantage of the opportunity to see them at one-tenth what it would cost in legitimate theaters. The introduction of the \$2 motion picture, which had its inception with *The Birth of a Nation* early this year, and which has since grown rapidly, offered no further reason for patronizing the movie to the exclusion of the speaking stage. The class of entertainment provided by \$2 pictures is of the highest possible order, and is deserving patronage. On the other hand there seems to be fully as much interest in the cheaper priced picture houses, so that the increased business for the legitimate theaters does not necessarily mean that the public has "switched."

TO the careful observer it looks like a clear case of returning confidence with the return of prosperity in the efforts and aims of the

Just "Watche"

New York, December 12, 1915.

John Ringling imagined for a few hours last week that he had been bitten by a tsetse fly brought over in a recent consignment of African animals and was suffering from the sleeping sickness.

The facts were that the boat bearing the beasts docked early on a raw and blustery day and Mr. Ringling picked up a nasty cold while inspecting them.

That evening he developed a racking cough which steadily grew worse as the night advanced, effectually precluding all sleep.

Mrs. Ringling had the doctor on hand bright and early the next morning and he prescribed a cough syrup.

Thereby hangs this tale—the mixture had morphia and Indian hemp in it. Instead of sticking to the dose prescribed—a teaspoonful every three hours—after he had ascertained that it relieved him John just took a long swig at the bottle each time he was threatened with a paroxysm of coughing.

He had made his breakfast off a cup of coffee, and with practically an empty stomach in their favor the morphia and Indian hemp got busy.

The chauffeur had to wake him up when they reached the office, he went to sleep over the telephone with the receiver held to his ear and again right between sentences while dictating.

Then he concluded he would go out and walk the drowsiness off.

Passing the Hotel Knickerbocker he was reminded of an appointment and stopped in to telephone. He sat down in the lobby to search a memorandum book for the number. The next thing he knew he was blinking up into the smiling, apologetic face of one of the house detectives, who was endeavoring to rouse him quietly and without attracting any more attention than was necessary.

"Well I'll be d—d," he ejaculated as realization dawned upon him. "What's the matter with me?"

"Nothing, nothing at all, Mr. Ringling," replied the sleuth, soothingly.

"See here, Jim Devine," earnestly said John, catching the indulgent note in the other's voice—and then accusingly: "You think I have been drinking."

"You wrong me, Mr. Ringling—you wrong me deeply," protested Devine. "You never took a drink in your life. I have watched you ever since you first hit Broadway twenty-five years ago. I ought to know."

John eyed Devine narrowly for a minute, but the detective met his scrutiny unflinchingly, whereat the former, mollified and appeased, was about to apologize. But by chance, just at this point, he caught sight of himself in a mirror and remarked his features all flushed and swollen with cold. He surveyed his appearance with strong approval for a full minute, then wheeling indignantly on the sleuth, said hotly: "Jim, you're a liar."

Then everybody in the little knot that had gathered, including Pat Behann, laughed heartily and with one accord moved away in the direction of the bar.

It was clearly evident after a four weeks' tryout in Boston that *Back Home*, the comedy by Bayard Veller, founded on Irvin Cobb's famous *Back Home* stories, was not a money-maker, though it afforded elderly people of discriminating taste an evening of rare enjoyment. But there was a week open at Cohan's, and Selwyn & Co. concluded to get Broadway's verdict, which might, after all, miraculously prove favorable. Broadway failed to reverse the Boston finding.

Irvin Cobb, however, seized the occasion to crawl from under. Despite the billing he was regarded as a collaborator of Veller's. In a curiously speech at the Broadway premiere he disclaimed all such credit, earnestly assuring the public that all of his stuff that Vetter had used was a semicolon, a period, two commas and a damus!

Which was rather clever of Irvin.

Just before Chin-Chin left for Boston Fred Stone, seated in the Claridge grill, was negotiating, with very indifferent success, a portion of very quick, wily, nimble and elusive spaghetti.

He had brought to bear on the undertaking all of his well-known skill, finesse and dexterity and exhausted his every strategy, when he called for the head waiter.

"See here, Manuel," he observed in hurt and reproachful tones, "this is no way to treat an old patron. This stuff is utterly wild and untamed. It ought to be broken before served."

"Meestaire Stone," cried Manuel, "I am astonish. You! Zee broncho bustair! You! Zee ropair, haf been defeat by zee ease spaghet?"

"Easy," roared Stone. "You call this stuff easy—a job for a buster? Why Jack Bonavita could not master it. I tell you, you've got to get an eel trainer—one who has had experience on wild worms preferred."

When the *Young Vine Blooms*, the title of the first Reicher-Modern Stage production at the Garden Theater, is the first half of a Norwegian proverb and liberally, not literally, translated, it runs as follows, viz.:

"When the young vine blooms
The old wine ferments."
Isak innocent enough, does it not?
But what it means is that when the young folks mature and marry, their elders experience a stirring of sexual instincts and desires long quiescent.
They do say that if the virility and punch of the original Norwegian could have been preserved in the translation it would have been a peach of a title; one that would have made New York (all of younger New York at least) sit up and take notice.
And Herr Reicher does so need a title of that sort—or something.

Robert McLaughlin's play, which brought Julia Arthur back to the stage after an absence of twelve years, is a queer thing. After concocting and serving an utterly wild and impossible mixture of melodrama and allegory—piling improbability on top of rankest unlikelihood and carrying the process to absurdly extreme length, the author magically saves the situation just in the nick of time by disclosing the fact that it is all a bad dream.

The audience at first puzzled, then restive, then bored, is rapidly becoming querulous and derisive, when it is let in on the dream stuff.

Apparently what was a rotten play may be a devil of a good bad-dream, for it gets more final curtains than any other show now running in New York.

There is no stirring about, no reaching for wraps, no donning of hats at the finale. The curtain falls amid tense silence with the spectators apparently rooted in their seats. But when the spell snaps they kick no end of a shindy.

If Selwyn & Company ever wish to give it a sub-title I would suggest the following billing:

THE ETERNAL MAGDALENE A Plea for Prostitution

If it is a problem play that seems to be its message. Oh, of course, if it is only a dream, dreams go by contraries.

speaking stage producers, with the result that both branches of the amusement profession are enjoying an inrush of wealth which was hardly to be expected.

In this connection it will not be amiss to call attention to the wonderful record established by D. W. Griffith's *The Birth of a Nation*. More than 750 performances of this masterpiece of the screen already have been given, with an announcement that the run has extended. No other theatrical feature ever enjoyed such a lengthy run in the history of New York. Another of the so-called \$2 class of motion picture is *The Battle Cry of Peace*, which has just concluded a long run at the Vitagraph Theater.

The formation of the Griffith-Ince-Sennett combination, known as Triangle, and the securing of the Knickerbocker Theater for the presentation of their screen features at \$2, marked a new era in the theatrical field, in that there is a weekly change of program, coupled with the further fact that identical same pictures may be viewed in other cities throughout the country at prices as low as 10 cents.

IN conclusion, attention must again be called to the vaudeville and burlesque situation, though only briefly.

Many prominent artists of the legitimate and operatic world heeded the call of the B. F. Keith interests, and have entered the varieties for engagements of short duration. The result is a big revival of interest in this branch of entertainment, with gradual trend toward normal salaries for the recognized vaudeville actor. Notwithstanding things in the vaudeville world are still in bad shape and it will be months before they are righted. Burlesque, as now presented in New York, is of the cleanest possible type, due to the vigilance of the officials of the Columbia Amusement Company and Commissioner of Licenses George Bell, whose revocation of two burlesque house licenses brought about a speedy remedy.

ALTOGETHER, the general theatrical conditions now existing in New York are most satisfactory, and, unless some unforeseen catastrophe should occur, there is every outlook for a continuation of the situation throughout this and next season.



John Charles Thomas
In Alone at Last

BURLESQUE PAST, PRESENT AND FUTURE

BY FREDERICK M. McCLOY

ONE day in the fall of 1889 I rode into Meadville, Pa., with a burlesque company that was billed to play there that night. I had seen the performance given by this troupe in Franklin the night before. It was a sorry performance, I will admit; but there was not a suggestive line, movement or scene from beginning to end. There were four or five variety acts, embracing six or eight men and women, who played the characters in the first part and after-piece, and twelve chorus girls. The scenery consisted entirely of leg drops; and the costumes, of which there were precious few, were of the cheapest, gaudiest materials. There was not a union suit used nor was there a bare leg exposed.

ON the train I struck up an acquaintance with the manager. He was a quiet, unassuming fellow and his frankness in recounting the distressing conditions of his business interested me and aroused my sympathy. Among other things he told me that in most towns he was subjected to the humiliation of having to pay board in advance at the hotels and to settle baggage hauling charges before the transfer companies would touch his stuff.

Arriving at the depot the manager and I hadn't proceeded more than twenty-five feet toward the street when we were approached by a man in uniform who abruptly said: "Which one of youse fellers is manager of this show?" Having been satisfied upon this point the officer said: "I'm chief of police in this town and I've been instructed by the Mayor to tell you you can't show here tonight."

"Why not?" asked the manager. "We don't want no burlesque shows in Meadville and you might as well start for the next town without wasting any time."

My companion, warrantably indignant, was disposed to then and there argue the question, but yielded to my persuasion, and with all the members of his company, who had gathered around during the brief colloquy, quietly continued his way to the hotel to await word from me. The editor of the only daily newspaper in town was a friend of mine. Then, as now, I possessed emphatic and unalterable belief in the power of the press, and a few minutes later I was in conference with my friend in the newspaper office. My word concerning the inoffensive quality of the performance was readily accepted by the editor and we started at once for the Mayor's office. At the outset the chief executive was unyielding in his attitude.

"This is a burlesque show. That's all there is to it. We've had them here before and we've heard about them from other cities and on their reputation I deem it my duty to prevent the performance."

After prolonged parleying in which the newspaper man took my place as sponsor for the company and assumed full responsibility for the character of the show based upon my representations, the Mayor finally granted a license. It was not too late to get the story of these events in that day's issue of my friend's paper, and, as I remember it, I was exceedingly happy when I was asked to write the story. You may be sure I took advantage of the opportunity and spared neither space nor adjectives upon the welcome task. Before six o'clock the matter had become the talk of the town. That night the receipts exceeded \$500 and, deducting the local bills that did not aggregate \$100, including hotel, hauling baggage, rent of opera house, billposting and newspaper advertising, my friend, the manager, was enabled to proceed on his way with a comfortably plethoric

bankroll. And just so as to round out my ministrations to the unjustly condemned burlesquers I wrote and had published the next day a review of the performance principally for the purpose of providing the advance agent with ammunition to avert a recurrence of the Meadville incident.

MY object in dwelling upon this experience is to emphasize the point that burlesque for many years suffered opprobrium and ostracism from other divisions of the business because a certain class of producers and performers believed they could make more money with smut than with decency. They called their shows burlesque but they were not burlesques at all. They were a conglomeration of filthy dialog, libidinous scenes and licentious songs and dances with cheap,

be found anywhere in the world. Moral suasion was not necessary to accomplish this, but the application of plenty identified with the cause of uncompromisingly cleaning up the shows was vigorously entered upon. It must be kept in mind that as the Columbia expanded and the old opposition diminished, it became necessary to take in many individual producers and players who had been identified with the earlier conditions. Thus, while the Columbia executives were devoting their energies to building new theaters and perfecting a sound commercial foundation for their institution, some of the producers were gradually slipping into their shows some of those salacious elements

that had characterized burlesque of former years. Formal written protests and verbal arguments against this proved unavailing in several directions, and Columbia operatives discovered they were confronted with a problem that threatened recession and might result in a break that would mean fighting the battle all over again. They faced the situation with characteristic calmness and unrelenting perseverance. Soon the recalcitrants narrowed down to a small handful. And there it stuck, apparently an impenetrable, insurmountable wall between indecent and wholly clean burlesque. Suddenly, like a bolt of lightning out of a clear sky, there was projected into the situation at every one of the offending points a smashing bombardment against that wall that shattered it to the traditional smithereens. The attack was made by the daily newspapers or by the police or by both acting in unison so timely

and with such marked simultaneousness it looked as though the cause of clean burlesque had acquired something resembling providential aid. At any rate the barrier was removed. This was of recent happening. Today there is not an indecent burlesque performance being given on any stage

in America. It will take six months, perhaps a year, to impress this fact upon the minds of the public and press. But when that knowledge shall have been generally established, burlesque will thrive as never before and the people engaged in it will for the first time since their connection with burlesque began, experience a feeling of pride in their business and be relieved forever of the discomfort, not to use the harsher word humiliation, they have perforce felt when they have met people outside their own immediate environment, even those in other divisions of theatrical life.

BUT there is other work to be done before burlesque shall reap the full harvest of the splendid efforts

for its betterment that have been put forth by the executives of the Columbia Amusement Company. Experienced showmen perfectly understand that the success of their business depends entirely upon what is presented back of the footlights. There must be something besides clean performances to attract large numbers of people to the theater. For this reason producers should be ever on the alert to procure new and effective material and apply themselves as far in advance as possible to the preparation of their shows. This requires two kinds of efficiency. First, knowledge of how a show should be arranged and, second, ceaseless industry in working out the details. Without the possession of these qualifications, no person should be allowed to undertake the production of a show. Herein lies the great desideratum for the continued prosperity of burlesque. And there is another point worthy of serious consideration. It is the question of new talent. Burlesque has been

(Continued on page 173)



J. Herbert Mack
President Columbia
Amusement Co.



Jules Hurtig
Vice-Pres. Co-
lumbia Amuse-
ment Co.



Sam A. Scribner
General Manager Co-
lumbia Amusement
Company



Gus Hill
President American Bur-
lesque Association



Frederick McCloy
Business Manager Columbia
Theater, New York City

tawdry, garish and scant scenery and costumes. The "theaters" in which they played were invariably located in or near the slum spots in the larger cities and were dirty and unkempt, dimly lighted and with no attempt at ventilation. They were allowed to exist with-

out police interference along with the bawdy houses that infested the neighborhoods. No woman ever crossed the thresholds of their doors, and male patronage was confined to shameless degenerates and to that other species of degenerate that sneaked in with concealed faces.

THIS describes ninety per cent of the burlesque business up to about 1900. In that year or around that time, the remaining ten per cent of producers, among whom was my friend of the Meadville affair, started what has since developed into the admirable organization known as the Columbia Amusement Company. Nine to one was hard odds, especially since the nine had all the money. But the smaller unit went bravely at their task, and out of the uneven and very frequently discouraging struggle, there has come in the intervening fifteen years a chain of theaters as modern in all their appointments, as scrupulously clean and as perfectly conducted as are to

FROM STAGE TO SCREEN



Anna Pavlova

PERHAPS the most interesting phase of the amazing development of the motion picture art and industry, at present, is the spectacle of the producers for the speaking stage threatening an embargo on the players who, in this second decade of the Twentieth Century, are enjoying a prosperity unparalleled in the history of the theater.

The gentlemen who have controlled the destiny of the theater along older lines are protesting against the celebrities of the stage calling who have harkened to the call of the silent drama, threatening to bar them for all time if they dare to bestow of their artistry for the screen. But the players are being signed up by the film magnates at such a rate that practically every producer of spoken drama insists that before long it will be well-nigh impossible to adequately cast a production, unless the onrush of stage stars is stayed.

It must be understood that up to three years ago stage folk were so reluctant to pose for the screen that the few intrepid players who defied the wrath of the theatrical powers were wont to use fictitious names, while many of the photoplayers who have since become famous were young men and women who came into the film studio without the least stage experience. Up to three years ago photoplayers were not even advertised. The majority were paid by the day, much like models. The Mary Pickford of today, who finds \$2,000 in her pay envelope at the end of each week, was just as clever as she is today, but her name was not even known to the "fans" who idolized her.

STRANGELY enough, it was the spectacle of the theatrical producers entering the moving picture field, bent upon changing the conditions therein, that brought about a new era in which publicity methods characteristic of the theater created the most lucrative outlet for the actor in amusement annals. Immediately salaries were doubled, trebled and in some cases increased tenfold. Directors of photoplays, mostly former stage managers, not one of whom had ever earned more than \$100 a week, were granted contracts for 52 weeks in the year. Scores of these now earn from

\$250 to \$500 a week, while three erstwhile actors, all of whom were penniless when in desperation they applied for "work" in the studios, are now veritable pillars of the industry itself. All three (D. W. Griffith, Mack Sennett and Thomas Ince) now earn \$100,000 a year. Each is a millionaire, and they are the artistic heads of a mighty film organization capitalized at \$4,000,000, specializing in photo spectacles, to see which the public is paying the highest prices which obtain for the spoken play.

Such is the madness of the hour in filmdom that one may hardly name more than six of the accepted stars of the stage who have not been persuaded to change their environment from stage to screen, temporarily, while the number to be engaged for a full year is now so large, and is increasing at such a rate, that the effort to stay the movement must fail. For these favorites of the public are being tempted by guaranteed annual incomes in many instances written in six figures.

WHEN Geraldine Farrar accepted \$75,000 to spend a few weeks in California between opera seasons, so that all the world could see her as Carmen on the screen simultaneously, there was no protest even from the impresarios who are now forced to pay her several hundred dollars a night more than in other years. And so impressed was the diva with the new art itself that she consented to lead the grand march at a ball given in honor of the thousands of exhibitors in one of the Exposition buildings. Truly, then, the camera man is marching on. After Miss Farrar capitulated the movie magnates began to camp on the trail not only of the world's greatest players, but the singers as well. Caruso, in Pagliacci, is so far a screen probability that the film company is willing to pay him \$200,000 and a royalty as well. The latter is an important element, for Caruso knows from his experience with phonograph royalties

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Cyril Maude

MORALS OF YOUTH AND THE MOVIES

An Interview With Thomas H. Ince

THAT the motion picture producer of today is doing his utmost to safeguard the morals of American youth—in his productivity—is the opinion voiced by Thomas H. Ince, one of the big world-famous triumvirate now making photodramatic spectacles for the Triangle. Never in the long and eventful history of the industry, according to the noted director-general, have such pains been taken to build picture plays that will elevate instead of degrade the moral standard of boys and girls as those which are evident in present-day manufacture.

For some time past a certain class of agitators has been striving desperately, Mr. Ince declares, to check the tremendous strides with which the motion picture art is advancing, by addressing scathing speeches against its moral tone. And it was in refutation of the insinuations uttered by these howling fanatics that the great producer, in a recent interview, flung a denial in defense of the profession he so illustriously represents.

"I am prone to admit," says Mr. Ince, "that the time was when all too many of the American film manufacturing concerns were totally lacking in their sense of moral duty to the public. The fault lay in the fact that sensationalism was their goal—sensationalism that created a market for their pictures—for the public then was not fully educated to the fact that the good film drama can be made a medium of enlightenment on subjects that are vital to the interests of the human race.

"As time progressed, however, and heads of families joined their sons and daughters in frequenting picture play houses, a new era was ushered in for the production of photodramas. The demand changed from one for salacious stories without a moral to one for clean dramas with a heart interest or the powerful solution of a problem. Then it was that the producer awakened to the realization that if his industry expected to survive he must needs eliminate the lewd and obscene from his films. By the eventual elimination of lewdness and

obscurity the motion picture production took a seven-league step toward the universal popularity it now enjoys."

TO the question, "How is the producer safeguarding the morals of our youth?" Mr. Ince replied: "By being careful and by simply allowing to remain in the film only that degree of suggestiveness which is totally essential to the dramatic value of the picture, as a story, or to the expression of a message, as a preachment. It will have to be admitted by the unprejudiced that certain types of photoplays demand, at times, the incorporation of a highly sensual scene to serve its purpose. Such a scene, I believe, can not do harm—except to the moral pervert whose god is iniquity. The Knights of the Garter were delightfully broadminded in their attitude. Their motto, if I remember correctly, was: 'Evil be to him who evil thinks!'"

"Let me cite an example. A few months ago I produced a picture entitled *The Toast of Death*. It told the story of the tragic end of a man who was too weak to overwhelm the temptation of a woman. Had I designed the woman to be a plainly dressed, awkward, slovenly person the purpose of my story would have been entirely lost. She had to be of the bewitching kind, the so-called 'vampire' type of beauty which, time and events have taught us, have most frequently proven the undoing of the spineless man. She didn't wear too many articles of clothing—I mean the actress in the interpretation of her role—and the production was the more artistic because of that fact. I was not a bit surprised when the National Board of Censors did not condemn the picture, for by their mark of approval they bore out my belief in them that they are highly appreciative of ar-

(Cont. on 171.)



Thomas H. Ince



Louise Rutter
Pathe Star

THE EXPOSITION THAT WAS

WAS WHAT?

BY CHARLES McDONALD

IN presenting a retrospective story of the Panama-Pacific International Exposition one has to exercise such extreme care in the submitting of facts and the elimination of "near" facts and fancies that the writer, in order to be fair and impartial (fully cognizant that it is human to err), deems it advisable to offer

both sides of the story to his readers, hoping that neither will be considered criticism, but merely a friendly statement of conditions in the aggregate rather than isolated instances. While individual opinion is not always right as against that of the many ultimate wisdom does not always reside in the majority. The enumeration of the individual's particular personal grievance distorts and warps the proper perspective and depreciates the average of the whole. Reflecting on his personal woes, the individual naturally becomes pessimistic and casts about for a scapegoat, forgetting, for the nonce, that

untoward conditions, without the pale of human control, exerted a sinister influence; or, mayhap, that even his own judgment may have been in error. The few instances recorded below are offered not as individual cases, but rather as examples of prevailing conditions. Throughout it might be well to bear in mind the fact that

had the shows all closed the season with a goodly balance on the right side of their books the friendliest of feelings would have marked the relations between exposition officials and exposition showmen. This is not a eulogy, an apology nor a criticism—rather a resume of both sides, the writer having spent a year at the Exposition, coming into almost daily contact with both showmen and officials. He endeavors herein to put himself in the place of each respectively and respectfully.

THE SHOWMAN

PREPARE the floral pieces, sound the Dead March From Saul, The Funeral March of a Marionette, The Miserere of Verdi. A great bloomer and a myriad of hopes have passed, have become one with Nineveh and Tyre. Plant garlic at its head, its feet will take care of themselves. You may exclaim "farewell" and "adios" with no hope of an "auf wiedersehen" or an "aloha." The gates are ajar and a mixed quartet is heard softly chanting "Lead Kindly Light," but no comforting voice exclaims, "I am the resurrection," for there ain't agoin' to be no resurrection.

Ring the bell.
Toll the knell.
Requiescat in pace.
Vale.

THE first and most vital error of the Exposition was its geographical location. Practical railroad men have said in the hearing of the writer that, were there no war, were times the best in the history of the country, and did everyone in the United States have the time, inclination and necessary funds to visit the Exposition, and did all the railroads and other transportation lines resurrect all their old and discarded equipment and press the same into service, and then double it all, it would have been a physical impossibility to put enough people at the Exposition gates to make it a paying proposition. True, the attendance in some instances was big, but the instances were few and were invariably followed by reactionary days which kept the average well down. Further, such a vast area was covered by the Exposition that it required an attendance of a half million to make it look like a big day at an ordinary county fair. The selling of many thousands of season books during the pre-Exposition period, while it brought cash into the exchequer when it was sorely needed (at the time Alameda County refused to ratify its promise of a million-dollar donation), later worked a hardship on the showman in many obvious ways. The period was entirely too long. This was forcibly expressed at a banquet June 1, by a very apt and capable showman, Yumeteo Kushi-bicki. "The crying period of this Exposition is too long," he said. Other exhibitions, for a short time immediately following the opening weeks, have had their dull or "crying" period, but business improved along the middle of June. In this case waiting from February 20 till June 15 proved a "crying" period few could survive, with the result that many shows, and some of merit, were forced to the wall before the general summer business set in. In all, over thirty shows closed their doors before December 4.

ANOTHER very cogent reason that a large percentage of the shows displayed crepe on the door-knob before closing day was the selection of officials by the men higher up. Outside of the director of admissions and concessions and the chief of special events it is safe to say that none had ever been remotely associated with an amusement enterprise. They were either mere office boys for their committees on the one hand, or, on the other, functionaries rather than efficient and officious rather than officials. They seemed to find more delight in donning high hats and frock coats and attending banquets, receptions and presenting plaques than in getting into harness and devoting their energies to the work in hand. They did not grasp the limitations of the Exposition for concessions or did not have the moral courage to restrict the class or quality. True, promises along these lines were made—but forgotten. Red tape in inexhaustible quantities

THE EXPOSITION

MOST of the dealings of the showmen with the Exposition naturally were effected through the Department of Admissions and Concessions, and a story of the Zone would be incomplete without devoting considerable space to that department. In casting about for an efficient head for this important office the directorate had to be guided by many things. They needed a man of experience, of tact, of capability and of integrity. Many applicants presented themselves for this office and devious wires were pulled in an attempt to land the berth. Only one was needed and the selection of that one left many malcontents who have persisted in stirring up dissatisfaction by circulating stories of what they would have done if given the opportunity. In the final choice of Frank Burt the Exposition did well; for no matter what his failings or what his shortcomings he made money for his employers and that is what he was hired for, first, last and all the time. Exception has been taken to the "bonus" system inaugurated by him. The fact is, space on the Zone was

for sale. If you want a suit of clothes you pay for it, and you can not be forced to take a \$75 suit when you want one at \$25. No one was forced to take space on the Zone. Like anything else, a price was put on it—if you wanted it and wanted it bad enough, you paid, if you didn't or the price was too high it was your privilege to leave it.

Another thing the showmen seem to have forgotten is the fact that the World's Fair was not built for them alone. Of course, they wanted everything and we wanted them to have everything within reason, for we had as much interest in their attractions as they. Money for them meant money for us, but there were places within our gates more beautiful than the Zone, more instructive than any show. We could not very well herd the crowd on the Zone and then bar them in. Suggestions to ameliorate conditions were asked for and offered. One to the effect that we put free acts on the amusement way. This we did, and then were told that they lasted too long and held the crowd. Then we put on a quick sensational act and were told that the crowd congregated at the plaza too long in advance of the opening time and did not circulate enough. If an act was put on in the center of the Zone the showmen at the end claimed they were unfairly treated. Had one been put at each end the others would have complained, so we took them off entirely.

The nightly fireworks, beam drills and aeroplane flights caused much criticism. It is a broad assertion, but nevertheless a true one, that these and not the Zone were the night drawing cards, as is proven by the fact that those were the places that the crowds gathered. It was impossible to offer the attractions on the Zone, and, had it been feasible, the result would have been the same as is written above concerning free acts. Another suggestion, to place a band on the Zone, was followed and then discontinued because some complained that it held the crowds. That there was a dearth of new attractions on the Zone was no fault of the Exposition. There is a crying need for novelties, as showmen

the world over know. To evolve, create and produce shows, however, is the task of the showman and not of the exposition official. Some have called us heartless bloodsuckers. It is a fact that many shows received financial assistance from us to the amount of many thousands of dollars and, in some instances, we waived, during the dull spell, all percentages, furnishing light



Harry F. McGarvie
Exposition Specialist, Who
Put on Zone Day, Which
Proved One of the
Big Days

Frank Burt
Director Admissions and
Concessions

Emmett W. McConnell
Managing Director of the Mc-
Connell Attractions, Which
Controlled Many of the
Larger Shows



Panama Canal, the Feature Attraction of the Zone, Erected at a Fabulous Cost. The Cost of Construction Was Almost a Total Loss

abounded. There was no one who would assume or accept responsibility. It was a constant case of "pass the buck," each man seeming to seek the salvation of himself, entailing untold hardship, loss of time and money to the showmen.

THE Zone itself proved poorly located, was entirely too wide and much too long. This, after the original plans were followed out, could not be remedied. But the fact that it was flooded with girl shows with scantily clad dancers and absolutely nude posers, wheels, catch-penny affairs, gyp shows with blowoffs and even nickel shows, was a disgrace that would not have been tolerated on a carnival lot ten years ago. The natural result of these tactics soon brought the amusement street into disrepute and many of the good shows were compelled to close on account of the impossibility of continuing in the face of conditions. And the vacancies thus occurring were filled in many instances by questionable attractions under the management of favorites and so B. R. after B. R. crossed the Stygian stream to the tune of "Farewell, Farewell," thrummed on the heart-strings of those who had risked their all.

EVERY opportunity for saddling extra expense on the concessionaire was taken advantage of. Ticket chopping machines were "leased" to him at a figure for which he could have bought them singly. A double shift of ticket sellers was forced upon him at so much an hour with a minimum number of hours fixed, and it was not at all an unusual sight to see a ticket seller in her booth hours before the attraction opened, her salary charged against the concessionaire. Automatic ticket machines, which wouldn't "auto," were installed at the expense of the showmen, and these machines, while they often displayed more human intelligence than a majority of the ticket sellers, proved their impracticability in a hundred different ways, also at the expense of the showman.

Right here it might not be amiss to report some of the high-handed methods resorted to by officials after Mr. Concessionaire had paid his bonus; methods which might fittingly be termed the rape of the Zone. One attraction, which had paid a \$10,000 bonus (ground rent), was forced to put on three shifts of men and pay overtime wages to be ready for opening day under pain of forfeiting the \$10,000 and other monies invested. This attraction, under forced pressure, was compelled to open half complete, with the result that it received a black eye from which it never recovered. This forced opening of unfinished shows, when an attraction is permanently located, is suicidal, as is very apparent to any sane showman. Train robbery, brigandage and road agents annals have nothing on the following: One man, who had the concession for a certain village, had invested many thousands of dollars in his show and, while not making any money, was paying his percentage, his salaries and gradually getting off the nut, a little, week by week. He was new in the show business and unfamiliar with cutthroat tactics. Imagine his surprise one fine day upon finding his show closed. When seeking the reason, after he had been shuttled from office to office, he was finally told that he had violated some minor technical clause in his contract and that his show was to be taken out of his hands and placed under the management of another. He remonstrated, but—"What are you going to do about it? It's either that or nothing." Litigation is expensive, he acquiesced and his attraction was turned over to a favorite. Said favorite, while a good showman, has a reputation for unfair and crooked dealings known from Coast to Coast.

IT was not permitted to construct fronts along individual lines. Showmen know that a front has a psychological effect on the public and each has a style of architecture which he has learned from experience will assist in getting the money. Here you had to submit your plans to a man who, while he might have been an efficient landscape gardener or house painter, was a babe in the amusement business and exerted his authority chiefly in forcing building restrictions more drastic than those of any city, thereby entailing unnecessary expense. He told you what you could do or could not do, always after your bonus was paid.

The illumination of the Zone was inadequate and it sounds laughable, nevertheless it is true, that the reflectors on the dim lights festooned across the amusement way of the world's greatest Exposition were cheap tin wash basins painted red. In laying out the free doings the Zone was given no consideration. Many of the programs were staged miles removed from it



A Portion of the Zone, Opening Day, Feb. 20

and then followed each other up until a late hour, keeping the crowds (?) away. Charges of graft and illegitimate perquisites have been hinted at in some San Francisco newspapers and it is a positive fact that relatives of some officials, if not the officials themselves, were financially interested in concessions, the resulting favoritism being obvious. It is well known that one director received many thousands of dollars' worth of Oriental rugs from

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and other overhead expenses absolutely gratis. In many instances where we found a concessionaire was doing his best to get by we cut the percentage. In others we permitted changes when the owners or managers requested them. Of course, many were dissatisfied with our methods. You can't please everyone all the time. Sometimes, to protect ourselves, we were forced to drastic measures. Some showmen are canny and are always looking for the best of everything, and severe action had to be resorted to—though these were the exceptions rather than the rule. Many of the concessionaires were under-financed. They came to us with pretentious plans and when granted concessions, upon starting to build, found insufficient funds to complete their attractions according to their original plans and resorted to makeshifts in their productions, which were detrimental to their shows.

The Exposition, in selling thousands of season books, conferred a distinct advantage upon the showmen. These books were not transferable and ninety

per cent of the season-book coupons were accompanied by cash admissions and the attractions of merit were naturally helped by the mouth-to-mouth boosting of the season book holders. They were skills for the Exposition and so, indirectly, helped the Zone. Exception has been taken to our forcing some shows open February 20 before they were ready. It is generally conceded that there is many a dollar on a show lot on opening day that never comes back and, in exercising our rights in seeing that the attractions were all open, we put thousands of dollars into the pockets of the concessionaire which he never would have seen otherwise.

WE refute the statement that we showed partiality. In many deserving cases we were lenient, always with a desire to assist. In some cases we were compelled to exercise every prerogative we reserved in order to maintain principles; but never did we overstep the limitations of our contracts. It is true that second or so-called "blow-off" shows were permitted, but only at the earnest solicitation of the showmen, who claimed they needed them to exist. It is also true that wheels were permitted to operate shortly after the opening. We had the space and nothing else presented itself. As for the lack of showmen at the head of the Exposition, it is a sad fact that showmen, on the whole, are not considered good business men, and an Exposition is first a gigantic business and then a show; and business methods are more essential in the conducting of one than a show acumen.

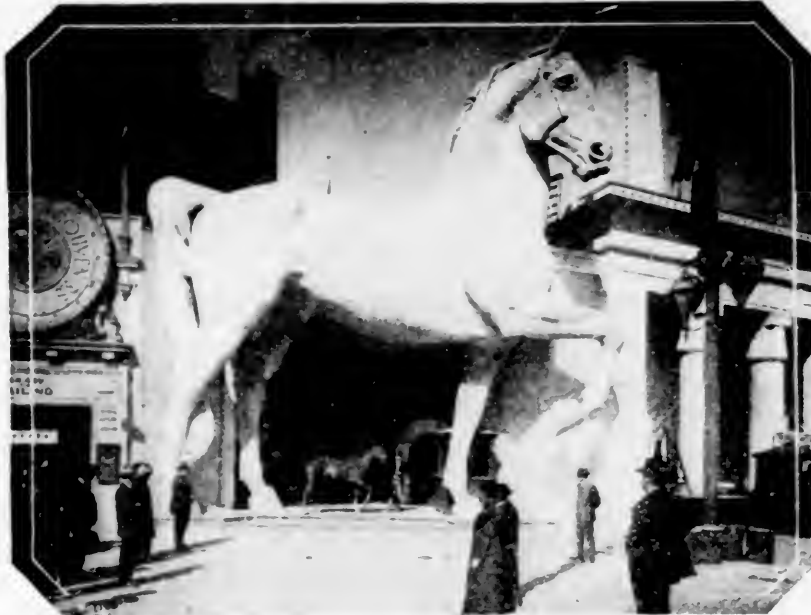
NOTHING need be said of the depressing influence of the European conflict and the general financial depression prevailing throughout the entire Exposition period. Every business has felt the effect and to dilate on it here would be a waste of time and effort.

Concerning the charges of graft, without any attempt at sacrilege, it may be pointed out that the Great Redeemer, Himself, when on earth was accused of being a charlatan and a faker. As an Exposition in the aggregate we offered the world and his wife the greatest, grandest, most complete and most beautiful ever attempted.

The public found everything we promised, every convenience and every attention. We gave them more for their money than any previous fair. They were not only satisfied, but were awed by the concrete beauty and completeness of our Exposition. They were satisfied and they, after all, are the judges.

STATISTICS now available credit the Panama-Pacific International Exposition with an excess of receipts over expenditures of more than \$2,000,000. This, of course, excludes the original investments made. Adding the number of visitors on closing day, December 4, a total of approximately 19,000,000 persons was registered. The attendance on the closing night exceeded the record for the 288 days during which the fair was open. Nearly 400,000 persons entered the gates during the day. The previous high record was 348,472 persons who went through the gates November 2, San Francisco Day. The daily average attendance has been 62,000. The Exposition opened February 20 last. Within twelve days after the opening 1,000,000 persons had passed through its gates. The 17,000,000 mark was reached on November 19.

Thirty-nine foreign nations participated officially, several of the warring nations of Europe, chief among them being France and Turkey, having buildings. Thirty-seven States of the Union were represented, nearly all of them having their own buildings. It is estimated there were 80,000 different exhibitors, the displays of whose products were valued at about \$350,000,000. There was no Federal appropriation for the Exposition, although various departments of the United States Government had displays, for which \$500,000 was appropriated. Most of the Exposition's buildings are being demolished. A movement has been started, however, to preserve the Palace of Fine Arts, perhaps the most imposing building of them all.



The Captain (Educated Horse), With The Elliss, One of the Few Attractions Which Made Any Money at the P.-P. I. E.



One of the Busy (?) Days on the Zone

AVIATION AS AN ATTRACTION

BY WILLIAM H. PICKENS

AVIATION, or rather let us say, trick flying, "saved the bacon" of many a big fair during the past season. The loop-the-loop, inverted flying and other sensational tricks of aerial gymnastics proved the real drawing power and provided the real entertaining qualities of at least two-thirds of the biggest State expositions in the various sections of the country.

Flying in heavier-than-air craft was a novelty in 1909, 1910 and 1911. People flocked to see for the first time in their lives a "flying machine." They stared at and marveled at the "aéroplane." It was even more of a freak than the wild man, the two-headed calf and the snake eater. Bosco, who made a meal of them alive, was no more of a curiosity than the man who went up in that sky-sailing contraption. The fair managers saw no chance for the aeroplane after the novelty of seeing one in the air wore off. The wise heads of the show game were too busy with premium lists and pumpkin competitions to scratch under the skin of the flying sport.

That aviation competitions were destined to supply the thrills then, and probably now, provided by automobile and motorcycle racing never occurred to them. Of course, the aviation promoters and aviators were to blame in a great measure for this lack of interest or appreciation of the possibilities of the flying business. Aviators were so well paid and well fed that they grew arrogant in many instances. They were temperamental. They would stall around and wait until the wind died down, the while telling the uneasy and anxious fair managers, with grounds full of skeptical spectators literally on "their necks," that the contract called for this and that, punctuating their arguments with a lot of technical phrases and scientific explanations. The fair managers neither understood nor cared for the flier's line of "bull," and in the infancy of the sport a natural antipathy toward aviation grew in the hearts and minds of the men who sign the contracts and put up the money for free acts at the big fairs. The smaller fairs followed suit.

In 1912 and 1913 the salaries of the aviators came down so low that many good exhibition aviators quit the game, cold. They had faith in the ultimate position of flying in the world of sports, but they had not the heart nor the money to stick for that day when flying would come into its own. During those two years the majority of big fairs cut out aviation entirely, and in the entire history of flying the writer can not recall more than one fair that offered a purse for aeroplane competition. And that prize was so small it attracted but three fliers—and they of mediocre ability. The county and district fairs continued to use low-salaried aviators. Many of these pilots of flying craft were insufficiently equipped; many more lacked exhibition experience, and all of them felt they were being underpaid. The season was short, being of less than three months' duration, and there was not much incentive to the chance-takers towards spending money they needed for living expenses, buying engines and new planes. So flying just slipped on down the toboggan. The outlook was not comforting to those who made their livelihood in the sky.

THEN came the news of Pegoud's loop-the-loop achievement. That one thing had everything to do with the rehabilitation of exhibition flying. Big fairs cabled the famed Frenchman and offered fabulous sums to have him fly in America. But Pegoud was too busy in Europe to tempt fate and a Wright patent litigation in the United States.

A full year before, America's premier trick flier, the peerless Lincoln Beachey, had deserted the game, not because, as was reported and written, that he felt flying too dangerous, but because he saw the end had come of the palmy days of flying so far as the box-office was concerned. Beachey had always believed the aerial loop not only possible, but free from any great danger. But he did not think it would get any great amount of money. And it would not have been considered the sensational stunt it is now regarded if Beachey had performed it first in America.

When Pegoud looped in France the scientific men of this country went into hysterics and declared the performance was just some trick in the sky and that a real loop-the-loop was a scientific impossibility. Magazines and scientific publications followed the dailies and weeklies in giving great space to the flying of Pegoud. He was named a wizard, was played up so strongly in a genuine manner that in the minds of the public the loop-the-loop in the sky was the sensation of the two months following. Efforts at publicity getting would have stopped the publication of two-thirds the stuff that was printed about Pegoud. And the same would have been true had Pegoud been brought to this country. The moment the lithographs and paid advertisements show up the golden flow of unsolicited publicity stops. As the oil well men say, Pegoud's feats sprung a "gusher."

BEACHEY was a showman all the way through. He was modest and unobtrusive, but he knew the value of printers' ink. Six weeks after Pegoud looped Beachey wired me to join him at Hammondsport, N. Y., the home of the Curtiss plant, for a conference. When I arrived there three days later he had a loop machine half finished. In three weeks more he was giving looping and upside-down flying exhibitions. We gathered about us a publicity and exploitation corps. But so well were we prepared that the

Associated Press, that venerable watch dog of the authenticity of the columns of its members, sent out warning to have all Beachey loop stories verified.

When he looped at San Diego for the first time in America (an American achieving the feat of the European, the second aviator in the whole world to master the maneuver), the district manager of the A. P. held the "dash" four hours for verification, and not a single Associated Press paper in the country carried the story that afternoon. Yet they "ate up" a press story their correspondent garnered from a San Diego daily having to do with Beachey losing twenty-five five-dollar gold pieces that slipped from his pocket while he was flying upside down. So I say again that Pegoud's looping first and the publicity he received in America created the demand for a sight of the loop, and financial failure would have followed the stunt had it been done first by an American. Then Beachey gave his amazing exhibitions on the Coast cities, promoting his own meets, and creating a demand for his act at the big fairs. He gathered many big contracts, but some of the biggest fair managers had become so indifferent to flying that it was only the amazing drawing power of Beachey in cities where he showed with an automobile racing driver to fill in the waits between flights, that made possible seven of his biggest contracts. In all Beachey got \$84,000 from fairs in 1914.

IN the meantime three other Americans had mastered the loop. First came Delloyd Thompson, for years regarded as a splendid exhibition flier, who first looped at Griffith Park, Los Angeles. Then followed Charles ("Do Anything") Niles' first loop over the aerodrome at Hempstead, Long Island. Two months later "Bird Boy" Art Smith, a youngster of Fort Wayne, Ind., known as a fearless and skillful biplane operator, looped seven times in his home city.

With the exception of Niles, who joined General Carranza's army in Mexico as chief aerial scout, these loopers were booked at fairs. Both made good, their work in nearly every instance being far better than the fair managers anticipated, and that is saying quite a lot. Niles filled a five-day engagement at the Trenton (N. J.) Fair, coming out of the "sky trenches" in Mexico for the dates and returning to the troubled Republic immediately thereafter.

Trick flying was on the map at last. The aviators were providing real thrills and were not engaged as mere freaks, fools who were able to keep alive through some strange protection Providence is supposed to throw around the weak minded.

After the fair season Beachey went to his home city, San Francisco, and arranged for a series of pre-Exposition exhibitions, staging a battle with a scenic

ship anchored off the Exposition water front. Although his flights drew immense crowds the Exposition heads were unable to see that trick flying would be a big card after the Exposition opened in February. But when quarter of a million visitors to the opening day ceremonies gave their eyes to Beachey alone and their ears heard, not the speech the orator of the day was reading, but the purr of Beachey's motor, they realized that flying must be a part of the entertainment. Right here I want to pay a tribute to the faith of Hollis E. Cooley in aviation. The veteran of so many successful show propositions worked hard to bring about the contract Beachey got with the Exposition. In fact, had it not been for Cooley's influence with Beachey and myself we would have dropped the proposition after several unsuccessful efforts to convince the directors of the big fair that they should have aviation exhibitions. But when the contract was finally signed, and was so dramatically concluded, Beachey gave his three flights a week to the biggest gates of that time, firmly fixing aviation at the Exposition.

MEANTIME the unassuming youngster from Fort Wayne had annexed a clever manager, "Billy" Bastar, and had gone to New Orleans to try out a night flying stunt. It was in the "city that care forgot" that "Art" Smith proved his great genius. Smith gave an amazing exhibition of flying at night with about half the stock of fireworks usually found in a Pain warehouse attached to his machine. The effect was startling, and by clever exploitation on the part of Bastar, Smith was soon more talked about all over the country than a divorce court figure in a small town. Smith gave a couple of performances over Chicago's Lake Front Park, one at night for the benefit of the fair secretaries then in convention in the Windy City. Before the night was over he had half the fair season closed up at big money. He had supplied a long-felt want in the fair business—a big night show.

Two weeks later the news was flashed that the unfaltering Beachey had fallen to his death at the Exposition.

Bastar wired the Exposition officials that he was willing to bring Smith to the Coast for two free exhibitions. They were great for free things at the big fair. The offer appealed to some of the officials. Smith went to the wonderful city with the Golden Gate for its front yard. His wonderful flying, his long-time contract, and his great vogue in San Francisco are a matter of history. It seems that he conquered every element. He remained at the Exposition, flying five times a week, until the middle of August, when it was time for him to go East to fill his State fair contracts. Then two other

Art Smith



Marjorie Stinson

Ruth Bancroft Law

Charles Niles

Katherine Stinson
(In center)

aviators, one an Argentinian named Pettrossi, who arrived in New York during July from his native country, were engaged to fill Smith's shoes. Niles was the other flier. Both flew monoplanes, faster, more slightly and more dexterous than Smith's biplanes. Both were great aviators, and experts outside of San Francisco could not see how Smith could retain his great

prestige after the two newcomers had their innings. The writer was probably more surprised than anyone to receive a letter from an aviation writer in San Francisco a month after Smith left, saying that everyone was yearning for Smith's return. That, while both Niles and Pettrossi were wonderful fliers and had given marvelous exhibitions, Smith's memory was still of the greenest green in the minds of the people of San Francisco and that his "home-coming" in November would be the biggest event of the fair.

Smith made a great impression everywhere he flew at the fairs. The receipts were tremendous and he was acclaimed a marvel at coaxing the dollars into the strong boxes. He not only duplicated the day successes of any other aviator who ever flew at the fair, but his night flying gained for him new laurels. But I could not believe the stories that came to me about his hold on the affections of the people everywhere he flew and particularly in San Francisco. I determined to analyze the situation as soon as I got close to him.

IN July, over Chicago's Lake Front Park, the aerial theater which has provided a setting for the greatest aviation meets and exhibitions ever held in America, a slip of a girl, 19 years old, with curls hanging down her shoulders, little Katherine Stinson, looped the loop and flew upside down in a tractor biplane, fitted with the famous



"Billy" Bastar

Gnome motor brought to this country by Lincoln Beachey and used by him in his last year of exhibitions. She was the first woman in the world to perform the loop or fly upside down, and she is still the only woman to perform the feat. Since that time Miss Stinson has looped more than 250 times and has been a big feature at many of the big fairs and celebrations. She has been flying for four years, and is considered an aerial heroine in many centers.

Miss Stinson performed her routine of feats at the San Diego Exposition late in November and is to give a series of flights at the San Francisco Exposition during its post-Exposition period. She is arranging for night flights next season with all the pyrotechnical trimmings. Another daring and

skillful little girl flier is Miss Marjorie Stinson, two years the junior of Miss Katherine, and her sister. This little woman is a graduate of the Wright school and has been flying professionally for two years. The sisters and a brother, also a Wright graduate, are planning to open an aviation school at San Antonio, Tex., this winter.

While mentioning women aviators, or aviatrixes, the work of Miss Ruth Bancroft Law must not be overlooked. Miss Law has a clean score in the flying sport, boasting of never having had a smash during her career of three years in the sky business. Miss Law is building a tractor type machine and announces that she will take up practice with it for loop-the-loop flying. Her practice work will be conducted at Daytona Beach, Fla., where she has been in the passenger carrying business for the past three seasons.

While Smith was scoring triumphs in San Francisco DeLloyd Thompson was invading the East, playing the larger cities there, and in the Middle West, with an organization including Oldfield, the automobile driver, against whom he raced. The pair drew big business and Thompson was acclaimed an aerial marvel. Thompson flew at the automobile speedways and at ten of the larger fairs. His skillful manipulation of his craft and his steady work gained for him much prestige. He was in great demand and flew almost continuously from April until the middle of November.

THOMPSON'S views on night flying were expressed to me recently as follows:

"I did not fly at night this season because I could get all the fair dates I wanted without doing the extra work. The hazard of night flying is not increased over flying in the daytime, except in the smaller grounds, and then a landing place outside the grounds can always be arranged. If the fairs want night flying next season and are willing to pay for it, they will find me there like a duck with as many roman candles, skyrockets and other Fourth of July stuff as I can hang onto my machine. I expect to give a series of night flights near Los Angeles within the next few weeks. I am a scientific fellow and like to make all the contributions to science that I can, but to provide entertainment for the whole population of a city by night flying and get pay from just a few, is not to my way of thinking. As soon as the returns are all in and the fairs say they make money on night exhibitions, I

(Continued on page 153.)



Frederick A. Hoover

A CIRCUS SANTA CLAUS

GET me right. I'm not knocking Florida about her Christmas weather. Perhaps if I was living in New York and had a bale of darby, I'd make that jump to Palm Beach just as the rich guys do, but when I have to stand for a mid-summer Christmas—well, that's a flier of a different complexion, or if you wish, a steed of another color.

A guy can celebrate the Fourth of July in any old climate, but with Christmas it's different. Maybe it's because in all the books and pictures you ever saw the Santa Claus stuff has the frame-up of a polar expedition. At least, most of us had it slipped to us like that when we were kids.

I was one of those kids long before I fell for the lure of the "white tops" and joined out as a circus troupier. Now, can you imagine how it gets my animal to be troupier "under the sheltering palms" along about December 25th?

Don't think that I'm sentimental nor anything like it, but when I wake up on a December morning and "make a look" at Mr. Fahrenheit's heat registering device, I don't like to find the mercury welded to the ninety nick. I'd rather be standing in a snowstorm, unloading mechanical toys to the crowds on Twenty-third street, or peddling the wreaths and bells in front of the old granary in Beaville.

If you'll listen I'll tell you of this particular Christmas I have in mind. Don't you worry about my little bulls in grammar, because grammar doesn't get me "by" on the ballyhoo stand, or as the Old Man says to me, "Doc, you're there with the pipes and the spiel. If you turn the crowd you should worry about grammar, you're working in front of a side-show—not a boarding school."

Starr's Supreme Show was one of those aggregations that never close the season. In summer we worked North, sometimes to the New England States, then swung back to the South for the winter. This was a twelve-car outfit made up of two sleepers, five flats, four stock cars and a combination privilege and dining car; the grub, except when en route, being served on the lot.

Isn't it funny how people fall for this Christmas thing regardless of the thermometer? Here

BY WILLIAM HENRY SEYMOUR

we were, routed along the Florida West Coast, billed to show in Seminole on Christmas eve, and the bunch of us framing up plans for the holiday although each had a decided hankering for a snowstorm.

Of course, ordinary people living in regular honest and truly houses, with props and scenery A-1, are framed for the act better than a bunch of circus troupers who have no more home than a rabbit. There's plenty of us show folks jumping around the map who haven't seen a regular bed for so long that we'd probably crawl under if we did see one, thinking we had drawn a lower berth, because with a railroad shows it's sleepers—with a wagon outfit, bed-wagons.

NOW that I have tipped you to our route and given you the line on circus life; tell me, gentle reader, what do you think of a kid's chances of seeing Santa Claus under these conditions?

"Posolutely bum," you say.

Well, that's exactly what the entire outfit thought when we cased the situation. And it wasn't any idle supposition either, because Whistles Nelson, our youngest clown, was "six, gold" on seven."

The kiddo was christened George, but got the nickname, "Whistles," from his act in the big show. He made his entrance in a clown make-up and broke up a baseball game pantomime that the three regular clowns were playing.

When Whistles reached the center of the ring he dug into one of his numerous pockets and drew out a small whistle. As the kid blew a shrill blast one of the big "joys" copped the whistle and threw it to the property man. Then the kid said: "I've got another one," and blew another whistle a little larger than the first. The second "joy" came running up and glommed in the whistle, which he also tossed to Jack Props. This performance was repeated a number of times and each time the whistle increased in size until at last the kid reached behind the center pole and brought out a horn as big as himself. When he

blew this, the big "joys" threw their hands in the air and pretended to fall in a faint. Whistles won the hearts of the audience because of his size. The women went nuts over him as he passed around the seats and sold his professional photos for ten pence per smash. With the outfit he was the candy kid; we all loved him, which accounts for our interest in the Santa Claus stunt.

The kid's parents, the Nelsons, were trapeze workers who had met and married with that show some nine or ten years before. Whistles was a circus baby, born on the road, but after his first year of trouping he had camped with his grandma in Buffalo.

He wouldn't have been with the show then, only his parents had split out while we were playing the Catskills that summer. When Bill Nelson blew the show the kid's mother beat it for Buffalo and returned with Whistles. She was leary about the father joining the kid out and told us that she'd feel better if she kept cases on Whistles herself.

Old Man Starr didn't make much of a screech when the kid joined us, possibly because of the mother's long engagement. The clown act was the mother's idea and she was sure some proud of Whistles in his joy make-up. He wasn't on the pay-roll, but his photo graft was good, for he unloaded a hundred or two at every show, which netted him more than some performers received in salary. The mother was planting all this darby. She was going to make an M. D. of the kid when he grew up; a regular doctor, not like me; they call me "Doc," but the nearest I ever came to deservin' that title was when I sold cough drops in Huber's before the stage performances opened.

NONE of the outfit knew the cause of the split between the Nelsons. All we knew was that there had been a quarrel at the railroad station, which ended abruptly when Bill Nelson turned to the ticket agent and pushed the entire bank roll—bills, silver and pennies—under the wicket and asked: "How far will that take me?"

Bill grabbed a strip of tickets for some tank station in the West and blew without so much

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PRESS AGENTS I HAVE KNOWN

THE evolution of the circus press agent has been comparatively brief. Originally the man who wrote up the show bills prepared copy for the newspaper, contracted for the advertising and performed numerous other duties ad interim. In recent years it had been the policy of all big shows to employ three or four of these publicity promoters, each acting in a different sphere, to cover his assignment.

The contracting press agent has his business duties, while the scribe who prepares the copy, interviews the editors and tells the stories in print is quite another individual. After him, like the deluge, comes the "press agent back with the show," to welcome his guests and see that everything is done to make the newspaper men and their families feel perfectly at home, enjoy the show and give it proper attention after it departs. He believes that Hamlet's injunction, as to the players, should be applied to reporters: "Better a bad epitaph when dead than their evil report while living."

I shall not attempt to pass upon the merits or demerits of any of those whom I have met and became more or less familiar. Neither shall I undertake to enumerate them all; but I can safely say that I have, undoubtedly, handled the copy of more men who have attained an exalted position in circus press work than any other individual in or out of the show business. This condition is possible because of my position as a sort of managing editor of all publications, advertisements and prepared press notices, including illustrations for at least four of the biggest shows in the world, and this, too, for a period of over forty years.

With no desire to be invidious, I must go back to the first circus press agent with whom I became personally acquainted, and that was some time before I entered the tented field, being at that time employed as an advance agent with a theatrical company.

W. C. CRUM

W. C. CRUM was the gentleman, then traveling with the P. T. Barnum Great World's Fair, and from what I had heard and knew, he was then considered perhaps the best press agent in the business. Being possessed of a brilliant education and a fluent writer, he could handle the classics to perfection. I believe that he was the first writer to issue an advance courier setting forth the attractions of the show he represented. He was one of the most skillful manipulators of circus adjectives I have ever met, and in my early acquaintance with him I became greatly impressed with his ability and complete knowledge of everything pertaining to the circus world.

Unfortunately for him, as I afterward learned, he had a faculty for creating the enmity of others, particularly in his line of work. I don't know of anyone in the profession who had more personal enemies on this account. He was, however, a true genius and, if left to himself, could turn out some of the most interesting copy, as I have reason to know from personal experience with him in connection with the Forepaugh and other shows, but on account of his antagonistic traits he finally retired from the show business and started a newspaper at Tampa, Fla., which he conducted with more or less success until he encountered the enmity of some local politician who laid in wait for him on his way home from the office late at night and in true "white cap" style seized him, flogged him and cut the beard from one side of his face and left him by the roadside groaning with pain. His letter to me describing these indignities was really pitiful and I was not at all surprised to hear of his death, in the course of a few months, as he never completely recovered from the shock.

W. W. DURAND

W. W. DURAND was the next oldtime newspaperman and all-round good fellow with whom I came in contact.

I remember meeting him in a newspaper office some time before I entered the circus business, and we formed a very agreeable acquaintance. "Billy" Durand, as he was usually called, was one of the most genial fellows I ever happened to meet, and I shall never forget the kindly manner in which I was greeted by him when I first entered the circus field and came in contact with

BY LOUIS E. COOKE

An Advance Chapter From Mr. Cooke's Proposed Book of Circus Life and History From the Days of Caesar Up to Date

(Copyrighted by Louis E. Cooke)

him in opposition work. Long after when he and I were thrown together with the Adam Forepaugh Show I found his true value as a most brilliant writer and thoroughly good fellow. For years he had been connected with the Barnum, Bailey and Hutchinson shows, and the exploiting of Jumbo was largely due to his convincing arguments and attractive writing. Always genial and

under any and all circumstances. I have known him to sit on a baggage truck at a railway station, while waiting for a train, and turn out as brilliant a piece of poetry as one is likely to read. Again, you could give him any subject to write upon or a certain space to fill and his copy would come back complete and perfect to the last word and letter. His paragraphs were always pithy and direct. Many of the quotations attributed to the great Barnum were from his own pen. He seemed to be able to harvest the whole field of thought in a single sentence, and no matter whether he had ever seen a locality or not, he could describe it to perfection on a mere suggestion. When he came to write of the Wild West and its environments, without having ever visited that locality, his "Wigwam Wisdom" was true to life and far better than any denizen of the wilderness could ever write.

During his career he represented many different shows and interests, and at one time was editor-in-chief of The Cosmopolite, a weekly paper published by Dan Rice, the old clown, at Girard, Pa. Many of his poems and paragraphs are now being read by thousands of people who have never known the author or guessed their origin.

"TODY" HAMILTON

R. F. ("Tody") Hamilton must next come in for most honorable mention, as, without doubt, "Tody" is the best-known circus press agent we have ever had. His long connection with the Barnum & Bailey Show and nearly all of his life spent in New York as a newspaper man has given him a prestige well worthy of the man and the genius he has displayed in his newspaper work. If one were to speak of him as Richard F. Hamilton no one would know who was meant. I will call him "Tody," therefore, which is more familiar and quite characteristic of the good fellow that he is. There is no question in my mind but that he has turned out more good copy and invented more schemes to feed the press and attract attention to the shows that he has represented than any other living man. I have sat beside him at the desk and worked directly with him for many years, and he was always the same congenial, convivial "Tody;" always alert and quick to perceive an opportunity for a good story. When nothing else presented itself he could start a controversy with the "freaks" or the living human curiosities, and get them to protest as to their being called "freaks" or anything else but human beings, no matter how deformed or lacking in their mental or physical make-up.

The next incident would probably be a test of strength between an elephant and a bunch of husky canvas men in a tug of war. At another time he would take a carload of newspaper men down to Bridgeport to see what effect musical instruments would have on a cage of lions or kangaroos, and then again he would lead them over to the elephant house to see a timid mouse, attached to a string, chase the elephants out of the building. All of these items made good stories. They helped to entertain the newspaper men who were always glad to have a little vacation and a round with "Tody," and if there was an editor, reporter or journalist of any kind on Park Row or Vesey street with whom "Tody" Hamilton was not in touch I never knew it.

MAJOR JOHN M. BURKE

MAJOR John M. Burke, the hero of many Indian wars and the lifelong friend of Colonel Cody—"Buffalo Bill"—is also one of those congenial fellows who can wield a pen, tell a story, and is, perhaps, able to plan as much interesting material as any press representative I have met. His acquaintance among newspaper men all over the world is probably greater than that of any other man, as he has always managed not only to come in personal contact with the leading editors and writers in all countries, but carries with him a fund of stories and anecdotes that are always interesting. It is seldom that he fails to find some local attraction or event on which to pin one of his stories, never failing to make the Wild West or "Buffalo Bill" the principal feature.

His personal appearance in a newspaper office is a strong asset for the show which he represents, as he is usually known by everyone from the office boy to the editor-in-chief, and it would be a pretty hard job for him to get through the line

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Press Agents who have won Distinction



home-like in personality, he made friends everywhere and was absolutely indifferent to his surroundings, no matter how uncomfortable or disconcerting.

His early schooling as a newspaperman was under the tutelage of George B. Prentice, of The Louisville Courier-Journal, and Durand seemed to inherit all the congenial spirit and characteristics of his early Southern training, from which he never departed, and strangely enough he died very suddenly while on the train en route from Louisville to Indianapolis on his way home to Bloomington, Ind., where his family resided.

CHARLES STOWE

CHARLES Stowe was another of my oldtime acquaintances and lifelong friends. Up to the time of his death nothing ever appeared to disturb our personal relations, although it is a matter of record that he had decided opinions of his own, and frequently encountered the displeasure of others.

"Charlie" Stowe was a genius in his way, and could write prose, poetry or blank verse, ad lib,



Ringling Brothers' Circus on the Lot at Davenport, Ia.—Photo by Commercial Photo. Co.

TICKET-WAGON MAGNETS OF OTHER DAYS

BY FLOYD KING

IN the course of a season's travel one often hears the phrase, "See one circus and you have seen them all." Of course, there is some truth in the adage. But one might as well say, "See one vaudeville, dramatic or burlesque show, and you have seen them all." The intrinsic features of the circus—the races, riding, aerial and acrobatic acts, the clowns, the elephants, the calliopes and the "white tops"—will always remain.

The introduction of novelties, new faces, new acts and old features in a new form does much to make the circus "the nation's favorite amusement." And lastly one must consider that there is a new crop of children every year, all of whom at some time must see the dear old clowns, the elephants and the 1,001 other characteristic features of the circus.

Circuses draw better today than ever. The season just ending has been the best in years for several of the larger tented aggregations. The circus tents of today are twice the size of those a generation ago. The fact that circuses do not make more money in proportion to the larger crowds is another story, one involving the high cost of living versus the oldtime admission fee—fifty cents.

Features, thrills, oddities and curiosities are the things progressive circus managers and owners are seeking today. Even showmen know that the price is of little significance to the really great attraction that can draw more money into the ticket wagons and that can be relied upon in bitter opposition.

What's the big feature this year? Is the eternal question.

DIAVALLO and his loop-the-loop and Jumbo are without doubts the two greatest features ever seen with circuses, using the box-office as the judge.

Nearly fifteen years ago a stranger walked up to the late W. W. Cole standing in front of a New York hotel and told him of a thrill that he had invented. It was the famous loop-the-loop. The stranger carried Mr. Cole uptown and back of a warehouse was seen the loop apparatus. It was scientifically explained to the great showman. Finally the rider mounted the bicycle and in a moment or so demonstrated the greatest act ever to thrill a circus audience. An act which defied gravitation and the teaching of lettered men. It was not until the fearless rider had looped-the-loop five times in succession did Mr. Cole believe the feat was practical. Rival showmen estimated the profits of the Forepaugh-Sells Circus at half a million dollars the first season of the loop feature. In other words the one feature had drawn into the box-office about \$300,000 in profit. The first season the loop feature was on at the Madison Square Garden the house might be two-thirds full, but along about 10 p.m. standing room could not be gotten.

Instantly other circuses began to advertise imitations—loop-the-gap, looping-the-loop in an automobile, on roller skates and upside down, and all the like were feverishly offered. No doubt the original feature of looping-the-loop on a bicycle would be offered today if a successful rider could be found. Scores were slain in attempting the perilous feat, while the original rider met an untimely death under the wheels of a railway car.

JUMBO, the biggest elephant ever seen in America, was an accident of fortune. A friend tipped P. T. Barnum about the earth's tallest pachyderm and the fact that a London zoo was anxious to dispose of the big brute. The purchase price was \$10,000. But litigation, obstacles and all the like cost as much more before the big fellow was landed in the Bridgeport winter quarters. English newspapers, humane and other societies, who suddenly evinced sympathy over the fact that Jumbo was to be taken away by a Yankee showman, were the principal advertisers. All of which advertising, while the delivery of the elephant was being made, was muchly responsible for the sterling powers as a box-office magnet. Jumbo was killed by a train in St. Thomas, Ontario, in July, 1885. He was never exhibited west of Omaha or south of Louisville.

Again we find that there was a Jumbo II, but he was nowhere the size of the original beast. At the time Jumbo was brought to America Adam Forepaugh made great claims for his elephant Bolivar. He insisted in larger type and stronger terms on billboards and in press that his pachyderm was the world's biggest. W. W. Cole, then conducting a circus, claimed, too, that his animal, Samson, was no smaller than Jumbo. But B. E.

Wallace did have at the time an elephant that came next to the London beast in size.

THE white elephant campaign in the '80s was a bit of rivalry one may hear rehashed almost any winter afternoon around the stove in the animal barn. Barnum secured one from Burmah. The elephant was not pure white, but a leprous-tint of flesh color. It was the first time one of those Albinos had been brought from Asia. The press agents attended to the fact that it was a gift from King Theebaw, and that it was a sacred beast. Pony punks with clerical robes were transformed into priests before the doors were opened. For several years Barnum's white elephant drew thousands. The beast was burned to death in winter quarters in 1887.

Before the Barnum white elephant had landed in America Forepaugh came forward with messages from Algiers telling of the capture of a pure "white elephant." The competition for white elephant supremacy between the two great showmen was fierce. The claim of an international authority in Philadelphia was refuted by the fact that Forepaugh's elephant was snow white on Monday, but somewhat spotted and stained on Saturday. When white elephant interest simmered down "the poor beast" died of pneumonia.

Interest naturally attaches to an elephant because it is now the biggest living creature on land. The first elephant born in captivity elicited great interest and resulted in the combining of James A. Bailey's show with that of P. T. Barnum, as the Connecticut showman later admitted that he was for the first time outwitted by the slim, young Michigander. The birth of the first baby elephant in the winter quarters of Mr. Bailey occurred March 10, 1880. Its birth disproved a great many theories which scientific men had accepted as facts connected with zoology since the writing of Pliny. The principal one was that the period of gestation was twenty-two months and twenty days, and not twenty-one to twenty-two months. Incidental with the birth of the first baby elephant in America and the start of James A. Bailey to fame and fortune is shown the fact that R. H. Dockrill, now hale and hearty at the age of 70, and equestrian director with Howe's London Show, possessed Hebe, the mother, but a short time before the great event.

W. H. McFARLAND is accredited with originating and exhibiting the first "wild man." Later came "Tom" and "Hattie," wild children from Tasmania. Both are now dead. "Wild Rose" and "Wild Minnie" are still, or were a short time ago, still active as side-show magnets. Likewise "South Sea Island Joe," who was once a canvasser with the Sells Show. "Zip, P. T. Barnum's What Is It?" is no doubt one of the strongest freaks before the public, as he has been for three generations. It

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Caught in the Act



LOWELL ^{A AND} ESTHER

DREW

"AT THE DRUG STORE"

WISH EVERYBODY
A MERRY CHRISTMAS



MULLINI SISTERS

PRESENT

SIX TALLY-HO GIRLS—SIX CECELIAN MAIDS—SIX ROYAL HUSSARS



SIX CECELIAN MAIDS

MERRY
XMAS



SIX ROYAL HUSSAR GIRLS

Producing High-Class Musical Girl Acts

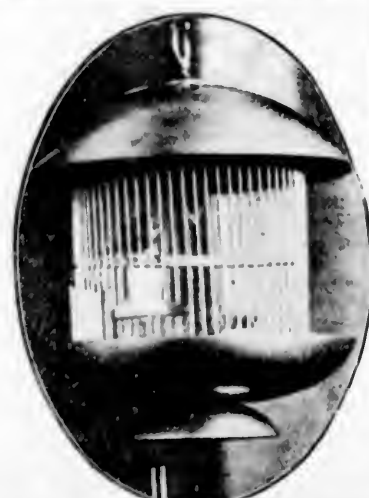
25 N. BISHOP ST., CHICAGO

VAUDEVILLE'S GREATEST NOVELTY

THE MYSTIC BIRD

PRESENTED BY
MASTER PAUL

THE BOY VIOLINIST
BOOKED SOLID TO 1917



THE BILLBOARD

INDISPENSABLE TO THE PROFESSIONAL ENTERTAINER AND ALLIED INTERESTS.

HARRY DE VEAUX CALMLY FIRES MORE HOT SHOT AT MOUNTFORD

And the White Rats Actors'
Union Clique

The "Lion of the Insurgents"
Interviewed

Speaks Out Fearlessly, But
Very Temperately

New York, Dec. 13.—The Billboard holds no brief for any of the factions in the present White Rat controversy. It is absolutely independent and disinterested and its columns are open to the champions of all sides (of these sides there are not merely two, as most artists believe, but five), and space has been repeatedly tendered each.

If Mr. De Veaux seems to be played up more than the leaders of other factions it is because he accepts the space and the others do not.

Our only concern in the matter is to see that there is fair play.

We stand for the greatest good for the greatest number of those concerned.

We want what the most of the actors want.

That seems to be a strong and stable organization.

We believe that no such organization can be strong and enduring unless it be built upon a foundation of perfect trust.

We believe there can be no perfect trust until there is perfect understanding.

Hence our slogan—"More light, let the truth come out."

We do not want anybody punished. That 'lea is utterly repulsive to us.

All that we seek is light in order that there may be understanding. Then only is a foundation of faith and trust possible.

Our position was fully outlined to Mr. De Veaux when we sought the following interview with him, beseeching him to outline a constructive policy.

Said Mr. De Veaux: "I understand your position perfectly. But some destruction is absolutely necessary. We must clear away the infirm, weak and rotten spots before we can repair them and we must dig away the debris before we can ascertain all the rotten parts.

"Calmly reviewing the present deplorable conditions in the work of reorganizing the vaudeville actors of this country impels me at this time to give a short story of the efforts made to organize properly and the mistakes which have occurred to nullify all the

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VIC HUGO



Who is alleged to be implicated in the misappropriation of funds of Majestic Theater Co., Cedar Rapids.

VIC HUGO SKIPS WHEN \$40,000 DEFALCATION IS SPRUNG ON HIM

Owners of the Majestic Theater
at Cedar Rapids

Employ Pinkerton Men and
Get the Goods

On Him and George Medhurst,
It Is Claimed

The show world was electrified by an Associated Press dispatch sent out from Cedar Rapids, Ia., December 8, which had it that Vic Hugo, manager of the Majestic Theater in that city, in collusion with George Medhurst, treasurer of the house, was accused of misappropriation of funds to the extent of \$40,000, and that Medhurst had confessed.

OUR CORRESPONDENT AT CEDAR RAPIDS SAYS

Cedar Rapids, Dec. 13, 1915.

The story here is that the stockholders in the opera house had long suspected that all was not right and had quietly imported some Pinkerton detectives to investigate and ferret out the wrong doing.

It is alleged that the efforts of the Pinkerton men were successful and that Medhurst was confronted with the evidence and taken before the county attorney where he signed a

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HE COMES BACK DOES COL. CODY AND NOT WITH A LOVE-TAP EITHER

"Buffalo Bill's" Rejoinder to
H. H. Tammen

Full of Speed, Spine, Spunk
and Spirit

G. O. M. Interviewed by Hildreth in Chicago

"Yes, I have read Mr. Tammen's statement as to his enjoining me if I even attempt to make use of my family or professional name, or venture to make an honest living as I have tried to do for more than half a century."

Thus spoke Col. W. F. Cody (Buffalo Bill) to a representative of The Billboard who called upon him at the Auditorium Hotel in Chicago to get his personal views on this subject.

Continuing the great scout and most popular man in the amusement world today emphatically remarked:

"If there is any law in the land that prevents a man from writing, printing or using his own name, after it has been well established around the world and in every country where the human language is spoken, I have not discovered it, and the best legal authorities have declared that for anyone else to make use of, advertise or infer that they control, present or offer such a personality for gain, and fail to do so, they perpetrate a fraud upon the public and may be fined or imprisoned for obtaining money under false pretenses. That is my attitude exactly.

"Furthermore," Colonel Cody continued, "I have fulfilled every contract and agreement with Mr. Tammen, and with every other man with whom I have had any dealings, and as early as July of this year it was officially announced in the columns of The Billboard and other publications that this was to be my last season with Mr. Tammen or with the Sells-Floto Shows, with which I was then connected, and to quote Mr. Tammen's own words which appeared in The Billboard under date of July 24, 1915, in which he said: 'Yes, Colonel Cody has considered resigning, or at least says so. I hardly think he will before the end of this season, but should he I will not offer the least objection nor interpose the slightest obstacle. I know of nothing that would perturb me less.'

"It was then and thenceforth an understood fact that I was negotiating with other parties to put on an entirely new yet historic pioneer, military and instructive exhibition for the

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CARL LAEMMLE



President of Universal Film Mfg. Co., who takes stand against smut in motion picture productions.

CARL LAEMMLE TAKES DECIDED STAND AGAINST SMUT PICTURES

President of Universal Makes
Position Clear

And Points Out Danger to
Motion Picture Industry

Thinks the Little Theater Is
Coming Back Into Its Own

The Billboard, from time to time, has called attention to the tendency of certain moving picture producers to inject an element of filth and smut into their photoplays, this being in line with The Billboard's stand for clean and wholesome entertainment, both on the speaking stage and in the silent drama. Now comes Carl Laemmle, president of the Universal Film Manufacturing Company, with a decided stand against the introduction of such features in photoplays, and with the assurance that Universal features will in the future, as in the past, be entirely free of objectionable matter and photography.

In a communication to the editor of The Billboard Mr. Laemmle makes his position quite clear. He says:

"I stirred up a hornet's nest when I poked into the question of smutty pictures in some of my recent straight-from-the-shoulder talks. When I

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This Issue of The Billboard is 55,000 Copies

SUBSTANTIAL START ON ACTORS' FUND ENDOWMENT

Approximately \$100,000 Raised During First Week of Campaign—Work Started on Preliminaries for Big Exposition To Be Held in Interest of Fund

New York, Dec. 13.—Returns of approximately \$100,000 is the net result to date of the nation-wide campaign being waged for the Actors' Fund of America, by which it is hoped to raise an endowment fund of \$1,000,000. During the week just ended a whirlwind campaign was conducted in and about Wall street, with the result that a great many substantial donations already have been received, and the nucleus laid for what promises big returns.

The largest single contribution to date came in Saturday's mail when Mrs. Florence R. O'Neil, chairman of the national campaign, received from Henry C. Frick his personal check for \$5,000. Several donations of \$1,000 each were received during the week, and any number of smaller ones.

As a result of the activity shown by those working in the campaign during the last week, it is announced that the Astor Trust Company, which numbers among its directorate the biggest men in the world, will act as depository and trustee for the investment of the monies raised through the national campaign in behalf of the Actors' Fund.

Another feature, directly traceable to last week's campaign, is that two very prominent people, one of them a well-known actress, made out their wills, with bequests for the Actors' Home in Staten Island contained in each codicil.

One day this week, possibly on Friday, Newark will be invaded by the New York campaigners, it being planned by Mrs. O'Neil to take some twenty-five young and beautiful professional girls to the Jersey City to use their influence in the fight to raise the million dollars.

Through the courtesy of Walter Vincent, Henry W. Savage and William Harris, as well as many other men prominent in the theatrical and commercial field, automobiles have been at the disposal of the national committee all week, and will continue to be during the entire life of the campaign. It is planned by Mrs. O'Neil to secure a number of auto cars to transport the young actresses to Newark this week.

Work already has started on the preliminaries for the big Exposition to be held in this city beginning April 22. The committee announces its readiness

The Eatons for London

New York, Dec. 11.—Mary and Doris Eaton, who will make their appearance at Tytyl and Mytyl in *The Blue Bird* at the Manhattan Opera House next Monday for a two weeks' engagement, will be starred in a Drury Lane extravaganza in London following the close of the Manhattan engagement. Contracts were signed on Thursday.

Operate on Miss Taylor

New York, December 10.—Miss Laurette Taylor, who returned to this country on Wednesday, accompanied by her husband, J. Hartley Manners, underwent an operation at the Hotel St. Regis yesterday. While her condition is not serious it will be several days before she will be able to leave the hotel.

to receive donations of any kind, from a spool of thread to a \$5,000 automobile. Plans are now being formulated for a popularity contest, by which it is hoped to further enrich the fund. For such a contest the committee last week received an offer from the Thermos Bottle Company, offering to donate a solid gold thermos bottle, containing \$500 in gold coin, as one of the prizes. Hundreds of other prizes undoubtedly will be offered.

friends in the profession. Lohman was a member of the Friars' Club, and was also a Mason. For some years Lohman had been connected with the Lieblers.

Kellerd in Shakespeare

New York, December 12.—Some time during January John E. Kellerd, with Miss Percy Haswell as his co-star, will begin a tour of the Middle Western States in a Shakespearean repertoire. Among the plays will be *Hamlet*, *The Merchant of Venice*, *Macbeth* and *Romeo and Juliet*.

Memorial for Klein

New York, Dec. 11.—In memory of the late Charles Klein, playwrights, actors and producing managers who were his friends will meet at the Hudson Theater at 4 p.m., December 19, to hear addresses by those who knew him best. The Society of American

RICHARD BENNETT



Mr. Bennett has been engaged to play the leading role in *Upstairs and Down*, a new comedy by the Hattons, which will be produced by Oliver Morosco.

Al Jolson To Star

New York, Dec. 13.—The Winter Garden management will produce in the near future an elaborate musical extravaganza called *Robinson Crusoe, Jr.*, in which Al Jolson will be starred. The piece was written by Edgar Smith and Harold Atteridge. Sigmund Romberg and James Hanley will supply the music.

Mr. Jolson is now on his way to Florida for a vacation, and upon his return to New York the play will be put in rehearsal.

Al Lohman Suicides

New York, Dec. 11.—Alfred E. Lohman, for many years a well-known theatrical manager, committed suicide yesterday by shooting himself at the Princeton Hotel in Forty-fifth street, following a long illness, which brought on despondency. He was about fifty-five years of age, and had many

Dramatists and Composers, the Lambs and Players clubs, the United Managers' Association and the Associated Managers of New York, under the leadership of Augustus Thomas, are making the arrangements. Speakers will be William Courtleigh, Percy Mackaye, Daniel Frohman, John Drew, Joseph I. C. Clark and others.

Lease Plymouth in Boston

New York, Dec. 11.—Cohan & Harris and Selwyn & Company have secured control of the Plymouth Theater, after conducting negotiations for several weeks, and will take possession on December 27. The Plymouth was first operated by the Liebler Company, and when that firm went bankrupt the house reverted to a railroad company, which held the mortgage. Fred Wright, who has been manager since Liebler stepped out, will probably be retained in that position.

The opening production will be *A Full House*.

NEW PLAYS

Major Barbara

MAJOR BARBARA—A comedy, by George Bernard Shaw, in three acts. Produced at the Playhouse, New York City, December 9.

THE CAST:

Stephen Undershaft	Clarence Derwent
Lady Britomart	Charlotte Granville
Morrison	G. Guthrie
Barbara Undershaft	Grace George
Sarah Undershaft	Norah Lambson
Adolphus Cusins	Ernest Lawford
Charles Lomax	John Cromwell
Andrew Undershaft	Louis Calvert
Bummy Mitchens	Margaret Calvert
Snooby Price	Arthur Eldred
Jenny Hill	Mary Nash
Peter Shibley	Richard Clarke
Bill Walker	Conway Tearle
Mrs. Baines	Josephine Lovett
Bilton	Paul Bliss

New York, Dec. 11.—Major Barbara is a member of the Salvation Army; she is also the daughter of a millionaire. Separated from her family because of differences between her father and mother, she makes the "acquaintance" of the former through his interest in the "Army." Father, mother and daughter are harmonized through the usual channels of "contact." The Sun says "New York is already grateful to Miss George for her services to the art in the Playhouse," and it is now under an "additional debt of gratitude that she has put Shaw's brilliant play" in the theater on this side. The Times rather hits the true note with a remark that "those who enjoy Shaw, and those who wish it thought they enjoy Shaw" should be immensely pleased. Local newspapers are practically unanimous in the opinion that it is, throughout, Shaw "dialogue"—the play having little of the technic this country ordinarily requires in productions to which it gives approval. A first performance of Major Barbara was given in New Haven, Conn., December 7, by Miss George's company. It was applauded there.

Coliseum for New York

Panama Canal Exhibition Company Plan Huge Building To House Exposition's Feature Show

New York, Dec. 10.—If the Coliseum materializes New York will have an amusement building in Eighth avenue more spacious than Madison Square Garden. It will be surpassed in size by only one other building of the kind in the world, and that structure is the London Olympia. It is planned to erect the Coliseum before next summer, on the site now occupied by the car barns of the street railway company, in Eighth avenue. Negotiations for the property have been going on for more than four weeks between the Panama Canal Exhibition Company and Theodore P. Shonts. The terms of the transfer have been agreed upon, and it is expected that the contract will be signed next week. It is said the lease will cover twenty-one years, with an option of renewing for an equal term. The venture will be financed by the Panama Canal Exhibition Company, of which Fred W. McClellan is general manager. Mr. McClellan last summer managed the Panama-Pacific Exposition in San Francisco.

It is said that one of the main reasons for building the Coliseum is to provide a place for this big feature of the P.-P. I. E. Madison Square Garden is not available at this time, and no other building is large enough to take care of Mr. McClellan's exhibit.

The whole venture will represent an investment of between \$4,000,000 and \$5,000,000.

Mme. Sembrich Improving

New York, Dec. 12.—Mme. Marcella Sembrich, the opera singer, who has been seriously ill with pleuro-pneumonia at the Gotham Hotel, has shown much improvement in the last few days. Her physician says she is practically out of danger.

DRAMA and OPERA

Forbes-Robertson

Will Make His Final Appearance in America at Harvard

New York, Dec. 11.—Sir Johnston Forbes-Robertson's performance of Hamlet at Sander's Theater, Harvard University, on April 24, will mark his positively farewell performance on the American stage. The President of the University and the Chairman of the Department of English have formally invited Sir Johnston to present Hamlet on the old Elizabethan stage of that theater to celebrate the three hundredth anniversary of the death of Shakespeare and to mark the final appearance in this country of the distinguished English actor.

Town Topics Reopens Xmas

New York, Dec. 12.—Active and enthusiastic rehearsals of Town Topics are now in progress under the direction of J. Harry Genrino and Allen K. Foster. The play will begin its road tour Christmas week at the New Princess Theater, Montreal, under the management of the Shuberts. The new cast includes Trixie Friganza, Bert Leslie, Lew Hearn, Bonita, Cross and Josephine, Peter Paige, Artie Mehlinger, Carbery Brothers, Elaine Johnson, Cameron Sisters and Marie La-Barre.

After the Montreal engagement the show will go to the Shubert Theater, Boston, for a run.

Benefit for Dramatic League

New York, Dec. 13.—A benefit for the Educational Dramatic League will be given at the new Colony Club on Friday afternoon, January 14. On this occasion the Barrymores (Ethel, Lionel and John) will make their first appearance on the stage together in a number of years. They will present a new one-act play.

DRAMATIC NOTES

John Cope has been engaged to play opposite Mrs. Minnie Maddern Fluke, in *Erstwhile Susan*, Mrs. Fluke's new starring vehicle.

The 100th performance of *Hitt-the-Trail* Heiliday was given at the Astor Theater Monday night of last week.

The English rights to *Fair and Warmer* have been purchased by A. H. Woods, who plans to present the Avery Hopwood farce in London along with *Abe and Mawruss* and *Common Clay*. *Fair and Warmer* is now running at the Eltinge Theater.

The *Daily Northwestern*, issue of November 27, gives a whole page to a eulogy of John Williams, owner and manager of the Grand Opera House at Dehkoosh, Wis. The *Billboard* will print a biographical sketch of Mr. Williams in an early issue.

Marie Tempest ended her tour in Boston, Saturday night, December 4, and is now in New York.

Willard Mack has picked *Gentlemen, Think It Over*, for the title of his latest three-act drama.

It is said that Robert Hilliard's present medium, *The Pride of Race*, has been rechristened *What Became of Deegan Folk?*

Under Fire, Rol Casper Megrue's war play, continues to crowd the Hudson Theater, New York, to its generous capacity. It will celebrate its 150th performance on Thursday.

Maisie Gay of the Adelphi Theater, London, last seen in America in the part of Madame Blum in the original production of *The Quaker Girl*, has arrived in this country, and is now rehearsing with the Sanderson-Brian-Cawthorne "Sybil" company.

When the history of the theatrical season of 1915-'16 shall have been written one of the plays that will loom large as a laugh producer will be

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ROBERT GRAU

Intimate and Important Revelations Appertaining to the Larger and Finer Phases of the Business

(The *Billboard* does not object to reprint from this column, providing proper credit is given.)

LOOKS LIKE GOOD TIMES AHEAD

Compared with last year at this time the present theatrical season is indeed a prosperous one. Last fall Kiaw & Erlanger had only quasi-successes in the most of their New York theaters, and as this firm has never had any dealings with the cut-rate magnates the losses must have been considerable. The New Amsterdam Theater was practically dark until December when *Watch Your Step* saved the day.

As for the Shuberts, a year ago at this period they did not have a single success in their houses, but for them the cut-rate system was a real salvation. How different the conditions this year. Practically every playhouse conducted by Kiaw & Erlanger and their allies has a "hit." The percentage of these theaters, playing to capacity, is probably larger just now than at any time in at least ten years. The Shuberts also have substantial successes in the majority of their theaters, while their Winter Garden shows on tour are recording remarkable receipts.

For the first time in years one hears favorable news even from the one-night stands, where last year the Number Two companies were playing to ghastly business. This year there are not so many of these organizations with an increase of strong attractions. Instead returning advance agents are optimistic in their reports. In the theatrical clubs there is little or none of the gloom of a year ago. Yet with all this improvement in the outlook, and the inspiring spectacle of a dozen playhouses selling out at every performance, and with the Metropolitan Opera House sold out at each regular subscription night, there is not the slightest indication of any increase in the number of producers for the stage. The producer with a capital of \$10,000 to \$15,000 has practically disappeared from the amusement field.

Go where showmen congregate and you will not observe the least activity among a class of producers who might well "come back." It is no longer true that the man of small capital is barred. I am sure that both Kiaw & Erlanger and the Shuberts would encourage new producers.

It would be a pity if the opportunity to share in prospective prosperity should be seized first by the film producers, a species whom I have always believed would one day shift their productivity from the screen to that of the stage. If Erlanger should say, frankly, that a new producer would be welcomed, even with moderate capital, I firmly believe that there would come into the field of the theater an aggressive type of play producer, and, with his advent, it would be discovered that not all of the people are being catered to in the present-day scheme of things in theaterdom.

PAVLOWA INDISCREET

If Anna Pavlova keeps on scolding the public, advertising the fact that the people are not responding at the box-office, the great dancer may after all find herself in vaudeville one of these days. It is a tradition of the theater and its allied branches of entertainment that telling the public it is not appreciative is much like placing an officer in front of an auditorium threatening those who dare to enter.

Pavlova has before this spoken unwisely to the press, but when she spread broadcast the news that the Boston Opera Company season in the City of Culture was a financial failure the final result was to inform thousands of this fact who otherwise would not have known it. By what reckoning Pavlova could have been persuaded to upbraid the public for its indifference is difficult to comprehend. It is inconceivable that the astute Max Rabinoff was cognizant of Madame's unfortunate procedure. Is there any evidence at hand to justify Pavlova's pessimism? In New York receipts for two weeks exceeded \$50,000; and that, too, so early in the season as to suggest the advisability of a return engagement. But the real trouble with the Pavlova entourage is the same as has characterized all efforts to establish costly grand opera in the few cities where the public has had a surfeit of this luxury. Always the modern impresario visits these cities where above all others he should keep away from. Boston is undoubtedly the poorest city of its size in this country for first-grade opera. Pavlova is absolutely correct in what she has said about The Hub, but it will not help matters in other cities to advertise Boston's inadequate response. The sooner Rabinoff eliminates such cities as New York, Boston and Chicago and takes his vast organization to those cities where the people are hungry for opera the quicker he will attain his goal. It remains to be seen whether a tickle public will be steadfast in its loyalty to a great idol.

IRENE FRANKLIN'S DRAWING CAPACITY

Of all of the vaudeville celebrities who appear frequently at the Palace Theater not one is established so impregnably with the public as is Irene Franklin. It is a very difficult matter to ascertain the actual drawing capacity of a vaudeville favorite. The late B. F. Keith used to say that it was just as absurd to credit capacity business in his theaters to one great stellar attraction as it would be unfair to attribute a drop in the average business to the same potentiality. Keith insisted, however, that this condition was wholly proper; that, in fact, the drawing power of a vaudeville theater should be so great that no individual attraction could rise superior to it. Whether this viewpoint holds for these days is open to conjecture; but it is certainly a

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Elsie Janis

Now Under Management of Lee Shubert and Oliver Morosco

New York, Dec. 11.—Elsie Janis has passed from the management of Charles Dillingham to that of Lee Shubert and Oliver Morosco. The popular little player will be starred in *Betty*, the English production which has been purchased by Morosco, and will be staged here with many of the original British cast.

Skinner's N. Y. Engagement

New York, Dec. 12.—Otis Skinner will begin his annual New York engagement, under the Charles Frohman Company direction, on Monday evening, December 27, at the Cohan Theater. His play this season will be a comedy of character and situation, entitled *Cock o' the Walk*, which was written especially for him by Henry Arthur Jones. It was one of the last plays selected by Charles Frohman before he met his death on the ill-fated *Lusitania*. Supporting Mr. Skinner will be Vernon Steel, Reginald Barlow, Kenyon Musgrave, John Rogers, Harry Dodd, Walter Gibbs, Ernest Elton, Janet Dunbar, Enid Bennett and Rita Otway.

New Producing Company

New York, Dec. 12.—Broadway has another new producing firm—The James Gorman Producing Company, with offices in the Astor Theater Building. James Gorman, who is at the head of the company, is one of the well-known Gorman Brothers, of minstrel fame. For a number of years he was connected with Cohan & Harris as stage director. The new firm will produce both plays and sketches for professionals and amateurs.

BOOKS REVIEWED

Only Such Volumes as Appeal Specially to Readers of The *Billboard* are Touched Upon Herein

VAGRANT MEMORIES, by William Winter. 8vo; 323 pages; bound in illustrated. Net, \$3. Weight, 25 ounces. George H. Doran Company, 38 W. 32d street, New York.

In this volume Mr. Winter, dean of American Dramatic Critics, harks back in his delightful style to what he regards as the "Golden Age" of the American Theater, and does it charmingly.

Mr. Winter intends this book to be supplementary to the compendium of his recollections, called *Other Days*, which was published in 1908.

It depicts and commemorates another group of eminently notable actors and actresses whom he knew intimately and well, viz.: Lester Wallack, James W. Wallack, Edwin Booth, Augustin Daly, Henry Irving, Johnston Forbes-Robertson, Ada Rehan, Clara Morris, Laura Keane, et al.

The volume is dedicated to Ada Rehan in courtly and touching fashion.

IS THERE A SHAKESPEARE PROBLEM? (with reply to J. M. Robertson and Andrew Lang). By G. G. Greenwood, M. P., author of *The Shakespeare Problem Restated*, etc. 8vo. Cloth, \$4.50 net. John Lane Company, New York.

Upwards of seven years ago the author of this work published *The Shakespeare Problem Restated*. The object of that work was to prove that, in spite of the generally received tradition, William Shakespeare, the player, who came from Stratford-on-Avon to London in or about the year 1587, was not the true author of the immortal works known as the *Plays* and *Poems* of Shakespeare. The writer was most agreeably surprised by the reception accorded to his heretical book by the public and the press both in England and America. He contends that there is scope for further research, further investigation, and further consideration

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

VAUDEVILLE

CABARETS

MOUNTFORD IN FAVOR OF INVESTIGATION BY A. F. OF L.

Declares He Has Nothing To Conceal and Is Confident Actors' Organization Would Be Given Clean Bill—Denies Assertions That He Receives Commissions

New York, Dec. 13.—An investigation of the affairs of the White Rats Actors' Union of America by the American Federation of Labor would be warmly welcomed by Harry Mountford, international organizer, who is confident that such an investigation would give the actors' organization a clean bill of health. Mountford not only is heartily in favor of such an investigation, but to The Billboard he said he sincerely hoped the threat was not merely idle gossip.

One of the main contentions of those who have been fighting the cause for the vaudeville actor, in connection with the affairs of the White Rats, has been that various deals and inside information have been concealed, and are being kept under cover. It has been persistently pointed out that in order for Mountford and the White Rats' organization to obtain the full confidence of the vaude. actors, they must "open the books," and show what's what.

Mountford is satisfied in his own mind that he has nothing to conceal; on the contrary the international organizer feels there are a lot of things which the performers in general might be interested in knowing if a thorough investigation were conducted, and while he has been concealing nothing which he feels should be made public property, nevertheless the threat of a probe by the American Federation of Labor is gladly welcomed.

Mountford has issued an emphatic denial to several assertions made

Lillian Kingsbury

Cancels Proposed Dramatic Engagement to Remain in Vaudeville

New York, Dec. 11.—The proposed dramatic engagement of Lillian Kingsbury has been canceled owing to the fact that she has decided to remain in vaudeville with the sketch she is now presenting, The Coward, written by Ethel Clifton. So successful has she been that her vaudeville bookings have been extended to cover the balance of the season.

George Nash Enters Vaudeville

New York, Dec. 11.—George Nash will soon be seen in vaudeville in a sketch entitled The Unexpected, by Aaron Hoffman, under the direction of Joseph Hart.

Race Winners at Loew's

New York, Dec. 11.—The winners of the big six-day bicycle race at the Garden will make their appearance at Loew's American Theater and Roof all of next week. They will ride on patent rollers against other riders in the race.

against him with reference to contracts and commissions for obtaining new members to the White Rats' organization.

"I wish to enter an emphatic denial," he told The Billboard. "to the

(Continued on page 61.)

of America held their regular weekly meeting at the Grand Pacific Hotel last evening with J. Dolan in the chair. The speakers were Tommy Ryan, of Ryan and Richfield; Shaw, of Shaw's Circus; J. Donovan, Charles Saylor, Mr. Dunbar, Teresa Miller, Mrs. Hugh Emmett and others.

So great a crowd was in attendance that many had to stand. The earnestness of the actors is very evident, and all seem to feel the need of an organization. Will P. Conley read a message from Harry Mountford.

Bornhaupt Drops Suit

New York, Dec. 11.—Charles Bornhaupt, the European agent, has discontinued his \$300,000 suit against the United Booking Offices of America, the action being similar to that instituted against the booking agency by

JAMES DUTTON



Mr. Dutton's equestrian act, now playing the Orpheum Time, is conceded to be one of the best offerings of its kind before the public.

Abeles To Open at American

New York, Dec. 11.—Edward Abeles, who recently affixed his signature to a long contract to appear on the Marcus Loew Circuit, will open the week of December 20 at Loew's American Theater and Roof. He will be seen in Self-Defense, written for him by George Broadhurst for use at the Lambs' Gambol several years ago.

White Rats Meet in Chicago

Chicago, Dec. 11.—The White Rats Actors' Union and Associated Actresses

Clifford G. Fisher, which was decided against the plaintiff. It is rumored on Broadway that Bornhaupt has been given the floor privilege of the U. B. O.

Irene Franklin in "Loop"

New York, Dec. 13.—Irene Franklin and Burton Green, who were a positive clean-up at the Palace here last week, as, in fact, they are on any vaudeville bill on which they appear, have been signed for the Shubert Within the Loop show, and will open with the attraction in Chicago on Christmas Day.

New Chicago House

Under Consideration by Fred Lincoln of the Affiliated Booking Company

Chicago, Dec. 11.—Fred Lincoln, president of the Affiliated Booking Company, has several offers for theater sites in Chicago under consideration, and blue prints for a new house are already reposing in the vault of a well-known architect. Western capital represented by personal friends of Mr. Lincoln, and also stockholders in the United Theater Company will supply the money to back the enterprises. They have been trying for some time to persuade Mr. Lincoln to perfect all the details for the formation of the new company.

Trixie Friganza Sticks

New York, Dec. 13.—On again, off again Trixie Friganza is at it again. When Town Topics went kersplash Trixie immediately decided she would go into vaudeville, in spite of several offers from the Shuberts to continue her in the cast. An Orpheum route had been practically laid out for Miss Friganza, which she planned to inaugurate early in February, but two days ago she changed her mind again, and when the Shuberts send Town Topics to Montreal next week the clever woman will be heavily featured in the cast.

Dolly Sisters Reunited

New York, Dec. 11.—Roszika Dolly, who has been appearing in vaudeville with Martin Brown, and Yanesi Dolly, who has been appearing with her husband, Harry Fox, have been engaged to dance together in the Midnight Frolic, atop the New Amsterdam Theater, beginning December 27. The sisters have been separated, professionally, for some time.

Bounding Gordon Injured

New York, Dec. 11.—Solli All, one of the Bounding Gordons, a well-known acrobatic turn, is in Polyclinic Hospital as the result of injuries sustained by falling while practicing with his partner in the White Rats' gymnasium last night. It was at first thought that his neck was broken and grave fears were expressed as to his recovery. At the hospital today it was said his condition is good.

Fire at Proctor Theater

New York, Dec. 10.—Proctor's Twenty-third Street Theater was a scene of a fire Wednesday, which was quickly extinguished. The damage was trifling. It started in some rubbish on the back of the stage. At the time there were nine hundred people watching a moving picture performance.

Change in San Diego

San Diego, Cal., Dec. 11.—The Speckles Theater has been turned into a vaudeville house, and all road attractions hereafter will play the Isis Theater. The Isis is owned by Katherine Tingley, a noted theosophist of the Pacific Coast.

Vaudeville Reviews By Special Wire

Majestic, Chicago

(Reviewed Monday Matinee, December 13)

Chicago, Dec. 13.—An enthusiastic audience greeted the new bill at the Majestic this afternoon and every act is entitled to special mention.

No. 1—Pictures.
No. 2—Grace Carlisle, singer, with Jules Homer at the piano, have an attractive and well-staged number. Miss Carlisle has a pleasing voice and her selections were well received. Between the song numbers Homer entertained with violin selections. Sixteen minutes, in four; seven bows.

No. 3—Clemons and Dean offer the dance of the inebriate as the special feature of a singing and dancing act. This went over big and won a round of applause. Ten minutes; in one; three bows.

No. 4—Billy Bouncer and his bounding contest proved a source of amusement. The contestants are "planted" in the audience, and their antics on the "trampoline" create fun. During the contest some fast work is done by Billy Bouncer. Special set representing midway scene. Sixteen minutes, in four.

No. 5—Willie Holt Wakefield offered a repertoire of song-sayings that caught the audience's fancy, and all were soon smiling with her. Some new material is used, as well as a few old numbers. Eleven minutes, in one; eight bows, two encores.

No. 6—The Passion Play of Washington Square, in which Mary Servoss is featured, is an excellent vehicle for displaying the talents of this young lady. She is surrounded by an excellent cast, and all deserve credit for their efforts. It is a breezy little comedy, and contains many laugh-provoking situations. Twenty minutes, in full; seven curtains.

No. 7—Billie's Burke's Tango Shoes, as presented by Bert Cole (a dancing number with the participants drawn from the house), is a novelty. One of the hits of the afternoon. Mrs. Cole puts on the last dancing number with her husband to such good effect that they register a hit. Her dancing is exceptionally good, and both front and back kicking called for applause. Kelley and Needham scored individually with examples of Irish art. Twenty-two minutes; open in one, close in two; five curtains and many bows.

No. 8—Henrietta Crozman, in Cousin Eleanor, proved one of the bright spots on a strong bill. She is well supported, and the playlet is nicely handled. Special set and scenery lend attractiveness to the number. Forty minutes, in four; six curtains.

No. 9—Sophie Tucker was warmly greeted and responded with a repertoire of songs that kept her audience applauding all the way. That Old Home Town of Mine and The Suffragette numbers were the best liked. Twenty-eight minutes, in one. A continuous ovation.

No. 10—Meehan's Canine introduce a number of new tricks, as well as the old ones. The ease with which the leaping bonds scaled the barrier won unstinted applause, as did the work of all of the dogs. Thirteen minutes, full stage.—WALTER.

GARDEN TO STAY

Says General Manager Cochrane

New York, Dec. 12.—"Madison Square Garden will not only remain as New York's exhibition building for many years, but it has the greatest prospects for the coming year in the history of the old building, despite recently published reports of a new exhibition building to be erected at Eighth avenue and Fiftyeth street," says Harry A. Cochrane, general manager, who adds: "Its actual bookings for next year constitute a program of trade shows or industrial exhibits, bazaars, balls, boxing matches and other sporting events greater than any single year in the entire history of the famous old building.

"Ice skating is also to be an attraction in season, and the fact that an investment of more than \$100,000 in this one feature alone is now being made refutes any statement that the Garden will be razed in another year.

"Madison Square Garden, from all looking indications, will not only remain for many years, but is now entering upon a new era of prosperity, the industrial conditions of the country are contributing to this result not only in the abundance of trade expositions to be held but in amusements and sporting events."



The Topmost Rung.

The PALACE

Here Genius not Birth your Rank insures

(Reviewed Monday Matinee, December 13.)

New York, Dec. 13.—Mrs. Langtry and Adelaide and Hughes split top honors of this week's bill. The former was featured in one-act playlet, entitled Ashes, which contained an ordinary story, presented in a capable manner. The usual triangle of husband, wife and lover, did not catch the fancy of the audience until almost ten minutes after Mrs. Langtry and her associates were on view. Adelaide and Hughes came back to vaudeville with one of the niftiest dance offerings that the Palace has staged in some time. Henry Lewis was a riot from start to finish, as also were Bernard and Phillips. The balance of the show was just fair vaudeville. Lew Dockstader was on view too long, and spoiled his chances of registering a huge hit.

No. 1—Current News Pictorial. Eleven minutes.

No. 2—Vasco, the Mad Musician, returned to New York with practically the same act he employed when last seen in these parts. The only addition noticeable is an assistant, who hands Vasco the various instruments, which he played most capably. The Palace orchestra did not give the support required by an act of this description. Seventeen minutes in three; special set and hangings; two bows.

No. 3—Jack Donahue and Alice Marion Stewart. The talk did not get the usual amount of laughs that these performers are accustomed to, their place on the bill being too early. Donahue's eccentric dancing is the main spring of the act, and scored a deserved success. Miss Stewart is a capable feeder. The pair did very well. Fourteen minutes, in one; three bows.

No. 4—Marie and Mary McFarland sang operatic selections. The ladies apparently do not possess their excellent voices of a few years ago. Their numbers could also be improved upon. However, the audience was favorably impressed. Eleven minutes, in three; two curtains.

No. 5—Lew Dockstader should have retired after the first exit. Then he came back to do two more encores that were not really demanded; part of the audience felt they were being imposed upon. Dockstader, made up as Teddy Roosevelt, gave his monologue, which contained a number of solid laughs. Thirty-three minutes, in one; two bows.

No. 6—Adelaide and Hughes presented an entirely new repertoire of sensational dances. Miss Adelaide may be termed "daintiness personified" as every motion is stamped with that seal possessed only by an artist of Miss Adelaide's calibre. J. J. Hughes fills in the picture most admirably when escorting his beautiful partner through their various prances. Eighteen minutes in four, special drop, seven curtains.

INTERMISSION

No. 7—Mike Bernard and Sidney Phillips offered an up-to-date piano and singing act. Bernard needs no introduction as a pianist. He surely is a master of the ivories. Phillips, a clean-cut chap with an abundance of personality, rendered four character songs in a manner that had his audience with him every moment he was on view. A more clever combination would be difficult to imagine. Twenty-one minutes, in one; six bows.

No. 8—Mrs. Langtry, assisted by Leopold Stark and Lionel Atwill, in a one-act playlet that did not succeed in overwhelming the listeners. Mrs. Langtry wore a beautiful gown that caught the fancy of most of the ladies present. Seventeen minutes, in three; four curtains.

No. 9—Henry Lewis was undoubtedly the laughing hit of the show. Lewis has the knack of putting over his material with a punch. This clever boy's talent is unlimited. He can do almost everything in the art of entertaining. As a showman Lewis ranks high with others who are following this line of endeavor. A woman sitting close to the reviewer fell off her chair into the aisle when Lewis sang a comedy number, using the word cuspidor instead of torador. He surely scored a sensational hit. Twenty minutes, in one; six bows. Stopped the show completely.

No. 10—Henrietta DeSerris and Company presented a posing act that contained many pretty reproductions of famous works of art. The models held their poses in a most remarkable manner. Not even the quivering of an eyelash could be detected. Twelve minutes, in two; two curtains. Length of show, three hours and five minutes. Business, good.—JACK.

Chicago Palace

(Reviewed Monday Matinee, December 13)

Chicago, Dec. 13.—There were many vacant seats at the Palace this afternoon, probably due to the nearness of the holidays. It was a slow-running show, with eight numbers, Mrs. Leslie Carter topping the bill.

No. 1—Yankee and Dixie, two well-trained fox terriers, opened the show, performing many novel tricks, some on slack wires. Concluding they played selections on hanging bells. Twelve minutes; open in full, close in one. Well received.

No. 2—Raphael Pizzi, George Scott and Paul Southe offered an operatic idyll, in which they appeared as Omar Khayyam, Thomas Moore and Robert Burns. All three have good voices and their excellent singing (before a pretty set representing Omar's tomb) won them a big hand and two curtains. Fifteen minutes, full stage.

No. 3—Charles McEott embodies the plot of a comic opera within the space of ten minutes, in his original song travesty, imitating character and chorus. His burlesque on how screen stars do their parts and the disappointment of a movie fan who has unconsciously caught the first part of a serial story closes. Pleased. Fifteen minutes, in one; two bows.

No. 4—The Langdons have a good comedy offering in Johnny's New Car, which is brought on the stage and made the subject of ridicule. The humor of these three people was heartily appreciated. A boulevard set dotted with street lamps brought a hand when the curtain went up. Fifteen minutes, in full; four bows.

No. 5—The Watson Sisters, Kitty and Fannie (late of burlesque fame), made a good showing and received the most applause of any number. Their appropriate vaudeville songs and costumes made them quick favorites. Twenty minutes, in one; three bows.

No. 6—Mrs. Leslie Carter offered a part of Zaza, but the tabloid form of this emotional drama did not do justice to the story. Nevertheless, her acting won for her prolonged applause. Thirty minutes, in full.

No. 7—Willie Solar would make an ideal minstrel man. He rendered several jungle ballads in which he made every sound imaginable with the tongue and lips. Apart from a good, clear voice, which had the closest attention of the entire house, he is a fine entertainer. Ten minutes; two bows.

No. 8—The Aerial Macka are well known to the outdoor amusement public, and in vaudeville they should also win recognition. They work fast and furiously on trapeze and swinging ropes. A rich splash drop of black displayed to advantage their white silk costumes. Five minutes, full stage.—ZIN.

INTERNATIONAL CIRCUIT, INC.

Succeeds Stair & Havlin Firm, Which Dissolves January 1

New York, Dec. 11.—The firm of Stair & Havlin will be succeeded by the International Circuit, Inc., the first of the year. Interested in the new venture will be E. D. Stair, A. W. Dingwall, George H. Nicolai and Gus Hill. John H. Havlin, of the old firm, has retired from the field of the popular-price circuit, having on November 3 transferred his interest in the Stair & Havlin Co. to E. D. Stair. The active heads in the new corporation will be George H. Nicolai and Gus Hill with headquarters in the Columbia Theater Building.

The reason that the firm name of Stair & Havlin has been given up is due to the fact that Mr. Stair and Mr. Havlin wish to retire from active theatrical service. Mr. Stair will not take any active interest in the new firm, although largely interested financially.

The policy of the new corporation will be to adhere to popular-price productions of a high order. The International Circuit, which controls about eighteen theaters at present, will be expanded, and it is believed that forty weeks' bookings will be offered to attractions next season. The International Circuit, in addition to booking their own attractions over the circuit, will also be in a position to take care of independent companies. The scale of prices will range from twenty-five to seventy-five cents, and in some instances an admission of one dollar will be charged.

LIFE MEMBERS FOR ACTORS' FUND

New York, Dec. 13.—Three more life members have been added to the list of the Actors' Fund. They include Virginia Fox Brooks, Sylvester Hickey and Ffolliott Page.

ADDITIONAL REVIEWS ON PAGES 60 and 61.

CALLS NEXT WEEK
See Who's on the Bill With You

BILLS FOR THE WEEK BEGINNING DECEMBER 20

NAMES OR INITIALS INDICATE THE AGENCIES BOOKING THESE HOUSES, AS FOLLOWS: "UBO," UNITED BOOKING OFFICES; "ORPH," ORPHEUM CIRCUIT; "M." J. C. MATTHEWS; "LOEW," MARCUS LOEW; "PR," PROCTOR'S CIRCUIT; "S.&C.A.," SULLIVAN & CONSIDINE & AFFILIATED BOOKINGS; "WVA," WESTERN VAUDEVILLE MANAGERS' ASSOCIATION.

New York City
ALHAMBRA (ubo)
Erford's Sensation
Kelt & Demout
Emma Francis & Co.
Henry Cooper & Co.
Milo
Mullen & Coogan
Mrs. Langtry
Emma Carus & Co.
COLONIAL (ubo)
Geo. Howell & Co.
Wild & Clayton
Walter Brower
Adelaide Herman
PROCTOR'S 125TH ST. (pr)
First Half:
Max Lamb
Billy Bonner Circus
Rose Twiss
Catherine Chalmers & Co.
Earl & Bartlett
Ora Keller
Lillian & Lucille
PROCTOR'S 58TH ST. (pr)
First Half:
Symphony Four
Ben & Hazel Mann
Knight Bros. & Sawtelle
Hayes & Cassell
LaFrance Trio
ROYAL (ubo)
Stewart & Donahue
Lightners & Alexander
Hawthorne & Inglis
Loughlin & Gaxton
Arnaut Bros.
Belle Blanche
Jos. Jefferson & Co.
Judge & Gale
Chicago
AMERICAN (wva)
First Half:
Jessie Hayward & Co.
Mae Curtis
Emmett & Emmett
Morgan & Stuart
Geo. Primrose
Last Half:
Richard Wally & Co.
Reed & Wood
Lowell & Esther Drew
Chris Richards
Tiny Muggins
LINCOLN (wva)
First Half:
Night Clerk
Last Half:
Haulon Bros.
(four to fill)
MAJESTIC (orph)
McIntyre & Heath
Four Marx Bros.
Metropolitan Dancers
Bert Fitzgibbon
Belle Baker
Chas. & Fannie Van
Geo. O'Connell
Valentine & Bell
PALACE (orph)
Era Tanguay
Thomas Egan
Husey & Boyie
Jane Connolly & Co.
Maryland Singers
Pipifax & Panlo
Julia Curtis
Paul LaVarre & Bro.
ALBANY, N. Y.
PROCTOR'S (pr)
First Half:
Six Serenaders
The Maleys
Putting on Airs
Booth & Leander
Curry & Pope
Dora Ford
Anacosta, Mont.
MARGARET (s&c&a)
(Dec. 22)
Mile. Emerie & Co.
Belmont & Earl
Tebow's Cats
Adams & Guhl
Fogarty's Dancers
Smith & Hunter
Helen Carlos Trio
Ann Arbor, Mich.
MAJESTIC (wva)
First Half:
September Morn
Last Half:
Ford & Hewitt
Irwin & Herzog
Sumiko
Cameron & Gaylord
Russell Bros. & Mealy
Atlanta, Ga.
FORSYTHE (ubo)
Anker Trio
John Sawyer
Trovato
Wellmers & Burke
Welling-Levering Trio
Jas. F. McDonald
Frances Nordstrom
Aurora, Ill.
FOX (wva)
Last Half:
The Night Clerk
Baltimore
MARYLAND (ubo)
Hallen & Fuller
Myrl & Delmar
G. Aldo Ravellegger
Herbert Clifton
I. Sokoloff

Greenlee & Drayton
Hanton & Clifton
Canton, Ill.
PRINCESS (wva)
Last Half:
Leroy & Tozier
Bill Pruitt
Everest's Monkeys
Champaign, Ill.
ORPHEUM (wva)
First Half:
Victorine & Zolar
Princess Minstrel Muses
Edwin George
Bobbe & Dale
School Days
Last Half:
Karl Emmy's Pets
Lee Barth
Stevens & Falke
Higgins & Laugdon
Buch Bros.
Charleston, S. C.
VICTORIA (ubo)
First Half:
Arthur Huston & Co.
Six Little Songbirds
Lockhart & Leddy
Last Half:
Evelyn Cunningham
Four Gordon
Highlanders
Tiny May's Circus
Gruet & Gruet
Guy Bartlett

Colorado Springs, Col.
BURNS (orph)
First Half:
(Lincoln split)
Nellie V. Nichols
The Flendings
Margot Francois
Harry Beresford & Co.
Gardiner Trio
Gerrard & Clark
Hans Hauke
Columbus, O.
KEITH'S (ubo)
Quiloga
Grace Fisher & Co.
Vera Sabine & Co.
Six Demons
Eddie Lecuard & Co.
Allen Dinehart Co.
Davenport, Ia.
COLUMBIA (wva)
First Half:
Moutrose & Sardell
Joe Howard Revue
Norton & Earl
Wm. McDermott
The Gansolignes
Last Half:
Bryant & Ogden
Mrs. Louis James & Co.
Conkley, Hauvey & Oulley
Cheyenne Days
(oue to fill)

Lew Wells
Maurice Downey & Co.
Ray Coulin
Six Fulton
TEMPLE (ubo)
Craig Campbell
Fred J. Ardath
Three Mori Bros.
Werner-Amoros Trio
Lew Dockstader
Georgie Earle Co.
Eddie Carr & Co.
Kerr & Weston
Elgin, Ill.
GRAND (wva)
First Half:
Junior Follies
Edmonton, Can.
PANTAGES (m)
The Office Girls
Gallagher & Carlin
Rucker & Winifred
Bert Wiggin & Co.
Keegan & Ellsworth
Erie, Pa.
COLONIAL (ubo)
Hay Samuels
DeMichelle Bros.
Doris Wilson & Co.
Bowers, Walters & Crooker
Swan & Swan

Galesburg, Ill.
GAIETY (wva)
First Half:
Bill Pruitt
Newhoff & Phelps
Everest's Monkeys
Last Half:
Weir & Mack
Donovan & Lee
Redford & Winchester
Grand Forks, N. D.
GRAND (s&c&a)
First Half:
Three Alverttos
Fairman & Archer
Florence Modena & Co.
Last Half:
Carroll, Keating & Fay
Tyler & St. Clair Trio
Jacobs' Dogs
Grand Rapids, Mich.
EMPRESS (ubo)
Orange Packers
Ryan & Tierney
Adonis & Dog
Chip & Marble
Sharp & Turek
Savoy & Brennan
Leach-Wallen Trio
Great Falls, Mont.
JUDITH (s&c&a)
(Dec. 25-26)
Freehand Bros.
Tom & Stacia Moore

Kalamazoo, Mich.
MAJESTIC (wva)
First Half:
Four Husbands
Last Half:
Amoros & Mulvey
Taylor & Arnold
Live Wires
Hallen & Hunter
Dan Sherman
Kansas City, Mo.
ORPHEUM (orph)
Walter C. Kelly
Banks Half Million
Rooney & Bent
Rives & Harrison
Elsie Faye Trio
Gardnetti Bros.
Fashion Show
Knoxville, Tenn.
MAJESTIC (ubo)
First Half:
Fixing the Furnace
Sullivan & Pasquelena
Last Half:
Little Stranger
Harris & Mantion
Lansing, Mich.
BIJOU (wva)
First Half:
Chester's Dogs
Bill Foster
Midnight Motorists
Boudini Bros.
Spissell Bros. & Mack
Last Half:
Claremont Bros.
Louis London
John P. Wade & Co.
Kelly & Galvin
Dream of the Orient
Lewistown, Mont.
JUDITH (s&c&a)
(Dec. 23-24)
Freehand Bros.
Tom & Stacia Moore
Hearn & Rutter
Frank Shields
Margot Francois
Harry Beresford & Co.
Gardiner Trio
Gerrard & Clark
Hans Hauke

Allice Lyndon Doll Co.
Ohyo
Autor & Lee
UNIQUE (s&c&a)
Tray & Graham
Jly Lenora & Co.
Ranous-Nelson Co.
Manche Colvin & Co.
Four Labella Oeniques
Monmouth, Ia.
PATTEE O. H. (wva)
Last Half:
Zella's Pets
Judson Cole
Datto-Fress & Co.
Montreal
ORPHEUM (ubo)
Henry L. Radoff
Valencia's Leopards
Mme. Donald
Morton & Glass
Chas. Albern Co.
Leipzig
Paul, Levau & Dobbe
Mount Vernon, N. Y.
PROCTOR'S (pr)
First Half:
Song Doctors
Sidney Baxter & Co
Cervo
Duffy & Montague
Lella Davis & Co.
Muscatine, Ia.
IRWIN O. H. (s&c&a)
Adams, Beverly & West
Burt & Lyton
Sam Howley
Wartenberg Bros.
Nashville, Tenn.
PINCESS (ubo)
First Half:
Ameta
Mendelsohn Four
Alexander Bros.
Archie Nicholson & Co.
Olive North
Francis Pierlot & Co.
Last Half:
Joe Cook
Allman & Dody
Colonial Minstrel Mads
New Orleans
ORPHEUM (orph)
Marie Cahill
Wm. Morris & Co.
The Misses Campbell
Nan Halperin
Frankie Murphy
Gerlie Ford
Arnold & Florence
Norfolk, Va.
ACADEMY (ubo)
First Half:
Corio & Dims
Mareno Sisters
Ideal
The LeGrohs
Nat Nazarro Troupe
Last Half:
Bradley & Norris
A. & F. Stedman
Medical Balkaus
Ideal
Pauline Saxon
Three Lyres
N. Yakima, Wash.
EMPIRE (s&c&a)
Tom Powell's Minstrel
Singing Five
Marimba Maniac
Billy Clark
Stella Carroll Troupe
Walton & Brandt
VanDale Sisters
Oakland, Cal.
ORPHEUM (orph)
Eddie Foy & Family
Baliet Diverisements
McWatters & Tyson
Leon Sisters
Freeman & Dunham
The Orphe
Arthur Barst
PANTAGES (m)
The Lion's Bride
Chas. Carter & Co.
Hopkins & Axtell
Carson Bros.
Williams & Rankin
Ogden, Utah
PANTAGES (m)
Hardeen
Howard & Fields
Minstrel
The Longworths
West's Hiawallans
Patty Bros.
Omaha
ORPHEUM (orph)
Hooper & Cook
Long Tack Sam Co.
Annona of Light
Brooks & Bowen
Mr. & Mrs. Kelso
Eugene Diamond
Dudley Trio
Memories
Ottawa, Can.
DOMINION (ubo)
Harry Holman & Co.
Powder & Capman
The Sharrocks
Eilda Morris
Peoria, Ill.
ORPHEUM (wva)
First Half:
Matthews & Shayne
Callite & Conant
Four Georgetown
Last Half:
Bella Italia Troupe
Richard & Kyle
Lack Gardner
Royal Gansolignes
Philadelphia
KEITH'S (ubo)
Homer Miles & Co.
Morton & Moore
Marshall Montgomery
Bride Shop

PROOF CONCLUSIVE

That The Billboard is THE paper of its class is proved by the American News Company's order for this issue—42,728 copies.
That The Billboard is THE advertising medium of the Show and Theatrical world is proved by the business carried in this issue, viz.: 2,701 advertisements; occupying 96,389 lines; equivalent to 136 1/4 pages. All secured without importunate or unduly pressing canvass, indeed most of it sent voluntarily.
If you want the best paper of its kind, look for the one which carries the most advertising.
The Billboard has no records to break except its own, but it cheerfully goes on smashing those. This issue breaks all of our previous ones in Christmas issues.

Charlotte, N. C.
PIEDMONT (ubo)
First Half:
Pietro
Dorothy Muether
Last Half:
Lady Alice's Pets
Chattanooga, Tenn.
MAJESTIC (ubo)
First Half:
Little Stranger
Harris & Maulon
Farrell & Farrell
Last Half:
Fixing the Furnace
Sullivan & Pasquelena
Cincinnati
EMPRESS (s&c&a)
Libby & Barton
John F. Clark
Cora & Robt. Simpson
Dally & Goldberg
Three Adwards
Geo. Lee & Girls
KEITH'S (ubo)
Fashion Show
Leo Beers
Ward Bros.
Webb & Burns
The Brightona
Dorothy Regal & Co.
Cleveland
KEITH'S (ubo)
Ray E. Ball
Six American Dancers
Gruber's Animals
McKay & Ardine
Hill & Sylvanny
Orth & Dooley
Imhoff, Conn & Coreene
Avon Comedy Four
EMPRESS (s&c&a)
Handers & Mills
Billy Roder
Chas. Lindholm & Co.
Edith Mote
Mills & Lockwood
DeKock Troupe
Arthur Morris

Dayton, O.
KEITH'S (ubo)
Kirksmith Sisters
Pierlot & Schofield
Alan Brooks & Co.
Fulano & Elliott
Stan Stanley Trio
Ethel Hopkins
Decatur, Ill.
EMPRESS (wva)
First Half:
Ruch Bros.
Mason & Murray
Hla Dream Girls
Ed Gray
Karl Emmy's Pets
Last Half:
Victorine & Zolar
Graville & Mack
Princess Minstrel Muses
Bobbe & Dale
New Leader
Denver
ORPHEUM (orph)
Lewis & McCarthy
Carolina White
Nalrem's Dogs
Kirk & Fogarty
Trimmose Four
Novelty Clintons
Worth & Brice
Des Moines, Ia.
ORPHEUM (wva)
First Half:
Tickets, Please
Devine & Williams
Sigsbee's Dogs
Last Half:
Gallett's Monks
Magnonette-Koklin
Webber's Melody
Phonola
The Great Lester
Correll & Gillette
Les Agoust Family
Detroit
MILES (s&c&a)
Harry Sterling
Jean King Quartette

Evansville, Ind.
GRAND (wva)
First Half:
Swain's Cats & Rats
Vera Berlner
Bnrke & Bnrke
Moore, Gardner & Rose
Tango Shoes
Last Half:
Wilfred Dubols
Smith & Farmer
The Gansolmids
Empire Comedy Four
Doree's Beans & Belles
Fargo, N. D.
ORPHEUM (s&c&a)
First Half:
Carroll, Keating & Fay
Tyler & St. Clair Trio
Holland & Dale
Jacobs' Dogs
Last Half:
Three Alverttos
Fairman & Archer
Florence Modena & Co.
Flint, Mich.
MAJESTIC (wva)
First Half:
DeLasso Bros.
Senator Francis Murphy
Gordon Eldrid & Co.
Subers & Keefe
Suffragette Girls
Last Half:
Vernie Kaufman
Clinton & Rooney
Tom Davies & Co.
Harry Johnson
Haberdashery
Fresno, Cal.
WHITE (orph)
Last Half:
(La. Sacramento split)
Lana Nelson Hall
The Candinos
Gen. Ed Levine
Low Hawkins
Conrad & Courad
Florrie Millership
Page, Hack & Mack

Hearn & Rutter
Frank Shields
Melody Trio
Enchanted Forest
GREEN BAY, WIS.
ORPHEUM (wva)
First Half:
Emmett & Emmett
Wm. Morrow & Co.
Bowman Bros.
Johnson, Howard & Lizette
Helena, Mont.
LIBERTY (s&c&a)
(Dec. 20-21)
Mile. Emerie & Co.
Belmont & Earl
Tebow's Cats
Adams & Guhl
Fogarty's Dancers
Smith & Hunter
Helen Carlos Trio
Indianapolis
KEITH'S (ubo)
Kajlyama
Burnham & Irwin
Nine White Hissars
Mason-Keeler Co.
Corcoran & Dingle
Mr. & Mrs. J. Barry
Three Emersons
Jackson, Mich.
BIJOU (wva)
First Half:
Ford & Hewitt
Irwin & Herzog
Sumiko
Cameron & Gaylord
Russell Bros. & Mealy
September Morn
Janesville, Wis.
APOLLO (s&c&a)
Jules Levy Family
London Trio
Young & Young
Jack & Jessie Gibson
Joliet, Ill.
ORPHEUM (wva)
Last Half:
Junior Follies

Los Angeles
HIPP (s&c&a)
Ames & Corbett
Lovett & Wyatt
Act Beautiful
Ollie Carew
Happy Jack Gardner & Co.
Mumford & Thompson
Symon & Dupre
ORPHEUM (orph)
Clande Gillingwater & Co.
Reine Davies
Diamond & Brennan
Five Annapolis Boys
Claudine & Scarlet
Schivovon Troupe
Flying Wuerntz
Sberman, Van & Hymon
PANTAGES (m)
Prosperity Eight
Stein & Hume
Sorority Girls
Santos & Hayes
Ollie & Johnny Vante
Louisville
KEITH'S (ubo)
Wilton Lackaye & Co.
Moore, O'Brien & Cormac
Reed Bros.
Al Lydell & Co.
Little Nap
Madison, Wis.
ORPHEUM (wva)
First Half:
Johnson, Howard & Lizette
Reed & Wood
Bowman Bros.
Victor's Musical
Melange
(one to fill)
Last Half:
Browning & Dog
Mabel Harper
Cecolin
Carlo & Clark
Trained Nurses
Mason City, Ia.
CASINO (s&c&a)
Evelyn May & Co.
Riley & O'Neil Twins
Mr. & Mrs. Mark
Morphy
Mazzone & Mazzone
Memphis
ORPHEUM (orph)
Gus Edwards' Song
Reve
Four Melodions Chaps
Beamonte & Arnold
Manchurians
Harry L. Mason
The Gilders
Milwaukee
MAJESTIC (orph)
Fritz Scheff
Belin Mysteries
Willie Solar
Clonons & Dean
The Langlons
Moshan's Dogs
Vlodinsky
Minneapolis
ORPHEUM (orph)
Gertrude Hoffman
Smith & Anslin
Mung & Snyder
John R. Gordon & Co.



McVicker's, Chicago

(Reviewed Monday Matinee, December 13.)

Chicago, Dec. 13.—The feature attraction at McVicker's this week is Battling Nelson, the former lightweight champion, who proved a drawing card. The rest of the program pleased, and each act came in for its share of applause.

No. 1—Gordon Brothers started off at a merry clip with a straight and comedy bag-punching routine, which gave satisfaction to all. The boxing match, with their kangaroo, is a clever bit of business and above all a good novelty. Nine interesting minutes, full stage; one bow.

No. 2—Allen and Francis offer some comedy songs, topped with eccentric dancing that gave them a nice round of applause at the finish of their turn. Ten minutes, in one.

No. 3—Original Onslip gave a demonstration of hypnotism that answered to the purpose of mystifying his audience. He shows ability as a showman in handling his number. The piano player, rendering various selections while under a hypnotic spell, went over big. Seven minutes, special scenery, full stage; two curtains.

No. 4—Deane, Dore and Deane, two men and one woman, presented a combination of songs, talks and dances. Old gags of a decade ago predominated. New material, added in place of the old stuff, would have a tendency to brighten things up. Well received; sixteen minutes, in one.

No. 5—Payne and Nesbit Company, in a singing revue called Suffragettes, introduce an assemblage of girls who make a splendid appearance throughout. The right amount of comedy peals forth, and is well handled. Both principals show their worth and were appreciated to the extent of three curtains. Sixteen minutes, full stage.

No. 6—Battling Nelson has lost none of his popularity, and was the recipient of a rousing welcome on his entrance. The Battling Dane told stories in his own way, which greatly amused the audience. If anyone expected to see the ex-champion in fighting regalia they were disappointed, for he appeared in full dress. He described incidents from boyhood until he became champion. Twelve minutes, in one.

No. 7—The Colonial Quintette have a vocal and instrumental offering that highly pleased. The act is composed of three women and two men in Colonial costume. Thirteen minutes, full stage; two curtains.—EMERY.

Keith's, Cincinnati

(Reviewed Sunday Matinee, December 12)

A show that runs even better than it looks on paper—and the bill on the program looked surpassingly good—is on view at Keith's this week. With four recognized headliners and four other excellent acts the audience had no alternative, and, from the last note of the overture to the exit march, the applause was unrestrained and the laughter was loud and spontaneous. It is really hard to say which of the four billed headliners was appreciated most, but of the four remaining acts the Three Rubes proved the most popular.

No. 1—Adonis opened the show with a hand-balancing act, beautifully staged and excellently put over. He worked on an elevated platform, before a lavender plush drop, which, with the electrical effects, helped the offering wonderfully. A marvelously clever trained dog assisted Adonis, and together they won many rounds of applause. Eight minutes, in three.

No. 2—Moore, O'Brien and McCormick, the speed boys of songland, registered an early hit by sailing through their act with original ideas and inimitable manner. As individual performers each is an artist exceedingly clever, and, as a trio, they will be hard to beat on any bill. The comedy is as good as the singing, resulting in such insistent applause that the boys took an encore after three bows and left the audience clamoring for more. Fourteen minutes, in one.

No. 3—Charles and Henry Rigoletto are, without an atom of doubt, the most accomplished and versatile pair in vaudeville, doing at least ten separate and distinct acts, and doing each one thoroughly and expertly. Their offering was a revelation, showing much improvement over last season, and not a draggy moment could be found in the entire forty minutes which the act consumed. Included in their routine are juggling acrobatics, posing, serial gymnastics, instrumentalism, mimicry, Chinese trickery, etc., each

Terry's Uncle Tom's Cabin

—WANT—

Harris & St. Clare, Haley & Skeggs; must double band. Also good, sober, reliable Agent. Address

E. C. JONES, Little Sioux, Iowa.

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Straight Man and Leading Woman

For Tabloid and Musical Comedy Stock. Must have good voices and be able to talk. Salary is sure and you must deliver the goods. State all in letter and include photo. Other useful people, write. Address MANAGER SAVOY THEATRE, Duluth, Minn.

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2041



Merry Christmas

MME. SUMIKO & CO.

Imperial Theater
Tokio, Japan

DIRECTION, MARINELLI

turn being done as though the Rigoletto Brothers are specialists in every branch of the varieties. Special drops and props, using full stage, four, three, two and one. Applause was loud and long.

No. 4—Eunice Burnham and Charles Irwin brought the piano into play, and proved themselves to be entertainers far above the average. This spot was naturally hard to fill, but Burnham and Irwin got away with it in tip-top fashion,

and captured three bows with songs and clever patter. Thirteen minutes, in one.

No. 5—The Three Itubea doubled the house up with laughter. Bowers, Walters and Crocker form a trio whose stuff is entirely original and highly entertaining, to say nothing of being ludicrously funny and refreshingly clever. Eccentricity personified is found in this act, and the audience kept from laughing just long

enough to vote the Three Itubea one of the strongest receptions of the afternoon. Twelve minutes, from full stage to one.

No. 6—Homer H. Mason and Marguerite Keeler, in a delightful little sketch, called Married, came as near to topping the show as any act on the bill. The sketch is a gem, and, as put over by Mason and Keeler, is one of the most worthy in vaudeville. Of course, the plot is of the mix-up and mistaken identity kind, but is original for all that, and the close is about the strongest and most fitting we have observed this season. Thirty-one minutes, in three; special; numberless curtains.

No. 7—Helle Baker came on to an ovation and began exchanging Irving Berlin songs for applause in bunches, and we believe the exchange was fair, as this incomparable little miss gave value received for every handclap. She sang five numbers in eleven minutes, after which she took five bows and was obliged to fill another five minutes with a speech and the song, When I Leave the World Behind.

No. 8—Marion Morgan's Classic Dancers have no equal of their kind in vaudeville. These six dancing nymphs have such freedom and beauty of movement, such aptness for their work, and the Egyptian, Greek, Arabian and Roman dancers are interpreted in such attractive manner, that a vaudeville audience can do not other than applaud them. Marion Morgan has given vaudeville something worthy, and which has a certain box-office value. Sixteen minutes, full stage.

Pathe's Weekly closed.—LEE.

Empress, Cincinnati

(Reviewed Monday Matinee, December 13)

Some very good entertainment was uncovered at the Empress this afternoon, and the audience was kept busy laughing almost throughout the performance. All spots, excepting the opener, were of the comedy variety, with Billy Roder getting a shade the best of the popular honors.

No. 1—The Jules Levy Family, two women and one man, featuring Louise Levy on the violin, and Jules Levy, Jr., on the cornet, furnished some good instrumental numbers to start the bill. Their eleven minutes were well utilized, the cornet solos being exceptionally good. Worked in three; well received.

No. 2—Harry Sterling started the comedy by doing a little bit of everything, beginning with juggling and topping the offering with some Hawaiian-sounding music on the guitar. His various efforts were well received, and the house was reluctant to let him go. Ten minutes, in one.

No. 3—Mr. and Mrs. Frederick Allen presented a comedy sketch by Mr. Allen, called She Had To Tell Him, and upheld the laughing standard. The skit is cleverly written and well put over, and was good for a number of curtains at the finish. Eighteen minutes, in three.

No. 4—The 1916 Cabaret Revue, featuring Lew Pistel, lived things up considerably with travesty, society and whirlwind dancing and singing. George M. Perkins, May De Lour, Percy Oakes, Irene Hnyck and Helen VanBuren showed much talent in doing their specialties. Oakes and De Lour registered a hit with their dancing, as did Helen VanBuren with her song number. A very good act, but weak in spots. Twenty-eight minutes, from one to three; well received.

No. 5—Billy Roder, with Ed Moran at the piano, sang a few numbers and won the popular spot by a small margin. We suspect he would even be a bigger hit were his repertoire improved. Twelve minutes, in one.

No. 6—The Six Fultons, two women and four men, presented The Lawn Party, a neatly framed equilibrium and tumbling act, in which the women did as much work as the men. Their somersaults won approval from every section of the house, while the comedy kept the good humor up until the final curtain. Nine minutes, in three.

Pictures ran for eight minutes preceding the show, and again after the last act.—LEE.

NOT SO DAMSICK

Al G. Field Merely Suffering From Heavy Cold

The report published in many papers that Al G. Field, the dean of minstrelsy, was seriously ill is erroneous. The facts are Mr. Field contracted a cold while his company was at Huntington. Although he was repeatedly advised by the doctors to lay off a few days Mr. Field kept at his post. When the company was at Memphis Mr. Field's voice failed him, and he went to Columbus, O., his home. He remained just three days, joining the company at Terre Haute. At Evansville the laryngitis compelled him to lay off three nights. He appeared with the company at Huntington and Charleston, W. Va., December 9, 10 and 11. He left Charleston for Columbus on December 12 and will remain in Columbus until Christmas morning, when he will again join the company at Dayton, O.

This will be the eighteenth year that Field's Minstrels have been the Christmas attraction at Dayton, and the fifteenth year the same company has filled the New Year's date at the Court Theater, Wheeling, W. Va.

BURLESQUE NEWS

WEINGARTEN'S GREAT SHOW

Star and Garter Burlesquers Score at Columbia Theater in Initial Metropolitan Engagement

New York, Dec. 10.—Burlesque, in every sense of the word, but without, entertainment of the most refined and entertaining type, is the proper definition for I. M. Weingarten's big Star and Garter Show, which is holding forth this week at the Columbia Theater, making its initial metropolitan appearance. After three months in the West the show came to Broadway in ship-shape fashion, and there can be no denying the fact that Columbia audiences this week have been getting more than their money's worth.

The Star and Garter Show consists of two burlettas with a modern olio, a burlesque feature that nowadays is more the exception than the rule. The first scene is titled, At Saratoga Springs. Heavily featured are Don M. Clark, Bert Rose and James Coughlin, a straight and two comedians whom it would be hard to beat.

The olio consists of a big spectacular tableaux, called The Great Deluge, which is declared to be one of the most elaborate living pictures ever presented. Ethel Woodrow, the aeroplane girl, floats out over the audience while she renders a song; W. A. Wolfe and Margaret Lee render a pleasing singing turn, and Anderson and Tallman do some sifty stuff, which always goes big. The second part is entitled A Night in India, and, as in the opening burletta, full opportunity is afforded the cast to display their best efforts.

Weingarten has a tuneful and shapely chorus, his settings are superb, and in every respect he has a model burlesque attraction of which he may well be proud.

REDMOND ELECTED

Columbus, O., Dec. 10.—Ralph Redmond, formerly assistant treasurer of the Olympic Theater in Cincinnati, and who is now treasurer of the Colonial Theater here, was elected president of Lodge No. 77, Theatrical Mechanics' Association, at the recent meeting. Mr. Redmond has been in Columbus only three months, and his election upon such short acquaintance is very evident that his friends are in great numbers.

MARIE McLEAN IN HOSPITAL

Marie McLean, a chorus girl with The Golden Crooks, is in the Blackstone Hospital, Pawtucket, R. I., suffering from the effects of a double operation, which have left her in a very weakened condition. Miss McLean writes The Billboard that she is lonesome and would appreciate it very greatly if any show folks would write her.

BURLESQUE NOTES

The patrons of the Buckingham Theater of Louisville, Ky., voted the Charming Widows Show the best that has appeared there this season. Eddie Dale and Jim Cooper were given special mention by the newspaper critics.

Lucille Moore, of the Champagne Girls, playing at People's, Cincinnati, week before last, became critically ill, and was left by the company at a local hospital. Last reports have it she is recovering nicely.

Henry C. Jacobs, director of the Corinthian Theater, Rochester, has been using heavy advertising space for the benefit of the burlesque shows at his house, with a big increase of business resulting.

The Columbia Theater, Atlanta, Ga., has reopened, playing burlesque, with Gramlich and Al Bush's Company as the attraction. Connelman Jesse Lee is lessee and manager.

Frank P. Murphy, who for five years was with Ben Welch as principal comedian, is now featured with Taylor's Darlings of Paris, and is some attraction.

WASTINGS FROM THE WEST

By MAX ARMSTRONG

A meeting of the Independent Burlesque Managers was held at the Lyceum Theater, Columbus, O., December 7, at which numerous improvements were discussed and a more aggressive policy decided on. It is said one house is to be dropped from the circuit and several more in the East taken in. George Shafer, of Pittsburgh, will be the Eastern representative for the circuit.

Seventeen weeks and still going—also growing. Ed Chipman (looking like the Ed of old) is guarding Gns Hill's Midnight Maids. Pete Carley is traveling with Ed, but was so busy

picking out Christmas toys for Curley, Jr., that he had only time to show.

Wash Martin is figuring on buying himself another twin six. This will be a limousine.

Harry Hart, of the Olympic Theater, Cincinnati, is looking for new talent for his Hello Girls Company, we hear.

The best cast in burlesque, Golden, Saunders, White, Hall, Leon, Warren and Graham, have easy (?) opposition for their first trip into Baltimore—Dave Marlon and Rube Bernstein.

Absolutely Original—Lew Golden has arranged a pants pressers' contest for the Holiday St. Theater, Baltimore. Come on, Baron, where are your barbers?

The grand old man of burlesque, Jack Perry—sixteen weeks of stock at the Victoria Theater, Pittsburg, never a repeat and business fine. More power to you, Jack.

Sam Robinson, manager of the Academy Theater, Pittsburg, is getting so popular that they run his picture daily. Some Beau Brummel, that boy.

Wonder if Santy Claus brought Jake Lieberman a toupee.

giving Buffalo one of the best entertainments of the season.

Real Railroad Men—Head the list with Paul Benedict.

Real House Manager (Keep quiet, Louie, you come shortly)—Henry Kurtzman.

Real Treasurer—Robert Heuck.

Real Ad. Agent—Big Six McCormick.

Real Critics—There 'ain't' no such thing.

"HOT DOG" MURPHY IN TOWN

New York, Dec. 13.—George P. (Hot Dog) Murphy, one of the funniest Irish comedians before the footlights, and a genuine Broadway favorite, is the big noise at the Columbia Theater for the week beginning today, supported by an All Star cast in Barney Gerard's Follies of the Day. What the Public Wants is the subtitle of Gerard's burlesque offering this year.

It being in the nature of a revue that is full of originality, and, as the advance notices say, "smothered with beautiful girls." One of the big features will be impersonations of George M. Cohan, Oscar Hammerstein, David Belasco, Al Reeves, Maud Tattarini, P'g o' My Heart, and other celebrities. Gertrude Hayes and Chester Nelson are prominent members of the cast.

HAZEL FORD



Miss Ford is the exceedingly charming prima donna in Beatty & Levin's burlesque, The Big Craze.

Rube Bernstein's show is reported about to switch to the number one wheel.

There is only one answer to the burlesque situation today. As the Baron would say, "Make appeasance."

Dave Marlon is reported getting five thousand dollars at Patterson. That's a lot of money, even if he didn't get it.

Bert Saunders and Bismark are no longer bed fellows. Bismark returned to his home in Pittsburg. It is said he objected to Bert's snoring.

Old King Solomon will be entertained in Columbus this week.

Ethel Hall and Gussie White, the two magnets, are still the talk of the Independent Circuit.

The staff of the Garden Theater, Buffalo, is: William F. Graham, manager; John Boeckman, treasurer; John Elliot, leader; William Pringle, stage manager, and Dan Lynch, advertising agent. Twelfth week and business big.

Sam Micals has joined Perry's Stock at the Victoria, Pittsburg.

Bobby Morrow hasn't contributed to that Christmas present yet.

William Hexter, the bustling manager of the People's Theater, Cincinnati, has recovered from a slight attack of "indisposition" and is "himself" again.

Edward A. Shafer was given a grand welcome to his home town, Buffalo, and reciprocated by

Company there. The petitioners, however, claim that not a cent did they get, although the sale of tickets at the Auditorium brought \$29,482.40, of which amount Wessela and Voegll seek to get \$1,471.12. The petitioners further claim that they were to get 20 per cent of the receipts of \$45,000, but the receipts never included that high.

GERMAN ACTRESS SUOCUMBS

Philadelphia, Pa., Dec. 10.—Mme. Marie Lardenne, a German actress of the old school, died Tuesday night at the Mary J. Drexel Home. She was 88 years old, and had lived at the home for fifteen years.

Mme. Lardenne was born in Nuremberg, Germany, July 25, 1827. At one time she appeared under the management of Alexander Wurster, one of the greatest German theatrical managers of his time. Her greatest success was City and Country. She retired from the stage about twenty years ago.

SHANK LEAVES VAUDEVILLE

Chicago, Dec. 9.—C. W. Mercer was a caller at the Chicago office of The Billboard with an announcement to the effect that Lew Shank, one-time Mayor of Indianapolis, is about to enter the legitimate field. Shank has played many of the vaudeville circuits, but this will be his first appearance on the "legitimate" stage. The show will open in the near future, first playing the Central States where this actor is best known.

A. P. BUCKNER SENTENCED

New York, Dec. 11.—Arthur P. Buckner, who some years ago presented a bicycle act in vaudeville, and who, until recently, was head of the International Theatrical Producing Agency with offices in the Strand Theater Building, was found guilty in the U. S. District Court Tuesday of violating the law of fractions by selling at least fifteen one-quarter interests in his business. He was sentenced by Judge Mayer to three years in the Atlanta Penitentiary. The evidence brought out at the trial showed that Buckner must have made at least \$25,000 through his reselling proposition.

NOBODY'S GIRL PREMIERE

Memphis, Tenn., Dec. 13.—Tonight, when the doors of the Lyric Theater are opened, the theatergoers of Memphis will be afforded a rare opportunity, for they will be real first-nighters. Nobody's Girl, a production of the E. A. Schiller Attractions, Inc., will be given its premiere tonight, and will run for a week at the Lyric. After this tryout the piece is likely bound for New York and Broadway.

Nobody's Girl is from the pen of C. T. Dazey, who also wrote In Old Kentucky and The Stranger, and the author predicts a more successful run for his latest product than for any of his other plays. Mr. Dazey directed the final dress rehearsal yesterday and today, and will supervise the entire production, with the assistance of Managers Schiller and Stainback.

Four prominent figures of the Eastern theatrical world are in town to look the piece over tonight. They are Albert Wels, of the Lyceum Theater Company; H. H. Frazee, Sargent Alborn, of the Century Theater, New York, and Winschell Smith, author of Brewster's Millions.

All special scenery and costumes have been delivered, and everything is ready for the overture. The third act is a circus scene, requiring horses and circus performers, for which Manager Schiller closed a contract last week. The plot centers about a girl lion tamer, who is out of her sphere under the big top.

Emma Bunting will be seen in the leading role and opposite her will be Rollin T. Holden. George Whitaker will be prominently cast.

A capacity house is assured for tonight.

WASHBURN'S UNCLE TOM

Chester, Pa., Dec. 11.—Leon W. Washburn, the theatrical and carnival promoter, returned yesterday from Norristown, Pa., where he went to look over his production of Uncle Tom's Cabin. He was greatly pleased with the show, and has decided to run the production next week in Washington, D. C. This will be the first time a manager has ventured to put on a "Tom" show in Washington.

BILLY HART

Wishes His 416,921 Friends

A MERRY CHRISTMAS

THIS SEASON VERY SUCCESSFUL WITH BOB MANCHESTER'S SHOW.

GOOD IN AUSTRALIA

Chris. Brown Says McIntosh's Business Is Booming

New York, Dec. 13.—In a letter just received by Chris. D. Brown, Mr. McIntosh's American and Canadian representative, Mr. McIntosh, states that business is booming with the Tivoli Theaters and the Tivoli Follies. He, himself, seems quite puzzled at the phenomenal attendance as the hot season is on and most of the residents of the principal cities of Australia have taken to the seashore for their summer vacations. Aside from that, many of the younger men have answered the call of their country and have embarked on troop ships for the war zones.

Of the latest American acts that opened in Australia, sent by Mr. Brown, Jim and Marlon Harkins, who opened in Sydney at the Tivoli, seemed to meet with most favor. Their style of entertainment was accepted immediately by the Australian audiences and they went over with a bang. Nolan and Nolan and Coy De-Trickery, who were on the same bill, were also received in good style. Hazel Moran and Walter James, also recent arrivals in Australia, made their Australian debut at the Brisbane Tivoli Roof Garden. Hazel Moran, who, dressed as a cowgirl, does a rope spinning act, met with immediate favor, and the Australian papers spoke in glowing terms of her ability as an entertainer. Walter James also received favorable comment.

Barton and Ashley and ElCleve, the xylophonist, arrived the latter part of November. They opened December 6. This is Barton and Ashley's third trip to Australia. They are favorites there and were received accordingly. ElCleve, with his excellent xylophone playing, got over nicely.

Owing to business and personal reasons Jack Haskell, who has been in Australia the past eighteen months, returned to America and is expected in New York shortly.

Isabelle D'Armond, who finished a two-year contract with Hugh D. McIntosh, Ltd., arrived in San Francisco a short time ago. After spending a few weeks on the Coast she journeyed to Chicago, where she will visit friends, and then make her way to New York. It has been rumored that Isabelle will re-enter vaudeville, which she left to accept a position with the Follies. She was selected by Mr. McIntosh who witnessed her vaudeville act in London. At that time she was teamed with Monte Carter, who is at present connected with the Shubert forces.

Mrs. Hugh McIntosh, who, with Mrs. William A. Holman, wife of the Premier of New South Wales, spent four weeks in New York a short time ago, sailed for home on the Niagara, leaving Vancouver, B. C., November 24. They journeyed from New York to Vancouver via the Canadian Pacific and at Montreal and Winnipeg were received and entertained by Government officials.

Through this column Mrs. McIntosh desires to thank American theatrical managers for the many courtesies extended to her and Mrs. Holman during their stay in this country.

WARFIELD'S NEW ROLE

New York, Dec. 9.—David Warfield made an immediate success in the title role of his new vehicle, Van der Decken, David Belasco's new play, Tuesday night, in Washington, when the piece was presented for the first time. Jane Cooper, supporting Mr. Warfield, was repeatedly applauded. Fritz Leiber, Fred Graham, Harold Russell and Horace Graham were good in their respective roles as sailors. Van der Decken is written around the legend of the Flying Dutchman, in which the Dutchman meets his former wife after an absence of two centuries.

TO MANAGE STRATFORD

Detroit, Mich. Dec. 11.—E. V. McGrath, manager of the Maxine Theater, the first large neighborhood theater in Detroit, has resigned to accept the management of the new Stratford Theater, under construction at Dix and Ferdinand avenues. Before coming to Detroit Mr. McGrath was business manager for Vernon C. Seaver, at Peoria, Ill., and was general agent of Emerson's Cotton Blossom Floating Theater for three seasons. The Stratford will seat, when completed, over 1,500 people, and will be opened about the latter part of January.

Frank C. Glick, who has been assistant manager at the Maxine, will succeed Mr. McGrath as manager. Mr. Glick was formerly connected with Stair & Havlin and the Mose Reiss Circuit of theaters.

RHINOCK'S DAUGHTER WEDS

Miss Laura Rhinock, daughter of Joseph E. Rhinock and John P. Duffy, Jr., were married in Philadelphia, Pa., December 8. The wedding, it is said, was set for the first of next year. The bride and groom are now in Atlantic City.

EXORA FACE POWDER
 Is the only Face Powder that stays on. One application lasts all day. The favorite face powder of ladies of refinement for 50 years. Send for free samples of all Exora preparations. CHARLES MEYER (Estab. 1868), 103 W. 13th St., New York.

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PRESENTING UP-TO-THE-MINUTE "REVUES"

BURLESQUE COMEDIAN WANTED FOR STOCK BURLESQUE FOLLY THEATRE, DETROIT, MICH.

Either good Irish, Jew or Dutch. Prefer man with scripts, but this is not near so essential as the comedy. We don't want any has-beens or would-bees. Must be funny and have experience in Stock Burlesque. Send photos, and state all in first letter, and be prepared to pay your own fare. Address: **HUGH SHUTT, Folly Theatre, Detroit, Mich.**

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

PARODIES

Are no account unless they tell a good joke in such a way that the laugh-getting Punch lines come at the end. I have that kind on "Norway," "Sheltering Palms," "Bon Bon Bay," "When I Leave the World Behind," "Tulip and Rose"—9 others. All sure-fire tilots. I will send you the lot for \$1.

If you want real Parodies with Punch get these.

H. C. PYLE, JR.,
 1064 St. Nicholas Ave., New York City.

C. & H. BENEFIT PERFORMANCE

New York, Dec. 9.—The Coban & Harris annual benefit for the Christmas Fund, held at the Astor Theater Sunday night, was a huge success, netting the Fund about \$3,233.71. It was the first of five benefits of this nature, and every seat was sold long in advance. Fred Niblo made an appeal for the Christmas Fund, after which he introduced the acts as they came on. Lew Brown and Maurice Abraham opened the bill with songs and piano playing. Ruth Royce came next, with a ragtime number. Will Rogers uncovered some new patter and let the lariat rest. Julius Tannen told several stories. Wellington Cross, of Cross and Josephine, also had some jokes to tell. Flannagan and Edwards, of the Town Topics company, sang. Odette Myrtil, the Apache violinist, furnished some instrumental music. Dorothy Jardon sang two numbers, after being introduced by Mr. Niblo as the most beautiful woman on the stage. Elizabeth Murray sang The Five-Fifteen and got several encores. Allyn King and The Hoop Skirt Girls made a hit with two song numbers. They were assisted by Dabney's Syncopated Orchestra. Mercedes gave his act, assisted by Mlle. Stantone, and bewildered the audience. Irene Franklin and Burton Green were there—the rest is plain. Trixie Friganza was given one of the greatest ovations of the evening. Yvette entertained with her violin. Eleanor Painter sang two numbers, assisted by the Misses Kenyon, La Grande, Erroll, Foster, Donaldson, Fritts and Brooks. The Courtney Sisters were on for four minutes with ragtime numbers. Alice Brady had to come back again and again. Julian Ellington told some stories. Barney Bernard did the same.

Credit for the entertainment goes to B. F. Keith, Marcus Loew, The Shuberts, A. H. Woods, John Cort, Flo. Ziegfeld, L. Selznick and Coban & Harris.

TO STAR RALPH HERZ

New York, Dec. 11.—Owing to his big success as Ruggles, in Ruggles of Red Gap, which is now on tour, Ralph Herz will be starred by Messrs. Shubert when the play opens at the Fulton Theater. This will be the first time in many years that a Shubert play has been compelled to go into a theater not under the control of that firm.

KILLED IN FALL FROM TRAIN

Fargo, N. D., Dec. 11.—John B. Prescott, tenor singer of the Arthur Clamage Musical Comedy Company, was killed in a fall from a Northern Pacific passenger train as it was crossing the bridge over the Red River from Moorhead early this week. He was not missed until the train reached Fargo. Aside from bruises on the head and chest there were no marks. The body was shipped to his home in Syracuse, N. Y.

HOFFENSTEIN-LEE MARRIAGE

New York, Dec. 11.—The secret marriage of Samuel Hoffenstein and Miss Lela Lee on Thursday, December 2, was made known this week. Miss Lee plays the part of Miss Warren in Common Clay at the Republic Theater. Mr. Hoffenstein is general press representative for A. H. Woods.

BURLESQUE AND VAUDEVILLE HEADQUARTERS REGENT HOTEL

14TH AND CHESTNUT.
ST. LOUIS, MO.
 Theatrical Headquarters
 ELMER E. CAMPBELL,
 Prop. and Manager.

MERRY CHRISTMAS HAPPY NEW YEAR To All My Show Friends.

STOCK AND REPERTORY

DAVIS STOCK IN PITTSBURG

**Company Will Resume Season
December 27, Playing at
Grand Opera House In-
stead of Davis Theater**

Pittsburg, Pa., Dec. 11.—Regarding the future of the Harry Davis Stock Company, it has been announced that Mr. Davis' organization of stock players will resume the season December 27 in the Grand Opera House. Vaudeville will be changed from the Grand to the Davis Theater.

Within the next few days the complete roster of the new stock company will be announced.

PARKER ORGANIZING COMPANY

Rockford, Ill., Dec. 11.—Harry F. Parker, formerly with the Parker Comedy Company, closed recently with that company, and is now preparing a stock company which he will place on the road immediately after the holidays. The new show will be known as the Harry Parker Stock Company, and will include twelve people, presenting high-class royalty plays. Mr. Parker writes that unusual care has been exercised in selecting the artist, and a splendid company has been assembled for rehearsal. Special scenery and up-to-date paper are two of the many features of the new company.

JOHN B. PRESCOTT KILLED

Fargo, N. D., Dec. 10.—John B. Prescott, of Syracuse, N. Y., a singer with the Arthur Clamage Musical Company appearing at the Grand Theater here this week, was instantly killed Sunday morning when he fell from the train which was carrying the show into this city. It is thought that Prescott went into the vestibule about 6 o'clock in the morning to get air, and opened the vestibule doors. So far as is known no one saw the accident.

POLI'S GALA WEEK

Hartford, Conn., Dec. 10.—Neil Harper, the popular manager of the Poli stock house, Hartford, Conn., will make Christmas week a gala event. The Poli Players will celebrate their first anniversary, also breaking the stock record for Hartford, after a most successful stock season. During the week they will produce *The Blindness of Virtue* at the matinees, with Fine Feathers during the evenings. Stock has proven very popular at Hartford, and the Poli patrons have witnessed a season of the leading stock plays. Florine Farr opened her eighth week as leading lady with the company last week in East Lynne, playing the double role of Lady Isabel and Madam Vine.

Richmond, Va., Dec. 11.—John Warner, who has been leading man with the Grayce Scott Stock Company at the Strand Theater for some time, closes his engagement tonight, in *The Lion and the Mouse*.

Manager DeWitt Newing announced that Mr. Warner has asked for a release so that he might return to Boston, where he has property.

WILL O'KEEFE SUICIDES

News reaches The Billboard from Helena, Mont., that Will O'Keefe, a veteran actor, past seventy years of age, shot himself through the head on the steps of the county jail December 4. Will O'Keefe went to Helena in the fall of 1877 as one of the leading members of the Sawtelle Stock Company, at the old Sawtelle Theater. Later he gave up the stage. He began his theatrical career as a call boy in a St. Louis theater, and while there attracted the

JOHN H. COVERT

SCENIC ARTIST
Keith's Bronx Theatre, New York City.

MILDRED FLORENCE

INGENUE
Hudson Players, Union Hill, N. J.

F. RALPH LANGSFELD

SCENIC ARTIST
Metropolis Theatre, New York City.

KATHRYN PURNELL

LEADING WOMAN
Permanent Address, 226 W. 50th St., N. Y. C.

WALTER P. RICHARDSON

LEADING MAN
Keith's Bronx Theatre, New York City.

JACK ROSELEIGH

LEADING MAN
Keith's Hudson Players, Union Hill, N. J.

attention of C. W. Conder, a well-known actor of the old school, who trained him for the stage. From small parts O'Keefe soon rose to character roles, and his best work was while doing a comedy character.

TO DIRECT STROLLERS

Youngstown, O., Dec. 10.—Victor Fletcher, stage manager of the Grand Stock Company, has been secured to direct the production of *Fine Feathers* for the Strollers' Dramatic Club, December 19. Rehearsals are in progress, and, with the capable guidance of Mr. Fletcher, the performance will no doubt be perfect in every detail. Previous to entering the stock field Mr. Fletcher was stage manager for Viola Allen.

Bennett Flinn, director of the Strollers, will personally select the scenery for *Fine Feathers*.

NOBODY'S GIRL PREMIERE

Memphis, Tenn., Dec. 10.—*Nobody's Girl*, a new play by C. T. Dazeg, author of *In Old Kentucky*, and other popular successes, will have its premiere at the Lyric Theater in this city next Monday, with Emma Bunting in the

W. E. Jack, business manager; John H. Parham, secretary and treasurer; Frank Barclay, stage director; Harry P. Schaefer, musical director, and Charles M. Clark, boss canvasser. Cartoons and pictures of the Nutt Players fill the pages in a most original manner, which, we learn, is due to the talent of W. H. McDermid and the editing prowess of John H. Parham. The roster this season is as follows: Frank Barclay, Eddie Barnes, Charles M. Clark, Thomas H. Clark, John E. Diehl, Kittle Edwins, Harry O. Goodman, John C. Harlowe, Dewey Helms, Essie Hursey, W. E. Jack, W. H. McDermid, W. R. McLees, Ed C. Nutt, Nona Nutt, John B. Parham, E. J. Pence, Alice Phillips, Herschell A. Phillips, Lewis L. Russell, C. C. Ryan, Harry P. Schaefer, Honston Spangler, Billie F. Stohmann, George R. Thomas and Sam Williamson.

The permanent headquarters of the Nutt Comedy Players is Mt. Washington, Mo.

POLI AGAIN IN VAUDEVILLE

Baltimore, Md., Dec. 11.—S. Z. Poli has made arrangements with Samuel F. Nixon, whereby the former's stock company, which closed at the Auditorium recently, will return for a season of stock at the Academy of Music. This announcement was made this week by Tunis P. Dean, manager of the Academy, who

ETHEL VALENTINE



Leading woman with the Duchess Players, Duchess Theater, Cleveland

leading role. Miss Bunting will be supported by the stock company with which she has been appearing in this city for the past three weeks. Mr. Dazeg is here superintending the production and rehearsals. A number of theatrical people are expected here from New York to witness the first production, among them H. H. Frazee, Sargent Aborn, Winchell Smith and Albert and Clarence Weisa. Miss Bunting is to be starred in the play later under the management of the E. A. Schiller forces, and possibly under a different management for a proposed New York engagement.

Miss Bunting is appearing this week in *Help Wanted*, Jack Lal's play, and is packing the Lyric at every performance.

The leading members of her company are George Whitaker, Rollin T. Holden, Eva Sargent, Margaret Ryan, Dorothy Navarre, Margaret Lee, Jack Ball, Henry Sherwood and Ed Menlove.

E. C. NUTT'S YEAR BOOK

The souvenir Year Book for the season of 1915, which Ed C. Nutt and his Comedy Players have distributed to their friends in the profession, is a neat and very artistic little booklet. The cover is dark green, suitably printed, and the pages are of a slightly lighter shade of green. The foreword, when one opens the booklet, is by John B. Parham, secretary and treasurer of the Nutt Players, and on this page appear the names of the executive staff, as follows: Ed C. Nutt, owner and manager;

added that Messrs. Nixon and Poli had closed a contract under the terms of which the Poli interests will shortly take over the playhouse for a part of the season, and probably indefinitely thereafter.

It is also probable that another stock company will be appearing at the Auditorium when the Academy opens, and the competition is awaited with interest.

EASTERN STOCK NOTES

Mildred Florence, of the Hudson Players, Union Hill, N. J., will not work next week. Miss Florence says she will have an opportunity to do her Christmas shopping.

Clara Mackin, of the Grand Opera House Players, Brooklyn, New York, left for Chicago to see her mother, who is very ill.

Little Molly Wood, of the Warburton Players, Yonkers, New York, will play as Mary Jane in *Mary Jane's Pa*. Miss Wood has always been assigned to boy's parts.

Margaret Tebeau is displaying her well-trained voice at the Hudson Theater, Union Hill, N. J. The number Miss Tebeau sings in *My Rosary* in the play of like name.

Mr. Woods, manager of the Hudson Theater, Union Hill, N. J., announced that Christmas week they will have a Santa Claus and give out presents to the patrons holding lucky numbers. Mr. Woods said: "There will be fifty presents given away each day."

CHAMBERLAIN BROWN NOTES

Chamberlain Brown played George Fanett, Vera Alchelena, Adele Blood and Georgia Calne in feature films last week.

J. David Herblin has signed through Chamberlain Brown as leading man with Rose Stahl. Leah Winslow, now in a Fall House, in Philadelphia, will be seen in London this spring in a new piece.

Forest Winnant will return to the cast of *Kick In* when it reopens.

Howard Estabrook and Emily Ann Wellman will be the guests of honor at The Theater Club meeting at the Hotel Astor December 28. Chamberlain Brown has placed under contract Emma Carus, Margaret Greene and Eugene Revere.

Regina Wallace will play the lead in George Moore's next production.

Manc Curtis closed in Cleveland last Saturday.

ALICE FLEMING ENGAGED

Pittsburg, Pa., Dec. 11.—Alice Fleming has been engaged to play leading roles in the Harry Davis Stock Company, opening at the Grand Opera House December 27. Contracts to this effect were signed yesterday. Chamberlain Brown acted as Miss Fleming's representative. It has been announced that Miss Fleming will receive \$300 a week during the engagement which is very close to a record if true.

OLLY LOGSDON'S NOTES

Ollie Logsdon has signed the following: Guy Harrington, leads; Grace St. Claire, leads; John Roberts, juvenile; Joseph La Valliere, character comedian; Josephine La Valliere, character; Lucille La Valliere, ingenue; Carrie La Mont, general business; Edwin Burke, director; Horace Silver, scenic artist; and J. Russell Webster, stage manager. All of the above-named people will open at the Savoy Theater, Ft. Worth, Tex., December 20, in *The Misleading Lady*.

Ralph Locke, leads; Edward Redding, Leslie Hunt, Forrest Cummings, Leslie King, Emmett Bradley and Jerry Biederick have been placed with the Wadsworth Stock Company, New York City.

Graham Earle has been signed with Edward De Forrest, in *Hush Money*.

Helena Rapport is with Fisher and Green in vaudeville.

Joseph Gillow has been signed with J. T. Doyle, playing the *Low Time*.

Joan Temple has been placed with William Blake, on the *Low Circuit*.

Eugene Ordway is with Fifty-Fifty.

Hattie Foley, Milton Boyle and Irving Lancaster have been placed with Poli's Stock Company Worcester, Mass.

Bessie MacAllister is with Vaughan Glaser.

TO PRODUCE FAIRY PLAY

Minneapolis, Dec. 11.—*The Magic Mill*, or *Why the Sea is Salt* is the name of a fairy play which is to be given its first production by the Bainbridge Players here Christmas fortnight. The play is the work of Caryl B. Storr, and Winthrop B. Chamberlain, dramatic critic of the two Minneapolis papers. The story of the play is based on an ancient Norse legend, and has to do with the gift of a magic mill to two children. Its subsequent theft by the villain, and the villain's inability to stop the machine after he has started it. The mill grinds out anything wanted but money, and is productive of some mythical situations.

BUYS OLD THEATER BLOCK

New York, Dec. 11.—Chas. E. Johnson bought the former site of the old Herald Square Theater this week, and thereby satisfied a longing of lengthy duration. This property was owned by the Johnson family for over sixty years up to June, a year ago, when the property was sold to William H. Barnum and William K. Everdell.

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LADY-LIKE TREBLE. WITH A WILD MAN BASS.

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WALTZ SONG. YOU WILL LIK' IT. A TREMENDOUS HIT.

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Stock and Repertory Notes

The blindness of Virtue, by Cosmo Hamilton, is the attraction this week at the Princess Theater, Sioux City, Ia. Manager Wallace, of the Princess, also plays the leads with his company.

The Yellow Ticket and Brewster's Millions are scheduled for an early production at the Fox Theater, Aurora, Ill., and The Grand Theater, Elgin, Ill. Robert Sherman, manager of this company, will play three days in Aurora and three days in Elgin, vaudeville being put on for the balance of the week in each town.

The attraction at the Hudson Theater, Schenectady, N. Y., for this week is The Yellow Ticket. This play has just finished a successful week at the Orpheum Theater, Jacksonville, Fla.

Tess of the Storm Country was the hit selected by Manager John Snyder for last week's attraction at the Temple Theater, Ft. Wayne, Ind.

The bill for the last three days of last week at the Princess Theater, Freeport, Ill., was Damaged Goods, under the management of C. G. Weston.

Ready Money will shortly be used at the Empress Theater, Salt Lake City, Utah; American Theater, Spokane, Wash., and the Broadway Theater, Butte, Mont. All the above-mentioned houses are under the management of Thomas Wilkes.

The Lilly Bryant Stock Company, playing through Central Kentucky, report business fair. Mr. Bryant expects to take his company through Indiana in a short time for a six or eight weeks' tour, opening at the Grand Theater, New Castle, Ind. Joe D. Reed and wife recently joined the company, this making their second season with this attraction.

Hawthorn, of The U. S. A., has been announced for production this week at the Savoy Theater, Mt. Vernon, N. Y. The Savoy is under the management of Frank Wilcox.

The attraction at the Temple Theater, Hamilton, Ont., Canada, this week is The Big Idea. The Temple is under the management of Clark Brown.

The Poll Players are offering this week at the Poll Theater, Hartford, Conn., The Thief, under the management of Neil Harper.

George Farren, manager of the Warburton Theater, Yonkers, N. Y., will in a short time produce Mary Jane's Pa at the above-named theater.

Barbara Fritchle, the play which had such a successful run at the Park Theater, St. Louis, Mo., is underlined for early production at the Shenandoah Theater in St. Louis. William H. Flynn has the management of the Shenandoah.

The Escape, by the late Paul Armstrong, is scheduled for early production at Keith's Bronx Theater, New York City. The play is also underlined for the Hathaway Theater, Brockton, Mass.

Five Nights, dramatized by Lee Morrison, will soon be offered at the Hudson Theater, Union Hill, N. J., under the management of William Wood. Blue Jeans, The Still Alarm, Alina Jimmy Valentine, are scheduled for early productions at the above theater.

Disraeli, the play in which George Arliss scored a decided success, is in active rehearsal at the Castle Square Theater, Boston, Mass., where John Craig will probably run the bill indefinitely.

The Mozart Players are producing this week at the Mozart Theater, Elmira, N. Y., Brewster's Millions, under the management of M. D. Gibson. George Ven Demark has sold his interest in this house.

Harry Keefer, formerly connected with the William A. Brady forces, has become stage director for the Dubinsky Brothers' Stock Company at the Garden Theater, Kansas City, Mo. Mr. Keefer's most recent work in New York was as stage director at the Manhattan. He was also stage manager for Robert B. Mantell for twelve years. With the coming of Mr. Keefer Dubinsky Brothers announce that they will give Kansas City theatergoers a number of original

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The Season's Greetings

...FROM...

BERT WILCOX

Comedian

Strand Theatre Players - - - Cedar Rapids, Iowa.

CHAMBERLAIN BROWN HEADLINERS

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To work with STOCK COMPANY. Do anything in Comedy. SMALLER than TOM THUMB. THEODORE SALEM, P. O., General Delivery, Jacksonville, Fla.

productions. The plays tried out are designed for road production and for lease.

George Vandermark, who owned one-half interest with George Gibson in the Mozart Stock Company, Elmira, N. Y., has sold out his share to Mr. Gibson, who now controls the whole proposition.

The Spellers, by Rex Beach and James McArthur, is underlined for early production at the Baker Theater, Portland, Ore., which house is under the management of George L. Baker. The Barrier was given a warm reception recently.

The Misleading Lady will be produced at an early date by Oliver Morosco at his Burbank Theater, Los Angeles, Cal. The Burbank Company put on Detective Sparks one week recently and scored solidly.

The Girl of the Golden West was the attraction at the Mozart Theater, Elmira, N. Y., last week, and was greeted by large audiences during the entire run. The scenic embellishments so ably done by Artist Karl Amend added greatly to the production. M. D. Gibson, manager of the Majestic Theater, has purchased G. Van Demark's interest in the Mozart Theater, thus assuming the management of both the Majestic and the Mozart.

Large audiences greeted the production of Sappho, by the Marguerite Bryant Players, at the Empire Theater, Pittsburg, Pa., last week. Miss Bryant played the role of Sappho in a most clever manner. Edward LaFrance was especially good as Jean Gaudin, Flamont was well played by William J. Florence, L. Rufus Hill, a new member of the company, was excellent in the part of Uncle Cesare. Stanley Price was splendid in the part of Dechelette, and Charles Kramer was happily cast as Hettima. Matt McHugh, Mrs. Ed McIngh, Rose Adelle, Frank McHugh, Errett B. Wagner, Gertrude Bartholmew and Grace Helm were very good in small parts. This week's attraction is Brother Against Brother.

The LeMoids have closed a successful season of thirty weeks with The Horner Comedy Co.

The Rejuvenation of Aunt Mary was the bill presented by the MacCordly Players, at the Gotham Theater, Brooklyn, N. Y., week before last with Kate Woods Fluke in the May Robson role. Under Cover was last week's attraction.

The May Blossom Musical Comedy Company, under the management of Taylor & West, is doing nice business at the Hippodrome Theater, Covington, Ky. Mr. Taylor's musical comedy company alternates between the Hippodrome, Covington; the Imperial Theater and the Lyceum Theater, the two latter houses being in Cincinnati. The company is becoming very popular in each house they play, and are given a hearty welcome upon each reappearance. The management tried out a new idea in musical comedy, which has proven a big success.

The Boyd Burrowes Stock Company, touring the Western States, reports business in Wyoming and Western Nebraska very satisfactory. Bert Southern, business agent for the company, writes that business conditions are very good and money plentiful and that the company has done exceptionally well during the entire season. Mr. Burrowes is not with the company at present, but is hastily engaged on his ranch in Lusk, Wyo., superintending the building of an entire new tent outfit for next season. In addition to a high-class repertoire company, vaudeville specialties are used between acts. The company includes: Boyd Burrowes, manager and owner; Charles Monroe, Dale Bratton, John B. Burrowes, Frank Condon, Sam Monroe, Bert Southern, James Blasco, Irene Hubbard, Dora Condon, Dora Woodruff and Elsie, the Astounding.

Jewell Kelly, who had a stock company at the Bijou Theater, Atlanta, Ga., for twelve weeks, has closed. All the members have secured engagements with other companies. Bud M. Millian has leased the theater and is playing tabloid musical comedy. Ails and Meyers is the present attraction, playing to fair business.

SONGS and MUSIC

SINGING STERN SONGS

New York, Dec. 11.—Marie Cahill has encountered such success with the Joseph W. Stern numbers that her entire repertoire of songs now comes near to being an all-Stern one. Under the Bamboo Tree, Congo Love Song and a host of early hits, published by Stern & Company, were sung by Miss Cahill. After Daniel V. Arthur had booked Miss Cahill for her initial tour in vaudeville he immediately got in touch with Messrs. Marks and Stern in regard to Miss Cahill's songs. Now her act consists almost entirely of numbers by L. Wolfe Gilbert, Anatol Friedland, Johnson Brothers and Chris Smith, who write for Joseph W. Stern & Company.

AWAKE, DEAREST ONE

New York, Dec. 11.—M. Witmark & Sons, responding to the frequent requests for a vocal duet that possesses all elements necessary to make it a real number, have announced the release of Awake, Dearest One, by Louis Wesley and Ernest R. Ball. This number was originally written for two well-known concert singers, and, as their time for its exclusive use has expired, the song will be at the disposal of other singers who want a meritorious applause-getter. Witmark & Sons state that Awake, Dearest One is not a ballad arranged as a duet, but was written to be sung in that form and is no other. A wide demand for this new one is predicted.

REGENT'S NEW ONE

All For You, another number put out by The Regent Music Publishing Company, 1433 Broadway, New York, is making a big hit. The number is by Herman Arthur Petermas, Jr., and among those who report it going big is Ed Friedman, who is featuring the song.

GERMAN COMPOSER DIES

New York, December 10.—News has reached here from Berlin that Gustav Hollaender, the musical composer, is dead. He was 60 years of age, and had made many concert tours through Germany, Holland and Belgium.

OPERA COMIQUE PERFORMANCES

New York, Dec. 11.—The proceeds of the coming season of opera comique at the Princess Theater will be devoted to the support of French Red Cross hospitals. Miss Elizabeth Marbury obtained the use of the theater. The performances, which will consist of two short musical comedies each, will take place on December 13 and 14 and December 27 and 28. The offerings will be produced under the direction of the Music League of America. At the first performance Miss Mam'zelle Mariette, by Emile Bourgeois, will be given, and Brunderlein Fein, by Leo Fall.

WHITMARKS' THREE IN ONE

New York, Dec. 11.—The long and varied list of publications controlled by M. Witmark & Sons comprises really three separate and distinct catalogs. The class of music listed in each differs quite as much as even more as do the members of the same family in any ordinary household.

So uniform has been the progress made by each of the three catalogs—popular, standard and operatic—comprising the business of M. Witmark & Sons, that it is not possible to give any preference in that respect. A brief review of the leading features in each reveals the names of many songs that have been and still are and in all probability will remain the familiar friends of every music lover in America. Taking the popular catalog first, the "hits" are headed by that record-breaking favorite, The Little Grey Mother, a ballad of a sensible type, the success of which arouses a strong belief that the day of senseless drivel in the composition of a "popular" song has really dawned. Contemporaneous with this drum-major of a hit comes You'll Be There, and The Daughter of Mother Machree, both written by Ernest R. Ball. During the year other big hits issued by Witmark in their popular catalog, which are still going strong, include After the Roses Have Faded Away, Is Alabama, Dear, With You, and Are You From Dixie, 'Cause I'm From Dixie, Too.

Coming to their standard catalog, Witmarks' possess in that a veritable musical "Treasure Island." The songs listed here, are, of course, higher priced, but that isn't what makes them valuable. It is their quality, the excellence of their standard of merit. The songs in this catalog are not what you'd call highbrow stuff; but they have that invaluable quality of appealing alike to singer and sung to, they reach a plane that makes them permanent instead of

THE BILLBOARD'S SONG HINTS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers

Doubles

CLOSE TO MY HEART (Harry Von Tilzer, 125 W. Forty-third St., New York City).—A little gem; especially good double for boy and girl.
LOVE IS A QUEER, QUEER CREATURE (Red Star Music Co., Fayetteville, Ark.).—A tremendous success, bright and snappy.
WISH I KNEW JUST WHAT YOU THINK OF ME (Regent Music Co., Lake Charles, La.).—An excellent number that is going over nicely.

Ballads

WHEN THE CURFEW BELL IS TOLLING (Charles H. Henderson Music Co., Corry, Pa.).—A beautiful sentimental ballad.
ONLY FOR A GIRL (Mellinger Music Co., St. Louis, Mo.).—A lovely little bit of a girl song; catchy melody.
GOOD-BY (Warner C. Williams Music Co., Indianapolis, Ind.).—An excellent ballad for character singers.
I WOODED YOU IN THE SWEET SPRINGTIME (M. D. Swisher, 115 N. Tenth St., Philadelphia, Pa.).—Excellent quartet number, now being featured by the Four Harmony Kings.
YOU BROKE THE HEART THAT LOVED YOU (Rivarde & Co., Rochester, N. Y.).—One of the greatest descriptive ballads ever written.
THE VINE-COVERED HOUSE BY THE SEA (Bergin Music Co., Meadville, Pa.).—New, beautiful waltz ballad.
WHAT A WONDERFUL MOTHER YOU'D BE (Shapiro, Bernstein & Co., 224 W. Forty-seventh St., New York City).—Al Piantodosi and Joe Goodwin's sensation ballad. A positive sensation in any high-class act.
LONG, LONG LETTER 'BOUT HOME, SWEET HOME (D. D. S. Music Co., 5123 Third Ave., New York City).—Sentimental and original. Big seller and applause getter.
AFTER TONIGHT, GOOD-BY (Harry Von Tilzer, 125 W. Forty-third St., New York City).—High-class in every respect.
CAN YOU PAY FOR A BROKEN HEART (Charles K. Harris, 701 Seventh Ave., New York City).—Bound to be a success.
THERE'S A LITTLE LANE WITHOUT A TURNING (Broadway Music Co., 145 W. Forty-fifth St., New York, N. Y.).—An up-to-the-minute ballad. Excellent lyric and wonderful melody.
WHEN I LEAVE THE WORLD BEHIND (Waterson, Berlin & Snyder, Broadway and Forty-eighth St., New York, N. Y.).—Irving Berlin claims it his masterpiece. "Naf cad."
IS THERE STILL ROOM FOR ME 'NEATH THE OLD APPLE TREE (Manrice Abrahams, Broadway and Forty-seventh St., New York, N. Y.).—Scored a decided hit for McKay and Ardine at the Palace, New York, recently.
THERE'S A LITTLE TOWN IN IRELAND (Frederick H. Green, Mascotine, Ia.).—The biggest Irish song hit in years. Being featured by Fluhrer and Fluhrer in vaudeville.
THE VIOLET, THE ROSE AND YOU (Curt E. Young, 236 Fourth Ave., Pittsburg, Pa.).—A substantial ballad that is becoming more popular every day.

Novelty Songs

I'M ON MY WAY TO JACKSONVILLE (McGinty Pub. Co., Austell Bldg., Atlanta, Ga.).—Here is a number that has the punch; great for quartets.
I'D RATHER SEE A MOVIE WITH THE MAN I LOVE (Knickerbocker Music Co., Dayton, O.).—You will have to try this one to appreciate its worth.
THAT SPOOKY RAG (Panella Music Co., Pittsburg, Pa.).—If you've "got the habit" of singing rags, try this Spooky.
LOTUS LAND (Charles N. Daniels, 233 Post St., San Francisco, Cal.).—A wonderful spot number; fine for harmony singers.
THERE'S A WEE BIT OF BLARNEY IN KILLARNEY (Jos. W. Stern Co., 1556 Broadway, New York, N. Y.).—A real Irish novelty.
CARRY ME BACK TO OLD VIRGINY (Oliver Ditson Co., 150 Tremont St., Boston, Mass.).—Good enough to feature.
TANGO AROUND WITH ME ONCE MORE (Magbee Music Co., Columbus, O.).—The liveliest ragtime song on the boards.
JOE TURNER BLUES (Pace & Handy Music Co., 388 Beale Ave., Memphis, Tenn.).—By W. C. Handy, the originator of "Blues" style in music composition.
A VIRGINIA JUBILEE (D. D. S. Music Co., 5123 Third Ave., New York City).—Excellent number for rag singers and instrumentalists.
DINAH MIGHT (Chas. Tholey, 517 E. 146th St., New York City).—Good; it's making a hit.
OH, THAT BEAUTIFUL BAND (Werblow-Fisher Co., Straad Theater Bldg., New York City).—Rapidly becoming one of the country's biggest hits.
CLOSE TO MY HEART (Harry Von Tilzer, 125 W. Forty-third St., New York City).—A novelty song with a meter and refrain altogether unusual.
TAKE ME TO THAT MIDNIGHT CAKE WALK BALL (Manrice Abrahams, Broadway and Forty-seventh St., New York, N. Y.).—Is now being employed by more than 200 wise performers; a sensational hit.
MOLLIE, DEAR, IT'S YOU I'M AFTER (Jerome H. Remick, 219 W. Forty-sixth St., New York, N. Y.).—A different Irish song that cost \$7,000.00. Use it and see why.
THAT LITTLE FORD OF MINE (Allanson Pub. Co., 50 Auditorium Bldg., Chicago, Ill.).—They're sure to like the movement—excellent lyrics.

Comic Songs

TWENTY-THREE WAS MEANT FOR ME (Ernest A. Rork, Paducah, Ky.).—A comic song of the right kind.
WHEN REUBEN CUMS TO TOWN (L. C. Chatham, 720 Main St., Pueblo, Col.).—A good Rube comic—it's a scream.
MAN, WHAT I WANT IS A FORD (L. C. Chatham, 720 Main St., Pueblo, Col.).—A laugh till you groan number.
IF WE ALL DUN KNEW WHAT EVAHBODY DUN (Gorbett Brothers, New Castle, Ind.).—Red hot, right off the coals.
THE ROCKY ROAD TO DUBLIN (Waterson, Berlin & Snyder, Broadway and Forty-eighth St., New York City).—Young & Grant's latest comic. Going along in great style. One of the hits of the year.
OUTSIDE OF THAT, WHY, HE'S ALL RIGHT (Harry Von Tilzer, 125 W. Forty-third St., New York City).—Clever, catchy; good double.
THINGS ARE GETTING BETTER EVERY DAY (Jerome H. Remick & Co., 219 W. Forty-sixth St., New York, N. Y.).—Wonderful comedy song; making a great hit.
HELLO, BOYS, I'M BACK AGAIN (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—If you want a real comic hit, here it is.
I FALL FOR EVERY BOY I MEET (Shapiro-Bernstein, 224 W. Forty-seventh St., New York, N. Y.).—Eva Tanguay's favorite song; wonderful idea.
I'M GONNA GET MY MULE AND I'M GOING SOUTH (Bigelow Pub. Co., Memphis, Tenn.).—Rastus got his mule and you will get a hit if you get this one.
FLANNIGAN, THE FAN (Western Song Publishers, Majestic Theater Bldg., Los Angeles, Cal.).—Great Irish ragtime song. It's a riot.

March Ballads

WHEN I GET HOME (Werblow-Fisher, Strand Theater Building, New York City).—Will live up any act. Music and lyrics up to the minute.
DADDY, I WANT TO GO (Charles K. Harris, 701 Seventh Ave., New York, N. Y.).—A stirring march ballad, the best Harris ever had.
SOON I'LL BE LEAVING FOR MY HOME TOWN (Curt E. Young, Apollo Bldg., Pittsburg, Pa.).—Plenty of business—good vaudeville or burlesque number.

BE SURE AND MENTION THE BILLBOARD IN WRITING TO PUBLISHERS. THAT'S LITTLE ENOUGH TO ASK IN EXCHANGE OF COURTESIES FOR THE FOREGOING INFORMATION.

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being merely the passing fad of a day. The biggest success in the Witmark standard catalog today is a brilliant example of the difference between a popular "popular" song and a popular standard song. We refer to A Little Bit of Heaven, and, while we're about it, we may as well include with it Mother Machree, both, by the way, by that profile and tireless Ernest R. Ball.

This valuable catalog also contains such well-known and forever firmly-established vocal gems as Can't Yo Heub Me Calliu', Caroline, Kiss Me Again, Victor Herbert's Gypsy Love Song, Where the River Shannon Flows, There's a Long Long Trail, If It Takes a Thousand Years, Who Knows, Leoncavallo's beautiful song, Come, Love Divine, Carissima, In the Garden of My Heart, Those Songs My Mother Used To Sing and Teach Me To Pray.

Last, but a long way from least, there is the operatic catalog. A long succession of successes has marked the history of the Witmark house in this field, and the past two seasons have added at least three more great, big wallowing hits to the proud record. Of The Only Girl, it is only necessary to say that no less than three of Joe Weber's companies are playing this delightful Henry Blossom-Victor Herbert piece to capacity business everywhere. Immediately following this remarkable success come Blossom and Herbert again with that sparkling comic opera, The Princess 1st. All the numbers in this opera are going strong, particularly the value pathetic, Estelita. In the lighter operatic field, the successes of Ziegfeld's Follies of 1915 are matters of history, the popularity of Hello, Frisco, for example, passing all bounds. Hold Me in Your Loving Arms is a close second. Out on the Coast, So Long, Letty, goes bounding along with ever-accumulating success, while nearer home, the Witmarks' have a fine little bunch of operatic sellers in the new three-act comic opera, Tit for Tat, just produced successfully, with music by Oreste Vessella, while on the road again this season are Lady Luxury and the perennial Prince of Pilseca, all Witmark publications.

NOTES FROM WILL ROSSITER

Will Rossiter has been well represented around the Chicago cabarets. Isabella Patricia, the "Queen of the Cabaret," is singing Irish Blues in her inimitable way at the North American. Andy Mylotte is also putting over Ireland, I Hear You Calling, and the big Rossiter hit, Loveland Days, at the same cafe.

Norine Coffey, at the States, is duplicating her former successes with Will Rossiter songs, with her latest offering Ireland, I Hear You Calling. The Big Revue, at the States, has also been using In Time of Peace Prepare for War, with wonderful effect, as its closing number.

Keep Smiling, at the Boston Oyster House, found In Time of Peace Prepare for War a great finale number, as sung by Miss Carter. Sullivan and Mason, back from their trip to the Coast, are singing the great march ballad, Loveland Days.

The Ray Girls are rehearsing daily several new "Good Luck" songs to add to their repertoire of exclusive stuff.

The Kough Sisters are back in town again. They report wonderful success with I Guess I'll Soon Be Back in Dixieland.

Harry Du For, of Three Du For Boys, at the Palace recently, rehearsed Irish Blues, and was so delighted with the number he will use it in the act.

The Variety Three report continued success with the two great Will Rossiter ballads, Loveland Days and You're the Dawn of a Perfect Day.

NEW IRISH NUMBER

New York, Dec. 11.—A new Irish number—a march song—by Arthur Jackson, Milton Ager and Wolfe Gilbert, is called There's a Wee Bit of Blarney in Killarney, and has all the earmarks of a big hit. The professional department of Joseph W. Stern & Company, 1556 Broadway, is crowded to capacity with performers rehearsing this new song of Erin.

RESTRICTED SONG RELEASED

New York, Dec. 11.—For many months the Jos. W. Stern Company, through L. Wolfe Gilbert, professional manager, have been announcing that Painting That Mother of Mine was restricted, but so great had been the requests for the release of this lyric gem that it is announced that any recognized vaudeville act can get it for the asking. With a market crowded to capacity with "mother" songs this one seems to have a more stable subject, and is handled with delicacy. News of its release will be pleasant news to many singers.

THERE'S A ROSE IN OLD ERIN

Lyric by CALLAHAN

THAT'S BLOOMING FOR ME

Music by BIESE & KLICKMANN

MOONBEAMS BRING LOVE DREAMS

JAMES WHITE

AND LOVE DREAMS ALWAYS BRING ME YOU

& JACK FROST

I'M GOING TO BRING A WEDDING RING

JAMES WHITE

TO YOU IN SPRING

& JACK FROST

NEU-TRAL-I-TY RAG

(That Peaceful Strain)
NEUTRALITY RAG

Words & Music
By JACK FROST

CHORUS

I mean that peace-ful strain, "Neu-tral-i-ty Rag" ("Neu-tral-i-ty Rag") they a-gain All-A-mer-i-cans brag of their A-mer-i-can flag. Be-cause it's whis-per'd from the pine trees up in Maine. Down a-roun' to Fis-co town and back a-gain, Bells are ring-ing it. Who is bring-ing it? Men are fling-ing it, You'll be sing-ing it Peace-ful strain, "Neu-tral-i-ty Rag" ("Neu-tral-i-ty Rag")— God save the King, the En-glish lag. While Ger-mans brag that good old Fa-ther-land is all the craze, The French-man sings his Mar-seil-laise, But Mis-ter Yan-kee Doo-dle's off his noo die 'bout that sweet "Neu-tral-i-ty Rag" I mean that Rag.

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1st Verse

There is a strain that haunts this land of ours,
Morning, night and noon and in your waking hours,
Caused by the war 'cross the ocean,
Now, what is it for?
I've a notion absolute—lute—lute—neu-trality.
That is the theme of this sweet melody,
For ev'ry good American is glad to be
Here in the land of Liberty,
And if you listen with all your might
You're bound to hear this strain some night.

2nd Verse

When Mister Woodrow Wilson heard that strain,
Right away he asked to have it played again,
Soon as the band started blending it, you understand,
He was sending it to where the warring nations are.
The Kaiser, Klug, even the Russian Czar,
They tried to beat the deuce,
But then it was no use,
They couldn't sing a single bar.
They don't know what they are fighting for,
There's just one thing can stop this war.

WHEN WE GATHERED WILD FLOWERS

Lyric by JACK FROST

SWEETHEART, YOU AND I

Music by E. CLINTON KEITHLEY

GREAT WALTZ BALLAD

LOOK IN MY HEART AND YOU WILL FIND

ONLY YOU

Lyric by ARTHUR J. LAMB

Music by CLARENCE M. JONES

I LOVE THE NAME OF DIXIE

Lyric by JACK FROST

Music by E. CLINTON KEITHLEY

IN THE LAND OF LOVE

With Novel Bird Obligato

WITH THE SONG BIRDS

By F. WALLACE REGA

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SOME SONGS

THE HEART OF THE WORLD—WAR BALLAD—SPLENDID LYRIC AND WINNING MELODY.
WHY DON'T YOU LET ME FORGET YOU, AS YOU HAVE FORGOTTEN ME?
 GREAT WALTZ SONG. GREAT IN BOTH WORDS AND MUSIC.

THE BIRTH OF THE NATION (GOOD OLD U. S. A.)—CLEVER, UP-TO-DATE MARCH SONG.
DREAMING OF YOU—WALTZ BALLAD. THE BALLAD BEAUTIFUL.

IF EACH DREAM I DREAM WERE A ROSE—A CHARMING WALTZ SONG THAT WILL ALWAYS PLEASE.
IN THE LAND WHERE NIGHT IS DAY—ANOTHER PRETTY WALTZ SONG GETTING BIG APPLAUSE.

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REMICK CATALOGUE GOING BIG

New York, Dec. 11.—The Jerome H. Remick & Co. catalogue is one of the best now selling on the market. Molly, Dear, It's You I'm After is leading, and the way it now looks this number will sweep the country like a cyclone.

GEORGE MEYERS TURNS ONE OUT

New York, Dec. 11.—Waterson, Berlin & Snyder are the publishers of George Meyers' high-class ballad, entitled My Mother's Rosary. By many this is conceded to be one of the best numbers ever written by George, who, by the way, has turned out some good ones.

NEW ONE FOR D. D. S. CO.

New York, Dec. 10.—The D. D. S. Music Co. is rapidly advancing to the front ranks among the publishing concerns, under the leadership of Ray Sherwood, the popular lyricist. He, with S. A. Maassell, of the D. D. S. Co., has just finished a brand new number, which, they claim, will be snare-free for any sort of an act. It will be released shortly.

ABRAHAMS' HIT CONTINUES BIG

New York, Dec. 13.—Maurice Abrahams' I'm There Still Room for Me 'Neath the Old Apple Tree continues to be the big hit of this firm. Felix Young, who is connected with Abrahams, is devoting his best efforts to boosting the song.

CHAS. K. HARRIS HAS WINNER

New York, Dec. 11.—Meyer Cohen, of Charles K. Harris, says that the Lights of My Town, by Mr. Harris, is going very big, and the way acts are falling for it indicates that it will be no time before the song develops into one of Broadway's popular successes.

MUSIC FIRM BUYS PROPERTY

New York, Dec. 11.—The G. Schirmer Company, music publishers, of 3 East Forty-third street, has purchased the two-story reinforced concrete building, situated in the block bounded by Gosman avenue, Addison place and Anable avenue, at an estimated cost of \$210,000. The building covers forty lots. This property was leased to the Schirmer Company about three months ago for twenty-one years, at about \$15,000 a year net, with an option to purchase.

LEW SHANK



The ex-Mayor of Indianapolis is about to enter the legitimate field. Mr. Shank has played many of the cantabile houses in several circuits.

FREE! FREE! FREE!

SONGS AND ORCHESTRATIONS

CARRY ME BACK TO OLD VIRGINNY, BY BLAND.

Medium in Ab.

GOOD NIGHT, LITTLE GIRL, GOOD NIGHT, BY MACY.

High in C; low in Ab.

WHISPERING HOPE, BY HAWTHORNE.

High in Eb; medium in C; duet S. A. in Eb;

AT DAWNING, BY CADMAN.

High in Ab; medium in Gb; medium low in F; low in E.

Will be sent FREE to professional singers upon receipt of program or card.

THESE SONGS ALWAYS MAKE HITS WITH BEST AUDIENCES.

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Announces her new winter number, a Waltz Ballad, entitled . . .

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HARRY PEARSON BACK IN TOWN

New York, Dec. 10.—Harry Pearson, of the Kalmer & Puck Music Publishing Co., returned last week from Chicago, where he had been for some weeks working on America, I Love You, and Lonesome Melody. Harry justly takes credit for making both of these numbers real hits through the Middle West.

SHAPIRO NUMBER WELL LIKED

New York, Dec. 13.—Shapiro, Bernstein & Co., the proud publishers of What a Wonderful Mother You'd Be, report that this number is getting a great play around New York, and it looks as though it will be a genuine hit in the very near future. It has great possibilities, and everyone who hears it wants to sing it at once.

FRANK K. ROOT'S SONG HITS

Chicago, Dec. 11.—In the Heart of An Irish Rose, a march ballad, and My Rosary of Dreams, a waltz ballad, are two new ones to be watched for in 1916. The Frank K. Root Music Publishers claim to have two gems in these new ballads which will be out the first of the year. An Irish ballad that is scoring big in New York is There's a Rose in Old Erin, which is also featured by the Tuxedo Trio, who are making a hit with it. Other acts that find this catchy melody a good song number are Mumford and Thompson, blackface entertainers; Emmons and Colvin and the Berlin Four. All of these songs, including Honolulu by the Sea, which was costumed and is the feature number in the September Morning Glories burlesque, are Frank K. Root's late song hits.

NEW MANAGER ON BROADWAY

New York, Dec. 10.—Joseph Ritter, of Pittsburg, has joined the ranks of theatrical managers on Broadway, having become associated with Madison Corey and John D. Williams, of 12 West Fortieth street. The firm of Corey Williams and Ritter is to present Mrs. Fiske in Erastus Susan. Mr. Ritter first became interested in the managerial end of the profession through his association with the stock company directed in Pittsburg by William Moore Patch. Last season Mr. Ritter was featured in the tour of May Hobson.

FORM CLUB IN MILWAUKEE

Milwaukee, Wis., Dec. 12.—Realizing that theater folks should get acquainted much better Milwaukee theater workers have organized a club known as the Mokus Club. While every thing has been sailing along in fine fashion officials are still in the dark as to the true meaning of the word Mokus. It was first introduced in Milwaukee by a chorus girl. It is planned to make the organization a national body.

Albert Schulz has been elected Chief Mokus. Jack Warner, Little Chief Mokus; George Helmut, Small Little Mokus.

"Our officers feel that an organization of this kind serves as a get-together, get acquainted club," says Mr. Warner. "It will be for the common benefit of all actors visiting our city."

TO REOPEN GARRICK

Chester, Pa., Dec. 11.—The Garrick Theater on West Seventh street, which has been closed for a number of years, has been leased to a New York theatrical man, who intends to put the house in good shape and open it after the New Year.

PETER PAN FOR THREE WEEKS

New York, Dec. 12.—Peter Pan will be acted by Miss Maude Adams at the Empire Theater commencing Tuesday of next week, for three weeks only, since on January 10 Miss Adams is due to reappear in The Little Minister, John Drew, in The Chief, closes his engagement at that house next Saturday night to set out on an unusually long tour. Mr. Drew will be seen in The Chief this season only, as a new play has already been chosen and is now being shaped for him for the season of 1916-17.

GRAB IT, SISTERS AND BROTHERS

GLORY! PAL, I HARDLY KNEW YUH

ORCHESTRATION 10c.

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LET'S GO—

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Movie Pianists, send 10c in silver for regular copy, the three for 25c.

JOBBERS, BUYERS, DEALERS AND PERFORMERS, WRITE NOW.

KNICKERBOCKER MUSIC CO., LOUIS BLOCK, DAYTON, OHIO.

BENNETT IN NEW PLAY

New York, Dec. 12.—Oliver Morosco has announced that he will produce still another new play besides those of his mentioned in the last issue of The Billboard. It is *Upstairs and Down*, a comedy in three acts, written by Fred Eric and Fannie Hatton. Richard Bennett will play the leading role.

BLUE BIRD RETURNS TO N. Y.

New York, Dec. 12.—Maeterlinck's *The Blue Bird* returns to the Manhattan Opera House tomorrow for a special holiday engagement of two weeks. The usual popular prices will prevail. No night performances will be given.

The *Blue Bird* had a run of 268 days at the New Theater here, and is now making a fifth annual tour. It will be presented by the only company that has ever been on tour.

Mary and Doris Eaton are playing the hero and heroine parts this year, and among the elder members are Thomas K. Corless, Gwendolyn Valentine, Isabelle LaPage, Richard Morgan, George Sylvester, Henry Duggan, Clarence Felter, Ethel Brandon, Diana Storm, Anna Bates, Vincent Romeo, Dore Davidson and Anna Dugan.

The engagement of *The Blue Bird*, at the Manhattan, will be the last opportunity playgoers will have of witnessing Maeterlinck's allegory for at least two years, as the Messrs. Shubert have arranged to send the play on a two-year tour of Australia and the Antipodes next spring.

MELVILLE'S NEW THEATER

Interlaken, N. Y., Dec. 11.—E. Melville (Marcelus Melville) the circus performer, has opened a new theater here, and will give the people of this city only first-class attractions. The new Melville Theater is one of the handsomest and best appointed playhouses in Central Western New York, and will seat about 450 people.

The Melville will furnish the entertainment which has been missing since the Boyer Opera House burned down nearly two years ago.

ADVANCE SALE LARGE

Beaver Falls, Pa., Dec. 9.—The Theatrical Mechanics' Association, Local No. 150, reports a large advance sale of tickets for their third annual benefit performance, to be given New Year's Eve. The show will be put on at the Albanra Theater, and, judging from previous successful benefits, the one this year should be a great one. Vaudeville acts will comprise the bill.

HONESTY BRINGS REWARD

New York, Dec. 9.—Miss Florence Lehman, appearing at the Punch and Judy Theater, found a small case of jewels, said to be valued at \$20,000, in a taxi cab in which she was riding the other day. She returned them to the owner, Mrs. George Dohyne, of Boston, and the latter rewarded Miss Lehman by presenting her with \$1,000.

LIEBLER FREED OF DEBTS

New York, Dec. 10.—Theodore Liebler and George C. Tyler, composing the firm of Liebler & Co., against whom a petition in bankruptcy was filed by creditors last week, have been granted a discharge from bankruptcy by Judge Learned Hand. The Shuberts withdrew their opposition to the discharge. Liebler's liabilities were said to be \$70,049, and his assets \$6,708. Tyler's liabilities were given as \$85,453, and his assets as \$6,143.

ENGLISH DRAMATIST DIES

London, Dec. 11.—Stephen Phillips, 47, poet and dramatist, died at Deal, England, Thursday. He had been in failing health for a long time.

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I Said I Didn't Love You---But I Do

One of the Best Novelty Songs out. Plenty of harmony and great for single or double.

I'm On My Way To Jacksonville

One of those 2-4 numbers that has the punch. Best out for quartettes that want a sure-fire hit.

Colleen and Erin (I Am Longing for You)

Here is one great harmony number. If you hear this one you will put it on and your audience will demand that you repeat this number if you stay in a town over one day.

TO PROFESSIONALS: We will gladly mail you the above, with eight other great numbers, for a 2c stamp, and if you find you can use any of them will make it to YOUR interest to do so.

TO PIANISTS: We will mail you the above and eight other of our best numbers for 30c in stamps. We will send you the regular colored title pages.

TO DEMONSTRATORS: We can offer you an attractive proposition to demonstrate in music stores for us. If you sing in the movies, get in touch with us; or, if you play week stands, write us.

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The Song Everybody Is Talking About.
"YOU BROKE THE HEART THAT LOVED YOU"

The Greatest Descriptive Ballad of the Year.

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Orchestrations 15c. Copies 10c. Professionals, send stamp.

Hope Vernon's Feature Song, "CUDDLING MOON," ready soon.
Watch Billboard.

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HERE'S TWO GOOD HITS

I KNOW THE LATEST IN HOSIERY

RUBE BALLAD—TYPICAL AND WITTY THROUGHOUT.

SUMMER DAYS

LOVE WALTZ BALLAD—FULL OF SENTIMENT.

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Professional Copies? Yes—send Program.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

HARRIS' NEW ONE REHEARSING

New York, Dec. 10.—A new play by Anatlo Strong, and which has not been finally named, is now in rehearsal at the Hudson Theater for William Harris, Jr. Prominently cast are Lewis J. Stone, recently of *Within the Lines*; Mona Hungerford and Gypsy O'Brien. The rise of the last named has been remarkable. She came to this country only about a year ago as a member of the chorus of *Tonight's the Night*, and steadily worked upward to good roles.

IN THE THEATER OF WAR

All the world's a stage, but it would seem that little sentimentalities and a sense of humor would be lacking among the ranks of war-weary soldiers "somewhere in France." But no, a Canadian fighter, whom we will wager is interested in or connected with the theater during times of peace, has framed a bill, which he mailed to a friend in Canada. Through Harry J. Ashton, of Chicago, The Billboard is able to reproduce the "bill," which is humorous even in the face of the grimness which underlies the surface.

Here is the "bill":

CONTINENTAL THEATER OF VARIETIES, FLANDERS

Under the management of Kitchener, Joffre and French. Performances day and night until further notice.

PROGRAMME:

- Overture—Dawn's Expectation.....
- Song—Little Drops of Water.....
- Sketch—Entitled "Breakfast".....
- Exhibition of Aeroplane Fights.....
- Duet—Musketty Practice.....
- A Glimpse of Hell—Bombardment of German Artillery.....
- Retaliation—Bombardment of British Artillery.....
- Juggling with Bull Reef Tins and Biscuits.....
- Same as No. 5—By Special Request.....
- Lightning Cartoonist—Drawing Rations—Ration Carriers.....
- Song—Whisper and I Shall Hear.....
- Song—The Tollers.....
- Grand Fireworks Display.....
- Song—Here Upon Guard Am I.....
- Extra Turn—Exhibition of Bomb Throwing and Rifle-Grenade Shooting at least once a day.....

Grand Chorus—A-hunting We Will Go.
Tommy Atkins..... Searching his shirt (Subject to alteration at a moment's notice.)
Music supplied by Maxim & Vickers Machine Guns.
Admission free to men. Respirators must be worn.

The editor of a nice little Western newspaper wrote to Selwyn & Co. the other day, and asked for another of the Twin Beds souvenirs, putting his request on the ground that the one he had was "worn out."

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A GREAT FOX TROT, ONE-STEP, BUCK DANCE OR ECCENTRIC NUMBER. WILL PUT "PEP" INTO ANY ACT. PUBLISHED FOR BAND OR ORCHESTRA. GET IT TODAY.

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WILL PUT "PEP" INTO ANY ACT. SEND TEN CENTS TO COVER POSTAGE. PROFESSIONALS ONLY.

241 Sansome St.,

ACROBATIC ACTS

DUMB ACTS

SAN FRANCISCO, CAL.

CHICAGO RIALTO GOSSIP

By EMERY

Miss Marie Johnstone, the cornetist, joined the Chase and Lister Company at Huron, S. D., last week, to play the cornet in the orchestra and also do some solo work.

Newhoff and Phelps are putting in a few weeks in Chicago. They have a very nifty act and carry their own scenery.

The Georgettes have many friends in Chicago, and while at the Windsor Theater last week had an opportunity to visit around a bit.

Robert Cottrell, of the Cottrell-Powell Troupe, arrived in Chicago last week after having spent several days in New York.

Twelve big acts leave Chicago the 22nd of this month to play indoor carnivals in Indiana and Ohio.

Barney Ferguson, of Ferguson and Mack, will not put out his McCarty's Mishaps Company until the first of 1916, owing to several unavoidable delays.

Charlie's Opera House (The Sheeran) corner N. Clark and Erie streets, Chicago, has just been painted and fixed up inside, and today is one of the neatest and cleanest little theaters in the city. It plays pictures and vaudeville.

The Decatur Posting Service has just completed 2,083 feet of billboards in surrounding towns, and 4,684 feet in Decatur, at a cost of \$5,000.

Fink's Mules and Dogs are playing the W. V. M. A. Time, having been at Decatur last week.

Manager Delmar F. Schnepf, of the Chatterton Theater, Bloomington, Ill., is milling all the neighboring towns for the Lady of Luxury, which plays in Bloomington.

The Dandy Dixie Minstrels are playing the Iowa Time, and at last report were doing a fine business and giving a great show.

Al Markham, an old-time vaudeville actor, has a Swede play out in the Northwest, and from all reports he is cleaning up. Good boy, Al; stick to it.

J. Edmund Davis, of Davis & Merrill, reports his playlet is being whipped into shape. Frank Burton, late star of Paid in Full, is directing the act, and will play the part of a police officer. The act is of a dramatic nature and has a novel surprise finish. The title of the playlet is The New Commissioner, and the cast is three people.

Mme. Sumiko, now playing the Butterfield Time, is receiving very good reports all along the line. The Kalamazoo Gazette states that

WALTER P. RICHARDSON



Popular young leading man of the Bronx Stock Company, New York City. Under the personal management of Chamberlain Brown.

DON'T FAIL TO GET A COPY OF THESE SONGS

EVERY ONE SHOULD HAVE

"That Little Ford Of Mine"

They're Sure To Like the Movement and the Words Will Suit Just Fine.

AND WHEN IT STOPS RUNNING, YOU OUGHT TO GET—

"Far Away In Dear Old Tennessee"

A New Ten Thousand Dollar Pair—Genuine Original Numbers With Quartette Arrangement and Orchestration. By the Real Song Writer—Edward G. Allanson.

ALLANSON PUBLISHING COMPANY
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YOU WILL FIND THESE FOUR NUMBERS AS GOOD AS ANYONE HAS TO OFFER

MEMORIES OF LONG AGO

If you were reared in the country this song will especially appeal to you.

FLOWERS OF LOVE

If you like old-fashioned garden flowers this song will please you.

IF YOU WANT A PIANO RAG THAT WILL TAKE THE DUST OFF

THE WHALEY SPECIAL

is what you want—It's a great dance number.

LOVE IS A QUEER, QUEER CREATURE

If you can appreciate a jest this song will cause you to smile.

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MAKES 'EM ALL SMILE!

"THE OLD GREY MARE" ("THE WHIFFLE-TREE")
Arr. by Frank Panella.

We can't send the words through the mail, but ask any friend to teach them to you.

ORCHESTRA, 15c—(Fox-Trot or Schottische.)

BAND, 15c—One-step—March.

PIANO COPIES, 15c, post-paid.

Ask to hear records on Victrola, Player-piano, etc.

"THAT SPOOKY RAG"

Orch., 15c. Piano Copies (Vocal), 15c.

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ASK YOUR DEALER ABOUT THIS ONE

"Could We Telephone to Heaven?"

BALLAD. COMPANION TO

Where Did Catherine Winters Go?

If you are looking for a late song hit, hats off, ladies and gentlemen, to this one. We will send this song for 15c, postpaid. Guaranteed to please or money back. Professionals free to retail. **PROF. SINGERS.**

GORBETT BROS., Music Publishers,

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her voice is a wonder of age and her selection of songs, both Japanese and American, are cleverly arranged. Mme. Sumiko gave a reception after the matinee, and each lady who attended was presented with a beautiful Japanese fan.

Billie Roeder will leave our Windy City for a jaunt over the Sullivan & Conditine Time, opening December 12 at Cincinnati, O. Later he will be given his New York showing at the Hushwick Theater, booked by Harry Weber, his Eastern representative. Billie will have the best wishes of a host of friends.

Granville and Mack are playing the local houses around Chicago for the W. V. M. A. with decided success. They are meeting with the approval of the different managers during their engagements, being given credit as an act that is by far out of the ordinary. Their character depictions of the Italian organ grinder brigade is par excellence.

Coni, Amore and Carr, formerly of the Thomas Trio, played the Avenue last week, splitting with Joliet. The trio is booked by the Association, and has received a dandy route.

Bob Hilton, after four months of illness, came out and rehearsed The West Point Girls, a musical comedy, equipped with all the qualifications to make it a success, and booked it in five days, which is going some. Hilton is putting out The Whirl of Mirth and The Spirit of '70. They are considered excellent tabloids.

The Three Keeleys received numerous offers from the different agents during their date at the Great Northern Hippodrome last week. The specialty was regarded as a good bag-punching novelty, with enough comedy to top it off and make it go over splendidly.

The Parisian Trio were seen at the Academy last week and captured the honors of the show, stopping it on three different occasions. The boys offer a real singing and instrumental act that should have no trouble in going over with any audience.

La Della Comiques will start for a tour over the Sullivan & Conditine Time, booked by the A. B. C. Chicago office.

Billy Killin, with his talented staff of assistants, is now scoring a tremendous hit at the Drexel Cafe, Chicago. During meal hours he offers a concert, consisting of selections from some of our most prominent composers, and for those who wish to trip the light fantastic no better music can be selected. Frank Votava is still recognized as the feature of the orchestra with his wonderful conception of playing xylophones.

Lowell Drew, who has been playing some of the local houses for the Association in At the Drug Store, remains somewhat of a mystery after being reviewed a number of occasions. Why this act has not been fitted with by the moguls on the big time is almost beyond comprehension. Has he been overlooked, or is it a case of special numbers or new scenery? Let's see.

Schickler and Greenwald have produced a new act, called On the 5-15, and collected a bunch of talent to make it a success. They corralled Joe Deming, James Cortelyou, Miss Folsch and Julia Henlon. They will be featured in the new enterprise, surrounded with a beautiful chorus.

JUST OUT

The Greatest March Ballad Ever Written.

"Uncle Sam, You're A Grand Old Man"

The song that will reach the heart of every American citizen. This number can be used for single, double trio or quartette. Write at once for same.

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An Original, Catchy Vaudeville Song. Send 10c to CHAS. C. SIMPSON, Wellsburg, W. Va., and receive copy of this great song.

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Now being featured by Fluhrer and Fluhrer over the BIG time and making a hit. Also by Harry Lewis in the FRENCH trenches with big success. The GREATEST and ONLY Irish ballad in the ENGLISH language to-day. Send 10 cents in stamps for this Great song.

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713 West Third Street,

MUSCATINE, IOWA.

Duncan and Holt are playing local houses in our city for the W. V. M. A., receiving special mention from the various managers in view of the merits of the act. Their engagement at the American last week was one of the features of the program.

Low Shean will take a trip East in order to arrange bookings for some of the Palmer and Shean attractions.

The Aerial Patts are back in our city after a successful trip over the Interstate Circuit. Miss Patt looks none the worse after the accident, which many thought would incapacitate her for a period of time.

Palmer and Shean's Suffragettes open on the Butterfield Circuit at Kalamazoo, Mich. December 12, after which they will take a trip East, having a splendid route booked.

The Four Marx Brothers, Chicago's own bred and born and favorites throughout the country, will play the Palace Music Hall Christmas week. Look out for new records.

The Gaudsmitz, seen at the Majestic last week, proved their offering to be one of the fastest and cleverest acts of its kind seen in many a day.

Newhoff and Phelps will open on the Interstate line January 3 with a new act, written by Otto Johnson.

Jack Willard, stage manager for Valeska Suratt, met with a serious accident during the Chicago engagement. Resulting blood poisoning in one of his fingers made it necessary to undergo an operation.

"SOME" CATALOGUE

To have a hit is one thing and to build up a selling catalogue is another. Jos. W. Stern & Company, through their professional manager, Wolfe Gilbert, have built up a fine catalogue of songs, not forgetting the Stern dance hits and operettas. The two latest editions to the Stern catalogue are *Maid of My Heart*, an excellent double song that Norton and Lee introduced recently at the Palace Theater, New York, not forgetting Carl McCullough at the Colonial, and a host of others. There's a *Wee Wee Hit of Harnay* in Killarney is the second edition to the catalogue, and was a much-needed type of song. An excellent march number with a hit keeps the audience stamping their feet. Acts galore are flocking to this number, and already the sales department reports wonderful calls. One Pittsburg paper devoted two columns on this Irish song and also on one of its writers, Arthur Jackson.

NOTES OF G. M. TIDD COMPANY

The sales on *Queen of My Heart*, *I Love You*, *Mary, My Irish Fairy*, *Myself and Me* and *My Rose in Tennessee* have been very gratifying, each day bringing forth a greater business than the one before. Performers and dance artists all over the country have been sending endorsements of these numbers to G. M. Tidd, Lancaster, O., and *Irish Fairy* seems to have a little of the best of things thus far. This is truly a good number, as it seems to please everyone, even the children.

JACK DeFOREST



Popular week leading man, who recently formed a partnership with Glen L. Beveridge.

THE ONLY BUCK EVER WRITTEN EXCLUSIVELY FOR BUCK DANCING

"HUMPY'S BUCK"

—FEATURED BY—

DAWSOD, LANIGAN & COVERT—JOE WHITEHEAD—DANCING KENNEDYS, AND MANY OTHERS

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MERRY CHRISTMAS TO ALL. Whether you sing my songs or not—maybe you will some day; if not, all right—if you do, I'll be very thankful.

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THE BEAUTIFUL NOVELTY BALLAD, FEATURED BY MISS BILLIE BURKE, IN HER PLAY, "JERRY."

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A wonderful "spot" number. Fine for harmony singers. No singing act should be without "Lotus Land." SEND FOR IT NOW. Great for dancing, too.

HERE IS THE ONE BEST MELODY SONG OF THE YEAR. IT'S A BALLAD, A REAL BALLAD: EVERYTHING A BALLAD SHOULD BE, AND IN RAG-MARCH-TIME, THE PREVAILING TEMPO OF THE DAY.

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By HARRY WILLIAMS, JEAN HAYEZ and CHAS. N. DANIELS.

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Music Publisher

N. Y. VAUDEVILLE NOTES

By WALTER

The motion picture, *Fighting in France*, which is being shown at the Fulton Theater under the auspices of The New York World, is an added attraction at B. F. Keith's Orpheum Theater in Brooklyn this week. The film will soon be exhibited in other Keith Houses.

A mid-winter festival is being observed at Keith's Royal Theater in the Bronx this week. Dorothy Jardon and Milt Collins are sharing the headline position.

The Ladies' Auxiliary of the Hebrew Sheltering Guardian Society, attended the Colonial in a body Wednesday night, the affair being in the nature of the annual entertainment of the organization to raise funds for the orphan asylum in Pleasantville.

Max Hart, the well-known agent, is on the sick list.

Marie Sabbot, of the dancing team of Sabbot and Wright, has been laid up for the past ten days by a severe illness. She and her dancing partner have been forced to cancel some of their time.

Lillian Lorraine, the popular vaudeville star, has returned to New York from the Pacific Coast, where she has been appearing in motion pictures.

Bea Ho Gray and Ada Smmerville closed the show at Keith's Royal last week and made a decided hit. Gray's roping and Miss Summerville's horsemanship caused commendable talk.

Miss Stanton dislocated her shoulder last Wednesday morning. However, this did not prevent her from filling out her engagement with Mercedes at the Alhambra last week.

Solly Brown and Gertrude Taylor are back in New York after an eight weeks' trip, playing the U. B. O. Southern Time.

Joe Prenavean, for three years connected with the Gene Hughes agency, and formerly floor manager at Henderson's, Coney Island, died last Monday night from a complication of disease. He was 43, and is survived by a widow.

Edward Abeles, the distinguished actor, now is appearing on the Loew Circuit, presenting the dramatic playlet, *Self Defense*.

Mme. Donsida will begin a tour of the Orphenm Time on December 20, opening at Montreal, her home town.

Mort Sharp, who attempted suicide by shooting a week ago is slowly recovering.

Kitty Gordon and Jack Wilson were the surprise at Loew's National Theater last Wednesday night.

Hussey and Boyle played the Colonial and Alhambra last week.

X-MAS GREETINGS

FROM

MAURICE ABRAHAMAS

PUBLISHER OF

"IS THERE STILL ROOM FOR ME 'NEATH THE OLD APPLE TREE"

HERE YOU ARE, MR. PERFORMER

THE BIGGEST BIG 4 EVER PUBLISHED

"QUEEN OF MY HEART." A beautiful high-class waltz ballad, one you will never tire of, suitable for single, double or quartette. A wonderful dance number. "I LOVE YOU, MARY, MY IRISH FAIRY." A beautiful march ballad, one that pleases everybody; all the children delight in singing "Irish Fairy." This number makes an excellent double, quartette or chorus number, and especially recommended for dances. "MYSELF AND ME." A wonderful comic-novelty, a two-four syncopated rag, a snappy number all the way thru, a great character number and one of the greatest dance numbers ever written. "MY ROSE IN TENNESSEE." This number is conceded to be the greatest Tennessee number ever written, barring none. The melody is beautiful, the harmony is complete, and the lyric is unexcelled. Add "MY ROSE IN TENNESSEE" to your act, and get the heavy applause that might hold you your job. Orchestration in all keys, 15c; regular Piano Copies, 10c. Send stamp and program for professionals, otherwise your letter will be ignored.

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"UNDER THE SOUTHERN MOON"
"TIS HARD TO SAY GOODBYE"

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Both for 6c.
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P. O. Box 387, Kansas City, Mo.

VAUDEVILLE NOTES

The Queen City Concert Company, which has become one of Cincinnati's leading musical organizations, has been reinforced by the engagement of Miss Zeldo Gruso, a pianist, and Miss Fritz Farradelli, Russian dancer. Both will begin their engagements on Wednesday of this week before a Cincinnati audience, one of the leading features of The Queen City Concert Company will be the programming of new publications. Manager Lay has a new idea in this which he has tried out in twenty concerts before making it a feature. The public has been very appreciative, and the order was issued to the artists last week.

James Madison, the man who made countless thousands laugh with his Budget, has been busy serving on the Jury. It is safe to say that in the next Budget we will find a satire or burlesque with the scene laid in a court room. Would suggest the following titles: A Justice Court Justice's Justice, The Jim Jitsu Judge, The Petit Juror's Petit Larceny or The Arru That Wields a Night-stick Shall Never Track a Head.

Jack DeForest, who recently formed partnership with Glen L. Beveridge in a stock company, has taken a half-interest in the Beveridge and DeForest vaudeville act, now appearing on the Sullivan & Considine Time. Last week the offering played the Empress, St. Louis, where the partnership of the act was formed.

Oza Waldrop, supported by Ruth Hart, Carl Raiston and Edward Langford, broke in her new comedy sketch, Petticoats, at Poli's Palace, Hartford, Conn., recently. The sketch was written by John B. Hynner, and runs thirty minutes. It has unique special settings, and is full of comedy and surprises.

Maurice Downey writes: "I read an article in The Billboard which stated that Maurice Downey and Frank Swain are playing an Irish Arden on the W. V. M. A. Time. I wish it to be known that Mr. Swain is simply working in this net for me and with me, and is not interested in any other way."

While attempting an ankle swing from a swinging trapeze during his act at the Majestic Theater, Dubuque, Ia., last week, Mr. Howard, of the Flying Howards, fell to the stage, a distance of about fifteen feet. Luckily he was not seriously hurt, but was considerably unnerved and painfully bruised.

Anna Chandler is scoring big in and around New York City with her new songs. Some of her late material gives her ample opportunity for the display of her remarkable versatility in dialect impressions, and she is bound to be a pronounced hit throughout the entire country.

Babe Winfred and Company have closed the season, and are wintering in Angola, Ind. Business with the company was decidedly better than expected on their tour through Ohio and Indiana. Miss Winfred would like to hear from her friends.

Miss Vera Van Atta, cornetist with the New York Cabaret Revue Company, playing the Sun Time, has announced that she has accepted an offer to join the Carlton Musical Trio about the middle of January, appearing over the W. V. M. A. Time.

Larry Moylan, the Dublin trickster, is meeting with success through the West, and is booked solid until late in the spring for the W. V. M. A. He is putting on a new act, and his story of the magic shawl always captures the crowd.

Charley Willard, who had the Melodis Show on the Zone, is playing the Ackerman & Harris "Hipp." Time on the Pacific Coast, after the conclusion of which he will probably place his attraction at the San Diego Exposition.

Warren E. Long, who has been with the Sun Bros' Circus for the past two seasons, has joined with Frank and Edith Long, and the trio are presenting a new minstrel singing and dancing act in vaudeville.

Dr. Robert Blake and his horse, Bonita, will open on the P. B. O. Time about the first of the year. He has recently disposed of his Edgewater (N. J.) property to a moving picture manufacturing concern.

Harry Mosler, The "Upside Down Adonis," has been meeting with success in and around Cincinnati, introducing some very different feats, such as singing and dancing on the hands and novelty aerobatics.

Johnson, Earle and Johnson are meeting with success through Minnesota. It is reported. After a run of six weeks at the Cozy Theater in Truman, Minn., the act will be seen in and around Chicago.

It has been announced that Harry Mosler, known as the Upside Down Adonis, has been engaged as manager of the Majestic Theater, Co-

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to our thousands of loyal friends in all branches of the profession, with the assurance that in the future we will strive harder than ever before to keep you supplied with the best to be had in the song market

In the meantime we offer you the greatest line of Popular Hits it has ever been our good fortune to publish, feeling certain that this bag of good things contains just what you've been looking for. They'll surely bring you good cheer, if you use them thru the coming year.



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"HONOLULU LOU", Big Novelty HIT.
"I'M GOING BACK TO BUENOS AYRES"
"Wish I Knew Just What You Think of Me"
Great Single or Double Number.
"IN THE SUMMERTIME" Take a Trip to the Seashore
"SHE LIVES IN A MANSION OF SIGHS"
Best wishes for A MERRY CHRISTMAS; and continued success from
THE REGENT MUSIC PUB. CO., LAKE CHARLES, LA.

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Imbus, Ind. The Majestic plays vaudeville and
pictures.

After playing twenty-six weeks on the Pan-
tages and W. V. M. A. Time, Dave Schaefer,
the character comedian, opened on the Shedy
Time at the Hartford Theater, Hartford, Conn.

Gene Hodgkins, the vaudeville producer, is
reported seriously ill at his home in Louisville,
Ky., where he went from St. Louis a few days
ago, after suffering a nervous breakdown.

The Old Bachelor is the name of the sketch
selected by Joseph Jefferson for his vaudeville
tour over the Orpheum Circuit. Edgar Allan
Woolf is the author of the new skit.

Hal Hart, the well-known wire artist, after
a very pleasant season with the Gentry Show,
will open his winter season in vaudeville in
the near future.

Frances Nordstrom has written a new vau-
deville sketch for Henrietta Crossman, the title of
which is Cousin Eleanor. The act is now being
rehearsed.

B. Howell Bond and R. D. Little paid us a
visit while playing a few dates in the vicinity
of Cincinnati with the Bond Musical Comedy
Company.

Harry Lamont and Girlie, the Atlantic City
Duo, presenting on the Board Walk, have been
looked solid by the Simon Agency.

The Texas Quartette will open at the Im-
perial Theater, Jacksonville, Fla., December 29
for an indefinite engagement.

The Avallon Troupe are at present in Detroit,
Mich., preparing for an extended engagement
in vaudeville.

WALTER J. KINGSLEY



Mr. Kingsley is general press representative for
the R. F. Keith Circuit and for the Palace Thea-
ter, New York.

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"I WANT A GIRL FROM OLD KENTUCKY"

(WHERE MY DAD GOT HIS BEST GIRL)

Great 2-4 dance number. Best Kentucky song yet.

"DANCING AT THAT GEORGIA JUBILEE"

Another great 2-4 number. One of the best Southern songs ever written.

TWO STRONG, APPEALING BALLADS THAT YOU WILL ENJOY USING

"WHERE THE FLOWERS BLOOM"

Beautiful 12-8 chorus.

"SING TO ME AN OLD TIME MELODY"

Recalling our old favorites in a pleasing manner.

"ON THE GULF OF MEXICO"

A fast 4-4 song. Something new in a song of the South. Good single or double.

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The hippest Indian number you ever heard.

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Some lamentation.

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'Bout Home, Sweet Home

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BY S. A. MASSELL

Down Love's Old Way

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CHAS. K. HARRIS, Columbia Theatre Bldg. 47th St. & Broadway, N. Y. City
MEYER COHEN, Mgr.

HOW A HIT IS KNOWN

New York, Dec. 10.—The wide-awake cabaret director sees to it that his musicians and entertainers are well supplied with all songs that are most in request. The trade term is not meant by that. To prove the statement it is only necessary to go to any popular place of entertainment where cabaret features are in vogue and note the number of visitors who ask for their favorite songs. When they get what they want they prove to be the steadiest patrons a manager can ask for. A recent investigation, undertaken by a curious seeker after facts disclosed the interesting fact that among the dozen numbers asked for at the leading restaurants, hotels and cabarets no less than seven songs from one music house were included. The Witmark & Sons' numbers noted were A Little Bit of Heaven, Mother Machree, The Little Grey Mother, Sweet Kentucky Lady, Can't Yo' Heal Me Callin', Caroline, When Irish Eyes Are Smiling, and Who Knows. Others of the Witmark songs which are heard most frequently are Daughter of Mother Machree, Are You From Dixie, Gypsy Love Song, Kiss Me Again, Those Songs My Mother Used To Sing, In the Garden of My Heart and Where the River Shannon Flows.

WILL VON TILZER "GOING SOME"

New York, Dec. 13.—Will Von Tilzer is certainly going some these days. His There's a Lane Without a Turning, and Pigeon Walk, are out-selling anything the Broadway Music Corporation, of which Will is the head, ever turned out.

GOETTLERS HAVE A BABY BOY

New York, Dec. 13.—Archie Goettler, of Kalmers & Puck, is the proud father of a bouncing baby boy, presented to him by his wife, known professionally as Belle Dixon. Archie, Belle and the baby ought to make a combination hard to beat.

W. V. M. A. NOTES

The W. V. M. A. has secured the following houses in Northwestern Canada: Regina Theater, Regina, Sask.; Majestic, at Lethbridge, Alta.; Empire, at Edmonton, Alta.; Sherman, at Brandon, Man.; Princess Royal, at Swift Current, Sask.; Empire, at Saskatoon, Sask., and the Majestic, at Medicine Hat, Alta.; also the Garrick, at Burlington, Ia., and the Princess, at Beardstown, Ill. These houses will be booked by Paul Goudron in conjunction with the Montana Time.

Dick Hoffman has just returned to Chicago after adding the Orpheum Theater at Port Madison and the Hippodrome at Keokuk, Ia., to his string.

Ben Fuller arrived in Chicago Thursday, December 9, accompanied by Mrs. Fuller, their three children and a maid. Mr. Fuller will be here about a month looking over acts with a view of booking them over his Australian Time.

The W. V. M. A. will book the Empress at Milwaukee commencing December 22. Eddie Shayne will handle the bookings, giving them five acts for a split week in conjunction with St. Paul and Minneapolis.

Will Statterly, formerly manager of the Academy, is now managing the Majestic at Cedar Rapids, Ia. This was formerly managed by Vic Hugo.

OF INTEREST TO MUSICAL ACTS

The latest musical novelty and one which promises to become very popular, is a richly-toned and moderately priced instrument, called the Buzzimba, and manufactured by R. H. Mayland & Son, of 54 Willoughby street, Brooklyn, N. Y.

Its full, rich tones are accompanied by a pleasing, haunting and twofold buzz, which, in addition to leaving a lasting impression, creates a desire for more.

ARE YOU SINGING THIS SONG SUCCESS?

"SHE'S THE SWEETEST GIRL I KNOW"

A REAL HIT.

A novelty song of the Southland, and a good vaudeville number for single, double or quartette. Regular copies 10c. Dealers' prices on request. Copies free with cards.

RAPP-BAUGHMAN MUSIC CO., Welflake, Indiana.

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MEEHAN'S LEAPING HOUNDS

WISHES ALL

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Week of Dec. 6, Keith's Palace, N. Y.

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BOOKED SOLID FOR 36 WEEKS



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JOHN PHILIP SOUSA

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E. POMO, Director.

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We will furnish you two months' one-night bookings in houses under lease by this firm. Will furnish you newspaper publicity, and bill you heavy in every town with special paper, complete, from twenty-eight sheets to snipes. Will also furnish you all lobby in water colors. This is not a booking agency, but an innovation in the theatrical business. Companies contemplating coming into this territory are invited to communicate with us. If you have not a capable company we could under no consideration offer you our proposition. Address in detail.

KANSAS AMUSEMENT CO. (Inc.), Paola, Kansas.

A Merry Christmas and Happy New Year

To All, From

PAUL DURAND

Palace Theatre Building,

NEW YORK.



THE ARTIST'S FRIEND—AN ALCOHOL-GAS STOVE

Makes and burns its own gas. Flame can be regulated same as gas stove. Costs 2c per hour to operate.

NO SMOKE—NO ODOR—WEIGHT LESS THAN 2 LBS.

Just the thing for light housekeeping and lunches. Tested and approved by Good Housekeeping Institute.

Sent prepaid for \$1.25. Write for descriptive matter.

UNIVERSAL MFG. CO., COVINGTON, KY.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

DAUGHTER MACHREE GOOD ONE

New York, Dec. 10.—The Daughter of Mother Machree, the melodious and charming new hit of M. Witmark & Sons, evoked the following telegram from Bert Wainwright, who is appearing in vaudeville with Colonial Days: "Put Daughter Machree in act Thanksgiving Day. Song went big in Spokane and Seattle. It is the greatest applause-getter for me since Mother Machree was born. Will keep song in act." Daughter Machree must be growing to be a lousy child, judging by such endorsements as this.

AL HANDLER FOR VAUDEVILLE

Chicago, Dec. 11.—Al Handler, a Colorado boy, will make his debut in vaudeville January 4, 1916, at the McVicker's Theater, Chicago with the Five Royal Arabians. He possesses exceptional talent for playing the violin, and has won quite a reputation with his wonderful conception of featuring syncopated strains.

COMMISSION INVESTIGATING

Chicago, Dec. 11.—Hereafter, in Illinois, women cabaret performers will not be allowed to boost the sale of intoxicants in the places where they are engaged as performers.

The full Board of Labor Commissioners, consisting of James T. Patterson, president; L. D. McCoy, of Springfield, secretary; B. F. Mott, of Galesburg; Charles Vallo, of Murphysboro; James P. Kellett, of Gillespie and Richard J. Knight, of Chicago, chief inspector, were present. About fifty booking agents were called before the Board and from the line of questioning it appeared that a force of investigators had been busy some time endeavoring to find out how women performers secured their positions. No evidence was submitted to show that any performer had been looked to an objectionable establishment by an agent. All claimed that they had secured work by walking in and asking the proprietor for employment. Mr. Knight seemed to think there had been a tip-off of secret orders from Springfield sent out several weeks ago, and the absence of files made it impossible for him to prove the different stories said to have been whispered to him at various times.

The agents or their lawyers pleaded ignorance of the law for their laxity in failing to keep records. All were reprimanded for not having records and warned that if cited to appear again for the slightest infraction of the law they would be put out of business.

EDEN MUSEE PASSES

New York, Dec. 11.—Eden Musee, a land mark in West Twenty-third street for the past thirty-two years, will pass out of existence next Monday when Karp Brothers will auction the assets, including lay figures and valuable gowns. The building itself is to be torn down to make room for an office structure.

WALLACE'S ANNIVERSARY

New York, Dec. 11.—"Banjo" Wallace, known from one end of the States to the other as one of the best directors of dance music that ever struck Broadway, will soon celebrate his third solid year at Hector's New York Amusement Palace. Wallace gets more requests and meets more big men in one night than lots of musical directors do in a month. And he is always equal to the occasion, as his extensive repertoire of everything popular and classical enables him to respond to any request at once. His favorite tunes this season are Sweet Adair, Scudle de Moech, Maid of My Heart and Paul Lincke's Slanese Patrol, nicknamed Captain Peabody's One-Stop. The fame of "Banjo" Wallace and Hector's are so inseparably linked that it is said Paul Satvin, the proprietor of the restaurant is considering a life contract for Wallace.

CAPTAIN RINGMAN MACH

In an entirely new and novel test of strength. It is the only act of its kind in the world and is presented exactly as advertised. The act is the one big attraction of the season and draws world wide attention. It is a lifting act, not in the ordinary sense of the word where weights are raised and lowered with the arms, but the wonder of this act is that all the lifting is done from 1/2 inch slits cut through the captain's breasts through which two iron tubes, 1 1/2 inch long and 3/4 inch in diameter, are inserted. With these apparently frail strips of flesh the captain lifts iron dumbbells of from 50 to 250 pounds weight and bends an iron rod 3 feet long and 3/4 inch in diameter, requiring a power of 350 pounds. He finishes the act with a wonderful example of endurance by suspending himself from a rope tied to the wounds in his breast and attached to the ceiling, and then permits a heavy man to hang to his feet for from one to two minutes. (The act lasts from ten to fifteen minutes, and during his performance the captain will allow anyone to examine himself and his paraphernalia.) The captain appears in a military uniform, or in tights, with a red silk shirt having a white open breast, and not with the upper part of his body unclothed as shown in the cuts. In 1913 he played a long term in Montreal, Can., and New York vaudeville. Then two months with Publillon's Circus in Cuba, during which Mr. Publillon personally assisted the captain with the act. The captain was interviewed by a Cuban reporter who said it was the first act of its kind in Cuba. Many prominent people of Cuba and the West Indies offered testimonials to the same effect. The captain was a three months' feature attraction in Forest Park (Chicago). January 15, feature attraction at Ostrich Farm, Florida. Also during Gasparilla Celebration in Tampa, Fla. At the present time the captain is presenting moving pictures, having in his possession 2,000 feet of feature Mexican war pictures and 1,000 feet of new European war pictures never before presented in this country. He has an excellent lobby display of these pictures. Captain Mach was born in Bohemia and was an officer in the Austrian army. He speaks several European languages. The captain has a very interesting lecture in the European and also the English language. For many years he has been a good patron and a constant reader of The Billboard as well as European theatrical papers. He sends best wishes for a Merry Christmas and a Happy New Year to all his friends and readers of The Billboard.



Permanent Address,
CAPTAIN RINGMAN MACH,
Billboard, Chicago, Ill.



Make Your Gift a Lasting,
Loving and a Living One



The aristocratic Russian is surely "a joy forever." Not only "a thing of beauty," but a cheerful, fond companion and the grandest of guards as well. I have the most select, high pedigreed, prize winning stock, fine in fleece, form and color. Have an extra fine lot of young males and females now ready to ship. Make plain the amount you wish to invest and our answer will do the rest. Some extra choice breeding stock at bargain prices. Stock all registered. Address

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THIRD SEASON
CURT JONES MUSICAL PLAYERS
BILLBOARD, ST. LOUIS, MO.

Best Wishes To All
EDDIE MALLE
"Principal Comedian"
VOGEL'S MINSTRELS
Season 1915-16

PETROVA CLOSSES ENGAGEMENT

Baltimore, Dec. 9.—The engagement of Madame Olga Petrova, at the New Academy of Music, in the Messrs. Shubert's production of The Revolt, closed last Saturday night, and Mme. Petrova left Sunday for New York. She has signed with a picture company for one year at a salary said to be \$100,000.

CLOSE TO MY HEART SCORES

New York, Dec. 10.—McCormick and Irving scored solidly at the Royal Theater this week with Harry Von Tilzer's popular hit, Close To My Heart. There is no doubt that this number is going at a mad pace.

HARCOURT SUED BY WIFE

New York, Dec. 10.—George Harcourt, Joan Sawyer's dancing partner, and who is appearing with the latter at the Colonial Theater this week, was served with a summons and complaint in a suit for separation brought by his wife, Vonnie Hoffmeister, at the close of act Monday night. The process server sat in a stage box and presented the papers while the dancing pair were taking bows.

BRENNAN WEDS MISS LINDLAR

Bernard F. (Pat Casey) Brennan, manager of the Brennan Agency of New Orleans, and Miss Anna Lindlar, of the Dauphine Burlesque Company were married December 8, at the St. Louis Cathedral, New Orleans. Arthur Leopold, the theatrical attorney, was best man, and May Early, of the Dauphine Company, bridesmaid. The couple left for Philadelphia on a honeymoon tour.

NEW THEATERS FOR CHESTER

Chester, Pa. Dec. 11.—Another important real estate transaction was closed yesterday, when the old Family Theater of this city was sold to Sherman A. Morris, a banker of Petersburg, Va. This is the third theatrical transaction that has been completed in this city within the past three days. Several days ago Mr. Morris, representing an agency located in Virginia, purchased a plot of ground on Seventh street, west of Doshong, where he proposes to erect a new, modern, up-to-date theater.

It was announced that Mr. Morris paid \$20,000 for the old Family Theater. Up until several months ago the Family was under the management of the late Charles H. Skinner, and played

burlesque. Since Mr. Skinner's death the theater has been standing idle. The new company it was learned, will adopt the vaudeville policy running in opposition to Washburn's Keith bill. Theatrical men from various parts of the country are securing sites in this city for the erection of theaters, and within the next four months Chester will be one of the largest of the centers for its size in Eastern Pennsylvania.

MUSIC NOTES

The Betty Bellin Studio, of 532 Madison ave., Albany, N. Y., has just landed another Whitson Bellin number with Pace and Handy, called 'Till You Stop the World From Turning) I Won't Stop Loving You. Mr. Handy said: "We believe it to be one of the big hits of the coming year, and the number will be published the first of the year." Miss Bellin has also signed up to write a few numbers with Treve Collins, professional manager for the Will Carroll Company, and also a few with Charles Hochberg. It looks like a busy winter for Miss Bellin.

The Pace and Handy Music Company, 388 Beale Avenue, Memphis, Tenn., has released two new numbers: Sympathizing Moon, by Fred Irvin and Henry Jones, and Joe Turner Blues, by W. C. Handy, the King of "Blues" writers. Billy Beard used both these numbers to repeated encores, and in addition is using Hesitating Blues, Yellow Dog Rag and St. Louis Blues. Emma Carus is using Hesitating Blues with success on her present tour. Bud Rose is capably filling the Professional Manager's desk for the Pace & Handy Company.

The Magbee Music Publishing Company, of Columbus, O., reports success with the orchestra number, Give Me An American Girl, and also Love Will Dream, Tango Around Once More, a one-step, and Kiss-me, an Indian one-step, are also good for bands and orchestras, as well as for singers. All these numbers are going big wherever used, as many performers have testified.

Phelps and Martinez, of the music company of that name, Box 304, New Orleans, La., report large sales for Just Answer, Can I Trust You in the Same Old Way. After the War is in the same class, and both songs are gaining steadily in the favor of performers and musical critics.

The National City Four, in care of The Billboard, would like to know who publishes the song, In Alabama, Dear, With You. Will anyone knowing the publisher kindly advise.



CODE MORGAN
The Man Who Wrote

"FLANNIGAN the FAN"

Mr. Morgan is an Entertainer of high degree. His songs are published by The Western Song Publishers Los Angeles.

Wanted for Vaudeville

Tent Show to join at once, Trapes Act, Wire, Contortion, Blackface and Clown specialties any act suitable for small Tent Show, make your salary low
NASHVILLE VAUDEVILLE CO., Americus, Ga.

FOR SALE

Beautiful Shetland Pony, the best educated pony for vaudeville in America. Address for her routine, DARLING'S SHOWS, 423 N. Decker's Court, Scranton, Pa.

The modern advertiser wants to know what paper you saw his ad in.

PRESS & ADVANCE AGENTS

The Dove of Peace, meekly chewing a straw, greeted your vision when you put on your spectacles to read the innumerable pages of this anniversary number. Had that been a picture of Bill Jessup or Walter Duggan, instead of chewing a straw it would have been chewing the rag. But, like the Dove of Peace, Walter and Bill, and several other Walters and Bills in this end of the profession, are strong for all that is distant from turbulence and strife. Peace on earth, good will toward men in a timely sentence, and if you haven't buried the banister take a tip from us and hunt up a bottomless pit into which to drop the implement of knucklers, pessimists and ill-wishers. Grab a handful of Christmas spirit and keep it twelve months in the year instead of only for one week. For listening to these fatherly words of advice we bid you greetings of the season—A Merry Christmas and a Happy New Year.

Speaking of Walter Duggan reminds us that the box of candy which Walter Messer won in Salt Lake City several weeks ago, was laid aside as a Christmas gift for the intrepid advance agent of *It Pays to Advertise*. Messenger was only waiting to catch Duggan as the latter buzzed through the one-lighters before unloading the excess Hereafter.

John Harley will spend Christmas at the home of relatives in Chicago, after being critically ill in Buffalo for many weeks. Harley was ahead of Trilby for Joseph Brooks when he became ill.

Seen in a box at Frank Spellman's Lohor Circus in Pittsburgh, a few days ago, were Col. Jim Decker, ahead of the Brady production of *Life*; George Alabama Florida, courier of *The Yellow Ticket*; Floyd King, now in advance of *The Smart Set*; and George Atkinson, press agent of the Robinson Circus. The busy quartet put their O. K. on the attraction.

Arthur E. Krows has resigned as press representative of the David Chanler Dramatic Company. It is said.

Edward O'Toole says: "After putting the gimmers on your column it is certainly a pleasure to tell you that it's the only real company to have along while touring the jungles." Those are kind words, and we accept them as a Christmas present. After the fret of January O'Toole says he will take out his own trick, in the shape of an all-star vanderbilt company. He is now wild-cattin' the West.

Sam Abrams met Leon Victor while in Boston a few weeks ago. The time was Friday night, about midnight, with a party of four all set. Then the jinx started to work. It's history now. Those who know will appreciate the reference made to jinx.

Sam H. Freedman has been engaged to go out ahead of the Lohor Musical Comedy Company, which opened in Milwaukee recently to tremendous success.

Lewis Sharpsteen, business manager for Billy (Single) Clifford's *Walk This Way* Company, says the season is treating his attraction great, and thus far he has not been obliged to "walk this way," as he always rides the cushions. Sharpsteen started on his advance tour August 5, but has met few advance agents, but all with whom he comes in contact report good business. It must be him good to realize that all shows on the road are doing well, as he always reminds an agent about mentioning the fact if said courier overlooks it. Sharpsteen voices words of praise for Managers Bradshaw and Powell, of Tulsa, Ok., and for the opera house in Tallahassee, same State. As a closer Sharpsteen says: "How can I join the Agents' Society, and what are its benefits? Does it have a mail order course on how to be an agent? Also, I have a birthday—think it's December 25. Ask Dutch Bickell; he knows,

GEORGE ALABAMA FLORIDA



Since George Alabama Florida snuffed the cause of Chicago a few weeks ago we have not heard of his activities ahead of *The Yellow Ticket* Company, for A. H. Woods. Where Alabama has been swallowed up in the maze of advance duties which are keeping him busy around the Great Lakes just now

George F. Dunning has been engaged by Bert Melville to handle the advance of Melville's Comedians during the coming summer season. Mr. Dunning is a Southern agent, who came North last season, and had charge of the advance of Corey's Shows.

Bill Jessup's Christmas letter follows: "Will let the brothers know that I am still on earth, and that Col. George Leffingwell, ahead of Margaret Hington in The Lie, has also been with us in Walla Walla. He was in very good health and landed a lot of business for Miss Hington. Mrs. Leffingwell accompanied him this trip. It would surely be hard to find a nicer agent than Mr. Leffingwell. We got a card from Dick Penney, telling us that he had had some bad luck—lost one foot and part of the other—but he expects to be around soon. He has the Polly Primrose Minstrels out this season, with that live-wire agent, Bill Burnam, ahead."

Joe Lane, ahead of *When Dreams Come True*, wants to know if Walter Duggan remembers Cincy and Busy Izzy, with George Sidney, Barring Winnipeg, Canada treated *When Dreams Come True* all O. K.

W. Bergman, ahead of *The Trail of the Lonesome Pine*, dropped in on Walla Walla and Bill Jessup recently. Mr. Bergman was formerly manager of a theater in Regina, Sask., and stepped into the shoes of Agent Bonnyville, who was called to New York to take the advance of a musical show. From the amount of press stuff Bergman has been landing we can tell that he is doing the work in fine shape.

Owing to the sudden illness of Daniel Conidine, business manager of *Young America*, Edward Dunn was hurriedly dispatched to Hartford, Ont., a few days ago to look after the advance of that company. He has returned, how-

playing the Grand Theater this week. After reading the local papers last week we decided that "thoroughly" is the proper word to use in this paragraph.

L. P. Wilcox is ahead of the Eastern Company of Don't Lie to Your Wife, and was seen scowling through the Ohio cities a few days ago.

Joe Cohen is in advance of the Northern Company of Henpecked Henry, now playing the H. L. Walker Circuit. Joe reports business as being satisfactory.

Robert Hastings Goodman has been engaged as general press representative of The Basil Corporation, which firm controls the rights to *The Birth of a Nation* in Canada, and all future Triangle releases of importance. His headquarters will be in Toronto.

Arthur G. Keene, after settling down for the winter, heard the call of the advance path, and took up his duties ahead of Stetson's Uncle Tom's Cabin Company, opening in Reading, Pa., last month. He was seen in Washington, D. C., last week.

Fred W. Meeks, who was manager for Henry Savage's Sari Company, has left the Savage forces to take charge of *The Birth of a Nation* in Pittsburgh.

Around New York it is said that Stafford Penherton went to Chicago to dance with Flora Lea, in *The Passing Show*, and not Murdock Pemberton, of the Hippodrome's publicity department.

R. H. Dunlap, agent of the Juvenile Bostonians, reports a new theater at Vermilion, Alberta, Can. R. W. Falkins is manager and Ruggies Hawkins is advertising agent. Dunlap visited Manager Wilson, Empire Theater, Edmonton, and then headed over the Grand Trunk for Moose Jaw.

E. J. Buckley is agent of the Southern Company of *When Dreams Come True*, of which winning attraction Joe Lane is ahead of the Western company.

Ben Kraus had some rough sledding between Salt Lake and San Francisco ahead of *The Bird of Paradise*, but it is not like Ben to kick. He got off the train in Winnemucca, Nev., at three o'clock in the morning, talking two languages as he made for the hotel. Rooms all full, but obliging clerk says he could sleep in the office—and he did. The house manager in Winnemucca

THE CHASERS' OUTING



American artists who have played Australia will readily recall the name of this famous organization, which includes in its membership some of the world's best known theatrical folk, as well as many of those prominent in the racing and boxing fields. The accompanying picture was taken at one of the Thursday sittings around Sydney Harbor, which have proven so popular and of distinct interest to Americans who visit that city.

ever, and has been replaced by Daniel McCarthy, the Cohen & Harris auditor. Conidine has gone to Boston for a rest.

Mark J. Young, special representative for the American Amusement Company, wishes a Merry Christmas and a Happy New Year to the whole colony of agents and managers.

Harry Myers has been so busy with the Strand, in Cedar Rapids, Ia., that he didn't have time to say that his house is doing wonderfully well. Harry Spellman is with Myers, as advertising agent.

Fred Reicheit, who has not seen Broadway in over a year, is still with Jimmy Grainger, handling *Titlle's Punctured Romance* film in Nebraska. Jack Boshell is handling the same film in Iowa, while Maurice Beach and Jack Francis are handling *Silver Threads Among the Gold* in Iowa and Nebraska respectively. These films are all of the Grainger variety.

Stanley Dawson lost no time after closing with the Ringling Show, and hurried from Memphis to John Jimmy Grainger.

Fred Wynne has resigned his position with Martin and Esteos, of Kansas City, and is at St. Clements, taking the baths for a severe attack of rheumatism that laid him up at Cedar Rapids, Ia.

Brightly Dayton, manager of the Palace in Vinton, Ia., has certainly put that city on the theatrical map. Bright gave Seven Keys to Baldpate the best house it received west of Chicago.

Harry L. Reichenbach, of world-wide press agent fame, after pledging us to absolute serenity, informs us that he has now rounded two Japanese servants. Harry has specifically impressed upon both these menial minds that they are to wear bells around their necks to counteract the silence which characterizes their movements. Press agents are becoming prosperous.

Friends of E. G. Blessinger will be pleased to know that he has returned to the field after an absence of seven years. "Bless" as he is best known, was for several years with the big legitimate road shows.

Glennore "Stuffy" Davis spent several days in Cincinnati recently to thoroughly make arrangements for *The Song of Songs*, which is

also runs a bar, posts his own paper and runs the newspaper. And after all that this town gave the "Bird" a fine showing and got the money.

While Dick Penney was inhabiting a cot in the hospital recently he recalled the following incident: "At Greeley, Col., the manager of a house received a telegram from Mr. McCourt's office in Denver, offering him a date for Margaret Hington. I was in the office when it arrived, and the house manager wired back: 'What kind of an act does she do?'"

When Lee Parvin was ahead of *The Squaw Man*, season of 1911, this is the Christmas poem he mailed to his friends:

Three a. m. and stars adorning
Skies of blue, while here I wait
Through the dawn of Christmas morning,
My connection—three hours late.

Advance Agent, I'm obligated to travel
Where the route-sheet points the way
To the pay dirt, through the gravel—
Even though it's Christmas Day.

Holiday Time brings good cheer
When you know you're not forgotten by
Friends you can't forget."

We wonder if Lee knows how we unearthed that relic of 1911?

And as a little Christmas reminder we will ask Stanley Dawson how his fishing school turned out—the one he started when ahead of Checkers in 1910, and in which John Cutts, then ahead of *The Newbirds*, was signed as Chief Angle Worm Catcher. We will unearth more about this great event later.

Chester H. Rice, the staid and debonair business manager of Francis Starr, has rejoined his old star, David Wardfield, in the production of the new *Balasso* play in which Mr. Wardfield is appearing in the title role.

Bunker Dean is breaking all records at the Cort Theater in Chicago. The fact that George A. Kingsbury is publicity promoter for the play

(Continued on page 110.)

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100 SURE-FIRE JOKES
(for minstrel, male and female, and two males)
3 SCREAMING MONOLOGUES
(for blackface, Hebrew and straight)
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(for male and female, and two males)
The above BULLETIN of Comedy Material, PRICE \$1.00. This material is new, bright and original, and I GUARANTEE it to make good on any bill. Send orders to the author.

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Uniform in Color and Quality Guaranteed
No. 25 (Have you used our Film Grease Paint and Powder?)

Real Material Counts REPLENISH YOUR ACT

Four of my sure-fire PARODIES, with knockout catch lines. Send \$1.00.

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MERRY XMAS
To the Profession and its Friends from
Hap Jones and Kitty Gilmore
Per. add., care of "Billboard," Direction, Robert Emmett.

COLLEGE OF WIT

Failure to respond constitutes the Absence of Life. Put life into your act. Send me the nature of act and one dollar and I will send you a bunch of typewritten, up-to-date laughs, from my joke shop. Ask Geo. Yeoman, Lillian Lucas, Paul Atherton or Al Luttringer, now leading man with the Liberty Film Co.
GEO. MARTIN, 836 Cass St., Chicago, Ill.

A NEW WAY TO PAINT SIGNS
Anyone can paint signs with our easy system. Complete outfit, containing ten sets letters and figures, 2 to 12 inches high (not printed, but cut out of durable material); brushes, paints, instructive book, etc., prepaid, \$5.00. Satisfaction guaranteed. BUTTS ADVERTISING CO., 15 West 10th Street, Kansas City, Mo.

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Violin, piano and drums, featuring violin solos. Large library of music. All first-class musicians. Tickets if far from Chicago. Address: CAMPBELL'S ORCHESTRA, care Billboard, Chicago, Illinois.

KINDEST REGARDS TO
AL. G. FIELD
And his Minstrel Boys from JIMMY CAVANAUGH AND HIS SON, AL. G. 2308 8th Ave., N. Y. City

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4 60-FT. FLATS
Combination Cars**

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AND EQUIPMENTS OF EVERY KIND for Officers or Privates. Tents, Guns, Pistols, Swords, Sabres, Saddles, etc., from Government Auction. (New or Second-Hand.) If you want anything in that line, WE CAN SUPPLY IT. Illustrated Catalogs Free. **B. B. ABRAHAMS & CO.,** 505 Market St., Phila., Pa.

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SPECIAL DYE DROPS AND FINEST SHOW BANNERS AT LOWEST PRICES. ALL WORK GUARANTEED. Tell us what you need and receive LOW-EST estimate of cost and illustrated catalogue. **ENKOBOLL ART CO.,** Omaha, Neb.

ANIMALS QUARTERED

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Texas Snakes

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KITE "ADS"

Pay others and will pay you. Write at once for photo and full information. **SILAS J. CONYNE,** 3506 Madison Ave., Chicago.

COL. FRANKLIN CONVALESCENT

Veteran Circus Owner Almost Wholly Recovered From Effects of Serious Operation

Spring Valley, Ill., Dec. 11.—Colonel W. E. Franklin, veteran circus owner and quondam general agent of many of the larger ones, will leave St. Margaret's Hospital, this city, for his home at Valparaiso, Ind., tomorrow almost wholly recovered from a very serious operation which he underwent some three weeks since.

His trouble had been diagnosed as intestinal hernia, but after the incision had been made the surgeons, to their consternation, found that it was omental, which involves a very complex and highly dangerous operation.

They negotiated it, however, most brilliantly and brought it to a most successful conclusion. The patient had a most trying ordeal to withstand—fourteen days on his back in one position—but rallied nicely from the beginning.

Colonel and Mrs. Franklin will spend the entire winter in Florida.

noticed that the League had secured permanent headquarters, it was decided to enlarge on the original plans regarding club rooms, and take more space in the Saratoga Hotel than at first contemplated.

Three new members received the hand of fellowship at this meeting.

Plans for the house-arming to be held December 15 are going along nicely, and a big crowd is expected to be on hand for this event. Mike Bodkins was selected to act as steward, and the original committee on rooms was made a permanent house committee.

ROWE IN CHICAGO

Chicago, Dec. 11.—H. S. Rowe, formerly of the Norris & Rowe Shows, has just returned from the Panama-Pacific International Exposition.

A LUCKY ESCAPE

The Sparks Shows last week just missed being the victims of a wreck that would in all probability have been as serious as the one that recently befell the Kennedy Shows. The show train had orders to leave Hazlehurst, Ga., ahead of a fruit train, but it was late in loading, and the latter train left first. Both it and the show train were running on the time of a fast Southern Jacksonville special, and at Chaucey, Ga., were side-tracked to let the express by. The express proceeded but two miles north of Chaucey when it ran into a broken rail, and two Pullmans were derailed and the track torn up for a distance of 300 feet. Traffic was delayed for twelve hours, and the



Wreck of the Barnum & Bailey Circus train in Bouthen, Germany, July 6, 1901. William Smith, boss of ring stock, and John Wilton, Mr. Bailey's private coachman, were killed, and several others injured severely. A large number of stock were destroyed, putting the 70-horse act out of commission.

SPARKS' SHOW CLOSES SEASON

The Sparks Show closed a successful season of thirty-four weeks at Cochran, Ga., Monday, December 6, and shipped direct to winter quarters at Salisbury, N. C. The show arrived there early Wednesday morning, and is quartered at the Iowan County fair grounds.

The 1915 season for the Sparks Show opened at Salisbury on Monday, April 12, and was the longest in years. The show visited seventeen States, and traveled 13,601 miles. The season was devoid of accidents, and but few changes were made either in the performance or performers.

Nearly the entire executive staff has been retained for next season, and there will be only a few, if any, changes in the heads of the departments.

Equestrian Director Bert Mayo and wife will winter at their home in Missouri. The Ortons go to New York, The Reynolds in vaudeville. The McLains to Peru, Ind., Doc Grant and Harry Mick to Chicago, O'Neill and Janelle in vaudeville. The Gulce Trio, Walter Gulce and Flora Bedini to Annona, Ill., and Rube Waters in vaudeville. Lisle Connors will make Salisbury his winter home, as will Lewis Reed and Fritz Brunner. Jack Phillips will go to Columbus, O., Walter Young to St. Louis, and The Bartlett to Yates Centre, Kan. Fletcher Smith will pay a visit to his old home in Haverhill, Mass., and later return to Salisbury for the winter. General Agent T. W. Bellingier is at his home in London, O., with his wife and babies, enjoying a well-earned rest.

MASSEY WITH COOK & WILSON

New York, Dec. 11.—Al J. Massey has been engaged to furnish the musical end of the performance of the Cook & Wilson Wild Animal Circus next season, and is at present working on several novelties. Mr. Massey was formerly bandmaster with the Hagenbeck-Wallace Circus.

SHOWMEN'S LEAGUE MEETING

Chicago, Dec. 11.—The Showmen's League of America held its regular weekly meeting Wednesday afternoon, with President John B. Warren presiding. In view of the enthusiasm displayed by the members since it was an-

show train did not arrive in Eastman, Ga., until 12:30 p.m. By quick work the tents were raised, and the two performances were given as usual. It was a lucky escape for the show folks.

ONE-RING CIRCUS IN STORE

Harvey Johnson and Percy Brown, who were with the Hagenbeck-Wallace Circus the past season, and Al Conlon and wife, of the Barnum & Bailey Show, are in Louisville, Ky., putting on a one-ring circus as a Christmas attraction for the Herman Strass department store. Conlon and his wife are doing punch and Judy and magic. Brown has a musical act and is assisting Johnson with his clown numbers. A juggler and contortionist help round out the neat program. The department store has furnished the boys with a cyclorama of the interior of a circus tent.

YOU OUGHT TO SEE OUR FINE CATALOG AND SAMPLES OF

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For Bands, Shows, Theaters and Park Employees, Bell Boys, Ushers, etc. We make Uniforms, Costumes, Show Wardrobes, Musical Requisites, Banners, Floral Paintings—EVERYTHING. Let us figure on your requirements. We furnish A-1 goods at the lowest prices.

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OF EVERY DESCRIPTION SPECIAL

Fifty 10x12 Camping Tents, 3,000 feet of 8, 9, and 10-ft. Side Wall. All of the above used one week; practically new. For sale cheap if sold quick. Quality the best.

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ANIMALS

Birds and Reptiles

We have on hand and ready for immediate shipment

LIONS, LEOPARDS, TIGERS, JAGUARS, PUMAS, BEARS, LLAMAS, ZEBUS, DEER, GIANT BABOONS and MONKEYS.

PIT SHOW AND MENAGERIE ANIMALS AND BIRDS OF ALL KINDS.

HORNE'S ZOOLOGICAL ARENA CO., : : KANSAS CITY, MO.

BORN

Another Daughter to the House of Cory

The house of Cory now numbers six, i. e., Mr. and Mrs. C. E. Cory and FOUR little Corys—the fourth, a lovely baby girl, having arrived at their beautiful home in Lafayette, Ind., last week.

Mr. Cory, who is manager of the Great Hagenbeck-Wallace Shows, now boasts two sons and two daughters, all of them exceptionally fine children.

They are idols of hearts and households. They are angels of God in disguise. His sunlight still sleeps in their tresses. His glory still gleams in their eyes. Mrs. Cory, splendid wife and most devoted of mothers, is doing well.

PHEENEY FIXED FOR WINTER

Denver, Col., Dec. 11.—Charles A. Pheeny, for the past seven years twenty-four-hour agent for the Hagenbeck-Wallace Circus, has accepted a position in the box-office of the Tabor Grand Theater. The house has changed its policy, and opens tomorrow with pictures, the first of which will be The Birth of a Nation. The theater is under the able management of William Ireland, formerly of the Broadway Theater. Mr. Pheeny will again be twenty-four hours ahead of the Hagenbeck-Wallace Circus next summer.

HOFFMAN MOVES UP

Ft. Wayne, Ind., Dec. 11.—O. L. Hoffman, treasurer of the Robinson Famous Circus the past season, has assumed the management of the Empress Theater, succeeding Harvey Porter, who has resigned to take up other business. Hoffman was induced to act as treasurer of the Empress by Mr. Porter, and when the latter resigned he was made manager.

MOLLIE BAILEY SHOW CLOSES

The Mollie Bailey Show closed a season of twenty-nine weeks at Groesbeck, Tex., December 4. The 1915 tour is said to have been a very successful one. Edwin Gardner, agent of the show, was on the grounds on the closing day.

MISS HAWTHORNE IN CHICAGO

Chicago, Dec. 11.—Miss Agnes Hawthorne is finishing a seven weeks' engagement at the State Street Museum with one of the largest collections of big snakes in America. She has signed with one of the big circuses for 1916.

MACK'S INDOOR CIRCUS

"Jumbo" Wheeler is a very busy man, and his new attraction, The Invasion of Belgium, is getting the business.

Major Fred Bennett, the equestrian director, is making a bit whistling the new tune, Come, Oh, Come to the Circus With Me.

Every member of the company is complimenting Miss Ethel E. Jones on her 24-page lithographed official program. A regular hustler, that girl.

Manager M. W. McQuigg says he has a number of good spots lined up. His new circus idea seemed to please both the press and public from the send-off he got in Clinton, Ind., last week.

McCASLIN A BUSY MAN

Baltimore, Md., Dec. 11.—John T. McCaslin is busy with his plans for "preparedness" for the coming season. Besides looking sunny acts through his exchange John T. is preparing several big shows for the road. The Moonbeam Girl is absorbing his attention for the present. This show will start South about January 10, and will cover the same territory as last winter.

In a few weeks McCaslin will turn his attention to the McCaslin Peerless Show, which will hit the trail again in the spring. McCaslin is very enthusiastic over his circus experience of last spring, and promises a better show next year.

One of the biggest affairs that McCaslin has arranged in his career was given Thanksgiving Day in Hagerstown. The Hagerstown Country Club called upon him to arrange a cabaret for the entertainment of the club members. A committee received the performers at the station and escorted them to the clubhouse in automobiles. The actors were wine and dined at the leading hotel by the club.

Ed Percy, formerly of the team of Percy and Fonda, is now chief assistant to McCaslin, and conducts the business in the office when John T. is on the road.

JARRETT TO PILOT SHOW

Chicago, Dec. 11.—Dave Jarrett, who has been lot superintendent with the Robinson Famous Shows for the past two seasons, was a caller at The Billboard office this week, and reported a very good season, especially so down South.

Mr. Jarrett has signed up as general agent with the Orton Bros. Shows for 1916. The Orton Show will be a three-ring circus next year. Jarrett should make a very valuable man, as he has been in the show business for the past twenty-three years, and knows it from the ground up. His first work was with a wagon show. Later he went with the Franklin Wallace Shows, where he grew up from bill poster to agent, then ear manager, local contractor and railroad contractor with the Louis R. Cooke Shows.

BENNETT A "COME-BACK"

Arthur Bennett just can't stay away from the white tops any longer. Next season will find him back with the Sells-Floto Shows as press agent. It is reported that Mr. Tammien is after Courtney Wiley Cooper, to go out with the show again next year, alternating with Mr. Bennett, but there seems to be little chance of prevailing upon Cooper to again take the road, as he is doing remarkably well in his literary efforts. The Red Book is publishing a series of stories by Mr. Cooper, which are attracting very favorable comment.

SELLS-FLOTO CIRCUS

TRAINED WILD BEASTS

MANAGERIE-ARRODROME

BUFFALO BILL

ORIGINAL WILD WEST

RHODA ROYAL

EQUESTORIUM



Christmas Greeting

Love and Good Cheer

Also wishing that all circus people in any and every department who care to join Sells-Floto Circus for the season 1916 will take notice.

If There Is Anything New Under the Sun

Sells-Floto Wants It

FOR SEASON 1916

WE DON'T WANT acts that have been stored in moth balls since the circus was invented.

WE DON'T WANT producing clowns who produce nothing original. We do want ideas backed by genuine manifestations, instead of swan songs. Give us novelty acts that are novelties and something unusual, startling or entertaining.

SELLS-FLOTO CIRCUS next season proposes to offer the biggest circus aggregation in size, in parade, in performance, in menagerie, in museum, in annex and pit show, that has ever been contemplated heretofore.

We hope this repeated statement will attract the attention of every Billboard reader.

Also animal men or women, musicians, sideshow talkers, canvassmen, hostlers—in fact, we desire applications for each and every department.

DIRECTORS

- FRED B. HUTCHINSON
- ED C. WARNER
- ARTHUR BENNETT

RHODA ROYAL will stage the performance, **WILLIAM CURTIS** is chief of the mechanical department and **GEORGE STUMP** master of horse.

All letters will be promptly answered, provided they state lowest salary, complete description of acts and apparatus and enclose photographs where possible. Please address all letters to

H. H. TAMMIEN,

237 Symes Building, Denver, Colorado.

THE HOME OF THE SELLS-FLOTO CIRCUS.



SOUND, SOLID, SUBSTANTIAL TENTS FOR THE SHOWMAN

Bear the Name of
BAKER & LOCKWOOD MFG. CO.

Tents built for every purpose. Send for large, complete Circus Book.

BAKER & LOCKWOOD MFG. CO., KANSAS CITY, MISSOURI.

MR. L. GORDON

Wishes to express his Sincerest Greetings to his many friends for a

Merry Christmas and A Happy New Year.

GORDON CIRCUS SIDE SHOW

Opens at Revere Beach, Boston, Mass., May 15, 1916. Would like to hear from good Freaks and Attractions. Have Twenty Weeks' Work.

LEO. GORDON

No. 7 Kister Court.

CONY ISLAND, NEW YORK.



Louis Roth

Principal
Animal Trainer
with

**AL. G. BARNES
CIRCUS**

MOHAMMED KAHN

THE WIZARD OF HINDOO MYSTERIES
Season 1915, Hagenbeck-Wallace Shows
Wish All My Friends a Merry Christmas and a Happy New Year

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

HELP NAIL IT

A Green-Slut Lie Still Circulating

The rumor which had it that C. E. Lory and Jerry Magavlin, booked by E. E. Wallace, were negotiating for a show for next season, which was first circulated by an uninformed and disreputable sheet published in New York, still persists.

It is annoying to all parties concerned. Each has repeatedly denied it.

Nail it. On the authority of The Billboard there is not one iota of truth in the fool stuff, and, furthermore, there never was.

The Morning Telegraph repeated the silly story last week, despite all the numerous denials.

ST. CLAIR RE-ENGAGED

Chicago, Dec. 11.—W. C. St. Clair has been re-engaged as manager of the No. 2 advertising car with the Barnum & Bailey Show, season 1916. Mr. St. Clair is at present in this city.

NOTES FROM "101" RANCH SHOW (Bliss, Ok.)

The cars, wagons and equipment of Miller Brothers & Arlington's 101 Ranch Show are in the winter quarters at Ponca City, Ok., in charge of Robert Higsby, who was lot superintendent of the show on the road.

Blackie Williams is another one at the quarters, working in the capacity of head mechanic. Shorty Phillips is in charge of the live stock at the 101 Ranch. The drivers and helpers, who were with him during the summer, are nearly all on the ranch. A large number of cattle are being fed, which necessitates the use of a number of the teams. The winter plowing is in full progress, and the horses are all doing enough work to keep them in good condition.

After getting everything located and the work started on the ranch Shorty Phillips is visiting with his wife in Oklahoma City, taking a well earned rest. He made a splendid record during the past season, losing but one horse.

Zack Miller is now at Eagle Pass, Tex., receiving a consignment of horses contracted in old Mexico. Some of these are being shipped to the ranch and the balance are being sold in Louisiana.

George Miller has left for New York for a month or six weeks' vacation. He will probably take a sea voyage before he returns.

Col. Joe Miller is on the ranch and says he is living the real simple life. He is kept quite busy, however, as he is in charge of all of the departments during the absence of Zack and George Miller.

Frenchy, who had charge of the buffalo on the show during the summer; Dago Frank, Louis Madden, John Long, Raymond Meechy and Hut Herlin are all busy breaking out new bronchos recently shipped from Mexico.

A letter from Bill Careas, who was one of the comedians on the 101 Ranch Show during the past season, says he has taken unto himself a wife at Elmore, Ind., his home town.

Joe Lewis, the Yiddish comedian, is wintering in Dallas, Tex.

Hank Darnell and Lorette visited the San Francisco Exposition after the close of the show, and are now touring from San Francisco to Los Angeles in Hank's car. They expect to spend the winter in Southern California.

Martha Allen, and the Perry Sisters are busy breaking out new high school horses for the coming season.

Prof. W. K. Rogers, who has charge of the High school stock, is away for a month on a visit to his friend, E. M. Stack, at Scranton, Pa. Miss Beatie Herberg is visiting her sister at Rathon, Minn.

A large building has just been erected on the ranch for housing the large flock of ostriches purchased at the San Francisco Exposition. This is a new industry on the ranch. Halley Carson is in charge of the birds. The plumes were recently plucked and caused as much fun and amusement as a broncho-busting contest.



JULES BEHRE

WORKING THE YEAR ROUND WITH THE STARRETT CIRCUS

MERRY CHRISTMAS TO ALL AND DEAR AUNT MOLLIE BAILEY
ADDRESS BILLBOARD NEW YORK CITY

Air Calliopes



The only practical Air Calliope Builders in the world. If you see a big show, look for our instrument.

PNEUMATIC CALLOPPE CO.
403 Broad Street, BLOOMFIELD, N. J.
Just 45 Minutes from Broadway.

100 Military Long Coats

Black cloth, good for heavy; 25 short Coats, 20 21.5m. job lot of Tinsel Wags and Fringes; will sell cheap. THE CHAM BVENDBEN CO., 20 E. 104th St., Cincinnati, O.

FOR SALE—TENT, 40 FT. X 60 FT.
New 20x9 ft. Launch, with glass cabin; 4-cylinder, 4-cyle Engine. F. R. GIBSON, Mobile, Ala.

CABLE ADDRESS—KUNKELY. PHONE 7384 MELROSE.

KUNKELY OF NEW YORK

—296 E. 157th ST.—

CIRCUS AND SIDE SHOW TENTS

Second-Hand Tents, all kinds and sizes, in good condition, on hand ready for immediate delivery. Our reputation of 40 years' experience without a blemish is our guarantee.

"WHEN WE SAY WE WILL DO IT, WE DO"

WARNING! WARNING!

This is to give due and timely notice to all persons concerned that THE SELLS-FLOTO SHOWS COMPANY, a Colorado corporation, with its General Offices in Denver, Colorado, is the exclusive owner of the titles, "BUFFALO BILL'S ORIGINAL WILD WEST," "BUFFALO BILL'S WILD WEST," "BUFFALO BILL HIMSELF," "BUFFALO BILL'S WILD WEST AND CONGRESS OF ROUGH RIDERS OF THE WORLD," and that it has the exclusive right as against all persons whomsoever, to the use of the name and words "Buffalo Bill" as a name or title, or part of the name or title of any circus, circus and wild west, wild west, or any other amusement, or amusement enterprise.

Moreover no one has the right to contract for the use of said name or title, alone or in connection with any other name or title, and any one attempting to use such name or title in connection with any amusement or amusement enterprise will be prosecuted for damages to the full extent of the law and this company's rights in the premises.

THE SELLS-FLOTO SHOWS COMPANY,
By H. H. TAMMEN, Treasurer.



SIR EDW. ST. RA-DIEM
"WIZARD OF THE SMILE"
1915!

Feature Act for Circus Annex, Museum, Carnival, Fairs, Ten-in-one or Novelty Exhibition. Sir Edw. St. Ra-Diem, The International Smileless Man, will marry the girl that can make him smile, or he will forfeit \$1,000.00 Heart-balm. All girls between the ages of 16 and 60 are eligible. Sir Edw. is conceded to be the Handsomest Man of all England. Act works from platform and holds the crowd any length of time. Wardrobe par excellence. Now booking Season 1916. Managers of Side Shows, etc., address

SIR EDW. ST. RA-DIEM,

Planters Hotel, ST. LOUIS, MO.
After Jan. 1, care The Billboard, Cincinnati, O

BARGAIN TENT

150-ft. Round Top, with 140-ft. and 130-ft. middle piece; late ring style. Top made of 8 oz. Army Khaki Duck. Side Wall, 10 ft. high, out of Khaki Drill, out-banded in the center in red. 12 in. Extension Water-tell Eaves. Ridge Solid Red Duck, and all bands and reinforcements solid red. Thoroughly roped and reinforced. Used one season. Thoroughly repaired, and in good condition. \$350.00.

UNITED STATES TENT & AWNING CO.
225-231 N. Dearborn St., CHICAGO, ILL.

Karl Howe

Age, 29 years. His father, brothers and sisters would welcome any information of his travels and present whereabouts. Was employed with Ringling Bros' Circus in dining car on Pacific Coast, 1913, and also with them until June 1, 1914, at Grand Rapids. Will appreciate and make it right with the one that puts up to touch with him. Address HOWE, of course, Adrian, Mich.

"HANK" WAKEFIELD WEDS

Elbert Hank Wakefield, formerly with the Wallace, John Robinson, Sells-Floto, Buffalo Bill and Howe's Great London Shows, was recently married to a Miss Pittenger in Kansas City, Mo. They have taken up residence in St. Louis, where "Hank" is plugging for a reduction in the circus license with promising success.

BURCKHART'S SHOWS

By CHAS. C. BOYD

Sidell, La., Dec. 11.—The weather is fine in this section; likewise business. This is our first week in the State of Louisiana and we find it much better than Alabama. Monday night was lost on account of a long jump through Mississippi. Several stunts will be played in Louisiana before we go into Texas.

Among new arrivals on the show are H. Foyblack and brother, with candy wheel, and Mr. and Mrs. George Schwabe, with fish pond and cats.

Col. Ballantyne has "broke" his big bull pup, Prince, for arena work with the clowns, and the dog is a scream.

Montana Belle's Show continues to get big play, as does the Animal Show. Layt Miller's merry go-round and Hoyt's Old Plantation Show. There are twelve performers in the latter show.

Manager Burckhart has been ill for the past three weeks, but is feeling much better at the present writing. The writer has also been under the weather, but is now on duty with the Montana Belle Show.

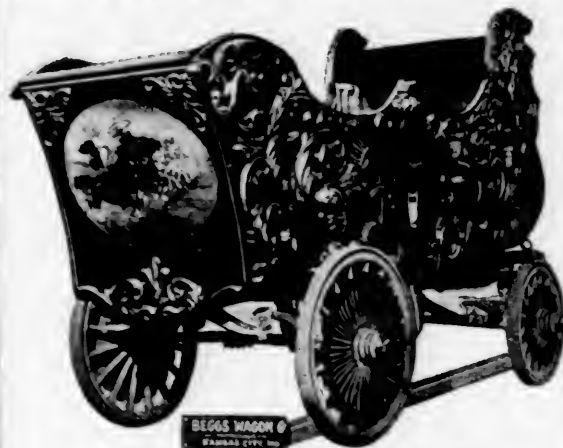
Jay Morrison is out ahead mingling with the committees.

TENT SHOW NOTES

The Bentley United Shows closed their thirty-fifth annual tour at Greenville, O., September 11, after a season of bad weather but good business. After closing the summer season Mr. and Mrs. Charles A. Bentley, their daughter, Geneva, and Carlton Malson, opened with six acts for a winter tour. Miss Geneva's troupe of White Pomeranian dogs is being featured. The roster of the tent show the past season was Charles A. Bentley proprietor; Nettie E. Bentley treasurer; Carlton Malson general superintendent; Claude Holcomb, superintendent of advance; The Aerial Stones, The Earles Malson Brothers, Wesley Casey, Aerial Martin, Jack Adams, "Klog" Bob Harris, Norald Casler, Alf Norton, Eddie Hernea, The Three Nezors and Geneva Grace, performers; Earl C. Parry, band leader; Louis Corbett, Norald T. Casler, Charles "Heddy" Clear, Lewis Garbrook, Guy Sudborough, Charles Mack, Durr Banner, Jerry Martin and Billy Sutton, musicians. The show will open in Greenville early in May.

Texas Tom's Overland Show will close the season at D'Ball, Tex., Christmas Day, after covering a large part of Louisiana and Texas. The show reports the season a dead loss, according to the statement of J. L. Herley. The paraphernalia will be stored at Pickett, Miss., for the winter.

BEGGS SHOW WAGONS



For All Purposes
WRITE US NOW
about your next season's requirements on

WAGONS
GEARS
AND
WHEELS

30 years' experience
30—building wagons
for railroad and
wagon shows

BEGGS WAGON CO.
Kansas City, Mo.

"The Circus Wagon Builders"

WE HAVE IN STOCK A LARGE NUMBER OF CON- SESSION FRAME TENTS

That we wish to sell quick, and offer the following extremely low prices. First come, first served. Proportionate prices. Also many other bargains. Write us what you want.

SIZE.	8 oz. White Duck, Red, Blue, Khaki or Yellow Curtains.	1/2 Widths 8 oz. Red and White, Blue and White, Tan and White.	8 oz. Blue and White, Brown and White or Tan and White Stripes.
6x8	\$ 6.00	\$ 8.40	\$ 9.80
8x10	8.50	11.40	13.30
10x12	11.00	14.50	17.50
12x14	14.00	18.50	21.70
12x18	18.00	22.00	25.50
14x20	21.00	27.00	30.00

TUCKER DUCK & RUBBER COMPANY, FORT SMITH, U. S. A.

Sparks' Circus WANTS

Circus Acts, Side Show, Cook House, Wild West, Concert and People in all departments. FOR SALE—One fine male and one fine female Lion, two Manage Horses. Address

CHAS. SPARKS, Salisbury, N. C.

Wild West Wisdom & Frontier Frivolity

The Real Dope, Leavened With a Little Gossip and Small Talk, But Featuring Facts

We wish you one and all the season's greetings, and hope that 1916 will be the best year you have ever had from every point of view.

R. B.—Replying to your inquiry, would say our Wild West Department first appeared in the issue bearing date of August 14, 1915, and has been published weekly ever since. You can secure any back numbers by writing to our circulation manager. Glad you like the department so well that you want every issue. That is a good way to add to your mailing list. We are not to blame, old boy, if we print the results of contests and other news before it appears in another paper; that is because we come out every week. So you see, the other fellow is bound to be behind time with some of the news.

Johnny J. Ray, ex-cavalryman, cowboy, etc., writes us from Denver as follows: "Beg to advise you that I have been riding war horses here at the stock yards for over a year. Business is dead here at present. Your Wild West writings are sure O. K. With best regards to all friends, and wishing your Wild West Department continued success."

Jack Elliott, Cheyenne, Wyo.—How are you and Vern? Regards to you both.

Eddie McCarty—Let me hear from you and Van.

"Suspender" Jack Lewis—Are you still buying and selling horses?

Any one knowing the address of Lew Zorn, formerly of Miles City, please write me.

Rufus Holten—Where this winter?

What has become of Joe Casey, who used to be with the Pawnee Bill Show, and later at Hillside Park, Newark, N. J.?

Henry Gramon—Write me.

Joe Gardner—Will you rope at the contests next year? How about you, Clay Metcalf?

Nebraska Bill McDonald—Write me at once—news for you.

Rocky Mt. Hank never said he always knew he would drop out of sight some day. Drop a line, Hank.

The following are the names of some of the crack broncho riders who used to attend the early contests at Cheyenne and Denver: Kid Vaughn, Sairrey Bros., Mart Sides, Thad Sonders Tom Miner, Harry Brennan, Curtis and Gus Jackson, Luther Dennison, Bert Barsley, Jack McGuire, Alex. Dunbar, Harry Wynes, Charlie Aldridge, Ed Thorpe, Rudolph Thompson, Van Houghton, Ome Grimsley, "Red" McNeill and Guy Holt. Later came Sam Scovill, Charlie and Harry Tipton, Charlie and Fred Motzer, Bill Craver, Dick Stanley, Hugh Clark, Frank Carter and Charlie McKibby. One of the prominent arena directors at the old-time contests was Dunk Clark (brother of Hugh), who owned the original bucking horse named Teddy Roosevelt. Some of the old-time judges were Messrs. Herzelt, Van Tassel and Kirkendall.

We are informed that the following is the lineup for the Wild West concert over on the flagstick-Wallace Shows for 1916. If this is so Mr. Cory is assured of a real concert: Chester Byers, director; Tommy Kirnan, Charles Aldridge, "Tex" Illies, Colorado Cotton and wife, and Bee Branson, principals.

"Have been down home here for the past two weeks, putting my feet under my mother's table for the first time in nine years. All the home folks welcomed the prodigal with open arms, and I have been having the time of my life; and for the first time I realize the truth of the old

THE CORRAL

By ROWDY WADDY

saying, 'There is no place like home.' Was out to the old gent's ranch, ninety miles northeast of here, and helped brand 325 head of dry cows, for which he had just paid \$55 a head. He told me he got them at a bargain. When I left home a man could buy all of that kind of "stuff" he wanted for \$15 a head, so you see the cow business down here has been picking up. I have heard that Alf, Vivian, the well-known steer roper, died about a year ago of heart trouble; also heard that "Rusty" Rutherford is dead, but don't know whether this is a fact or not. Most all of the old hands around here who used to ride in a \$60 saddle, on a \$20 horse, are now buzzing around in their own autos. I have not heard a word about hard time since I struck this section."—Rusty Turk, Carlsbad, N. M.

Tom D. Kearney, fancy roper, at present in San Antonio, Tex., advises he is the boy who gave the roping exhibition for the Old Trail Men's Association down there last spring. The roping was mentioned as being a good attraction by a man signing himself "A Stockman." In an article that appeared in one of our former issues.

"Have read in a recent issue of The Billboard where the Baker horse had been ridden three ways in Gainesville, Fla., by the boys of the Dakota Max Wild West Show. It also stated that "Rusty" Turk had 'staked a claim' when he rode the horse. I was on the Montana Belle Show at the time "Rusty" topped that Baker horse, and wish to say the horse did not throw him. "Rusty" rode the horse slick and clean until it bucked through the side wall, and he stepped off. The next day he saddled, rode and fanned the said Baker horse on the street of Gainesville. If that horse is as good a horse now as it was the day "Rusty" Turk rode it the fellow who rode it bareback with the Dakota Max Show is a good rider. I saw the Dakota Max Show in Lansing, Mich., this season, and at that time it was a picture Wild West. Perhaps they made a picture of the horse bucking three ways."—Ray Davidson, Memphis, Tenn.

George Weir says he is going to attend the contests next season and go after all the big money, good luck to you, George. You usually are in line to get yours when they are passing out the prizes.

"Tex" McLeod is not the only cowboy having a car. You should see McCormack's Ford. (Oh, yes, it is a real car.)

Charles Aldridge, the well-known broncho buster, writes as follows: "Have read your Wild West Department ever since it started, and think it is the best thing that ever happened to bring all those interested in the game into closer touch with each other. Although I have been in the show business and attended contests on and off for several years, I worked on the range in Colorado and other cattle districts for a number of years. Am asking you to publish the following data in hopes I may get in touch with some of my old friends, many of whom I have not seen or heard from in years: I 'reped' and wrangled horses for the T. U. T. outfit on the Republican River in Colorado; outfit belonged to Doc Tuttle, of Denver, Col., and 'Tip' Spencer

was wagon boss. I was with this outfit when Ben Morring was accidentally shot and killed in 1887. Next worked for the T. Ranch, owned by George T. Breukerman, with 'Denver' George, wagon boss. Next for the Diamond Tail outfit, of which F. L. Martin was president; Fred Ewbanks, general manager; John Cummings, wagon boss. Was with this outfit when Bill Weeks shot and killed Billy Cunningham. We were camped with the wagon at the time at Eastonville, Col. 'Reped' with the One-Half outfit when Pete Tennis was wagon boss. 'Reped' with the 'Bar O. Z.' outfit, with Mart Sides as wagon boss; with the 'W' outfit, Neal Matthews, wagon boss; with the 'Boot' outfit, Bill Boston, wagon boss; with the 'Three Kings,' Nels Nelson, wagon boss; with the 'Stroke Box' outfit, Dave Thomas, wagon boss; with the 'Two-Quarter Circle' outfit, Bob Gilsly was wagon boss with this outfit when Dave Thomas stabbed and killed the cook, known as 'Dutch' John. Was with the 'Circle Diamond' when Bud Monroe was wagon boss. Worked for the 'Two Stripes' or the 'Breaching Band,' owned by Lockhart and Riley; Bob Owens, general manager; Jeff Herring, wagon boss. Later on Andy Miller was wagon boss. I also 'reped' with the Baldwin pool wagon. Wat Wright was wagon boss with the 'L. C.' outfit, and Johnny Cowden was wagon boss with the Brush pool. Tom Alexander was wagon boss with the latter when he shot and killed Wallace Littlefield at Huro, Col. The first contest I ever attended was in Denver in 1887. The broncho riding was won by Bill Scary. The only events on the program besides the riding and roping was a potato race. It was pulled off in this manner: There were two 100-pound bags of potatoes 'strung' on the ground in a straight row for about 100 or 150 yards in length. Each rider was given an empty potato sack. He had to run his horse alongside of the row of potatoes, pick them up and put them in his sack while going at full speed. The one who had the greatest number of potatoes in his sack at the end of the row was the winner. The first real roping contest I ever attended was at Grand Junction, Col., in 1897. Wop Owens won the money. Don't remember the time, although the time in those days was not as fast as now. At the roping contest held in Pueblo, Col., in 1902, I won second money. My time there was one minute and three seconds.

"Scout" Younger—Let us know how you are making out with your moving picture venture.

Lee Caldwell is probably one of the best bucking horse riders that follow the contests. Red Parker is another.

Blue Gentry, the left-handed steer roper, is a good one.

George Yaeger—Are you still in Montana?

Panl Hanson—How about you?

Leonard Trainor, the Cherokee boy from the Claremore district, is one that lets them know he is about when attending a contest.

Harry Lewis—Are you wintering in Wyoming? Tow goes the steer bulldogging?

Tom Henderson—Write me.

Sam Brownell—Will you judge or ride in 1916?

Jack Morrissey—Send in the news.

Jim Massey—Here is a boy that reaches away up in front with both feet and parts the mane of a bronk when he is aboard one bareback.

Clay Metcalf—Remember the time you be the fellow at Ft. Worth he would not even hit his steer with the rope—and he did not?

What ever became of those Jackson Hole boys who furnished the stock for the contest held at Salt Lake City in 1913? Also what became of the \$20,000 that was to be paid in cash prizes?

Stanley Whitney—Let me know what you are doing. Have you still got the belt?

Fred Benson has a good horse, and Fred is a good roper, but understand he had the worst kind of luck in 1915. Write in, Freddie.

Barney Sherry—How are things with you, and how is the Oregon relay stack?

Many of the wise ones predict the next fancy roping championship will be held by either Chester Byers or Johnny Judd. They are both good boys and good ropers, that is true, but time alone will tell who the champion will be.

And you wonder why folks "duck" when they see a big hat. Read what Charles Aldridge has to say: "Closed the season with a Wild West show, and, upon my arrival in New York City, learned there was an other not far from Times Square where they were engaging riders and ropers to work in moving pictures. Upon arrival at the address given me I was surprised to see a number of fellows (who the door tender informed me were cowboys) seated in the waiting room. There could be no doubt that they were real Westerners (?). The way they were dressed indicated that plainly. All wore broad brimmed, high-crowned hats, some of which were adorned with bands of snake skin; others were encircled with broad leather bands, decorated with all sizes of nickel and brass spots. A few wore hat bands of colored bead work and leather and beaded cuffs were worn on the outside of their coat sleeves. Next in order were large, gay-colored bandannas, worn loosely around the neck. Some had on razorback boots, many of them being badly run over at the heel (this is caused by walking log-legged). Some of the less daring had on shoes. Just as I got there a fellow (dressed in full cowboy (?) regalia, such as I have just described) came in. I learned he was Jersey Jack, well known as the 'Terror of the Meadows.' He was followed by Hoboken Bert. They were warmly greeted by all 'hands' with 'How Kola.' 'Clain-shell Shorty', the noted pistol shot from the Plank Road Ranch, asked Bert how he made out at the Cheyenne contest this year. Bert replied he had not attended, as 'Steamboat' was over and that that was the only horse he could win money on. Upon the name of 'Steamboat' being mentioned I learned there were about a dozen in the crowd who had ridden that old horse to a finish at one time or another. Long Island Bill remarked that the day he rode him the old pony must have been off his feed, or not feeling well

(Continued on page 200)

WM. E. HAWKS
TWO-BAR 70 TEPEE
BENNINGTON, VT.

XMAS GREETINGS to all Old-Timers. Write me and send me all Old Range and Trail Songs.

THE WILD BUNCH IN '84.



The "Wild Bunch" on the Buffalo Bill-Dr. Carver Wild West Show during the season of 1884. Prominent in the picture are Buffalo Bill, Dr. Carver, Capt. Bogardus, Seth Hathaway and many others who have helped make history in the Wild West game. We are indebted to Mr. Hathaway for the opportunity to reproduce the photo.

SAGE SAYINGS

By RED RIO

A Merry Christmas and a Happy New Year to you, Wild West folks.

Major W. L. Little denies the report that he is to put out a show next year. The rumor arose over his making inquiries for a car. This he says he was merely doing for a friend.

A correspondent who knows whereof he speaks writes: "The Arlingtonians really want to get out of the 101."

Gov. Wendell is at work on a big one quite the biggest thing he has ever essayed. His announcement will electrify the Wild West world when it is made.

The kids in and about Andytville, L. I., do not play football, baseball and games that other boys are fond of. Instead they are all "roping" mad. Fred Stone lives out there, and his favorite recreation is riding a broncho and practicing roping. He is a demigod to the youngsters, who never tire of emulating his stunts.

A crowd was out from town visiting the roundup. A cowboy steps up to the post rack, looks into a kettle and says:

"I see we are agoin' to have a yam for sup- per."

The cook, looking toward the visitors, said: "I guess by the looks of things we'll have several."

Around Silver City, N. M., they will tell you that if you drink any water out of Bear Creek you will never be able to tell the truth any more. Wonder if any of the boys and girls who claim to hold all those championship titles about which they have argued so much, ever drank out of the said creek?

"Look! Gordon of Coffeyville, Kan., who bought the bucking horse, 'Lemonquicker,' to the 101 Show several years ago, has been breaking horses in in Wyoming during the past summer. At Big Sandy a horse fell on him, injuring his legs and hips, but he is now all right, and is riding again.

"Thank you so much for remembering my husband in your Memoriam List in issue of November 20. I am delighted to know some one remembers dear Joe. He was a real Texan, born and reared in Lockhart, and now his body rests in Lockhart Cemetery. Again thanking you"—Agnes Belle Lynch, Camden, N. J.

One of our readers wants to know who "broke" the Marlowe Sakers into the show business. Who can satisfy the inquirer?

John Nolan, who won the saddle given for first place in the bucking horse contest at Mes- ker, Col., last fall, is at present visiting his folks in Granada.

Tex McLeod left Cincinnati last week for Havana, Cuba, where his wife, Emily Stickney, and his father-in-law and mother-in-law, Mr. and Mrs. Robert Stickney, Sr., are appearing with the Publiones Circus.

Maxwell and Williams, of Lamar, Col., who own and operate the Three V outfit, finished their roundup about three weeks ago. Bud Tanner, their boss, is an old timer, and is as good a cowboy as you will find anywhere, besides being one of the best broncho riders in Colorado.

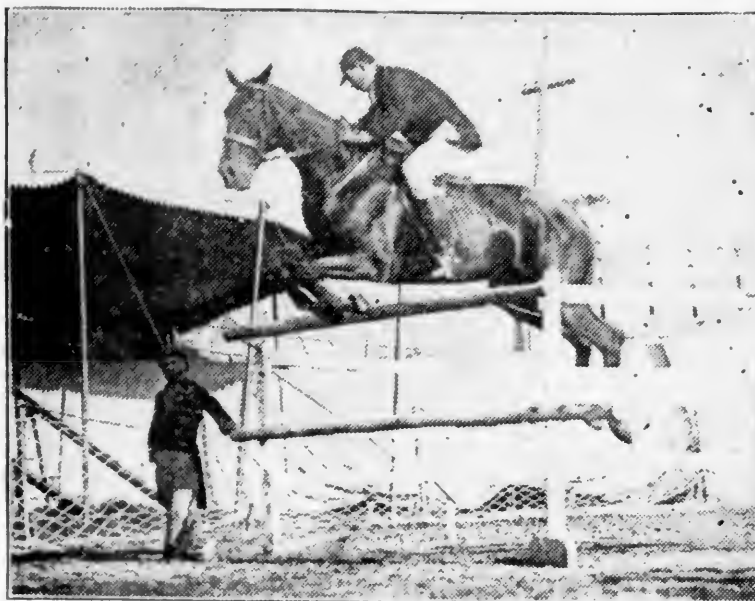
"Slim" Eason, of Oklahoma, foreman for the A. B. S. Company, had the misfortune to break his collar bone recently, when his horse stepped into a prairie dog hole and fell over.

Two cowpunchers from New Mexico went up to Wyoming. One of them had never seen wool chaps before, and asked his partner why they wore those kind of leggings. His partner, in reply said: "To sleep in; to keep the grass bars off of us."

R. C. Carlisle sends the following letter: "Carlisle's Frontier Days Wild West Company closed a successful season at Birmingham, Ala., after paying a string of fairs from New York State to Alabama. While paying the first negro State Fair of Alabama Jimmy Wright, of Ken- nedy's Show, paid us a visit, while on his way to Mobile. Montana Belle's Wild West camped alongside of us for three days, and the two shows exchanged several pleasant visits. A. R. Moss, manager of Tidewater Park, and manager of the first negro State Fair held in Alabama, is a hustler, and his fair in turn was a big success. The Carlisle Show was one of the five attractions there. After closing the season I sold several saddle horses and one broke to Jack Moffie and Cheyenne Charley, who organized a small show and joined the Veal Carnival for the winter. My wife and I, on our way home, stopped over at Atlanta, Ga., and visited the Con T. Kennedy Show. This was a few days previous to the Kennedy train wreck. We are now in winter quarters, making arrangements for the season of 1916."

The Clay Sisters' Wild West and Frontier Day Exhibition Company has closed its season, and has come into winter quarters at South Cairo, N. Y. Manager L. Clay says the show will open next season about Decoration Day with a new spread of canvas and with fifteen people and ten head of first-class Wild West stock.

Ed King, the fancy roper, writes from Louis- ville, Ky.: "I am glad to see The Billboard has decided a commitment to the dodge of Wild West folks. We sure needed something to get the bunch in line and the department is doing the business. Have been in the Wild West game for some time. Just closed a very



One of the High Jumpers with HARRY HILL'S WILD WEST SHOW AND MEXICAN BULL FIGHT. The show closed a short but successful season at Washington C. H., Ohio, October 9th, making its eighth successful season. Would be pleased to hear from Park Managers and Fair Secretaries regarding Season 1916.



Merry Xmas and Happy New Year To All

W. S. and FANNIE SPERRY- STEELE

MITCHELL, MONTANA.

DU BROCK'S

SIX-MONTH SALE ON HIGH-CLASS SADDLE

HORSES

SHOW HORSES, AND ESPECIALLY HIGH SCHOOLED HORSES AND EDUCATED BURROS.

FOR FAIRS AND VAUDEVILLE ACTS

SALE CONTINUES FOR SIX MONTHS, STARTING THIS MONTH.

DU BROCK'S POLO AND RIDING STABLES

WRITE FOR PARTICULARS

1128 Foster Ave.,

CHICAGO, ILL.

DU BROCK'S HIPPODROME

ON THE WAY TO THE FAIR GROUNDS

This Society Event is just the thing for the fairs. A strong drawing feature. Horse Show, Eight Steeple Chase Horses, Troupe of Dancing Horses, Clowns and Comedy.

TWO ROMAN TEAMS

That will beat the World's Record this coming season. Two Polo Teams.

OPEN DATES

BOOK FOR 1916 FAIRS

W. C. DU BROCK,

1128 Foster Avenue, CHICAGO, ILL.

A MERRY XMAS AND HAPPY NEW YEAR TO FRIEND SHOW PEOPLE

Carlisle's Frontier Wild West

MERRY XMAS AND HAPPY NEW YEAR TO ALL

Wild West People. Horses, Saddles and Equipment furnished. Indoor Circus, Circus Concert, Parks and Fairs. Address

R. C. CARLISLE, So. Cairo, N. Y.



blue season with the Hoaglan Wild West and Hippodrome, playing fairs through the East."

Duke R. Lee writes as follows: "The Big Fair is over. King Carlo, who has been in charge of the front of the Mexican Village on the Zone, will open in vaudeville in Frisco December 12, with a bunch of Mexican singers and dancers. Eagle Eye and family have moved to Los Angeles, where they are connected with W. A. Brooks, who has a contract to furnish the Wild West end of the new Triangle Company. Frank Southern (Zonia) is working on the new pier at Venice. Some ballyhoo, that boy, and all adult he is funny. Col. Fred Cummins opened his new act, The Posing Horse Beautiful, on the Pantages Time here, and the turn went over big. The act left to open in Winnipeg, Canada, with the entire circuit to follow. Dan Dix has sold aside his white hat, and now wears a little 'high roller.' He is working in a gambling house in Frisco. Tom Millrick and the Bobbins Brothers

are spending the winter down on the Millrick ranch in Southern California. Skeeter Bill and wife, Dorothy Morrell, are traveling over the country, putting on cowboy dances. I am still with the Expo. Feature Players Company, and expect to sail for Honolulu about January 1, where the above company will produce The Royal Slave, with me playing the title role. I will be glad to hear from any of the old crowd. My address is care Pals' Club, Frisco. Best regards, and good luck to your Wild West page."

High Pockets, Red Thompson and B. Parker are now breaking horses at the Denver stock yards. Leroy Scott has also joined the bunch out there. "Scotty" just closed his fifth season with the 101 Ranch. Al McLeod is the busy boy these days around the yards. He is an old show rider. Jack Freta left Denver for a few days. It is reported he went to Wellford, Kan., to be married. Good luck to you, Jack.

WIMMEN'S WRITES

By WHISTLING ANNIE

Best wishes for a Merry Christmas and a Happy New Year to you, one and all. That is the old-time greeting used by everyone, but we mean it. Keep us posted on your doings ... all times.

Word reaches us by last mail that Hazel Moran opened her vaudeville engagement in Australia with much success. We are glad to hear Hazel is doing well, as she deserves it, being a good roper and a "good fellow" also.

Norman J. Goeltz, of Bismarck, Mo., writes us a long letter, telling about the ride of Alberta Claire through his section of the country. Some of his remarks follow: "As you know, Bismarck is in the Ozark Mountain district. Miss Claire rode into our town on February 1, the time of the year we have our worst weather down here, and it was running true to form on that date. Miss Claire gave an interesting lecture on her trip at a local theater, and made a good impression on the folks in this district. I am sure had she been in the habit of riding and shipping her horse on trains she would have done so in our district. She left overland, on horseback, for St. Louis, in a big blizzard and sleet storm. The St. Louis papers commented on her unusual courage in braving the elements. So you can see the joint is this: I am positive Miss Claire traveled via 'Buds' back down here in the Ozarks, under the worst possible weather conditions. Wishing your paper every success, which it truly deserves, I am."

Lily G. Fride sends the following letter: "Just a few lines to tell you how I enjoy reading the Wild West news in The Billboard. I join with Miss George Carson in requesting Miss Nellie Braden to write in some news. Miss Braden is one of the old-timers in the Wild West business. The last time I saw her was in 1913, when she was on the Sig Sautelle Show. Tell her to write in, as I think we can troupe together next season if she will write me at once. Tell Minnie Thompson to write also."

Mable Kline—Have been requested to ask you about the hat bands.

M. E. Portland—Think a letter written to Fanny Sperry Steele, Mitchell, Mont., will reach her.

Mrs. J. O. Phoenix—The cowgirl you mention was married, but not to the party you name. Yes, we think she will be there on that date.

"I have been reading your Wild West news, and am sure it is a great help to all in the business. Will you ask some of your readers to advise through your columns if the following girls have ever met at one contest to decide which of them was the better bucking horse rider—Minnie Thompson, Dorothy Morrell, Fanny Sperry Steele, Tillie Baldwin, Clyde Lindsay, Rose Henderson, Lulu Parr and Hertha Blacett? If so, in what order, were they declared first, second, third, etc.?"—Mrs. M. B. Miles City, Mont.

B. L. Bakersfield, Cal., would like to have some one answer through The Billboard what year Dorothy Morrell won the ladies' bucking horse contest at Cheyenne; also what other ladies competed with her?

KLINE MONUMENT FUND

To Close December 20

This will be the last opportunity for friends of the late Otto Kline to contribute to the Kline Monument Fund, as the fund will close on Monday, December 20.

The subscriptions received to-date amount to \$201.25.

Those who contributed during the past week are:

Bee Ho Gray \$1.00
Ada Sommerville 1.00
William Sweeney 1.00
Henry (Apples) Welch 1.00

\$4.00

Amount previously acknowledged \$197.25

Total \$201.25

ADDITIONAL WILD WEST NEWS ON PAGE 157

APPEAL TO THE GREAT SPIRIT



Photograph of famous statue by Cyrus E. Dallin, now in the Museum of Fine Arts, Boston.

Christmas Greetings

COSSACK GEO. GRESAEFF

Dare-devil Rider. Whirlwind Dancer.

Sings to Beat the Band. Open for next season. Address care BILLBOARD, Cincinnati, Ohio.

CANADIAN EXHIBITION TO BOOK INDEPENDENT

General Manager Orr and Directors Will Try New Plan Next Season, Limiting Attractions to Sixteen Shows—Spending \$200,000 for Improvements

Toronto, Dec. 11.—Col. J. O. Orr, general manager of the Canadian National Exhibition, has returned home after an extended visit to New York and other American points, where he has been looking over attractions for the midway and grand stand performance for the 1916 exhibition. For a number of years past the Canadian National Midway privilege has been given to one large carnival company, but Dr. Orr and his directors have decided that hereafter it will be opened to independent organizations, the exhibition to do its own booking. The midway in past years has had as many as twenty-four attractions for the twelve days of the fair, but the number will likely be limited to about sixteen. In addition a number of big and small acts will be booked for the afternoon and evening performance in front of the grand stand.

There appears to be still an impression in carnival and show circles that the war is interfering with business in Canada, and with communication between Canada and the United States. Intercourse between the two countries

whether they will be started next year, owing largely to the presence of 7,000 to 10,000 overseas troops, who are wintering at the exhibition grounds. They will require the grounds until well along toward fair time.

THE WHITNEY SHOWS

By JOHN A. PETTIGREW

Ennis, Tex., Dec. 9.—This week finds me home again; that is, under the Whitney banner. The No. 2 Whitney Show has absorbed the No. 1 Company, making one of the strongest shows on the road at the present time.

The opening in this city was delayed until Tuesday on account of bad weather, but if crowds Tuesday night were any indication this should be a good week for us.

The Plant Show still holds the lead. Here you see a real minstrel troupe of nine, and a six-piece orchestra. Walter Irving is doing the producing. Mrs. H. Katool's '49 Show is a very close second, and right here I wish to state that this is one girl show conducted in such a manner that we hear nothing but praise from the public and press.

C. A. Foster, who has the Louls Show, reports good business.

BEN KRAUSE

GEORGE F. DORMAN



Two of the younger generation of carnival sherpas who have made good. Mr. Dorman, formerly treasurer of the Krause Shows, two seasons ago formed a partnership with Sam Solomon, putting out the Liberty Shows. Following the close of the Dorman, returning to the Krause banner, formed a partnership with Ben Krause, which will result in a new caravan taking the road next season under the title, Dorman-Krause Shows. The new partnership in no way affects the Krause Greater Shows, which remain under the sole ownership and management of Mr. Krause.

Bobble Jewell, late of the Patterson Show, is a late arrival, bringing on his motorhome, with two lady and two men riders.

Charles Betsch, late of the Texas Bud Show, joined last week with his Athletic Show, consisting of seven people.

Mr. Wagner, who has the Seven-in-One, will soon have to enlarge his top. It's more like a Fifteen-in-One than a Seven-in-One.

The wheels are all working here, and should have a good week.

Mrs. Whitney says, "Me for a joy wagon if business keeps up."

Miss Evelyn Graves is a new arrival on the '49 Show.

Prof. F. C. Mason, band leader, will strengthen his musical organization next week by the addition of two musicians, which will make a twelve-piece band.

Next week we will occupy the streets at Terrell, under the auspices of the Florenen.

The executive staff at present follows: A. P. Whitney, manager and general agent; E. A. Krist, secretary-treasurer; Roy Arnull, lot superintendent; Jack Compton, electrician; Poole O'Brien, trainmaster; Bill Bentley, boss car painter; Morrison Gaston, Billboard agent; Capt. Munday, general announcer.

MORRIS MILLER IN ATLANTA

Atlanta, Ga., Dec. 11.—Morris Miller, manager of the Great American Shows, who says he did not make a fortune out of his carnival company during the 1915 season, is now in Atlanta making preparations for a big one in 1916. It is said that a well-known capitalist of this city is going to back him.

is as free and untrammelled as ever, with the customs laws no more onerous than in normal times.

As an indication of the real conditions here the writer was told by a big New York booking Agency recently that had it not been for the money their carnival company made in Canada last season they would have been up against a big loss on the year. They were booked at several of the more important fairs on the Canadian Circuit, and made money in every city.

At the Canadian National Exhibition this year the attendance showed a total for the twelve days of 861,000 people, an increase of 102,000 over the previous year. A gross profit were not far from record proportions, and the Association was enabled to hand over to the city \$25,000 as its share of the revenue.

Colonel Orr and his associates are again planning a big military spectacle for presentation in front of the grand stand next year. If the war is still on a large body of overseas troops will take part, as was the case this season. It is also likely that a representative will be sent to the battlefield again to seek suitable war trophies for exhibition. Last year P. W. Rogers, the assistant manager, died this dangerous assignment, and was one of the passengers on the ill-fated Lusitania, being rescued after he had spent a couple of hours in the icy water.

Changes in the eastern entrance to the grounds, which will necessitate a reconstruction of the midway, are planned for an early date. The improvements will call for an expenditure of \$200,000, and besides the improvements that will be brought about in the Midway will result in relieving the traffic congestion at the western entrance.

A new machinery hall and other buildings to cost \$200,000 are also planned, but it is doubtful

— FORECAST — NORTHWESTERN SHOWS

Universally acknowledged to have just closed a remarkably successful season. As the same Manager will be in sole charge in 1916 that has had control the past four years a continuance of this prosperity can safely be predicted.

The Company owns and carries two portable electric light plants with a combined capacity of over a thousand lights and will furnish free current to both shows and concessions; the Company owns Parker Carry-us-all and Big Eli Wheel; the staff in charge is composed of the best men that the highest known salaries can secure. No Plantation, confetti, motordrome nor gambling tolerated. Moving by fast special passenger service, free transportation will be furnished to each concession owner as well as to the pay attractions.

Shows, if you have an attraction that will get the money, we will be glad to hear from you. New tents will be furnished to experienced showmen.

Can place the following concessions exclusive: Dolls, Pillow Tops and Long Range Shooting Gallery. Also a few other strictly legitimate concessions, write what you have. No conflicting shows booked and not over 30 concessions carried. Our terms to both shows and concessions are most liberal, considering the extremely high character of this Company.

Will open April 22d in some city in Northern Ohio or Southern Michigan (which will be announced about February 1st), and will tour these States and Penna. Address all letters to F. L. FLACK, Manager Northwestern Shows: General Offices, 51 East Market St., Akron, Ohio.

ELKS' TEETH

MADE OF WALRUS

These teeth stand all the tests—hot fire, burning, filing, hot needle, nitric and muriatic acid. Looks like the genuine, wears like it, so what's the difference? The real thing to get the money any day, rain, snow or shine. Sells on trains, streets. All Elks buy them. Elks' lodges buy in large quantities. Come on in, the water is fine. Every day a big day. Carnival managers, circuses, Wild West shows, adjusters, concessionaires, actors, sheet writers, peddlers, hustlers. Now carrying in seven sizes the big surprise for all my buyers. The new size baby or button hole in three sizes.

70c, 80c and 90c each.

Small size, \$2.75 pair. Medium size, \$3.00 pair. Large or jumbo size, \$3.50 pair.

These goods guaranteed as represented or money positively refunded. No free samples or Christmas presents. No goods sent C. O. D. without deposit.

LOUIS LEE, THE INTERNATIONAL FURRIER, Coffeyville, Kansas, until Jan. 15th, 1916.

10 CARS

250 PEOPLE

THE FAMOUS AIKEN SHOWS

Stood 27 weeks through thick and thin season 1915. Opens in best manufacturing city, north Dixie Line, of 23,000 people. Best of auspices, 980 members. I never play enclosures. Wherever possible have Parades, Programs, and always advertise. Never play tanks, always dare where the people be—the Cities. For season of 20 weeks I have outfits complete to furnish capable showmen. All Concessions with real frame-ups are open EXCLUSIVE. To a Working World or a Trip to Mars, or both, I will give an interesting proposition. Want an ELI Ferris Wheel; also Sensational Free Act. For our Circus Side-Show and Trained Wild Animal Exhibit can place Tattoo Man, Glass Blowers, Lady to handle Big Reeps, Freaks and Curiosities of all kinds, Midget, Fat People. Side-Show folks address RAYMOND SMITH, Mgr. All others

WILL E. AIKEN, Aiken Farm and Zoo, Defiance, Ohio.

UNIFORMED ITALIAN BAND

FREE ACTS

WANTED---FREAKS AND CURIOSITIES

For one of the most complete and greatest 1st Shows in existence. My idea is new—different. I want people that can get the crowds, and for such I will pay top salary. Nothing too big for this outfit. (Carnival managers who want a high-class attraction write. Address

F. M. TAYLOR, care The Billboard, Cincinnati, O.

Fair and Carnival Associations

We took pictures for you at the Convention. Let us do some more just as good.

GROUP AND FLASH LIGHT PHOTOGRAPHERS

SPANDAU & COULTRY, Phone, Central 2862 117 N. Dearborn St., Chicago.

WANTED

Circus Acts and Big Attractions of all kinds for the South's Largest Hippodrome. Skating and Dancing. Address

CRESENT AMUSEMENT COMPANY, Nashville, Tenn.

The World at Home Shows

Extend hearty Christmas Greetings to the entire Show World, and the sincere wish that all friends may enjoy unusual prosperity and happiness in the coming year.

JAMES T. CLYDE, Pres. Home Office, Grand Pacific Hotel, Chicago, Ill.

K. G. BARKOOT

A Cincinnati Visitor—Looks for Normal Business in 1916, and Predicts 1917 Will Be the Biggest Season in History of Show Business

K. G. Barkoot, proprietor and manager of the K. G. Barkoot Shows, made a special trip to Cincinnati last Friday from Toledo, O., to visit The Billboard, and to announce that he will be back in the game again next season with twenty cars. He has his cars and paraphernalia in Toledo, having secured a building 60x300 feet, with trackage alongside. During the winter months Mr. Barkoot says everything will be rebuilt and repainted so that things will be spick and span when the opening time rolls around.

As yet Mr. Barkoot doesn't know which route he will take next season. This will be decided upon after he has made several trips through the country this winter. The opening date, however, will be some time during April; probably the latter part.

When asked his opinion regarding the 1916 season Mr. Barkoot said he looked for normal business, but predicted the biggest season in the history of the show business in 1917.

He returned to Toledo Friday night, and will commence work on his outfit shortly after the holidays.

ALLEN REPORTED DEAD

Buffalo, N. Y., Dec. 10.—A late report from Rochester, N. Y., says in part: "Stephen Allen, 36 years, is dead at the family residence. He was a well-known balloonist, and his death is supposed to have been primarily caused by a fall. Mr. Allen came from a family of balloonists."

METROPOLITAN SHOWS

By BILLIE CLARK

The Metropolitan Shows closed their season at Troy, Ala., Saturday night, December 4. Everything has been stored away in the big building at the fair grounds in Troy.

The 1915 season, while not very good in the early part on account of rain and cold weather, I can truthfully say, was a prosperous one for manager Barfield and his entire company. Mr. Barfield in a week or so will put a crew of carpenters to work, building all new panel fronts for next season.

The motordrome left to join the Mitchell Amusement Co. at Vidalia, Ga. Charles Blincy left with his water show to play the celebration at Charleston, S. C., as did Mr. Roth, with his spot-the-spot, knife rack, popcorn and turkey wheel. Matty Matsuda stored his athletic show and left for Ozark, Ala., where he will open a gymnasium. E. Barfield, Billie Clark, Olat Larson and wife, and Johnny Williams went to New York; Tom Hanson and All Zaza and brother, Sam, to Jacksonville, Fla.; J. B. Davis, promoter and contest man, to his home in Atlanta, Ga.; Howard Benson and wife to Chicago; Earl Charles to his home in St. Petersburg, Fla.; Grigg Bass and Slim McGee to Atlanta, Ga.; Louis Gueth, manager of the merry-go-round, to Cincinnati; Frank Mann and wife to New Orleans; F. H. Roth and wife to Ocean Park, Cal.; Antonio Passafiume and his loyal Italian Band to New York City; Charles A. Tate, promoter, to Lawrenceville, Ill.; L. Pollykoff to Jacksonville, Fla.; Hugh Hill to his home in Russellville, Ky.; M. Mallove to Tampa, Fla.; Mrs. Harry Dickenson to York, Pa.

Earl Mitchell and wife will place their shooting gallery in some town near Troy for the winter months. C. H. Pidge stored his wonder-land show and will winter in Florida with his wife and Billie Sloan.

Roy Carey and wife and Mrs. Barfield will live in the private car at the fair grounds in Troy. Flemming Hill will have charge of the winter quarters. Harry Dickenson, the Aerial Whirl and Frank Buzzell and wife will also be at Troy for the winter.

Charles A. Tate will be back with the show next season, not as promoter, but as general agent.

CHICAGO CHIPS

Frank Alberts and Mr. Robinson, the latter of the Heinz & Beckmann Shows, have secured The Tollum War Pictures for the foreign countries, and expect to leave this week for Havana, which will be their opening town. From there they go to Central and South America.

Max Edholm, of the Home Decorating Company has just returned to Chicago from the



JOHN W. MOORE

Who has filled the position as General Agent, Promoter and Press Representative with Johnny J. Jones' Exposition Shows the past three years, is now arranging benefit Bazaars in the Eastern States and is meeting with marked success. He is permanently located at 923 North Broad St., Philadelphia, Pa.

MECHANICAL TOYS

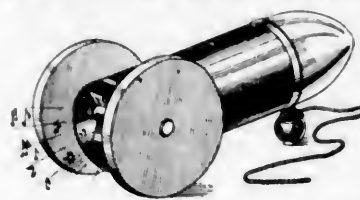
Prepare yourself for Christmas Toys while they last. There are no Toys coming in from the other side on account of the war, and we have these Toys on hand.



MECHANICAL UNCLE
SAM TUMBLING TOYS
—With hat, \$18.00 per gross.



COTTON SANTA CLAUS
FIGURES—4 inches high,
with string attached, \$2.50
per gross.



TORPEDO NOISE WAGON—Pull the string
and hear the torpedo roar. A big Xmas article.
Just out. Size, 6 inches long, 2 1/2 inches wide.
Per gross, \$8.40. Sample, 15 cents.

CLIMBING MONKEY. Per dozen.....\$1.80
JIM, THE TROLLEYMAN. Per dozen.....2.00
COON JIGGERS. Per dozen.....4.20
UMBRELLA AUTO. Per dozen.....\$1.80
WALKING BEARS. Per dozen.....4.00
BABY ON WIRE. Per gross.....4.00

We also carry a full line of PAPER BELLS and GARLANDS. No goods shipped C. O. D. without deposit.
NADEL & SHIMMEL, 132 Park Row, N. Y. City.

WANTED FOR GREENWOOD, S. C.

Christmas Week, Under Auspices of the Baseball Club
In the heart of City. First time played in 4 years. Can place one good Show. Can place Concessions of all kinds. No exclusive for that week. This will be the biggest week ever held in Greenwood. EVERYBODY BOOSTING. Clinton, S. C., week of Dec. 13th to 18th, 1915. Greenwood, S. C., CHRISTMAS WEEK. Write or Wire
ROBERT GLOTH, Mgr. Greater Dixie Shows.

WANTED FOR Burckart's Great Southwestern Shows

A few more Concessions, and can place two money-getting Shows. A few Plantation people; prefer men that can double in Band or Orchestra; also a few to strengthen Band. We are out for all winter and are in territory where the big money is. Clean-up and mopping is the history and will continue so doing, as our agent knows the spots. We have a good complete Picture Show outfit for sale. 13 to 18, Siblell, Louisiana.
BURCKART & MILLER, Proprietors.

SEA SWING FOR BATHERS
Safe, Sensational and Exhilarating.



The Big Eli Wheel for 1916 contains 16 years of experience, and not only saves the owner labor in erecting and taking down, but pleases the riding public, and causes them to patronize it over and over. This is the crowning invention in portable Ferris Wheels of W. E. Sullivan, who undoubtedly has had more experience in building and operating than any other one man in the world. Every piece of a kind, built alike by templates, and finished in line, absolutely interchangeable. Write for our 72-page catalog, containing 35 photoengravings and complete details of our wheel, and you will know why they please the people and get the money and sweat the bank roll of the owner. The one absolutely reliable portable Ferris Wheel, known not only all over the U. S., but in every civilized country on the face of the globe. They are absolutely the backbone and bank roll of many carnival companies. Invest in a Big Eli Wheel and not only make money, but travel anywhere you want to go. A pleasant, healthful, honorable occupation. We expect and are going to have a bigger business in 1916 than any year in the history of this company.

ELI BRIDGE CO., Builders.
Box 143 B, Roadhouse, Ill.
P. S.—Read our interesting ads on pages 91 and 94.

Northwest, where he has been closing contracts for celebrations next year.

Pete Williams, late of the A. B. Miller Shows, is playing vaudeville in and around Chicago with his dog and pony show.

Ed Evans, of Evans' Greater Shows, spent the greater part of last week in Chicago, stopping at the Grand Pacific Hotel. Mr. Evans is interested in buying some new equipment for next season, and, after looking the grounds over here, went to St. Louis to look over some cars.

Lew Morris, late of the 101 Ranch Wild West, arrived from Burr, Tex., last week, to look over some show property.

Crutin and Brown, well-known concessionaires, are perfecting plans to put out a twelve-car caravan next season.

Mike Sulth, better known as Dago Mike, for the past fifteen years with the K. G. Barkoot Shows, was a caller at The Billboard office last week.

Harry S. Shields, general agent of the Harry Wright Shows the past season, spent a few days in Chicago during the Fair Secretaries' convention. He left last week for West Park, O., where he has a farm.

Fred Beckmann, late of the Heina & Beckmann Shows was in Chicago last week, looking them over with a view to putting out a circus the coming season. Ed Heinz is wintering at Hannibal, Mo.

M. H. Lunn and wife, late of the Wright Shows, stored their popcorn automobile in Chicago, and left for their home in Buffalo, N. Y. Sam Myers, the well-known china wheelman, and Whitey Tate, shipped a carload of birds and china to the copper country, where they will open a store this winter.

Art Peterson, motorcycle rider, passed through Chicago last week on his way to his home in Racine, Wis., where he will spend the winter. Harry Pearson, queen contest promoter, left for Spring Valley to put on a contest for the Gregory Indoor Carnival.

John O'Donnell, concessionaire, late of River-view Park, just returned to Chicago from Mobile, Ala.

C. L. Thorn, amusement device maker, has just purchased a repair shop and garage. This will not affect his amusement business.

Ed Finnegan, who had a museum on Madison street last winter, is negotiating for a location on Halsted street for a picture house.

George Schaeffer, who makes a specialty of handling dining rooms at fairs, has closed the season and returned to Chicago to attend to his awning business until next season.

H. A. Bledy, of the Ed A. Evans' Shows, is spending the winter in his farm in Heber Springs, Ark.

Harry A. Rose, general agent for the Whitney Shows during the past season, will be with the Ed A. Evans' Greater Shows next season.

Harry Bayfield, well-known clown, who has been with the Sells-Floto Circus, has just closed a contract with the Moose Hippodrome Company for a four weeks' engagement, during which he will put on clown numbers. He is preparing a number of new features for next season.

Harry Noyes was a caller at the Co-Operative Office last week. He will make a specialty of big free attractions and a concert band with his company next season.

Bill Howe was in Chicago last week visiting friends, as well as attending to some business. Fred Beckmann, of Heinz & Beckmann Shows, also made a visit to Chicago last week.

Charley Kilpatrick and Turno, The Boy With the Diamond Crutch, came into The Billboard office together the other day. "Kil" says he is going to put out a one-legged minstrel to play the one-night stands.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

Big Indoor Fair, Midwinter Circus and Carnival

8--BIG DAYS--8, HUNTINGTON, W. VA., Under Auspices Loyal Order of Moose Club
SATURDAY, JANUARY 15th, TO SATURDAY, JANUARY 22d

Fair to be held in the Armory Building, 100 feet wide, 200 feet long. WANTED—Concessions of all kinds. All wheel privileges for sale. Blanket and Candy Wheel grossed over \$3,000.00 during our carnival in September. Platform shows of all kinds wanted. Also want acts of all kinds to make up a one-riding circus. Aerial and ground acts that can do at least two acts. Want good animal act. Will consider good propositions from organized one-riding circus. Saturday, January 15th, opening day. The C. & O. shops pay out over \$200,000.00. All mail address **MANAGER MIDWINTER CIRCUS, Box 419, Huntington, W. Va.**

J. GEORGE LOOS' SHOWS

By **GEORGE SLATER**

Christmas Day will be a merry one for everybody on the J. George Loos Shows this year as business has been beyond all expectations since early August. Only a few changes have been made in the show this year, and I hope the 1916 season will pass away with the bunch looking as happy as they do now.

J. George's Hippodrome is now the feature attraction on the Midway, and it's a strong one, too, consisting of the Three Libertas, Schone and Schone, Three O'Briens and Nemo, the Human Cannon Ball, for a sensational first. The other shows include Wonderland, J. E. Richardson, manager; glassblowers, big snake, Paul Desunke; Billie Allen (tattooer); Mr. Lotto in electric chair, Jackson's Dixieland, featuring Mamie Jackson; Rosa DeChau, Slim Henderson and Billie Martin; Midget City, with the Three Beatles (mother, grandmother and granddaughter); Bill Van and William Grubers, Slippery Gulch, J. R. Reynolds, manager, and C. J. Keppler's three-abreast Parker carry-us-all, which looks like it just came out of the factory.

The concession line-up is a strong one, including dolls, Vivian Newton; pillows, A. E. Keene; blankets, Fred Faher; candy, Paul Faust; vases and doll rack, Mr. and Mrs. Balley; shive and four-cat rack, W. H. Wilson and wife; country store, C. E. Pine; ten plus and kegs, Elder Riley; fish pond and novelty store, Harry Newton; cigarette gallery, Etta Keppler; high striker, Mr. Schone; cat rack, R. H. Jersey; long-range gallery, C. J. Keppler; spot-the-spot, roll-down and bears, Jack Clark; cook-house, Mr. O'Brien. Other concessionaires with the show are Ed (Whittier) Goodwin, Jack Alane, Dick Dillard and Martin Rose.

MEYERHOFF ATTRACTIONS

New York, Dec. 11.—Henry Meyerhoff and E. W. Fredericks are busily engaged booking attractions and concessions for the new caravan they will place on the road next season—the Meyerhoff Attractions. Mr. Fredericks, who piloted the Levitt-Meyerhoff Shows United last season will blaze the way for the new caravan. In the words of Mr. Fredericks: "The show will be a revelation to the carnival world—new wagons, new railroads flats, new show fronts, new canvas; in fact, everything new. The riding devices will include a whip, a merry-go-round, a ferris wheel and a fourth device, arrangements for which are now under way."

JOHNNY J. JONES JOTTINGS

By **F. G. SCOTT**

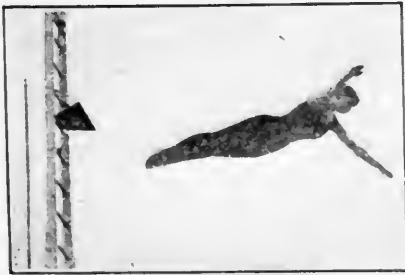
For the second time since their inception the Johnny J. Jones Exposition Shows are in winter quarters, and, as was the case last year, when their closing was an innovation, Orlando, Fla., is again the "Winter Capital." All is bustle and activity around the spacious quarters on the grounds of the Sub-Tropical Exposition, some seventy-five people being located thereon, about thirty workmen, including expert mechanics, being employed by the general management, while all the independent managers have their several crews.

This order of things has been in force since November 27, on which date the 1915 season was ended, following the engagement at Ocala, Fla., and will continue until January 25, when the 1916 tour will be inaugurated at the Volusia County Fair, at De Land. An extensive circuit of fairs and celebrations has been booked for the early spring. The shows will again be featured at the Orlando Exposition, this being the fifth year that Mr. Jones has held this contract.

The very successful season which Mr. Jones enjoyed has enabled him to carry out plans which he has long had in contemplation. These include two shows, which will be distinct novelties and of elaborate character, and several brand-new fronts of original design. All of the wagons will be thoroughly overhauled and repainted, which will also be true of the railroad equipment. To the latter there will be added two seventy-foot steel flats and one sixty-foot steel stock car. The wagons for the new attractions and the two which are being constructed for the Dakota Max Wild West Hippodrome will occupy the extra space on the flats.

The Johnny J. Jones Exposition Shows for 1916 will therefore be an eighteen-car aggregation, with no less than eighteen, possibly twenty, pay attractions, and will vie in splendor and original-

ELMA MEIER



**CHAMPION
LADY TRICK
SHALLOW
WATER**

**HIGH DIVER
OF THE WORLD**

SCIENTIFICALLY TRAINED
FROM CHILDHOOD.
IN A CLASS BY HERSELF.

**AT LIBERTY
SEASON 1916**

Never Stalls—Works cold, wind,
rain, snow or sleet—never missed a
performance.

Fancy Springboard Dives. Finish
—Head First, Shallow Water High
Dive.

THERE IS A DIFFERENCE.
DOES NOT LAND FEET FIRST.

Does not use makeshift rigging.
Appearance, Wardrobe, same class
as act.

THOS. J. Q. MEIER
49 W. Dodridge
COLUMBUS, - - - OHIO

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If you don't believe these
are **SOME TOYS**, ask
All Baba or Bill Baker, 5083-84 Jenkins Aroads,

MECHANICAL TOYS WITH 200% PROFIT SELLING AT 10c.

PITCHMEN, CONCESSION MEN, STREET MEN, VENDERS, CARNIVALS
AND FAIRS will miss a great opportunity to **MAKE BIG MONEY** if they fail
to take on these toys. You will wonder how they can be made for the money.
IT ONLY REQUIRES A WALKING PRIVILEGE TO SELL THEM. Fine for
store demonstration. Union News Company selling them on trains. Recommendation
enough in itself. **THESE ARE POSITIVELY THE MOST UNIQUE MECHANICAL TOYS ON THE MARKET TODAY.** They delight both old and young.
Write today for prices. **BE CONVINCED.** Enclose 25c, stamps or coin, for
3 DIFFERENT SAMPLES, packing and postage. This will be refunded if you
return the samples saying they are not all we claim, or can be deducted from the
first order. **CAN WE OFFER YOU MORE?** Manufactured and sold by

A. G. TRIMBLE & BROTHER

PITTSBURGH, PA.

NOW BOOKING

SHOWS AND CONCESSIONS FOR 1916

Want to hear from good Freaks and real Showmen that can furnish own equipment. Cosche and '49ers, save stamps. Open May, near Kansas City
THE McCLELLAN SHOWS, 2036 Glenarm Place, care of Chalmers Court, Denver, Colorado.

ity with the foremost carnival combinations which America has to offer.

In winter quarters a perfect system has been installed. Each branch of the work is a separate department, and has its own head and working force. The carpenter shop is under the direction of Louis Fredell (Murphy), whose chief assistant is Harry Ford. David Sorg is in charge of the electrical department, while the blacksmith forge is supervised by Bert Shroyes, with Bert Coles as assistant. Captain Curley Wilson is in supreme command within the confines of the large building that houses the animals, and here the arena has been set up and new acts are being broken. The full corps of trainers are rejoining here, and their efforts will doubtless evolve an animal exhibition of our eight weeks of wintering have expired, which will outshine by far the really meritorious one which last year was the feature of the Exposition Shows. I might also add here that Captain Wilson leaves shortly for New York, and while there, will make purchases of several specimens, including two male lions for breeding purposes. But, to return to winter quarters, a most—probably the most—important department has not as yet been touched on. The reference, of course, is to the culinary service. This is housed under a spacious spread of canvas and includes a well-appointed dining room and kitchen, where a half dozen cooks and waiters are always on the job. The whole under the very efficient management of Mrs. Joe Oppie—"Ma" Oppie, as the boys affectionately term her.

Berty Rowley, who has been boss hostler with the shows for two years, is in charge of the stock, and it is useless to add that they are in splendid condition.

Dakota Max has splendid quarters, and, with a force of six men, is accomplishing wonders in the rehabilitation of his equipment.

J. M. Kinsel has his entire working staff on hand, and his beautiful carousel and ferris wheel will be looking spick and span long before the date of the opening. Mrs. Kinsel is enjoying the beauties of Orlando and the comforts of her well-appointed apartments on the private car, Carolina.

Cy Perkins, Eddie Madigan, Dick Manley, Mike Mackey, Eddie Walsh and C. Wagner comprise the residents of Camp Aldrich. Mr. Mackey acting in the capacity of chef in a very creditable manner. Mr. and Mrs. H. B. Aldrich have deserted and repaired to St. Augustine, the former's business interests there demanding his attention.

In a quiet little grove, abounding in palms and other tropical foliage, there has been constructed a tented colony, which has been termed "The Rest Seekers' Haven." Here reside Mr. and Mrs. Kari Nelson, Mr. and Mrs. Al Armer, W. H. Davis, Mr. and Mrs. H. W. McGary, and Frank Cyrus Silas Perkins, the latter gentleman minus his famous silvery locks, which were rudely amputated by a conscienceless barber. Cy is, in fact, as bald as a billiard ball, but he avers that this is the fault which precedes the period of plenty.

Mr. Jones himself is the busiest man around the grounds, and, with the indomitable will which always characterized him, labors from morning until night directing the progress of the huge amount of work which is being done. A worthy assistant to him in the general direction of things is Joe S. Oppie.

RICHARDSON'S FAMOUS SHOWS

Clarence J. Richardson, the colored showman, has announced that he will take a carnival company next season under the name of Richardson's Famous Shows. He has opened winter quarters at Keokuk, Ia.

It is Mr. Richardson's intention to carry six shows, three rides, two free attractions, a twenty-piece band and a small number of concessions, and to play the Middle West until October, when he will head for the South.

GEORGE REYNOLDS' SHOWS

Carrollton, Ga., Dec. 9.—Judging from the opening night's business the George Reynolds World's Greatest Shows will have one of the biggest weeks of the season here this week.

Mr. Reynolds is not present away from the show on a recreation trip to New York and Boston.

Mr. Litts, with merry go-round; Frank Gallo, with Tresey fish pond, and Harry Preser and party, with several concessions, joined the Reynolds outfit this week.

The show goes to Harnesville, Ga., for next week.

MT. VERNON CAR MFG. CO., Mt. Vernon, Ill.

BUILDERS OF

FREIGHT CARS OF EVERY DESCRIPTION FOR SHOW PURPOSES

EITHER STEEL OR WOOD

Please remember in dealing with us you are dealing direct with the manufacturer, first hand, saving all middle men's profits. Send us your inquiries.

AN APPEAL FOR GIBSON

Carroll, Ia., Dec. 9, 1915. To the Entire Family of Showfolks: I must call your attention to one of our brother troupers who needs your sympathetic consideration. Richard Gibson, of 1844 Yeaton street, Chicago, is almost blind, has to sit in a dark room, is heartbroken and is without money. He was ambitious and was preparing to open a musical college in Chicago, but just a few months ago his eyes failed him. Since then he and his wife have separated, after fourteen years of married life, she taking Archie and another child with her. All letters he writes her in care of her mother in Chicago are returned unopened. The letter I wrote her was also returned marked "not there." Not being able to go into the light, Gibson can not go to them, and, without Archie, whom he "broke" in his musical act, he is unable to earn a living, and lack of money prevents him from securing legal aid. In his behalf I am making this appeal to you. If you can do anything to help him in his hour of need, do so at once. Without immediate help he will be compelled to give up his home. His Thanksgiving feast consisted of bread, water and worry. Can't we help make his Christmas more cheerful? I am doing all in my power.

Professionally yours, MYSTICAL HEITH.

NIGRO GREATER SHOWS

By BINGO

"La grippe" has been a visitor on the Nigro Greater Shows for the past week or so, and has touched practically everyone with the aggregation. Elmer Butcher, Elmer Sights and Will Arnold, of the merry-go-round and ferris wheel forces, are all confined to their beds. General Agent Grandell was confined to his stateroom from November 25 to December 2, when he left, feeling much better, on a "gunshoe" expedition. "Governor" C. M. was also under the weather for a day or two last week. Jack Ross and wife, late of the Rozell Show, joined at Greenville, Miss., last week, with a Mabel Show. Doc Lano, well-known side-show manager and wife, Mazie, together with the Arzee which Doc has handled for several years, also joined last week. Doc has taken charge of Manager Nigro's Ten-in-One, and already an improvement in that attraction has been noticed. Jack Steln, wife and baby, formerly of the International Shows, is wintering in Winona, Miss. Jack was a daily visitor to the Nigro caravan while it was in Greenville. Another daily visitor at Greenville was Walter Colgrove, who is operating "Well's Place," a lunch room that remains one of a privilege car, in that city. Walt spent several years with the Johnny J. Jones' Exposition Shows. He says no more road for him and the Missus, but wait till he gets around. How about that Ford outfit, Walt?

Frost last week made some of the bunch ask where the Sunny South was. Several of the musicians with the Jones Bros' Circus have been contracted by Mauder Nigro for the winter season. Whenever anyone speaks of closing, Manager Nigro just smiles and walks away. Instead of closing I think we are in line for dates that will make a summer route look small. Leland, this week, will be our last stand in the Delta for a few weeks. One would think that the Nigro Caravan had a prosperous season if he could see the new tops and outfits that are being added to the midway weekly. Last week C. M. placed an order for a new pit show outfit—new canvas, bale rings, banners, pit cloths, etc. Doesn't look like hard times, does it?

VAN SICKLE SHOWS

The Van Sickle Shows are progressing in the land of sunshine and cotton (Texas), according to word from Ed E. Brown, secretary-treasurer of the aggregation. At Mart, says Mr. Brown, the Spidera (spider girl) Show, Days of '49 and Daddy Reading's three-act vesting Jimney were packed every night.

A serious accident befell Crazy Johns, one of the motordrome riders, while at Mart. The motorcycle went dead while on the straight wall and in the fall Crazy John had his left foot crushed and was bruised considerably. The machine was almost completely destroyed. Fred Harris, of candy race horse fame, and Miss Helen Mayfield were victims of Dan Cupid while the show was at Mart.

Mr. Delahanty, with ruby glass, Fred Calkins and wife, with spot, bungalow and per lion, and Edward Lotta, with his twenty-foot knife rack, joined the show last week at Calvert, Tex., bringing the number of concessions up to twenty-one. Besides these there are eight well attractions, a seven-piece band, and Capt. Van Sickle's 96-foot high dive.

The staff is as follows: Capt. R. S. Van Sickle, general manager; Ed Brown, secretary-treasurer; P. H. (Skeet) Jarrard, general agent; Jack Burroughs, chief electrician and lot superintendent; Sid Gibson, trainmaster.

HIGH PRAISE FOR "BILLYBOY"

Chicago, Dec. 11.—Some several months ago a Chicago firm was approached on the subject of advertising in The Billboard. The head of the firm declined at first on the plea that his advertising appropriation had been made and that he did not like to alter it. He further stated that he was sure that Billyboy would not pull good for him. After much persuasion he was induced to give it a trial, to which he consented, but with a very small space. H. K. Delahanty is the head of the firm who has

ANY FOOL CAN SELL GOODS

but it takes a wise man to make money on his sales. There are three things you have to consider if you care to be classed among the "wise people."

- 1st, you have to buy the right goods. 2nd, you have to buy them at the right prices. 3rd, you have to place your orders where you can depend upon getting them filled promptly, efficiently and completely. You accomplish all this if you use the new

SHURE WINNER CATALOGUE No. 66

to make out your orders. If you use that book you know that you are posted both on the latest novelties as well as on the prices.

ARE YOU IN THE SALESBOARD BUSINESS?

If you are, you ought to know that we are the largest house in this particular line. We carry a bigger assortment of Salesboards, Salesboard merchandise and assortments than any other house in the United States.

You cannot afford to be in this business without having our Special Salesboard Catalogues and monthly Salesboard Messenger.

We carry an enormous stock and all orders are shipped the same day we receive them.

We do not send catalogues to consumers, so you must be a

- CONCESSIONAIRE PADDLE WHEEL MAN FAIR WORKER DOLL MAN PILLOW TOP MAN NOVELTY DEALER SHEET WRITER STREET VENDOR CANE RACK MAN PITCHMAN AUCTIONEER PENNANT MAN CARNIVAL MAN SALESBOARD MAN KNIFEBOARD MAN TEDDY BEAR MAN

OR ELSE YOU CAN NOT GET THE BOOKS.

If you want the goods that draw the crowd and bring the money, you ought to do business with us. Write for our catalogue today.

N. SHURE CO., S. E. Cor. Madison and Franklin Sts., CHICAGO.



- No. 38. Art Ring with Amazon Diamond \$2.00 No. 39. Art Seal Ring with Monogram FREE 1.50 No. 71. Ladies Amazon Diamond Tiffany Setting .75 No. 72. Gent's Gypsy with Amazon Diamond .75 No. 73. Gent's Flat Bebeher, Amazon Diamond 1.00

All these rings are Solid Gold Shell and Guaranteed. Send P. O. Money Order and narrow strip of paper for finger size. You cannot tell them from \$50 or \$100 rings. THE TAYLOR CO., Dept. 5, PROVIDENCE, R. I.

profited by advertising space in The Billboard, and his company name is the Convex Sign Company. Mind you, although he used only a small space, he says he got better and bigger results from The Billboard than he did from all the other publications put together. He is now preparing his 1916 advertising appropriation, and he says The Billboard is going to get the bulk of it. Mr. Delahanty claims that he not only sold a lot of his goods, but that he has been successful in getting a bunch of live agents from the field of pitchmen and carnival men. His big line of changeable letter signs has been a profitable and attractive line for them to handle, and those who worked hard made big money on them. Mr. Delahanty is only one of the many Chicago advertisers who hold The Billboard in the highest esteem.

POOH, POOH, POOH

The wife of one handsmen didn't seem to be moved by the spirit of things, and told her husband he was just to come along home with her and "not fool his time with that there band."

"Mandy, I just got to be here," he complained, "the professor's got only one alter, and that's me."

"You, Joshua, just you tell me what good you are to that old band anyway; all you ever do is to 'poo, poo, poo, poo,' never saying tethin' else but that."

JOHN C. JACKEL



Amusement promoter, who furnished the carnival attractions for the Old Home Celebration at Waterbury, Conn., which proved a huge success from every standpoint, demonstrating the feasibility of an outdoor celebration in mid-winter.

A MERRY CHRISTMAS AND HAPPY NEW YEAR

-TO ALL-

The Superior United Shows

... NOW BOOKING ...

Shows and Concessions for 1916

Address all mail THE SUPERIOR UNITED SHOWS, 819 W. Superior Ave., Cleveland, Ohio.



WANTED—SEASON 1916—FOR HARRY FINK'S "AMERICAN CONCERT BAND" (25 PIECES)

Re-engaged for CAMPBELL'S UNITED SHOWS, first-class Musicians, all instruments, up in concert; Piano doubling brass, Trap Drummer doubling something else. HARRY FINK, Bandmaster, Wintering in Phoenix, Arizona.

AGENT ERNEST PIRKEY, AT LIBERTY

Sober, reliable, experienced. Can handle any show. Not afraid of paste, and don't need ladder to get up top sheet. Age, 35; weight, 200; height, 6 ft.; black hair, blue eyes, and able-bodied. Can join immediately. (Can give best of reference as to honesty, ability. Permanent address, Canton, Mo.)

GREETINGS FROM THE ART DOLL & TOY CO.

36-38 West 20th Street, New York, N. Y.

WE HAVE A NUMBER OF SURPRISES FOR NEXT SEASON SEND US YOUR PERMANENT ADDRESS

To the many friends we made during our first year in business, we extend the Compliments of the Season and our Thanks for their Patronage, and hope they will be with us next year. TO ALL CONCESSIONAIRES we wish a Prosperous New Year and hope that those who are not on our books will be with us this coming year.



MANY OF TODAY'S SUCCESSFUL SHOWMEN CAN TRACE THE BEGINNING OF THEIR PROSPERITY TO THE DAY THEY INVESTED IN A PARKER JUMPING HORSE CARRY-US-ALL. YOU CAN BE A WINNER TOO. WRITE TODAY FOR PRICES, TERMS AND FULL PARTICULARS. A POSTAL WILL DO.

A BIG BUSINESS OPPORTUNITY

I own about 167 railway cars— flats, box cars, coaches, diners and sleepers. Also more carnival equipment than I can operate, and have decided to sell 2 complete 15-car outfits, each with Carry-Us-All and Ferris Wheel, 2 mechanical shows, 1 double wagon front and 2 single wagon fronts and necessary flat wagons; or will equip shows to suit buyer's wishes. These outfits will be complete, in good condition and all ready to set up and operate. To responsible parties I will sell on such terms as will enable purchasers to pay for property out of its own earnings. This is a rare opportunity for two live showmen or for any one desiring to enter the show business. If interested, write me for further particulars and give me an idea of what you would like to have.

C. W. PARKER, Leavenworth, Kansas.

Builder of Amusement Devices since 1882 and of the famous Parker Portable Jumping Horse Carry-Us-All since 1898.

97 of the leading Carnival organizations of the United States used Parker machines in 1915. This is such a vast majority of all companies operating during the year as to make the "Parker" the practically unanimous choice of men best qualified to judge. It is built on honor and built to stay built. Portable, handsome, durable; easily and quickly erected and taken down. The 1916 Model Carry-Us-All will be capable of taking in mummy within 24 minutes after team is unhitched from center pole wagon. The best record for 1915 was 35 minutes, and this was far in advance of any results ever attained by any of my competitors. The best and only real portable machine.

1916 MODEL—THE PARKER JUMPING HORSE CARRY-US-ALL—1916 MODEL

Come on, Spike Wagoner; play us a tune.

W. S. Cherry, general agent of the American Amusement Company, has closed two contracts for two week indoor circuses to be held during January. But W. S. is keeping the dope mum.

Walter Colgrove—How about that silver carousel next year?

Freddie A. Stock, after enjoying all the pleasure of the regular Bedouins, the sweetness of the rain drops this summer, has chucked his concessions for the winter and is resting (and working) in Quincy, Ill. He sends the season's greetings to all his friends.

Christmas is coming, boys; don't forget to drop a line (if nothing more) to the old folks at home. It will make them feel better, and say, you can't imagine how much better you will feel about it yourself.

J. J. Davis must be a dead ringer for Patsy Bell—make your explanations, J. J.; we'll keep it quiet.

How about that New England show next season, David McEade and Charles E. Curran?

There was once a carousel man named O'Dell. Every week he used to raise hell; "I can't get wagons and have to lose Monday. Then they borrow my money to move the train Sunday."

Joe Kuhlman says if Doc B. H. Snow doesn't quit paying the girls so much on the '49 Carry all the women will have '49 shows next year. Glad to see it, Doc; you deserve it, and worked hard to bring it up to that point.

Now is the time to make your New Year's resolutions and try to keep one of the many.

Louis Isler—Why not add an Athletic Show to your already well-framed carnival. You have a man who can clean the midway in his sleep.

Many '16 shows cause a rumble, but you have to hand it to the Calvert bunch with the Brundage Shows. Some money-getter, too.

Birds of a feather make a lot of noise.

Robinson, the concession king, of Riverview Park, Chicago—Better gag a rattler for Florida.

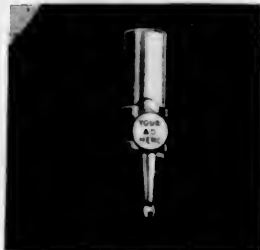


Illustration shows our Pen-Electrolite Flashlight, with light on well-fastened button. Ad. always in sight. Gives powerful light by sliding clip switch. Complete, 35c in lots. Sample, 50c.



Above shows one of 10 Flashlight Displays, fine for lunch boards. Size, 20x12x4 in. Glass top, velvet lined. Contains 17 complete flashlights. Retail value, \$25; to introduce, \$9 net.

STANDARD ELECTRIC NOVELTY CO., INC.
LARGEST WESTERN FLASHLIGHT MFRS.
10-12 N. DESPLAINES ST., CHICAGO, ILL.

American Exposition Shows Can Place

FOR
SHUBUTA, MISS., MERCHANTS' TRADE WEEK, DEC. 13th.
MERIDIAN, MISS., XMAS CELEBRATION, WEEK DEC. 20th.
QUITMAN, MISS., HORSE TRADERS' CONVENTION, WEEK DEC. 27th.

And balance of winter in the best spots in the South. Any Show, except Merry-Go-Round, Plant., Wild West, Moving Picture and Motorhome. All CONCESSIONS open, except Doll, Candy and Glass Wheels, Ball Games, Cookhouse, Norelles, Shooting Gallery and Knife Rack, which are sold exclusive. WANTED, to buy, 40x6 Top and 200 feet of Side Wall for Wild West Show. Can use one more Free Act. Would consider Aviator with own aeroplane. Have Balloon and 10-piece Band. Address per route.

FRED M. JOHNSON, Mgr., American Exposition Shows.

BIG MONEY IN OUR SOAP FOR AGENTS

You are looking for more long green. You get it in big bunches handling our stunning combinations of soaps and toilet articles. They sure have the flash, and now is the time to throw your hat in the ring. Great Crew Managers' propositions. Good for \$50.00 to \$100.00 profit weekly. Our new colored circular tells why our six-story building is required to keep up with the tremendous demand.

E. M. DAVIS SOAP COMPANY, 406 Davis Bldg., 220-222 N. Desplains St., Chicago, Ill.

the blue fish are running and great excitement prevails.

"Sure O'll write me name on the back o' your note, guaranteein' ye'll pay ut," said Pat, smiling pleasantly, as he indorsed Billup's note. "but O' know doomed well you won't pay ut. We'll have a laugh at the expense of the bank."

Mexican Pete, one of Bob Taylor's agents, will start for Mexico at the close of the season, but says he is not determined yet what faction he will join. He wants to take Bob with him and run him for President.

Doc Barnett, who has been wandering in the tall timbers for these past few months is now doubled with Daddy Kemp out in Long Beach, Cal. Daddy has a nice money-getting proposition along the pike and has the old lug still hankering around. He and Doc will frame a good platform or pit show—for the pike.

Frank M. Brown, that hustler of so many years back, and who has been on the jump for two solid years, will return to the Pacific Coast for a rest. Frank M. has done wonders for the Whitney Shows, and his many friends on the trick and around the globe will want to hear from him occasionally.

Mr. and Mrs. G. F. Woodworth have located for the winter at Montell, Tex., where they are enjoying hunting and other outdoor sports. The Woodworths had their big 10-in-1 Show with the World's Fair Shows the past season until August 1, and from that time until November 1 they played fairs in Southern Illinois. They have stored their show at Vandalla, Ill.

Whatever George Matthews doesn't know about a carnival isn't worth knowing, having been in the show business since boyhood. Among the shows with which he traveled were United Overland Shows (wagon circus), Cosmopolitan Shows, Hendricks & Shipley Dodge Amusement Company, Dan K. Robinson Famous Shows, St. Louis Amusement Company Westcott Shows, Johnny McGrall Exposition Shows, George Osterling Shows, Macy & Matthews' Olympic Shows, J. George Loos Shows, Lena Rivers (one-night-stand show), and the Otis L. Adams Exposition Shows. He was with the latter show from 1898 to 1915. He is at present in Butler, Mo., battling with that fearful ailment, rheumatism.



SNAKES

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO MY FRIENDS
WHY ARE THEY ALL COMING MY WAY? BECAUSE I AM AN OLD TROUPEUR AND ONE OF THE BUNCH. MY SUCCESS HAS BEEN GREAT, AND THE REASON FOR IT IS THE WAY I FILL MY ORDERS. HAVE NEW, STARTLING BARGAINS FOR NEXT SEASON. THE REAL OLD STAND-BY. WATCH ME GROW.
W. A. SNAKE KING - BROWNSVILLE, TEX.

SHAKES

FAIRS AND EXPOSITIONS

CORNISH QUILTS

Organizer and Secretary of Bell County Fair at Temple, Tex., Tenders Resignation

Temple, Tex., Dec. 11.—Joe F. Cornish, who has been secretary of the Bell County Fair Association since its foundation, and who was the organizer of the society, has resigned his position and has been succeeded by Dan H. McKenzie, who will act as temporary secretary.

The resignation was tendered at a meeting of the stockholders a few days ago, and came as a great surprise.

The first fair was held October 4 to 9, 1915, and proved to be a great success from all viewpoints, not even excepting the financial end. Plans have been made to conduct the fair on a much more extensive scale in 1916.

BIG ANNIVERSARY FAIR

San Antonio, Tex., Dec. 11.—Plans for a \$1,000,000 world's fair in San Antonio in 1918, to celebrate the 200th anniversary of the founding of the city, have been launched, and are beginning to develop beyond fondest expectations.

running horses, however, \$917 for two races each day.

The saddle and show horse are attracting more attention now than for many years. The people will come by hundreds in their automobiles to see the horse show. Since they are becoming more popular it may be that others will desire to hold horse shows at nights in front of their grand stand, and it might not be amiss for us to tell about our setting, upon which we have received many compliments.

Our grand stand is 300 feet long and the outer edge of our boxes is 20 feet from the fence. We have a double row of boxes, with an aisle between, and an exclusive entrance to them. Our track is 70 feet wide. We take a 12-foot, white side wall, and place it across the track, and bring it around just inside the hub-board fence and across the track again, making an arena 70 feet wide and 400 feet long. This gives a splendid opportunity for showing horses at quite a high rate of speed. The effect produced by the show horses speeding or showing at a walk along the white background presents an especially pleasing effect. The riders and drivers like this sort of an arena.

This year, notwithstanding two evenings were foggy and misty, the grand stand was filled, and all classes were shown. The four nights demonstrated that a high-class horse show at

J. C. SIMPSON



One of the most prominent of the State fair secretaries is J. C. Simpson, of the Minnesota State Fair, held annually at Hamline. He is a former president of the American Association of Fairs and Expositions.

REPORT OF LA SALLE FAIR

Ottawa, Ill., Dec. 10.—The annual report of the receipts and disbursements of the La Salle County Fair of this year has been made public over the signature of Secretary R. C. Lucas. The report shows that the total receipts were \$15,396.04, of which the gate and grand stand netted \$7,928.82, and concessions \$1,126.59. The total expenditures amounted to \$14,933.95, of which \$906 went for free acts and \$425 for music. The premiums amounted to \$2,823.45. The balance netted by this year's fair was \$442.00.

KANSAS STATE FAIR

Does Not Neglect the Horses

A FEW FAIR FACTS

The Kansas State Fair, at H Hutchinson, being located in the central part of the State, among the corn and alfalfa fields, meadows and pastures, experienced an exceptional exhibition this year. All buildings were overcrowded, and a half dozen large tents were provided for the overflow of live stock. A curious fact and a sad commentary on the thoroughbred, too, is the fact that a large running horse barn, containing eighty box stalls, was improvised for the sheep show. Think of sheep occupying the stalls of the thoroughbred!

It would be a grand thing if the wealthy people of the United States would adopt it as one of their pleasures to establish thoroughbred horse farms in various States, and perpetuate the breed of fire and metal, speed and endurance. We paid the seventeen common

tracts the people, the last night being the best attended of any of the four.

Jim Patterson's Carnival occupied prominent ground, and was a success. Notwithstanding the weather was wet, cold and cloudy, the fact that the concessionaires paid over \$7,000 proved that most of them had been money makers for the week.

The farm machinery department, about which so much doubt has been felt by fair managers generally, was well filled by 107 exhibitors.

What has been said with reference to the State Fair of Kansas might be said of the forty-six county fairs held throughout the State. Probably the fault of all of us is that we do not read The Billboard as religiously as we should.—A. L. SPONSLEER, Secretary.

WEST VIRGINIA STATE FAIR

The 1915 Fair, given by the West Virginia Exposition and State Fair Association, at Wheeling, under an entirely new management, was one of the most successful ever held in the thirty-five years' history of the society. The books just closed show a handsome profit.

The many improvements made to the grounds were commended and appreciated by both visitors and show people, and the excellent daily programs were a source of pleasure to the thousands of patrons.

The special attractions furnished through the United Fairs Booking Association, of Chicago, consisting of The Dintons, the Cevens, the Peruvian Acrobats, the Tan Kwal Troupe, the Bonamor Arabs, the Harada Japs and Perles' Comedy Circus, were strong drawing cards, and all made solid hits. These, in addition to well-selected programs of high school horse events,



A Merry Christmas A Happy and Prosperous New Year

To our thousands of patrons among the Circus, Carnival, Theatrical, Vaudeville, Minstrel, Wild West, Cabaret, Baseball, State and County Fairs and Sporting World we extend Greetings and Best Wishes.

When in Chicago we want you to make our offices your headquarters. Phone our Mr. Chas. G. Kilpatrick, Special Representative of the Show and Sporting World Department, the man who sold you that famous \$2,500.00 Travel Accident Policy for \$1.00 per year. If he hasn't sold you one of them let him tell you more about it, or, perhaps, about our Combination Health and Accident Travel Policy at \$5.00 per year. You will be interested. We want to know you. We want you to know us.

NORTH AMERICAN ACCIDENT INSURANCE CO.

The Rookery, - CHICAGO.

Phone, Wabash 500.

KILPATRICK, the Famous One-Legged Cyclist, who rode down the Capitol steps at Washington, D. C. Every show and sporting man knows Kilpatrick

BIG MONEY FOR RIGHT SHOWS AT WORLD'S LARGEST ANNUAL FAIR

THE CANADIAN NATIONAL EXHIBITION is booking attractions now for its Midway, Aug. 28-Sept. 9, 1916. Attendance this year, 864,000 in 12 days. Looking for million people next year.

NO CARNIVAL COMPANY TOO BIG, NO INDEPENDENT ACT TOO SMALL FOR US TO HANDLE

Every showman that came to Canada last year made money. Next year will be even better. You hear more about WAR in the United States than in Canada. Entry and exit at the border just as free and easy as ever. Write for terms to

COL. J. O. ORR, General Manager, 36-38 E. King St., Toronto, Ont.



ED R. HUTCHISON

Balloon Constructor
ELMIRA, N. Y.

The Largest Hot Air Balloon Manufacturer in the WORLD. Years of Experience and unequalled Facilities give my work a DISTINCTION not attainable elsewhere.

I can give you anything you want. Prices on request.

ATTENTION, MANAGERS! At Liberty for 1916 HIGH DIVER

Will work Parks, Fairs or Carnivals. Does backward layout at 40 ft., a forward gainer at 75 ft. The only man in the world that does a forward gainer at 75 ft. into 5 ft. of water; acknowledged to be absolutely without an equal; always up for opening night; have photos of outfit; will do business right away. Write or wire.

J. B. (LOFTY) ROCHETTE, 499 Moody, Lowell, Mass.

FREE ACTS OF ALL KINDS

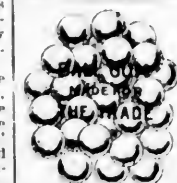
WANTED

Have extra good bookings for the following: Regimental Band, Aerial Flying Acts, Trained Animal Acts, Roller Skaters, Fancy Dancers, Balloonists, Race Track Features, Clown, Rube, Racing Ostrich and Diving Acts; also Wire Walking and all acts suitable for Fairs, Celebrations, etc. State if you have cuts and send photo or paper clippings in first letter, if possible, with terms for 1, 2, 3 and 4-day performance. Write now to

FAMOUS FREE ACT ASSN., Celina, Ohio.

HORSE and PONY PLUMES

For Show Parades, Acts and Advertising purposes. Send for price list. M. SCHAEUBS, 612 Metropolitan Ave., Brooklyn, N. Y.



Vending Machine Operators

DON'T KILL THE BUSINESS BY USING INFERIOR

BALL GUM

QUALITY ALWAYS WINS. WRITE US, WE WILL TELL YOU WHY

MINT GUM CO., INC.

29-31 Bleecker Street, NEW YORK CITY. Manufacturers of Gum that Gets and Holds the Business.

Caution: Fair Managers, Etc.

PAIN'S FIREWORKS

MR. HENRY J. PAIN, the Owner and Originator of "PAIN'S FIREWORKS", at a Special Term of the Supreme Court of the State of New York, at Part 6 thereof, in the County Court House in the County of New York, on the sixteenth day of February, 1915, obtained an injunction against "The Pain Fireworks Display Co. of America", and others, for the illegal use of his name and trade-marks.

And again, on November 2nd, 1915, in the District Court of the United States, Northern District of Illinois, obtained a decree against Charles H. Duffield and James Cunliffe, doing business under the firm name and style of "Thearle-Pain Fireworks Display Co.", for the illegal use of his name and trade-marks.

Anyone attempting to carry on any fireworks business under the name of "PAIN" or "PAIN'S FIREWORKS", either alone or connected with any other word, or words, will be liable for "Contempt of Court".

After a rest of four years HENRY J. PAIN is again prepared to supply his

"Wonderful" "Manhattan Beach Fireworks"

for all occasions and festivities in any part of the world.

Telegrams:
PAIN, NEW YORK.

26 PARK PLACE,
NEW YORK.

Telephone: 5709 Barclay.

the night show a particularly attractive... Preparations for the 1916 fair are already under way. New buildings are being planned, and a large swimming pool and many park features will be installed. Baseball, football and polo grounds are to be laid out, and, in fact, nothing that will help make the grounds an up-to-the-minute recreation spot will be omitted. According to the announcement of the management, for the fair proper plans are being made to add to the attractiveness, and to enlarge the scope, of every department, and increase the number of show features. The initial society meeting, held in connection with the 1915 fair, met with so much appreciation that it will be continued next year upon a larger scale. George W. Lutz is president of the West Virginia State Fair Board, and Bert H. Swartz is secretary.

LAUREL PLANS FAIR

Laurel, Dec. 11.—At a meeting of the merchants and Business Men's Association held last night, a committee was appointed to take preliminary steps necessary for the organization of an agricultural fair, to be held each year in Laurel. It was at first planned to organize a county fair association, but the fact that the sons of Wayne, Jasper, Smith and Perry counties have expressed a desire to participate probably result in an organization of wider scope to be known as the Southwest Mississippi Association. The Commercial Club will cooperate with the Merchants' and Business Men's Association in promoting the organization.

CO-OPERATIVE FAIR ACTS NOTES

Frank Danner (The Baron) is getting along nicely with his broken arm, and expects to be able to resume his route about the first of the year. The Warren W. Matthews Shows report good business and a fine show. They have straight things for seven weeks. Franklino and Violetta were at the Orpheum theater, East Liverpool, O., last week, and have things for five weeks in the East. Bellay, the aerialist, closed with the Flying Circus a few weeks ago because he did not want to go to South America, and is now home in the winter. He is breaking in a new act the fair. The Aerial Howards are in Portsmouth, Va., present and expect to remain there for a week or so. Tom Nelson is visiting in Chicago, but expects to go to his home in Knoxville, Tenn., after the show, where he will remain until the following shows open next season. Morris Stillberg is at 174 Eldridge street, New York, taking a much-needed rest, and at the same time is fixing up his fair act for the coming season.

Lane and Susanetta are playing the local time in and around Chicago. Susanetta is the only lady cannon ball performer doing the broadsword combat.

Sebeck and Rand, the jugglers, are on the W. V. M. A. Time. They have been playing in the West for the past five weeks.

The Warren W. Matthews Shows closed their season at Appleton, Wis., December 4, and will lay off in Minneapolis until the first of the year.

The Rayne Brothers are back in Chicago after a five weeks' tour through the Northwest.

George Geneer, the clown, is visiting friends in the city. George says his mother is much better and he will be able to go on the road again in a few days.

Well, what do you think of that? After Frank Danner (The Baron) broke his wrist Chester Swartwood (The Duke) went to work for the Nelsons and just to be in it with Baron he fell Friday night, December 3, and broke his collar bone. Talk about professional jealousy!

The Lathams, Edna and Billie, are playing the vaudeville houses in the Central States this winter. They had a very good season of parks and fairs last summer.

Dock Wayne has closed his museum at Gary and is in Milwaukee this week looking for a location. If he can find one he will open a big three-floor museum and make a try at the outdoor show business.

May's Cats and Dogs are playing in Wisconsin and report good business.

The Kittles returned to the Windy City last week, where they expect to remain for a short time. They played Morris, Ill., recently, and while there had a nice visit with their little daughter, who is attending school in that city.

Sid Allen is working hard on a novel idea for a free act for the fairs next season.

McLinn and Sutton were in New Castle last week, and this week are in Pennsylvania.

Ed Neela has been playing indoor carnivals through Indiana.

The Ryan Brothers are at Indianapolis this week, having booked a five weeks' route in Indiana and Ohio.

The Lafayettes have left Chicago for a five weeks' indoor carnival trip, opening at Lima, O., on the 23d of December, with Dayton, Hamilton, Detroit and others to follow.

The Aerial Patts arrived in Chicago last week from a five months' trip on the S. & C. Time. Patts was in the city just two hours when he began signing contracts.

The Banvard Sisters were at Dixon and Sterling, Ill., last week. They will go with the Holland Circus next season. George Holland has the circus with the Allen Carnival again in 1916.

The Zat Zams are at home in Peoria for a two weeks' stay. They had a very successful season and will open again the first of January on the Iowa Vaudeville Circuit of Independent houses.

The Co-Operative Fair Acts held a business meeting at their office in the Crilly Building Wednesday evening, December 8. The regular routine of business was taken up, and Colonel Owens instructed to notify all members that it is time to send in their billing for the new catalogue.

Claude Rant is putting on an indoor fair and carnival for Ludington Lodge No. 736, B. P. O. E., December 27 to 31, inclusive. He is using all Co-Operative Fair Acts for his attraction.

Tom Harloff, of the Ohio Express Company, has added a span of mules to his outfit to make the hurry-up calls at the theaters.

M. W. McQuigg is producing indoor carnivals in Indiana and Ohio this winter, and reports splendid success at all of them. Miram is an old hand at promoting, and has been in the business a long while.

The following Co-Ops. are with an indoor carnival playing the larger cities in Indiana: The LaCroz Duo, The Robetta, The Allens, George and Billy Nelson and Hastings, The Great Handon Troupe, the Lillietas, and Paul and Mattie Jones.

Rolo, the Limit, and Millie Louise are putting on their new double act in the family theaters in Chicago for the W. V. M. A. They were at the Academy last week.

FAIR NOTES

The second annual fair of the Central Nebraska Agricultural Association, Grand Island, Neb., was carried on most successfully. Everything was up to the expectations of the management. The attendance totaled 34,000 for the five days (September 14-18), and the exhibits were of the best. The Association erected two new buildings, and now has fine looking fair grounds. The horse races this year were so far ahead of past years that there are plans afoot for holding a mid-summer meet next year. The Tokyo Japs and Wilson and Schneider were the free attractions at this year's fair. The Association had auto parades and floats every day of the fair, which proved a drawing card. A. M. Conners acted as secretary.

The Wright Balloon Company closed its 1915 season at Houston, Tex., November 25. Capt. James G. Wright states that this has been one of his most successful seasons, and he has been in the business twenty years. According to that it does not seem that the balloon is losing out in the amusement game, as many have been



ELI BRIDGE COMPANY

BIG ELI WHEEL OWNERS AND OPERATORS, we want to hear from all of you at once. We contemplate publishing a Little Magazine for the benefit of Eli Wheel owners and operators, and want your opinion about such a paper. It should be a great help for wheel operators to exchange ideas and keep in touch with each other, and all the new improvements on Eli Wheels and everything that goes to make the business satisfactory to the owner, operator and manufacturer. Merry-go-round owners will also be interested in this, and we would like to hear from you so we can send you an outline of what we expect to make it, and have you send us your ideas of what it should be to be the greatest benefit to riding device operators. Send us your name and address. Our idea is to mail this paper free to you, as we expect the advertising it will bring us to pay the cost. Also state if you would be interested in a catalog of the 1916 Big Eli Wheel.

ELI BRIDGE COMPANY, Builders.

Box 143 B, Roodhouse, Ill., U. S. A. P. S.—See our ads. on page 85 and page 94 of this issue.

led to believe. The Wright Company opened the season at Cushing, Ok., April 30, and since that date lost but three weeks, due to rain and storms. The entire season was spent in Iowa, Missouri, Arkansas, Oklahoma and Texas. Captain Wright intends to spend the winter building balloons and parachutes, and probably a dirigible or two.

The Twelfth District Fair, held at Dublin, Ga., November 8 to 13, proved to be one of the best exhibitions ever held in that section. Thirty thousand people entered the fair grounds during the week, and the management is highly gratified in the success of the fair. E. Ross Jordan is general manager of this fair.

The Missouri State Board of Agriculture will hold the fourth annual Missouri Farmers' Ham and Bacon Show in Columbia, Mo., January 3 to 7. Premiums to the amount of \$150 will be given for various hams, bacon, sausage and shoulders. The event attracts farmers from all sections of Missouri.

The first Gulf Coast Annual Exposition will be held in Corpus Christi, Tex., January 19 to 22, inclusive, and will be an exhibition of agricultural, horticultural, live stock, poultry and varied industrial displays. Applications for space are coming in rapidly, and all signs point toward a successful event.

Reports from the concessionaires who played the Hanover Fair, at Hanover, Pa., September 14 to 17, indicate that the treatment accorded them by Secretary Guy Ittlinger and William D. House was of the best, and they will all be back again next year. The fair was a success in every way.

ADDITIONAL FAIR NEWS ON PAGE 154

SKATING RINK NEWS

By JULIAN T. FITZGERALD

W. S. A. ANNUAL ELECTION OF OFFICERS

The annual election and meeting of the Western Skating Association was held at the Sportsman's Club of America, Chicago, December 6, and was one of the best meetings held in recent years. Julian T. Fitzgerald was re-elected president without opposition. Peter B. Olson also sailed into the first vice-president's seat with cut a flight. James P. McWhirter, of the Northwest Skating Club, just nipped out. B. G. Witons, for second vice-president, by one vote. The secretary-treasurer's job, in which so much interest was manifested, went to Otto J. Krefel, the incumbent. His opponent, however, A. M. Ryerson, president of the Northwest Skating Club, made a hard fight for the office. The battle for representation as members of the Board of Control was a merry one. Nestor Johnson carried the ticket with the greatest number of votes, with the other ten winning in the order named: Frank Kalfoux, Edward A. Mahlke, Jr., George K. Herman, Wm. Schridde, H. H. Eiland, Edward Schwartz, Wm. A. Hackett, Peter Packer, Dr. B. H. Hayes and Carl M. Nilson. The new members elected who were not on last year's board are: Johnson, Kalfoux, Schwartz and Nilson. The new constitution, by-laws and skating rules, the most important part of the meeting, were adopted after several minor changes in the wording of some of the most important rules. The important motion passed at the annual meeting was that creating life memberships, which provides this privilege upon payment of \$5, providing they are accepted by a majority vote of the Executive Committee. Several members present handed in their applications.

EGLETON TRIMS RIVERVIEW IDOL

Arthur G. Egleton, Norfolk, Eng., surprised the natives at Riverview Rink, Chicago, December 4, by winning the two-mile professional roller race in 7:31 2/5, and thereby setting the season's record for time. Al Krueger was second, this being his first defeat of the year; Leo Glassbrenner third and Joe Laury fourth.

limited funds to give Chicago the greatest ice skating carnival ever promoted. To begin with, the Mayor has ordered the Fire Department Chief to flood every available lot in Chicago for skating.

SCRANTON GIRL WINS

Before a crowd of several hundred fans at the Coliseum rink in Wilkes-Barre, Pa., December 3, Marlon Ogden, of Scranton, proved her right to the female roller skating championship of Northeastern Pennsylvania by winning the one-mile race from Carrie Grohs, of Wilkes-Barre. Joe Cuklin displayed old-time form when he defeated Sid Hadsall, also of Scranton, in a speedy five-mile event.

OPENS SHERBOYGAN RINK

Charles Maloney, Milwaukee, Wis., a brother to Art Maloney, one-time State champion amateur roller skater, opened a roller skating rink at the Waldschlosschen, Sheboygan, Wis., Thanksgiving night, and has been doing a good business ever since.

TO INVADE THE EAST

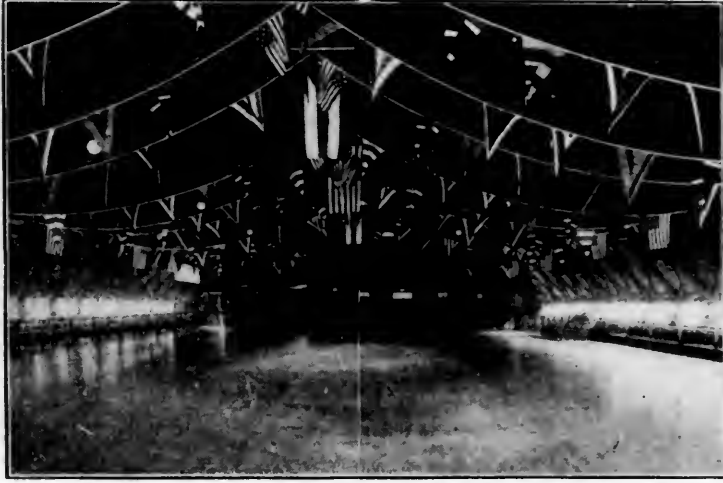
George Schwartz and Joe Laury, two of Chicago's star speed boys from the professional ranks, who make their headquarters at Riverview Rink, have signified their intention of teaming together for any big long distance events that will take place down East in the near future.

ACKERMAN TO OPEN AT NILES

Al Ackerman, connected with the Interstate Rink Operating Company, of which W. E. Genno is general manager, and who opened the Alrdome Rink at Zanesville, O., last season and put that rink on a good paying basis, will open a rink at Niles, O., during Christmas week. Ackerman states the rink will be another W. S. A. from start to finish.

PIERCE CONTINUES WINNING

Harold Pierce, star amateur speed wonder of Charleston, W. Va., who will be a strong contender for the next world's amateur champion-



American Roller Skating Rink in Havana, under the management of E. B. Barnes.

The two-mile amateur race was won by Ehlers, Ledovsky second and Nelson third. Time, 5:30 3/5. The Riverview Rink is a banked track, which accounts for the time made.

ENGLISH AND THAMAN TAKE OVER HALLS

Hilbert W. English and B. F. Thaman closed a deal December 1 for the Norika Amusement Company's immense dance palace, Akron, O., which is being converted into a fine and large up-to-date roller skating palace as there is in the State. The floor space is 250 by 80 feet. Thaman will have control of the new rink as manager. They also took over the Eastman Banding Academy and opened to big business. This place will be run as a rink until the Market Street Palace opens for skating, then it is their intention to turn it back to dancing. This means that skating and dancing will be controlled by the new promoters, and, with all the manufacturing plants running full time and the city full of young people, it should mean a large business for the E. & T. combination.

GREATEST SKATING RECORD EVER PUBLISHED

The Western Skating Association's history and records on skating in all its branches is about to go to press. At the annual election and meeting of the association, held in Chicago on December 6, the new rules and by-laws and skating rules were read for final adoption, and, after a few corrections were adopted. The committee will start immediately to compile the skating records of all new skaters who have come to the front since the last book was published in 1914. There are many noted skaters who have made records for themselves since that time who have not as yet written to the committee regarding their biography. If they are not heard from on or before December 25 they will receive only the mention of being a skater in the new book. Address Julian T. Fitzgerald, 3128 Warren Avenue, Chicago, before it is too late.

ICE CHAMPIONSHIPS FOR CHICAGO

Chicago, with the assistance of the Western Skating Association, The Chicago Tribune and Mayor Win. Hale Thompson, is to bring to the Windy City this winter the world's amateur and professional ice speed and fancy and figure skating championships, the first time in the history of ice skating. The W. S. A., through its president, Julian T. Fitzgerald, and Wm. Schridde, ex-first vice-president and now member of the Board of Control, were the instigators of starting the biggest ice skating craze for Chicago that this country ever saw. The Chicago Tribune picked it up and will spend un-

derstand, is keeping up his long record of wins at the Armory Rink. December 3 he won the final leg of the half-mile sprint, which was slated in three heats and a final, covering the distance in 1:42. Rustle Blithsel, second, and Bobby Wintz, third. Jesse Carey has the fastest bunch of young speed merchants of any city of its size in the United States.

LILLIAN FRANKS READY

Lillian Franks, of The Franks, exhibition skaters, who issued a challenge to any female skater in the United States just prior to going to Havana, Cuba, for a four weeks' engagement, is now back in New York and ready to accept any match that can be made for a speed contest. Toots Wilmont, of The Wilmonts, is one Miss Franks is anxious to meet, and if a suitable purse can be arranged for a match between these two a trip will be made wherever the match can be skated. Mr. Franks will wager a large sum that his daughter can defeat any female skater in the United States. The Franks have just completed a most successful four weeks' engagement for Manager E. B. Barnes, of the American Roller Skating Rink, Havana, Cuba.

TOZER BACK TO ROLLERS

Tozer, boy skater, with an original skating act, who played vaudeville last season, will be seen among the roller rinks this season. Tozer has a slide for life which he claims to be the longest and steepest attempted. His hurdles, broad bumps and his contortions on skates, which are original, are daring.

SKATING BRIEFS

E. M. Cooper, Sr., Union City, Pa., is quoted as having made arrangements to open a roller rink in Erie, Pa., in the near future. He has a force of men now working, and expects to open in a short time.

Scranton, Pa., is at last to have an ice skating rink like the ones that Montreal, Quebec, and other large cities in the North boast of. The new rink will be located at Wyomung Avenue and Walnut street. It will be 250x100 feet in size and will be enclosed with a high fence. In the evening the stockade will be strung with electric lights, and tables, where hot things will be served, will be placed around on the ice. There will be an orchestra, and the whole scene will be that of a roof garden with skating in place of dancing for the amusement of the guests. The rink will be opened December 15.

Manager Shellie Charles, who opened the Armory Rink, at Charles City, Ia., recently, has brought back roller skating to its once popular

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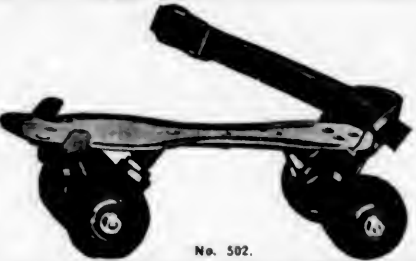
As in one of their many features THE YAMA YAMA KIDS.

THE VERNONS

FRANK LILLIAN RECOGNIZED AS TWO OF WORLD'S GREATEST SKATERS

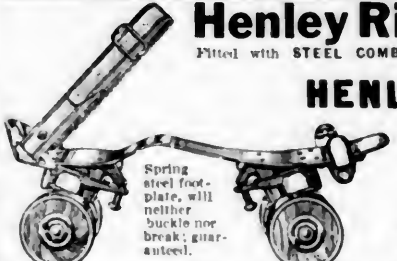
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BUY & SELL NEW AND USED ROLLER SKATES (None Such) Roller Rink Floor Surfaces, which keep the floor clean and skates from slipping. No dust per pound. American Rink Supply Co., Sandusky.

amateur teams in the country, and games will be played with Cleveland, Detroit, Boston and Canadian teams.

Max Hess, Scranton, Pa., would like to hear from young Matthews, who teamed with him in the last 24-hour race at Madison Gardens, New York. He can be reached at the P. O., Scranton, Pa.

Adelaide D'Vorak drew very large crowds at the DeLia-Ham Rink in St. Louis, Mo., last week for Manager Rodney Peters. A reunion of old-time skaters and a farewell dinner to Miss D'Vorak was given Sunday night at the Planters' Hotel. Among those present were Rodney and Tyrrell Peters, Mr. and Mrs. Walter S. Bacon, Otto Laumann and Mr. and Mrs. Geo. Peters.

The Western Skating Association is now out for the largest membership of any similar organization in the world. Twenty-six applications for membership were handed in immediately after the recent annual election. Every skater has promised to be a booster for the largest membership of any athletic or skating club or association in the world. Five thousand is the slogan for new memberships in Chicago this winter in what is looked upon as the greatest skating year in the history of the game. It is a booster and help elevate the skating amusement.

RINK NOTES

The Duquesne Garden Amusement Co. has been formed in Pittsburg, Pa., by Roy D. Schooley, Joseph N. Mackrell, A. S. Davis and H. B. Miller, who have closed a long-term lease on Duquesne Garden. The Garden is to be converted into an indoor skating rink, expected to be the largest artificial ice skating pit in the country. Workmen and decorators have been engaged to place the building in readiness for the opening which is to take place before Christmas Day. The ice will be available for private parties in the mornings, while the afternoon and evenings will be for the public. A number of fancy ice skaters will be booked for weekly engagements after the New Year, it is said.

The Auditorium Rink, which Joseph W. Munch opened in Duluth, Minn., October 23, is reviving the skating game in that city beyond expectations. Attractions and novel methods of entertainment are bringing the people out in large numbers, and Manager Fred Martin is very well satisfied with the business thus far. Harry J. Bayley is floor manager; S. Schillerzer, instructor; J. Sahlborg, instructor; H. Harzgraves, instructor; A. Peters, doorman; C. Holland, skate room; F. Meher, skate room; Miss A. Harkins, soda fountain.

S. J. Winkle has moved his portable rink to Lebanon, Mo., where it is expected good business will result, as the town has not had skating

for about nine years. Mr. Christman, of The Christman Organ Company, recently repaired and tuned the rink organ, and furnished some new music. Mr. Winkle's rink is one of the best portables in operation, and is equipped with 200 pairs of skates, a pipe organ and 2,500 candle-power electric lights.

The Majestic Pavilion, at Majestic Park, Salt Lake City, Utah, opened as a roller rink September 22, with 1,500 people on the floor. H. A. McCollem is managing the Pavilion, and is well known among the larger rinks of the country. The Pavilion Rink was built at a cost of \$75,000, and is only one of the modern improvements which Durr and McCollem are installing in Majestic Park.

A. F. De Mayo won the series of amateur champion races, held recently at Hunt's Point Palace Rink, 163 Southern Boulevard, New York City, scoring by points. Joe Ryan took second place, and Dave Crandall third. Frank McNally, assistant manager of the rink, states that De Mayo broke the track record for a sixteen-lap track. His time was given as 16:48.

William Kinkaid opened his new portable rink at Augusta, Kan., on December 1 to a good crowd. Augusta is a booming oil town, and should prove very profitable. Mr. Kinkaid's outfit consists of a 42x100 tent, a patented sectional flooring, 300 pairs of skates and an organ. This makes the fourteenth portable Mr. Kinkaid has built in the past eight years.

Oyster Brothers opened their portable rink in Chickasha, Ok., December 6, to a good house. This is the first portable Chickasha ever had, and the town should prove good for a long run. Oyster Brothers moved to Chickasha from Norman, where they closed November 27 after a nice run. Later they will put on attractions in their portable rink.

The Casino Roller Skating Rink, of North Attleboro, Mass., opened on Thanksgiving Day, with more than 300 skaters on the floor. Gene Carnegie, of Pawtucket, R. I., is manager of the rink, assisted by Ramond Burke and Roy Black.

THEATRICAL NOTES

After finishing the Southern tour of one-nighters The Smart Set began its week-stand tour December 6, opening at the Lyceum Theater, Pittsburg (Star & Harlin Time). The show opened the first week in September at the Lafayette Theater, New York City, and will not close until May 1 next. J. Martin Freeman, reports that business has been very satisfactory, the receipts in many instances eclipsing some of those established during the fifteen years The Smart Set has been on the road. The company this season numbers forty, including Salem Tutt Whitney, J. Homer Tutt and Blanche Thompson, as principals. Two cars are used to transport the show. Floyd King Johns is business manager in Columbia, S. C., November 8, after he had finished his season as general press agent for the Carl Hagenbeck-Wallace Circus.

Perry and Janese Musical Comedy Company are now in their sixth week at the Lyric Theater, Gary, Ind., playing to capacity business and pleasing the people. The company is well balanced, carrying ten people, five principals and a chorus of five girls. The wardrobe is elaborate. Frank Perry, the Hebrew comedian, is making quite a hit. He is ably assisted by Frank Janese, M. J. Bowers, Eddie Noel, Frances Noel, prima donna, and Belle Noel, soubrette. The members of the chorus are Alice Gordon, Anna Blanford, Mabel Fries, June White and Lottie Fillmore. There is a nightly change of shows.

Jack Lord is working with Joe Waldron's Speedway Glee, handling stage and coproducing with Joe Waldron. The Speedway show carries settings, effects and an elaborate wardrobe, with a company of ten, which includes Joe Waldron, Jack Waldron, Jack Lord, Frank LaMont, Grace Vernon, Gladie Vernon, Edna Stone, Margaret Howard, Eva Howard, Georgie Powers and Mabel Sparks.

Stenor Vevetti and his brass band of twenty-five pieces were engaged by the promoters of the six-day bicycle race at the Madison Square Garden, the contract being arranged by Adolph Gross. Vevetti's other orchestra is now playing at the dancing carnival in Grand Central Palace.

Charley Nell is now doing double comedy with the Lewis Bros. Tab. Show playing through Michigan. The company is composed of ten peo-

KATE SCHMIDT



One of the principals in the Ice Ballet, which has proven a feature of the big show at the New York Hippodrome.

A WURLITZER Band Organ Makes Rink Owners Independent



Produces just the loud, lively music that everybody likes, and that cannot be drowned out by the noise of the skates. All you do is press the button. The variety of selections is greater, and right up to the minute. A Wurlitzer "Band Organ" enables you to start earlier. It saves money, and it makes money. Now used in finest rinks.

Equipped with long roll tracker. Plays 10 or 15 tunes on one roll without rewinding. Also made with Duplex Tracker Frame—a wonderful improvement. One roll plays while the other roll is winding; or while roll is playing, you can make next selection, push button, and start immediately, with out pause.

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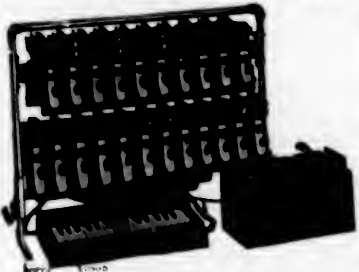
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Four octaves chromatic, with Octave Couplers; measures only 35 in. wide, 35 in. high, 10 in. deep. Weighs 165 lbs.

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ple and making good. Charley is a born comedian and has little trouble in getting his stuff over. He has been in the carnival game all summer.

Klaw & Erlanger's musical comedy, Around the Map, entered upon its seventh week at the New Amsterdam Theater, New York, Monday. It has proved to be a fitting successor to The Pink Lady and Oh! Oh! Delphine.

Klick was slated to close its London engagement last Saturday. Miss Vera Finlay, leading woman of the company, and the other Americans in the cast will return to New York this month.

Deloy's Dainty Dainties, managed by Eddie Deloy, were finished four successful weeks in Dallas, Tex. Three weeks at the Best Theater, Palestine, also turned out good.

Charles W. Murphy, former president of the Chicago Baseball Club, closed a deal in Wilmington, O., recently for a site on which to erect a theater, to cost about \$100,000.

After an absence of several years Miss Yvette Gilbert returned to the concert platform in New York Tuesday afternoon, December 7, at the Lyceum Theater.

Edward A. Pan'lon enters the cast of Two Is Company at Brooklyn, N. Y., Christmas Day, making his first appearance on the stage for a number of years.

Fair and Warner, Hopwood's new farce, which Selwyn & Co. are presenting at the Eltinge Theater, New York, entered upon its sixth week there Monday.

When Edward Knoblauch's play, Paganini, is seen in London, H. B. Irving will occupy the leading role, which George Arliss plays here.

Ethel Barrymore on Monday night entered upon the ninth week in Our Mrs. McClesney, at the Lyceum Theater, New York.

Steamboat Bill's Comedy Company, with four people, is playing to good business on the western shore of Maryland.

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—AND—

THEO. DUPRE

The Atlanta Team THE SOUTH'S TWO FASTEST SKATERS Want races with any racers in any city. Address BURT BAKER, care Casino Rink, Atlanta, Ga.



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World's Greatest Skating Act

Feature 27-in. Cycle Wheel, Barrel Jumping and Dip of Death. Open for management of rink. Experienced and reliable. Address Brookville, Indiana.

FOR SALE SECOND-HAND KENYON PORTABLE RINK BUILDING 75x150 feet, complete with floor. RICHARDSON BALL BEARING SKATE CO., 154-160 E. Erie St., Chicago, Ill.

PARK NEWS

PALM BEACH OPENS FOR WINTER SEASON

Big Resort at Alameda, Cal., Presents Many Novel Attractions for Winter Entertainment

Alameda, Cal., Dec. 11.—Palm Beach, of which George I. Lamy is proprietor, opened this week with many novel attractions for winter entertainment. A mammoth circus tent, rain-proof and wind-proof, steam-heated and electric-lighted, has been erected over the large swimming tank. The water will be heated to a comfortable temperature for the convenience of those who desire a plunge. On one side of the tank a large hippodrome stage has been put up, upon which will be exhibitions by wild and trained animals, and a production called Neptune's Daughters, with a cast of 100. Moving pictures will be an added attraction.

Pavel Wilkerson, the well-known director and producer, has been engaged as stage manager. Capelli's Concert Band will play at each performance.

A grand stand, with ample seating capacity, has been built for patrons who do not wish to take advantage of the swimming tank. The grand stand seats are selling at ten cents, and bathing stand privileges at twenty-five.

According to plans, The Hippodrome will be open every night, with matinees on Sundays and holidays.

CASINO PIER TO IMPROVE

Wildwood, N. J., Dec. 11.—Henry Crane, president of the Casino Pier Company, has announced the 1916 improvement plans for Wildwood, the New Jersey resort. A new pier, a new auditorium to seat 2,000, a promenade and a handsome new theater to seat 1,200 people are some of the new features to be added. Business for the 1915 season was unusually good and it is said that all concessions did very well.

VETERAN PET DEALER

Edward S. Schmid, the bird and pet dealer, of 712 Twelfth street, N. W., Washington, D. C., has been engaged in this business for the past thirty-five years, handling all kinds of smaller live stock—mostly pets. Mr. Schmid, who is assisted in his business by one son and two daughters, has the largest taxidermal departments in Washington, the animal, bird and aquarium departments covering four floors. Mr. Schmid always has the welcome sign out for people in the profession.

LIGHTHOUSE POINT PARK

Prosperes Through Progressive Management

When the East Shore Amusement Company took control of Lighthouse Point Park, New Haven, Conn., the management decided to find out what the people wanted, and to furnish them with it if possible. No stone has been left unturned in endeavoring to build up a successful patronage, and the season just ended proves that the men behind the management have worked conscientiously to improve the park and its amusement features. One item which had long been neglected, and which the East Shore company remedied, was a needed roadway and avenues. During the spring of this year a bathing pavilion was erected on the board walk facing Long Island Sound. This pavilion will accommodate 5,000 people at one time, and the service is said to be unexcelled. On many occasions during the past summer large numbers were turned away because of lack of room and equipment. But 1916 will see more equipment for the increasing numbers.

J. M. McGovern, of the East Shore Amusement Company, said: "We are now figuring on the future, and within a year or so will have

the only park within a four hours' sail of New York that has a pier and other accommodations suitable for the proper care of large excursion boats and their parties. In addition we can care for our regular patronage without crowding any individual on the seventy-four acres of park property at Lighthouse Point."

INTERESTING TO BILLBOARD READERS

It seems hard to imagine a land ending thirty-eight days' travel from New York, where the climate spells "death" to the average white man, possessing the latest in American show devices, but such is the country from which H. Benis has recently arrived to look over U. S. products in "human entertainment."

Fifteen years ago Mr. Benis was in the merchant marine service, visiting out-of-the-way corners of the world, and took it into his head to introduce civilized forms of amusement to the most uncivilized of savages, with nothing but his acquired knowledge of their gutteral language as a basis.

Starting in a small way he found that success could be achieved if he could secure devices that appealed to him as likely to interest his prospective patrons, and to his accidentally

years, will be a thing of the past in another year. The lease which Jack Flood holds will expire next season at the close of the summer and it is understood that the lease will not be renewed by the South Baltimore Harbor and Improvement Company.

OPTIMISTIC OVER OUTLOOK

Mgr. Thaller, of Hillside Park, Newark, Expects Big Celebration To Help Business

The management of Hillside Pleasure Park, Newark, N. J., is looking forward to a very good season during the coming summer. Next year will see the holding of the big 25th anniversary celebration in Newark, and that alone will no doubt mean a big business for Hillside Park.

Many improvements have been made for the coming season, and to add to the beauty of the park, about one hundred young trees have been planted. The bridge over the big lake has been torn down, and a beautiful walk will be built around the water, over and along which will be strung many colored lights.

The weather has been good for outdoor work and Manager W. E. Thaller has not neglected the opportunity, with the result that the park workers have accomplished much in the way of building, grading, etc. Many attractions have

THE BEACH AT LIGHTHOUSE POINT PARK



One of the features at Lighthouse Point Park, New Haven, Conn., is the bathing beach, which last season served to attract many visitors to the Coast resort.

running across The Billboard in a part of the Malay Straits, he credits the success he has gained. Mr. Benis pays the highest of compliments to many Billboard advertisers to whom he wrote and dealt with, and who, in every case, have given him the straightest of deals and advice.

His pleasure at now meeting them in person well repays his long voyage, so he asserts, and he is now on tour through the country, purchasing many amusement devices that he judges will please the tastes he has educated.

Mr. Benis will remain in New York for a few weeks, and will be pleased to consider letters from Billboard advertisers whose manufacturing appeals to him for investigation. Letters addressed to The Billboard (New York office) will reach him.

FLOOD'S PARK TO CLOSE

Baltimore, Md., Dec. 11.—Flood's Park, at the extreme southern end of Curtis Bay, and which has been in operation for more than a score of

already been signed for next season, and a number of new ones will be in evidence.

This year marked the eleventh season for Hillside Park, with gratifying business for each of the eleven. Although the weather was not of the best during the past season business was good on the whole, and Manager Thaller has no kick coming.

TO BAR AFRICAN DODGERS

Boston, Mass., Dec. 9.—Because he believes it derogatory to the colored race to have a colored man expose his head through a hole in a large canvas for the pleasure others may gain in seeing a swiftly pitched ball hit the bald pate of the "koko man," Clerk James G. Wolf, of District Attorney Pelletier's office has drafted a bill to present to the next Legislature prohibiting the further appearance in public of the celebrated African dodger. A somewhat similar bill has been made a law in New York. Clerk Wolf's bill provides a penalty or a fine of not more than \$100 or not more than



THE FERRIS WHEEL COMPANY

The Big Ell Wheel and a modern Jumping Horse Carousel are the two reliable money-getters of the amusement business, and the Big Ell Wheel is the BIGGEST PROFIT MAKER of the two. Now, you merry-go-round men, don't say this isn't so, for it is. And we have the figures to prove it. Write us and we will be pleased to send you a tabulated statement of two machines operated by the same man this season, which gives you every item's receipts and expenses and net profit, and to his surprise he found that a \$2,000 No. 10 Ell Wheel, our smallest size, cleared 10 3/4% more actual profit than a \$3,879.40 Jumping Horse Carousel, one of the best makes in the country.

Don't misunderstand us, that the wheel took in MORE MONEY than the Carousel, for it DIDN'T. The Carousel took in the most money, but it cost more to operate it. The Wheel did TAKE MORE PROFIT, and that is what we are all working for.

We will be pleased to send this entire statement to anyone interested, for it is a detailed statement and is facts.

The Big Ell Wheel for 1916 has some astonishing improvements so it, and is the result of 15 years of experience of that inventive genius of the Ferris Wheel business, W. E. Sullivan, president of the Ell Bridge Co., and what he knows about Big Ell Wheels is interesting reading. Send for our 72-page catalog, showing 35 photographs of the Big Ell Wheel.

ELLI BRIDGE CO., Builders, Box 143 B, Redhouse, Md. P. S. Also read our ads on pages 85 and 91.

SEA SWING FOR BATHERS

Safe, Sensational and Exhilarating.

one year imprisonment for a person who exhibits himself; a maximum fine of \$500 or three years' imprisonment for a person who hires another for exhibition purposes, and for a fine of \$500 and not less than three years' imprisonment for anyone who engages or manages in any form of show which would hold up to ridicule and disgrace any member of any race, sect, color or religion.

THE BILLBOARD IN BORNEO

Sammarinda, East Dutch Borneo, Oct. 18, 1915.

Dear Billboard: I suppose it is not very often that you get news from Borneo, but you are so worse off than I am in getting American show news. The only American show news I had lately was a year-old Billboard, which I got from a man on a steamer. This man got it from another man, and so on.

I have two small shows, a picture show and a side-show. Have just finished a tour of the Celebes, and am now starting a tour of Borneo. My route is Lonau, Singar Singar, Balak Papan, Koto Barrow and Bangarasinine.

There is a great opening for a show of the right kind in this country. I would be glad to get in communication with some one interested, as I speak the languages of the Indies and know the country like a book. I have a good chance to get money here, but shows are hard to get. One must go to America to get them. However, this is the country in which to get a show for America.

I am taking my shows to one of the few rajahs left in Tingsran, where wild men of Borneo are to be found. You can find them there with the lobes of their ears stretched eleven inches.

Regards to old friends. Yours faithfully, WILFRED BURNS, Originator of Stadium Trio.

Permanent address: Post Restrainte, Singapore, S. S. I.

Will Z. Smith, for many years connected with the John T. Hackman Amusement Enterprises, is at present located in Omaha, Neb., where he is showing his troupe of performing cockatoos and Punch and Judy in one of the leading department stores.

ADDITIONAL PARK NEWS ON PAGE 150

MR. LIVE WIRE, ATTENTION!

The earning capacity of our One Cent Base Ball Machine will captivate you. It is the only machine of its kind on the market. It is a five way one cent play, delivering checks from 5 cents to 30 cents. Has two percentage wheels to set to pay as liberal or as tight as you see fit. Simple in construction—nothing to get out of order. Sets on the counter and looks like a thousand dollars. Set the machine in any location where people congregate and watch it go six miles a minute. Twenty-five dollars will start you in a business that will be way beyond your expectations. Put the machine in a location and take the first \$45.00 of its earnings and then give the location a clean bill of sale, and the keys. If you operate more than one town, mail keys to Bank and they will gladly collect for you for 2%. It is a poor location that will not take in first cost in a week. This way you will soon have a large chain of these going on an original \$25.00 investment. While the machine is earning \$45.00 it delivers about \$20.00 worth of trade checks, which are redeemed by the merchant in trade, a nickel and a dime at a time, so in actual dollars and cents the machine costs the merchant the wholesale price on the amount of merchandise that he redeems while the machine is taking in the purchase price. The wholesale cost on this merchandise is about twelve to fifteen dollars. This appeals to the merchant, as he has no actual money invested. A little nerve will put you into the biggest game you ever dreamed of. Price of sample machine, \$25.00; lots of 50 or more, \$20.00; one-third cash and balance sight draft. Do not write for further particulars—you have all the details right here—as we are too busy to answer curiosity seekers. To the live wires with the right kind of a kick we will protect on territory; the dead ones we have kissed good-bye. Do you need the money?



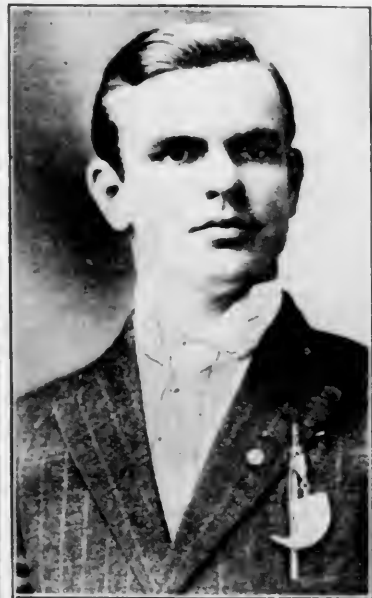
L. G. WILLIAMS CO., NECEDAH, WIS.

SECOND TO NONE

THE QUINCYS SENSATIONAL HIGH DIVERS



MARGARET QUINCY



THOS. QUINCY

MARGARET QUINCY
THE ATHLETIC DIVING VENUS

ANKLE 7 3/4 AGE 19
CALF 13 HEIGHT 5 FT 4 1/2

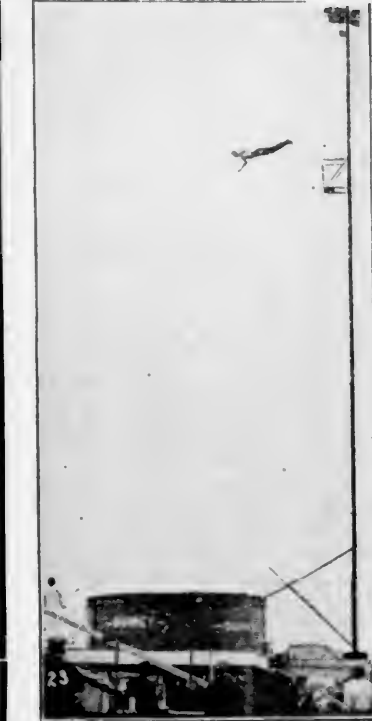
THIGH 21 3/4
HIPS 37 1/2
WAIST 26
HEAD 21 1/4

CHEST 33 1/2
NECK 12 1/2
UPPER ARM 12 1/2 FORE ARM 9 1/2
WRIST 6

A PHYSICALLY PERFECT GIRL



HIGH DIVE BY MARGARET QUINCY



HIGH DIVE BY THOS. QUINCY

PARKS AND FAIRS PLAYED SEASON 1915

January, February, March and April, Parks and Fairs through Brazil, Uruguay and Argentine, South America. Opened at Vailsburg Park, Newark, N. J., June 21st, for 2 weeks—Chillhowee Park, Knoxville, Tenn., 4 weeks—Ontario Beach Park, Rochester, N. Y.—Worcester, Mass., Fair—Afton, N. Y., Fair—Rochester, N. H., Fair—Poughkeepsie, N. Y., Fair—Brockton, Mass., Fair—Richmond, Va., Fair—Columbia, S. C., Fair.

Write the above Fairs and see what they say about this act. The past season certain agents have offered The Quincys and at the last moment substituted with an inferior act. We will book direct or through your authorized agent. If you do business through an agent he can furnish you this act if you demand it.

PARK MANAGERS—If you have a pool or bathing beach we have a proposition that will interest you.

FAIR SECRETARIES—We furnish everything. No holes to dig. Let us send you literature describing this act in full.

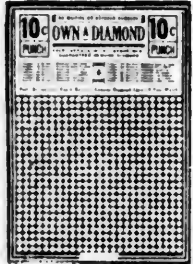
NOW BOOKING 1916

For further particulars address

THOS. QUINCY, CARE THE BILLBOARD, NEW YORK CITY.



SALESBOARD OPERATORS



Our New Holiday Catalogue of Complete Salesboard Deals is now ready and contains a full line of the best selling assortments. If you are without this new catalogue No. 24, write for it today and get in line with the other shrewd buyers who are guided by this book.

BRACKMAN-WEILER CO.
337 West Madison St.,
CHICAGO, ILL.

Sheetmen ----- Pitchmen

7-IN-1 SOLID LEATHER BILLFOLD

Plain or Grain Leather. Per dozen, \$2.00. Gross, \$18.50. Two Samples, 35c.
SPECTACLES, 00 EYE LENSES
Gilt Alloy, Riding Bow Frame, Dozen, 90c.; Gross, \$10.00. Sample, 10c.
LEATHER PILLOWS, \$100.00 per 100.
Sewed Mottos, as "Rest Awhile," etc. Sample, \$1.15.
LYNCHBURG MFG. CO. - Lynchburg, Virginia.

JUST OUT — OUR NEW

GORDON & MORRISON
JEWELERS AND OPTICIANS
Estab. 1892.
CHICAGO, ILL.
210-212 West Madison Street, CHICAGO, ILL.

LOOK WHO'S HERE PYTHON

THREE MINUTE CORN REMEDY
Price \$9.00 per Gross
PITCHMEN, WINDOW DEMONSTRATORS AND CANVASSERS ARE "COPPING THE KALE" WITH PYTHON.
SEND 25c FOR SAMPLE & LECTURE
YES, I SELL WINDOW TELEPHONES \$65.00 Each.
A. T. OLDS, SUITE 1
5 W. VAN BUREN ST., CHICAGO, ILL.

Big Special Offer to Sheet Writers, High Pitchmen and the General Road Agent. \$1.00 Value for 35c.

The book you all have been looking for. Be on your guard. Prevent shake-downs. KNOW THE LAW, and have it in your own hands. I am the only sheet-writer today who ever won a case single-handed. A verdict of \$2,000.00 given in my favor in the U. S. Federal Court, Columbia, S. C. I am now putting out a special book for the PROTECTION OF THE ROAD AGENT, called the AGENT'S PROTECTOR, containing court decisions of different States to prove that agents need no license. This excellent book, which will save you money, time and trouble, I will send to all roadmen in the U. S. Retail price, \$1.00; special to agents, 35c. postpaid. Worth its weight in gold. The agent who knows is the agent who succeeds. Up-to-date hustlers are grabbing it. Enclose 35c and mail to A. A. CANAVAN, Box 52, Knoxville, Tenn.

THE J. W. HOODWIN CO.



Manufacturers of
SALES BOARDS AND CARDS
In all sizes.

2949-2951 W. Van Buren St., Chicago.

"PROP" GREENBACKS Buffalo Design. Best cash ever issued. For Stage, Movies, Advertising, etc. 5,000, \$8.00; 1,000, \$1.50; 100, 35c.; Roll 10c. Samples for stamp.
Most complete line of Bargains ever offered. Hundreds of items in stock. Big List Free.
GILBERT NOVELTY MAGIC CO. "B." 11135 South Irving, Chicago.

SHEET MEN

OLDEST PREMIUM SUPPLY HOUSE in the SOUTH
Get My New Prices. Good Sheet Proposition.
F. E. KEHRER,
Successor to Kahrer & Archie,
509 Temple Court Bldg., ATLANTA, GA.

TATTOOERS' SUPPLIES
PROF. WAGNER, 208 BOWERY, New York City

PIPES FOR PITCHMEN

By GASOLINE BILL BAKER

May that unexplainable sensation pervade that pleasant atmosphere, those excitable expectations we remember, long ago, when Santy was to dust out our family chimney. Remember, brother, how we used to write to the old fellow and float the letter up the due? Remember, brother, how in the childhood days of "Now I lay me," we included a long list of wants in the prayers? Remember the mysterious air that sanctified the old home about this time of year? Remember the kindly old mother and father who tip-toed around on Xmas Eve? How we tossed and slept, unasily Christmas Eve—many years ago? Drink to those days, my brother, and forget for the moment the trials and struggles of the worldly battle, and pass the cheer along. Yes, pass that cheer back home to those white-haired guardians of our youth—perhaps they may not be there next Christmas-tide. For the present, Merry Christmas, and the future—success.

Andy Watson, that son of optimism, was a caller last week. If Andy has made a success of the road it is because he deserves it. The king of razor paste goes South for the winter, and we wish him every success.

M. A. Pingold has quit the game for the winter, and is peddling furs. He met up with J. L. Hayes, J. Curless, Joe Krause and Collins in Bridgeport, Conn., and he says the world doesn't sport any better chaps.

Bert Harter has switched from scopes to cloth, and has bought an Irish car. He is doing well.

Old Doc Charley Waldron and Mr. J. P. Grant have, after a long absence, doubled, and are hitting some big spots in the West. Fifty buck readers don't phase these hustlers. Charley will open in spring with a real med. show un-

knee was so modest that she hired a carpenter to cut a hole in the wall of her boudoir, large enough for her to thrust the injured member through, so Mc-Rae could rub the liniment on it.

Thomas, Thornton and Larson (without the Y, please) have made their spots in Chicago and have gone into winter quarters there.

Many moons ago Deafy Dan, Tige and Al Glover were all traveling together, and Al, Austin, Minn., on a miserable rainy day. After a pow-wow with the chief they managed to land the readers. Well, Al opened up with scopes and it looked fine. They locked in. Tige and Daly opened, but just about then it began to rain. Glover would work in between rains, but it seemed like every time Deafy spouted the gaff it would rain. Half a dozen times—and not a pitch. After supper they sat around waiting for the train, to leave at 11:55. It was the only one until the afternoon of the next day. About 11:30 on the depot clock a train pulled in, and the conductor yelled: "All aboard! Going South." Tige, Dan and Al looked at the clock—not their train. The clock now said 11:40. The agent came out and started to put out the lights. "No more trains that night. Yep, that clock has been slow for a month." Deafy Dan says: "If I had my hearing we would never have missed that rattler."

Frank L. Edmonds would like to hear from Prof. Hurbank, of St. Albans, Vt. Address him Box 227, Perth, Ont., Can.

Little ol' New York will be atung with remorse some of these days for closing the boys out so ruthlessly.

Get Jake Feinately, the Post Card Kid, to tell you about his adventures in Frisco and how

SLIM HUNTER AND BISHOP BURTON



Back in the good old days, when the West was wild, Slim Hunter and Bishop Burton made that memorable trip through Colorado, Nevada, Arizona and California. The accompanying picture was taken in Nevada, with the Death Valley and the high Sierras yet in their path.

der canvas, and expects to carry a flying jinny. Doc says the further west you go the higher the reader soars. Doc and Bonnie send their best to all the gang.

Dwight Wilcox worked Ohio all summer under an umbrella, and says it's good to be in Texas again. He and Doc Gillette made the trip in a jitney, and advise all the boys to get one as it only costs fifty cents a mile by this mode. Then when you meet a tourist on the road you have something to talk about.

We learn that Banty Brown, with peelers, and Dnde Rickey, notions and blocks, are working together.

About the strongest ballyhoo stunt is told about Dwight Wilcox in Eldorado, Ok., several years ago. Dwight had his platform all framed for the big med. show when former Governor Haskell, who was campaigning for Wm. J. Bryan, came along. He donated the stand to the Governor, and there was a push of 2,000 people. When the Governor finished he grabbed a rattler and left the push for Wilcox. A good, live governor would make a swell ballyhoo—if they could be secured.

Larry Barrett, in his merry way with the real true-to-life W. K. Gore, was seen in and around Cincinnati during the past week. Larry is the big electric name in spnd shivs. He will trade his otto go for a pair of tin shears.

Benny Smith, of carnival fame, was working across the street from Doc Wade, the snake oil man, when some students pulled the rotten egg stunt, and, although Benny won't admit it, we'll venture he had to bury his clothes, too.

Dr. Fred G. Gassaway is the proud father of a boy, which arrived October 22, at Dallas, Tex.

Calculator Cohen has accepted a position in a knitting mill, which is good until the blue birds sing again.

Ed Frink says he can't understand why Doc Jack McRae should resort to such methods as a bowie knife duel in a locked room for publicity. He didn't hardly think that of Jack. He says: "Now, if he wanted the floor, why didn't he say something about the time in Oklahoma City when the lady who had a strained

he grew a B. R. Mike Whalen couldn't shoot a rarer one.

Speaking of closing towns—there is honor among thieves which speaks better for the criminal than for that species of human hyena who closes one town after another for everybody—and he can not go back.

The \$75 a day reader is now enforced in Cincinnati, and Louisville is gouging the knights.

When last seen Tobin, the tie form man, was shinning toward the rattler for Detroit.

Harria, the old-timer, worked the Ballston (N. Y.) Fair recently with suppers. His skills were sloughed for shilling too strong.

SPEAK KINDLY

By C. I. Tryon

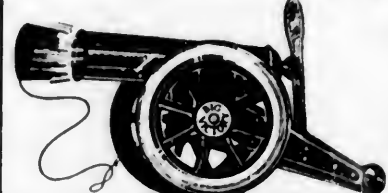
Speak kindly, boys of other folks, No matter what you know,
Speak kindly, boys, or else don't speak;
Keep still and let them go.

The man who knocks can not make friends With people on the square,
Speak kindly, though, and you will have Good, true friends everywhere.

The old palmy days of the mining camps of Colorado are recalled at most of the towns turning out munitions for the allies. Everybody is working and money is plentiful. One of the first to take advantage of it was W. B. Hawley.

Joe Krause seems to have the X on Bridgeport, Conn., with white stones, and is nailing the jack, and Barney McGlynn is doing great with scopes. Our old friend Barnaby is also on the job with jumpers.

Frank Markham is softly chucked away in Laporte, Ia., with his poolroom for the winter. Opening in spring Frank is going to show the boys what a real auto outfit looks like. He wants to hear from J. J. Shea, as he has a good firmen's spot, and he will take the dog for protection. Frank and the Missus send their best to Dr. Chas. Waldron and Bonnie. Sleep



THE BIG GUN
NOTICE THE SIZE AND PRICE

Made entirely of metal. Shoots a cork. Imitation brass barrel, 2 inches in diameter and 7 inches long. Wheels are 6 inches in diameter. Entire length of cannon, 13 1/4 inches. Finished in blue and yellow.
Packed one dozen in a box. Per dozen..... \$ 2.00
Packed each in a box. Per dozen..... 2.25
Hurst's Gyroscope Tops, Gross..... 12.50

Following are all Mechanical Toys:
Tap Toy, Bicycle Rider, Naughty Boy, Dozen..... 1.00
Acroplane Flyers, Uncle Toy, Quack, Quack, Dozen..... 1.00
Zig Zag Toy, Coon Jigger, Crab, Dozen..... 4.00
Auto Bus, Dozen..... 4.00
Tut Tut, Dancng Bears, Dozen..... 4.50
Humpty Dumptys, per 1000..... 20.00

NOTE—No Toys shipped C. O. D.

ED HAHN
(HE TREATS YOU RIGHT)
358 W. Madison St., CHICAGO.
AFTER JANUARY 1st, 222 W. MADISON.

"YOU KNOW ME, AL" IRA BARNETT

Never failed to pull a winner. This season have a corker for Pitchmen, Sheet Writers, Demonstrators, etc.

FOUNTAIN PENS
MIDGET TYPE,
\$10.50 PER GROSS—BOXES & FILLERS
SAMPLE, 15c.

Get on board, boys, and please don't forget to send one-third with order.

BARNETT, Est. 1885, 61 Beekman St., N. Y. City.

I carry a complete line of Pens for Premium Pur-

NATIONAL BILLBOOKS SPELL SATISFACTION EVERYWHERE. Grasp this opportunity to get a real, live premium which insures enormous profit.



NATIONAL Leather Billbooks will get you results there nothing else will. No. 251—7-1 Combination Billbook, in any color or grain; price \$18.75 per gross. No. 103—6-1 Combination Billbook; price \$14.50 per gross. WAKE UP TO YOUR OPPORTUNITIES WHILE THEY ARE HERE. If you do not, YOU will be the sole loser. Samples of both sent for 30c. Don't leave it till tomorrow, but DO IT NOW. Deposit required with every order.

THE NATIONAL LEATHER GOODS CO.,
458 S. Racine Ave., CHICAGO, ILL.

NEW RUBBER NOVELTIES AND TOY BALLOONS

DIRECT FROM FACTORY
FOR YOUR OWN PROFIT be sure you get the "New 1916 Faultless Proposition" before ordering any Toy Balloons, Squawkers, Return Balls or other Rubber Novelties for coming season. Best line and best offer we have yet made. Send your permanent address in now and when new proposition is ready we will mail it to you.

The Faultless Rubber Co., Dept. B, Ashland, O.

THE VEST POCKET COAT HANGER

MONEY FOR AGENTS. A GIANT IN USE-FULLNESS.
EVERY WOMAN AND MAN A USER.
SAMPLE AND PRICES, 25c SILVER.

HUTCHISON, 801 Wasler Avenue, Elmira, N. Y.

JUST OUT AND ALREADY A WINNER

The "CLIMAX" Scarf Form, Patented Dec. 15, 1914. Locks tight on any style collar button. Also Best Silk Braided Tie very reasonable.
BIG MONEY, SURE SALES.
PITCHMEN, DEMONSTRATORS, CANVASSERS. Write for descriptive circulars and particulars.
NOOPEN MFG. CO., Hudson Terminal, N. Y. City.

TIE FORM WORKERS.

Tie Forms are great money-makers for lire demonstrators. Our ACME form is now used by many of the successful boys, and we are the manufacturers of the best silk braided ties for forms. Write for price and deal direct with the manufacturer.
NEW ENGLAND BRAID MFG. CO.,
37 West Third Street, New York City

TIE FORMS!!

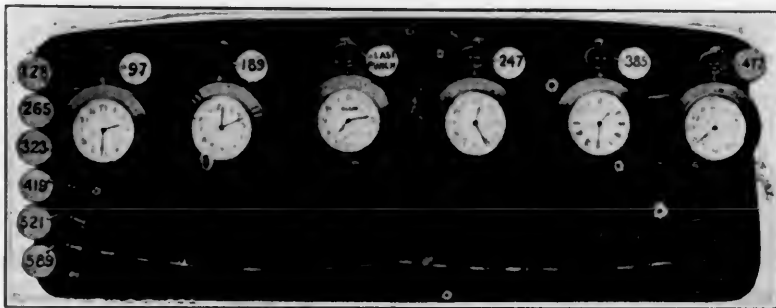
Best and cheapest. Pure German Silver. Tremendous Seller. Enormous Profit. Sample Form and Book Tie, with best "Spel" ever written, sent postpaid in 10c in stamps or coin.
THE YANKEE NOVELTY CO., 94 E. 10th St., N. Y.

This Complete Outfit Costs You \$18.75; BRINGS \$60.00



NEW Collar Button Sales Board

EVERY BUTTON ON A VISIBLE DISPLAY RACK. A Legitimate Selling Proposition with a



PROFIT SHARING PLAN TO INTRODUCE OUR CELEBRATED ONE-PIECE COLLAR BUTTON

Each Button is numbered serially, giving the purchaser an opportunity to participate in the profit-sharing premiums shown on the above Sales Board. Buttons sold at 10c each. The Premiums consist of:

- 5 14x6 SIZE THIN MODEL AMERICAN-MADE HARVARD WATCHES.
6 20-YEAR, GOLD-FILLED, GOLD-SOLDERED LINK WALDEMAR VEST CHAINS.

To the person buying the last Collar Button a special premium is given, which is 1 14x16 SIZE, 25-YEAR, GOLD-FILLED ELGIN WATCH.

This Special Premium assures the clearing up of the Board and brings a gross return of \$60.00.

THIS COMPLETE OUTFIT COSTS YOU \$18.75. NETS \$60.00.

165 West Madison Street, Alter & Co. CHICAGO, ILL. (THE HOUSE YOU CAN'T FORGET) Successors to Holzman & Alter,

P. S.—Write for our Illustrated Catalog, which contains more up-to-date Bargains than any other book issued. Write for it TODAY.

and wife, Harry Riley and wife, Dr. Henry Davis and all their friends.

Old Jim Kelley is too busy with his string of stories to get out on the road and pull up his sleeves. Jim says he is going to have one of those old-time dinners New Year's, and he wants all of the old bunch who happen to be in the big burg to join him.

Ed Lundgren, Shorty Williams and Foss are working the West. Shorty and Foss are peddling the sheet out of a regular machine.

Prince Eagle Eye, B. D. Aldrich, Cleave Aldrich and Arizona Jack were seen at Dawson (Fair), Pa.

THE MEDICINE SHOW By C. L. Edson

Now I remember the medicine show, That came to our town in the long ago; The carriage stopped in the village square; Gawdies, torches raised a glare; Song, with a banjo, rode the air; And all of the loafers soon were there.

I recall how the people smiled, And joked and gathered on hurrying feet, For entertainment our hearts were wild; We lingered much for the showman's treat; Motion pictures were yet unborn, Or the phonograph with its singing horn; Or a dully paper at night and morn; Life was a riotous of wheat and corn.

The Indian doctor, he cleared his throat, And said: "I am here to entertain." He rolled up the sleeves of his loose black coat. "And the tricks I do I will first explain; You see this knife?" and he pulled it free, A regular Bluebeard antikerneyne: "I will lop off the head of a boy," said he, "And pass it around for you all to see, Then slap it back where it used to be; And the boy will be able to get up and go, Healed by the salve of the medicine show!"

The boys then fled to the far outside; The grown ups surged and were crowding near, And we stood with our mouths all open wide, Each of us spreading a fan like ear. "I'll show you wonders beyond belief, With a plain lead pencil I'll pull your teeth, And never hurt you a bit—in brief, This salve I sell is a pain reliever." And he sold us salve and magnetic soap, And electric belts and corn cure dope, Till it grew so late that he couldn't wait, To catch a boy to decapitate.

Sunday Magazine.

100% PAPERMEN 100%

We want 1,000 more Agents on a "NO TURN-IN" proposition in the following States—14 of them: Wisconsin, Minnesota, North Dakota, South Dakota, Nebraska, Iowa, Illinois, Oklahoma, Colorado, New Mexico. Send \$1.00 for a MONTH'S SUPPLIES for a big FOUR-PAPER CLUB. If in above-named States. IF IN Kansas, Missouri, Arkansas or Texas, send 50c only. We send a month's supplies for 3 BIG CLUBS, creditable that protect. Free Card, Copies and PLENTY RECEIPTS—ALL YOU CAN USE FOR A MONTH. Other States at a 3c turn-in for STRONG COMBINATIONS. We send supplies for SOUTHERN AUTO & GARAGE in Missouri, Oklahoma, Texas and THE ENTIRE SOUTH for a 3c turn-in. NEWSABOUT FORDS (formerly Ford Family) for a 5c turn-in. MOTOR BUS for a 10c turn-in. MICHIGAN MOTORIST (Michigan only) for a 10c turn-in. WE want 200 men in TEXAS on three clubs that will get the money. Have been in business FIVE YEARS, and all papermen know that "we are reliable and deliver the goods." CHARTER MEMBER OF "ASSOCIATED SUBSCRIPTIONS AGENTS OF AMERICA," which consists of eight of THE BEST AGENCIES IN THE COUNTRY. WE ALSO HANDLE PREMIUMS. SEND FOR A CATALOGUE.

COMPTON BROS., - - Marvin Bk., Findlay, Ohio.

PAPERMEN SHEETWRITER WARNING

PROTECTION by us that enables you to work ANYWHERE. Our SWELL looking papers, in clubs of three and four, LEATHER ENGAGED, bring you immediate RESPECT, ATTENTION and PRESTIGE. Fast MAIL OFFICE SERVICE brings your patron papers 10 DAYS EARLIER than other agencies. OFFICIAL AND PROTECTIVE self-identifying letters of authority, quoting essential LAWS FOR YOUR PROTECTION, assure skeptical prospects and THE "CHIEF'S" co-operation. OFFICIAL RECEIPTS that virtually COLLECT FOR YOU. IMPOSING AVANCE LETTERS where necessary. THIS MEANS that you WORK UNMO-LESTED ANYWHERE, and for this reason YOU should send your name to us on a post card, and learn WHAT WE CAN DO FOR YOU.

Dispatch A nex Bldg. - HIGGINS CIRCULATION BUREAU - Columbus, Ohio.

A - Be prepared for a good season next year. Carry a side line or devote your entire time to selling CONVEX CHANGABLE LETTER SIGNS. Over 100 different kinds to choose from. Big profits. New and nothing like them on the market for the money. "SHOOT US - 1916 - FOUR BITS" for a sample. After you give it the "once over," we know you will order more. Signs and shopkeepers all fall for CONVEX Signs. New and attractive designs. Get busy. Send for samples. Exclusive territory. Direct from the manufacturers.

162 North Dearborn Street, CHICAGO, ILL.

H. K. Bascom is confined at the U. S. Naval Prison, Brooklyn Navy Yard, Brooklyn, and wants to hear from his friends.

The Thanksgiving dinner at Doc Murdock's dump was some blowout. All the knights of the road in Detroit were in attendance. And the Christmas dinner will be another—standing invitation is extended to all the boys. Doc and his son, A. H., are putting up the old time joint and getting the money.

Understand our old friend, Doc Moran, bought out the Peruna factory at Columbus.

Mary E. Snyder and Florence M. Killecy are some workers. By the way, shoot us a pipe.

H. C. Keller, one of the old boys, now connected with a novelty concern, sends his best to all his friends, and would like to hear from them through The Billboard.

REFLECTIONS

When a pitchman gets along in life, near the half-century mark, and has had nearly thirty years of the game, and has been associated with all classes of society in the strenuous endeavor to make good, he finds it convenient, perhaps comfortable, at times, to step outside the profession and watch it go by.

We learn to judge by motives and not so much from results. When we meet a pitchman who insists that the biz is a thing of the past and the country has gone to the bow-wows somehow or other you don't get frightened, or exalted, as you did in your "Johnny-come-lately" days (apologies to Bill Stumps). You smile, take a long breath and tell him you will think it over. Later you find that it was the pitchman who was a thing of the past and was going to the bow-wows instead of the business or the country.

Conditions and customs have changed. Now, brother, if you would be successful you must make your methods fit the change. I don't care to criticize the methods of pitchmen. He

who criticizes must suggest a practical remedy or he soon descends from the plane of a critic to the level of a common growler.

The world reserves its biggest prizes for originality. If you have no originality, as is the case with many pitchmen, at least be enthusiastic. The man who lacks enthusiasm in his pitch—well, his place is in history. If you lack enthusiasm get out of the way and let some fellow run who can show speed. Cash can buy, but it takes enthusiasm to sell.

Never try to explain your business to others; silence is a thousand times better than explanations. Friends won't require explanations, and enemies won't accept them. Explanations don't explain. Let your mannerisms and behavior be its own excuse for you, and cease all apologies for your being what you are.

The pitch business, like any other form of commercialism, is all right when properly conducted.

A word on the knocker. When working one of the best assets of a pitchman is the sun of the best assets of the guys who advertise him by exposing a grudge or a grouch through their criticism. I know of public men who have risen, year upon year, because of the fact that every man either boosts or knocks them. When you hear a man trying to tear down another's pitch you immediately get that pitch in your mind, don't you? Never try to silence the knockers; they are helpers whom you do not have to burden your pay roll with.

CURLEY CLAWSON



A rare old-timer, who manages always to keep just a bit ahead of the times in getting the dough.

Charley Gow is getting his in Buffalo, and taking in the shows in the afternoon. Old Dad Sugarman, with jumpers; Frank Murry, notions, and Eddie Bandy, gumuygahoo, were seen working there recently.

Dr. H. L. Morris was working in Utica, N. Y., last summer. His opposition was a ladies' singing society, a suffragette meeting and the Salvation Army. Doc worked harder than ever, and finally the singing society broke up, the suffragette band went home and the Sallys quit—then Doc had it all to himself, and he says it was better than Saturday night.

Mac Berkson wants to hear from Al Case and the rest of the tie form boys.

Ralph Q. Decker, the snake oil man, has deserted the ranks and is now in vaudeville with the Brown Dramatic Company, playing one-nighters in New England. He would like to hear from Joe White, Spot Jolly, Al Wilson, Billy Brown and W. E. Baker. Address care The Billboard.

H. E. Stout is doing the sight-seeing-auto trick in Frisco, and is sporting a regulation silver in the face of prosperity. Harry is coming back to the fold though.

Doc Burger has positively blowed the game for the winter, and is doing drug clerk jooty in Pekin, Ill. Doc is mighty strong for the Public Defender. Get him to tell you why, and the story of the three dinges.

Bessie Kohler—Mrs. Stevens wants to hear from you. Remember Zeigler?

Come on, "Do You Remember," kick in. Shoot some more, Ben Cochran. Larry Horan sends his best.

You're next, Doc Fady; what's Doc Sandpaper and Doc File doing now? Building bridges for the Government?

Doc West is in Springfield, O., again, and says he will winter there. Doc is looking fine.

Carl F. Shades says you sure can shoot those reps., W. A. Snake King. Write him at Springfield, O., Bill.

Ernie Kline, of carnival fame, is pitching buttons in Seattle, and Crabby is sneaking a few on the sheet.

R. S. Deming, the white stone man, tried to buck the Dallas ordinance by working in a drug store window, but it wouldn't go. He quit. Another white stone man took a chance and was shook for ninety seeds.

Does Doc Cunningham remember the Mulligan the boys had at Waterville, Me? Doc Mike O'Day, George Anthony, John McBride and Eddie Bedell were present, and it was some time.

Ben King—Are you still working in the West? Drop Kay M. Brydon a line.

Ernest Desplenter has just returned to Chicago, after making the Southern fair. He had a good season, and says business conditions in the South are looking up.

Lloyd Short and Henry Stahl have doubled on razor paste. Some team, Short and Stahl. Good boys and hard workers, both of them.

Mike Hoyt says never mind that tough time, there are no closed towns in California, even if there are a few hostile ones.

Sheet writer to customer: "Do you own a car, sir?" "No sir, I do not." "Well, you drive one, don't you?" "Nope." "You ride in one sometimes?" "No sir, I don't think I ever do." "You see the autos running 'round the street, don't you?" "Oh, yes, I see them." "All right, that entitles you to one — etc."

Old Freddie Campbell has deserted us altogether, as he finds motion pictures more to his liking. He is producing pictures around Entd, Ok., and says it's good dope.

Doc Hammond, Doc Dyer Huber and Dave Blair pulled some nice velvet in Richmond, Ind., recently. Who said Richmond was dry?

Those who live on a pedestal must keep their feet off the ground.

Ed Hahn has just returned from a trip to the East, with many new items for the holiday trade.

Where can the Chinese Horn seed be obtained? Kick in; who knows?

It is the Three Shurns now. They have broken another brother into the game.

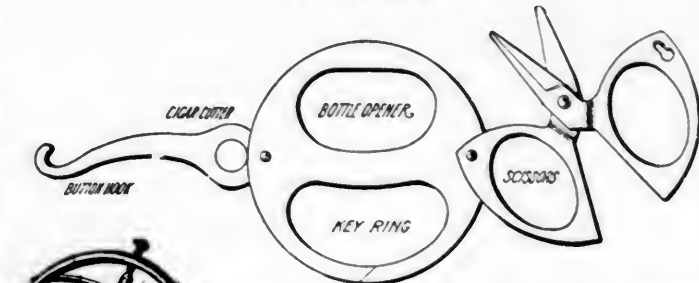
STREETMEN=PITCHMEN

DEMONSTRATORS AND SHEETWRITERS

THE REPUTATION OF A HOUSE IS ITS PRINCIPAL ASSET.

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ARE TODAY THE FOREMOST HOUSE CATERING TO YOUR NEEDS—ASK ANY MAN YOU MEET ON THE ROAD.



We are the sole owners of the HANDY-DANDY-KEY-RING, 5 tools in one, nickel plated. Per gross, \$3.50.

We are headquarters for Hurst's Famous Gyroscope Tops. Large stock always on hand. Per gross, \$12.00.

Our 104-page catalogue is chock full of merchandise you can use. Copy sent upon request, provided you are not a consumer.

WE CAN SELL YOU BETTER GOODS for less money and ship your order P. D. Q.

BERK BROS., 543 Broadway, N. Y. City.

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SPECIAL SHEETMEN SPECIAL

Cable Bow Glasses, \$9.50 Gross, 90c Dozen; Auto Glasses, \$10.00 Gross, 95c Dozen; Rimless Spectacles, \$15.00 Gross, \$1.40 Dozen; Self-Filling Fountain Pens, \$12.00 Gross, \$1.10 Dozen; Razors, \$26.00 Gross, \$2.25 Dozen; Better Razors, \$29.00 Gross, \$2.50 Dozen; Leather Pockets, 7-in-1, \$22.00 Gross, \$1.90 Dozen; Leather Pockets, 4-in-1, \$15.00 Gross, \$1.35 Dozen; Leatherette Pockets, 7-in-1, \$17.00 Gross, \$1.50 Dozen; High-grade Clutch Pencils, \$7.00 value, \$5.50 Gross, 50c Dozen; Isolar Watches (Stamped Jewels), \$6.75 Dozen; Imitation Leather Handbags (black), \$12.00 value, \$9.00 Dozen.

B. STEIN, Jobber

Largest Wholesale Premium House in the Middle West.

204 North High Street,

COLUMBUS, OHIO.

High Pitch Men & Advertisers

We have the best Medical Line out. Repenters with immense profits. Good medicine men write at once on letterhead, if possible. Sample free.

DOC HART MFG. COMPANY, Box 265-A, Batesville, Indiana, U. S. A.

Shaves Without Razor

SHAVINE Powder shaves clean without razor, soap or brush, and makes bumps disappear. For colored or other dark-skinned races. Remarkable discovery. DOES THE WORK. Great seller for agents and street-men. Good profit. Send 25c for half-pound box.

SOUTHERN SPECIALTY CO., Box 206, Savannah, Ga.

DOC H. L. MORRIS



Doc showed us a thing or two this season, and is now taking life easy in New Jersey, wearing out tires and burning up gasoline.

Happy Jack Morgan—Where are you? Not in Texas!

City and Frank Mansfield are home for the winter, paying eight sawbucks for a doorway. They come high but we must have them.

Three years in one spot is a good record for Bill Schultz. You've got to hand it to him. Any slum can get dough in virgin territory.

Johnny Shannon is still taking it easy. John hasn't opened his kelster since he annexed that big H. B. on the World's series.

The man who will call down the vengeance of the merchants and the laws, on his brothers, to protect his own misery aspirations, deserves ostracism.

LIFE'S MYSTERIES

Why Ed Bedell went to the Coast. Where Doc Gordon bought those silver spangled chains.

Why Herb Wood keeps his hat on. Why Harry Marsh is taking on weight. Why Harry Higgins has a good word for Houghton, Me.

Where Scottie Castle is.

A cop tipped Steve Talbot off to cough drops being a good joint—and Steve wants to know what he should do after that. Reckon the joint is ripe.

Doc Rosenberger, who has been Kenneth's partner, in his emporium, is now perturbed. Hercules Oil goes a begging.

J. J. White is still in the goag game, and feels out of place in the U. S. A. J. J. says it's him for Mexico as soon as he can get there.

H. J. "Dutch Moon" is laying off in Moonville, Miss., and says thanks to the water-wagon he is living on Easy street. Moon was one of the many who received the news of Cappel's death with deep regret.

Earl Overstreet died in Toledo, recently, after a short illness of pneumonia. Further information can be had from Charles Farrington, at the Bosley House, Toledo.

T. H. Kelley the famous gum merchant, is wintering in Omaha.

Frank Cloud and Jimmy Cunningham were seen in Chicago recently. Ben Huns and Harry Daly are working companies for Cloud.

The Medicine bunch in Los Angeles includes Hal Curtis, Will Vurpillat, Jim and Monroe Terndon, but the Davies bunch is nowhere to be found.



THE BOYS WHO HAVE USED ALL KINDS OF MAKES IN THE LINE OF DOLLS OR STUFFED ANIMALS TELL US THAT THE

ELEKTRA'S

IS THE BEST AND THE CHEAPEST IN THE LONG RUN

ELEKTRA TOY AND NOVELTY COMPANY, 400 LAFAYETTE STREET, NEW YORK.

MANUFACTURERS AND ORIGINATORS OF EVERYTHING NEW IN THE MARKET FOR THE WHEELMAN.

RIGHT DOWN THE LINE IN THE PITCH GAME

By Ben Cochran

About the year 1899 a young chap named George Stivers was selling papers along Nassau street, New York City, and had a few regular customers. At the corner of Wall and Nassau streets was a hardware store, owned by one Joe Prince, who was the last regular customer young George visited. Mr. Prince always took a kindly interest in the little fellow and usually bought all the papers he had left over, and would chat with him about his business.

One day Stivers stepped to talk with his friend, and noticed he had a lot of pocket knives that had gotten rusty and Prince was willing to send the worst to the factory to be polished. A pocket knife in those days could not be bought for less than a dollar, and most of this lot looked like a dead loss. The young chap asked what he would do with the unusable ones. "Well," said Prince, "I would be glad to take a dollar a dozen for them." Young Stivers only had a dollar, but he said he would take a dozen and sell them to the other peddlers at two shillings apiece. So taking a clear box he marked 25 cents on the lid, and started up Nassau street with his stock.

Before he had gone a block he had sold the whole dozen and went back for more. Mr. Prince was glad to let him have them and admired his enterprise, but was afraid to have such a little fellow acting as his agent on account of the Child Labor laws. So Stivers hunted up a friend, a young Holland Jew, whom they called Butchy Lehman, who had a small notion stand on Nassau street, near Ann, to stand sponsor for the stock, and he (Stivers) would do the selling. He made the first authentic pitch on record, standing at the corner of Ann and Nassau streets, with his elzgar-box pitch case, calling attention of the passersby to his wonderful bargain in four-bladed, tone-handled, hand-made and oil-tempered jack knives, that were always sold for one dollar. A short time after that the Faber Penell Company had a fire, and young George made a deal with them to sell a lot of damaged lead pencils. Business was no rushing that he had a push cart for twenty-five cents a day and stood on a box and told the merits of the pencils. His partner in this venture was Butchy Lehman, and it was very profitable. Lehman decided to go to Chicago with his share of the profits (about \$3,000) and open a notion and dry goods store. The notion store developed into the department store that is a Chicago landmark, and will be for many years.

Young Stivers, seeing that people would be willing to stop and listen to his spiel and buy his wares, decided to try his luck on the road with the lead pencils and a few more novelties. His success attracted others, and the South, in its reconstructive period, was a profitable mecca for the specialty salesman, who had a good story to tell about the wares he handled. Thus was born the pitch business. As new novelties were introduced a new crop of salesmen took them on the road with varying success.

Medicine and liniments were always good sellers. Glue shoe blacking, razors and slum jewelry, notions and novelties of all kinds ran a close second. And as a true pitchman must be versatile and intrepid, he had to invent all kinds of ideas and schemes to attract his audience. Among the successful notion pitchmen I might mention Frank Lilly, Sam Levy, his son Mancy, Big Dick Hardman, Jim Chase, Ben King, Frank Mayo, Frank Mansfield, Big Jim Briscoe, J. P. Johnson (of twenty years' heading), Livingston, George Marx, and that old war horse who wears medals and cow bells, Bill Stumps, most of whom have a comfortable bank roll.

How the word faker was tacked on this new industry I don't know, but it was probably applied because of the fact that pitchmen used all kinds of mountebank methods and magic to attract an audience.

From time to time new devices and articles were added to the game. Electric belts had a long and profitable career, and in the sale of this article probably originated the forced sale, commonly known as "the jam, or give-away."

Among the most successful belt salesmen were Big Foot Wallace, Dr. Ed Sutherland, Yellowstone Kid, Jack Dalton, George Fady, Dr. Marshall and Danny McAnara.

The indestructible pen point has also been a meal ticket for a host of pitchmen for a

UNCLE PETER



Uncle Peter Ellsworth has just returned to Omaha to get his first subsidy at Uncle Peter, Junior. Other debate: Is the little fellow on his knee Uncle Pete, Jr., or Uncle Pete, Sr., some few years ago?

No One Can Under-sell Us. We Always Go Them One Better

— HERE IT IS — \$1.35 SOME PRICE, EH? AND SOME GOODS, TOO!

POSITIVELY THE BEST VALUE EVER OFFERED FOR A FLASH

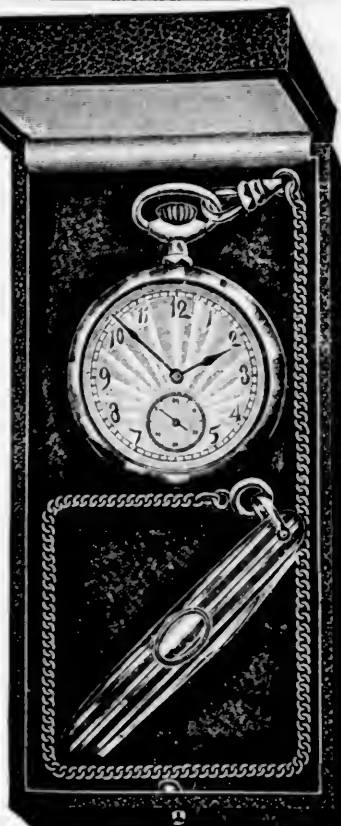
Extra heavy Gold Plated, Gold Dial, Thin Model Watch, with a genuine 20-year Gold Filled, Gold Soldered Waldeum or Coat, Solid Link Chain and Knife. In a Handsome Velvet Lined Case.

Fair and Street Workers, Sales Board Operators—Every One Who Wants The Big Flash—Get Busy While They Last. This is only one of our big bargains.

We deliver the goods as advertised and do not substitute.

SEND FOR OUR NEW BIG CATALOG—IT'S FREE

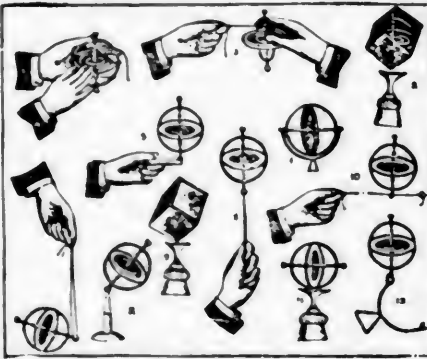
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ANNOUNCEMENT EXTRAORDINARY!

THE MARVELOUS 20TH CENTURY GYROSCOPE TOP

THE HOLIDAYS ARE UPON US, AND WE ARE FULLY PREPARED



to supply Streetmen, Papermen, Notion Workers, Novelty Men, Game Operators, Window and Store Demonstrators and Hustlers in every line—with the latest and best—at LOWEST PRICES.

Jewelry, Cutlery, Notions, Leather and Rubber Goods, Optical Specialties, Watches, Clocks, Razors, Stuffed Toys, China Novelties, and the most complete line of Toilet Articles and Pocket Books in America, included in our stock and ready for IMMEDIATE SHIPMENT IN ANY QUANTITY. SHOOT YOUR ORDERS ALONG IF YOU KNOW WHAT YOU WANT, AND GET THE KALE DURING THE HOLIDAYS.

If you have tried others and suffered from delayed shipments, substitution, or damaged goods, get in touch with us.

Write for our 150-page Catalog. It's a Winner. PHILADELPHIA NOTION & NOVELTY HOUSE, Philadelphia, Pa.

HURST'S—BEST TOP IN THE COUNTRY—\$12.00 per Gross. 332 Market Street, Philadelphia, Pa.

NOT CATALOG KIND OF GOODS.

Our Goods Are Of The Kind You Will Try To Keep Under Cover.

Every Demonstrator, Pitchman, Streetman, Auctioneer, Premium Man, etc., should keep in touch with us.

Here's one of our kind: ORIGINAL GENUINE L. & K. BELT SUSPENDER SUSPENDER AND BELT COMBINED



It's the MARVEL OF THE AGE. The MOST SUBSTANTIAL, the MOST PRACTICAL article on the market, and A 400% PROFIT PROPOSITION at that. Sample and Circular, 25c.

Now, remember, we spring a new one every now and then, and, in fact, have something up our sleeve right now that is worth while.

Let us have your address where we can reach you at all times. Invest a penny. Write now; you will be glad you did it if you do.

LEVENTHAL & WOHL, 58 Orchard St., New York, N. Y. Sole Makers L. & K. Belt Suspender.

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Compliments of the Season

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SAFETY FIRST OFFERIGHT says that it makes no difference what the others offer you, he always has something better. You that don't know of our new proposition, write at once. We will be pleased to give you all information FREE. Don't send any money, but hurry and write. DO IT NOW. PUBLISHERS CIR. & ADV. CO., Southwestern Bldg., Dallas, Tex.

number of years, also spit-fire and gummy-gaucho.

The business flourished, and everyone was prosperous while the weather was good, but the long cold winters were an awful strain on the bank roll, and indoor work was not known until Lou Buckley conceived the idea of holding a Food Show in Boston. A few of the fraternity secured space to pitch specialties, when biff bang! a new industry sprung up, and doing indoor pitching, or, called by a more dignified name, demonstrating, was started. Concessionaires and advertisers in the indoor shows began to notice that the fellows with the packing box frame-up, covered with green cloth, spelling their goods in an interesting way, were getting real, honest-to-goodness money. They then realized that giving away picture cards and samples were big, and they then put salesmen in their booths, with order books.

About this time some one discovered the merits of the German double lever collar button. It had been on the market for twenty or thirty years, but no one had realized its worth as a demonstrating article. Many claim to be the real discoverer, but I am inclined to think that Joe Glynn was the first to make a pitch on this button. Before long Johnny Maney, Jack Carey, Jimmy Hull, Lew Schelling, George E. Covell, John Schand, Ed Castello and others got the joint, and started pitching them at fairs and exposition grounds and department stores. I think there has been more real money made on the collar button pitch than any other novelty ever handled. There was probably more money in our fountain pens, however, as the pens were handled in so many different ways, by window demonstration and premium schemes, as well as by pitchmen, while the collar button was strictly a high pitch proposition that the joint was soon jammed. There are probably more real pipes sold and more money cut up by the bunch that handled the buttons than any article that was ever sold from the hurricane deck of a packing box, and they traveled far and fast with them; in fact, one of the cleverest of the button workers made a tour around the world "on a collar button," accompanied by his wife, two children and a maid.

Gyroscope tops had a wonderful sale and also brought out the best in the pitch artist that he had in him; also the laryngoscope or opera glass.

Kid Allen, however, was the real fox. For three years he toured the country, working fairs, windows, stores and any old place he could light and tell his story about the wonderful kitchen article that would skin a spud, take out the eyes, core the apple, and a lot of other things. Nobody paid any attention to him or his pitch until he had accumulated a lot of real estate in Denver and was collecting rents on it. Then the boys got wise to the potato skinner, and the combination kitchen tool seems to be at present the standard seller for the live pitchman and demonstrator.

Some think the pitch business is paying out, but it is a false idea. It is better today than ever, but, like everything else, it is progressing, and the live wire pitchman who keeps his eyes open for new ideas and has the ability to put them over is making good.

The notion wagon is giving way to the auto with its specialty, and the drug and pure food laws have spoiled a lot of territory for medicine. The old fashioned knock-em-down and drag-em-out give-away pitch is on the shelf, along with the little pen and the three-waiter shells. But the legitimate vendor who has a meritorious article to sell, with a novel or entertaining way of selling it, will always get by.

Charlie Pratt is back home from the fairs. Charlie is one of the first in the pan lifter game, and made the rest of them take to the cellar when he flashed his B. B.

Who says Philly isn't a model city? Benson was called up to the City Hall for selling lumps, and was told to go over on Eighth street with the rest of the hula-hula dancers, which Bill did, and reports business good.

Arizona Harry is doing the country up in regular vacation style. He's played both the Frisco Expo, and the Tjnnana Fair, and said he was glad to make a rattler East. He's got a new joint that he's going to spring. Where are you now, Harry? Shill.

"To Harry M. Hart belongs extended credit for his speech and the clean way he helped the boys at the Oneonta Fair," says Doc Patterson. Doc says if the boys used the tactics set forth by Hub, the whole frat would be better off.

Ask Bennie Price where he stayed when he was last in Omaha.

BEN COCHRAN



A man among men(y). He is held in high esteem.

ROUTES IN ADVANCE

Managers and performers are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

PERFORMERS' DATES

When no date is given the week of December 13-18 is to be supplied.

Abarbanell, Lina (Maryland) Baltimore. Abel, Neal (Majestic) Waterloo, Ia. Act Beautiful (Empress) Sacramento, Cal.

ADELAIDE AND J. J. HUGHES

Adler & Arline (Bushwick) Brooklyn. Adler, Felix (Davis) Pittsburg; (Orpheum) Brooklyn 20-25.

ALEXANDER KIDS

Akl Trio (Majestic) Bloomington, Ill. Albright, Bob (Pantages) Spokane; (Pantages) Seattle 20-25.

The Original AMETA

Allen, Mr. & Mrs. Frederick (Empress) Cincinnati. Allen, Minnie (Davis) Pittsburg; (Keith) Boston 20-25.

ANGELO-ARMENTA & BROS.

Amoras & Mulvey (Bijou) Jackson, Mich. Annapolis Boys, Five (White) Fresno, Cal.; (Orpheum) Los Angeles 20-25.

FRED AND ADELE ASTAIRE

Attell, Abe (Fulton) Brooklyn. Arnold & Florence (Orpheum) New Orleans 20-25. Aubrey & Rich (Keith) Toledo 20-25.

ERNEST R. BALL

Baker, Belle (Keith) Cincinnati; (Majestic) Chicago 20-25. Ball, Ernest R. (Keith) Boston; (Keith) Providence 20-25.

RAE ELEANOR BALL

Bankhoff & Gille (Alhambra) New York; (Keith) Washington 20-25.

Bark's Half Million (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City, Mo., 20-25. Barber & Jackson (Unique) Minneapolis.

JANE and JEROME BARBER and JACKSON

Beeman & Anderson (Bushwick) Brooklyn; (Orpheum) Brooklyn 20-25. Beera, Leo (Temple) Rochester; (Keith) Cincinnati 20-25.

STUART BARNES

Bergere, Valerie, Co. (Empress) Grand Rapids. Bernard & Shaw (Bushwick) Brooklyn 20-25.

Brightons, The (Keith) Indianapolis; (Keith) Cincinnati 20-25. Broadway Revue (Pantages) San Diego; (Pantages) Salt Lake 20-25.

Bison City Four

Brown & Jackson (Miles) Pittsburg. Brown, Geo., & Co. (Colonial) Erie, Pa.

BETTY and JIMMY BOND and CASSON

In a Merry Musical Melange. "Song Land." Booked Sold U. R. O. TIME.

Burnham & Irwin (Keith) Cincinnati; (Keith) Indianapolis 20-25. Burton, Dorothy, & Co. (Loew) Rochester, N. Y.

THIS BLANK IS AVAILABLE FOR ROUTE DATA IN CASE YOU HAVE NO ROUTE CARDS. CARDS WILL BE MAILED UPON APPLICATION.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Berra, Mabel (Shea) Toronto. Berens, The (Majestic) New York. Beyer, Ben, & Co. (Orpheum) Los Angeles.

LOUIS BAUM

Bishop, Marie (Columbia) Davenport, Ia.; (Orpheum) Winnipeg 20-25. Bison City Four (Orpheum) Salt Lake 20-25.

ETHEL CLARK

In Vaudeville with Joseph E. Howard. Dea Moines, Iowa, week of Dec. 13th.

MR. LEO BEERS

Bonner & Powers (Alhambra) Philadelphia. Boston & Leander (Orpheum) Brooklyn.

VALERIE BERGERE

Bradley & Norris (Bijou) Savannah, Ga.; (Bijou) Richmond 20-25. Brenner, The (Pantages) Calgary, Can.

JOSEPH E. BERNARD

In "Who is She?" Management M. S. Epstein.

Cliff, Genevieve, & Co. (Orpheum) Salt Lake 20-25. Clifford, Kathleen (Keith) Phila.; (Keith) Washington 20-25.

COLLINS and HART

Clown Seal (Keith) Washington 20-25. Cole, Alice (Greely Sq.) New York.

Conant, Calista (Gaiety) Galesburg, Ill. Conlin, Hay (Empress) Columbus, O.

Cook, Joe (Orpheum) New Orleans; (Lyric) Birmingham 20-25. Cooper, Harry, & Co. (Alhambra) New York 20-25.

Curry, John (Prospect) Brooklyn 20-25. Daily & Goldberg (Empress) Columbus, O.

DeLasso Bros. (Bijou) Battle Creek, Mich. DeLasson & Davies (Temple) Detroit; (Temple) Rochester 20-25.

DeLorenzo, Robert A. (O. H.) Genoa, N. Y.; (Academy) Kings Ferry 20-25.

DeWar's Circus (Seventh Ave.) New York. DeWitt, Burns & Torrence (Keith) Phila.

DeWitt, Burns & Torrence (Keith) Phila. DeWitt, Burns & Torrence (Keith) Phila.

DeWitt, Burns & Torrence (Keith) Phila. DeWitt, Burns & Torrence (Keith) Phila.

JAS. B. DONOVAN and MARIE LEE

Doyle, John T., & Co. (Majestic) Newark, N. J. Dream of the Orient (Bijou) Bay City, Mich.

Dunbar & Turner (Orpheum) Dea Moines, Ia. Dunbar's Bell Ringers (Orpheum) Wheeling.

Egan, Thomas (Palace) Chicago. Elder's Goats (New Palace) Rockford, Ill.

Elliot & Mullen (Miles) Cleveland.
Ellis, Jay & Elkins (Poll) New Haven, Conn.
Ellis, Hying, Sisters (Grand) Minneapolis.

MABEL ELAINE

"Town Topics," Indefinitely.

Erford's Sensation (Alhambra) New York 20-25.
Ergott & Lilliputiana (Miles) Cleveland.
Esmond, Mr. & Mrs. (Academy) Norfolk, Va.

SIDNEY VERL THE FAYNES

A Classy, Flashy Pair.

Fashion Girls (Pantages) Spokane; (Pantages) Seattle 20-25.
Fatima (Empress) Portland, Ore.
Fay, Frankie (Place) New York.

Bert Fitzgibbon

Comical. Direction Frank Brana.

Mella & Halliday (Prospect) Brooklyn.
Pink's Mules (Orpheum) Gary, Ind.
Fisher, Grace, Co. (Keith) Cleveland; (Keith) Columbus 20-25.

BERTIE FORD

"The Tanglest on the Wire" Direction Gene Hughes

Fogarty, Frank (Orpheum) Kansas City; (Orpheum) St. Paul 20-25.
Fogarty's Dancers (Judith) Lewistown, Mont.
Folia Sisters & Lelloy (Palace) Brooklyn.

EDDIE FOY

And the Seven Little Foy's.

Foy, Eddie, & Family (White) Fresno, Cal.
Foy, Eddie (Loew) New Rochelle, N. Y.
Francis, Emma, & Co. (Alhambra) New York 20-25.

FLYING GEYERS

Now Booking for Vaudeville. Care Billboard, Chicago.

Gardner, Happy Jack, & Co. (Empress) Sacramento, Cal.
Gardner, Happy Jack, & Co. (Empress) Sacramento, Cal.
Gaudinids, The (Columbia) St. Louis.

DOROTHY HERMAN

Character Singing Comedienne. Booked Solid—Loew Circuit.

Hopkins & Axtell (Pantages) San Francisco; (Pantages) Oakland 20-25.
Hopkins, Ethel (Keith) Toledo; (Keith) Dayton 20-25.

Gerrard & Clark (Orpheum) Denver; (Burns) Colorado Springs 20-22; (Orpheum) Lincoln, Neb., 23-25.
Gibson, Jack & Jessie (Casino) Mason City, Ia.

JOHN R. GORDON

"A Night and Day" Direction Stoker & Bierbauer.

Gilders, The (Orpheum) Memphis 20-25.
Golding & Keating (Hipp.) Baltimore.
Golein, Al Troupe (Orpheum) Providence.

VENITA GOULD

In Mimicries.

Grover & Richards (Empress) Seattle.
Gruber's Animals (Keith) Columbus, O.; (Keith) Cleveland 20-25.
Gruet & Gruet (Lyric) Birmingham, Ala.; (Hijou) Savannah, Ga., 20-24.

FREDERICK MOLLY HALLEN & FULLER

Booked Solid United Time. Gene Hughes.

Hanson & Clifton (Pantages) Edmonton, Can.; (Pantages) Calgary 20-25.
Happert, Nan (Orpheum) Memphis; (Orpheum) New Orleans 20-25.
Hardeen (Pantages) Salt Lake.

HANG PING CHIEN PEKIN MYSTERIES

Orpheum Circuit.

Hector (Hipp.) Los Angeles.
Hedde, John (Gayety) Chicago.
Hedler, Ruby (Orpheum) Seattle 20-25.

THREE HENRYS

High-Class Musical Act.

Hill & Sylvanny (Keith) Cleveland 20-25.
Hines & Remington (Empress) Butte, Mont.
Hines & Ryan (Keith) Portland, Me., 20-25.

DOROTHY HERMAN

Character Singing Comedienne. Booked Solid—Loew Circuit.

Hopkins & Axtell (Pantages) San Francisco; (Pantages) Oakland 20-25.
Hopkins, Ethel (Keith) Toledo; (Keith) Dayton 20-25.

Horlick Family (Bushwick) Brooklyn.
Houdini (Orpheum) Salt Lake 20-25.
Howard's Ponies (Maryland) Baltimore.

MULLINI SISTERS PRESENT 6 ROYAL HUSSARS

Huling Seals (Hipp.) Terre Haute, Ind.
Hunters, Musical (Empress) Seattle.
Hunting, L. & M. (Temple) Rochester.
Hunting & Frances (Alhambra) New York.

LEO JACKSON and MAE

Classy Bicycle Novelty. Orpheum Circuit.

Jane, Dawne, & Co. (Lincoln) Chicago.
Junior Follies (Fox) Aurora, Ill.
Junior Revue (Orpheum) Detroit.

3 FLYING KEYS

Aerialists Supreme. Direction Harry Spelzel.

Kerr & Davenport (Empress) Sioux City, Ia.
Kerr & Weston (Temple) Detroit 20-25.
Kerlake's Pigs (Empress) Seattle.

4 MARX BROS. 4

In HOME AGAIN. Written and Staged by Al Shean. Direction Harry Weber. Booked Solid.

Kerlake's Pigs (Empress) Seattle.
Kerville Family (Maryland) Baltimore.
Ketchum & Cheatem (Hipp.) Youngstown, O.
Kidder, Capt., & Co. (Loew) New Rochelle, N. Y.

LA FRANCE BROS.

Assisted by Eugenie. Direction Buchler & Jacobs.

Lambert (Greeley Sq.) New York.
Lambert & Frederick (Keith) Philadelphia 20-25.
Langsons, The (Palace) Chicago; (Majestic) Milwaukee 20-25.

Leou, Great (Temple) Rochester.
Leon Sisters (Orpheum) Oakland, Cal., 20-25.
Leonard, Eddie, & Co. (Keith) Dayton, O.; (Keith) Columbus 20-25.

GRACE LA RUE

IN VAUDEVILLE. DIRECTION ALF. T. WILTON.

Live Wires (Orpheum) South Bend, Ind.
Lloyd & Britt (Orpheum) Brooklyn.
Lockhardt & Leddy (Majestic) Newark, N. J.
Lobse & Sterling (Orpheum) Minneapolis; (Orpheum) St. Paul 20-25.

MARRIOTT TROUPE

20th Century Sensation.

McIntyre, Frank, & Co. (Alhambra) New York.
McKay & Arline (Keith) Indianapolis; (Keith) Cleveland 20-25.
McKenzie, Beatrice, & Co. (Hipp.) Los Angeles.

MINNIE PALMER PRESENTS 4 MARX BROS. 4

In HOME AGAIN. Written and Staged by Al Shean. Direction Harry Weber. Booked Solid.

Mareena, Navarro & Mareena (Hijou) Brooklyn.
Marie, Dainty (Orpheum) Los Angeles.
Marimba Maniacs (Empire) N. Yakima, Wash.

McFALL'S TRAINED ANIMALS

Mason, Harry, & Co. (Unique) Minneapolis. (Keith) Indianapolis 20-25.

Mason, Harry, & Co. (Unique) Minneapolis. (Keith) Indianapolis 20-25.
Mason, Harry, & Co. (Unique) Minneapolis. (Keith) Indianapolis 20-25.
Matthews & Shayne Co. (Keith) Louisville.

BERT MELROSE

FEATURING THE "MELROSE FALL"

Melody Trio (Orpheum) Fargo, N. D.
Memories (Palace) Chicago.

WIG Real Hair, Sully Kid, Chinese, Indian, 75c each. Negro, 50c and 41c. Lady's Wig, \$1.50 up. Imported Characters, \$1.75. A-1 Tights, 75c. Carnivat Paper Hats, doz. 15c. Catalog free. Kilgort, Mfr., 46 Cooper Square, New York.

Merrill & Otto (Keith) Washington 20-25.
Metropolitan Dancers (Orpheum) Minneapolis; (Majestic) Chicago 20-25.
Meuther, Dorothy (Victoria) Charleston, S. C.; (Piedmont) Charlotte, N. C., 20-22.
Mexicans, The (Majestic) Milwaukee.
Mexico (Pantages) Calgary, Can.
Midnight Motorista (Bijou) Hay City, Mich.; (Franklin) Saginaw 20-22; (Bijou) Lansing 23-25.
Miles, Homer, & Co. (Keith) Philadelphia 20-25.
Military Dancers, Six (Grand) Evansville, Ind.
Miller, Cleora, Trio (Empress) San Francisco.
Mills, Florrie (Orpheum) Sacramento, Cal., 20-25.
Milo (Victoria) Charleston, S. C.
Milton & DeLong Sisters (Orpheum) Winnipeg 20-25.
Mizpah, Selbini & Co. (Empress) San Francisco.

VICTOR MORLEY
— IN —
"A REGULAR ARMY MAN"
DIRECTION FRANK EVANS

Modena, Florence, & Co. (Empress) St. Paul.
Monroe, Chauncey, & Co. (Delancey St.) New York.
Monte Trio (Majestic) Knoxville, Tenn.
Montgomery, Marschal (Orpheum) Brooklyn; (Keith) Phila., 20-25.
Moore & St. Clair (Palace) Minneapolis; (Pantages) Winnipeg 20-25.
Moore, O'Brien & O'neal (Keith) Cincinnati; (Keith) Louisville 20-25.
Moore, Tom & Stacia (Grand) Grand Forks, N. D.
Moore & Haager (Orpheum) Seattle; (Orpheum) Portland 20-25.
Moore, Gardner & Rose (Keith) Indianapolis.
Morgan & Gray (Pantages) Portland, Ore.
Morgan Dancers (Keith) Cincinnati.
Morley, Victor, & Co. (Orpheum) San Francisco 12-25.

MOSCONI BROS.
Winter Garden, Indef.

Morin Sisters (Temple) Detroit; (Temple) Rochester 20-25.
Morris, Wm. (Bijou) Brooklyn.
Morris & Wilson (Amercian) New York.
Morris, Wm., & Co. (Orpheum) Memphis; (Orpheum) New Orleans 20-25.
Morris, Eliza (Orpheum) Montreal; (Dominion) Ottawa 20-25.
Morton & Moore (Maryland) Baltimore; (Keith) Phila., 20-25.
Morton & Glass (Temple) Rochester; (Orpheum) Montreal 20-25.
Moscop Sisters (Seventh Ave.) New York.
Mullen & Coogan (Keith) Providence; (Alhambra) New York 20-25.

ELIZABETH M. MURRAY
In Vaudeville. Direction Mr. Alf. T. Wilton.

Mumford & Thompson (Empress) Sacramento, Cal.
Murati, Toki (Empress) Butte, Mont.
Murphy, Senator Francis (Bijou) Battle Creek, Mich.
Murphy, Frankie (Orpheum) Memphis; (Orpheum) New Orleans 20-25.
Murphy's, John E., Street Pier Minstrels (Family) Lancaster, Pa.; (Majestic) York 20-25.
Murphy & Foley (American) New York.
Musical Matinee (Orpheum) Peoria, Ill.
Myrl & Belmar (Academy) Norfolk, Va.; (Maryland) Baltimore 20-25.
Mysteria (Orpheum) Oakland, Cal.
Nadell & Rogers (Bijou) Jackson, Mich.
Nairem's Dogs (Orpheum) Salt Lake; (Orpheum) Denver 20-25.
Naldy & Naldy (Fulton) Brooklyn.
Navassar Girls (Orpheum) Kansas City.
Navin & Navin (Bijou) Richmond, Va.
Nesbit, Evelyn (Orpheum) Winnipeg.

NIP AND TUCK
Booked Sold. Agent, Harry Spingold.

Newhoff & Phelps (American) Chicago.
New Producer, The (Keith) Washington.
Nichols, Nellie V. (Orpheum) Denver; (Burns) Colorado Springs 20-22; (Orpheum) Lincoln, Neb., 23-25.
Nicholas-Nelson Troupe: Ft. William, Ont.; Winnipeg 20-25.
Nicholas & Robinson (Boulevard) New York.
Nicholson, Archie, & Co. (Majestic) Chattanooga, Tenn.; (Princess) Nashville 20-22.
Nonette (Orpheum) San Francisco 13-25.
Nordstrom, Frances (Forsythe) Atlanta 20-25.

EVELYN BLANCHARD PRESENTS
MARIE NORDSTROM

North, Frank, & Co. (Keith) Boston.
North, Olive (Majestic) Chattanooga, Tenn.
Norton & Earl (Majestic) Waterloo, Ia.
Nugent, J. C., & Co. (Orpheum) Winnipeg.
O'Brien & Buckley (Hipp.) Baltimore.
O'Connell, George (Majestic) Chicago 20-25.
O'Malley, John (Dominion) Ottawa, Can.; (Shea) Buffalo 20-25.
O'Neal & Walsley (Pantages) Calgary, Can.
Oakland, Will, & Co. (Keith) Boston.
Ondra (Orpheum) Montreal.
Office Girls (Pantages) Winnipeg; (Pantages) Edmonton 20-25.
Olcott, Chas. (Palace) Chicago.
Olga (Orpheum) Los Angeles.

CHAS. OLCOTT
Direction Jennie Jacobs.

Oliver & Olp (Bushwick) Brooklyn; (Maryland) Baltimore 20-25.
Orange Packers (Keith) Toledo; (Empress) Grand Rapids 20-25.
Oriday, Laurie (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
Orr, Charles (Orpheum) Brooklyn.
Orth & Dooley (Keith) Toledo; (Keith) Cleveland 20-25.
Overholt & Young Sisters (Bonlevard) New York.

Page, Hack & Mack (Orpheum) San Francisco; (Orpheum) Sacramento 20-22.
Paid With Interest (St. James) Boston.
Palfrey, Hall & Brown (Maryland) Baltimore 20-25.
Palmer, Gaston (Shea) Toronto; (Shea) Buffalo 20-25.
Pandur, Bobby, & Bros. (Keith) Toledo.
Parlows, The (DeKalb) Brooklyn.
Parry, Charlotte, & Co. (Keith) Toledo 20-25.

PACKARD "4"
Now playing PANTAGES CIRCUIT.
Direction Sam Baerwitz.

Passion Play of Washington Square (Prospect) Brooklyn.
Patrick & Ferria (Lincoln) Chicago.
Patterson, Burdella (Columbia) St. Louis 20-25.
Patty Bros. (Pantages) Salt Lake.
Paul & Boyne (Delancey St.) New York.
Paul, LeVan & Dohis (Dominion) Ottawa, Can.; (Orpheum) Montreal 20-25.
Pauline & Leopards (Boulevard) New York.
Payne & Nemeury (Orpheum) Minneapolis; (Orpheum) St. Paul 20-25.
Pekin Mysteries (Orpheum) St. Paul; (Majestic) Milwaukee 20-25.
Perrin, Al (O. H.) Genoa, N. Y.; (Academy) Kings Ferry 20-25.
Phasma (Empress) Seattle.
Pierot & Scheldt (Keith) Dayton, O., 20-25.
Pietro (Forsythe) Atlanta, Ga.; (Piedmont) Charlotte, N. C., 20-22.
Piler & Douglas (Yonge St.) Toronto.
Pingree, Helen (Seventh Ave.) New York.
Pipifax & Paulo (Orpheum) Minneapolis; (Palace) Chicago 20-25.
Pistel, Lew, & Co. (Empress) Cincinnati.
Pontini (American) New York.
Port & DeLacey (Orpheum) Detroit.

GEO. PRIMROSE
AND HIS
MINSTRELS
Direction Beshler & Jacobs.

Portia Sisters, Four (Pantages) Portland, Ore.
Potts Bros. & Co. (Pantages) Spokane; (Pantages) Seattle 20-25.
Powder & Capman (Orpheum) Montreal; (Dominion) Ottawa 20-25.
Powell's, Tom, Minstrels (Empire) N. Yakima, Wash.
Powell, Ruth (Delancey St.) New York.
Prelle's Dogs (Forsythe) Atlanta, Ga.
Primrose, Fred (Orpheum) Salt Lake; (Orpheum) Denver 20-25.
Princeton & Yale (Pantages) Seattle; (Pantages) Vancouver, B. C., 20-25.
Prosperity Eight (Pantages) Oakland, Cal.; (Pantages) Los Angeles 20-25.
Pruette, Wm., & Co. (Keith) Washington 20-25.
Pruitt, Bill (Orpheum) South Bond, Ind.
Puck, Harry & Eva (Orpheum) Winnipeg 20-25.
Quer & Quant (Majestic) Flint, Mich.; (Majestic) Kalamazoo 20-22; (Empress) Grand Rapids 23-25.
Quigley & Fitzgerald (Keith) Boston; (Keith) Washington 20-25.
Quiroga (Keith) Louisville; (Keith) Columbus, O., 20-25.
Rackett, Hoover & Markey (Globe) Boston.
Raudderger & Aldo (Davis) Pittsburg; (Maryland) Baltimore 20-25.
Rankin, Virginia (Orpheum) Fargo, N. D.
Raymond & Bain (Empress) Edmonton, Can.; (Pantages) Calgary 20-25.
Red Heads (Keith) Toledo 20-25.
Reed Sisters (Lincoln Sq.) New York.
Reed & Reed (Alhambra) Philadelphia.
Reed Bros. (Davis) Pittsburg; (Keith) Louisville 20-25.
Redding Sisters (Majestic) Newark, N. J.
Reddington & Grant; Canton, Ill.
Redford & Winchester (American) Chicago.
Regal & Bender, (Empress) Potland, Ore.
Rezal, Dorothy, & Co. (Keith) Cincinnati 20-25.
Rem, May, & Miletto Four (Orpheum) Brooklyn 20-25.
Renault, Francis (Hipp.) Baltimore.
Reynolds & Donegan (Orpheum) Seattle; (Orpheum) Portland 20-25.
Rice, Andy (Majestic) Milwaukee.
Richard, Chris. (Hipp.) Terre Haute, Ind.
Richardis & Kyle (Orpheum) Joliet, Ill.
Richardson Bros. (Keith) Cincinnati; (Davis) Pittsburg 20-25.
Riley & O'Neill Twins (Casino) Mason City, Ia.
Rives & Harrison (Orpheum) Kansas City 20-25.
Roberto (Orpheum) New York.
Roberts, Fred (Roanoke, Va.)
Roder, Billy, & Co. (Empress) Cincinnati.
Rogers & Wood (Emery) Providence.
Rogers & Mackintosh (Savoy) Fall River, Mass.
Rogers, Pollock & Rogers (Lincoln St.) New York.
Romaine (Hipp.) Baltimore.
Rooney, Three (Hipp.) Los Angeles.
Rooney & Bowman (National) New York.
Rooney & Bent (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City, Mo., 20-25.
Rose & Moon (Alhambra) Philadelphia.
Rosen, Jimmie, & Co. (Palace) Brooklyn.
Roshnara (Orpheum) San Francisco 20-25.
Rosner, Geo. (Lincoln) Chicago.
Ross & Ashton (Hipp.) Los Angeles.
Roberts, Florence, & Co. (Keith) Philadelphia.
Royce, Roy L. (Seventh Ave.) New York.
Royce, Ruth (Keith) Providence.
Rucker & Winnifred (Pantages) Winnipeg; (Pantages) Edmonton 20-25.
Rudolph, Henry G. (Keith) Providence; (Orpheum) Montreal 20-25.
Russell Bros. & Mealy (Franklin) Saginaw, Mich.
Russell, Lillian (Orpheum) Seattle; (Orpheum) Portland 20-25.
Rutan's Song Birds (Alhambra) Philadelphia.
Ryan & Tierney (Empress) Grand Rapids 20-25.
Ryan & Lee (Orpheum) Portland, Ore.
St. Julians (Majestic) Kalamazoo, Mich.
Sabine, Vera, & Co. (Keith) Columbia, O., 20-25.
Sale, Chic (Columbia) Davenport, Ia.; (Orpheum) Winnipeg 20-25.
Salon Singers (Orpheum) Minneapolis.
Sammels, Manrice, & Co. (Pantages) Seattle; (Pantages) Vancouver, B. C., 20-25.
Sammels, Ray (Temple) Rochester; (Colonial) Erie, Pa., 20-25.

SANTUCCI TRIO
Musical Wizards. Pantages' Circuit.

Sansone & Della (Hipp.) Youngstown, O.; (Shea) Buffalo 20-25.
Sanford, Jere (Warwick) Brooklyn.

Santley & Norton (Temple) Detroit; (Temple) Rochester 20-25.
Santos & Hayes (Pantages) Oakland, Cal.; (Pantages) Los Angeles 20-25.
Savoy & Brennan (Keith) Columbus, O.; (Empress) Grand Rapids 20-25.
Sayner, Jan & Jarrot (Colonial) New York.
Saxon, Pauline (Bijou) Savannah, Ga.; (Bijou) Richmond, Va., 20-22.
Schafer, Sylvester (National) New York.
Schmettans, The (Empress) Grand Rapids.
Scamp & Scamp (Fulton) Brooklyn.
Scheff, Fritz (Temple) Detroit; (Majestic) Milwaukee 20-25.
Schlovoni Troupe (White) Fresno, Cal.; (Orpheum) Los Angeles 20-25.
Schnee, Hilda (Lyric) Hoboken, N. J.
Scotch Lads & Lassies (Forsythe) Atlanta, Ga.; (Davis) Pittsburg 20-25.

SIX AMERICAN DANCERS
The Original Sextette of Stylish Steppers. Week of December 13, Keith's, Toledo, Ohio.

Scott & Marke (Grand) Philadelphia; (Wm. Penn.) Philadelphia 20-25.
Scott & Keane (Orpheum) Brooklyn.
Seaton, Billie (Pantages) Spokane; (Pantages) Seattle 20-25.
September Morn (Bijou) Lansing, Mich.
Seymour & Robinson (Empress) Sacramento, Cal.
Sharrocks, The (Orpheum) Montreal; (Dominion) Ottawa 20-25.
Shaw, Mary (Orpheum) San Francisco 20-25.
Shelvey Boys, Three (Hipp.) Baltimore.
Sherman, Dan (Lincoln) Chicago.
Sherman, Van & Hyman (Orpheum) Los Angeles 13-15.
Shields, Frank (Orpheum) Fargo, N. D.
Shippman, Helen (Boulevard) New York.
Ships That Pass in the Night (Lincoln Sq.) New York.
Sigsbee's Dogs (Majestic) Waterloo, Ia.
Simpson & Dean (Fifth Ave.) Brooklyn; (Broadway) Philadelphia 20-25.
Singer & Ziegler Twins (Orpheum) Seattle 20-25.
Singing Parson (Pantages) Calgary, Can.
Singing Five (Empire) N. Yakima, Wash.
Six Little Songbirds (Forsythe) Atlanta, Ga.; (Victoria) Charleston, S. C., 20-22.

SLAYMAN ALI'S ARABS

754 8th Ave., New York City. Telephone, Bryant 8950.

Skipper & Kastrop (Greedy Sq.) New York.
Smalley, Ralph (Keith) Providence.
Smarts, The (Seventh Ave.) New York.
Smith & Glen (Orpheum) Gary, Ind.
Smith, Willie (Lyric) Hoboken, N. J.
Smith & Austin (Orpheum) Minneapolis 20-25.
Smith & Hunter (Keith) Lewistown, Mont., 16-17; (Grand) Great Falls 18-19.
Snader, Bud (Unique) Minneapolis.
Society Buds (Orpheum) New Orleans.
Sokoloff, I. (Maryland) Baltimore.
Solar, Willie (Palace) Chicago; (Majestic) Milwaukee 20-25.
Songland (Orpheum) New York.
Sorority Girls (Pantages) Oakland, Cal.; (Pantages) Los Angeles 20-25.
Spissell Bros. & Mack (Majestic) Flint, Mich.
Stalne's Circus (Orpheum) San Francisco 20-25.
Standard Bros. (Pantages) Spokane; (Pantages) Seattle 20-25.
Stanley, Stan, Trio (Hipp.) Youngstown, O.; (Keith) Dayton 20-25.
Statues, Five (Keith) Dayton, O.
Stedman, A. & F. (Maryland) Baltimore; (Bijou) Richmond 20-22.
Stein & Hume (Pantages) Oakland, Cal.; (Pantages) Los Angeles 20-25.

3-STEINDEL BROTHERS-3

From Grand Opera to Ragtime.

Sterling, Harry (Empress) Cincinnati.
Stevens & Falke (Orpheum) Gary, Ind.
Stewart & Donahue (Royal) New York 20-25.
Stoue & Hayes (Maryland) Baltimore; (Keith) Boston 20-25.
Storui & Marsden (Orpheum) Gary, Ind.
Style Revue (Hipp.) Terre Haute, Ind.
Stylish Steppers, Six (DeKalb) Brooklyn.
Subers & Keefe (Bijou) Battle Creek, Mich.
Suffragette Girls (Bijou) Battle Creek, Mich.
Suniko (Franklin) Saginaw, Mich.
Sunny Side of Broadway (Orpheum) Madison, Wis.
Suratt, Valaska, & Co. (Majestic) Milwaukee.
Swan & Swan (Colonial) Erie, Pa., 20-25.
Swain-Ostman Trio (Pantages) Los Angeles; (Pantages) San Diego 20-25.
Swift, Thos., & Co. (Majestic) Waterloo, Ia.
Symphonic Sextette (Cosmos) Washington, D. C.; (Victoria) Baltimore 20-25.
Tatman (Keith) Columbus, O.
Tangway, Eva (Palace) Chicago 20-25.
Taylor, Eva, & Co. (Orpheum) Seattle 20-25.
Tearlows' Cats (Judith) Lewistown, Mont., 16-17; (Grand) Great Falls 18-19.
Teddy James (Orpheum) New Orleans.
Telephone Tangle (Orpheum) Omaha.
Terry, Chas., & Co. (Empress) Portland, Ore.
Terry, Frank (Majestic) Bloomington, Ill.
Terry, Phyllis Nellson (Keith) Washington 20-25.
Thalero's Circus (Keith) Philadelphia 20-25.
Thomas & Henderson (Delancey St.) New York.
Thomas Playera (Bijou) Fall River, Mass.
Thurber & Madison (Orpheum) Portland, Ore.

JIM AND BON

THORNTON

Tiny May's Circus (Majestic) Knoxville, Tenn.; (Bijou) Savannah, Ga., 20-25.
Togan & Geneva (Keith) Providence; (Prospect) Brooklyn 20-25.
Tomkins, Ralph D. (Griffin) Woodstock, Ont.; (Griffin) Owen Sound 20-25.
Tozogounin Arabs (Pantages) Seattle; (Pantages) Vancouver, B. C., 20-25.
Toye, Dorothy, (Orpheum) Brooklyn 20-25.
Travillo Bros. & Seal (Miles) Cleveland.
Trovato (Bijou) Richmond, Va.; (Forsythe) Atlanta, Ga., 20-25.
Tunda, Harry (Orpheum) Des Moines, Ia.
Tucker, Sophie (Majestic) Chicago.
Tuscano Bros. (Orpheum) St. Paul; (Orpheum) Winnipeg 20-25.
Tyler & Grollus (National) New York.
Tyler-St. Clair Trio (Empress) St. Paul.
Types, Three (Royal) New York.
Tyson, Jean, & Co. (Royal) New York; (Prospect) Brooklyn 20-25.

Vadie, Mlle. (Dominion) Ottawa, Can.; (Hipp.) Youngstown, O., 20-25.

MARYON VADIE

In Vaudeville. Booked Solid Until May, 1916.

Vagrante, Three (Orpheum) Champaign, Ill.
Vall, Olive, & Co. (Orpheum) Joliet, Ill.
Valencia's Legends (Keith) Boston; (Orpheum) Montreal 20-25.
Valentine & Bell (Orpheum) Montreal; (Majestic) Chicago 20-25.
Valerie Sisters (Pantages) Edmonton, Can.; (Pantages) Calgary 20-25.
Van & Bell (Orpheum) St. Paul.
Van, Billy B., & Co. (Shea) Toronto 20-25.
Van Burghen, Martiu (National) New York.
Van, Chas. & Fannie (Orpheum) St. Paul; (Majestic) Chicago 20-25.
Van Dulle Sisters (Empire) N. Yakima, Wash.
Vanlyck, Gertie (Pantages) Los Angeles; (Pantages) San Diego 20-25.
Van & Hazen (Loew) Rochester, N. Y.

Martin Van Bergen

Fashion Show 1915. Dir. Harry F. Weber.

Van Hoven (Alhambra) London, Eng., Nov. 8, Jan. 24.
Vanderbilt & Moore (Orpheum) Montreal.
Vandis, Ollie & Johnny (Pantages) Oakland, Cal.; (Pantages) Los Angeles 20-25.
Vasco (Davis) Pittsburg 0-25.
Vernon, Hope (Keith) Philadelphia 20-25.
Victorine & Zolar; Canton, Ill.
Vinton, Ed, & Buster (Pantages) San Diego, Cal.; (Pantages) Salt Lake 20-25.
Violsky (Majestic) Milwaukee 20-25.
Volunteers, The (American) Chicago.
Waide, John F., & Co. (Bijou) Bay City, Mich.
Wakeland, Willa Holt (Majestic) Chicago; (Columbia) St. Louis 20-25.
Walker, Mrs. L., Phila., O.; Xenia 20-22.
Wally, Richard, & Co. (Orpheum) Greeu Bay, Wis.
Ward, Arthur (Loew) Rochester, N. Y.
Ward Bros. (Keith) Cincinnati 20-25.
Warren & Templetion (Keith) Toledo 20-25.
Warren & Conley (Keith) Providence.
Warrenberg Bros. (Casino) Mason City, Ia.
Watkins & Williams (DeKalb) Brooklyn.
Watson Sisters (Palace) Chicago.
Watson, Jos. K. (Bijou) Fall River, Mass.
Webb & Burns (Keith) Louisville; (Keith) Cincinnati, O., 20-25.

WAYNE, MARSHALL and ROBERTS

TASTY TIDBITS.

Weber, Dolan & Frazer (Bushwick) Brooklyn.
Weber & Elliott (Orpheum) Winnipeg.
Weber & Fields (Orpheum) Los Angeles.
Weeks, Marion (Academy) Norfolk, Va.; (Bijou) Savannah, Ga., 20-22.
Weiners & Burke (Orpheum) Jacksonville, Fla.; (Forsythe) Atlanta, Ga., 20-25.
Weir, Jean, & Larry Mack (Majestic) Bloomington, Ill.
Welliug, Levering Trio (Majestic) Knoxville, Tenn.; (Forsythe) Atlanta, Ga., 20-25.
Werner-Amoros Co. (Shea) Buffalo; (Temple) Detroit 20-25.
West's Hawaiians (Pantages) Salt Lake.
Weston & Symonds (Seventh Ave.) New York.
Weston & Lesa (Palace) Brooklyn.
Weston & Tucker (Orpheum) New Orleans.
Wheeler, B. & B. (Keith) Columbia, O.; (Hipp.) Youngstown 20-25.
White, Elsie (DeKalb) Brooklyn.
White Hussars, Nine (Keith) Indianapolis 20-25.
White & Clayton (Shea) Toronto; (Colonial) New York 20-25.
White, Porter J., & Co. (Temple) Rochester 20-25.
White, Carolina (Orpheum) Salt Lake; (Orpheum) Denver 20-25.
Whitehead, Joe (Pantages) Los Angeles; (Pantages) San Diego 20-25.
Whipple, Huston & Co. (Orpheum) Seattle; (Orpheum) Portland 20-25.

GILBERT WELLS

Winter Garden, Indef.

Wiesser & Reeser (Empress) San Francisco.
Wiggin, Bert, & Co. (Pantages) Winnipeg; (Pantages) Edmonton 20-25.
Wilde, Mr. & Mrs. G. (Bushwick) Brooklyn.
Wills & Hansen (Pantages) San Diego, Cal.; (Pantages) Salt Lake 20-25.
Williams & Merrigan (DeKalb) Brooklyn.
Williams & Rankin (Pantages) San Francisco; (Pantages) Oakland 20-25.
Williams, "Cornfield" Billy (Majestic) Danville, Va.; (Dominion) Ottawa 20-25.
Williams & Wolfus (Dominion) Ottawa, Can.
Willard (Temple) Rochester 20-25.
Willig & Jordan (Orpheum) Des Moines, Ia.
Willig, Bentley & Willig (Orpheum) Sioux City, Ia.
Wilson & Whitman (Hipp.) Baltimore.
Wilson, The (Lyric) Hoboken, N. J.
Wilson, Doris, & Co. (Colonial) Erie, Pa., 20-25.
Wilson, Knox, & Co. (Pantages) Vancouver, B. C.; (Pantages) Peoria 20-25.
Wilson & Lenora (Orpheum) Minneapolis; (Orpheum) St. Paul 20-25.
Winston, Laura, & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
Woblan, Al (Yonge St.) Toronto.

JACK WYATT WITH HIS SCOTCH LADS and LASSIES
Booked Solid. Direction Frank Evans.

Woman Proposee (Shea) Toronto.
Wood & Wyde (Maryland) Baltimore 20-25.
Work & Ower (Loew) New Rochelle, N. Y.
Worth & Urice (Orpheum) Salt Lake; (Orpheum) Denver 20-25.
Wuertz, Flying (White) Fresno, Cal.; (Orpheum) Los Angeles 20-25.
Wynn, Bessie (Orpheum) Brooklyn; (Keith) Providence 20-25.
Yankee & Hilde (Palace) Chicago; (Columbia) St. Louis 20-25.
Yardis, Les (Orpheum) Winnipeg.
Yaccarya, Three (Greely Sq.) New York.
Young, Ollie, & April (Poli) Wilkes-Barre, Pa.; (Orpheum) Easton 20-22.

DRAMATIC AND MUSICAL

Abe and Mawrus, A. H. Woods, mgr.: (Lyric) New York, Indef.

Adams, Munde, Chas. Frohman, Inc., mgr.: Washington, D. C., 13-18; (Empire) New York, 21, Indef.

Alone at Last, The Shuberts, mgrs.: (Shubert) New York, Indef.

Anglor, Margaret, James Shesgren, mgr.: (Plymouth) Boston, Indef.

Artless, George, (Blackstone) Chicago, Indef.

Around the Map, Klaw & Erlanger, mgrs.: (New Amsterdam) New York, Indef.

At the Old Cross Roads, with Estha Williams, Arthur C. Alston, mgr.: Baltimore 13-18.

Barker's, Granville, Co.: (Powers) Chicago 6-25.

Barrymore, Ethel, (Chas. Frohman, Inc., mgrs.: (Lyceum) New York, 6, Indef.

Bird of Paradise, Oliver Morosco, mgr.: San Diego, Cal., 12-15; San Bernardino 19, Redlands 17; Riverside 18; Los Angeles 19-Jan. 1, 1916; Paradise, The Shuberts, mgrs.: (Casino) New York, Indef.

Blue Bird, The Shuberts, mgrs.: (Manhattan) O. H. New York 13-25.

Boomerang, The, David Belasco, mgr.: (Belasco) New York, Indef.

Bostonian Opera Co., H. Lang, mgr.: Outlook, Sack., Can., 14; Moose Jaw 16-25.

Boston Opera & Lyric, Springfield, Mass., 15, Washington, D. C., 16-18.

Bringing Up Father, No. 1, Chas. H. Yale, mgr.: Chicago 13-18; Davenport, Ia., 19; Cedar Rapids 20; Iowa City 21; Grinnell 23; Des Moines 23-25.

Bringing Up Father, No. 2, Chas. Foreman, mgr.: Huntsville, Ala., 15; Nashville, Tenn., 17; Memphis 18-19; Helena, Ark., 20; Little Rock 21; Hot Springs 22; Greenville, Miss., 23, Yazoo City 24.

Bringing Up Father, No. 3, Griff Williams, mgr.: Cambridge, O., 15; New Philadelphia 16; Wooster 17; Mansfield 18; Youngstown 20-22; Lima 25.

Broken Bowery, Leon Gilson, mgr.: Brunswick, Mo., 15; Clarence 16; Centralla 17; Esherry 18; Troy 20.

Calling of Dan Matthews, Gaskell & MacVitty, Inc. owners; Worthington, Minn., 15; Laverie 16; Sidney, Ia., 17; Spencer 18; Mason City 25.

Campbell, Mrs. Patrick; Albany, N. Y., 15; Hartford, Conn., 17-18.

Chatterton, Rutle, & Henry Miller, in Daddy Long Legs; Grand Rapids, Mich., 18; Cincinnati, O., 20-25.

Clamagel's, Arthur, Musical Revue, Fred Smythe, bus, mgr.: Fargo, N. D., 6-18, Lingo 20-22; Aberdeen, S. D., 23-25.

Clifford, Billy Single, in Walk This Way; Little Rock, Ark., 15; Hot Springs 16-17; Tevarkana 18; Shreveport, La., 19; Arcadia 20; Jintown 21; Monroe 22; Alexandria 21; Lake Charles 25.

Common Clay, A. H. Woods, mgr.: (Republic) New York, Indef.

Daddy Long Legs (Western), Henry Miller, mgr.: Chico, Cal., 15; Marysville 16; Sacramento 17; Stockton 18; Oakland 19-22; San Jose 23.

Daddy Long Legs (Southern), Henry Miller, mgr.: Pittsburg, Kan., 15; Hannit 16; Wichita 17-18; Hutchinson 20; Salina 21; Abilene 22; Concordia 23; Manhattan 24; Topeka 25.

Ditrichstein, Leo, in The Great Lover, Cohan & Harris, mgrs.: (Longacre) New York, Indef.

Don't Lie to Your Wife (Eastern); Jackson, O., 15; Athens 16; Gallipolis 17.

Drew, John, Chas. Frohman, mgr.: (Empire) New York 6-18; New Haven, Conn., 25.

Eitinger, Julian, A. H. Woods, mgr.: (Montauk) Brooklyn 13.

Eternal Magdalene, Selwyn & Co., mgrs.: (48th St.) New York, Indef.

Everyman, 1916, L. H. Everhart, mgr.: Eustis, Neb., 15; Wallace 17; Holyoke, Col., 18.

Everywoman, Henry W. Savage, mgr.: Winston-Salem, N. C., 15; Durham 16; Raleigh 17; Wilmington 18; Fayetteville 20; Burlington, S. C., 21; Florence 22; Sumter 23; Columbia 23.

Experience, Win. Elliott, mgr.: Cleveland 13-18.

Fair and Warmer, Selwyn & Co., mgrs.: (Eitinger) New York, Indef.

Faersham, Wm., in The Hawk, L. L. Gallagher, mgr.: Newark, N. J., 13-18.

Ferguson, Elsie, Klaw & Erlanger & Frohman, mgrs.: (Broad St.) Phila., 13-25.

Follies of 1915, F. Ziegfeld, mgr.: (Illinois) Chicago, Indef.

Food There Was; New Orleans 13-18.

Frame Up (Byers & Mann's), Otto Mann, mgr.: Washington, Kan., 17; McCook, Neb., 25.

Freelike (Western), Broadway Am. Co., mgrs.: Bell Rapids, S. D., 20; Grandin 21; Madison 22; Bryant 23; Elkton 24; Marshall, Minn., 25.

Freelike (Southern), Broadway Am. Co., mgrs.: Gaylord, Kan., 15; Downs 16; Stockton 17; Osborne 18; Glen Elder 20; Simpson 21; Salina 25.

Full House, H. H. Frazee, mgr.: (Adelphia) Philadelphia, Indef.

Gillette, Wm., Chas. Frohman, Inc., mgrs.: (Holtz St.) Boston 6-23.

Girl and the Tramp (Fred Byers'), Harry Maynard, mgr.: Taylor, Tex., 16; Brenham 18; Beaumont 25.

Goodwin, Nat C., In Never Say Die; Greenville, S. C., 15; Anderson 16; Augusta, Ga., 17; Charleston, S. C., 18; Columbia 20; Florence 21; Wilmington, N. C., 22; Rocky Mount 23; Newport News, Va., 24; Norfolk 25.

Happy Helme, with Ben Holmes, Ed Manley, mgr.: Savannah, Ill., 15; Galena 16; Platteville, Wis., 17; Blanchardville 18; Monroe 19; Kenosha 25.

Have You Seen Stella, Jake Lieberman, mgr.: Pittsburg 13-18; Wheeling, W. Va., 20, E. Liverpool, O., 21; Canton 22; Ashland 23; Ft. Wayne, Ind., 25.

Hepeked Henry (Western), Halton Powell, Inc., mgrs.: O'Neill, Neb., 15; Nelch 16; Alton 17; Schuyler 18; West Point 19; Wahoo 20; Ashland 21; York 22; Fairbury 23; Edgar 24; Beatrice 25.

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Hepeked Henry (Southern), Halton Powell, Inc., mgrs.: Vinita, Okla., 15; Oswego, Kan., 16; Miami, Ok., 17; Coffeyville, Kan., 18; Scammon 19; Caney 20; Peru 21; Elgin 22; Cedarville 23; Sedan 24; Arkansas City 25.

Hepeked Henry (Northern), Halton Powell, Inc., mgrs.: Oakes, S. D., 15; Ferguson, Minn., 16; Wahpeton, N. D., 17; Wheaton, Minn., 18-19; Ortonville 21; Montevideo 22; Morris 23; Benson 24; Willmar 25.

High Jinks (Arthur Hammerstein's), Chas. D. Wilson, mgr.: Greenville, Miss., 15; Greenwood 16; Yazoo City 17; Jackson 18; Meridian 20; Birmingham, Ala., 22; Gadsden 23; New Decatur 24; Nashville, Tenn., 25.

Hip-Hip-Hooray, Chas. Dillingham, mgr.: (Hipp.) New York, Indef.

His Majesty, Bunker Bean; (Cort) Chicago, Indef.

Hobson's Choice, F. Ray Comstock, mgr.: (Comedy) New York, Indef.

House of Glass, Cohan & Harris, mgrs.: (Candler) New York, Indef.

Human Soul, J. A. Schwenk, mgr.: Columbus, O., 15; Newark 16; Gallipolis 17; Pomeroy 18.

Illington, Margaret, Selwyn & Co., mgrs.: Seattle, Wash., 12-15; Portland, Ore., 16-18; Astoria 19; Sacramento, Cal., 25.

Irwin, May; Pittsburg 13-18.

It Pays To Advertise (Eastern), Cohan & Harris, mgrs.: (Cohan's Grand) Chicago, Indef.

It Pays To Advertise (Central), (Cohan & Harris, mgrs.: Kansas City 13-18; Terre Haute, Ind., 25.

It Pays To Advertise (Western) Cohan & Harris, mgrs.: Hutchinson, Kan., 15; Trinidad, Col., 16; La Junta 17; Rocky Ford 18; Colorado Springs 25.

It Pays To Advertise (Southern), Cohan & Harris, mgrs.: Kokomo, Ind., 15; Lafayette 16; Bloomington 17; Urbana, Ill., 18; Springfield 19; Peoria 25.

Jansen the Great, Felix Blin, mgr.: Kenosha, Wis., 15-16; Minneapolis, Minn., 19-25.

Lilac Domino; (Garrick) Chicago 13-Jan. 1.

Little Girl in a Big City, Shutter & Montgomery, mgrs.: (Peoplo's) Phila., 13-18.

Little Miss Susan, No. 1, Thos. Alton, mgr.: Osceola, Ark., 15; Blytheville 16; Caruthersville, Mo., 17; Hayti 18; Kennett 20; Gibson 21; Clarkton 22; Sikeston 23; Cape Girardo 24; Cairo, Ill., 25.

Little Miss Susan, No. 2, Robert Fisherman, mgr.: Warsaw, Mo., 15; Sedalia 16; Concordia 17; Lexington 18; Waverly 20; Marshall 21; Slater 22; Huntsville 23; Padua 24; Hannibal 25.

Mann, Louis, The Shuberts, mgrs.: Atlantic City 17-18.

Mc. Him & I, Hurlitz & Seamon, mgrs.: Salisbury, N. C., 15; Winston-Salem 16; Statesville 17; Charlotte 18.

Million Dollar Doll, Harvey D. Orr, mgr.: Harrisonburg, Va., 15; Lynchburg 16; Roanoke 17; Bluefield, W. Va., 18.

Missouri Girl, with Marie Nelsen, Merle H. Norton, mgr.: Steele City, Neb., 15; Alexandria 16; Western 17; Firth 18; Straug 20; Shickley 21; Hebron 25.

Montgomery & Stone, in Chin Chin, Chas. B. Dillingham, mgr.: (Globe) New York 6-18.

Mutt & Jeff in College, No. 1, Joe Pettengill, mgr.: Hamilton, Ont., 13-15; Berlin 17; Stratford 18; St. Thomas 19; London 20-22.

Mutt & Jeff in College, No. 2, Chas. Williams, mgr.: Waco, Tex., 15; Mexia 16; Ft. Worth 17; Denver, Col., 19-25.

Mutt & Jeff in College, No. 3, Harry Hill, mgr.: Ann Arbor, Mich., 15; Pontiac 16; Tecumseh 17; Chatham, Ont., 18; Port Huron, Mich., 19; Flint 20; Durant 21; Bay City 25.

My Home Town Girl, with Hyman & McIntyre, Perry J. Kelly, mgr.: Cleveland 13-18; Detroit 20-25.

Newlyweds & Their Baby, Clay T. Vance, mgr.: Cleveland 13-18.

Nible, Fred, in Hit-the-Trail Holliday, Cohan & Harris, mgrs.: (Astor) New York, Indef.

Nobody Home, John Major, mgr.: (Trineess) Chicago Nov. 28-Jan. 15.

Nobody Home (No. 2); (Majestic) Brooklyn 13-18.

Omar, the Tentmaker, James G. Peede, gen. mgr.: (Lexington) New York 13-18.

Only Girl, Joe Weber, mgr.: (Shubert) Boston 20-Dec. 18; (Majestic) Boston, 20, Indef.

On Trial (Eastern), Cohan & Harris, mgrs.: (Shubert) Brooklyn 13-18.

On Trial (Western), Cohan & Harris, mgrs.: Pueblo, Col., 16; Colorado Springs 17-18; Trinidad 19; Wichita, Kan., 25.

Ca. Trial (Central), Cohan & Harris, mgrs.: Rebert, Wis., 15; Janesville 16; Mineral Point 17; Madison 18-19.

Pair of Sixes (Special), H. H. Frazee, mgr.: New Orleans 13-25.

Pair of Sixes (A), H. H. Frazee, mgr.: Grand Rapids, Mich., 12-15; Lansing 16; South Bend, Ind., 17; Lafayette 18; Kankakee, Ill., 19; Joliet 20; Elgin 21; Eau Claire, Wis., 25.

Pair of Sixes (B), H. H. Frazee, mgr.: Pomona, Cal., 15; Redlands 16; El Centro 17; Yuma, Ariz., 18; Phoenix 19-20; Tucson 21; El Paso, Tex., 25-26.

Pair of Sixes (C), H. H. Frazee, mgr.: Cambridge, Ind., 15; New Castle 16; Connersville 17; Liberty 18; Louisville, Ky., 20-22; Springfield, O., 25.

Pair of Sixes (D), H. H. Frazee, mgr.: Red Wing, Minn., 15; Northfield 16; Anstlin 17; Mankato, Ind.; Albert Lea 19; Mason City, Ia., 20; Charles City 21; Decatur 22; Cedar Rapids 25.

Pair of Silk Stockings, Winthrop Ames, mgr.: Springfield, Mass., 15; New Haven, Conn., 16-18; Albany, N. Y., 25.

Passing Show of 1915, The Shuberts, mgrs.: Cincinnati 13-18.

Patton, W. B., Frank B. Smith, mgr.: Afton, Ia., 15; Ridgway, Mo., 16; Leou, Ia., 17; Osceola 25.

Peg o' My Heart, with Florence Martin, Oliver Morosco, mgr.: Terre Haute, Ind., 15; Indianapolis 16-18; St. Louis 19-25.

Prince of Pilsen, with Jess Dandy, Perry J. Kelly, mgr.: New Orleans 13-18.

Princess Pat, Joun Cort, mgr.: (Cort) New York, Indef.

Quinnys, Frederick Harrison, mgr.: (Tremont) Boston 6-25.

Robertson, Forbes; Fresno, Cal., 15; San Jose 16; Stockton 17; Sacramento 18; Marysville 20; Chico 21; Ashland, Ore., 22; Eugene 23; Salem 24; Aberdeen, Wash., 25.

Robin Hood (DeKoven Opera Co.); St. Joseph, Mo., 15; Clarinda, Ia., 16; Creston 17; Hastings, Neb., 18; Grand Island 19; Fremont 20; Norfolk 21; Sioux City, Ia., 25-26.

Rolling Stones, Selwyn & Co., mgrs.: (Harris) New York, Indef.

Royal Slave, George H. Bubb, mgr.: Bode, Ia., 15.

Sadie Love, Oliver Morosco, mgr.: (Gayety) New York, Nov. 20, Indef.

St. Denis, Ruth, Harry W. Bell, mgr.: Harrisburg, Pa., 15; Lancaster 16; Wilmington, Dela., 17; Allentown, Pa., 18.

San Carlo Grand Opera Co.: Louisville 13-18; Detroit 20-25.

Sart, Henry W. Savage, mgr.: Wilmington, Dela., 25.

Shepherd of the Hills, Gaskell & MacVitty, Inc., owners; Salt Lake 13-15; Bingham Canyon 16; Payson 17; Spanish Fork 18; Ogden 19; Brigham 25.

Shepherd of the Hills, Gaskell & MacVitty, Inc., owners; Farmersburg, Ill., 15; Paris 16; Mattoon 17; Vandalia 18; Champaign 25.

Shoe Shop, Selwyn & Co., mgrs.: (Park Sq.) Boston, 13, Indef.

Sinners (Coast), Wm. A. Brady, mgr.: Ellensburg, Wash., 15; N. Yakima 16; Walla Walla 17; Spokane 25-27.

Six Perkins, Henry W. Link, mgr.: Danbury, Ia., 15.

Skinner, Otis, Chas. Frohman, Inc., mgrs.: St. Louis 13-18.

Smart 800, J. Martin Free, mgr.: Erie, Pa., 14-15; Akron, O., 16-18; Detroit 19-25.

Soldier of Japan, Oscar Graham, mgr.: Tulsa, Tex., 15; Canyon 16; Higgins 17; Canadian 18.

Some Baby, Henry B. Harris' Estate, mgrs.: Newark, N. J., 13-18.

Song of Songs, A. H. Woods, mgr.: Cincinnati 13-18.

Sothorn, E. H., The Shuberts, mgrs.: (Booth) New York, Indef.

Starr, Frances, David Belasco, mgr.: Detroit, 13-18.

Stop, Look, Listen, with Gaby Deslys, Chas. B. Dillingham, mgr.: (Forrest) Phila., 6-25.

Sunny South, J. C. Brockwell, mgr.: Adama, N. Y., 15; Camden 16; Oriskany Falls 17; Hamilton 18; Earlville 20; Sherburne 21; Oxford 23; Green 24; Owego 25.

Sweetest Girl in Dixie (Quinn Bros.); Chicago 19-25.

Thayer, Elith, in The Peasant Girl, George Blumenthal, mgr.: Mansfield, O., 15; Marion 16; Lima 17; Findlay 18.

This is the Life (Central), Halton Powell, Inc., mgrs.: Eldon, Ia., 15; Bloomfield 26; Lancaster, Mo., 17; Memphis 18; Quincy 19; Queen City 20; Milan 21; Kirksville 22; Macon 23; Perry 24; Louisiana 25.

Thurston, Magdalen, Jack Jones, mgr.: (Victrola) Chicago 12-15; (Imperial) Chicago 19-25.

Tit for Tat; Buffalo 13-18.

Town Fool, Harry Green, mgr.: Marais, Ia., 15; Pringbar 16; Elk Point, S. D., 22; Randolph, Neb., 25.

Trail of the Lonesome Pine, Gaskell & MacVitty, Inc., owners; Hastings, Neb., 15; York 16; Plattsmouth 17; Onawa, Ia., 18; Vermillion, S. D., 20; Yankton 21; Parker 22; Plankinton 23; Mitchell 25.

Treasure Island, Chas. Hopkins, mgr.: (Punch & Judy) New York, Indef.

Twin Beds (Original), Selwyn & Co., mgrs.: Pittsburg 13-18; South Rent, Ind., 25.

Twin Beds (Special), Selwyn & Co., mgrs.: St. Louis 13-18; Kansas City 20-25.

Twin Beds (Southern), Selwyn & Co., mgrs.: Vicksburg, Miss., 15; Monroe, La., 16; Alexandria 17; New Iberia 18; Shreveport 25.

The Twin Beds (Const.), Selwyn & Co., mgrs.: The Dalles, Ore., 15; Pendleton, 16; Baker City 17; Weyer, Ita., 18; Boise City 24-25.

Twin Beds (Middle West), Selwyn & Co., mgrs.: Holyoke, Mass., 15; Springfield 16-17; Norwalk, Conn., 25.

Unchastened Woman, Oliver Morosco, mgr.: (30th St.) New York Nov. 1, Indef.

Uncle Tom's Cabin, C. B. Harmont, mgr.: Etowah, Ind., 16; Muncie 17; Richmond 18.

Uncle Tom's Cabin, Wm. Kibble, mgr.: Hampton, Ia., 15; Waterloo 16; Marshalltown 17; Des Moines 18-22; Clarinda 25.

Uncle Tom's Cabin, (Stetson's), J. W. Brownlee, mgr.: Washington, D. C., 13-18.

Under Fire, Selwyn & Co., mgrs.: (Hudson) New York, Indef.

Warfield, David, David Belasco, mgr.: Baltimore 13-18.

Wave Case, Garrick Prod. Co., mgrs.: (Maxine Elliott's) New York, Indef.

Watch Your Step, Chas. B. Dillingham, mgr.: Baltimore 13-18.

When Dreams Come True (Western), Connt & Tennis, mgrs.: Kansas City 12-18.

Whiteside, Walker, Walter Floyd, mgr.: San Francisco 12-25.

Winning of Barbara Worth; St. Louis 13-18.

Within the Law (Eastern), Robert Sherman, mgr.: Keaton, O., 15; Chicago Junction 17; Sandusky 18.

Within the Law (Western), Robert Sherman, mgr.: What Cheer, Ia., 15; New Sharon 17; Ottumwa 18.

World of Pleasure, The Shuberts, mgrs.: (Winter Garden) New York, Indef.

Young America, Cohan & Harris, mgrs.: (Standard) New York 13-18; Springfield, Mass., 25.

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BURLESQUE AMERICAN CIRCUIT

Americana, Louis Gerard, mgr.: (Yorkville) New York 13-18; (Gayety) Phila. 20-25. Auto Girls, Ted Simonds, mgr.: (Buckingham) Louisville 13-18; (Olympic) Cincinnati 20-25.

Gay New Yorkers, Bob Gordon, mgr.: (Star & Garter) Chicago 13-18; (Gayety) Detroit 20-25. Gypsy Molds, W. V. Jennings, mgr.: (Gayety) Kansas City 13-18; (Gayety) St. Louis 20-25.

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High Life Girls, Frank Calder, mgr.: (Gayety) Chicago 13-18; (Majestic) Indianapolis 20-25. Hello, Paris, Wm. Roehm, mgr.: (Gayety) Milwaukee 13-18; (Gayety) Minneapolis 20-25.

Sydell, Rose, W. S. Campbell, mgr.: (Empire) Brooklyn 13-18; (Colonial) Providence 20-25. Social Maids, Joe Hurtig, mgr.: (Casino) Boston 13-18; (Grand) Hartford 20-25.

COLUMBIA CIRCUIT

Behman Show, Jack Singer, mgr.: (Gayety) Montreal 13-18; (Empire) Albany 20-25. Bon Tom, Ira Miller, mgr.: (Gayety) St. Louis 13-18; Chicago 20-25.

STOCK AND REPERTOIRE

Angel Stock Co., Joe Angel, mgr.: Berwick, Pa., 13-18. Brynnt, Billy, Stock Co.: Paris, Ky., 13-18. Boyer, Nancy, Stock Co.: Kane, Pa., 13-18.

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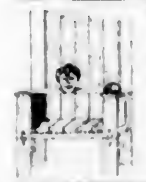
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ST. LOUIS, MO.

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Phillips Players, S. P. Phillips, mgr.: Middletown, Pa., 13-18; Mt. Carmel 20-25.
Sherman Stock Co.: La Salle, Ill., indef.
Sherman Stock Co.: Aurora, Ill., first half; Elgin last half.
Sherman Stock Co.: DeKalb, Ill., indef.
Sherman Stock Co.: Dayton, Pa., indef.
Stanson & Tyson's Co.: Camden, N. J., indef.
Sutherland Stock Co.: Erie, Ill., 13-15; Walnut 16-18.
Van Dyke & Eaton Co., F. Mack, mgr.: Joplin Mo., indef.
Wright Theater Co., Hilliard Wright, mgr.: Colman, S. D., 17; Larchwood, Ia., 20.
Wwlingier, Frank, Varities: Menomonee, Wis., 13-18; Wausau 20 Jan. 1.
Wesselman-Wood Stock Co., Miss Olga Wood mgr.: Johnston, Neb., 13-15; Bassett 16-19; Stuart 20-22; Emmett 23-25.
Young, Pearl, Players: Middleburg, Vt., 13-25.

TABLOIDS

Carter, Suzanne, Musical Comedy (Crystal): Albuquerque, N. M., indef.
DeLo's, Eddie, Dainty Dandies (New Crescent) Temple, Tex., 13-18.
Empire Girls Musical Comedy, Fred Siddon mgr.: Westminster, Md., 13-18.
Galvin, James A., Musical Comedy, A. H. McAdam, mgr.: (Lyceum) Cleveland, O., Oct. 1, indef.
Hyatt & LeNore Tabloid Co., L. H. Hyatt, mgr.: (Strand) South Bend, Ind., indef.

BERT YOUNG

Producer of Burlesque and Musical Comedies.
Billboard, Cincinnati, O.
Lee's, James P., Musical Comedy: (Orpheum) Bisbee, Ariz., indef.
Million Dollar Beauties, Hugh Seward, mgr.: (Princess) Youngstown, O., indef.
Perry & James' Musical Comedy (Lyric) Gary, Ind.
Posty's, Chas. F., Musical Comedy: (Crown) Toledo, O., indef.

Richards', W. C., Dog & Pony Show: Weisert, Tex., 16; Nabors 17; Avoca 18; Luellers 19; Hanley 21.
Riou's Show: Elizabethtown, O., 13-18.
Smith, Myastereon, Co., Albert P. Smith, mgr.: Dexter, Kan., 15; Cedarvale 16; Elgin 17; Chanute 18; Humboldt 25.
Sartanos of India, Temple of Mystery: Orangeburg, S. C., Dec. 1-31.
Tanner's, Dr. B., Entertainers: Polley, Wis., 13-18; Hamlib 20-25.
Thompson's, Frank H., Moving Pictures: Jonesdale, Wis., 20-24.
Volga, Madam, H. C. Brace, mgr.: Huntington Que., Can., 13-18.
Wonderland Store Show: Channte, Kan., 13-18.
Williams, O. Houtzer, Show: Memphis, Tenn., 13-18.

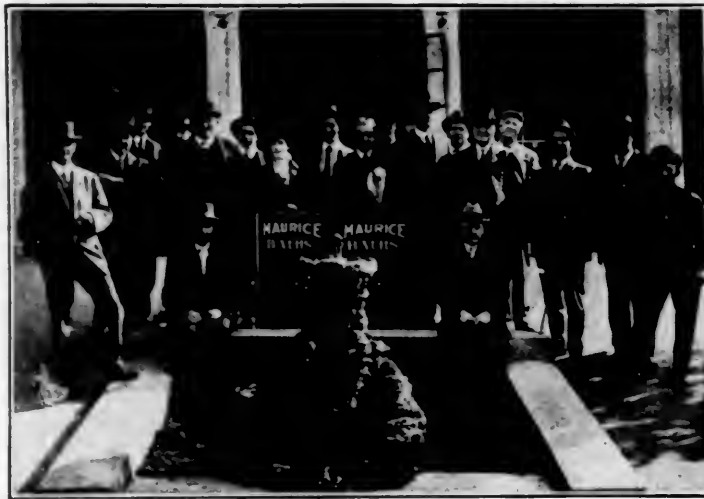
BANDS AND ORCHESTRAS

Leach, Mark C., Orchestra: (Princess) Rushville, Ill., indef.
New-a's Band: Barnesville, Ga., 13-18.
NeePs, Carl, Band: (Columbia) Mobile, Ala., indef.
Oliveto's Band: Gaffney, S. C., 13-18.
Sonsa's Band: (Hipp.) New York, indef.
Tinker's, M. Frank, Concert Co.: Bangor, Me., 15; Cherryfield 16; Jonsport 17; Columbia Falls 18; Kingman 20; Lincoln 21; Oldtown 22; Bingham 23; Norridgewock 24; Madison 25.

CARNIVAL COMPANIES

American Exposition Shows, Fred M. Johnson, mgr.: Shubuta, Miss., 13-15; Meridian 20-25.
Beane's United Shows: Batesville, Miss., 13-18.
CLIFTON-KELLEY SHOWS now booking season 1916. Former members of our company wishing to renew their contracts, address L. F. KELLEY, Manager, Kansas City, Mo.
Dreamland Exposition Shows: Hammond, La., 13-18.
Greater Dixie Shows, Robt. Glotch, mgr.: Clinton, S. C., 13-18.

THE TROUPER COLONY AT HOT SPRINGS



A few of the showfolk wintering at the Springs, from a photo taken in front of the Maurice Baths. Left to right: Harry Hell, manager Maurice Baths; Frank Swaney, J. J. (Slim) Rogers and Charley Taylor, of Howe's Great London Show; L. Jahn and Karl Jahn (Jahn Family), of Ringling Bros.' Circus; Mrs. Chester Monahan, of Howe's Great London Shows; Hans Jahn, of Ringling Bros.' Circus; W. G. "Billy" Maurice, of Maurice's Baths; Whittier, of Ringling Bros.' Circus; George Sun, of Sun Bros' Show; Sam Bowman, Howard House; Walter Gentry, of Gentry Bros.; Harvey Hale, of Yankee Robinson Show; C. W. Finney, of 101 Ranch Wild West; Tom McCafferty, of Howe's Great London Show; Philip Lawrence, of Chicago Heights, Ill. In front, left to right: Sis Hopkins, of Ringling Bros.' Circus; Dick Jeffers, of Howe's Great London Show.

Young's Jolly High Flyers, Harry Leonard, mgr.: Louisville 13-18; Henderson 20-25.
Young's, Bert, Broadway Follies (Plaza) Chicago, indef.

MINSTRELS

Coburn's, J. A.: Selma, Ala., 15; Gadsden 16; Anniston 17; Rome, Ga., 18; Cartersville 19-20; Cedartown 21; Griffin 22; Barnesville 23; Columbus 24-25.
DeRue Bros.: Coatesville, Pa., 18.
Field's, Al G.: Wellston, O., 15; Dayton 24-25.
O'Brien's, Neil, D. F. Hodge, mgr.: Augusta, Ga., 15; Charleston, S. C., 16; Savannah, Ga., 17; Jacksonville, Fla., 18-19; St. Augustine, Fla., 20; Palatka 21; Daytona 22; Orlando 23; Lakeland 24; Tampa 25-26.
Price & Bonnell's Greater New York Minstrels: Ashland, Ky., 15; Welch, W. Va., 16; Blaine 17; Lynchburg, Va., 18; Lexington 19; Clifton Forge 21.
Reese Bros., Floyd Trorer, mgr.: Woodstock, Ind., 13-18; Owen Sound 20-25.
Richards & Pringle's, Holland & Fikins, mgrs.: Denning, N. M., 13; Santa Rita 14; Silver City 17; El Paso, Tex., 19-20; Alamogordo, N. M., 21; Santa Rosa 22; Tucumcari 23; Amarillo, Tex., 24; Sayre, Ok., 25.
Voel's, John W., Niles, O., 13-16; Palmesville 17; Ashland 18.

MISCELLANEOUS

Almee's Chesterfield Shows, Art Gardner, mgr.: Marshallville, Ga., 13-18.
Bragg & Bragg Show, Geo. M. Bragg, mgr.: West Gray, Mo., 13-18.
Cavanaugh's, Jack, Town Hall Show: Connorsville, Ok., 13-18.
Daniel, B. A., Maglelan: Altona, Mich., 13-18.
Flatler's, Al, Own Co.: Cleveland, O., indef.
Hercula's Temple of Palustrity: Bondurant, Ia., Nov. 23, indef.
Kaibell-Kritcheff's Vandeville Show, J. S. Kritech, mgr.: Marvel, Ala., 13-18.
Morgan Show: Genoa, N. Y., 13-18; Kings Ferry 20-25.
Marcollee, Illudonist: Georgia Centre, Vt., 15; Essex Junction 16; Markton 17; Richmond 18.
Monsack Bros' Show, Al Mordock, mgr.: Nova O., 13-18.

Gray's, Roy, Amusement Co.: Citronelle, Ala., 13-18; Whistler 20-25.

FAMOUS AIKEN SHOWS now booking Shows, Rides, Concessions, Season 1916. No favorites. All Concessions now open. First come, first served. Address BILL AIKEN, Aiken Farm, Defiance, O.

Juvenal's, J. M., Shows: Crossett, Ark., 13-18.
Klein, Ben H., Shows: Gaffney, S. C., 13-18; Camden 20-25.
Kelley's, Jack, Greater Shows: Albany, Tex., 13-18; Dublin 20-25.
Logette & Brown Shows: Ft. Gaines, Ga., 13-18.
Littlejohn's, Thos., United Shows: Geneva, Ala., 13-18; Graceville, Fla., 20-25.
Leonard Amusement Co., Leonard & Kamper, mgrs.: Rayne, La., 13-18.
Main, H. Klaw, Shows: Wrightsville, Ga., 13-18.
Nigro Greater Shows: Eupora, Miss., 13-18.
Palmetto Amusement Co.: Eutawville, S. C., 13-18.
Reynolds, George, Shows: Barnesville, Ga., 13-18.
Rice, Bill, Caravan: San Antonio, Tex., 13-18.
Rogers Greater Shows: Indianola, Miss., 13-18; Greenville 20-25.
Roberts & Miller Shows: Georgetown, S. C., 13-18; Vidalia, Ga., 20-25.
Sheeley Shows: Bainbridge, Ga., 13-18.
St. Louis Amusement Co.: Adrian, Ga., 13-18.
Smith Greater Shows: Camden, S. C., 13-18.
Southern Amusement Co., Don C. Stevenson, mgr.: San Angelo, Tex., 13-18.
Universal Greater Shows, P. R. Allen, mgr.: Meridian, Miss., 13-18; Morgan City, La., 20-25.
Veal's Shows: Lineville, Ala., 13-18.

ZEIDMAN & POLLIE SHOWS

Now booking Shows and Concessions for Season 1916. Address 756 Paris Ave., Grand Rapids, Mich.

Whitney, A. P., Shows: Terrell, Tex., 13-18.

CIRCUS & WILD WEST

Balloy, Mollie, Show: Graceland, Tex., 13; Trilby 16; New Waverly 17; Spring 18; season ends.
Mack's Indoor Circus, M. W. McQuigg, mgr.: Danville, Ill., 13-18.
Sun Bros' Show, Pelham, Ga., 15; Sylvester 16; season ends.

BARGAINS IN MAGIC
We have just purchased large stocks of MAGIC ACTS and MONOLOGUES.
NEW GOODS AT WHOLESALE PRICES
Large Professional Catalogue and List sent free upon request for stamps. TRUCK Catalogues furnished \$1 per. 10¢; 25¢; 50¢; \$1.00; \$2.00; \$5.00; \$10.00; \$25.00; \$50.00; \$100.00.
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ON THE ROAD — 1 Male, 1 Female.
IN THE RANKS — 2 Males, 1 Female and 1 Child.
JUST FOR FUN — 2 Males, 1 Female.
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OH, GEORGE! — 2 Males, 1 Female (Straight and Blackface).
ON THE CURBING — 2 Males, 1 Female (Both Blackface).
BLAZING IN — 2 Males, 1 Female (All Straight).
GOING BACK — Male & Female (Straight).
SAW, JOSEPH — Ruben Monologue.
SELLA DA STACH — Italian Monologue.
To those wishing exclusive material written to order I can quote prices that will make you order by return mail. My acts make good because they are exclusive, new, original and up to the minute in every detail. Order now before the manager hangs a crumpe on your door.
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Straight or comedy. Will join comedy act or troupe. J. R., 43 Crosby Ave., Brooklyn, N. Y.

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BLANCH MEAD

Foley & Burk Shows
Now booking Shows and Attractions for Season 1916. Address 605 Humboldt Bank Bldg., San Francisco, California.

WANTED—Lady Baritone Singer; must be first-class for spot light and illustrated songs; must be a lady on and off and attractive. Three songs a day. BOX 193, Pembroke, Ont.

WANTED—A GOOD PIANO PLAYER
That can read and transpose and do specialties. Don't answer unless you can deliver the goods; this is a Medicine Show. Have a good trick for sale back worker, will sell cheap. Address E. O. DUBILAS, Clay Center, Kan.

WANTED—MED. PEOPLE
Of experience, ability and appearance; strong Sketch Team; must be able to PUT ON ACTS, singles and doubles, change for a week; Male Piano Player (sight reader) doubling acts or parts. Salary sure. State lowest. Tickets if we know you. R. R. after joining GINSENG COMPOUND MFG. CO., Toledo, O.

COMEDIANS WANTED—Experienced Comedians who know the acts. Preference given to old-timers. Wire, write or call. RICTON, Elizabethtown, O. 10c from Cincinnati. P. S.—Thirty-seventh week.

WANTED—GENERAL BUSINESS MAN
and Piano Player, Season's work if O. K. EDWARDS & McREAY 8706 CH. 11, Brown, Ill.

THE LUCAS SHOW—WANTED
A-1 Sketch Team; change for week, singles and doubles. Man to do blackface in acts. Medicine show; money sure. Howard and Stella Alton, where are you? Write or wire GED. F. LUCAS, week December 13, Brunswick, Neb.; week Dec. 20, Schiller Hotel, Omaha, Neb.

WANTED FOR SEIBEL BROS.' OVERLAND SHOW
General Agent, Billposters, Lithographers, Band Leader, Musicians, Performers that can do several acts in Side Show and Concert: Punch and Judy Man, Announcer, Candy Butcher, Property Men, Cook, Boss Hostler, Rosa Caravan and other Working People. **FOUR SALE**—Tent, 60 R. T., with two 30 M. Hcs., used one season; 1 Tent, 40'x60'; Marquee, 20'x20'; 5 Shetland Ponies, 8 Dozs. Silence a polite necessity. For further particulars address SEIBEL BROS., Hartford, Wis.

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- PARTNERS WANTED, FOR EXCHANGE, SECOND-HAND SHOW PROPERTY, FOR SALE, USED COSTUMES FOR SALE, FURNISHED ROOMS, FUTURE TIME WANTED BY ACTS, AT LIBERTY AT FUTURE DATE, WANTED TO BUY, BOARDING HOUSES, ATTRACTIONS WANTED, HELP WANTED, WANTED SHOWS, CONCESSIONS WANTED, FOR SALE ADS, FOR RENT, HOTELS, ORCHESTRAS AND BANDS

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Advertisements without display, under this heading, 3c per word.

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WANTED—Solicitors in every city; one man made \$6.50 one day. Worker's Pocket Outfit, 25c (refund).

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Advertisements under this head, first line and name in black letter, 1c per word.

A-1 HAND-BALANCING CONTORTIONIST (front and back); best of wardrobe; agents; reliable shows or independent vaudeville.

A-1 SPOTLIGHT SINGER—WITH CLASSIC tenor voice; wants work in vaudeville, minstrel or musical comedy.

A. F. OF M. VIOLINIST AT LIBERTY FOR Chicago Position—All-round experience; thoroughly steady and reliable; good library, standard and up-to-date music; pianist or trio furnished.

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AT LIBERTY—PIANO PLAYER AND TRAP drummer; sight readers; transposer; have bells and effects; best of reference.

AT LIBERTY—ORCHESTRA LEADER (PIANO) large library of standard music; long experience in vaudeville, musical comedy, pictures, dance and concert work.

AT LIBERTY—THOROUGHLY EXPERIENCED BBb-bass and string bass; nothing too big; locate or troupe; A. F. of M.; strictly sober; salary your limit.

AT LIBERTY—A FREAK FOR SEASON 1916, with circus side-show preferred; first appearance in America; description, photo on application.

AT LIBERTY—DRUMMER, CARRYING MARIMBAPHONE, bells, tympani; union; reliable and sober; wants theatre work; wire or write all.

AT LIBERTY—THE HALES; DOUBLE ROMAN ring act; for vaudeville, circus or free act; with carnival; strictly sober and reliable; good wardrobe on and off.

AT LIBERTY—FOOT JUGGLER; WITH barrel and cross of five globes; wish to hear from managers of indoor circuses and carnivals.

AT LIBERTY—BOXING KANGAROO, EDUCATED birds, and four performing goats; will book as one act; either salary or percentage.

AT LIBERTY—LEADER (VIOLINIST); HOTEL, vaudeville or pictures; fine library; prefer location. Address FRED SCHNEIDER, 1125 13th St., Des Moines, Iowa.

AT LIBERTY—LADY ACROBAT; UNDERSTANDER and catcher. ALOISIE EDDY, 81 Piney-woods Ave., Springfield, Mass.

AT LIBERTY—PIANO PLAYER AND TRAP drummer; sight readers; transposer; travel or permanent; best of reference.

AT LIBERTY—EXPERIENCED LADY PIANIST; prefers to travel; real trouper. Address "PIANIST," East Lincoln, Vaiparaiso, Ind.

AT LIBERTY—VIOLINIST; LEAD ORCHESTRA if desired; small library of music; double-French horn in band; locate or troupe; ticket if too far.

AT LIBERTY—A-1 OPERATOR; ANY MAKE machine; wish to locate; wife A-1 piano player; salary reasonable.

AT LIBERTY—JANITOR; WANTS POSITION in a theatre located in New England States; strictly sober and reliable; state pay in first letter.

AT LIBERTY—A-1 SISTER TEAM; PIANO and drums; all effects; experienced in all lines; prefer to locate in picture or vaudeville house.

CLARINET AT LIBERTY—R. D. KNIGHT; theatre, hotel or anything; good business musician; always made good in every respect; ten years' experience all branches band and orchestra work.

DRUMMER AND PIANIST—MAN AND WIFE; first-class; long experience; finely equipped, singly or jointly; state all.

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MANAGER AND PUBLICITY MAN—AT Liberty; American, age 38; married; desires to locate with some first-class theater—picture or combination—that needs an experienced man; fifteen years' active, successful experience; thoroughly understand all phases of the business; executive ability; A. J. press writer, card and sign writer; steady; strictly sober and reliable; excellent personality, and great matter that works for results with original ideas that get the business; salary or salary and percentage.

MOVIE MANAGER—TWO YEARS' EXPERIENCE; an advertising specialist; desire change; would become interested financially.

MOVING PICTURE OPERATOR—THOROUGHLY experienced on all machines; strictly sober, reliable; will go anywhere; can join by wire; salary reasonable; best protection guaranteed; write or wire MACK ALSMAN, Mayfield, Kentucky.

PIANIST—EXPERIENCED LADY PIANIST desires position; picture show, in or out of city.

PICTURE AND VAUDEVILLE PIANIST AT Liberty—Sight; union; references.

PRODUCING COMEDIAN AND SINGING AND Dancing Sourette—Have few good tab. scripts; play all comedy characters; put on numbers for any size chorus; both thoroughly experienced in burlesque and musical comedy; ticket if far. Now working in South.

SHOW PIANIST—GIVING SATISFACTION in a large Maryland house running musical tab-fools, rock, road shows, pictures and vaudeville—wants to change location about the first of February; small town in Indiana, Ohio or neighboring States; au nonunion; age 21; sober and reliable; state everything to receive attention.

SITUATION WANTED—FIRST-CLASS PROPERTY man, varied experience; permanent, traveling or movie studio; good reference; reliable, sober, industrious.

THAT DARN OLD FRAUD, OLD RUBIN HAYSEDE, the kuntry show-man, care Miss Jefferson, 313 M St., N. W., Washington, D. C., givin' Southern, Yanky and miserableness recidins and reassertations.

THE ORIGINAL RUBE PERKINS NOW booking a feature wire act, balancing a table, chair, on the wire, eating a meal; a combustion trapeze act consisting of rings, bar, chair balancing, upside down loop walking, guitar player, good loud singer, monologue, hoops, juggling, blackface.

TOPSIDE-DOWN HODDY—TRAPEZE HEAD-balancing novelty; original muscle-turning features; head-balancing on swinging bar; giant awing by the teeth; references in 22 States; dates wanted; winter circus, vaudeville, carnivals, etc.

TRAP DRUMMER—BELLS, XYLOPHONE and marimbaphone; A. F. of M.; six years' experience in vaudeville and picture work; East preferred; reliable managers only.

VAUDEVILLE PIANIST—NONUNION; FIRST-CLASS; will go any distance.

VIOLINIST—GOOD LEADER, WITH Liberty (carry trunk); years' experience; minstrels, vaudeville, etc.; also play baritone.

VIOLINIST—RAPID SIGHT READER; SOLO-ist; powerful tone; experienced; reliable; references; twenty years old; good appearance.

THE OUTBURST OF FIGURES Large Number Indicates the Value of the Classified Advertising

Wise men have always told us not to disregard the importance of small things, either in economic relations or in our daily business affairs, for there is strength in numbers. Little things are "want" ads, and that they are undoubtedly well thought of by our patrons is best evidenced by the large number that have availed themselves of the CLASSIFIED COLUMNS of THE CHRISTMAS BILLBOARD.

This Number Contains 827 Classified Advertisements

These striking figures exhibit the value of small ads. They show conclusively that the show goods dealers, professional people, moving picture houses and novelty dealers have selected a popular method of advertising. We feel safe in saying that the number of CLASSIFIED ADS printed here is larger than will appear in all amusement journals combined during the holidays.

AT LIBERTY—A-1 VIOLINIST; LIBRARY music; A. F. of M.; reliable. A. REUTER, 113 East Front St., Cincinnati, Ohio.

AT LIBERTY—A-NO. 1 CONTORTIONIST; work blackface; do a comedy gymnast act; long experience; good wardrobe on and off.

AT LIBERTY—TO MAKE COSTUMES OF all kinds; send me your orders, I will treat you right.

AT LIBERTY—FIVE-PIECE ORCHESTRA for dance; all double brass.

AT LIBERTY—YOUNG MAN; PIANO; READ, fake and transposer; experienced in cabaret, musical comedy, etc.; can double stage in singing.

BEAR ACT—WANTS OHIO AND OTHER time; original novelty; only Indian trainer in the world.

CELLIST AT LIBERTY DEC. 13TH—WISHES position in picture theatre or cafe, or any good, steady job; married; sober and reliable; experienced in trio, quartette and orchestra work.

GERMAN COMEDIAN AND PRODUCER, with good, strong specialties; open for musical comedy, tabloid or burlesque.

JUVENILE MOVING PICTURE PLAYER—At Liberty Jan. 1; age 20; 120 lbs.; 5 ft. 5; details upon request.

HAROLD DEAN—MAGIC ACT; LOBBY Display; apparatus; A. L. salary?

LEADER (VIOLIN) AT LIBERTY—WIFE A-1 pianist; both union; experienced in vaudeville and all lines.

LOCATION WANTED—BY MAN AND WIFE; violinist and pianist, or cello and piano; thoroughly experienced in high-class orchestra work.

JUVENILE MOVING PICTURE PLAYER—At Liberty Jan. 1; age 20; 120 lbs.; 5 ft. 8; details upon request.

WANTED AT ONCE—POSITION AS OPERATOR or manager; eleven years' experience in picture show work; best of reference furnished; salary reasonable; go anywhere. **LOUIS V. GOODBREAD**, 1223 Third Ave., Bessemer, Ala.

WANT TO JOIN GOOD CARNIVAL FOR 1916 with frank pit show; write for particulars; freak with two heads, four ears, four eyes, two mouths. **W. C. GUDY**, P. O. Box 12, Proctor, West Virginia.

WILL MANAGE YOUR HOUSE—ALSO WILL take an interest, or will buy all if O. K.; I am also a pianist of world wide reputation; know the business from A to Z. **JOSEPH H. PRESS**, Ardmore, Ok.

YOUNG MAN—EXTREMELY SUCCESSFUL in amateur theater-levels, desires to enter professional ranks; good comedian, with specialties. **IRVING FAIN**, 2004 Girard Ave., Philadelphia.

AT LIBERTY AT FUTURE DATE Advertisements without display, under this heading, 2c per word.

AFTER JANUARY 10—Sketch Team, for Independent Vaudeville Houses in Pa. and Minn.; producing "This Is The Life" and "The Mayor Elect"; also presenting Mlle. Bernard, dancing specialist; every act a feature; can change three nights; swell lobby display; a sure money getter. **MONARCH DUO**, Box 264, Worthington, Minn.

AT LIBERTY AFTER JANUARY 1—All-round Singing and Musical Comedian; play banjo, blackface in acts, no habits, salary your limit. Ticket? No. **CLAS P. KISSINGER**, 3408 W. 25th St., Cleveland, O.

NON-UNION PIANIST—All lines, vaudeville and pictures, work first Monday February. **FRED UELTZEN**, Hillboard, Cincinnati.

ATTRACTIONS WANTED Advertisements without display, under this heading, 3c per word.

PEOPLE'S CARNIVAL now booking Attractions season 1916. E. JOHNSON, Valentine, Neb.

GET READY, BOYS! What? Wanted for Colored Carnival, Clean Concessions of all kinds, Free Acts, Midway Attractions and Shows for exclusively a colored carnival. For booking and information write **JOE HOOKER**, 300 1/2 N. 18th St., Birmingham, Ala.

WANTED—Good Vaudeville Acts for T. M. A. Benefit, one night, Friday, December 31, New Year's Eve; state salary, kind of act and full particulars. Address **JAMES CARSON**, care "Review," Beater Falls, Pa. (30 miles west Pittsburgh, Pa.)

WANTED—Good Company, Musical preferred, for one night in Christmas week, at new Opera House, opera December 20; would like to hear from good one night stands for January, February and March; two second-hand Opera Chairs, suitable for level five wanted, name, best cash price quick. **ALLENVILLE OPERA HOUSE**, Allensville, Ky.

BANDS AND ORCHESTRAS Advertisements without display, under this heading, 3c per word.

BANDS AND ORCHESTRAS—From five to one hundred pieces, for parks, fairs, theatres, skating rinks, carnivals, etc.; terms reasonable; write **PAUL R. BOTZ**, 286 West St., New York City.

BUSINESS OPPORTUNITY Advertisements without display, under this heading, 3c per word.

FORTUNES IN WALL STOCKS—\$100 may make \$100,000; get my free booklet telling how the small investor may get some of the large profits of Wall Street. **S. COX**, 24 Vandewater St., New York.

OPERATE Bahr's Premium Machines, the best seller for cigars and candies. **J. BAHR**, 1016 Germantown Ave., Philadelphia, Pa.

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DARRAH can cartoon any act. 136 Hall, Akron, Ohio.

SEND BEST PHOTO and 25c for cartoon of yourself; photo returned. **HALDA, THE CARTOONIST**, Studio, 153 Main St., Oshkosh, Wis.

CONCESSIONS TO LEASE Advertisements without display, under this heading, 3c per word.

CONCESSIONS TO LEASE—Wheeling Park, Wheeling, W. Va. (Season of 1916), exclusive rights: Eating, Drinking, Bowling Alley, Penny Arcade and other privileges; write for particulars. **GRIFFITHS & CRANE**, Lippincott Bldg., Philadelphia.

FOR EXCHANGE Advertisements without display, under this heading, 1c per word.

20 PLANT, SHOW UNIFORMS Good condition; complete outfit for plant. Show will exchange for anything in park and carnival games of equal value and in good condition, such as Nigger Digger Curtain, Unconquerer Top Outfits, or any complete Games of merit, or will sell for cash. **LE ROY KRAMBS**, Lonsdale, Pa.

ELECTRIC CANDY PRESS MACHINE WANTED—Will exchange a "Diamond Best Carl Cannon Camera" Outfit, worth \$30.00, for Press Machine. **CHRIS FULLER**, Burlington, Vt.

EXCHANGE Slot Machines, large Regina Music Box, Rosenfeld Phonographs and Punchers, Cottle Wright Tellers, Match Machines, Deywys, Pucks and Brownies; 10x14, 6-ft. wall, Tent, about new; can use other goods, Arcade and Chance Machines. **F. D. ROSE**, 301 Main St., Gloucester, Mass.

FOR SALE OR EXCHANGE—All kinds of Films, Cropping Wave, Troupe of Trained Doves, High Diving Dog; stamp for reply. **PHOP HARRY SMITH**, Grata, Pa.

FOR EXCHANGE—Auto, five passenger; No. 1 Crocker's Popcorn Machine, Gasoline Engine, Working Wheel, Illostaat, Arc Lamp and few reels Film; want Laughing Mirrors, small Tents, Anatomy Wax Figures, Crazy House and Franks. **HOMER T. HARRIS**, Hugo, Ohio.

FOR SALE OR EXCHANGE—Johnstown Flood Electrical Show; a whole show alone; stamp for reply. **PHOP HARRY SMITH**, Grata, Pa.

FOR EXCHANGE—40 Acres, cut over, one and one-half miles of Maubisque, county seat; pop., 5,000; Schookraft Co., Mich.; abstract title, value \$800.00; also a patent deed for five leading counties in Okla. for a patent thread cutting device; a first-class proposition for a good worker; territory never worked; value, \$300.00; will exchange either for both or a tent show outfit or a picture theatre or in on same, or other amusement goods. What have you? Would consider forming a partnership with a reliable party. **D. E. BAIRD**, Ardmore, Okla.

FOR EXCHANGE—Here is a snap for an amateur Contortionist: 1 set of Roman Rings, 3 Contortionist Hoops, all nickel plated; set of Tights, Strips, Trunks and Slippers, all spangly trimmed; 1 hand-made, special, Bail Farmer Wig, Irish and Jew Whiskers, several books on How To Be a Contortionist, Wire Walker and Magic Acts; exchange for genuine Diamond, 3/4 carat, or best offer, all letters answered here. **GEORGE LOEBCHER**, Box 581, Endicott, N. Y.

FOR SALE OR TRADE—Automobile, two passenger car, good as new, Buick make; will trade for Electric Light Plant and Picture Machine and film for complete outfit, or Poles; what have you to trade? **DON K. PAGETT**, Freedom, Indiana.

FOR TRADE—Modern seven-room House and Lot, in city of 17,000; for Jumping Horse Swing Address: **HILY TRUCKBLOPP**, 8 W. Portland Ave., Vincennes, Indiana.

HAVE A 5-pass, 30-h. p., Buick Automobile; 4-cylinder, Bosh Magneto, touring body; complete, in good shape, that I wish to exchange for Road Show Outfit, Electric Light Outfit, M. P. Machine and a few Films. **A. R. ANDERSON**, Stratford, S. D.

HAVE CENTER DOOR FANCY SET SCENERY complete, ropes, pulleys, pieces for hanging on any size stage; folds for trunk; used twice; will exchange for Taylor Bill Trunk, in good condition, or first \$12. **CHARLES CARTER**, Empire Theatre, Glens Falls, N. Y.

INK THAT DISAPPEARS—Gone in twenty four hours; another in four weeks; worth \$5.00 a bottle; what will you trade; will sell for \$5.00 a bottle, or sell formula for \$25; formulas of all kinds; guaranteed. **H. L. LAW**, Box 93, Dixon, Illinois.

WILL EXCHANGE for Tent Outfit or Baggage Car fine Aldome in town of 12,000; only place in town playing road shows or stock companies; 2 Picture Machines for Tent Show Property or Automobile. Address **R. B. MOSELEY**, Okmauge, Okla.

WILL TRADE a small Mermoid or an Alligator Boy for a one-minute Camera, with some stock. **NELSON SUPPLY**, 514 E. 4th St., Boston, Mass.

EXCHANGE Slot Machines, large Regina Music Box, Rosenfeld Phonographs and Punchers, Cottle Wright Tellers, Match Machines, Deywys, Pucks and Brownies; 10x14, 6-ft. wall, Tent, about new; can use other goods, Arcade and Chance Machines. **F. D. ROSE**, 301 Main St., Gloucester, Mass.

PERFORMING BIRDS, DOGS AND CATS to exchange; also all kinds of Traveling Cages, and Properties for animal acts; what do you want and what is offered? **ROBERTS**, 2327 North Sixth Street, Philadelphia, Pa.

FOR SALE Advertisements without display, under this heading, 3c per word.

VENTRILOQUIST'S FIGURES—\$9.00, complete. **DANIEL HUDSON**, 435 West 54th St., New York.

FOR SALE—MISCELLANEOUS Advertisements without display, under this heading, 3c per word.

TROUPE OF TRAINED CANARIES AND DOVES for sale. **ROBERTS**, 2327 North Sixth St., Philadelphia, Pa.

ANALYSES MADE, FORMULAS SUPPLIED—Preparations prepared (anything); all materials furnished; latest specialties; expert advice, etc. **FLAGNER DRUG MILLING COMPANY**, Analytical Chemists, Station 5, Philadelphia, Pa. Mail Order Papers—quote with copy.

REAR CUBS FOR SALE, at \$40, and other live Animals for exhibition, parks, zoos, fur ranches and pets. **CHARLES C. GARLAND**, Box A 487, Old Town, Me.

NEW MOVE FOR GOOD ROADS

Write Your Congressman To Support This Bill and Boost for It in Every Way You Know How

BETTER ROADS MEAN BETTER TIMES

For the Opera House Manager, Who Will Get More Automobile Patronage and More Shows Because the Latter Will Travel by Truck, Independent of the Robber-Railroads

An appropriation of \$25,000,000 is to be asked of Congress to be distributed among the various States in support of the good roads plan, outlined in the bill drawn up by the American Association of State Highway Officials. It is understood that President Wilson is in sympathy with the movement. The distribution of the funds, according to the provisions of the bill, is left with the Secretary of Agriculture. The expressed object of the measure is to promote the improvement of rural post roads, military roads and roads used for interstate commerce. Only those States which have highway departments of prescribed standards are to share in the distribution, but those which have no organizations are given three years in which to form such organizations. The measure was drawn up by a committee composed of George P. Coleman, highway commissioner of Virginia, chairman; W. D. Shier, Massachusetts Commissioner; Thomas H. McDonald, Iowa commissioner; E. A. Stevens, New Jersey commissioner; Lomer Cobb, Arizona commissioner; Joseph H. Pratt, North Carolina commissioner, and Henry G. Shirley, Maryland commissioner.

LUBIN FOUR-REEL PASSION PLAY FILMS, Power's 5 Machine, Lubin Machine, for Canopy Tops, Side Wall Seats, Wagons for Wild West Show. **H. I. COOPER**, 638 West 3d St., Williamsport, Pa.

MARINAPHONE for xylophone; must be 3 octaves, low pitch. **LAWRENCE FULLER**, Fond du Lac, Wis.

MUMIFIED CURIOSITIES, Ball Games, Lecture Slides, Mechanical Show, Statue Turn to Life, Galveston Flood Show, Half Lady Illusion, one Folding Front, one Carved Front. Will exchange. **WANT** Crank Organ, Crank Piano, any kind of Musical Instrument; small Gasoline Engine, 2 or 5 h. p. Motor, small Electric Light Plant, Printing Press, Tents, Mounted Curiosities; or what have you? **W. J. COOK**, 122 West Main St., Richmond, Ind.

OUTFIT FOR PERFORMING CATS—All Properties in traveling cages; everything complete; cost \$500.00 to build; what is offered in exchange? **ROBERTS**, 2327 North Sixth Street, Philadelphia, Penna.

SEVEN LOTS IN TRANSCANA, six miles from Winnipeg; largest R. R. shops in Canada; exchange for Automatic Orchestral Piano in good shape; state all first letter, style, make, how long in use, original cost; will go far as Chicago to make deal. **LYRIC THEATER**, Minneapolis, Minn., Canada.

WANTED TO TRADE—Complete Tent Show for Scenery, Scripts and sets of Drums. **MARIE'S PRINCCESS PLAYERS**, Waukeg, Ia.

WANTED TO EXCHANGE 20 Acres of Good Farm land in Illinois, Miss., for the same property of equal value. **CARL P. SHADES**, 733 Clifton Ave., Springfield, Ohio.

WILL EXCHANGE Magical Apparatus and Hand-cuffs for anything useful; can use Magician Banner, Handkerchief Turner, Aerial Suspension; send for my catalog and list and make an offer; send today. **LEON SYLVIAN**, Magic Parlors, 192 Clifford, Providence, R. I.

WILL TRADE brand new Lantern Slides, made to your order, from your photographs, hand lettered, plain type, plain or hand-colored for sold or ragged One Dollar Bills, Postage Stamps, Silver or Gold; Kodaks, Cameras, Tripods, Projectors, or anything of equal value. **SLIDE DEPARTMENT**, CINCINNATI MOTION PICTURE COMPANY, Cincinnati, Ohio.

RUFFALO GREENBACKS—Finest imitation issued; regular style, printed in green and orange, or green both sides; also one side blank inside border for advertising; roll, 10c; 100 bills, 35c; 1,000 bills, \$1.50. **GILNOVCO**, Morgan Park, Sta. B, Chicago.

CLOWN PROPS.—Upside-down Clown and Clown Riding Pig aback on grandmother, Big Head Dwarf, Rubber Noses. Clown Props. made to order. No catalogue. **E. WALKER**, 309 W. 39th St., New York City.

FIVE PERFORMING DOGS Two white female Poodles, three male Fox Terriers; well broke; properties and traveling cages complete; will work for anybody; price, \$250.00. **ROBERTS**, 2327 North Sixth St., Philadelphia, Pa.

FOR SALE—Farm, near De Sota, Mo.; has large orchard, buildings, etc.; also fine town property at Victoria, Mo. Address owner, **SHAW**, Victoria, Mo.

FOR SALE—The following animals: One Wallaby Kangaroo, \$70.00; one Black Bear, partly trained, tame, and an extra fine specimen, \$65.00; one young, tame Black Bear, a beauty, \$50.00; one male Black Bear, \$40.00; one family of infant Rhesus Monkeys, including father, mother and baby; father does several tricks, and can easily be trained to an act—price for the family, \$80.00; one fine, large Rhesus Dogging Monkey, \$40.00; one large, young Giant Rhesus, tame and playful, a dandy for training, \$40.00; two female Giant Rhesus, \$17; one male Giant Rhesus, medium size, \$18.00; one Black White Face Ring Tail, a dandy pet, \$25.00; one Ant Bear, tame and playful, \$20.00; one Coon, \$4.00; one 6-ft. Alligator, \$20.00. All of the above-mentioned animals I guarantee to be healthy and in A-1 condition. I will not answer chump questions, so don't waste time asking them. Don't write unless you send half cash with order. My reference, Farmer's Nat. Bank, Pekin, Ill. Address **REN F. KARR**, 1323 Ann Eliza Street, Pekin, Ill.

FOR SALE—The Old Mill, located Wenona Beach Park, Bay City, Mich.; money-maker in good, live park. Address **"OLD MILL"**, 816 Saginaw St., Bay City, Mich.

FOR SALE—Sea Lion; in excellent condition; good feeder and gentle, training slave; \$35. **F. E. POWELL**, Carbondale, Ill.

FOR SALE—Kenyon Portable Rink, 50x100. THE WATERBURY & MILLDALE TRAMWAY COMPANY, Waterbury, Connecticut.

FOR SALE—Brand new \$50 15-key, 4-ring and rollers, Ed high-pitch Clarinet and center opening Case; sell for \$20 or trade for Hornless Diamond Point Phonograph. Write immediately to **GEO. H. HOELZ**, Plato, Minn.

FOR SALE—Must go to Europe; will sacrifice The-atre Aldome with store and apartments, \$17.00; value, \$21.500. **FUJIMI**, 788 McLean Ave., Yonkers, New York.

FOR SALE—One Ed Buffet Clarinet, 15 keys, 4 rings, in excellent condition; I also have some good band and orchestra numbers for sale. Address **GLEN SEYHOLD**, Plymouth, Ind.

FOR SALE—Five Ranners, Stereopticon Lanterns, War Films, Slides, Cook Tent; complete; 5-in-1 Pts; cheap. **KOFE**, Henry, Ill.

GIANTS FOR PARADE—9-ft. high; Maggie Mur-phy, Policeman, Topsy, Uncle Sam. **E. WALKER**, 309 W. 39th St., New York City.

LIVE WILD ANIMALS. DUNTON'S WILD ANI-MAL FARM, Saranac Lake, N. Y.

MULE RUCKER & CHASER. KIRBY, Brunswick Hotel, Detroit, Mich.

PROP. ANIMALS—Elephant, Giraffe, Donkey, Lion, Bear, Cat, Dog, Basset Horse, Hooster, Goose. **E. WALKER**, 309 W. 39th St., New York City.

RINK FOR SALE—74,000 people to draw from and doing good business; floor 65x200; location fine; cheap rent; good equipment. **WM. BRIDGES**, 221 1/2 N. Main St., Mishawaka, Ind.

"TEDDY"—Beautiful white, pink skin, Shetland Stud; does talking, pick-out and good night act; photo on request; price, \$125. **QUINN**, 214 W. High, Lima, Ohio.

TROUPE OF PERFORMING COCKATOOS—Also single Trick Birds. **ROBERTS**, 2327 North Sixth St., Philadelphia, Pa.

TWO MONSTROUS PORCUPINES, \$10.00; great bally-hoo. **FLINT**, North Waterford, Me.

WILL SACRIFICE MY NEWLY-BUILT FLOAT-ING THEATRE—Run since April 1, 1915; size, 24x96 ft.; seating capacity, 500; own electric plant; arranged for M. Pictures; also stage; actual cost, \$4,500; now offered for cash, only \$2,800. **C. H. SANDERLIN**, Ithaca, N. C.

FOR SALE—SECOND-HAND GOODS Advertisements without display, under this heading, 1c per word.

25-H. P. AEROPLANE MOTOR, 7-ft. propeller, magneto ignition, copper tanks, turnbuckles, radiator and wheels, etc.; like new; your best offer. **HARRY SLARB**, Hamilton, O.

40 GOOD DISS COATS AND VENTS, sizes 34-40, \$3 each; one Band Suit and 7 extra Coats, 36-38, lot, \$18; several good Prince Alberts, 36-40, \$13 each; three Dress Suits, 36-40, \$12 each; 20 Silk Hats and Opera Hats, \$2 each; pair white Duck Trousers, W. 46, L. 33, \$2; one "West Point Suit" and 2 coll Coats, sizes 36, lot, \$9. **W. Q. BROWNE**, 309 Columbus Ave., Boston, Mass.

\$81 DEAGAN STEEL MARIMAPHONE—Reson-ators, floor racks, 26 bars, nickel plated, high D, low pitch; bow or mallet; used one month, excellent condition; C. O. D. \$45, \$10 deposit. **R. REELMAN**, Fulton, Ill.

500 HIGH GRADE OPERA CHAIRS, nearly new, one-half cost. 80 East Second St., Corning, N. Y.

500 PENNY VENDING MACHINES, 200% profit; almost new; guaranteed; \$1.00 each. **REDINGTON**, Scranton, Pa.

AERONAUTS, NOTICE—When in want of Second-hand or New Balloons that are made for service, write for my list. **ED R. HUTCHINSON**, Elmira, N. Y.

A NORTH TONAWANDA 46-key Military Band Organ, with bass, snare drums and cymbals. This organ is nearly new and in fine shape. Will sell or trade for Condorman Ferris Wheel. **COLLIHAN & DERKIN**, Danbury, Conn.

BARGAIN IF TAKEN AT ONCE—Cretor's Peanut and Popcorn Wagon, in up-to-date condition. **W. J. WHALLON**, Ponca City, Okla.

BARGAINS IN MAGIC—Pigeon Catching Trick, with net and cage, \$15.00; Sliding Die Box, Mystic, Improved, new, \$4.50; New Peerless Thumb Cuffs, \$3.50; send for our big bargain sheet, which contains bargains in magic, escapades, ventriloquist and Punch figures; we are ready to exchange goods with any one; what have you got? Send for our list today. **Sylvian's Magic Parlors**, Leon Sylvian, Mgr., No. 192 Clifford, Providence, R. I.

BECKER AND THE ELECTRIC CHAIR, Herman Rosenthal and the four Gumps, all ready to exhibit. Address **BOZ** 62, Crestline, O.

COMPLETE GYMNASIUM OUTFIT—Including mat and fire net, used by professional trio, retired from the ring; most of the apparatus was made to order in Germany, and is the best of its kind, three Asbestos and one Metal Booth, used but a short time; a Miniature Locomotive and four Cars, one Rectifier, two Electric Signs and one Ticket Office on wheels; all in fine shape; write me what you want; I can save you half. **J. P. REDINGTON**, Scranton, Pa.

COWBOY'S GENUINE MEXICAN HORSESHIRT HAT BANDS—1 have 5 handsome Bands, hand sewn and beautiful; 75c each takes them. Address **ARIZONA HARRY**, 98 Winfield St., Worcester, Mass.

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ESCAPE KINGS, get our catalog. HEANEY MAGIC CO., Berlin, Wis.

FIVE PERFESS 44-NOTE ELECTRIC PIANOS, 1 Automatic Banjo, 5 Quartzscope Picture Machines; fine condition; reasonable. **AMERICAN MACHINE CO.**, 1039 Race St., Phila., Pa.

FINE OLD VIOLIN, with elegant case; not using; will sell, \$12.00; rare bargain. **MUSICAL ACT**, 3720 Park St., Louis, Mo.

FOR SALE—Portable Skating Rink; will sell any part, floor, skates, tent or hand organ. **OTTUMWA TENT & SAWING CO.**, Ottumwa, Ia.

FOR SALE OR RENT—Whirlizer Organ, paper played, No. 125; sell for \$300, one-half cash, balance time, or will rent for season. **T. J. HERTE**, Bowling Green, O.

Continued on page 108.

FOR SALE—Paper played Wurritzer Organ, 125, perfect condition, a fine instrument, plenty of music; price, \$275.00, worth \$375.00 of any man's money. REED AUTOMATIC PIANO CO., 9 Jones St., Detroit, Mich.

FOR SALE—The costumes and business of The Warren Costume Co., in business 25 years; well advertised through the Southwest; reason for selling, death of manager; family moving to California; 25 Suits, 50 Wigs; \$275 cash will buy a business that has paid from \$550 to \$1,200 annually as a side line. WARREN COSTUME CO., 434 N. Market, Wichita, Kansas.

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FOR SALE—Colonial Frock and 7 new Hangers for 10-in-1, \$150, with privilege of examination; or \$100 spot cash gets it. GEO. W. HESTER, Williamsport, Pennsylvania.

FOR SALE—4 Clarinets; makes set low and high and E. Buffet; \$55; 2 Plated Alto Horns, low slides, \$35; 200-year-old Violin and genuine Villaume Bow. F. D. LEONARD, Santa Ana, California.

FOR SALE—Four-valve Conn Euphonium and case, high and low pitch; sell for one-half. O. H. HASSLER, Hridspout, Ill.

FOR SALE—Black Satin Gown, beautifully trimmed, has train; price, \$5.00. Pink Satin Gown, fur trimmed, length long; price, \$5.00. Cow Girl Suit, brown; skirt, jacket and leggings; price, \$2.00. all in perfect condition, stylish, 38 bust. FLORENCE WISE, Millertown, Pa.

FOR SALE—Cheap—illusions, Magic Apparatus, etc.; will exchange for small flat top Writing Desk, Typewriter or 25 amp. open flame Arc Light. H. KIESSLING, 833 Center St., Williamsport, Pa.

FOR SALE—At half cost, 35c, Eveready Electric Light, with Battery; 7c extra parcel post. HESSE, 1220 Palm, Cincinnati.

FOR SALE—One Band Organ; Two Cylinders of Music; good condition; lately rebuilt; \$100.00; 60-ft. Combination Show Car. BILLIE BOUGHTON, Milwaukie, Ga.

FOR SALE—Imported Cocoa Stage Mat; heavy for horse or pony act; used only short time; in good condition; price, \$20.00. QUINN, 214 W. High, Lima, O.

FOR SALE—25 Penny-In-slot Edison Phonographs at \$10.00 each; round top, light oak Cabinets, Rosenfield return; also Happy Home Machine for \$20.00. A. M. WILLIAMS, Asbury Park, N. J.

FOR SALE—Complete Escapes, Magic, Illusions; send for free list; very cheap. J. HERRON, General Delivery, Lima, Ohio.

FOR SALE—Used Wigs and Costumes of all kinds; we buy and sell; will buy few Red-Blue, Grey, or Confederate uniforms; also fancy stuff if cheap; stamp for reply. SANGER COSTUME CO., Lyons, Iowa.

FOR SALE—Second-Hand Electric Pianos, Banjos and Harps; cheap. L. D. GASTON, 3223 Lucas Ave., St. Louis, Mo.

FOR SALE—Alto, Tenor, C. Saxophones, Deagan Bells, Drums, single and double action Harp, Mandolinbanjo, Musical Glasses. RIZA RICH, Millford Center, Ohio.

FOR SALE—Conn Baritone Saxophone, high pitch, in sole-leather case; silver finish, gold bell; used 8 months; cost \$150.00; will sell for \$75.00; will ship anywhere. Express charges, both ways, are guaranteed and deposited. Examination and trial allowed. Address JESSE DARNELL, 7 North 11th St., Richmond, California.

FOR SALE—Two American-made harps, half maker's price; one Erard single, \$125; two \$65 Conn cunetts, two Boston Three-Star, \$34 each; closing out entire stock of cameras, kodaks and typewriters; a fine Mitchelland violin, \$35. Address VON BERG, Johnstown, Neb.

FOR SALE—Nickel-plated Tight-wire Apparatus, complete; Van Wyck make; like new. Trick Bicycles and Embroidery, high wire and pole, Edison M. P. Machine, Film, Song Slides, Stereo, Lenses for sale or exchange for trick dogs. ED. BROWNE, No. 25 Lenont St., Bath, Maine.

FOR SALE—Wire Working Outfit; money-maker for live wire; other business cause for selling; best offer takes it. LOCKWOOD & CO., 815 Minnesota Avenue, Duluth, Minn.

FOR SALE—125 pairs Chicago Fibre Roller Skates, all in good condition. C. B. JACK, Toila, Mich.

FOR SALE—One \$100 Electric Dunbar Rotary Corn Popper, post 6 bushels an hour; gas burners, used 11 weeks, just as good as new; price, \$70. One new 40-gallon Mixer, used for keeping batch warm while making crispettes; cost \$30, sell \$12. One 20-in. Copper Candy Kettle; cost \$10, sell for \$5. Above will be shipped subject to examination on a deposit of 25%. FIFELED, 2237 W. Adams St., Chicago.

FOR SALE—OR EXCHANGE—Second-hand band instruments for clown or tramp bands; also instruments of every description for medical artists, bands and orchestras at reasonable prices. CHEROKEE JACK Chestnut and John Sts., Cincinnati, O.

FOR SALE—10,000 Bottles of Cough Remedy; retails at 25c, on twenty-four hour approval plan; will sell any quantity at \$c a bottle. CHARLES H. QUIBB, P. O. Box 665, Reading, Pa.

FOR SALE—77 pairs Winslow Hat-bearing Skates, fiber rollers, 12 pairs steel rollers; price, \$90.00; also 2 Picture Current Savers, cheap. J. H. LINCOLN, 193 West Street, Rutland, Vt.

FOR SALE—My entire Illusion Act, consisting of one Plus-Drop, cost now \$210.00, also two cheap Drops, one complete "Azra" Illusion, cost \$150.00, a beautiful Glass Trunk, cost \$150.00; one set of Valerian's Nest Boxes, cost \$90.00; one set of Keller's P.T. No. 1, cost \$90.00; one Valerian's Tropic-drum, cost \$85.00; two trunks of small apparatus, one Dress Suit, size 38; also several Assistants' Suits. All the above apparatus is the best money could buy, packed in fine trunks and traveling crates, all good as new, used only short time; will sell separate at your own price, or will take \$350.00 cash for entire lot and show you how to work all. Here's a chance for some lady or man to get a high-class act dirt cheap; if you can, come and see for yourself, or I will send C. O. D. If you are responsible, I am going to dispose of everything regardless of my loss; am quitting the stage for good; this is positively the biggest bargain ever offered in high-class apparatus. Address WARREN DEAN, Box 319, Massillon, O.

FOR SALE—One second-hand set of "Deagan's" nickel-plated Organ Chimes; cost new \$224.00; will sell for \$25.00. BOX 216, Kinzua, Pa.

GET OUR CATALOG before buying Magical and Escape Goods. HEANEY MAGIC CO., Berlin, Wis.

GUM VENDERS, floor and counter styles, Mills Novelty make and Caille Bros' make, at cut prices, \$15.00 up; these machines slightly used and fully guaranteed; machines can be bought of us without leaving territory flooded with circulars. BRUNSWICK CO., 1240 Vine St., Philadelphia, Pa.

HOLCOMB & HOKE BUTTER KIST POPCORN MACHINE No. 2; used four months; cost \$455, cash; will take \$300. E. J. WALKER, 224 1st St., Niagara Falls, N. C.

HOOPLAS FOR SALE OR EXCHANGE (41)—Sell for a song and let you sing it yourself. Photo? Yes. GUSTAFSON, R. 3, Box 89, Rush City, Minn.

I WILL SELL my complete Strong Man Act Outfit; in this country; cost me over \$500; will sell for \$30, or will sell separate; if you are looking for junk save stamps. THE GREAT WALLAB, Lancaster, Pa.

LIGHTNING CARTOON ACT—For vaudeville; any one can work it; first \$3.00 takes it. CHRIS FULLER, Burlington, Vt.

MAGIC—Handkerchief Pedestal, with glass, \$1.50; Card Rising Pedestal, \$1.50; Egg Bag, 5 cents; Dismantling Handkerchief Box, \$1.00. PROF. FREIER, 115 Oak St., Dayton, Ohio.

MAGIC, Illusions, Side Tables, Hypnotism Course, Motors, Camera, Show Goods; will exchange. O. CARILL, 2637 W. Lawrence St., Baltimore, Md.

MAGICAL AND ESCAPE GOODS of superior quality; our many satisfied customers is proof of our square dealing. Catalog free. HEANEY MAGIC CO., Berlin, Wis.

MAGICIAN'S COIN LADDER; a beauty; can be had for a \$10 bill; ship from Portland, Ore. H. MASON, 1627 Stout St., Denver, Col.

MAGICIANS—Bargain list of used Magic ready December 20th; send now to R. L. RICKFORD, Box C13, Greenfield, Mass.

ONE ORIGINAL HINDOO ESCAPE BOX—First \$12. Big Trinity Levitation, with special painted back drop, \$15. Model R Gas Outfit, complete, almost new, \$15. Three thousand single note Wooden Whistles, without advertising, \$2.50 per M.; with your ad on label makes big advertising novelty. I handle Illusions and Escapes of all kinds. Will sell or exchange for Show Property of equal value. MYSTICAL HEATH, Carroll, Iowa.

ONE WHITE LAYDIE BANJO No. 7—Also a plush-lined Case to go with it; cost \$125.00. Also about 100.00 worth of Music, Must Stand, Strings; in fine shape; first \$75.00 takes everything; must be sold quick, and can't be beat for the money, as the list for the banjo is \$100.00, the cast \$25.00. A PARKER, Ray, Arizona.

OPERA AND FOLDING CHAIRS BARGAINS—350 Iron standard Tourate Chairs, located South, never imitated, only 60c each. Sample sent on application. Wood Folding Chairs, 40c up. ATLAS SEATING COMPANY, 501 Fifth Ave., New York.

PALMER'S NAME-PLATE COURSE and complete outfit; cost \$22, \$7.00 takes it. One-Minute Camera and outfit, including 400 embossed frames; cost \$18.00, \$5.00 takes it. 3 1/2 x 5 1/2 Printing Press and outfit; Type, Cases, etc.; cost \$17.00, \$5.00. Job Box, 129 East-Folder, essay sellers Saloon and Clear Trade, \$1.00. 76 3-oz. Bottles Rosecremo Toilet Lotion; sells for \$10.00, \$5.00 takes all. Write now if interested. SHELDON, Putnam Station, New York.

PANTOMIME SKEWERY—Complete set for small Dog Act; width, 29 1/2 feet; height, 10 feet; packs in crate 5 1/2 x 3 1/2 x 1 1/2 feet; price, \$20.00, condition A-1. ROBERTS, 2327 N. Sixth Street, Philadelphia, Pa.

PENNY GUM, CHOCOLATE AND PEANUT MACHINES—Write for list and prices. BRUNSWICK CO., 1240 Vine St., Philadelphia, Pa.

POST CARD AND TINTYPE ONE-MINUTE CANON CAMERA—All nickel-plated, complete, including traveling case, tripod, post card and tintype dryer and supplies; all like new; cost \$50.00, must sacrifice all for \$18.00 cash. CHRIS FULLER, Burlington, Vermont.

LATEST MUSICAL NOVELTY for the stage; self-playing Answering Mr. Ascension; with long playing exchangeable music rolls; this is the latest craze out; anyone can play from ragtime to grand opera on same without knowledge of music; looks and sounds like the real thing; \$25.00 will buy this instrument. "WALLAB", Lancaster, Pa.

IT PAYS TO ADVERTISE

Walter Williams, of the University of Missouri, delivered an address on the value of advertising at a convention held in St. Louis. Mr. Williams is dean of the School of Journalism of the University and quotes Christ as an advertiser. If you are skeptical relative to publicity value just now, read this:

"Christ was a master in the art of advertising," Dean Williams said. "John proved himself a great editor and there is no better reporter than Luke. Even Christ's last words were not for silence, but for Christian publicity. Whenever a church has kept the good news of the gospel to itself it has died. When it has given this news out it has conquered."

"When Kitchener wanted 1,000,000 men he advertised in the newspapers. When the church wants 1,000,000 strong men to aid its cause it rings a bell for five minutes on Sunday."

"Luke, with his vivid phrases, wrote the greatest report in the world—the story of Christ. John proved himself the best editor, for he freely used the blue pencil, stating, 'If I wished, I could fill many volumes.'"

"Even the devil advertises, his specialty being white lights."

It is not often that we read of advertising. In religious life, even in the time of Christ, it was found possible to focus the attention of the public by publicity. Good things must be advertised. What you sell may have merit; but mighty few will realize this unless you advertise their worth or value.

MAGICIANS—A real bargain; am closing out 10,000 fine curl-spring Folding Flowers. Send \$2.00 for 100, postpaid. C. P. SMITH, No. 827 No. Illinois, Indianapolis, Ind.

MAGICIANS' OUTFIT—20 standard Tricks, all brand new, never used, worth \$30, complete with apparatus and instructions, only \$18.50; also World's Greatest Mind Healing Act (new), cost \$20; \$10 takes it. Address PROF. ZALANO, 311 Mechanic St., Ithaca, N. Y.

MECHANICAL SHADOWGRAPHS—Cheap; new Spot Light, \$14.00. VICTORSELLS, Newark, Ohio.

MERMAID ILLUSION, Half Lady on Swing Illusion, Three-headed Lady Illusion at half price. NEASON SUPPLY, 514 E. 4th St., Boston, Mass.

MILLS AND CALLE UMPIRES AND BASE BALL MACHINES, Welding Machines, Liberty Hells and Check Boys. BRUNSWICK, 1240 Vine St., Philadelphia, Pa.

MR. VIOLINIST—Here is a chance to procure a fine old violin at a bargain; nearly 150 years old and a beautiful, clear tone; suitable for concert or orchestra work; I need the money; if interested, write for full particulars and price to WALTER MERRIAM OVERTON, Geneva, Iowa.

ONE ALMOST NEW DISTON CORNET, high and low pitch (quick change); silver-plated, pearl tips; used only two weeks; must sell; cost \$65; first \$20 takes it. Will exchange for Slide or Violin. What have you? Address C. NEWBORN, Lufkin, Tex.

ONE BENNETT TYPEWRITER, first-class shape; one Bass Drum, good as new, 12x24 inch; many Scripts, hand-drawn and others; will trade some Scripts for a blank Typewriter, or my Bass Drum for 12 1/2. Typewriter, MISS EVA MORGAN, Leavenworth, Indiana.

ONE H. P. 4-CYCLE ENGINE, Olds make, for gas or gasoline, \$18.00; one-half h. p., weight 40 lbs., \$15.00; small Organ, 7 tones on roll, \$20.00; 4-in. Galtrevier, \$17; 31 rifles, fully equipped, \$125.00; one Wire Worker's Case, with stock, tools and trays, \$15.00. JOS. MILLERHAUS, 511 Center St., Dennison, O.

ONE "HOLTON SPECIAL" latest model, Bb, long solo, medium bore, silver finished, valve Trombone, in a superb case; outfit good as new; \$55.00 cash. W. B. GRINVER, Eleroy, Ill.

PROP. HORSE, for 2 men; all movements. E. WALKER, 309 W. 39th St., New York City.

REAL BARGAINS IN UNREFURBISHED, SLIGHTLY USED, HIGH-GRADE MUSICAL INSTRUMENTS—Banjos, Guitars, Cornets, Flutes, etc.; write us today and state what you want; prompt, satisfactory service and a square deal to all. DAVID STERN CO., 1047 W. Madison St., Chicago. In business since 1885.

TRIAL ORDER from us will convince you; catalog free. HEANEY MAGIC CO., Berlin, Wis.

SECOND HAND MAGIC—Stamp for lists. E. EASTWOOD, Portsmouth, O.

SILLY KID VENTRILOQUIST FIGURE, velvet dressed, hair wig, well, \$7. 40 pairs Winslow Roller Skates, all sizes, cheap. Punch and Judy Figures, \$3 for the pair. One Enterprise Picture Machine, complete outfit, ready to run; 2 sets of Lecture Slides, 3 reels of Film, fine curtain Folding Case, Gas Outfit, complete; some Oxone, Tools; machine almost new; first \$30 takes it, complete; no time to dicker; must be disposed of. Sell or trade for anything of equal value in show goods I can use. MYSTICAL HEATH, Carroll, Iowa.

SLIGHTLY USED SLOT MACHINES and SPINDLES—All kinds; send for prices. UNIVERSAL SPECIALTY CO., 1405 S. Seventh, St. Louis, Mo.

SLIGHTLY USED POPCORN CRISPETTE OUTFIT—Low price for cash buyer. VICTOR COMBS, Unionville, Conn.

SLOT MACHINES MILLS Liberty Bells, Wind Mill Candy Machines, \$6.00; Deweys, \$25.00; Peck's Detroit, \$25.00; Crickets, \$10.00; Big Six Quarter Play Jack-Pot, Mills, \$40.00; Big Six Nickel Play Jack-Pot, Mills, \$35.00; Mills' Duplex, \$50.00; Jack-Pot, Caille 2-Bit Roulette, \$75.00; Caille 1-Coin Triples, \$75.00; Mills' Two-Bit and Nickel 1-Coin Roulette, \$25.00 cash; Quintet Card Poker, \$15.00; Elks and Tigers, \$5.00 each; Loop-the-Loop Gum Venders, 1c slot, \$1.50; big lot of Arcade Machines cheap; Stereoscope Views, \$2.00 per 100, lot 4-minute Edison Records, 15c each; send for new list of bargains. COMIGLE, 219-12 N. 8th Street, Philadelphia, Pa.

SLOT MACHINES BOUGHT AND SOLD—We make a specialty of machines made by Mills Novelty Co., Caille Bros' Co., Advance Machine Co., Hyde, Watling, Rogers; buyers will tell us their needs in that letter. BRUNSWICK CO., 1240 Vine St., Philadelphia, Pa.

SPLENDID SET ALUMINUM CHIMES, 26 tones, double-deck floor rack, excellent condition; first \$75 takes them 8 Deagan Musical Bells, good as new, for first \$20. Deagan Musical Sleigh Bells, 12 straps, good as new, \$15. Set of 30 Musical Glasses, excellent \$7. One \$20 Mandolin, with case, first \$4 gets it. 8 Musical Funnels, \$1. Swell Musical Lyre, 18 tones, in special case, first \$25 gets this snap. One German Silver, Wurritzer Trombone, in fine leather case, solid gold mouth-piece and music rack; cost, new, \$95; first \$35 takes it. One Froll Band Organ, 8 tones; runs by hand or motor; good condition; \$50; with motor, \$55. One-half cash must accompany all orders; first come first served; no goods shipped without deposit; all are bargains. MYSTICAL HEATH, Carroll, Iowa.

STEREOTYPON SLIDES—Sell big lot, \$5.00; all colored. WILLIAMS, 2720 Park Ave., St. Louis, Mo.

STRONG TRUNKS—All makes and sizes; Circus Suit Trays, Prop., Steamers, Bill, Costume Trunks, lot Froll Trunks; bargains always. Write H. MYERS, old Redville. Established 1892. 314-319 N. 10th, Philadelphia, Penna. Say what you want—always 2 to 300 on hand; no lies; no junk—I buy, sell, make.

TEN VELVET MINT BALL GUM Vending Machines; used only two months; cheap. SALES AGENCY, 101 So. Saginaw, Flint, Mich.

ROOSTER ORCHESTRA for 6 roosters; new, flashy E. WALKER, 309 W. 39th St., New York City.

USED BALLOONS AND PARACHUTES FOR SALE; excellent condition. MISS C. E. ADAMS, Danville, Ill.

WARDROBE AND PROPERTY TRUNKS, \$5.00; have been used; cost \$30.00 new; also 36x27x13; also Innovation and Froll Wardrobe Trunks, \$10 and \$15.00. PARLOR FLOOR, 28 W. 31st St., New York, New York.

WASHBURN PROFESSIONAL BANJO, with all the latest attachments; been one used month; good as new; cost \$90.00; will sell for \$35.00. LEE KIPP, Billboard, Cincinnati, O.

WE ARE CONSIDERED the clearing house for Second Hand Clarinets, Flutes, Piccolos, Oboes, English Horns, Bassoons, Saxophones and Bass Clarinets. Our latest Bargain Bulletin is ready for circulation. Most complete stock of used woodwinds in America. We buy, sell and exchange. Should you have a Reed Instrument to dispose of we will buy it outright or assist you in selling. Our stock includes the leading makes at the right prices. Second Hand Dept., ALEXANDER SELMER, 150 E. 86th St., New York.

WE CAN GIVE you better goods at lower prices; catalog free. HEANEY MAGIC CO., Berlin, Wis.

FURNISHED ROOMS

Advertisements without display, under this heading, 1c per word.

20 W. EAGLE ST., BUFFALO, N. Y.—Furnished Rooms, one block from Ingot's Hotel, center of show district, clean, pleasant; best and most conveniently located furnished rooms in the city; special rate for Actors and Actresses.

CHICAGO, ILLINOIS, 1416 N. Clark St.; furnished light house keeping, two and three front room apartments; running hot water, steam, electric, telephone; \$5.50 weekly and up.

THE AMITHUR, 252-254 West 39th Street, New York; 100 rooms, \$2.50 to \$5 weekly; scrupulously clean; baths on every floor; steam heat, electric light and gas; telephone.

THE GRIFFIN HOUSE—Theatrical headquarters; modern conveniences, hot baths; everything sanitary; excellent location, theatre district, near Colonial; special rates. Apply 261 Housh St., Norfolk, Va.

GUMMED LABELS, ADVERTISING STICKERS

Advertisements without display, under this heading, 3c per word.

GUMMED LABELS—3,000, 60c; 40-page catalogue. 2c. MacTAGGART, 1235 Arch, Philadelphia, Pa.

HELP WANTED

Advertisements without display, under this heading, 3c per word.

ADVANCE AGENT WANTED—Agent who can sell four-piece orchestra for guarantee price; concert and dance; North Dakota, Minnesota; must be responsible; start Dec. 20. STEWART ORCHESTRA, Redfield, S. D.

ADVANCE BALL GUM AND PEANUT MACHINES, small Electric Motors and Hexagons wanted. WOOD, 8 E. Cor. 12th and Vine, Philadelphia, Pa.

CHORES GIRLS WANTED—Good forms; for Fashion Review Vaudeville Novelty. P. O. BOX 662, Reading, Pa.

NANCE FOR RECOGNIZED SCHOOL ACT—Lead quartette. Call IRVING, 7645, Chicago.

PROFESSIONALS in all lines for next season; send photo; returned; we book early; out all year next season; state all first reply; we pay all after joining. Address MANAGER RICKKEYE COMEDY COMPANY, Franklin, Ohio.

SKETCH TEAM OR NOVELTY TEAM—Man and wife; change for 3 nights; doubles and singles; must both sing, do parts and double brass; state if woman can lead numbers or put on dancing numbers; want also Sister Team to lead numbers and double brass; state lowest for long, steady engagement on Tallad Show, with twelve-piece band; pay own board; others write. MUSICAL WALKER, 1524 Brookside Ave., Indianapolis, Ind.

TEAM OR TRIO to produce acts; Lady Pianist with specialty; Comedian with real singing act and personality; other Vaudeville Acts, write. JACK E. WEIACH, Amarillo, Tex.

WANTED—Good Dramatic Musical Comedy, Burlesque and Cabaret Shows at all times. STANDARD BOOKING ASSOCIATION, 52 Auditorium Bldg., Chicago, Ill.

WANTED AT ONCE—Good Middle Show; all first class shows answer. OPERA HOUSE, Hudson, Michigan.

WANTED—The address of Aeronauts throughout the country. ED. R. HUTCHINSON, Elmira, N. Y.

LETTERHEAD PRINTING

Advertisements without display, under this heading, 3c per word.

250 BOND LETTERHEADS, white or colored, printed, \$1.00, postpaid; samples. W. KINNEB, Box 296, Brooklyn, N. Y.

100 LETTERHEADS, 100 ENVELOPES, two colors, prepaid, \$1.50; samples, 2c. SLARR & COMPANY, Hamilton, Ohio.

CHRISTMAS, Kalida, O.

EMBOSSSED, Special Design, Gold, Silver, Bronze. RUSSELL, Cincinnati.

FOR A \$1 BILL, we will print you 125 Letterheads of 1 Envelope, 100 Cards, 35c; 300, \$1.00, prepaid. CROWN MAIL ORDER PRINT, Box 65, Station A, Columbus, O.

LETTERHEAD PRINTING—Good Letterheads, original designs, \$2.50 per 1,000; will send new catalog, showing fifty original letterhead designs, for one BUREAU FANTAS, 527 S. Dearborn St., Chicago, Ill.

LETTERHEADS—Attractive, two-color printing; trial 100, and 100 Envelopes, postpaid, \$1.00. SAM NICHOL, Printer, Munith, Mich.

MANUSCRIPTS, SKETCHES AND PLAYS. Advertisements without display, under this heading, 3c per word.

PLAYLETS, ETC., WRITTEN TO ORDER—Original, exclusive; fit your talent; prices low; references; write now. A. DENNIS, Maryland Ave., Wheeling, West Virginia.

MIDGETS WANTED. Advertisements without display, under this heading, 3c per word.

MIDGETS WANTED—Male and Female, to sing and dance in cabaret; high-class position and easy work; if possible send photo, state salary and ability to sing. HARRY LATZ, Hotel Alamae, Atlantic City, N. J.

MISCELLANEOUS. Advertisements without display, under this heading, 3c per word.

ADVERTISERS—Your advertisement in Ad-Age and about 50 other papers, one month, for 3c a word, three months for 5c. AD-AGE, Big Plats, New York.

BE A CHALK STAGE ARTIST—It's easy to learn; enclose 2c stamp. CHALK TALK, 32 Madison St., Eugene, Oregon.

BE A STAGE CARTOONIST—Enclose stamp. PROF. HOFFNER, 726 N. 8th St., Phila.

BOOK ON TRAINING PERFORMING DOGS—Postpaid, 25c money order. Address McFALL PUB. CO., North Baltimore, O.

CALENDARS 73 styles; price list; no samples. RONEY, Cincinnati, O.

DENT ENAMEL BLEACH AND POLISH brings out the natural lustre and assures beautiful teeth; \$1.00, prepaid. Money back if not satisfied. CONKLIN MANUFACTURING COMPANY, 131 Genesee St., Utica, N. Y.

SEE our advertisement elsewhere in this issue. RONEY, Cincinnati.

DON'T work all your life to make others rich; be your own boss, start a paying wholesale business of your own; do it now, we will show you how to start with small capital, write for particulars. SCHMIDT CHEMICAL CO., Saginaw, Mich.

DRUMMERS—Chinese Wash Drum, 57c, postpaid; send 2c stamp for circulars of Drum Accessories. G. A. KELLY, 272 Main St., Milford, Mass.

HAIR on face, arms or body removed instantly without using razor; send 50c for \$1 box, or 10c for sample of my Depilatory. CAROLINE GRAY, 550 N. La Salle, Chicago.

HABITS—If interested, send for catalog. C. A. LINDEMAN, 1934 So. Hamlin Ave., Chicago.

HIGHEST CLASS SOUTH AMERICAN SINGING AND DANCING REVUES, Tallets, typical plots, genuine gaucho, etc. Sketches written, arranged; characteristic scenery; paraphernalia furnished. ARMANDO FOLIE, 605 Humboldt Bank Bldg., San Francisco, Cal.

HOW TO DANCE ON BROKEN GLASS WITH RARE FEET—Grand act for museums, side and pit shows; full instructions, \$1.00; easy to learn. ANDY ARMOUR, s. w. cor. 52d and Baltimore Ave., Philadelphia, Pa.

LOOK! LOOK!—Something new for sale: A big job lot of fancy, rich looking, imported Japanese Hus, size 30x65 inches; they are equal in looks and beauty to rugs that will cost ten times as much, and they are just the thing for Padille Wheel Men and Punch Board Workers, Sheet Writers, Agents, House Contractors and Premium Workers in general; great for a 5c grind; send 2c on the dollar, less than wholesale cost; 1c above in lots of 100 or more; sample, \$1.00; investigate; get in touch at once. Address INTERNATIONAL SUPPLY & NOVELTY CO., 514 Mass. Ave., Boston, Mass.

MAKE MONEY demonstrating the Little Wonder "Ideal" Needle Threader; sample, 10c. STOVER, Hillsburgh, Pa.

ORIGINAL Sensational New Novelties, Tricks, Puzzles and Jokers' Goods; fun for all; be a live one among your friends; send for large illustrated catalogue. J. GRANEFELD MFG., 1338 Thibert Ave., Bronx, New York.

PEARLS AND BAROQUES HOUGHT AND SOLD Loose or mounted; bargains for sale. LAVERNE MAPES, Indiana Harbor, Ind.

RARE ART PHOTOS—Imported models; samples and catalog, 10c. GIRARD NOVELTY CO., Pawtucket, R. I.

TEN CENTS, POSTPAID, for the funniest illustrated Poker Joke Book; funnier than Charlie Chaplin. VICTOR FIEGELMAN, 87 Fourth Ave., New York.

STAGE MONEY—Your art, colors, 1,000, \$2.50; plain, \$1.50. RONEY (Job Dept.), Cincinnati.

TICKETS OF THE TRADES—Drawing, Lettering, Sign Painting; valuable information; get the professional book to your work; hands pocket size, \$1.00, worth \$25.00, investigate; sample pages free; agents wanted. D. FRETHERN, Hillsville, O.

WE REBUILD, OVERHAUL AND REPAIR all makes of Electric and Player Pianos, Pipe Organs, Orchestras and Hand Organs; have large number of used Electric Pianos for sale at very low prices. Electric Piano Music, FRANK REED, The Reed Automatic Music Co. 9 Jones St., Detroit, Mich.

XMAS SPECIAL—100 Cards and Case, 50c; a neat, patented bookfold Cardcase and your name and address on 100 fine quality Bristol Cards, in the very latest styles and finish, sent postpaid for 50c. Xmas is just around the corner; now is the time to order them, today. UNITED CARD PRINTERS, Box 257, Danville, Va.

MUSIC ARRANGED. Advertisements without display, under this heading, 3c per word.

MUSIC ARRANGED—Piano, orchestra; melodies written; poems revised. PAUL ALLAN, 1985 Southwestern Boulevard, New York.

ORGANS REPAIRED. Advertisements without display, under this heading, 3c per word.

MERRY GO-ROUND ORGANS repaired or rebuilt to your order; your old cylinders refitted with new music; be up to date; write for special interesting offer for work contracted for; please state your wants fully. JOHANNES S. GEHRARDT CO., Tarrytown, Phila., Pa.

PARTNER WANTED. Advertisements without display, under this heading, 1c per word.

A-1 CONCERTINA OR ACCORDION PLAYER (prefer one who can double guitar), or good Guitar or Harp Player, for tour of Northwest; good money-making proposition; state all in first letter. Address N. 92 MUSICALIAN, care Billboard, Cincinnati.

ATTRACTIVE LADY PARTNER WANTED by B. F. Comedian for sketch; must be a good singer, send photo. CHAS. ORLANDO, 37 East Union Street, Canton, Pa.

FOR RECOGNIZED MINSTREL of 12 people for tent or house; prefer one who has book or one with private car and tent; only responsible people answer; or will book same in theaters in Southeast territory for one-night, three or week stands; can change; wardrobe A-1; 6 boys, 4 girls; piano player and drums; answer to C. M. HARRING, care Smith's Greater Shows, per route in The Billboard.

GOOD LYRICIST—Would like to connect with good composer for the purpose of turning out popular songs; also good singer and might consider vaudeville. Address CHAS. SCHLEENBECKER, 773 4th Ave., Brooklyn, N. Y.

LADY PARTNER WANTED for Musical Act; one who plays piano; give age and particulars. GENT MUSICAL ARTIST, care Billboard, St. Louis, Mo.

WILL SPLIT 50-50 with A-1 Sketch Team; lady must play piano. If you are a hustler and want all winter's work with a splendid salary answer this ad; I have complete outfit. EDW. A. RENO, Quincy, Ill.

PHOTOGRAPHERS. Advertisements without display, under this heading, 3c per word.

PHOTOS, PHOTO BUTTONS, PHOTO AND ART JEWELRY made from any photo you send; write for catalog and free samples. CRESCENT ART CO., Newark, Ohio.

PHOTOGRAPHS. Advertisements without display, under this heading, 3c per word.

GENUINE PHOTOGRAPHS made from any picture; Cabinets, 100, \$3.00; 1,000, \$20.00; Lobby Size, 100, \$5.00; send photo and 25c for sample; Future Wife and Husband Photos, \$2.00 per 1,000; Printed Portraits, 1,000, 50c; samples, 10c. HIDEKOUR PHOTO STUDIOS, 3118 North 22d St., Philadelphia, Pennsylvania.

PRINTING. Advertisements without display, under this heading, 3c per word.

SHOW PRINTING—See our advertisement elsewhere, this issue. RONEY, Cincinnati.

POSTER PHOTOS—See our advertisement elsewhere, this issue; one Sheet, Pictorial, Colors, 3 cts.; Black, 2 cts.; Type, 1c. RONEY, Cincinnati.

100 BOND ENVELOPES OR CARDS, printed, 50c, postpaid; other printing; samples. J. HUNT, Printer, Lambertville, N. J.

DON'T PLACE your order for Printing until you get our price list. MAGIC PRINTING WORKS, Big Plats, N. Y.

ENVELOPES—500, \$1.15; 1,000, \$2.00. Pease Carbon Remover, can \$1.00. ACM PRINT, Dixon, Illinois.

ILLUSTRATED TYPE WRITTEN LETTERS—Your act reproduced, outline drawings, together with brief typewritten descriptions; a booking necessary; send best photograph or lead-pencil layout; 100 sheets, \$2.00; Facsimile typewriting only, 100, \$1.00. RONEY ART DEPARTMENT, Cincinnati, Ohio.

PENNY WISE AND POUND FOOLISH. The first thing that most people consider in placing an ad is the original cost. In one sense this is a natural and proper thing to do if in doubt about the results. But in the case of selling a moving picture theater, show property, cameras or any expensive articles used in the amusement business that figure in the dollar mark, don't stint. The use of fewer words hurts an ad more than you may think. The offering of costly goods may not be an every-day occurrence with you. Full description of your proposition will give the reader confidence in your ad. Buyers want to know details when purchasing. Tell the facts clearly and truthfully and don't, for the sake of saving the cost of a few more words, kill what is essential in your advertising. It is false economy. Try the big talk in your CLASSIFIED AD the next time and watch results.

LADY PARTNER WANTED—Age 25 to 30; for new vaudeville act; good singer and play piano some; good amateur considered; send photo, which will be returned; trifling amount stamps. JACK DELORMAN, 37 East Union Street, Canton, Pa.

LADY PARTNER for Comedy Novelty Act; must have good appearance and be able to sing; good opportunity for right party. Address NOVELTY, Billboard, Chicago.

LADY PARTNER WANTED—For Original One-act Playlet; one who is capable of some emotion; can sing and experienced in vaudeville; must be under 5 ft. 4 in. in height; act not yet booked; send photos. Address "BILLY" CASTLE, 517 Travis St., Shreveport, La.

LADY PARTNER WANTED—To learn act for circus or vaudeville; give full description and send photo if convenient, which will be returned. W. H. JARRELL, The Billboard, 25-27 Opera Place, Cincinnati, O.

PARTNER—First-class advance man for Feature European and Mexican War Picture, with lecture, now playing 16c money; must deposit \$150 as guarantee of good faith on three months' contract; will split 50-50. CAPT. RINGMAN MACH, Billboard, Chicago. See display ad in this issue.

PARTNER WANTED who can work common and Angola Cats; have complete act. ROBERTS, 2327 North Sixth Street, Philadelphia, Penna.

WANT PARTNER—Man or woman, for (at), musical comedy or lady minstrel, who can get girls and book; I have everything. PROF. LEONARD, Glens Falls, N. Y.

WANT PARTNER WITH \$1,000.00 to back me with all my Musical Numbers; am finishing an opera, and have 35 numbers ready for press; reference, etc., will be furnished upon receipt of reply. J. H. PRESS, Ardmore, Okla.

WANTED—Promoting Advance Agent; clean; woman or man; to handle high-class troupe of Alpine Singers and Yodelers. Party must be able to contract high schools, churches, as well as theaters, and work party on percentage. JEAN WORMSER, Manager, 1886 Chippin Ave., Chicago.

WANTED YOUNG GIRL, PARTNER who can ride a bicycle, to join act at once; one with some stage experience. Write THE BIKERS, Billboard, Chicago, Illinois.

WANTED—Young lady partner in vaudeville business; state age, height, weight; will consider good amateur, send photo, will return. FRANK JOHNSTON, Armour Ave., Fort Smith, Ark.

SCENERY. Advertisements without display, under this heading, 3c per word.

DYE DROPS—Size 16x24; painted to order, \$10.00. BOON STUDIOS, Hillsville, Ohio.

SCENERY—Artistic Dye or Water Colors; original, high-grade work, special to order; elaborate scenery for all purposes at very low prices. WALTER BOLME STUDIOS, 119 Berry Ave., Indianapolis, Indiana.

OUR SCENERY the highest grade, at lowest prices; special prices to picture houses. BAILEY'S SCENIC STUDIO, Cavendish, Vt.

SECOND-HAND SHOW PROPERTY FOR SALE. Advertisements without display, under this heading, 1c per word.

20TH CENTURY MERRY-GO-ROUND, complete, for sale. E. A. JOHNSON, Valentine, Neb.

28x49 STABLE TENT, 20x40, 28x49 Hip Roof, 40x60, 40x80, 50x80, 60x100, 100x150 closing Round End Tents, all in first-class condition and a bargain. AMERICAN TENT & AWNING CO., 311 North Washington Ave., Minneapolis, Minn.

50-FT. MERRY-GO-ROUND—50-ft. Stake Top, Organ, 24 Horses, 4 Charlots, 8-h. p. Steam Engine; a complete machine for \$285.00. H. SEADER-BERGEL, 567 Third Avenue, N.E., Minneapolis, Minn. Adams Mail—Send your name and address.

A FIVE-IN-ONE SHOW; complete; ready to open up; including animals; bargain; \$200.00; would be buyers save stamps. FRED ERERHARD, Wayne, Nebraska.

BARGAINS—Just like new: Challenge Handcuffs Act, complete, \$17.50; Mail Bag, \$3.00; Sing Sing Suit, \$8.25; Dress Suit, size 36, \$3.00; Straight-jacket, \$7.50; Magic Table, \$3.00. Ten Secret Escapes (plans), \$1.00. PROF. FRANK LAMU, 213 Third, Detroit, Mich.

BIG BARGAIN IF TAKEN AT ONCE—Shooting gallery, complete, rifle, light, wire, Taylor trunk; write for full particulars; \$55.00 takes all, half cash, balance C. O. D. FRED McSKILMAN, Havana, Ill.

BIG 4 BARGAINS—4 Second-hand Joists, better than new ones, guaranteed in fine working order; money back if not satisfied; 1 Drop Case, \$7.00; one Hand Striker and Chart, \$7.00; one Creeper Wheel \$7.00; one four-arrow, nickel-plated, and layout. Send P. O. money order to ED. C. TAYLOR, 507 Maury St., Des Moines, Ia.

FOR SALE—My entire carnival equipment, consisting of rides, tents, show banners, knock-down wagons, wire, sockets, globes, games, Windhorst Lights, etc.; going out of business. GEO. W. BIESTER, Williamsport, Pa.

BLICKENSDECKER TYPEWRITER, nearly new; one 36-in. B. B. & B. Trunk; one Novelty Musical Fence, with trunk; good condition; 40 tabloid musical comedy Scripts. HARRY J. ASITON, 503 N. Clark St., Chicago, Ill.

COMPLETE GYMNASIUM OUTFIT of professional trio retired from the ring; most of this outfit came from Germany and was made to order. Write for list and prices; also heavy Fire Net. J. P. REDINGTON, Scranton, Pa.

ELECTRICAL STAGE EFFECTS—Clouds, ripples, snow, rain, cyclones, fire, waterfalls, apparitions, special effects and props for all Masonic bodies and other societies; Spotlights, Oil-lights, Stereoptical Machines, powerful arc lamps or arcs. NEWTON, 305 West 13th St., New York.

FINE SLACK AND TIGHT-WIRE APPARATUS. Rolling Globe, Clubs, Hoops, Trapeze Bars, Batons and Guns cheap. EDW. VAN WYCK, Pulaski Ave., Cincinnati, O.

FOR SALE—All kinds of Trick Dogs and Doves, 2 Merry-Go-Rounds, Circling Water, Picture Machine, lot of Films, Bating Machine, Doll Rack and High Striker; Portable Light Plant, Gas Engine. PROF. HARRY SMITH, Gratz, Pa.

FOR SALE—Herschell-Spillman 40-ft. 20th Century Merry-Go-Round; newly painted and overhauled; looks like new; cheap; Corderman 40-ft. Ferris Wheel; fine condition; cheap. I. M. YARRHAM, 121 S. First Street, Newton, Iowa.

FOR SALE—Ocean Wave, in good running order; 1 Edison One-Pin and 1 Self-Propelling Figure Machine; 3 reels Film; 1 set Marionette Figures. C. M. GOODELL, Colfax, Ia.

FOR SALE—Electric Sign, beautiful, large, intermittent flashing; complete outfit, \$250; also Movable Ticket Office, \$75. Photos, particulars mailed. GRAND THEATRE, Bellows Falls, Vt.

FOR SALE—One Armitage & Guin Circle Wave, Engine and Organ, complete. Also 25 Arcade Machines; no reasonable offer refused; guaranteed in A-1 condition. Address G. E. HAVEIRSTICK, Sesser, Illinois.

FOR SALE—No. 125 Wurlitzer Hand Organ, paper played, with drums and cymbals, 20 rolls of music; instrument used less than five months, perfect condition; price, \$425.00, cash only; not for sale or lease or sold on time. RAY H. BROWN, 311 E. Broad St., Elyria, O.

FOR SALE—Gentleman Ferris Wheel, new Finchback kind; this summer, all in swell shape, ready to run, fitted for baggage service, \$500. GEO. W. BIESTER, Williamsport, Pa.

FOR SALE—Thomas Hydroacropole or Biplane; equipped for both land and water flying; Curtiss Land Gear; practically new; Pontoon, used three months; in good condition; 75-h. p. Maxmotor; in A-1 condition; exceptional bargain for a good practical exhibition outfit; shipping crates, extra propeller, etc. Address BRAD N. COLEMAN, Pratt, W. Va.

FOR SALE—Circling Water; purchased new 1914; capacity 12 people; dia., 36-ft.; special engine, and fine organ; outfit cost \$1,850.00; will sell for \$300.00 cash; Armitage-Guin make. Address BOX 109, Sta. C, Cleveland, Ohio.

FOR SALE—(Carousel; park or road machine; 36-ft. dia., 28 stationary horses; overhead drive; Herschell-Spillman make; electric lighted; power, 7 1/2-h. p. motor; fine organ; new top; quick, cash sale, \$850.00; investigate this bargain for a good machine. FRED WILLIAMS, 5723 Kinsman Rd., Cleveland, O.

FOR SALE OR EXCHANGE—My platform Show, built complete upon Buick one-ton truck; this is one of the most complete outfits on earth; built to my special order; swell for Pit Show to travel from town to town; built to accommodate 35 people at a time; as I have built a \$5,000.00 car, I have no use for the other one. What have you? Address JACK SIPES, 419 West 14th St., Kansas City, Mo.

FOR SALE CHEAP—Swell second-hand Merry-Go-Round; reason for selling, other business; for price and full information address MERRY-GO-ROUND, Room 39, Utahna Hotel, Ogden, Utah.

FOR SALE—Devil Fish; over 6 ft. across; in fine shipping tank; waterproof canvas tank for exhibiting same; two Galvanized Iron Grates for pit and a 6x15-ft. Banner, painted by Wolf; a beautiful and money-getting banner; banner cost \$25 alone; will sell the show for \$25; a real bargain. A. W. LITIGOW, 100 Broadway, Lawrence, Mass.

FOR SALE—2,000 Belt Buckles, one Roll-down, one Dart Gallery, Banner, Guns, Darts, Prize Drink Banner, Music Rack, sacks of Confections, Hat Bands, Rubber for Return Balls, Rubber Balloon Bellows, 50 Hat Bands, 50 plated Butter Knives, 20 Bugby Whips, 2 Clocks, 1 Watch, 1 plated Case, 3 Razors, 1 Spindle Arrow, good for Pan Joint or Slum Wheel; 1 Gasoline Torch, 1 Novelty Bedding Grip, 1 Badge and Button Banner, 1 Bookcase, 1 new Sewing Machine, 1 Coal Heating Stove, 1 Rocking Chair; can use Repeating Rifles, Revolvers, Watches, small Gasoline Tents, with portable frame; Gasoline Light or Gasoline Engine, or what have you? S. R. GREEN, Rural Route No. 3, Eldon, Mo.

FOR SALE—One fine Peerless Electric Orchestra Piano; cost \$1,500, now \$400; Power's No. 5 Light Machine, \$40; 300 Opera Chairs, 75c each. J. DELP, 212 4th St., Pittsborough, Pa.

FOR SALE—H. S. Merry-Go-Round, 40-ft. track machine, new tent, double-cylinder engine, large, new, paper playing organ, Drums and Cymbals attached; everything in fine shape, all created for baggage service; \$750; organ worth the price alone. GEO. W. BIESTER, Williamsport, Pa.

FOR SALE—Corderman Ferris Wheel, 40-ft. Twentieth Century Merry-Go-Round, horse power, and a High Striker; one large Lovers' Tub. 121 1st, South, Newton, Ia.

FOR SALE—Two Box Ball Alleys; in good condition; or will exchange for Knife Rack or a good camera. N. J. JONES, Montoursville, Penna.

FOR SALE—One pair 1 Miller Hussar Boots, black, size 8, \$5.00; one black cloth Uniform Coat, black size 38; Military Breaches, waist size 34; both trimmed white braid; cap to match; size 7 1/2, \$3.50; one set White Webbing Trappings, studded, \$12.00; silver spots and heel plume, for small trick pony, \$7.50; one pair Fetlock Clippers, 5c. All in good condition. H. BROWN, Route 1, Central Point, Oregon.

FOR SALE—One Dummy Alligator Boy, Nelson make, with 8x16 banner, painted by L. S. Tent & A. Co.; banner is a fine piece of work; boy and banner, \$9.00. A. W. LITHGOW, 100 Broadway, Lawrence, Massachusetts.

FOR SALE—All kinds of Tents, black and white; stamp. PROF. HARRY SMITH, Gratz, Pa.

FOR SALE—Typewriter, Blickensderfer Portable; like new, with hand traveling case; complete, \$12.50; cost \$40.00. C. SCOTT, 421 Manhattan Ave., New York City.

FOR SALE ON EXCHANGE—40x80 waterproofed theatrical, bale ring Tent and 9-ft. wall, complete, ready to set up; 12x14 stage; 5 lengths circus seats, 7 1/2 ft. reserved seat towards with backs; 3 folding jacks to go with each board; 24 small folding jacks for flat seats; 10 canvas benches; one 19x33 hip-roof, 10-cant. duck top, no wall or poles; one 28-ft. telescope from Center Pole, one Light Cage Wagon for dogs, one Shetland Pony, Baggy, Harness and Riding Saddle; pony does a fine act; several great Trained Dogs, Chasman 4 h. p. Electric Light Plant, Wire and Lamps; two Edison Machines, Rowland, take-up Magazines and Rheostat; 30 reels of Film, one new set of Marionettes; one silver-plated Alto Horn, one 12-inch Field Drum, one Drum Foot Pedal, lot of Band and Orchestra Music. These goods are all in first-class condition; will sell separate or together, or trade for \$26.00 and 35x70 Tents, Automobile Truck, Chaplin Film, Trained Monks, Goats or Dogs; want dogs that do new tricks. Address J. J. DASHINGTON, 429 16th Ave., Moline, Ill.

FOR SALE—26-inch canvas covered Rolling Globe and trunk, A-1 condition; price, \$15.00. Address FLANK LEMOND, General Delivery, Omaha, Neb.

FOR SALE—One 20x30 red-and-white Tent; 8-ft. wall, 15-ft. center poles; made by U. S. Tent and Awning Co.; in fine condition; no patches or tears; heavily roped; this is a real tent; reason for selling, too large for present use; price, tent complete, with poles, \$35. A. W. LITHGOW, 100 Broadway, Lawrence, Mass.

FOR SALE—Parker Carry-Us-All; Herschell-Spillman 40-ft. 20th Century Merry-Go-Round; cheap; Condemner 40-ft. Ferris Wheel, fine condition; 2600-light Dynamo; cheap; lower tub and gear, etc.; 1 set of Pool Table Balls; cheap; 10x12 gable end frame Tent; two 10x12 Wall Tents; 14x16 Wall Tent; 1 h. p. Gasoline Engine; High Striker (30-ft.), Parker clutch; also Gear Work for organ and one Organ. I. M. YAHAM, 121 S. First Street, Newton, Ia.

FOR SALE CHEAP—Herschell & Spillman Jumping-Horse Merry-Go-Round; stored in Ga. Write for details. W. H. CARNEY, Gen. Del., Jacksonville, Florida.

FOR SALE—About 125 Combination Vending Machines, with four different compartments; sells Peanuts, Imperials, Gum and Chocolate; these machines cost \$25.00 each and are in good condition; will be sold very cheap for cash; the price will surprise you; a good opportunity to start in a profitable business on a small investment; we buy and sell machines. What have you? IDEAL SPECIALTY CO., 374 Tulpehocken St., Reading, Pa.

FOR SALE—Side-Show Banners; size 6x8 ft.; Little Horse, Alligator, Chinese Dragon, Devil Fish; price, \$5 each; all nearly new; one 8x15; reads 'Strange Girl Dolly'; on red canvas; used four times in stores; price, \$8; 8x10 Sea Bat, \$5. A. W. LITHGOW, 100 Broadway, Lawrence, Mass.

FOR SALE—Sawdow Portable Electric Light Plant, Sawdow make; Volt. 60, K. W. 2, Amp. 333; stamp. PROF. HARRY SMITH, Gratz, Pa.

FOUR LIBERTY BELLS, in first-class shape; price, \$50.00 for the four, or \$15.00 each. Address H. P. HALL, 68 West Washington Ave., Stamford, Conn.

F. N. LAMB, 218 Third, Detroit, Mich., offers all his Illustros, Box Escapes, Handouts, Master Keys and Sack Escapes at reasonable prices. Send for list.

GREATEST BARGAINS in New and Used Scenery; finest work, lowest prices; Drops from \$4.00 up; tell us what you need and receive estimate of cost and catalogue. ENKEBOLL SCENIC COMPANY, Omaha, Neb.

IRON-BOUND SACK AND PLATFORM ESCAPE, Yost make, never used; a bargain at forced sale; first \$15.00 takes it; throw in packing case costing \$5.00. JOHN H. SIMMS, 335 Garfield Ave., East Liverpool, Ohio.

MAGIC CHEAP—Magicians, attention! List your goods with me. Magic bought and sold. I save you money. \$35.00 Set of Flying Cages, \$18.00; \$65.00 Duck and Animal Production, \$40.00; good as new. My Motto: Money Back if Not Satisfied. Professional Catalogue free. For stamps. PROF. LINDHORST'S MAGIC SHOP, 2024 Alliance Ave., St. Louis, Mo.

MAGIC TRICKS, Tables, Escapes; hundreds of bargains in used Apparatus of every description; list for stamp. ROBINSON MAGIC, 98 Waltham St., Boston, Mass.

MECHANICAL SHOW with working figures, Statue Turn to Life, Black Art Outfit, Illusions, View Cabinets for 5, 10 and 20-in-one, Mummified Curiosities. W. J. COOK, 122 West Main St., Richmond, Ind.

MINIATURE RAILWAY—One-half-mile track, good as new; cost \$1,800; will sell for \$950 cash, or trade. ERNEST L. KAUNITZ, 312 N. Broadway, Bay City, Mich.

MUMMY CAT AND BANNER, \$15.00; Wild Man Banner and outfit; \$8.00; brand new Snake Banner, \$10.00; slightly used parachute, \$6.00. Rare bargains. SHOWMAN, 2720 Park, St. Louis, Mo.

NEW SIDE WALL, OUTFIT; complete; used only once; 140 feet of wall; 12-ft. poles, all guy ropes, etc.; shipping case for wall; Portable Light Tower Box; outfit cost \$65.00, \$20.00 buys all. "WALLAR", Lancaster, Pa.

PARACHUTE, with nice Fibre Shipping Case; will sell for \$6.00; slightly used; bargain. 2720 Park, St. Louis, Mo.

PARKS—Miniature Express Engine, three Cars, 12-passenger; cost \$1,600; first-class shape; \$500 takes it. J. P. REDINGTON, Scranton, Pa.

RARE OPPORTUNITY—Strange, Extraordinary, Wonderful, Ancient, Medieval, Modern; finest collection of its kind, suitable for museum business, or recurring, or both combined; Eugenic, Archaeology, Anatomy, Physiology, Hygiene, Expedition Mummy, in natural state; life-size wax figure President Wilson; Human Skeletons, every size; life-size French Manikins, male and female, dissecting, natural color and form, on pedestals; private, life-size French Eugenic Models, both sexes, dissecting, natural color; mounted skeletons of Polar Bear, Horse, African Lion; 100 Masks of South-Sea Islanders, taken from the living originals, natural color, unique, ornamental, finest in existence; 45 mammoth Anatomical Paintings, 6 feet by 8 feet, on rollers; 300 Skulls, Hubs, Masks, Faces, Heads, Brains. Price, \$5,000; original cost, \$10,000. Will sell or exchange for acceptable property, realty or personal. P. O. BOX 655, Denver, Col.

SECOND-HAND SCENERY—Large stock dye and water colors, practically new; Plain and Fancy Illustros, Gardens, Streets, Landscapes, Woods, Mountains, Cities, Fronts, Advertising, Conservatories, Palaces, Kitchens, Mountains and Specials. State sizes, kind you need and whether dye or water colors, otherwise inquiries will be ignored. SWIFT STUDIOS, 446 East 31st, Chicago.

SHOOTING GALLERY, unused; dozen Guns, 50 Darts, 1,000 Tags, Revolving Velvet Target Boards (2), Electric Engine and Battery; 250 excellent Prizes; \$40, 1/2 with order. H. L. LAW, Box 93, Dixon, Illinois.

SHOW WAGON for street corners; swell appearance; all secured; 2 horses pulls it any place. Address BOX 62, Crossline, Ohio.

SIX 9-IN. GAS BALLOONS from borrowed hat, \$1.50; extra Balloons, 20c each; Explosion of Gun-powder from the Mouth (harmless), 60c; Vanishing Alarm Clock, Tray and Stand, \$4.00. ROYAL AMUSEMENT CO., Reading, Pa.

SPIRITUALISTIC SCENERY—Creates a sensation wherever shown; suitable for stage, and can be done under the very eyes of a committee without fear of detection; performer is securely bound with ropes; nail-driving, bell-ringing, slate-writing and all known effects are secured; knots can be examined at any time; as a finale a complete untying of all ropes in two seconds; price, complete with cabinet and full instructions, \$6.50. C. LeROY, 346 E. Locust St., York, Pa.

TENTS—60x90, 60x120, 80x140, 90x150, 100x220, poles and stakes; 40 lengths 8-foot poles; 50 lengths 7-foot poles; send for money-saving list. PEARL VAN, Northville, N. Y.

MAGIC TRICKS, ILLUSTROS—Anything you want, always; professional catalogue free for stamps. Second-Hand New Goods at prices unheard of: \$60.00 Enchanted Dove Casket and Cage, \$30.00; \$37.00 Roterberg Billiard Six-Ball Star, \$12.50; \$55.00 Duck and Animal Production, complete, \$32.50; \$12.00 most wonderful new Production Box, \$7.50. W. LINDHORST, Billboard, St. Louis, Mo.

TENTS, Ventriloquist Figures, Illustros, Wax Figures, Gas Machine, Electric Banjo, Typewriter, Phonograph, Mummified Stuff, Becker in the Electric Chair; other goods; bargains. SHAW, Victoria, Mo.

LOOK YE ON THIS For the First Three Weeks in November Railroad Earnings Increased \$3,871,899, or Fifteen Per Cent. THEN UPON THIS Show Business Still Mostly Stagnant, Over Two Hundred Shows Closed by Reason of Excessive Rates.

THESE ARE THE REAL REASONS THAT RAILROADS HAVE FOR ADVANCING RATES TO SHOWMEN

Gross earnings of United States Railroads making weekly returns to Dun's Review continue to show improvement, the total of all roads that have so far reported for three weeks in November amounting to \$28,821,686, an increase of 15.5 per cent, as compared with the corresponding period a year ago. Every important system in the South, notably Southern, Chesapeake and Ohio, Louisville and Nashville, Mobile and Ohio and Western Maryland makes a very satisfactory statement, testifying to the recovery that has taken place of late in general business throughout that section. In the West and Southwest, however, one or two small roads still report some contraction, but the loss is far more than offset by the gains on Missouri Pacific, Colorado and Southern, Denver and Rio Grande, Texas and Pacific and other leading lines, which indicate generally prosperous conditions among the railroads in that part of the country. The net gain for the first three weeks in November was \$3,871,899 or actually 15.5 per cent.

TENTS, SEATS, LIGHTS, HARNESS, ETC.—Send for catalogue. SOHAGEN'S STORAGE WAREHOUSE, 68 Shipman St., Newark, N. J.

TENTS—30x45, 30x75, 30x90, 60x90, 60x120 and 80x120; first-class condition, with or without poles. RYAN TENT CO., Syracuse, N. Y.

THIRTY-SIX-PT. CAROLINSEL (Mangels); good condition; recently overhauled and horses painted. BOX 44, Station H, New York.

TYPEWRITER—Easy to carry; fine condition; just right for professionals; or will trade; will accept money; cheap for cash. Address BOOTH, Princess Theater, Middletown, Ohio.

USED BALLOONS AND PARACHUTES FOR SALE; excellent condition. MISS C. E. ADAMS, Danville, Ill.

USED THEATRICAL EQUIPMENT AND MOTION PICTURE OUTFITS sold and bought in every State in the Union; turn your dead stock into cash in short order; write me what you have to sell. JOSEF F. REDINGTON, Scranton, Pa.

WILL SELL OR TRADE Two 42-ft. Box Ball Albums, complete, cost \$418 new; Sinscum dolls, large size, \$7.00 dozen; send dollar for sample. INTERNATIONAL AMUSEMENT CO., 906 Hippodrome Bldg., Cleveland, O.

SHOW PRINTING Advertisements without display, under this heading, 3c per word.

PHOTOS REPRODUCED, Zineographed, Colored Backgrounds. RONEY, Cincinnati.

TYPE POSTERS—See our Advertisement elsewhere, this issue. RONEY, Cincinnati.

SMALL SHOW PRINTING Advertisements without display, under this heading, 3c per word.

CURTIS, Kalla, O.

SONG PUBLISHERS Advertisements without display, under this heading, 3c per word.

BIG SONG HITS, 7 for 50c; must be set to song poems and published; sample piano copy, etc., showing style of work. IDEAL MUSIC PUBLISHER, 280 Third Street, Detroit, Mich.

THEATRICAL PHOTOS Advertisements without display, under this heading, 3c per word.

THEATRICAL PHOTOS—Cab. size, mounted, copied from any good photograph, \$10 per 100; samples for fee. BURCHNELL, Monroeville, Ind.

USED COSTUMES FOR SALE Advertisements without display, under this heading, 1c per word.

GREAT LOT GENTS' WARDROBE, two beautiful Trunk Drops, including Ties, Everything \$75. "SLEEVE" 63 S. Shore, Tampa, Fla.

SILK COSTUMES, STAGE DRESSES, MANTLES, Indian Suits, Ladies' Suits, Burlesque, etc., from defunct company, at slaughter prices; must be seen to be appreciated; over 100 items; will sell as a whole or choice. GEORGE SCHUBB, 15 E. Pearl St., Cincinnati, Ohio.

WANTED Advertisements without display, under this heading, 3c per word.

WANTED—Used canceled stamps such as now in use; catalog for 2c. A. ROESSLER, East Orange, New Jersey.

WANTED TO BUY Advertisements without display, under this heading, 2c per word.

ANYTHING that can use in my Hand-cuff and Magic Act; also small organ. "FRENCHIE" VALENTINE, 135 Essex St., Salem, Mass.

WANTED SMALL UP-TO-DATE MERRY-GO-ROUND. PROF. HARRY SMITH, Gratz, Pa.

WANT TO BUY Pony Harness, Trappings, Small Hand-carved Band Wagon for twelve men; Ticket Wagon and a small Air Callope and Wagon; state price; send photos; will be returned. A high-driving coach Bull Dog, does other tricks; kind to children. Address DR. FOUTS & SON, 1108 S. Erway St., Dallas, Texas.

WANTED TO BUY AT ONCE—Driving Tank; must be in good condition; state lowest. MABEL FANE, 403 Columbus Theatre Building, New York City.

WANTED TO BUY—Complete Dramatic Outfit, seats, stage scenery, less canvas; must be sufficient size to occupy 180 ft. Top; A-1 condition; no junk; will pay cash; make price right; explain all; open in North Carolina. ELMER LAZONE, Manager Old Original Williams Stock Co., 344 W. 40th St., New York City.

WANTED—Cheap for cash, second-hand Popcorn Wagon; in first-class condition. BEN F. HILDSON, Windsor, Minn.

WANTED TO BUY 20x30 Tent and Glass Blowers' Fire. CABL F. SHADES, 733 Clifton Ave., Springfield, Ohio.

WANTED—Second-hand Popcorn Fritter Outfit, with power press, with or without power. LESTER SAWYER, Webster, N. Y.

WANTED—Gum Vending Machines; Liberty Bell, Callie's De Luxe Venders preferred; quote best prices. T. J. NERTNEY, Ottawa, Illinois.

WHOLE CARTOONIST OUTFIT, Second Hand or New. ERNEST HEBERT, 34 Parker St., Manchester, New Hampshire.

WILD WEST CANOPY, with 10-ft. side wall, Reserved Seats, Wagons, Stage Coach and general Wild West Equipment. H. I. COOPER, 636 West 3d St., Williamsport, Pa.

MOVING PICTURE DEPARTMENT

CALCIUM LIGHTS Advertisements without display, under this heading, 3c per word.

"EXHIBITIONS"—If you are not getting satisfactory results, ten chances to one that you are not employing the right method of producing light. Exhibitors who have been using calcium light since the advent of Moving Pictures are discarding their old style methods and are adopting the Oxy-Hydro-Cel. There is a reason—economical, safe, brilliant, guaranteed. Costs about 30 cts. per hour; for picture theatres and road shows. Price \$25.00, complete; six days' trial to exhibitors; write for circular and be convinced. Hard, white, select limes, \$1.00; Gull Pastils (large), \$1.00. S. A. HILLIS, 218 Third Ave., Peoria, Ill.

EQUIPMENT FOR SALE Advertisements without display, under this heading, 3c per word.

COMPLETE OUTFITS OF SCENERY for Picture Theaters furnished for proceeds of the advertisements in the front drop curtain. Write for particulars. BOON SCENIC STUDIOS, Hicksville, O.

FEATURE FILM Advertisements without display, under this heading, 3a per word.

FOR SALE—"Emmeline Pankhurst, in Eighty Million Women Want—!" four-reel feature, including Texas and Oklahoma State rights, perfect condition, big supply advertising matter; cost \$600, will sacrifice for \$225. WYNTHAM ROBERTSON, Pleasanton, Texas.

FOR SALE—At reasonable price, with full display 6-3-1 sheets, a four-reel Chas. Chaplin, in The Mix Up. Film guaranteed in A-1 condition. KLAN-DYKE FEATURE FILM CO., 502 Manhattan Bldg., Milwaukee, Wis.

JAMES BOYS IN MISSOURI, 3 reels, \$100; Two (epigrams), 3 reels, \$50; Nick Carter, 3 reels, \$45; condition guaranteed; send deposit to cover express; balance after examination; 5 one-reel subjects, \$14. Write to BISHOP, New Cambria, Mo.

FILMS Advertisements without display, under this heading, 3c per word.

FOR SALE—Pathe Colored Passion Play, Uncle Tom's Cabin; great advertising line. I. M. BOYER, Nepeseta, Colorado.

FILM PRINTING Advertisements without display, under this heading, 3c per word.

SEE OUR AD ELSEWHERE, this issue: Printing, Development, Titles, CINCINNATI MOTION PICTURE COMPANY, Cincinnati, Ohio.

FOR EXCHANGE Advertisements without display, under this heading, 1c per word.

2 MOVING PICTURE LENS—A new; long and short distance; what have you? L. APPLE, 30 East Tompkins St., Columbus, Ohio.

200 CLEAR LOTS (or part of them) in the growing city of Pierre, S. D., mile from Post Office; for moving picture theatre, term lease, or lease of theatre to be built, in, or near, Greater New York preferred. If interested, write GEO. N. LAMAN, 813 Lumber Exchange, Minneapolis, Minn.

ONE PHANTASCOPE PORTABLE PROJECTOR with Lantern Slide attachment and lens; weight, 20 pounds; 1,000 ft. capacity, using standard sized film; brand new, cost \$100; one Motion Picture Camera and lens, 100-ft. capacity, leather covered, brand new; never used, cost \$100; one used Panoramic Trillium Tripod; cost \$100; one Professional Film Developing Outfit, consisting of four metal trays, heavily coated with chemical proof compound; size 3 1/2 x 4 1/2 in. each, with soldered brass fasteners, four sets of racks, separators; 200-ft. capacity; ready for developing; all new; also one large K. B. Drum, 1,000-ft. capacity; new; outfit cost one hundred dollars to build; two powerful Arc Stage Lamps, on stands with reflectors—powerful for taking interior pictures; cost \$50 each; five acts Moving Picture Scenery, new; cost \$100; one new Williamson Printer, motor speed and light controller; cost \$375; one battery of 1,000-unit Nitrogen Blue Lamp; new, never used; cost \$12 each, \$120; having brought other plant and consolidated with ours we offer the above surplus overstock. CINCINNATI MOTION PICTURE COMPANY, 216-218-220 West Liberty St., Cincinnati, Ohio.

FOR EXCHANGE—Automobile for any kind of picture show, goods or tent; cash or exchange for tent, film and all M. P. goods; M. P. goods to exchange for cash, or any way to please you. I am the "real" man in the U. S. Come on, boys. DIXIE FILM EXCHANGE, 512 Locust St., Owensboro, Ky.

WILL TRADE James Boys for other feature. What have you? Room 401, Princess Building, St. Louis, Missouri.

FOR SALE MISCELLANEOUS—Advertisements without display, under this heading, 3c per word.

PROFESSIONAL PATHE AND URBAN CAMERAS—350 ft. Magazine, Zeiss Tessar Lenses; guaranteed perfect; mechanically; bargain. C. R. SWINNING, 6907 East End Ave., Chicago, Ill.

FOR SALE MOVING PICTURE THEATER—Advertisements without display, under this heading, 3c per word.

FOR SALE OR RENT—One Moving Picture and Vanille Theatre, complete; town 4,500. Write HOLTEN BROS., Athens, Tenn.

FOR SALE—The best equipped Motion Picture House in Terre Haute, Ind.; will sell at a bargain. Address 431 Third Avenue, Terre Haute, Ind.

THEATER AND BUILDING—200 seats; only house in town of 3,000, near Chicago; steady business; clearing \$40,000 week up; \$8,000, about half cash, balance liberal. Address P. S. Billboard, Chicago.

GUIL PASTILS—Advertisements without display, under this heading, 3c per word.

GUIL PASTILS—Extra hard, large size only, \$1 each, postpaid and insured; asbestos holders free. C. E. LINDALL, 79 W. 45th St., New York City, and Bar Harbor, Maine.

MISCELLANEOUS—Advertisements without display, under this heading, 3c per word.

JUMPING LETTER TITLES, CARTOON AND ANIMATED ADVERTISING FILM made to order; special designs for theatre use ready for immediate delivery; sample of film on request; developing and printing, plain titles, etc.; reasonable prices; good agents wanted everywhere for my advertising film. J. E. HARROD, Box 572, Altoona, Pa.

M. P. CAMERAS—Advertisements without display, under this heading, 3c per word.

MOTION PICTURE CAMERAS, Shutters, Tripods, Printers; bargains all times. H. HOOVER, 10 East 14th St., N. Y. City.

PASTILS FOR SALE—Advertisements without display, under this heading, 3c per word.

GUIL PASTILS & HOLDERS—A. NUGENT, JR., BOX 771, Norfolk, Va.

PARTNER WANTED—Advertisements without display, under this heading, 1c per word.

PARTNER WANTED to work James Boys in Missouri on a percentage basis. C. A. CENNINGHAM, Princess Theatre Building, St. Louis, Mo.

SECOND-HAND MOVING PICTURE ACCESSORIES FOR SALE—Advertisements without display, under this heading, 1c per word.

2 ELECTRIC LIGHT PLANTS—For moving picture show; 1 Peerless Style V. Electric Piano, with music; only used a few months; will sacrifice; 300 reels films for sale cheap; M. P. Goods of all kinds; 2 Automobiles for exchange for M. P. Goods or Tent; complete Garage Equipments, with 5 h. p. motor or 6 h. p. gas engine; would sell cheap or trade for M. P. Goods; I want M. P. Machines and Gas Outfits, or any old thing. DIXIE FILM EXCHANGE, 512 Locust St., Owensboro, Ky.

5 HHEL AMBROSIO MASTERPIECE, "SATAN"; fair condition; paper, lobby displays, etc.; large territory; first \$150 takes all; ship C. O. D., subject to examination, on receipt of charges. L. C. BAILEY, Nelgh, Neb.

\$70.00 RY'S THREE-HEEL FEATURE, Tracked by Holschuh, a South before the War, with plenty of paper, both mounted and unmounted; also a single reel of two subjects, Tommy Makes a Bet and The Cherry Lady; no paper on this reel; and 20 beautifully colored slides of the Lusitania Disaster, with a lot of one-shots and lecture descriptions; most subject to examination on receipt of \$5.00 to guarantee charges. JAKE J. DUNSMITH, Manager, New Maple Theatre, Odessa, Wis.

EDISON ONE-PIN, EXHIBITION MODEL—All complete, ready to run, \$65. guaranteed first-class condition; many other bargains in used machines; also Chairs of all kinds. LEARS THEATRE SUPPLY CO., 509 Chestnut St., St. Louis, Mo.

1,000 SETS BEAUTIFULLY HAND-COLORED SLIDES—Perfect condition, \$1.90 per set. JOSEPH COFFAL, 67 W. 23d St., New York.

3,000 USED OPERA CHAIRS—Steel and cast standards, from best sale, draped patterns, clean-cut, etc.; no wrap-up stuff, but goods that are right, several standard models at anti-trust prices; I can save you half. J. P. REDINGTON, Scranton, Pa.

ATTRACTIVE OPERA CHAIRS, slightly used, bought and sold in every State in the Union, leather cover, plush, at half price. EMPIRE BUSINESS EXCHANGE, Chicago, N. Y.

CLOSING OUT 1,000 Reels of Films; will sell or trade whole lot or in small quantities. CROWN FILM CO., 440 So. Dearborn St., Chicago.

COMPLETE MOTOGRAPH LAMPHOUSE—1913 Lamphouse, in fine condition, \$22.00. Fort Wayne Company, 110 W. 6th St., Fort Wayne, Ind. and Howell Company, \$30. subject to inspection upon dollar bill deposit. D. BUCKENSTEIN, Savannah, Ill.

COMPLETE ROAD OUTFIT—Edison M. P. Machine, fitted both electricity and gas; long and short films; Screen; Gas making outfit; also Pastils, Ether, Gunner; 3 Reels, one Charlie Chaplin; Posters; all compact in one strong trunk. O. M. PAUL, Aberdeen, S. D.

CURRENT EVENT SLIDES on every topic; wonderful lectures; 10c each. NOVELTY, 67 W. 23d St., New York.

"DAN," featuring Lew Dockstader, in five parts, \$125.00; "Pierre of the Plains," with Edgar Selwyn, in five parts, \$100.00; "In Mizoura," with Burr McIntosh, in five parts, \$100.00. These three features were produced by The All Star Feature Corporation; large quantity mounted and unmounted paper. MAGNET FEATURE FILM EXCHANGE, 167 W. Washington St., Chicago.

EDISON EXHIBITION HEAD, Lamphouse Hood Cone and Bunting Ways; in good condition, \$25. BOX 771, Norfolk, Va.

EDISON EXHIBITION MODEL MACHINE, two large Gas Tanks, Gas Burner, both Magazines and Lenses; a fine outfit for the road, including shipping case; first \$75.00 takes all. HOWARD, Box 338, Kansas City, Mo.

EDISON ONE-PIN, EXHIBITION MODEL—All complete, ready to run, \$65.00; guaranteed first-class condition; many other bargains in used Machines; also Chairs of all kinds. LEARS THEATRE SUPPLY CO., 509 Chestnut St., St. Louis, Mo.

ELECTRIC PIANOS, with keyboards, \$130.00; Orchestras, with pipes, \$220.00; all guaranteed, good as new; picture houses cut your expenses; am closing out my piano business; send for price list. J. E. HEBMAN, 1429 Pa. Ave., N. W., Washington, D. C.

EDISON EXHIBITION MACHINE, complete; Just rebuilt; in perfect condition; with table, legs, lenses, magazines, rheostat, \$75.00; or will trade. 525 Grand St., Norfolk, Va.

FEATURE FILMS—\$1 a reel per week to road showmen with satisfactory references; single reels 50c a week; stamp for list; agent for Bliss Oxy-Hydro-Cet Light; two weeks' free trial given by depositing price with Express Co.; Full Pastils, 1c; Asbestos Holders free. C. E. LINDALL, Bar Harbor, Maine.

FEATURES FOR SALE CHEAP—"Neath Lion's Paw," Ivanhoe, Throne or Wife, New York Society Life and Underworld, Message Headquarters, Law of the Line; all in elegant condition, with abundance of paper; send for your choice immediately. G. GALLUZZO, 459 N. Peoria Street, Chicago.

FEATURES FOR SALE—Write the largest film brokers in the country of your wants. We have everything Dramatic, sensational, animal, Western. See us first. WISCONSIN-ILLINOIS FEATURE RELEASE COMPANY, Mollers Building, Chicago.

FEATURES FOR QUICK SALE—Ashes, 2 reels, \$15; Four Dare-Devils, 2-reel circus picture, 2 reels, \$25; Flower of the Mormon City, 3-reel Western, \$25; 2 reels, \$15.00; Prison on the Hill, 2 reels, \$8.00; story of the underworld, 3 reels, \$20; Star Geo. and the Dragon, 2 reels, \$15; Vengeance of Egypt, 3 reels, \$30; Hls Life's Blood, 2 reels, \$20; Hls Sense of Duty, 2 reels, \$25; The Great Mine Disaster, 2 reels, \$15; The Kissing Cup, 4 reels, \$40; Little Railway Queen, 3 reels, \$35; Theo. Koerner, big war picture, 4 reels, \$40; Saved From the Sea, 3 reels, \$30. Geo. and the original paper. About 100 single reels, from \$2.00 some with original paper. Have used these films over territory; stock must be sold at once. Don't write unless you mean business; no goods shipped without sufficient deposit to fully cover express. Road men, this is your opportunity; get busy. Will sell or exchange for other show property. I can use no junk accepted. MYSTICAL HEITH, Carroll, Iowa.

FEATURES FOR SALE—James Boys, Sapho, Wage Earners, Victims of Sin, Germany's Side of the War, Tracked by Bloodhounds, The Sacrifice; all in A-1 condition; plenty of paper, banners, photos, etc.; cheap; will buy some four or more reel features if in good condition. R. KELLY, Gayety Theatre Bldg., St. Louis, Mo.

FILM FOR SALE—Big line of Features and Single Reels; in good condition, with original posters; send for lists. K. CANNON, 167 W. Washington St., Chicago.

FILM—50 good reels Comedy, Western, Drama; few with posters; \$2.00 and up; buyers, write. PRABEL, 436 Beidreder, Detroit, Mich.

FILM BARGAINS—33 Single Reels, \$2.50 and \$5.00 per reel; Prussian 482, 3 reels, \$15.00; East Lynne, 2 reels, \$10.00; Four-Pronged Hero, Western, 2 reels, \$15.00; Prison on the Hill, 2 reels, \$8.00; Woman's Power, 2 reels, \$15.00; paper on all features. Peck's Bad Boy, \$6.00; stamp for list; films subject to examination when express charges both ways are forwarded. ROLAND G. ROBBINS, 428 Grape St., Vineland, N. J.

FILM LIKE NEW—Comedy and Western, big bargains; Motograph Picture Machine, fine condition; Deagan Electric Lamphouse, 10x12 Microcloth Curtain, ARTHUR CLOSE, 37th and Nebraska Sts., Marion, Ind.

FILM SALE—Single reels, two-reelers, best condition; single reels, \$2 to \$4; two-reelers, fine, at \$15.00 to \$18.00, with paper; this film worth three times price asked; shipped subject to examination. C. O. D. L. THRETT, 208 Prince Theatre Building, Houston, Texas.

FILM FOR SALE CHEAP—Must sacrifice about 200 reels, single and others, with posters. Send stamp for list. P. O. BOX 457, Houston, Texas.

FOR SALE—Ever Wray Compensator, 110 volts, alternating current; used three months, good as new, \$35.00 takes it. INDEPENDENT ELECTRIC CO., Osage, Mich.

FOR SALE—343 Opera Chairs, in good condition, cheap; cast standards. Answer quick, as they must be moved by January 1. PRINCESS SHOWS CO., Mayfield, Ky.

FOR SALE—Pathe Passion Play, Star of Bethlehem, Parsifal, Life of Christ, Life of Moses; also religious song slides. C. J. MURPHY, Florida, O.

FOR SALE—Moving Picture Machine, with 10 reels of films, in perfect condition; price, \$65. HARKOLD BRASWELL, P. O. Box 1851, New York City.

FOR SALE—Power's 6 A Machine, complete; four-reel feature, three-reel feature, eleven single reels, curtain and trunk, best offer takes all. Address MILNOR HOTEL, Milnor, N. D.

FOR SALE—5 reel Dante's Inferno, Milano make, new print, incl. paper; greatest money maker; biggest clean-up. B. M. S. care Billboard, Chicago.

FOR SALE—4 Keystone Chaplins; in fine condition. A. I. G. care Billboard, Chicago.

FOR SALE—Or will trade for Features, Card Press or anything; Edison Exhibition Machine, \$75. complete; Stereoscope and Curtain, \$20; Films, \$2.50 up; Head and Lamphouse, \$25; send for list. BOX 771, Norfolk, Va.

FOR SALE FILMS—Have 200 reels of Moving Picture Films; all sizes; 4 reels, 3 reels, Chaplins, etc.; will sacrifice entire lot; have no use for same; took them for debts. Make offer Write ROBERTS, Room 605, Candler Building, 43d St., New York City.

FOR SALE—Freswick Mov. Picture Camera, Zeiss F.3.5 lens, 2 extra magazines, tripod with panorama; all in perfect condition. M. GORDON, 1620 Mollers Bldg., Chicago.

FOR SALE—Feature Films, with posters: "Battle of Bull Run," 3 reels, 101 Edison, \$25.00; "Secret of the Well," 3 reels, Eclair, hand-colored, \$40.00; "Capt. Jenny of the Salvation Army," 3 reels, 101 Edison, \$30.00; Marlon Leonard in "As in a Looking Glass," 3 reels, \$35.00. Following are two-reel pictures: Francis Ford in "The Doorway of Destruction," 101 Edison, \$20.00; "The Mysterious Leopards," 101 Edison, \$18.00; "The Mystery of the White Car," 101 Edison, \$18.00; "Tempest and Sunshine," Ambrosia, \$15.00; "In the Hands of the Conspirators," Ambrosia, \$15.00; "Vaughn's Revenge," 101 Edison, Indiana, \$12.00; "The Nation's Peril," 101 Edison, \$20.00; "The Little Wales," 101 Edison, \$20.00; "How Villains Are Made," Keystone, \$20.00; "The Yellow Man," Ambrosia, \$15.00; Ford Sterling in "Love and Lunch," \$25.00; "Unjustly Accused," 101 Edison, Western, \$25.00; "By the Radium's Rays," 101 Edison, Western, \$25.00; "Repentance," Thalhoffer, \$20.00; Christy Matheson in "Love and Baseball," 101 Edison, \$25.00; "Jimmy's Bomb," \$25.00; King Baggot in "The Baited Trap," Imp. \$25.00; "A Slave's Devotion," Kay-Bee, \$12; "Mexican Spy in America," 101 Edison, \$25.00. Following are single reels: "Charlie Chaplin in 'The New Janitor,'" Keystone, nearly new, \$35.00; John Bunny in "Which Way Did He Go?" Vitagraph, \$15.00; "Col. Hazallan," Pathe, \$15.00; Mary Fuller in "The Virtuoso," \$15.00; "The Knockout Wallop," Sterling, \$15.00; Mary Pickford in "A Manly Man," Imp. \$10.00; "Across the Burning Trestle," Edison, \$12; Simple Simon, Gaumont (new), \$12.00; Football, \$20.00; "Doc Yak," Cartoon, \$10.00; all posters free; will ship C. O. D., privilege of examination, if you will deposit money to cover express charges with express agent, or send money to me. JOHN B. VAN, 216 East Fayette Street, Syracuse, N. Y.

FOR SALE—50 two-reel Features with original lobby display; send for list. S. BALDWIN, 314 Mollers Bldg., Chicago.

FOR SALE—Three-reel Features with original lobby displays, \$25.00 each; Tracked by Wireless, Zigzag, Tiger Lily, Pathe and Pondium, Cretcher's Last Lap, Dars-Diel Radium, In Touch With Death, BARNEY FILM BROKERS, 5 So. Wabash Ave., Chicago.

FOR SALE—Three-reel Features: Marlon Leonard in Those Who Live in Glass Houses, \$45.00; Hedy Nansen in Hour of Temptation, \$40.00; Elizabeth Roswell in Court of Honor, \$25.00; Wilfred Luongo in Desert's Sting, \$45.00; When London Sleeps, \$55.00. WISCONSIN-ILLINOIS FEATURE RELEASE COMPANY, Mollers Bldg., Chicago.

FOR SALE—Brand new Enterprise Picture Machine, 60 reels of good films, 50 Slides; quick-sale price, \$50. PROF. HARRY SMITH, Gratz, Pa.

FOR SALE—Features, with lots of paper: Lure of Circus, 4 reels; Zigzag, 3 reels; Secret Service, 3 reels; War of World, 4 reels; Tigris, 3 reels; Mendles Baites, 6 reels; Life of Evelyn Thaw, 3 reels; Dash to Liberty, 3 reels; War of Europe, 2 reels; The Robbers, 3 reels; Italian War, 2 reels; Dare-Devil Rescue, 3 reels; Honymoon Difficulty, 4 reels; Damsel in Distress, 3 reels; Hls Sense of Duty, 2 reels, \$75.00. Photography of above clear as crystal. These films are guaranteed and sent on approval if \$10.00 is deposited to cover ex. chgs. WM. CROSBY, 515 9th St., Oshkosh, Wis.

FOR SALE—California Rodeo, 3 reels, 3,300 feet; only run 12 times; fine condition; a real Western; none better; lots of paper, mounted and unmounted; posters, etc.; exclusive for Wis. and Mich.; price, \$150.00. Also Serpent's Fang, sensational circus film; 2 reels, \$75.00. Woman Scorned, fine drama, 2 reels, \$75.00. Photography of above clear as crystal. These films are guaranteed and sent on approval if \$10.00 is deposited to cover ex. chgs. WM. CROSBY, 515 9th St., Oshkosh, Wis.

FOR SALE—Dustin Farnum in Soldiers of Fortune, 6 reels, with plenty of paper; good condition; also Lullasia, 3 reels, \$25.00, Scarlet Seven, 3 reels, \$50.00. Will buy paper on Female Raffles. Will sell paper on Fedora, When London Burned, The Wreckers, Race for the Rubles, Beggars of the Sacred Heart. DOC GRAHAM, Inn Hotel, New Orleans, La.

FOR SALE—Standard "5", complete, motor drive. In best order; price, \$100. Will send C. O. D., subject to examination, on receipt of \$15. ESTREICH BROS., 692 Flushing Ave., Brooklyn, N. Y.

FOR SALE—1,000 reels of high-class 1, 2, and 3-reel Features and Comedies, with posters; also 4, 5 and 6-reel Features; all films in good condition. AFCC FEATURE FILM SERVICE, Saginaw, Mich.

FOR SALE—Three-reel Feature, plenty paper; 98 ft. No. 10 Stage Cable, Oliver Typewriter, LITX, 4705 Van Buren St., Chicago, Ill.

FOR SALE CHEAP—Power's No. 5 Machine, complete, used very little. H. L. ADAMS, Lakson, O.

FOR SALE CHEAP—Helen Gardner in Cleopatra; 5 reels; paper all newly-mounted heralds and photos. H. & M. FILM CO., W. 3d St., Ulrichsville, O.

FOR SALE—Professional Size Pathe Camera; equipped with two extra inside magazines, two punches, level, etc.; best lens, perfect condition and a very fine-looking machine; being all covered with real pebbled seal with all metal parts of nickel-plated finish; the first \$150 buys it. BOX 864, Kansas City, Missouri. E. J. POST.

FOR SALE OR EXCHANGE—Big stock of Films; singles, without posters, \$3.00; with posters, \$5.00; only the good kinds; Senlens, Features and Special Reels. SMITH, 1126 Vine St., Phila., Pa.

FOR SALE—Rebuilt Machines, Motograph, 1908, \$60; Edison Exhibition, \$65; Power's No. 6, \$115; Power's No. 5, \$75; Motograph, 1911, \$125; A-1 condition; guaranteed; many others; write for catalog and list. AMESSEMENT SUPPLY CO., 160-II No. 13th Ave., Chicago, Ill.

FOR SALE—The following subjects, in perfect condition, together with large amount of paper for each, photos, etc.; Trapped in the Great Metropolis, 5 acts; Helen Gardner, Pieces of Silver, 5 acts; The Leo Frank Case, 5 acts; Soldiers of Fortune, 5 acts; Female Raffles, 4 acts; Hindu Nemesis, 4 acts; Message from Mars, 4 acts; Moth and the Flame, 3 acts; Scarlet 7, 3 acts; Traffickers in Souls, 3 acts; In the War Zone, 2 acts; prices right. Address O. KORN, Bay City, Tex.

FOR SALE—600 Opera Chairs, slat seats and backs, 50c each; Wurlitzer Electric Piano, cost \$550.00, now \$150.00; No. 5 Power's Machine, \$35.00. CARL KIDWELL, 2219 Fifth Ave., Pittsburgh, Pa.

FOR SALE—Brand new copy Ambition, 4-reel Charles Chaplin comedy; A-1 condition. Price, for quick sale, \$200, including about 150 assorted sheets newly mounted paper. Write quick. E. J. POST, 1327 Prospect, Kansas City, Mo.

FOR SALE—50 two-reel Features, with original lobby displays, \$25.00; send for list. S. Baldwin, 314 Mollers Building, Chicago.

FOR SALE—Lubin Passion Play, 4 reels (4,000 feet), with paper, \$100, \$25 with the order; Lubin Holy City, 1 reel, \$15 cash; Jesse James, 1 reel, \$10. H. I. COOPER, 636 West 3d St., Williamsport, Pa.

FOR SALE—James Boys in Missouri, three parts; Great European Wars, six parts; Wars of the World, four parts; Governor's Ghost, four parts. All the above features are in first-class shape, and have plenty of paper. Selling because have played the territory; will take other films in on trade. 401 Princess Theatre Building, Saint Louis, Mo.

FOR SALE—Power's "6," slightly used, complete with lenses, rheostat, etc., \$90; Economizer, \$35; will send machine C. O. D., subject to examination, on receipt of \$10. ESTREICH BROS., 692 Flushing Ave., Brooklyn, N. Y.

FOR SALE—Two good three-reel Features, 10 Keystone Comedies and ten other single reels; must sell at once. H. QUINLAN, 17 North Sacramento Boulevard, Chicago.

FOR SALE—Picture Machine, Panama Canal Slides, War Slides, Religious and Lecture Outfit; big bargain. WYNDHAM, 8 Patchin Place, New York City.

FOR SALE—Wagon Picture Show, big lot of good films, singles and features, to run week stand; compact outfit that gets the money; price \$250.00, cost \$1,000.00, used one season. Address O. KOHN, Bay City, Texas.

GUARANTEED—Professional Cinematograph Cameras, Projectors, Perforators, Polishers, Printers, Tripods, Developing Outfits, Dissolvers, Rewinders, Illuminators, Lenses, Filming, Developing, Cameramen experimenting. EBERTHARD SCHNEIDER, 219 2nd Ave., New York City.

H. DAVIS, WILKES-BARRE, PA.—Hls Musical Career, The New Janitor, Between Rifle Sights, I'm No Counterfeiter, The Skiers, Love Pangs, Mysterious Beauty, Mary in Stangeland, The Bounders, The Sign, Cruel Love, The Signal, Caught in the Rain, Nora the Cook, One on the Masher, Officer Murray, The Fright, The Man Hater, Love and Chess, Cardinal Spy, Crazy Dope, Cupid Makes Bull's Eye, Shame on Max, Double Error, In the Soup, When Mary Grows Up, Treacherous Rival, Hoo Luck, Laughing Gas, The Woman of It, The Awakening, Thou Shall Not Kill, Saints and Sinners, Tares of Wheat, The Vagabond, A Will and a Way, The Luring Deal, The Foundling, Fatal Posing, The Fatal Mallet, The War Makers, The Race, Hls, Hls, Boomerang Joke, Jimmy's Misfortune, Hasty Honey-moon, Foxy Cupid, Hls Wife's Whims, Enchanted Fifer, Question of Size, Gee, My Farts, Love's Progress, Lightning Paper Hanger, The Desperado, Paix, Passing Giggles, Max Tragely, Striped Bathing Suit, Jim's Partner, Victim of Fate, Half a Pint of Milk, Hungry Tramp, Getting Married, Mistress of Hls House, The Greater Love, Getting Rich Quick, Girl of Golden Hun, and 500 others, at from \$5.00 per reel up, with posters; 50 reels, without posters, at \$3.50 per reel. H. DAVIS, 79 So. Washington, Wilkes-Barre, Pa.

"HOOK AND HAND" (Blache); 4 reels; \$45.00; large quantity mounted and unmounted paper. J. E. COURSEY, 1449 N. Dearborn St., Chicago.

I'VE GOT A COUPLE MORE CHAPLINS at \$15.00; get me quick. M. MILLER, Third Floor Mollers Bldg., Chicago.

LARGE STOCK OF USED MOVING PICTURE MACHINES—All kinds; also Opera and Folding Chairs; at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. LEARS THEATRE SUPPLY CO., 509 Chestnut St., St. Louis, Mo.

MODEL B GAS MACHINE, complete with burner, \$20.00. H. I. COOPER, 636 West 3d St., Williamsport, Pa.

MOVING PICTURE CAMERA, F. 3.5 lens, \$50. "LESLIE," 83 Bayshore, Tampa, Fla.

MOVING PICTURE MACHINE—Power's 5, Curtain, 4 reels Film, Gas outfit, Trunk, Electric Arc, complete; will sell any part; first \$125 takes it. JOHN BOESKE, Minneapolis, Minn.

MOVING PICTURE MACHINES, \$10.00 up; Stereopticons, Gas Outfits, Supplies, Bell \$50.00 Compensator, \$22.00; Trap Drummer's outfit, for machine or offer; want 200 reels Film; stamp. FRED L. SMITH, Amsterdam, N. Y.

MOVING PICTURE MACHINES AND REELS—For sale cheap. A. V. THOMPSON, Morgantown, Kentucky.

MOVING PICTURE FEATURES FOR SALE at sacrifice prices, including the following subjects: "On the European Battlefields, 5 reels; Modern Madam Butters, 4 reels; Man of Impulse, 4 reels; Peri's of the Atlantic, 3 reels; Who Killed Gen. Lambert, 3 reels; After 30 Years, 3 reels; Curse of a Scarabee Bully, 3 reels; Cellar of Death, 3 reels; all of the above full line of paper, other features as low as \$1.00 a reel; some with paper, including comedies; send for list; will ship subject to examination; small deposit required. F. L. FERGUSON, 220 West 42d St., New York City.

MOTION PICTURE CAMERAS—Professional High Grade; bought, sold, rented and exchanged. C. R. SWINNING, 6907 East End Ave., Chicago, Ill.

NEW PEEBLES MACHINE—Complete; new Power's 6 Trunk; first-class films in first-class condition, \$5.00 per reel and up; all bargains, traveling exhibitors, write; I want to buy new subjects for next season; haven't any junk, and can't use any. C. VILES, Vinton, Ia.

ONE 6A POWER'S, never unpacked, as place burned down before machine was installed, \$240; one Power's 5, rebuilt, can be used as an emergency machine, \$30; Asbestos Board, used but a short time, \$75; Double full line of paper, used less than a month, \$105; 500 Oak Opera Chairs, heavy cast standards, cost \$3, in good shape, at 95c; 600 fire-ply, 18 and 19 in., used about one month, steel, \$1.15 each; 150 Chairs, full roll, the lot, \$90; one 6A Power's, in good shape, lately overhauled, \$150; all of the above in guarantee stock. Write or wire REDINGTON, Scranton, Pennsylvania.

OPERA AND FOLDING CHAIRS—600 red leather, upholstered, \$1.00 each; 1,550 slightly used opera, 75c; wood folding chairs, \$5.25 per dozen. Chairs shipped to secure lowest freight rate, subject to examination. ATLAS SEATING COMPANY, 501 Fifth Ave., New York.

PASSION PLAY SLIDES—Three sets of 52 authentic and fleshy United States at \$10.00 per set, regular price, \$18.00; slides like new; it's a timely subject. Posters, 5c; Lecture, \$1.00. Address THE CURRENT CO., New London, O.

POWER'S NO. 5 MACHINE, with telescope lens and five magazines, shipping case, 3 reels film, \$75; Lubin Machine, 3 reels film, \$50; both machines equipped for electricity, with lamp and rheostat, and in fine tuning condition. H. I. COOPER, 436 West 3d St., Williamsport, Pa.

POWER'S NO. 5, \$85.00; Lubin Model, \$65.00; Edison Kinetoscope, \$35.00; Spot Light, with Color Wheel, \$35.00; Model B Gas Outfit, \$15.00. Big assortment of films at \$5.00 per reel. Lenses of all descriptions. Are lamps for every machine. Theaters at all prices. Oxone, Limca, Ether. Biggest bargain in supplies in Philadelphia. Parts for machines from the oldest to the newest models. We carry the finest assortment of Slides, Pose, Educational, Biblical, Secret Society, War and Announcements. Our Special Slides are rivaled by none. Send for lists. HARRACH & CO., 112 N. Ninth St., Phila., Pa.

POWER'S MACHINES, \$65.00 to \$75.00; Motographs, \$75.00 to \$125.00; Edison Machines, \$35.00 to \$75.00; several light traveling machines, with gas or electric equipment, at half price. Gas Machines and Supplies, Film, Sound and Lecture Sets; big cut in new machines of all makes that have been on exhibition a short time, but never had a light in them; get our late bargain list; we buy, sell or exchange everything in the motion picture business; established 1882. NATIONAL EQUIPMENT CO., 417 West Michigan St., Duluth, Minn.

POWER'S V MACHINE, \$35.00; Economizer, \$30.00; Spotlamp, \$15.00; Asbestos Booth, \$35.00; Three-reel Projector, \$12.00. A. HOLDENRIED, 222 West 30th Street, New York.

POWER'S 5; first-class condition; twelve reels Moving Pictures and complete traveling outfit; also Gas-Making Outfit; worth two hundred and sixty dollars; first sixty-five dollars takes it. THOS L. BOYCE, 331 Catherine St., Syracuse, N. Y.

READ THIS! For Sale, Charlie Chaplin Comedy, The Honkers; like new with paper, \$30. New Janitor, Chaplin, \$10. One Colt Double-Dissolving Stereograph, equipped with electric lamp; cost \$125, sell for \$30. Several used Rewinders, \$1 each. Imported Condenser Lens; regular price \$1.50, sell for 50 cents each. Phantoscope Motion Picture Machine; cost \$75, sell for \$29 (lamp plate broken, but can be fixed easily). Fifty sets Song Slides; some with music, 25 to 50 cents set. One B. C. Phonograph, with 36-in. brass horn and stand and about fifty records, \$50. Anything shipped, examination allowed, on receipt sufficient to pay express both ways. 617 North Central Ave., Knoxville, Tenn.

SINGLE REELS that I have used over my circuit, at \$3.00 per reel; Comedy, Western, hand-colored and D-ma subjects; all live subjects, good condition; traveling exhibitors write C. VILES, Vinton, Ia.

SIXTY FILMS—\$2 to \$5; good condition. MIDLAND, Avia, Illinois.

USED EQUIPMENT at bargain prices; Simplex, Power's 6-A, Power's No. 6, Transformers, Booths, etc. S. B. LELAND, Montpelier, Vt.

SLIDE-MAKING MACHINE—Cut out letters, known as Elliott's Address-Making Machine; cost \$100, sell cheap or trade. UNIQUÉ FILM SERVICE, 207 Prince Theater Bldg., Houston, Texas.

"SOLDIER'S HONOR"—Two-reel Indian Bison, \$25.00. M. WILLEN, Third Floor Mallers Bldg., Chicago.

SOME BARGAINS—2 Power's No. 6A, complete, \$140; 3 Power's No. 5, \$110; 1 Power's No. 5, \$85; 1 Edison Model B, \$160; 1 Motograph, \$100. All the above used machines, but perfect in every way, slipped privilege of examination on receipt of 25 per cent on account. H. DAVIS, 79 S. Washington St., Wilkes-Barre, Pa.

TAKE ADVANTAGE OF this special sale; 250 Single Reels, comedies, Westerns, dramas; all in good condition, with original posters, for \$2.00 and \$3.00 per reel. GENERAL FILM BROKERS, 167 W. Washington St., Chicago.

TEN NIGHTS IN A BAR ROOM—The great temperance picture, in 4 reels; perfect condition, \$25.00 worth of posters, all sizes; sacrifice for \$75.00; will ship anywhere upon receipt of \$5.00, subject to examination. FREEMAN, 1208 E. Baltimore St., Baltimore, Md.

THE LARGEST COLLECTION OF EUROPEAN WAR SLIDES in the world; over 1,000 subjects to select from; descriptive reading on each slide; beautifully hand-colored; 25¢ each; Posters 10¢ per sheet. NOVELTY, 67 W. 23d St., New York.

THE GREAT DIVIDE, 3 reels, \$75; Traps, the Bandit, 2 reels, \$50; The Struggle, 2 reels, \$30; The Spendthrift, 2 reels, \$50; Bought and Paid For, 3 reels, \$75; The Sea Dog, 2 reels, \$45; A Texas Ranger, 2 reels, \$30; The Rustlers, 2 reels, \$50; Hearts of Virginia, 2 reels, \$50; Cowboy and the Squaw, 2 reels, \$50; At Cripple Creek, 3 reels, \$75; A Dangerous Friend, 4 reels, \$100; Human Hearts, 4 reels, \$100; The Platsman, 3 reels, \$75; The Virginian, 3 reels, \$75; All of the Cumberland, 2 reels, \$50; The Pit, 2 reels, \$50; Kick In, 3 reels, \$75; Pair of Sixes, 2 reels, \$50; Ben of Broken Bow, 2 reels, \$50; The Squaw-Man, 2 reels, \$50; Tennessee Toss, 2 reels, \$50; The Colonel of the Red Hussars, 3 reels, \$50; Divine Law, 4 reels, \$80; Lucretia Borgia, 2 reels, \$40; Thor, Lord of the Jungle, 3 reels, \$50; Lily of the Valley, 3 reels, \$60; The Southern-Redemption, 2 reels, \$30; Desperate Chance, 2 reels, \$25; Davy Crockett, 2 reels, \$24; The Divorce Question, 3 reels, \$50. One, three, eight-sheet posters for all the above, and many of them have larger size stands; 200 other features; many cheaper, some higher priced; all are in perfect condition. H. DAVIS, 79 S. Washington St., Wilkes-Barre, Pa.

THE MASTER CRACKSMAN—A two-reel feature, in splendid condition, \$15; Magda, one reel, very sensational, good shape, \$3.50; Girl from Montana, the old reliable; best one-reel Western ever made; a big bargain at \$3.50; I will take \$2.00 for the lot. COL. H. BOWMAN, 47 Church St., Greensboro, N. C.

"THIRD DEGREE"—3 reels, perfect condition, \$35.00; plenty of mounted and unmounted paper; ship subject to receipt examination upon receipt of a deposit to cover express charges. T. G. GHADV, Room 407—167 W. Washington St., Chicago.

TRAVELING OUTFIT—Edison Exhibition Machine, Gas Machine, 6 reels first-class film; cost \$200.00, sacrifice at \$70.00; make deposit with agent and will ship C. O. D. examination. T. H. DROSS, 208 Prince Theater Bldg., Houston, Tex.

TWENTY REELS OF FINE FILM—To exchange for Motion Picture Machines or Equipment of any kind, or Lecture Sets; two high-class, brand new Stereoscopes to sell or exchange; write NATIONAL EQUIPMENT COMPANY, 417 West Michigan St., Duluth, Minn.

TWO 6A POWER'S MACHINES, complete, less rheostats, never used, in original boxes as received from factory, each \$200; 110-volt Compensators, \$41; 220-volt, \$49; all new goods. ALDEN, 812 Walnut St., Philadelphia.

THREE AND FOUR-REEL FEATURES FOR SALE—Perfect condition; \$25 per feature up, including original lobby; big bargain. C. F. SMITH, 183 North La Salle St., Chicago, Ill.

"THROUGH THE STORM"—Two reels, featuring Francis X. Bushman, \$25.00; "Zigomar," three reels, \$25.00. HARNEY FILM BROKERS, 5 So. Wabash Ave., Chicago.

SLIGHTLY USED "Baby Simplex" Motion Picture Camera; \$45, cash; other bargains. THE A. LITNER CHICKLETT CO., Roanoke, Va.

USED EQUIPMENT at bargain prices; Simplex, Power's 6-A, Power's No. 6, Transformers, Booths, etc. S. B. LELAND, Montpelier, Vt.

WILL WEST PEOPLE—The Miles City Round-up, the greatest contest films ever taken; late new and used copies always on hand; 5 reels for complete show. 141 using this size show to best advantage. I can furnish smaller show if desired. When writing always give plenty of time, as I am en route all winter; mail will be forwarded from 1102 North Ave., Milwaukee, Wis. MONTANA FRANK.

SLIDES

Advertisements without display, under this heading, 3¢ per word.

WILD ANIMALS OF THE WORLD—Thirty marvelous slides, actual big game photographs, with lecture; a sensational set indeed; means S. R. O.; price only \$8.00, plain; tinted, \$10.00; posters, 5¢ each; prompt service; write or wire. THE CRESCENT CO., New London, O.

THEATRES FOR RENT OR SALE—Advertisements without display, under this heading, 3¢ per word.

MOVING PICTURES, VAUDEVILLE OR STOCK—300-2500 seats. HUME & CO., Exclusive Brokers (Old Bldg.), 10 South La Salle Street, Chicago, Illinois. Members Chicago and Cook County Real Estate Boards.

WANTED TO BUY

Advertisements without display, under this heading, 2¢ per word.

CHAPLIN KEYSTONE COMEDIES; also Broncho Billy's Leap, Essanay, and The Battle of Elderbush Gulch, 2-reel Biograph. SURETY THEATRE SUPPLY CO., Lotus Bldg., Memphis, Tenn.

COMIC CARTOON FILMS, Keystone Comedies and good Western Subjects; only films in good condition with posters; considered must be cheap. Address P. S. TROUTMAN, Robstown, Tex.

GOOD COMEDIES, SCENICS AND FEATURES—Give condition, paper and lowest price. E. J. POST, 1327 Prospect, Kansas City, Mo.

"PATIE PASSION PLAY, Life of Christ and other good religious pictures; must be in good condition and cheap for cash. HOWARD, BOX 338, Kansas City, Mo.

TWO MOVING PICTURE CAMERAS; must be cheap for cash; give full particulars. H. N. NELSON, 516 Oxford Ave., Dayton, O.

WANTED—Power's, Simplex or any late model high-grade Machines, for cash customers; full particulars and lowest cash price first letter. NATIONAL EQUIPMENT COMPANY, 417 West Michigan Street, Duluth, Minn.

WANTED FILMS—Comic, Indian, Chaplins, Ten Nights in a Bar Room, Uncle Tom's Cabin, Custer's Massacre, Battle Hymn of Republic, Washington at Valley Forge, and American War Films; Bound Top Tent, 40-foot or smaller; Square Tent, 25x45, with 10-ft. side walk. L. H. BILING, Union Furnace, Pa.

WANTED TO BUY—"Passion Play," "Uncle Tom's Cabin," "Ten Nights in a Bar Room," Chaplin reels. J. R. VAN, 216 E. Fayette St., Syracuse, N. Y.

WANTED TO BUY—Old Reels of Moving Pictures; must be in good condition. W. R. WRIGHT, Dugger, Ind.

WANTED—Two and Three-Reel Features; also single-reel Comedies, with posters; must be in good condition. AFCC FEATURE FILM SERVICE, Saginaw, Mich.

FEATURE FILMS, etc.—A-1 condition; state all first reply. MANAGER HUCKEY COMEDY COMPANY, Franklin, Ohio.

WANTED—Slides and Lecture Sets of quality; Educational and Religious Films; Moving Picture Machines and Stereoscopes at all times. HARRACH & CO., 112 N. Ninth St., Phila., Pa.

WANTED—Dante's Inferno and Religious Films. J. OS. DORNBACH, 6801 Freeman Ave., Cleveland, Ohio.

WANTED—Slides and Films of Chronic Diseases of Men, Women and Children; also Manikins in wax or paper mache to lecture from; also Educational Films of Insect, Animal and Bird life; no return; wanted a red suit of Baby Band Uniform. Address DR. W. K. FOUTS, 1108 S. Ervay St., Dallas, Tex.

WE WANT TO BUY all kinds of Historical, Educational, Industrial, Scenic, Religious and Sacred Films, Lecture Sets, Song Slides, spot cash paid; also want to buy Power's Standard, Simplex or Motograph Machine. BOX 271, Elyria, O.

WILL BUY a good Feature for cash. GREAT WESTERN FILM CO., St. Louis, Mo.

FREE AT LIBERTY DEPARTMENT

ACROBATS

At Liberty Advertisements without display, under this heading, are published free of charge

A-1 COMEDY REVOLVING LAIDIER—Double traps, Roman rings and iron jaw; three people; doing four acts; for anything reliable. THREE LAZELAS, 820 N. 16th St., St. Louis, Mo.

AT LIBERTY—For recognized act; comedy acrobatic and double club juggler; handle anything. MAU THORNBERGER, 128 S. Shaffer St., Springfield, Ohio.

ARGENTRIGHT—Flexible contortionist; back walker; also swinging perch act; only reliable manager; wagon show experience. K. ARGENTRIGHT, Gen. Del., Atlanta, Ga.

GIRL—For rings, traps or teeth act; would like to learn leading in casting act. Address MARGARITE, Gen. Del., Bloomington, Ill.

GOOD GROUND TUMBLER—For recognized act; sober, reliable at all times; must be a reliable act. J. L. WILSON, 820 LaSalle St., Pittsburgh, Pa.

JAMES I. CARROLL—Young man; age 19; 123 lbs.; 5 ft. 4; would like to book iron-jaw act with circus or side-show. Address 648 Marcy Ave., Brooklyn, New York.

MOUNTER—To join vaudeville act, musical comedy or picture company; perfect Chaplin impersonator; also lot of original pantomime stuff. J. B. FEINNY, Dubois, Pa.

TOP MOUNTER—GROUND TUMBLER—Doing doubles, full twisters; also work in trampoline and leap for aerial act; 119 lbs. CLARENCE H. BIRD-SALLI, 212 Main St., Yonkers, N. Y.

PRODUCING CLOWN AND PANTOMIMIST—All-around gymnast. Address AHT MONETTE, 1114 Quinn St., Topeka, Kan.

YOUNG MAN—Strong-jaw, contortion and trapeze; would like to join act or movie company; dare-devil; do anything. E. COLGAN, 638 Splitstone Ave., Kansas City, Kans.

AGENTS AND MANAGERS

At Liberty Advertisements without display, under this heading, are published free of charge

ADVANCE AGENT—Sober, capable, steady; contract, route, wireless; salary, your limit. Ticket? Yes. Write or wire. WM. CONNELLY, Gen. Del., Scranton, Pa.

ADVANCE AGENT—Real live-wire musical comedy talent experience; A-1 press agent and manager; can get the results. DAN FITZGERALD, 2 W. Harrison Ave., Hannibal, Mo.

ADVANCE AGENT—Sober and reliable. WILLIAM H. HANCOCK, care Goodnow Foundry Co., Pittsburg, Mass.

ADVANCE AGENT—Sober and reliable; book, wildcard, not afraid of brush; ticket all in first; work for hard-time salary. RICHARD E. MASTERS, Magnet Theatre, Dorchester, Mass.

ADVANCE AGENT—Vaudeville theatre manager, press worker; expert independent booker; age 40; single; twenty years' experience; handle anything. G. BIVANT, care Billboard, Cincinnati, O.

ADVANCE MAN—Experienced, sober and reliable; not afraid of brush; always on the job; route, book or wildcard; if you want a hustling agent write LEROY CADDY, care Mayer Hotel, Chicago, Ill.

ADVANCE AGENT—Can route, book, handle car shows; anything that pays. Address ROBERT HENDERSON, Gen. Del., Orem, Utah.

ADVANCE AGENT—Sober, reliable; close contractor; had long experience; can route, get results; all letters answered. D. E. MARTIN, 532 N. Dearborn St., Chicago, Ill.

AGENT—Thoroughly experienced in handling any class of show; also experienced as manager of moving picture and vaudeville house. E. H. LITTLE, 307 W. 22d St., New York City.

AGENT—Will post, route, stay sober and hustle; will sign for a reasonable salary; have A-1 references. BEN BAYER, 18 W. Grand Ave., Chicago, Ill.

AGENT—Experienced in all lines; wants position quick; handle anything; tent or house shows; large or small; hate ticket. GEO. KONESCAT, Gen. Del., Steelton, Pa.

AGENT—At liberty; experienced and reliable. Address H. M. BELLER, 904 Kansas Ave., Topeka, Kansas.

AGENT—A real live one for a real show; know the country; can make money for the right one; don't need ticket; years of experience; letters only. L. MITT BOYER, Nepeska, Col.

AGENT—For road show; have my own route and can handle paper; salary reasonable; sober and reliable; 12 years' experience. Address H. A. STEWART, care Billboard, St. Louis, Mo.

AGENT, MANAGER OR TREASURER—Fully experienced in all branches of the amusement business; 15 years' experience; can handle anything. T. R. VAUGHN, Hotel Benton, St. Louis, Mo.

ANYONE requiring the services of a real manager for house, attraction or any amusement proposition, address MANAGER, 1941 College Ave., Indianapolis, Indiana.

EXPERIENCED ROAD REPRESENTATIVE for feature films; well known in Western Pa. and W. Va.; best of references. H. E. WALTERS, The Elwood Hotel, Cincinnati, O.

FAIR MANAGER—All-round stenographer; now with highest State fair in South; want permanent position as secretary or stenographer. Address S. T. D. Box 1100, Shreveport, La.

LIVE MANAGER, PRESS AND ADVANCE AGENT—Experienced here and abroad; speak English, German, French; know the country; young, active; good business manager. P. O. BOX 187, Duluth, Minn.

MANAGER—Always working; can deliver the goods; would like to make a change; best of references; who wants me? Go anywhere. C. H. DEAN, Gen. Del., Orem, Utah.

MANAGER—For moving picture or vaudeville theatre; experienced, sober, reliable; not a janitor or operator; can give bond; wife good violinist. EDWARD HARNFIELD, Timin, O.

MANAGER—Pretures or combination; thoroughly experienced; American, 38; results guaranteed; wife violinist, lead or soloist; real theatres only. MONTE, 15 Hardy Apartment, Staunton, Va.

MANAGER—Pools often manage theatres after wise guys have failed; I'm the former, and can prove it. MANAGER, Room 7, 94 N. Main, Mansfield, Ohio.

POSITION WANTED—As manager of picture house or as booking agent. Address C. F. N., care Billboard, Cincinnati, O.

BANDS AND ORCHESTRAS

At Liberty Advertisements without display, under this heading, are published free of charge

FIRST-CLASS ORCHESTRA—Featuring violin solo; would consider high class picture or vaudeville house. CAMPBELL ORCHESTRA, care Billboard, Chicago, Ill.

FIRST-CLASS ORCHESTRA—Bass, cello, violin, viola, flute, cornet; play high-class and standard music; go anywhere; hotel preferred. VENETIAN ORCHESTRA, 501 Adams Ave., Evansville, Ind.

LADIES' ORCHESTRA—Three pieces or more; cafe, dance, musical act or movie; big library; experienced musical-class. Address MANAGER, 5501 Cates Ave., St. Louis, Mo.

MUSICIANS—See our Song Hints on page 12. The publishers whose addresses are given therein will send you professional copies of any new song named if you will write them on theater letterheads and mention THE BILLBOARD.

ORCHESTRA—Piano, violin, cornet, clarinet and drums; big library; play pictures and vaudeville; will accept engagement directly or together. F. DAVIS, Gem Theatre, Little Rock, Ark.

THREE-PIECE ORCHESTRA—Trombone, clarinet, violin and drummer, drummer has mandolinophone, flugelhorn; trio worked together for 2 years. DRUMMER, Henry Boyle Theatre, Paul du Lac, Wisconsin.

BILLPOSTERS

At Liberty Advertisements without display, under this heading, are published free of charge

A-1 STAGE CARPENTER AND BILLPOSTER—Eight years' experience; references; will travel or locate. G. E. WATIE, 1012 E. Delavan St., Lincoln, Ill.

WHO WANTS A FIRST CLASS, A-1 BILLPOSTER, who can handle plant of 4,500 sheets; Struck sub's, good chauffeur; references. Address E. J. care Billboard, Cincinnati, O.

BILLPOSTER AND STAGE HAND—A-1 plant man; have family; want permanent location; ticket if too far. Address A. W., care Billboard, Cincinnati, O.

BILLPOSTER OR AGENT—Travel or locate; any kind of work around a theatre or manage a plant. Ticket? Yes. FIBD CARPENTER, Home Hotel, 849 Franklin St., Johnston, Pa.

BURLESQUE & MUSICAL COMEDY

At Liberty Advertisements without display, under this heading, are published free of charge

A-1 DUTCH COMEDIAN & TWO A-1 CHORUS GIRLS—Lead numbers and do specialties; reliable managers only. AHT NEWMAN, Temple Theatre, care Palm Beach Bldg., Hagerstown, Md.

A-1 SONG AND DANCE COMEDIAN—Any character; soft and hard-shoe dancing; sing lead in quartet; fake drama. R. O. GEO. W. RHOAD, 11118T, Box 6, South Shafsbury, Vt.

AT LIBERTY—(On account of show closing, closing Hebrew comedian; sing, also do Dutch; musical comedy or burlesque; only reliable managers answer. CHAS. GOLDEN, 24 Pratt St., Buffalo, N. Y.

RUSSELL—America's dainty club favorite; for burlesque, smokers, etc.; no jump too far; elaborate wardrobe and lobby display. Address RUSSELL, 514 Sandusky St., Pittsburgh, Pa.

CHARACTER COMEDIAN—Irish, Dutch, eccentric and straight; change for a week if required; salary, your limit; ticket. EDWARD FRANCIS, Wilson House, 816-A Market St., St. Louis, Mo.

CHARACTERS AND JUVENILE LEADS—Big baritone voice; wife, leads and works chorus; sweet solo; double and single specialties. DICK & OLLIE HANLISSEN, 159 N. Carpenter St., Chicago, Ill.

COMEDIAN AND STRAIGHT WOMAN—Have scripts; both do singles and doubles. ED AND MABLE MACK, Berzer House, Chicago, Ill.

COMEDIANS—Musical comedy; play parts; wardrobe—O. K.; Irish and Dutch; good singer; wire ticket HARRY LIPEKY, General Delivery, Chicago, Ill.

DELMOTTI & CLIFFORD, ILLUSIONISTS—We make them laugh and wonder; the original cross-talk comedy. 30 Welcome St., New Bedford, Mass.

GIRL SHOW MANAGER—Musical tab, preferred; hustler, no booze; wife, chorus girl; have 4 acts; wardrobe for six girls; tickets. R. J. RONDI HANT, Bristol, Tenn.

LADY AND GENTLEMAN—Experienced musical comedy people; man, good baritone; straight, rub or drunk; lady, excellent dancer, ingenue. C. & O., 812 First St., N. W., Washington, D. C.

MUSICAL COMEDIAN—Up in all acts; change for week; young and experienced. EDHIE HAREFIELD, 600 Madison St., Brooklyn, N. Y.

MUSICAL COMEDY TEAM—Harmony singing, dancing, A-1 Plant; A-1 stage director; salary, your limit; appearance, ability, wardrobe; tickets. JACK HELMHOLD & VIVIAN GILMOHE, Barnes Hotel, Buffalo, N. Y.

PRODUCER AND SOU'WETTER—Script, put on numbers, play all comedy characters; both thoroughly experienced; tickets if far. AL WILLIAMS, care Billboard, Cincinnati, O.

SINGERS—All the very latest songs are listed in our Song Hints on page 12. If you will write the various publishers, whose addresses are also given in the same column, on a theater letterhead, and mention THE BILLBOARD, they will send you professional copies free of charge.

SKETCH TEAM—"Italian and the Coon," featuring the youngest Italian comedian on the American stage, open for burlesque or vaudeville. N. KRASHER, care Galaty Theatre, Erlanger, Ky.

THE CLAYZ ERLINGER—At liberty first time in four years; producing comedian; musical comedy or burlesque; hundreds of sure-fire scripts. JOEL SMITH, care Billboard, St. Louis, Mo.

THE HENDONS—Rudy & Irene; open for musical tab, stock or road; can produce and have good rep. of bills; single and double specialties. 143 Columbia St., E. Detroit, Mich.

THE WILLIAMS Duo—For musical comedy or vaudeville theatre; producer; have 300 tabloids; three years in Dallas; characters; both capable musicians. BOX 115, Las Cruces, N. M.

TWO VERSATILE PERFORMERS (Men)—Play a lot of instruments; sing, play parts and double hand; vaudeville, musical comedy or burlesque. M. FIELDS, 117 Warren St., Glenn Falls, N. Y.

VIN HUGHMOND AND WIFE—Comedian or straight; sou'wetter; producer with tabloid script; both lead numbers; specialties. Address Gen. Del., Minncarroll, Minn.

WANTED—To join tabloid or musical comedy; male team; Joe, 4 feet tall; Naeby, 6 ft. 2 1/2; black or straight. HUSLTON & VAUGHAN, So. Hill Dining Room, Danville, Va.

WOULD LIKE TO JOIN good sketch, act or stock company; can also do chorus work; nine years' experience in show business. Address MILBRED McARDIS, 1718-A Hall St., East St. Louis, Ill.

CIRCUS AND LOUVELS

At Liberty Advertisements without display, under this heading, are published free of charge

AERONAUT & TRAPEZE ARTIST—At liberty; parachute group work a specialty; will make drop from aeroplane. EARLE VINCENT, care Billboard, Cincinnati, O.

AMERICA'S MOST SUCCESSFUL AERONAUTS—Balloon ascensions, parachute leaps, night ascensions and balloon races. J. A. FURBUSH BALLOON CO., 70 Myrtle St., Boston, Mass.

AT LIBERTY—For circus or Wild West; famous halo juggler and comedian; Irish producing club; also double and play concert. D. R. RAWLINGS, 99 State St., Freeport, Ill.

CLOWN—Wagon show experience; can produce; no booster or chaser. Ticket? Yes. REB WRIGHT, care Billboard, Cincinnati, O.

CLOWN—One of the best talking and knock about clowns in the business; one-act show preferred. Address CHAS. CRILLEN, Smulroy, Pa.

CONFESSION OR SHOW—Good wheel worker; all-day grinder; neat appearance; furnish the crowd. I'll get you the money; no booze. CHARLES SCANLAN, care Billboard, Cincinnati, O.

DAVE DEVLIN, WHIGHT—Death trap rider. Address A. WHIGHT, 86 N. Main St., Wilkes-Barre, Pennsylvania.

DAVIS S. DAVIS—Better known as Kid Shine; black comedian; also singing sou'wetter; want to hear from good plant show. Address, care Billboard, Cincinnati, Ohio.

DWARF—Has A-1 contortion act for store show or seven in one; those who wrote before write again; R. W. Smith write. Address RUSSELL B. WARD, Gen. Del., Asheville, N. C.

GLOW WOMAN—Work wild animals; vaudeville or circus. Southern territory preferred. Address GLOW WOMAN, care Hillboard, Cincinnati, Ohio.

MIDGET—Wants position with reliable store show or museum, \$10.00 and all; will join on wire; ticket. MAJOR FOX, 230 Federal St., Youngstown, Ohio.

SITUATION WANTED—With carnival or museum; A. I. pianist and daughter, handles snakes; can work lions, reliable people only. Ticket? Yes. Address MAHARJE ZELKA, Wayne, Neb.

STRICTLY SOBER AND EXPERIENCED PERFORMERS. OR MERRY GO ROUND MAN—Wants to join good carnival company WILL (SLIM) HANNA, 212 S. 13th St., Noblesville, Ind.

TATTOO ARTIST, FIRE EATER, MAGICIAN, THIRSHI FLAGBOUETTE—For museum or carnival; wardrobe and props first class; sober and reliable. BOX 11, Irondale, Mo.

TRAIN MASTER—27; experienced in handling, loading, unloading and keeping trains in repair; sober and reliable. JNO. J. DOYLE, Gen. Del., 501 E. Worth, Tex.

TRAINER—Hounds, dogs or goats; sober and reliable; past season with Eastman Circus; go anywhere. Ticket. Yea. PROF. GOLDEN, 444 E. 7th St., Tulsa, Okla.

TRICK MARY, AMERICAN COWBOY—Rope artist, lariat wizard and the famous human pistol target artist Salem, Ill.

VENTRILOQUIST AND PUNCH & JUDY—At Liberty. Address CLEVELAND CARROLL, 710 Preston Ave., Houston, Tex.

VENTRILOQUIST—Punch and Judy and magic. Address VENTRILOQUIST, care Hillboard, Chicago, Ill.

VENTRILOQUIST, SWORD WALKER AND MAGICIAN—For side show or pit; experienced with circus and carnival; can manage. PROF GOLDEN, 444 E. 7th St., Tulsa, Okla.

WILD ANIMAL WORKER—Lions preferred; South American territory preferred; can ride parade. GLOW WOMAN, care Hillboard, Cincinnati, Ohio.

YOUNG MAN—19; wants position with circus as ticket seller or candy butcher; no circus experience. ALVA JONES, R. R. 3, Mattoon, Ill.

COLORED PERFORMERS
At Liberty Advertisements without display, under this heading, are published free of charge

EXPERIENCED COLORED SINGING AND TALKING TEAM—Man and wife; doubles, singles, old man vocalists; play banjo; change. FERGUSON & FERGUSON, Gen. Del., Columbus, O.

THE WORLD'S CLEVEREST MAGICIAN—Wide awake managers and theatrical companies get busy; write LAYNES, THE GREAT, 19 S. Doray St., Atlanta, Ga.

DRAMATIC ARTISTS
At Liberty Advertisements without display, under this heading, are published free of charge

AT LIBERTY—Lady piano player; read, fake; double stage; dramatic, med. or mov.; experienced; road or locate. PIANIST, 442 1/2 Main Ave., St. Paul, Minn.

AT LIBERTY—For Tom Show; up in three parts. JONAS PERKINS, 31 Grove St., Rutte, N. Y.

AT LIBERTY—For dramatic stock; young lady; age 20. 5 ft., 100 lbs.; intelligent; can sing at once; only reliable managers. BESSIE FLEMING, Gen. Del., Raleigh, N. C.

C. B. HATFIELD—Character leads or gen. bus.; 25 years' experience; age 46. 5 ft. 10 1/2; 160 lbs. Address: Box 2925, Sebela, Minn.

CHARACTER COMEDIAN AND CHARACTER WOMAN—Double and single specialties; have scripts can direct; experience, ability and wardrobe. MACK & HUNNETT, Revere House, Chicago, Ill.

COMEDIAN—Characters, impersonator, delineator of Western types; good singing voice; specialties: 26; 6 ft., 150 lbs.; appearance, wardrobe, one-nighter or no. DAN F. MCGUIRE, 834 Worcester St., Humboldt, Missouri.

JUVENILE LEADING MAN & CHARACTER & HEAVY WOMAN—Experience, wardrobe, ability and appearance; solo on wire; single or joint W. R. CLAGGON, Nunez, Ga.

VILLI KLEBER—Heavies, characters or general business. Emil Klobner, strong cornet, band and orchestra; joint or single; write or wire. EMIL KLEBER, Ellisworth, Kan.

SINGERS—All the very latest songs are listed in our Song Hints on page 12. If you will write the various publishers, whose addresses are also given in the same column, on a theatre letterhead, and mention THE BILLBOARD, they will send you professional copies free of charge.

SPECIALTY WOMAN—Characters and general business; up to date singing and dancing specialties; change for week; wardrobe, ability, experience. Y. HOWARD, care Hillboard, Chicago, Ill.

THOROUGHLY EXPERIENCED AND CAPABLE ACTOR—For responsible managers; heavies or characters preferred; salary low for balance of season. G. A. BOLL, Locust St., Philadelphia, Pa.

MAJ. RICHMOND & WIFE—Age 33; 5 ft. 9; 167 lbs.; movies, light and low comedy; wife, 22; 5 ft. 3; 105 lbs.; vaudeville and light specialties. Gen. Del., Minneapolis, Minn.

WALTER GIBBLEY—Leads and heavies; one and three-night stands preferred; see 25. 5 ft. 7; 150 lbs.; low salary; wardrobe and ability; ticket. 205 E. 23d St., New York City.

INFORMATION WANTED
At Liberty Advertisements without display, under this heading, are published free of charge.

ANY INFORMATION as to the whereabouts of Walter H. Heider will be appreciated by W. C. OGDEN, Box 12, Princeton, Va. Va.

WANTED—whereabouts of Vaccaria Accola, formerly of Las Casas, Grandes Chihuahua, Mexico, and Guafu Mexico of Sananilla, Argentina. SANFAN FOI CHIE, 605 Humboldt Bank Bldg., San Fran. Cal.

WANTED—The address of A. B. Shinn, formerly of Liberty House and Opheim, Dallas, Tex.; important. H. T. (DAVE) WILLIAMS, Box 115, Las Cruces, N. M.

MISCELLANEOUS
At Liberty Advertisements without display, under this heading, are published free of charge.

AT LIBERTY—For immediate engagement; join promptly man, capable of playing anything; cost for 15 days' experience; age 38. W. E. KING, 17 Hinch St., Gloversville, N. Y.

ELECTRICIAN—Double cross; handle stage play; electric drum; will take small parts; must have ticket; see 21. Address W. P. KETTERMAN, Box 251 Charleston, Ia.

STAGE CARPENTER—Stock, vaudeville, picture studio or road house; 12 years' experience; desires fixed position; married; age 33. HARRY ADAMS, Lehigh Theatre, Passaic, N. J.

UNION PROPERTY MAN OR CARPENTER—At liberty for road attraction; no house or charge; ref. yours; ticket if far. Address H. S. MOOREHEAD, Rogers, Ark.

UNION STAGE CARPENTER—Wishes any kind of work; age 24; good appearance; do bits; references. W. J. WHITE, 122 Highland Ave., Jersey City, N. J.

WANTED—Position by colored man and wife; first and second cooks in hotel or show car, white company; wife first-class maid. 504 W. Green St., Lebanon, Ind.

YOUNG MAN DESIRES POSITION—Age 28; tall; good appearance; steady, reliable. Who needs a fellow who isn't afraid of work? CHRIS, 127 Park St., Burlington, Vt.

MUSICIANS
At Liberty Advertisements without display, under this heading, are published free of charge

A. I. CORNET & PHOTO PLAYER—At Liberty; ticket if too far. Address PLAYER No. 1, Strand Theatre, Chattanooga, Tenn.

A. I. CORNET PLAYER—Wants location; married; sober and reliable; can furnish references; prefer pictures; South Address CORNETIST, Grand Theatre, Jonesboro, Ark.

A. I. CORNETIST—Wishes position, dance, vaudeville or road; troupe ten years, prefer location; married. CHAS. A. KRAMER, care Tel Sparks Amusement Co., 2 Indiana Bldg., Kansas City, Mo.

A. I. LIBERTY—Clarinetist; for pictures, theatre, hotel or reliable road show; A. F. of M.; low ticket only. H. D. KNIGHT, Little Rock, Ark.

A. I. TRAP DRUMMER—Full line of traps; play for pictures or vaudeville; belong to A. F. of M. JOSEPH DELANEY, 610 Clark St., Burlington, Vt.

A. I. TRAP DRUMMER—Traps and bells; experienced in all lines of show business and concert music; A. F. of M.; temperate and reliable. Address T. BRUMMER, Gen. Del., Birmingham, Minn.

A. I. LADY VIOLINIST—Married, experienced in vaudeville, cue work; lead orchestra; husband, experienced all-round showman. Address VIOLINIST, Box 101, Red Rock, Okla.

RAND DIRECTOR—Teach all wind instruments; also violin and mandolin; would like to locate. PROF. EAVA, 514 Elizabeth St., Tulsa, N. Y.

RAND LEADER—Well experienced; prefer good carnival company. RAND LEADER, 19 W. Cleveland Ave., West Plains, Mo.

RAND LEADER—At Liberty; have good repertoire of standard music; strictly sober and reliable. Address J. E. GRIFFIN, Box 8, Nevis, Minn.

HARITONE—Sober and reliable; ten years' road experience; ticket if far. W. R. ROBINSON, Gen. Del., Memphis, Tenn.

HARITONE SAXOPHONE PLAYER—B. & O.; well experienced in theatre and dance work; slight reader; fake or transpose; troupe or locate; all correspondence answered. E. A. TRAFZEL, Carroll, Ia.

CELLEST—Will go anywhere if steady. Address F. A. N., care Hillboard, New York City.

CLARINET PLAYER—At liberty on account of show closing. Address JOSEPH LEHMANN, Gen. Del., Newport, Ark.

CLARINETIST—A. F. of M.; experienced in theatre, hotel and concert work. Good references. E. BRITCHARD, 311 Louisiana St., Little Rock, Ark.

CLARINETIST—At Liberty; A. F. of M.; prefer location. GEO. ESPY, 407 St. Joe Ave., Niles, Michigan.

CLARINETIST—Vaudeville, pictures, concert; travel or locate. Address CLARINETIST, Broadway Theatre, Columbia, S. C.

CLARINETIST—Vaudeville, pictures, concert work; consider trying; strictly sober and reliable. CLARINETIST, Box 138, Imperial Hotel, Columbia, S. C.

CLARINETIST—A. F. of M.; experienced in theatre, hotel and concert work. W. A. BEGNER, 3651 N. Oakley Ave., Chicago, Ill.

CLARINETIST—Would like to join good circus band; have studied at Damrosch Conservatory. BENING, 501 W. 123d St., New York City.

CORNET B. & O.; slight reader; wants to locate in Middle West; no trade. Address LEO R. BIGANETTE, Gen. Del., Mt. Vernon, Ohio.

DIDIEB AND DRIVER—Sing, play piano and violin; will locate or travel; experienced in lyceum, vaudeville, teaching or orchestra work. ERNESTINE DIDIER, 115 6th Ave., Spokane, Wash.

DRUMMER—Have bells and washbone; A. F. of M.; locate only pictures or vaudeville; 12 years' experience. In all lines. ED M. MANS, 517 E. 15th St., Little Rock, Ark.

EXPERIENCED VIOLINIST AND PIANIST—Picture, theatre, hotel, etc.; good library. Address G. GASKELL, 204 Washington St., Memphis, Tenn.

EXPERIENCED CORNET PLAYER—About permanent location at once. ALF SANDERS, 2402 W. 15th St., Little Rock, Ark.

EXPERIENCED THOMPSON—B. & O.; troupe or locate; A. F. of M.; low ticket only. HARRY STURGIS, 40 Park St., Glen Falls, N. Y.

EXPERIENCED LEADER (Violin)—Also band; theatre, dance or hotel; large library; dependable; parties only; A. F. of M. H. N. LENZ, 514 Walnut St., St. Louis, Mo.

EXPERIENCED VIOLINIST—Desires engagement; address VIOLINIST, 402 Washington St., Natchez, Mississippi.

EXPERIENCED THOMPSON PLAYER—Band and orchestra; will locate or troupe; first-class musician; slight reader; sober and reliable. JOHN MISAR, 1820 Emerson Ave., Chicago, Ill.

FIRST CLASS CONCERT ORCHESTRA CELLEST—Double clarinet in hand; 30 years' experience in all branches; sober; references; union; location preferred. CELLEST, 603 Church St., Selma, Ala.

FIRST CLASS FLUTE PLAYER—Can show references; will go anywhere on wire notice; ticket, please. L. M. LYLE, First St., Ravenswood, Mo.

FLUTE AND PICCOLO—At Liberty; experienced; A. F. of M. Address FLUTE, 1225 E. 11th St., Kansas City, Mo.

FLUTE & PICCOLO—Experienced band, pictures or vaudeville; best of references; desire location; will troupe. A. D. GREFFER, Box 444, Carrollton, Ill.

GOOD RELIABLE TRAP DRUMMER—Wishes position with concert band or circus; had concert with different shows. Address CLOWAN THURGOODSON, General Delivery, Cincinnati, O.

J. P. ANGER—Clarinet double general business; absolutely sober and reliable; will accept anything from press to advance; J. P. ANGER, General Delivery, Webster City, Iowa.

LADY CORNETIST—A. F. of M.; thoroughly experienced; all lines of the business; high class; references; go anywhere. Address A. F. LARCOM, 601 W. 125th St., New York City, Apt 12.

LADY CORNETIST—Thoroughly experienced; open for solo or orchestra engagements; high class; references; go anywhere. A. F. LARCOM, 59 Essex St., Massachusetts.

ORIENTAL MUSICIANS—Last three seasons with Howe's Great London Shows. JOHN DAVIS & BRO., Box 167, Whitinsville, Mass.

POSITION WANTED—By clarinetist; experienced in all lines; also wife as singer. Address A. MUSICAL, Gen. Del., Fulton, N. Y.

R. GILBERT STRATTON—Competent, nonunion violinist; desires position in theatre, hotel or cabaret; experienced; sober; go anywhere; ticket. 249 Middle St., care Ira Stockbridge, Portland, Me.

SCOTCH BAGPIPER—Strictly sober and reliable; have three complete costumes; must have ticket; reliable managers. Address TOM DILLON, 3 Church St., Detroit, Mich.

SITUATION WANTED—Violinist, who plays with player piano by himself; for hotel, cafe or theatre; working at present. Address CHARLEY DICE, JR., 318 W. 10th St., Newport, Ky.

SOLO FRENCH HORN PLAYER—A. F. of M.; 15 years' experience; willing to travel with band or orchestra. Address T. J. GOEISEL, 2215 S. 12th St., St. Louis, Mo.

TRAP DRUMMER—Desires position; locate or travel; play bells; double cornet; wife plays piano; both experienced; A. I. references. L. E. MORSE, 205 N. Hyde Park, Scranton, Pa.

TRAP DRUMMER—Slight reader; bells, chimes, xylophone, traps and effects; experienced in all lines; go anywhere; state salary. 3515 Kenwood Ave., Indianapolis, Ind.

TRAP DRUMMER—Play bells, xylophone and effects; experienced; locate or travel; sober and reliable. PAUL R. GRANT, 2520 W. Grand Blvd., Detroit, Michigan.

TRAP DRUMMER—Bells, etc.; double cornet, troupe or locate. C. W. DYLER, Bluffs, Ill.

TROMBONE—At Liberty; B. & O.; 10 years' experience at troupe and concert work; answer by letter. W. D. PANGBORN, Wilder, Kan.

THOMPSON—At liberty; 15 years' road experience; A. I. experienced bass and violin; double alto in band. Address 608 Main St., Dallas, Tex.

TUBA, HARITONE AND CLARINET—Want circus or carnival work; strictly sober and reliable; good sight readers; want work together. RICHMOND AND WRIGHT, Box 313, Dexter, Mo.

TUBA AND DOUBLE BASS—Formerly with Harvey and Nell O'Brien Minstrels; member A. F. of M. EDW. H. GRIZZARD, care Hillboard, Chicago, Illinois.

YOUNG LADY VIOLINIST—Would locate or travel; prefer Northwest; experienced in teaching, lyceum, vaudeville or dance work. VIOLET DRAPER, 115 6th Ave., Spokane, Wash.

VIOLINIST—A. F. of M.; want work in Chicago; all-round experience; good library; furnish other musicians; A. I. references. H. PHIPPS, 840 Rush St., Chicago, Ill.

VIOLINIST (Leader)—At liberty; large library; married; reliable; pictures or vaudeville; South only; A. F. of M. VIOLINIST, 1201 5th Ave., Columbus, Georgia.

VIOLINIST—Desires position in theatre, hotel or cabaret orchestra; prefer South for winter; transportation expected; take permanent position. H. R. GILBERT, 77 Smith St., Portland, Me.

VIOLINIST—Five years' experience; wishes position in moving picture, cafe or dance orchestra; sober and reliable; will locate. THOMAS ADAMSON, 3029 Ormes St., Philadelphia, Pa.

VIOLIN AND PIANO—Man and wife; want position in picture or vaudeville house; go anywhere at once; dance work considered. H. WHEELER, Lake City, Ia.

WANTED—Position by cornetist; experienced; will travel or locate; guarantee to make good; A. F. of M.; can come at once. E. C. ERISSMAN, 820 N. 15th St., Birmingham, Ala.

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WANTED—Position as moving picture operator; prefer Iowa; can pass any examination; 5 years' experience. L. KENNEDY, 705 E. State St., Marshalltown, Ia.

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ALL-ROUND COMEDIAN & CHARACTER MAN—Stock, rep., med., or comedy company; can do anything; salary low; must have ticket; age 25. **TEDDY SHERIDAN**, Jr., 205 E. 32d St., New York City.

ALBINE SINGERS & VOYELERS—Troupe of five; for lycium, vaudeville, inside carnivals, hotels, etc. **JEAN WOMBSEK**, Manager, 1586 Cuybourn Ave., Chicago, Ill.

AT LIBERTY—Clog and eccentric dancer, Jew comedian; for sketch, quartette or musical comedy. **WM. A. JACKSON**, 9 Hospital Ave., Waterbury, Conn.

AT LIBERTY—Eccentric singing, talking, dancing, contortion and equilibrium act; silence and fun; change for one week; up in acts. **FRANK WOOD**, Sandury, Pa.

AT LIBERTY—For med. shows; must pay salary; slack-wire, juggling, comedy in acts; will join any real troupe. **SID RIBDELLO**, 634 N. Clark St., Chicago, Ill.

AT LIBERTY—Club juggler or troupe. Address **LEON LANGE**, 729 Virginia Ave., St. Paul, Minn.

DAILY AND DAILY—Man and wife; med. or vaudeville show; Irish, black, butch; change for week; wife chords; organ or piano; fake accordion. Address **Pana**, Illinois.

DERMOTT & CLIFFORD—The funniest comedy magic act in the business, bar none; open for engagements. Address 30 Welcome St., New Bedford, Massachusetts.

DICK TURKLE—Song and dance comedian; some novelties; change and put the acts on for a week. Address **Gen. Del.**, Trenton, Wis.

EXPERIENCED TIGMBONE—To join reliable act; good tone and execution; play some baritone. **HARRY STRIGGS**, 40 Park St., Glens Falls, N. Y.

FEATURE WESTERN ACT—At liberty; for vaudeville or road company; this act has drawing power. **EGENE MAICUM**, Salem, Ill.

FEMALE IMPELSONATOR—Good voice; will accept offer with small company; state full particulars in first. Address **W. LATHROP**, 419 E. Johnson, Decatur, Ill.

FIRST CLASS ASSISTANT TO MAGICIAN—Neat appearance; no bad habits whatever; can join at once. **POMEROY**, 3141 N. Kedzie Ave., Chicago, Ill.

FOUR RELIABLE PEOPLE—Operator, trap drummer, pianist, trapeze, Roman rings; up in acts; we all work; salary reasonable. **R. L. WOODSON**, Star Theatre, Columbus, Ohio.

GROUND TIMBLER AND SOCIETY DANCER—Would like to join novelty dancing act. Address **ALFRED WALSH**, care Billboard, Chicago, Ill.

JEWELRY, DITTOH OR FBENCUI COMEDIAN—Have original stuff; can work a single first-class act for 15 minutes; who wants me? P. O. BOX 157, Duluth, Minn.

LEFT-HANDED TRICK VIOLINIST—Play right-handed violin; would like position in Eastern States; sober and reliable; no ticket. Address **CLARENCE TRIXAN**, Box 98, Altamont, N. Y.

LELAND FOSTER—That gifted male soprano, who sang with Buffalo Bill Show Band several summers, as "That Mysterious Woman," is at liberty. 66 E. 22d St., Chicago, Ill.

MANAGERS—Wanting an up-to-date act of 18 min., three people, write **SUMMERS & JOHNSON**, Box 203, Nowata, Okla.

MARVELOUS FRASER—The harrel jumping king on roller skates; playing rings and vaudeville houses; trick and fancy skating. 900 Jersey St., Quincy, Illinois.

MED. LECTURER—Strait in acts; change specialties for week; good wardrobe on and off; salary or percentage. Address **FRANK HATHAWAY**, Richmond, Va.

MIDGET TEAM (Ede King and Joe Short)—Reliable people only; carnival, indoor circus or vaudeville; singing and talking act. **JOE SHORT**, 258 W. 20th St., New York City.

MUSICAL COMEDIAN—Up in all acts; change for a week; young and experienced. **Eddie Barefield**, 600 Madison St., Brooklyn, N. Y.

NOVELTY COMBINATION ACT—Three people: gent, lady, girl; presenting singing, comedy, violin solos; juggling, etc.; change for nights; independent managers write. **THE BARNELLS**, Tiffin, O.

NOVELTY JAPANESE ACT—Entirely new from all others; elaborate wardrobe; straight or comedy in acts; responsible managers only. **TON-KARO**, 2024 St. Andrew St., New Orleans, La.

NOVELTY MAN—Owing to company closing; change for week; up in acts; have one feature act. **CHAS ELLET**, 1350 N. Front Ave., Grand Rapids, Mich.

NOVELTY PERFORMER—Contortion; trapeze, slide-for-life; juvenile leads, trap drums; best offer. **HARRY HERBERTA**, Los Angeles, Cal.

OLD PUT—The Arkansas Fiddler; med., one-nighter; old man characters and good specialties; violin with piano. **OLD PUT**, Gen. Del., Lincoln, Nebraska.

PROFESSIONAL COMEDY HYPNOTIC SUBJECT—wants to join hypnotic show, vaudeville sketch or med. company. **LESLIE CLAPP**, 2433 N. Delaware St., Indianapolis, Ind.

ROSELLE—America's dainty club favorite; for burlesque, smokers, etc.; no jumps too far; elaborate wardrobe and lobby display. **ROSELLE**, 514 Sandusky St., Pittsburgh, Pa.

RURE PEIKINS—Versatile performer; slack-wire artist; trapeze, rings, bars, chair balancing; up-slid-down loop-walking; juggling hoops, blackface guitar player; loud singer. **Holton**, Kan.

SINGERS—All the very latest songs are listed in our Song Hits on page 12. If you will write the various publishers, whose addresses are also given in the same column, on a theater letterhead, and mention **THE BILLBOARD**, they will send you professional copies free of charge.

TEAM—Doing blackface; can do other acts; Jew, Dutch, straight, bum, Irish and Wop; have good blackface act; wardrobe. **EGENE & REED**, Kenndwood Hill, Terrace, Pa.

THE GRIFFITHS—Ed, blackface comedy, magic, monologues; Dora, escapes, cabinet, magnetic girl, work acts; tickets. **ED. F. GRIFFITH**, Gen. Del., N. S., Pittsburgh, Pa.

TWO MYSTERIOUS CLIFFS—Escape act; featuring Mysterious Edna, East India Death Torture Water Cell; using safes, packing boxes and paper bags. **JACK HOLLOWAY**, Mgr., care Billboard, Cincinnati, Ohio.

VAUDEVILLE'S MOST PLEASING ENTERTAINERS—Sketch team that always makes good; playing dates at present, but will join reliable company on short notice. **THE SEYMOURS**, Gen. Del., Knoxville, Tenn.

YOUNG ENGLISH LADY—Desires engagement for revue or pantomime; experienced; strong voice; play violin; need ticket. **RICHMOND**, 23 Empress Ave., Mountain, Hamilton, Ont.

YOUNG MAN—Dancing instructor; can do all kinds stage or ballroom dancing; also small parts; stage, cabinet or ballroom work. **WALTER KIDWELL**, Gen. Del., Columbus, Ohio.

STAGE ASPIRANTS

The following advertisements are from Artists who frankly disclaim long experience. They will be found willing, obliging and reasonable.

ACROBATS

At Liberty Advertisements without display, under this heading, are published free of charge

BOY ACROBAT—Hand-balancer, slack-wire; join show or troupe; prefer the South. **LUTHER FINLEY**, 618 Shelby Ave., Nashville, Tenn.

JURLESQUE & MUSICAL COMEDY
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BOY—16; wishes to join musical comedy or stock in Chicago; no experience, but willing to learn; good opportunity. **GILBERT JOHNSON**, 4158 Lake Park Ave., Chicago, Ill.

CHARLEY CHAPLIN IMPELSONATOR—Worked with road show, also movies; have partner who is amateur Jew comedian; sings parodies, etc. **CLIFF FORD BROS.**, 281 Milton Ave., Schenectady, N. Y.

TWO GIRLS—Ages 19 and 20; wish position in musical comedy or burlesque; inexperienced. Address **MISSSES SMITH & GLYNN**, 27 Ocean Pl., Brooklyn, New York

YOUNG MAN—19; 5 ft. 10; 150 lbs.; wants position with burlesque or stock company; neat appearance. **GEORGE APPEL**, 1616 Erie St., New Orleans, La.

YOUNG MAN—21; desires position with musical comedy or burlesque company; some experience; neat appearance; fair singer. **F. L. KELLEY**, 1473 Chester St., Toledo, Ohio.

DRAMATIC ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge

AT LIBERTY—For stock, rep. or pictures; young man with college education; quick to learn; some experience. **WALTER F. DZINNAN**, 140 Stanislaus St., Buffalo, N. Y.

YOUNG MAN—22; 5 ft. 9; 174 lbs.; dark; would like to connect with good stock or motion picture company. **B. WEINROBE**, 943 Dumont Ave., Brooklyn, N. Y.

YOUNG MAN—21; 5 ft. 2; general work, crook or juvenile parts; industrious and hard worker. **R. E. QUINN**, 419 Locust, Des Moines, Ia.

YOUNG MAN—Stock experience; good voice and appearance; tabloid, juveniles or stock; can play parts; want experience. **BOX 652**, Charlotte, N. C.

MOTION PICTURE ARTISTS

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DARE-DEVIL—Young man; wishes to join film company; do anything; no cold feet; completed dramatic school. Address **LEVI FRAZOR**, R. F. 11, S. Box 94, Austin, Tex.

MAN, WIFE AND BABY—Wish to join film company; man, 5 ft. 8 1/2; 21; amateur dramatic experience; wife, 5 ft. 9; 20; baby, 4 months; photos. **H. P. ORCUTT**, 359 Park St., New Britain, Conn.

YOUNG MAN—20; wishes position with good, reliable film or stock company; no experience. **J. W. ALLEN**, 246 Packer St., Ulrichsville, O.

YOUNG MAN—Age 18; 5 ft. 9; 145 lbs.; wishes position with a movie company; no experience; ambitious and willing to learn. **DAVID C. ROLL**, East 7th Ave., Tarentum, Pa.

YOUNG LADY—Very attractive personality; talented; would like to join film company; photo on request. **ROSE MEYER**, Victoria Hotel, Manitowoc, Wisconsin.

YOUNG MAN—33; desires position with film company; natural born comedian; Jew or blackface. Address, care **ROSE MEYER**, Victoria Hotel, Manitowoc, Wisconsin.

YOUNG MAN—21; wants to join film company; 5 ft. 9; dark hair, blue eyes; best of references; write quick. **A. A. McLEAN**, Morning Sun, Ia.

YOUNG MAN—27; 6 ft.; 185 lbs.; neat appearance; would like position with motion picture company; experienced, but willing to do anything. **GEO. DE LA SIEPAA**, Gen. Del., New York City.

YOUNG LADY—Attractive and pleasing personality; would like position with motion picture company; photo sent. **SALLY B. FRANCIS**, 709 Sewell Ave., Asbury Park, N. J.

SINGERS

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TENOR AND BASS—Will work quartette; musical comedy, minstrel or burlesque; age 23; little experience, but willing. Address **HERBERT JOHNSON**, 502 Underwood St., Zanesville, O.

VAUDEVILLE ARTISTS

At Liberty Advertisements without display, under this heading, are published free of charge

BOY—Slack-wire, acrobat, hand-balancer; join show or troupe; prefer the South this winter. **LUTHER FINLEY**, 618 Shelby Ave., Nashville, Tenn.

YOUNG LADY—Tall, dark, good-looking; wants position with show; some experience; quick to learn. Address **BETTY KALE**, Gen. Del., Indianapolis, Ind.

YOUNG LADY—16; 5 ft.; 115 lbs.; good singer; play juvenile parts; wants position in small stock or vaudeville act. **ROSE ANGUS**, 941 Dumont Ave., Brooklyn, N. Y.

YOUNG MAN—19; 5 ft. 9; 154 lbs.; will accept anything good; inexperienced; sober and reliable. **DUTCH MILLER**, Gen. Del., Green Bay, Wis.

YOUNG MAN—Age 24; 5 ft. 5; 130 lbs.; wishes position with stock company, vaudeville or magical act; some experience. **G. M. K.**, Box 87, Camanche, Ia.

YOUNG MAN—21; 5 ft. 10; neat appearance; wishes to join show; no experience, but quick to learn; will send photo. **C. HELFRICH**, 607 N. 10th St., Reading, Pa.

YOUNG MAN—22; inexperienced, but interested in illusion and magical work; would like to connect with reliable party. **G.**, care Weinrobe, 945 Dumont Ave., Brooklyn, N. Y.

YOUNG MAN—20; 5 ft. 7; 130 lbs.; sings tenor; good character man; excellent for juvenile leads; salary no object. **JOE EITLINGER**, 635 Ashford St., Brooklyn, N. Y.

YOUNG MAN—17; 5 ft. 6; wants position; had a little experience. Address **CLYDE WOODSON KINSLEY**, 1506 N. East St., Bloomington, Ill.

YOUNG MAN—18; desires work as assistant to magician; am amateur performer; good habits; join at once. **H. W. APPLETON**, 383 Ferris Ave., Detroit, Mich.

WATCH YOURSELF GO BY

Al G. Field's book, Watch Yourself Go By, has become one of the best sellers of the times. It is a book unique, and doubly interesting, treating of men and matters—recollections of a busy life. Reviewers have pronounced the work a masterpiece, and it is said that more slow folk have read this book than any published in years—not that it deals entirely with slow life, but because its ramifications are so varied that the reader is interested from the opening chapter. There is home life with home-like characters, so deftly drawn that their counterparts are met in the daily walks of life.

Watch Yourself Go By is filled with the types of men and women we all know in real life, such as Palmer, the panorama man, who is said to live in Chicago; Jake, who lives everywhere; Linn, the big mountain girl; Uncle Henry and Uncle Madison, known to thousands of show folk both in Pittsburgh and Burlington, Ia.; Pet Clayton, the Mayor of St. Joseph, Mo., and a number of others.

Even had Al G. Field contributed to more to the happiness of the world than this book, he would be long remembered.

O'BRIEN CLOSES SEASON

The No. 1 company of J. C. O'Brien's Georgia Minstrels closed at Savannah, Ga., December 6, and the No. 2 show closed at Vidalia, Ga., the same day, going from there to Savannah for the winter. Col. O'Brien has secured a lease, with the privilege of buying, on an acre of ground with a large shed, which he will utilize in enlarging the winter quarters. The Colonel will have an office arranged, where he can be found daily directing the building of the No. 3 show, in which James Mahoney will have an interest. Lou Amosson, who is interested in the No. 2 show, closed the season with a goodly balance on the right side of the ledger, notwithstanding the severe weather. Harry Busenbark managed the No. 1 show in a most capable manner, entirely satisfactory to Col. O'Brien. Very few changes have taken place during the season on either of the shows. Jim Green is producer and stage manager of the No. 1 show, and is said to have introduced more new ideas in staging a minstrel performance than anyone who has ever been with Mr. O'Brien.

MINSTREL NOTES

The band with J. A. Coburn's Greater Minstrels this season is as follows: Frank H. Cate (bandmaster), cornet and saxophone; Bert Pictor, cornet; William Sklenar, cornet; George LaFuror, cornet; Walter Coleman, cornet; Fred O. Cate, B-flat clarinet and saxophone; Walter H. Cate, B-flat clarinet and saxophone; George Dixon, E-flat clarinet; Harold Elson, baritone; Carl Cameron, trombone; Jack O'Hanlon, trombone; Joe Greenfield, trombone; Oscar Owens, tuba; Ham McBea, drums; Harry Ford, drums; Charles Pettit, drums; James Vermont, bass drum; and Frank Becker, cymbals. The Coburn street parade is about the best Mr. Coburn has ever had.

Joe Coburn has been discovered. The papers in Longview speak of him as the Grand Old Man of Minstrelry. As soon as the line met his eye, Joe-Arty immediately sent out an S. O. S. for hair-oil and a toupee. The Coburn tribe is getting much more money these days.

Watch Yourself Go By, Al G. Field's book, is now selling in its fourth edition, and gaining in popularity with every month. Its success has surpassed every expectation of its gifted author. It is sent post paid on receipt of price, which is \$1 the copy, by the Field Publishing Company, 50 East Broad street, Columbus, O.

Jack O'Brien has bought a beautiful lot in one of the finest neighborhoods in Savannah, and will build a bungalow and make that city his home.

Ralph D. Tompkins, the one-legged dancer and singer, is appearing with Rees Brothers' Minstrels, singing and dancing as a free attraction. The Rees Brothers' show carries fourteen people, including a band of eight pieces and an orchestra of five.

MUSICAL COMEDY NOTES

Manager Sam Pylet, of the Murray and Astor Theaters of Milwaukee, entertained the members of The Lohr Musical Comedy Company on December 2 at his home, after the close of a successful week's engagement of the Lohr Company. Mr. Pylet had prepared a surprise banquet, after which a dance was in full swing until the early hours. Among those present were Mr. and Mrs. E. H. Hoyt, Metro Film Service; Mr. and Mrs. C. Mattison, Mr. and Mrs. F. D. Lorenzo, Mr. and Mrs. Percy Lohr, A. A. Lohr, Maudie E. Allen, Lillian Abbey, Nellie Harding, Dorothy Smith, Teddy Sampson, Babe Raymond, Clara Kirth, Annette Cavillier, Clara Inghold, Erny Martin, Ida Williams, John DeLo, Sam Freedman, Carl Munschaw, all of the Lohr Company; Barney Kernan, master mechanic with Lohr company; M. Cule, treasurer Murray Theater Company; Mr. Russell, assistant manager Murray Theater; Clarence Englehardt, manager Vandette Theater; E. Berg, assistant manager Butterfly Theater; Nellie Tribova, secretary to A. A. Lohr; Mrs. Newton Smith, wardrobe mistress Lohr Company; Nettie Nowicki, Bulger Mounting Co.; Frank Williams, Photoplay Company, and Clem Cramer, stage manager Lohr Company. E. H. Hoyt acted as toastmaster.

Alton and Estherman opened their company in Little Miss Susan at Warrenton, Mo., December 1, to a S. R. O. house, and the show was said to be one of the best ever there. The roster is: Alton and Estherman, owners; Robert Estherman, manager; E. D. Cleveland, Jack Gibson, Robert Turner, Will Campbell, Zama Bloomfield, Erlene Kennett, Nellie Wilson, Ella Johnston, Maudie Allen, Clark Leach.

The Tipperary Girls closed a very successful engagement of seven performances at Griffin's Opera House, Wheelock, Ont., last week, and were recommended very highly on account of the well-trained ballet, good comedy and fresh costumes.

T. H. Olander, music publisher of Norfolk, Va., has organized the Olander Musical Comedy Company, which is scheduled to open this week. Edwin C. Gilbert has been engaged as stage manager.

500 HALF SHEETS

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\$4.50

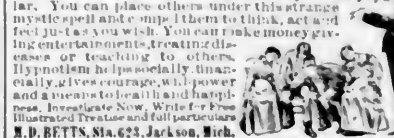
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GAZETTE PRINTING COMPANY

MATTOON, ILLINOIS.

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Be a HYPNOTIST and MAKE FUN and MONEY! It takes but a few hours to learn. The study is both easy and fascinating. If you know how to Hypnotize you can perform some of the most marvelous feats imaginable. You can surprise your friends and make yourself popular. You can place others under this strange mystical spell and compel them to think, act and feel just as you wish. You can make money giving entertainmentists treatment. Diseases of teaching to others.



Hypnotism is especially beneficially gives comfort, will power and a means to all kinds of hardships. Investigate Now. Write for Free Illustrated Treatise and full particulars to N. D. BETTS, Box 225, Jackson, Mich.

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FOR SIX MONTHS. It is worth \$10 a copy to any one intending to invest any money, however small, who has a good money opportunity, or who can save \$5.00 or more per month, but who has not learned the art of investing for profit. It demonstrates the real earning power of money, the knowledge financiers and bankers hide from the masses. It reveals the enormous profits bankers make and shows how to make the same profits. It explains how stupendous fortunes are made and why made. Now \$1,000 grows to \$25,000! It is free. Write now. I'll send it six months absolutely FREE. L. L. BARBER, Pub' R 171, 26 W. Jackson Blvd., CHICAGO, ILL.

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SEND FOR CATALOG showing fifty original designs, suitable for professional people, vaudeville, circus men, carnivals, etc. Letterheads printed in one or more colors, space left for photo. This catalog will save many dollars and you get better letterheads than you ever had. Owing to the great cost of producing this catalog we are compelled to make a charge of 10¢ for same. Send for one of our original designs. All other printing at low prices. **Ernest Faustus Co., Theatrical Printers** 527 S. Dearborn St., Established 1890 Chicago, Illinois

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We will send you a genuine Helion Jewel set in solid gold for a whole week free trial. Compare it with a diamond in brilliance, hardness and beauty. If you can tell the difference, this catalog will be yours. Write Today for New Jewelry Book. See illustrations of the exquisite gems. No obligation. The book is free. **JOHN A. STERLING & SON** 1559 Ward Building Chicago

\$50.00

"SANDOW" No. 3 THEATRICAL FIBRE WARDROBE TRUNKS

6 size (19 inches deep), special \$37.50; full size (24 inches deep), regular price \$55.00, special \$40.00. Write for catalogue of our "Sandow" Professional Trunks. **WILKINS TRUNK MFG. COMPANY, Dallas, Texas.**

The Little Worker **HAND SEWING MACHINE WITH SHUTTLE.** The Actress' Friend. Can be carried in a hand bag or trunk. Does all the work of a large machine. Not a toy, but a real lock-stitch machine. Sew or mend anything from a handkerchief to a wardrobe. Price, \$6.50. **KNICKERBOCKER HAND SEWING MACHINE CO., 3 West 14th St., New York City, Agents Wanted.**

TRICKS, TRICKS

Largest assortment of Tricks, Jokes and Novelties in the world. Send 2-cent stamp for illustrated catalogue. **C. J. FELSMAN, Dept. 22, Chicago, 164 N. Clark St. Main Store, 115 State St., Palmer House Lobby.**

BOY WANTED Smart apprentice boy wanting to become an acrobat and travel; must be 16 years, but exceptionally small for age; parents' consent essential; fine chance; write, stating exact height (important). **OATHY FAMILY**, care Paul Tausig, 104 East 14th Street, New York City.

HYPNOTISM Learn and use for money. You may learn hypnotism. Investigate now. Write for Free Illustrated Treatise and full particulars to N. D. BETTS, Box 225, Jackson, Mich.

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POSITIVELY THE GREATEST ANIMAL ACT IN THE BUSINESS



Especially engaged as extra added attraction for the EVEREST'S ALL FEATURE INDOOR CIRCUS, now playing for and under the auspices of lodges, bands, etc. For time and terms address Manager

EVEREST'S ALL FEATURE INDOOR CIRCUS

Care Billboard, Cincinnati, Ohio.

Tab. Craze in the South

By JULIAN T. BABER

Dramatic Critic on The Lynchburg (Va.) Advance

The musical tab. craze has gripped the smaller cities and towns of the South in such a way as to create the belief that this class of entertainment is destined to secure a firm hold on the theatergoing public. The dearth of legitimate attractions has paved the way for the tabloid musical comedy, and many of the better shows of this character are realizing handsomely during their one-week stands in the cities in which attractions of the big tent type seldom pay a visit.

Tabs seem to strike a happy medium in that they supply a generous amount of comedy with which are interpolated musical numbers and dancing to carry out the effect of a real musical show. In the out-of-the-way towns, particularly in the Carolinas and Virginias, the shows are "cleaning up" on a guarantee proposition, and many of the good ones are playing return engagements with attending "S. H. O." business.

The amusement-loving public is discerning. The "movies" are spasmodic in their appeal, and something other than the screen must be offered by the energetic manager who realizes that variety must be considered in catering to his patrons. Vaudeville is too costly for the small-town manager. Ergo, the tab. show. Musical comedies with an array of female talent in attractive hosiery and gowns are always magnetic for this particular reason, and, since the average tab. includes essentially these features to a modest degree, it is patent that the skeletonized show must come

in for a share of the business which the legitimate attraction pulls in the larger municipalities.

The rapid fire tab, with several clever people and a well-balanced chorus stands an excellent chance of making good in the South during this period when business conditions generally are uncertain. Little difficulty is experienced by local managers in booking shows, inasmuch as a booking agency, with headquarters in Atlanta, is in the field to cater to the theaters in the South. Many independent houses find it lucrative to play tabs, on a one-night basis, securing them on dates when regular attractions exclude the shows from theaters in nearby cities.

A strong tendency to resort to "smut" to draw a laugh has been manifested by many tab. shows, and the use of this and that with a questionable taste has had the effect of injuring the houses in which the dirty stuff has been perpetrated. To tolerate this habit is to encourage a class of people upon whom a theater can not depend for its support, and the moment the tone is allowed to draw near the danger point the box office receipts will begin to show a falling off, which a wide-awake manager must sooner or later realize to his sorrow.

A clean tab. show, with a generous amount of music, dancing and clean-cut comedy, contains an abundance of entertainment for any person who cares to while away an hour. It is a half-way between a cheap show and a high-class attraction, and conducted along proper lines it must command attention and make its way in the amusement world.

Jack and Maudie McLaughlin, the Blue Ribbon girls, are appearing on the Greenwood Time, in the South.

TAYLOR HOLMES HAS HEIR

New York, Dec. 10.—Taylor Holmes, who is starring in His Majesty, Bunker Bean, at the Cort Theater, Chicago, wired Joseph Brooks this week that Mrs. Holmes has presented the actor with a ten-pound boy. The heir to the Holmes name and fortune has been christened Bunker Bean Holmes. It is said.

JULIA ARTHUR STARRED

New York, Dec. 11.—Miss Julia Arthur, who has been appearing with tremendous success in The Eternal Magdalene, will henceforward be starred in this production. Her name has only been featured in the billing since the piece opened, but her personal success has been such that the theater name will no longer demand larger type than that of Miss Arthur. The engagement of The Eternal Magdalene at the Forty-eighth Street Theater has been extended indefinitely.

CHICAGO THEATER BURNED

Chicago, Dec. 10.—Fire early Tuesday morning destroyed the interior of the Alhambra Theater, one of the oldest playhouses in Chicago, and a landmark on the South Side. Damage to the theater was estimated at \$20,000. The Alhambra was built thirty years ago, and was once the most hectic burlesque house in Chicago. Recently it was converted into a motion picture theater.

FUNERAL OF AUGUSTUS PITOU

New York, Dec. 9.—Augustus Pitou, Sr., the actor-manager-playwright, who died last Saturday morning, was buried at Woodlawn Tuesday.

The funeral services were held at All Angels' Church, and were attended by a large number of friends, including Marc Klaw, A. L. Erlanger, Rose Coghlan, Jerome Eddy and Chamney O'cott. Floral tokens were sent from all over the country.

PRODUCERS CHARACTERIZED

New York, Dec. 11.—The principal characters in Follies of the Day, to be produced next week at the Colonial Theater, are prototypes of David Belasco, George M. Cohan, Oscar Hammerstein and Al Reeves. The question "What does the Public Want?" is discussed, each producer offering scenes from the type of entertainment he specializes.

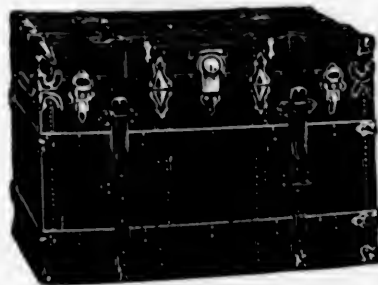
The production will be pretentious, in fact the most pretentious ever undertaken at the Colonial.

SETTLING ACCOUNTS

New York, Dec. 11.—Settling Accounts is the title selected by H. H. Frazee for the Samuel Shipman-Clara Lipman play now in preparation for early production.

DEVIL'S GARDEN CAST

New York, Dec. 11.—An excellent cast has been assembled by Arthur Hopkins for The Devil's Garden, which will be presented at the Harris Theater beginning December 27. The cast is headed by Lyn Harding and Lillian Albertson, and includes William Deveraux, Charles W. Butler, Palmer Collins, J. M. Moore, Fred N. Annesley, Eric Snowden, Geraldine O'Brien, Alice Angarde Butler, Rhosa Beresford and others.



NO. 407.
\$10.00
For Size 36 in.

This is a full sized Trunk, covered and bound with hard vulcanized fibre, reinforced with hoop steel, protected with brass plated steel clamps and bolts and carries Excelsior lock. Has sheet iron bottom and two strong leather straps. Is lined with linen and carries a deep regular tray, also skirt tray. Is especially suitable for theatrical people.

\$10.00 Wisely Spent
TO SHOW PEOPLE:

Do you know that you can buy from one of the Largest Manufacturers in this country your Trunks, Bags and Suit Cases at Special Wholesale Prices? Write The Billboard, Inquiry Dept., and they will put you next to this proposition—us it is by special arrangement that this can be done.

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This is a splendid full size bag, made of selected cowhide, in tan or brown, smooth finish. Solid brass hardware. Leather lined, with two inside pockets. No better bag for the money can be made than this.

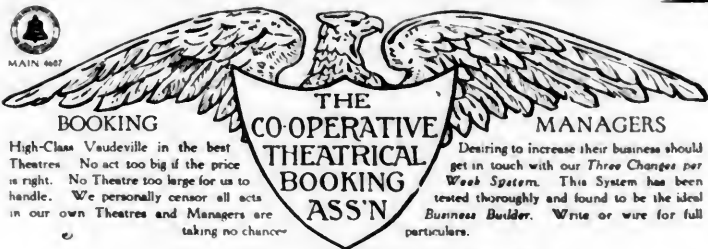


THE WHITE LIST OF VAUDEVILLE AGENTS

THIS LIST IS REVISED AND CORRECTED WEEKLY.

The Booking Agencies

Name and Address.	Abbreviations.
BOSTON, MASS.	
Boston Theatrical and Lyceum Bureau, 63 Court st.; Mrs. Ed Kelly, mgr.	
Boston United Booking Offices, Inc.	(nbo)
Keith's Bijou, Arcade Bldg.	
Hutchins' Booking Office, 22 Tremont st.	
Loew, Marcus, Booking Agency	(loew)
Orpheum Theater Bldg.; Fred Mardo, mgr.	
Paragon Booking Offices	(pbo)
250 Tremont st.; W. H. Wolfe, mgr.	
Quingley's Theater Agency, 184 Boylston st.	
BUFFALO, N. Y.	
McMahon & Dee Circuit, 385 Washington st.	
Snn, Gus, Booking Exchange	(snn)
726 Brisbane Bldg.; J. W. Todd, mgr.	
CHICAGO, ILL.	
Affiliated Booking Co.	(sac)
Rector Bldg., fourth floor; J. J. Nash, mgr.	
Armstrong's Amusement Exchange, 204 Schiller Bldg.	
Barnes, F. M., Inc.	(bfc)
North American Bldg.	
Butterfield Circuit, Majestic Theater Bldg.; W. S. Butterfield, mgr.	
Buchanan Booking Agency, 164 W. Washington st.; W. K. Buchanan, mgr.	
Colored Consolidated Vaude Exchange, 3101 E. State st.; Martin Klein, mgr.	
Dontrick's Theatrical Exchange, 108 N. La Salle st.; Lavigne & Langner, props.	
Finn-Helman Circuit, Majestic Theater Bldg.; Sam Kahl, mgr.	
Fitzpatrick & McElroy Co., 118 North La Salle st.	
Interstate Amusement Co., Majestic Theater Bldg.	
Jones, Linick & Schaefer Circuit	(loew)
110 S. State st.	
Loew's, Marcus, Western Booking Agency, 36 S. State st.	
New York & Western Booking Assn.	(nyba)
64 W. Randolph; Helen Lehman, booking mgr.	
Abbreviations.	
Pantages Circuit of Theaters	(pant)
86 S. State st.; J. C. Mathews, mgr.	
Redpath Lyceum Bureau, 57 E. Jackson Blvd.	
Robinson Amusement Corporation	(trac)
318 Consumers' Bldg.; Ethel Robinson, mgr.	
Sheldon's Theatrical Booking Agency, 121 N. Clark st.	
Standard Booking Association, Auditorium Bldg.; Edward Suren, mgr.	
Thielen Circuit	(wma)
Majestic Theater Bldg.; Frank Thielen, gen. mgr.	
United Booking Assn., 164 W. Washington st., Suite 401; J. E. Irving, mgr.	
United Booking Offices	(nbo)
Majestic Theater Bldg.; C. S. Humphrey, mgr.	
Webster, George, Circuit, Delaware Bldg.; George Webster, mgr.	
Western Vaudeville Managers' Assn.	(wma)
Majestic Theater Bldg.	
Wingfield's Central States Circuit, 130 N. Clark st.; James Wingfield, mgr.	
DALLAS, TEX.	
Interstate Amusement Company, Automatic Telephone Bldg.; Axby A. Chouteau, Jr., gen. mgr.	
DENVER, COL.	
Jacobs, Charles, Theatrical Offices, 931 Sixteenth st.	
DES MOINES, IA.	
Midland Lyceum Bureau	(ml)
Fleming Bldg.	
INDIANAPOLIS, IND.	
Co-Operative Theatrical Booking Assn., Merchants' Bank Bldg.; E. M. Eagleston, mgr.	
Name and Address. Abbreviations.	
KANSAS CITY, MO.	
Consolidated Booking Offices, 1129 Grand ave.	
Sanders' Theatrical Circuit, 611 1/2 E. Eighth st.	
MILWAUKEE, WIS.	
Alhambra Theatrical Exchange, 411 Alhambra Bldg.; E. D. Siegel, mgr.	
MINNEAPOLIS, MINN.	
Consolidated Booking Offices, 536 Boston Bldg.	
NEW ORLEANS, LA.	
Brennan Booking Agency, 725 Maison Blanc Bldg.	
NEW YORK CITY	
Aarons' Associated Theaters, Beatrice Herustein, mgr., 214 W. 42d st.	
Brady, Thomas, Inc., 1547 Broadway.	
Byrne & Kirby Circuit, 1493 Broadway.	
Cawey & Allen Booking Agency, Forty-sixth and Broadway.	
Cleveland-Fidelity Booking Service	(cfbs)
1402 Broadway.	
Eastern Theater Managers' Association (vaudeville & dramatic), C. O. Tennis, mgr., 1478 Broadway.	
Empire Vaudeville Agency, 112 N. 9th st.	
Felber & Sien, 1493 Broadway.	
Interstate Amusement Co., Palace Theater Bldg.; Cecilia Hoom, mgr.	
Klickerbocker Theatrical Enterprises	(kte)
Gaiety Theater Bldg.	



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

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President, **FRED LINCOLN.** Booking Managers, **J. J. NASH-A. E. MEYERS.** Sec'y and Treas., **N. J. KISSICK.**

Send us Booking Theaters we furnish Talent for **CLUBS, FAIRS, PARKS, CARNIVALS AND CAFES**
Club Secretaries should write us for our List of Talent.

ABC

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Can Give Desirable Acts 25 Weeks

Alice Cis and Bert French

"The Lure of the North"

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FRED MORGAN-----VIRGINIA STUART

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 Root, A. W., 32 State st.
ROME, N. Y.
 Klein Bros. & Heugler, Rome, N. Y.
ST. LOUIS, MO.
 Dane, Oscar, 14 S. Sixth st.
 Thompson, A. A., Narrows Bldg.
 Weber, R. J., Agency, 500 Chestnut st.
ST. PAUL, MINN.
 Twin City Lyceum Bureau, Grand O. H. Bldg
SALAMANCA, N. Y.
 Andrewa, Max, Andrewa Theater.
SANDUSKY, O.
 Hinnelein, John A., Sandusky, O.
SAN FRANCISCO, CAL.
 Blake & Anber (Cabaret and Dramatic), Eller's
 Bldg., 975 Market st.
 Cluxton, J. J. (Pantages), Pantages Theater
 Bldg.
 Cohen, I. N., Room 621, West Bank Bldg.
 Cohen, Rubie, 621 West Bank Bldg.
 Dalley, W. R., Pantages Theater Bldg.
 Farnum, Walter C. (Vaude. & Dramatic), 120
 Callahan Bldg.
 Reese, W. P. 88, & C.), Empresa Theater.
 Weston, Ella Herbert (W. S. V. A.), 404 Hum-
 boldt Bank Bldg.
SEATTLE, WASH.
 Fisher, Edw. J. (Inc.), 621 Lumber Exchange
 Fisher, Mike, 621 Lumber Exchange.
SIoux CITY, IA.
 Sioux City Theatrical Exchange, Suite 219-221
 Massachusetts Bldg.; J. W. Merceles, mgr.
SPRINGFIELD, MASS.
 Goldstein Brothers' Amusement Co., Broadway
 Theater Bldg.
TOLEDO, O.
 Thompson Theatrical Exchange, Room 130, Ar-
 cade Bldg.
TOPEKA, KAN.
 Beyerle, C. E.
WASHINGTON, D. C.
 U. S. The. Theatrical Agency, Ninth and K
 sts., Northwest; Edward Oliver, gen. mgr.
WASHINGTON C. H., O.
 Independent Press Assn., 154 Thomas st.; Chas
 C. Davis, mgr.
 Irving Booking Agency, Judy Block.
WORCESTER, MASS.
 International Amusement Co., B. M. Lorell
 mgr.
WILKES-BARRE, PA.
 Wilkes-Barre Vaudeville Contracting Agency
 202 Savoy Theater Bldg.
WILMINGTON, DEL.
 Orpheus Amusement Bureau, McVey Bldg.
WINNIPEG, CAN.
 Affiliated Theatrical Offices, Wellington Bldg
DRAMATIC AGENCIES
ABERDEEN, S. D.
 Walker, H. L., Orpheus Theater Bldg
BOSTON, MASS.
 Colonial Amusement Co., 402 Colonial Theater
 Bldg.
CALGARY, CAN.
 Lydall, R. J. (Western Canada Theaters)
 Grand Theater.
CHICAGO, ILL.
 Gaskill & McVitty, 1412 Masonic Temple.
 Johnstone, O. H., 140 N. Dearborn st.
 Jones & Crane, 618 North Dearborn ave.
 Pilon, Augustus, Jr. (K. & E.), Illinois Theater
 Sheldon, Harry, 110 N. Clark st.
 Smith, C. Jay, 814 W. Superior st.



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MADISON, WIS.
Chappell, Harry, Fuller Opera House.
MOBERLY, MO.
Grand Amusement Co., Grand Theater Bldg.
NEW YORK CITY
Adams, J. K., 100 W. 35th st.
Arlitt, Lawrence, J., Park Theater.
Bartik, J., 270 Lexington ave.
Belasco, David, Belasco Theater; W. G. Smythe, booking mgr.
Betts & Fowler, 1402 Broadway.
Burt, Chas. A., 1472 Broadway.
Campbell, Berkeley Theater Bldg., 19 W. 44th st.
Cohan & Harris, 1482 Broadway; Jack M. Welch, mgr.
Condy, Joseph, 107 W. 45th st.
Frawley, T. David, 130 W. 44th st.
Frohman Amusement Corporation, 18 E. 41st st.
Hopkins, Frank, Longacre Theater Bldg.
Kiraly & Alward (K. & E.), Empire Theater Bldg.
Lagen, Marc, 500 Fifth ave.
Miller, Henry, New Amsterdam Theater Bldg.
Munroe, Wallace, 107 W. 47th st.
Nicolas, George H. (Stair & Havlin), 1493 Broadway.
Packard Theatrical Exchange, Inc., 1416 Broadway.
Roskam, Chas. H., Room 817, Longacre Bldg.
Scott, Paul, 1402 Broadway.
Well, E. A., Hudson Theater Bldg.
PHILADELPHIA, PA.
Jay, Beniah E., The Little Theater.
Rhinoek, Frank P. (Shuberts), Shubert Theater Bldg.
PITTSBURG, PA.
Reynolds, John B. (Shuberts), Alvin Theater.
Wilson, C. H. (Stair & Havlin), Lyceum Theater Bldg.
SYRACUSE, N. Y.
Anderson, Clyde E., 1127 E. Genesee st.
WAPAKONETA, O.
Shannon, Harry, 308 Wangelitz st.
WINNIPEG, MAN.
Stewart, Will J. (Affiliated Theatrical Office), Winnipeg, Man.

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CHICAGO, ILL.
Collier's Theatrical Agency, 115 S. Dearborn st.
Continental Vaudeville Exchange, 118 N. La Salle st.
Hewitt, The Bureau, 410 S. Michigan ave.
Wildman & Seldon, 110 N. Clark st.

PRESS AND ADVANCE AGENTS
(Continued from page 77.)
is in itself guarantee that no trick is being overlooked in booming the new comedy.
W. H. Bedwards, advance representative for Al G. Fields, is winning fresh laurels as a hustler every day. The Fields show is enjoying the most prosperous season of its career.

A. & M. T. A. NOTES
The Agents and Managers' Association, which has been in existence two years, is another instance of what continued aggressiveness will do for organization. The membership today, which is a large one, is being continually increased at every meeting. Agents and managers are joining from all parts of the country and at this writing an application for membership was this writing an application for membership was received from Harry Bradshaw, manager Tulsa Opera House, Tulsa, Ok. The clubrooms, which occupy a suite of rooms at 140 W. Forty-fourth street, New York City, are all that a member of any club can desire. Taking into consideration the general conditions of the present theatrical season there are very few members of the club at liberty. The Executive Board of Directors extends through The Billboard an invitation to all agents and managers coming into New York City to visit the clubrooms. Applications for membership should be addressed to Charles Keough, secretary.
It's an ill wind that blows nobody good, in an old and familiar saying, and so it is that Hank Smith and Charlie Hunt have taken to the road again with Nat C. Goodwin. Hank and Charlie were about the city while Mr. Goodwin was playing a few vaudeville dates.
At last we have heard from him—no other persons than Sam Abrams, who in former seasons, was one of our frequent contributors to this column. It has just been learned that he has been ahead of one of The Chicago Tribune War Pictures up New England way.
Harry Rowe and Carroll Chase, champion checker players of the club, are at present playing a twenty-five-game tournament for a Christmas dinner and a new hat. In the event of Mr. Rowe being the winner he will send his chat large broadcast.
Doc Livingston is being kept busy promoting the big feature war picture, The Fighting Forces of Europe.
Manny Greenberg and Murray Phillips are touring Southern territory with The White Squaw, and, from all reports received, these two hustling and wide-awake managers are cleaning up.
Bill Spaeth opens his company of The Natural Law at Morristown, N. J., Christmas Day.
It's very probable that an East Lynne company will shortly take to the road, produced, promoted and managed by none other than our friend George Hopler.
Fred Lorraine has just returned to the city after a tour of the British West Indies. Fred entertained the natives with a series of pictures. Smiling Harry Lambert is now in advance of Bringing Up Father, having joined in Washington, D. C., a few weeks ago.
Jack Abrams joined The Birth of a Nation in St. Louis.
Why don't the members of the club have a "Birthday Party" in this column? How about you fellows, Frank Chapman, Fred Wilson, Charles Keough and Doc Shaw? Yes, and you too, George Roberts.
A cloud of smoke choked West Forty-fourth street last Wednesday. Eddie Lester remarked that possibly George Alabama Florida had arrived home with a new consignment of stogies. Harry Stevenson, who is conceded the best red-shirt actor-manager in the business today, is in the big city looking about for an engagement. Several are pending—just a question of salary.

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THE MOVIES

COVERING MANUFACTURERS, EXCHANGES, EXHIBITING AND THE STUDIOS

GOLDFISH

Declares Breakers Ahead

Both Producers and Public To Suffer Ere Long Because of Inflation Prodigal Beyond Reason

New York, Dec. 11.—While alluring promises of enormous profits for the public are being made by some film manufacturing concerns, Samuel Goldfish, executive head of the Lasky Feature Play Company (the firm which brought out Geraldine Farrar as a screen star), declares that the motion picture industry is on the eve of its greatest trials. Goldfish believes there is a big element in the photoplay industry that is opposed to the exploitation of the public. "It is about time the public knew," said he yesterday, "what many persons within the photoplay industry know; that there is more money being lost right now in the motion picture business than there is money being made," adding that the motion picture industry "is not only suffering at the present time from over-production, but it is being unjustly and undeservedly attacked by uninformed writers for some of the magazines, who have entirely misplaced the motion picture as an amusement and as an art. Perhaps my statement that there is more money being lost in motion pictures than there is being made will be a surprise to a great many persons," continued Goldfish. "But it is true, and the time is not far distant when the public will learn its lesson in financial loss, and when the motion picture industry will learn the effects of its folly by a severe and thorough readjustment of conditions. At the present time in the United States there is more motion picture film manufactured than there is film exhibited. No industry can long withstand without upheaval such an unhealthy condition. I think that much of the misconception of the present business and artistic status of the photoplay industry has been due to a general belief that before the present great development ends the motion picture will have supplanted the stage, and the rewards previously reserved to the theater will come to the motion picture.

"It must not be inferred, however, that I am of the opinion that the future of motion pictures is not to be a brilliant one. Quite the contrary. I do believe that the day far distant, however, when the over-expansion, the over-inflation and the unsound conditions will right themselves. It will mean a cleaning-out process, one of elimination of the unfit and unworthy and survival of the fit. For one thing unreasonably big salaries to artists will stop. There is a belief that money and money alone will bring success to motion pictures. This belief also will be dispelled. On the contrary,

what will bring success in the future will be brains, artistic ideals and organization. And all these things can not be had for so much money."

ALLISON-LOCKWOOD FEATURE

New York, Dec. 11.—The thousands of admirers of Harold Lockwood, one of the leading photoplay actors of the day, will be delighted to learn that he is to appear in a number of two-reel subjects to be released at intervals

by the American Film Company, Inc. The first of the two-reel Lockwood pictures will be The Tragical Circle, which will be released December 27. A particularly strong cast will appear in this drama. In addition to Harold Lockwood May Allison, William Stowell and Ashton Dearholt have prominent roles. The picture was produced by Thomas Ricketts, dean of American producers, who has directed a number of notable recent successes, including Damaged Goods, The Secretary of Frivolous Affairs, The House of Scandals and The Buzzard's Shadow.

FRANK LLOYD



Whose direction of The Gentleman from Indiana, initial Pallas Pictures release on the Paramount Program, has won him commendation.

SEQUEL TO THE DIAMOND

New York, Dec. 10.—It is roughly estimated that 8,000 suggestions for a sequel to The Diamond From the Sky already have been received at the main office of the North American Film Corporation in New York, and letters are coming in by scores in every mail from contestants who announce that they are now working on their suggestions. It is reiterated that only an idea is wanted—1,000 words or less. Points to be considered are: What becomes of the diamond? What becomes of the child? What is the fate of Blair Stanley? What happens to Vivian Marsten? To the man, woman or child submitting the most suitable suggestion, the prize of \$10,000 will be awarded. All suggestions should be sent to North American Film Corporation, 71 West Twenty-third street, New York City. Indications are that the prize contest of The Diamond From the Sky is to be the greatest ever conducted. In the contest in which The Diamond From the Sky was submitted by Roy L. McCardell, 19,846 manuscripts were received. It is the belief that The Diamond sequel suggestion will exceed this number considerably.

ITALIAN MOVIE MAN HERE

New York, Dec. 9.—A prominent motion picture producer of Italy, Arturo Ambrosio, reached here last week, accompanied by a secretary, interpreter and sales agent, the latter in the person of Signora Giuseppe Schultz. Ambrosio is in America to aid in the production for the screen of six plays of d'Annunzio. American actors are to be employed in all the casts.

CHANGE OF RELEASE DATE

New York, Dec. 10.—The Secret Agent changes dates on the Mutual Program with The Ace of Death, according to a statement made by the Gannett Company. In the latter production Stella Hammerstein is starred. Both of these multiple-reel photodramas are Rialto Star features. The Ace of Death will be released December 15, and the other screen play January 12. Robert T. Haines stars in The Secret Agent.

PATHE SCRIPTURAL PICTURE

New York, Dec. 11.—Pathe will release on the Gold Rooster program for Christmas week the seven-part life of Our Saviour, in Pathe color. This very costly production has attracted much more notice than the average photoplay produced. Years were spent in its making and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made. The subject lends itself particularly well to color and the glowing splendor of many of the scenes are almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in The Life of Our Saviour is proven by the universal praise which has been given it by clergy and educators everywhere.



Scene in A Woman of the World, Terriss photoplay, to be released early in January. Elaine Terriss in the center.

Scene in A Price for Folly, starring Edith Storey and Arthur Cozine. Vitagraph release on V-L-N-E Program, December 13.

FOX FEATURE FILMS IN 1916

In the year now ending the sensation of the feature film industry was the spectacular growth and development of William Fox pictures.

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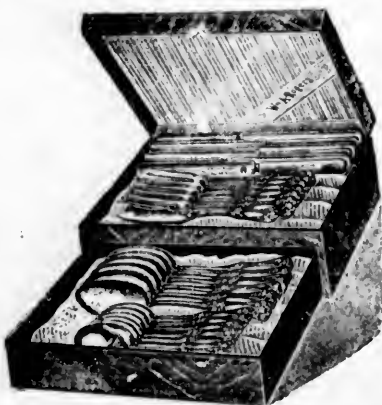
WE WARN THE EXHIBITORS OF AMERICA, as impressively as the language permits us to do, that the coming year of 1916 cannot possibly bring a full measure of prosperity to any exhibitor unless he makes *prompt* and *early* arrangements to show his patrons the remarkable five-reel weekly features produced by the William Fox organization.

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GENERAL MANAGER OF BIG-4**

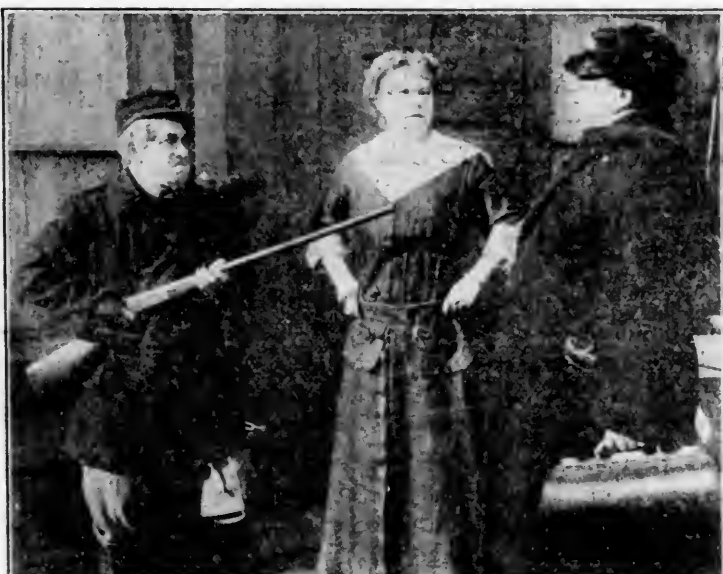
**Erstwhile Coast Division Head Given Second
Promotion Within Six Months—Will Di-
rect Sales Force of V-L-S-E—Favors
"Open Booking" Policy**

New York, Dec. 11.—A. W. Goff, for the past four months in charge of the Pacific Coast division of V-L-S-E, Inc., has been appointed assistant general manager of the company, with headquarters in New York. General Manager Walter W. Irwin has just announced the appointment, and Goff is now on his way East, and will assume his new duties December 13. His elevation to the direction of the V-L-S-E sales force, which is the principal duty of the assistant general manager in the V-L-S-E, is recognition of the splendid work which Goff has done for the Big Four in the West, and of his noteworthy capacity to secure unusual results. This is the second appreciation of his capability within six months, Goff having been transferred from Cleveland where he was branch manager for the V-L-S-E, to San Francisco as Coast division manager last July. It is also a further evidence of the oft-repeated and widely known policy of the V-L-S-E, that merit is the sole test of recognition and advancement in the Big Four ranks. In both Cleveland and

San Francisco, Goff's superior ability as branch manager Walter W. Irwin appears to mean that he desires more time for creative work, and, therefore, sought the lieutenant best suited to relieve him of much of the executive detail in connection with the V-L-S-E. Irwin plans to spend more time with his different department and branch managers, bending every effort to make the Big Four's service of the highest possible efficiency to the exhibitor.

FINE ARTS AND PHOTODRAMA

New York, Dec. 11.—William Morgan Hanson, scenario editor of the Associated Film Sales Corporation, has prepared an essay, The Photodrama—Its Place Among the Fine Arts. This thesis he seeks to establish by comparison with the drama and by "concrete example" and "modern instances." The work is written primarily to give the casual reader a better understanding of the ideals and intents of the film drama. There are interesting expositions of the difficulties which beset the path of the



Scene in Cissy's Innocent Wink, a rural comedy, featuring Cissy Fitzgerald. Gaumont Casino Star Comedy, released December 19, on Mutual program.

along the Coast, Goff made an enviable reputation for both himself and his company. It is his aim to serve the exhibitor in the fullest sense of that word, and in every territory in which he has worked he is regarded by theater managers as their friend and counsel upon whom they might rely to help them build bigger and better business.

Goff is an ardent supporter of the "open booking" policy, which is one of the fundamental business doctrines of the V-L-S-E, believing that the best results are obtained for both the exhibitor and the distributing company if the exhibitor is permitted to book the particular feature he wants when he wants it for as long as he wants it, without tying him up with a contract that makes it obligatory to take features he does not want, and, therefore, limit the run of each feature. Goff holds with General Manager Walter W. Irwin, who is responsible for the emphasis which the V-L-S-E gives to the "open booking" policy, that there has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it. He has won hundreds of theater managers to this viewpoint, showing them that the cast-iron yearly contracts which prevent an exhibitor from rebooking and rerunning the features that score big hits, have cost them thousands of dollars, and that they have lost a tremendous volume of word-of-mouth advertising by being forced to let these features pass on in order to make a place for the next feature released on the program.

The appointment of Goff as assistant general manager is evidence of the sincerity of V-L-S-E's square deal policy to its employees and the exhibitors. This policy is one which combines the division of profits and the encouragement of every member of the force to work for promotion to the highest positions in the organization. The appointment of an assistant to Gen-

eral Manager Walter W. Irwin appears to mean that he desires more time for creative work, and, therefore, sought the lieutenant best suited to relieve him of much of the executive detail in connection with the V-L-S-E. Irwin plans to spend more time with his different department and branch managers, bending every effort to make the Big Four's service of the highest possible efficiency to the exhibitor.

SECOND PALLAS PICTURE

New York, Dec. 11.—As its second release on the Paramount Program, Pallas pictures will offer Maevyn Arbutkott in a screen version of his former stage success, The Reform Candidate, written by Arbutkott in collaboration with Edgar A. Guest. Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Bayles and others of equal ability. Frank Lloyd, who also directed The Gentlemen From Indiana, has staged Arbutkott's latest screen vehicle. Aside from its exceptional humorous theme, this play carries a dramatic touch that makes it of more than ordinary interest, and tells a touching story of home and politics. The Reform Candidate will be seen in Paramount theaters beginning December 19.

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NEVADA ROSE TEASPOONS, \$3.50 PER 100. Write for free catalogue and send trial order for a three-and-one-half-cent Souvenir. M. P. Dept., OXFORD PREMIUM COMPANY, 180 N. Dearborn Street, Chicago.


ELECTRIC MOTION PICTURE THEATER LIGHT PLANTS, COMPLETE PERMANENT & TRAVELING EQUIPMENTS, NEW MODEL 36 LBS., THROW 14 FOOT 5,000 C. P. PICTURES. OPERATING COST 10c AN HOUR. CAT. 3c. OHIO ELECTRIC WORKS, CLEVELAND, O.

PICTURE THEATRE FOR SALE
Seven-Day town; 2 Machines; seats 220; stage, furniture, heat; owner going West. **REX THEATRE, Chicago, Ill.**

FOR SALE Twenty Reels Film, Mottograph Picture Machine, Deagan Electric Lamp, 10x12 Microcloth Screen. **ARTHUR CLARK, 3702 S. Nebraska St., Marion, Ind.**

FOR SALE—Moving Picture Theatre in town of 6,000 everything first-class; seats 300; has large stage, scenery, etc.; only one other theatre here; 10c admission; rent reasonable; a long lease; \$2,000.00 for quick sale **REGENT THEATRE, Wellville, N. Y.**

WANTED TO BUY 50 or 60-ft. R. T., with 30 or 40-ft. M. P.; also Blue and Reserve Benches of chairs; must be cheap for cash. **BOX 117, Middletown, O.**



Caught on a Flood of Success

THE V.L.S.E. was the first of the large feature distributing companies, we are told, to show a substantial gain in both collections and billings during the summer months.

It was the first, and thus far the only film organization to share its profits with all its employees—the division made October 10th last, and to be made every subsequent quarter, amounting to 20% of the company's net profits.

These forward steps have been made possible only by reason of the superior money-making qualities of Big Four productions, for the exhibitor and for the producer.

Crammed with heart-interest, powerful dramatically, unequalled photographically and with it all, wholesome and purposeful, the public has placed its stamp of overwhelming approval on them—accorded them a favored place as the highest expressions of the photoplay art.

Immediate new releases:

"THE CAVEMAN" (Vitagraph) which our critic described as "the only picture I ever saw of a picture showing which made every reviewer laugh" yet it is also an intense drama—
Featuring **ROBERT EDSON.**

"THE ALSTER CASE" (Essanay). An honest-to-god detective story, from the great stage success, which will make you mad because it is so baffling—
Featuring **BRYANT WASHBURN** and **RUTH STONEHOUSE.**

"A MAN'S MAKING" (Lubin). A straight-from-the-shoulder story of the making of a man against terrific odds—
Featuring **RICHARD BUEHLER** and **ROSETTA BRICE.**



"I'M GLAD MY BOY GREW UP TO BE A SOLDIER" (Selig). A smashing, patriotic knock-out, which sounds the high note of love for country, with thrills by the basket—
Featuring **HARRY MESSAYER** and **EUGENIE BESSERER.**

And do not overlook the fact that these features represent but half of the Big Four's business-building service.

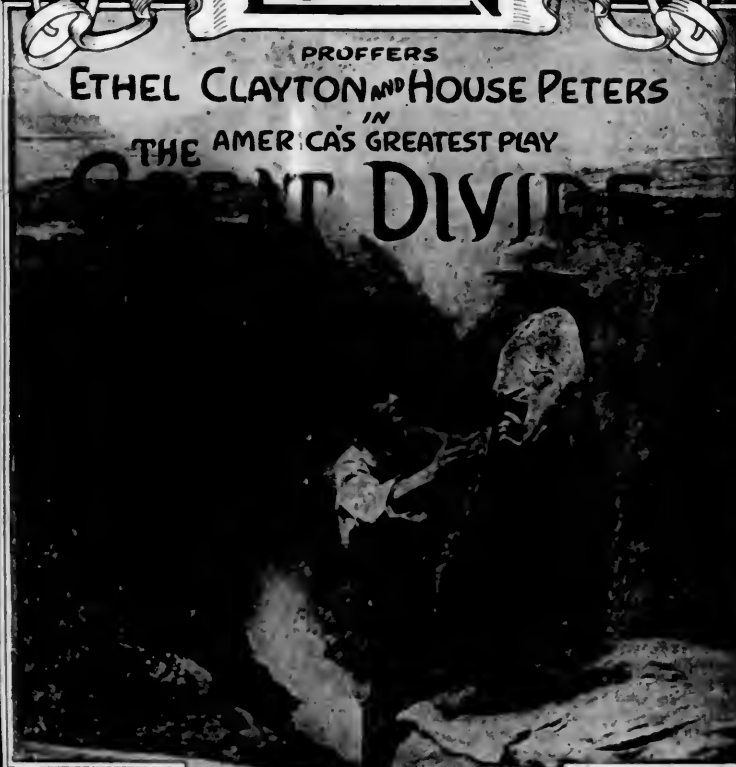
The other half begins where the film ends—in the most modern merchandising program to help you sell to the best advantage that which you have bought, that the motion picture industry has ever known. This plan of mutual helpfulness and service we call "The New Religion." We give our sales organization a share of the profits, so that they will work harder for you.

A dozen exhibitors in your vicinity will attest to the value of this operation. Shall we send you their names?

V. L. S. E. Inc.






PROFFERS
ETHEL CLAYTON AND HOUSE PETERS
IN
THE AMERICA'S GREATEST PLAY
THE GREAT DIVIDE



DIRECTED BY **EDGAR LEEWIS**
SCENARIO BY **ANTHONY P. KELLY**

RELEASED DEC. 20
BOOK THROUGH V.L.S.E. INC. OFFICES

ALONG CAME RUTH

New York, Dec. 11.—Ruth Blair, the young motion picture star who just returned from Chicago, after appearing in the Fox production, The Fourth Estate, left a large number of new friends behind her when she returned to New York. One of them, the orchestra leader in the hotel where she stopped, took special pains to give her "a big entrance" every time she came in to dine. Upon her appearance he would strike his baton and the orchestra would immediately enter into the refrain of the ballad, Along Came Ruth.

PATHE CLUB FORMED

New York, Dec. 11.—The department heads of the Pathe forces have gotten together and formed a club for social purposes. The organization is known as the Pathe Club, and is now being incorporated. That the Roosterites mean business is shown by the fact that the club starts out with a capital of \$1,000 paid in, and has received the hearty support of Charles Pathe and General Manager Gasnier. Officers have been elected as follows: Honorary President, Charles Pathe; president, L. J. Gasnier; acting president, W. A. Shotts Douglas; acting vice-president, Ralph Navarro; secretary, P. Allen Parsons; treasurer, Gabriel Bardet. To the board of governors were elected: M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seltz and F. H. Knocke, the officers of the club also acting as members of the board ex-officio. A dance and dinner have been planned for the middle of January, and club rooms are contemplated.

MASTERPICTURES DE LUXE

New York, Dec. 11.—Masterpictures, De Luxe Edition, is a re-cast of the established title-name of Masterpicture, soon to be issued by Mutual Film Corporation. The change has been made to give the new name a meaning to cover and convey the exceptionally high standard of quality which will characterize these coming features of 1916. Masterpictures, De Luxe Edition, will be released beginning the week of January 17. They will be most unusual in character—powerful picturizations of famous plays, world-famed books and works of fiction, and original scenarios by the most noted authors. Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group. A large number of stars, famed in stageland and screenland, have been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers. Studios have been built and

A NEW ERA

In the history of motion pictures
Few incidents stand out with boldness
Few changes have been made in the method of release
Few new ideas have been developed in the direction of presentation

—But
Albert E. Smith and J. Stuart Blackton
Have hit upon a wonderful plan

The plan is
THE PERSONALLY PICKED PROGRAM

Every subject released under this brand
Will not only be produced under the personal supervision of
J. Stuart Blackton and Albert E. Smith
But
Will be so selected as to compose
A complete evening's entertainment.
In other words, the program will comprise
The harmonious blending of subjects
A combination of good comedy and drama.

The first release of
THE PERSONALLY PICKED PROGRAM
Will be composed of
A four reel dramatic subject, entitled
"ON HER WEDDING NIGHT" and
A single reel comedy
"THE PATENT FOOD CONVEYOR"
The release date is
Monday, December 20th.

If an exhibitor desires to present
The best in photoplays
Feature stars of the first magnitude
In stories of supreme value
We suggest that he communicate immediately with
The nearest branch of the General Film Company.

THE VITAGRAPH COMPANY OF AMERICA
E. 15th Street and Looust Avenue, BROOKLYN, N. Y.

new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months. The most elaborate pains have been taken to assure the fullest preparation for the big increase in activity and production.

"I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed not long ago. "It is part of the obvious destiny of this corporation and for what it stands in the motion picture business. While our announcement may, and probably does, come as a surprise in many quarters, it yet stands for just what any thoughtful student of the industry might have forecast. The vast increase in the Mutual output is the expression of a carefully evolved plan to meet the ever developing demands for the higher quality, the better pictures, the more appealing entertainment that is the continuously advancing goal of Mutual effort."

DELAY VAN-EQUITY FILMS

New York, Dec. 11.—Because of his inability to secure release from the United Booking Office, who insisted upon the clever comedian filling his Buffalo engagement next week, Billy B. Van, who, with Joe LeBlanc, the cut-rate ticket king, and others, has just organized the Equity Motion Picture Company, will be delayed in beginning the actual filming of comedies of that concern. The new corporation is capitalized at \$100,000, and will produce comedies entirely, with Billy B. Van featured in each of the releases. Associated with Van and LeBlanc, who hold the offices of president and vice-president, respectively, are A. Cohen, secretary; Al Jones, treasurer, and the following directors in addition to the officers mentioned above: William McBride, W. G. Lindsay, Edward Hudson and Harry Hudson. The Equity already has five Van comedies, three single reels and two two-part ones, but no attempt at releasing will be made until about ten or a dozen subjects have been completed. Early in the new year this will be possible. The program on which the Van pictures are to be released has not yet been decided.

Van wanted to give up his vaudeville bookings a week ago, but the United Booking Office was insistent that he at least fulfill his Buffalo engagement. The minute he returns from the up-State metropolis the comedian will make his arrangements for his initial picture under the Equity brand.

Chicago Camera Chatter

By "ZIN"

Here's our best wishes for a Merry Christmas and a Happy New Year. The big Christmas Number of our hands, we can now find time to do our Christmas shopping.

From the Manger to the Cross is still a popular holiday attraction. Many exhibitors have booked it months in advance, and the Kalem Company are still offering open time on the five-reel masterpiece.

How Molly Made Good opens an indefinite run at the Chicago Fine Arts Theater, starting December 20. We might add that it would have been hard for Molly to fall with the big cast of notables she was surrounded by. Twelve of America's leading stage stars are seen in this six-reeler, which is offered at the price of 50 cents, and released in this territory by the General Feature Film Company, of Chicago.

The W. H. Bell Feature Film Company exhibited four of their December releases at a private showing at the Bandbox Theater last Thursday morning, all of which were very good.

Billy Weiss is working for the Mutual Film Corporation, Chicago, handling The Girl and the Game. He reports business good.

Leon Schlesinger and Sam Lippert have recently been added to the crack sales force of the Chicago office of the Metro.

The Chicago office of the Metro have installed a twenty-four-hour service, which went into effect December 1. Three complete shifts of employees are used in order to accomplish the work efficiently. This is an entirely new departure from the usual run of an exchange, insofar as everything complete from the manager down is used in each shift.

Pearl White, the well-known photoplay actress, buys a new automobile every six months. She says she would no more ride around in a last year's model than she would wear a last year's hat or gown. It's a good thing the styles in autos don't change as often as in the case with gowns and hats. Pearl could buy a new auto every two weeks.

We haven't many personal items this week. Our friends get a little lax in sending in items of interest to the Chatter column readers, and, lest you forget, we might mention that contributions to this column are cheerfully accepted.

The Chicago local of the Moving Picture Operators' Union held their annual ball at the Coliseum on Wednesday evening, December 8, but the grand entrance push did not begin until a late hour, as many of the boys could not come until their respective theaters had finished the program. Fully 2,000 attended the dance, among whom were many of Chicago's leading exhibitors and exchange men. The grand march was led by Maury Cohn, president of the Operators' Union. Entertainers were sent up by nearly all of the leading publishers to feature new songs. The ball was a thorough success.

John R. Frenler, president of the Mutual Film Corporation, and S. S. Hutchinson, were visitors to the Chicago office last week, where they viewed the first episode of The Girl and the Game. This serial is reported as having been booked solid for weeks to come.

J. E. O'Toole returned from an Illinois trip, and his many new contracts are sufficient proof that he met with success and that business is good.

C. Bailey, who has the Lincoln Theater in Valparaiso, Ind., was in Chicago last week gathering new ideas from Chicago's beautiful photoplay houses. Within a short time he will make many improvements on his theater.

Herman Lewis, who has the Grand Opera House at Oakshoek, Wis., has just taken a lease on the Grand Opera House of Winneconne, Wis., where he will run a first-class photoplay program in conjunction with his other house.

The new Majestic Theater that is being built in Wyandotte, Mich., a suburb of Detroit, will open December 15. They have purchased the large model of the Bartola Orchestra. The building of this house was started by Messrs. Calle and Gubard, who own the Fine Arts, Majestic and several others of Detroit's big photoplay houses.

The Grand Opera House at Rockford is doing a tremendous business with the Birth of a Nation at \$2 top prices.

The Lexington Theater, on Lexington and Crawford avenues, is closed for a couple of weeks undergoing repairs and the installation of a new ventilating plant. Pictures and vaudeville are shown here, and a fine program has been arranged for the reopening, which event will take place Xmas Eve.

PALLAS PICTURES

WILL SHORTLY PRESENT



DUSTIN FARNUM

IN

"THE CALL OF THE CUMBERLANDS"

FROM THE SUCCESSFUL BOOK AND PLAY BY CHAS. NEVILLE BUCK
(THIS BOOK HAS HAD ONE OF THE LARGEST SALES IN RECENT YEARS)

RELEASED JANUARY 31st
ON THE PARAMOUNT PROGRAM

AND

FLORENCE ROCKWELL

IN

"HE FELL IN LOVE WITH HIS WIFE"



FROM THE WELL-KNOWN BOOK AND PLAY
BY E. P. ROE

RELEASE DATE TO BE ANNOUNCED LATER

PALLAS PICTURES

PUBLICITY OFFICE: 220 WEST 42nd STREET, NEW YORK, N.Y.
STUDIOS: 205 NORTH OCCIDENTAL BLDG., LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS: FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL-TORONTO-CALGARY

PARAMOUNT PROGRAM

LASKY

Leads the World
in Perfect
PHOTOPLAY
Productions

Released Exclusively Through
Paramount Program

JESSE L. LASKY FEATURE PLAY CO.
120 WEST 41ST STREET NEW YORK CITY.

JESSE L. LASKY
PRESIDENT

SAMUEL GOLDFISH **CECIL B. DE MILLE**
TREASURER. DIRECTOR GEN.

C. Foster, who was formerly connected with Ringling Bros.' Circus, recently sold the Lexington Theater, which house he controlled for some time.

F. J. Fisherty, manager of the H. & H. branch of the Mutual Film Corporation, and his whole crew, are working like demons on the bookings for the new serial, The Girl and the Game. This branch also reports big business, which is evidence of the fact that the day of serials is not over yet. With Helen Holmes in the leading role, there is promise of enough sensationalism to make the picture a world leader.

Fighting for France, the big new war picture, is occupying the La Salle Opera House in Chicago at the present, and has proven to be a big drawing feature. The house has been packed to the utmost continually from nine in the morning until eleven at night. An orchestra of fifteen furnish the music and the house is appropriately decorated. The pretty girl ushers are all costumed as Red Cross nurses.

Damaged Goods is more than holding its own at the State street Bijou Dream. Big crowds are in attendance at all times.

Fatty and the Broadway Stars is the title of the Triangle play which is seen at the Studebaker this week. The cast includes "Fatty" Arbuckle, Weber and Fields and many other celebrities.

An innovation in advertising is the fact that over four hundred "L" stations in the city of Chicago carry Metro advertisements. This is claimed to be but the beginning of a big publicity campaign which the Metro people are starting here. The boards will be changed weekly.

CHANGES IN V-L-S-E FORCES

New York, Dec. 11.—C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the sub-branch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office. Shurtleff has made a very enviable record by his work in the South, being consistently toward the top of the list in the efficiency tables grading the work of the sales force of the V-L-S-E as a whole.

Another addition to the Big Four's constantly increasing sales organization is Allan Bachrach, who will be attached to the Washington sub-branch office, and will work in North Carolina and Virginia. Bachrach was a former exhibitor, who made quite a name for himself by reason of his advanced methods while manager of the Washington house of the Brylawski chain of theaters. He entered the sales field of the industry when he became affiliated with the World Film office in Washington, under Leon J. Bamberger, then its manager. Bamberger is now sales promotion manager of the V-L-S-E, so that Bachrach will again come under the notice of the man who first introduced him to the marketing side of moving pictures.

RAY IN NEW FEATURE

New York, Dec. 11.—Charles Ray, of the New York Motion Picture Corporation, is to start acting in a feature photoplay with a Western atmosphere as his next vehicle. Ray has been commanding more than ordinary attention of late by reason of a series of splendid acting studies in the features in which he has appeared. The various roles called for all the versatility he possesses, and he appears to have fully lived up to the good opinions the critics have formed regarding him.

DOROTHY BERNARD



Appearing in photoplays released through the Mutual Film Corporation

PATHE ANNOUNCES

That after viewing the First Episode of "Who's Guilty?", now finished, it was felt that it was not up to the PATHE Standard, and therefore at great financial loss the series is withdrawn, **TO BE REMADE** by the Arrow Co. In the meantime

THE RED CIRCLE

A DETECTIVE SERIAL OF REMARKABLE MERIT, PRODUCED BY BALBOA AND FEATURING **RUTH ROLAND AND FRANK MAYO**

AT FIRST INTENDED FOR RELEASE BY PATHE A MONTH LATER, will be substituted for "Who's Guilty?" and released **DECEMBER EIGHTEENTH**

THE RED CIRCLE represents Balboa's best talent, with scenarios by Will M. Ritchey and H. M. Horkhelmer, Authors of "Who Pays?"

The widest newspaper publicity will be given this serial of heredity, romance and humanity. The stories are written by Albert Payson Terhune. Fourteen episodes of two reels each.

THE PATHE EXCHANGE, INC., EXECUTIVE OFFICES **25 W. 45th St., NEW YORK.**

SERRANO ENGAGED BY F. P.

New York, Dec. 11.—For the difficult role of Dr. Villmore in its adaptation of Henry Arthur Jones' great dramatic success, Lydia Gilmore, in which Pauline Frederick is to be starred, the Famous Players Film Company has secured Vincent Serrano. Serrano is one of the few remaining stage notables who has never before appeared on the screen, though for the last two years one of the largest producing companies has been making frequent efforts to induce him to appear in its photoplays. Though new to stardom, the name of Vincent Serrano is well known in the theatrical world. Among his many achievements is the unique record of having played Lieutenant Burton in the celebrated war drama, Arizona, for over 1,000 times. He was co-star in A Little Brother of the Rich, and On Parole, and was featured in The Lure and The Revolt. He has been associated with many big Broadway successes, among them Mrs. Leffingwell's Boots.

IVAN ADOPTS STATE OPTIONS

New York, Dec. 11.—State-right buyers no longer can purchase individual productions of the Ivan Film Corporation. As the records of the past few weeks in the sale of Concealed Truth and Forbidden Fruits demonstrate, State-right buyers are eager for Ivan productions. Answering the requests of many of his customers General Manager Chadwick, of the Ivan Film Corporation, has evolved a new plan of selling. He is disposing of options on his entire yearly output of a feature a month. He is connecting with the foremost State-right buyers in every territory where possible and is guaranteeing features of Ivan one a month regularly hereafter. Statements to the effect that State-right buyers haven't the faith of their own convictions are belied in the present Ivan situation. These concerns are today placing deposits on their faith in Ivan's "making good." Announcements have not been made yet of the titles of the forthcoming Ivan productions, nevertheless over half of the country has been sold. Chadwick recently had this to say: "State-right buyers are hungry for good reproductions. They are tired of this business of fussing about and rushing about every time a feature in hand is played out. They haven't the time for it, or do they want to put the energy into finding new connections every week. It means satisfaction to be able to bank on features of a standard quality from a source which they know they can depend on. I have no doubt but that the present plan of Ivan will be followed in every instance. I hope it will be; not only for our own success but for the good of the industry. I venture to remark that by the end of the next year the best State-right buyers will be sold out or will be stocked up for months in advance and that the good independent producers will have their market assured before they touch a pencil to paper in laying out their new productions. This fine for the producer, fine for the State-right buyer and fine for the exhibitor."

ROTHACKER OFF FOR COAST

Chicago, Dec. 9.—W. R. Rothacker, president of the Industrial Moving Picture Company, left Saturday for San Francisco and Los Angeles. Mr. Rothacker will spend about a week or ten days on the Coast in the interests of his firm before returning to Chicago.

A Merry Christmas and A Happy New Year

To our many thousands of old friends and customers in this country and foreign lands. We hope to have the pleasure of serving you as we have in the past with tickets of all kinds.



ROLL TICKETS

Five Thousand	\$1.25
Ten Thousand	\$2.50
Twenty-five Thousand	\$3.50
Fifty Thousand	\$5.00
One Hundred Thousand	\$8.00

Your own Special Ticket, any printing, and colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, \$2.50; Stock Tickets, 6c per 1,000. Prompt shipments. Cash with order. Get the samples.

Automatic Machine Tickets, with or without numbers. BUSINESS RECORDS.

RESERVED SEAT THEATRE TICKETS

Enclosed Diagram for state number of Reserved Seats used at a performance for prices before placing next order.



NATIONAL TICKET CO., Shamokin, Pa.

"A LEGITIMATE HIT"

HENRY KOLKER	JULIAN ELTINGE
LULU GLASER	MAY ROBSON
C. J. ROSS	MARGUERITE GALE
	MABEL FENTON
ROBERT EDESON	JULIA DEAN
LEO DITTRICHSTEIN	HENRIETTA CROSMAN
CYRIL DITT	MME. FJORDE

12 STAR PRODUCTION

"HOW MOLLY MADE GOOD"

SIX REELS

Opens at THE FINE ARTS THEATRE, Michigan Avenue, Chicago, Monday, Dec. 20th, for an indefinite run at 50c admission price. Controlled for Illinois, So. Wisconsin, Indiana and Kentucky by the

GENERAL FEATURE FILM CO.

MALLERS BUILDING Phone Central 8145 CHICAGO



TANGO BELLS

Wonderful tone, great carrying power, callope effect. Loud and soft key, also switch for single stroke action. Regulation piano keyboard, famous Willard storage battery, and, best of all, a right price. Used with fine effect in Picture Houses, Dance Halls, Orchestras, Skating Rinks, Musical Acts, etc. Mounted in oak case, 22x29 in. deep. Bell metal notes, that regulate the tone that is different.

You take no chance as I will send on TRIAL, and if you keep it, pay for it, and if not, return. Big sale of 39 notes Chrom. F to G. \$175.00 complete. Send for catalogue.

E. R. STREET, 28 Brook Street, Hartford, Conn.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

METRO'S BIG BUSINESS IN CHI.

Chicago, Dec. 11.—Through untiring efforts Harry Weiss, manager of the Chicago office of the Metro Picture Service, has within the space of five short months made a large office out of a small one. When Harry Weiss took hold of the Chicago office there were but seventeen accounts on the Metro books, and today there are one hundred and sixty six, which is the largest city business of any local feature exchange, besides over three hundred out-of-town accounts. With the expansion of the business it was necessary to take on more floor space. By the first of the year the Metro will have moved to the fourth floor of the Mallers Building, where they will occupy almost all of the floor space. The Hamburg-Engstrom Company have received the contract for the fittings, and many of the beautiful oil paintings of Metro stars will adorn the walls. "Good service and good treatment have caused our remarkable growth from a handful of customers to a flourishing institution," is the way that Harry Weiss put it briefly.

BRAY-PARAMOUNT RELEASES

New York, Dec. 11.—Following the announcement that J. R. Bray, cartoonist creator of Colonel Heeza Liar, and other cartoon characters, had become associated with Paramount Pictures Corporation, it is now stated that Bray's schedule of releases for the first four weeks has been prepared, and although subject to change, has been adopted. The new year will usher in the first release, January 6, when Colonel Heeza Liar's Waterloo will have its initial unreeing under the Paramount banner, together with several hundred feet of original film now in course of preparation. This is Colonel Heeza Liar's premiere as a star with Mary Pickford, Marguerite Clark, Geraldine Farrar, Duesin Farnum and the other celebrated players associated with the various productions of Paramount Pictures. On January 13 L. M. Glackens, one of Bray's corps of six assistants, will be represented by Hadden Badd's Elopement, a cartoon, and also a part reel of educational material yet to be announced. On January 20 a silhouette fantasy by C. Alan Gilbert, illustrator, entitled The Chess Queen, will be released. This is the picture about which there has been so much talk, and which Bray and Gilbert will soon be in a position to announce finally to the public.

QUINN RUNS ALL-NIGHT SHOWS

Los Angeles, Cal., Dec. 9.—A new record for attendance and number of shows, which will may be called a world record, was established by J. A. Quinn, at Quinn's Superba, during the present run of Brient's Damaged Goods, played by Richard Bennett and his co-workers.

For two successive Saturdays Mr. Quinn ran shows all night, one at 11 p.m., 1, 3, 5 and 7 a.m. When taking into consideration the fact there are six regular shows daily, and that the attendance has been so phenomenal the past three weeks that an extra show at 11 p.m. has been almost a nightly occurrence, the wisecracker claim that the progressive J. A. Quinn has hung up a record that will stand for some time, probably until he breaks it himself.

This puts Los Angeles on the map as the original all-night town, as far as the Coast is concerned, and takes the honors from San Francisco.

HORSLEY

Reviews Former Times

In the Motion Picture Business Which Latter, He Declares Has Advanced—Suggests Improved Stories

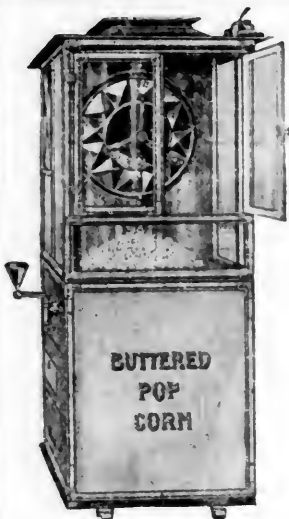
"Some years ago, when the motion picture attracted attention and dollars more because it was a novelty rather than a form of amusement, manufacturers had a way of making a production quite different from the methods in vogue today. Then everything was done on a small scale, and necessarily so. The motion picture had not been accepted as a means of diversion. Consequently the returns precluded any great outlay and no great investments on a single picture were made unless the man back of it was willing to gamble against great odds and take a chance of building up a reputation which netted him equity in the end." is a view expressed by David Horsley. "Not much of his gambling was done, however," says he, "for his whole business was so new and the system in such a chaotic state that no man cared to make a leap unless he had some reasonable assurance that he was going to land some place other than in the bankruptcy court. So manufacturers bided their time and let the trend of sentiment lead the man until there were definite prospects ahead before they plunged into the semi-darkness of the uncertain future. Pictures were made in those early days under conditions which, in recollection today, bring out shudders from the men who went through the mill. In the first place it was hard to get actors to go into motion pictures. The followers of Thespis looked upon the newcomer as a jockey upon their domain—an infant that was easily debauched all the high ideals of their histrionic art. A few actors were courageous enough to make the leap but they were so haunted for their treachery in deserting their deal that most of them frequently slunk along dark highways to avoid discordant lectures. Studios were a thing in name only. They consisted generally of some back room equipped so better for taking motion pictures than for carrying on the carpentry trade. Sometimes a platform in some back yard answered the purpose. Whatever mechanical equipment a manufacturer really had was just enough, and no more, to cope with the situation. Everyone concerned in the making of the picture took a hand in every phase. An actor helped build and paint or wallpaper sets; the cameraman engaged actors; the owner wrote scripts (sometimes put on the picture if he had no director), and if he was so fortunate as to be able to hire a director the latter often helped at odd jobs.

"Thus were the earliest days of picture making. Then times changed. The novelty wore off and was supplanted by a real desire on the part of the public to accept motion pictures as a legitimate form of entertainment. And with this situation a better grade of pictures came into being. The manufacturer no longer helped build sets, grind the camera or help at odd jobs. He went out to see that his pictures were sold. Men with a knowledge of stagecraft were engaged to put on the productions, actors were no longer hard to get; as a matter of fact the supply was greater than the demand. For the stigma of disdain had been removed with the fast growth of the infant amusement industry, and people from all lines of amusement enterprise saw in it an opportunity to quickly and heavily increase their exchequer. And so time went on till the present day. The industry grew until it is now ranked

CHARLOTTE GREENWOOD



Miss Greenwood is duplicating her stage success as a comedienne in Oliver Morosoff's screen productions.



Kingery No. 190

Who Can Resist Buttered Popcorn

When its delicious aroma tickles the palate?

Everybody enjoys eating it.

You please your patrons by serving them delicious, crispy, tender, toothsome, buttered popcorn.

POPCORN—BUTTERED AND SALTED to suit the taste of the purchasers, creates a satisfied trade, who, after they buy once, will buy again. This is the method that insures success, brings you nickels, dimes, which make the dollars.

In your lobby you have a place for Kingery's No. 190, celebrated rotary popper; give it 27x31 inches, and it will add dollars to your bank account.

Pops 138 bags, each containing one quart, per hour; \$6.40, of which more than \$4.50 is clear profit for you.

Convince yourself that you need a KINGERY by counting the empty sacks found daily upon your floor, each of which should be 2 1/2c in your pocket. Just try this and you'll realize what you have lost, and will quickly join the ranks of Kingery owners.

Built expressly for theatres, the No. 190 is daily enriching many owners. **BE ONE OF THE MANY!**

You owe it to yourself and your patrons to install one in your theatre. **NOW** is the time to do it.

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METRO PICTURES CORPORATION

PRESENTS ITS CHRISTMAS GREETINGS TO THE WORLD OF MOTION PICTURES

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BLACK FEAR

A DRAMA OF PROTEST
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DECEMBER 27th



among the greatest American industries. We have studios magnificently constructed and equipped. We have the greatest artists appearing in the productions. Directors, wizards of stagecraft, are engaged in putting on these productions. All the other technical phases are supervised by experts. In only one way, to my mind, has the motion picture not kept pace with the times and that is in the matter of story.

"I believe that the story is of primary importance in every picture. Without a well-laid subject no picture can be made really good in spite of all the good acting, direction and other fine requisites it may have. Interest in a picture is held by the story and not so much by acting and fine direction, hence my belief. For this reason and in order to get the best stories available I maintain an expert scenario staff at my studio in Los Angeles. Theofoda Harris, a wizard at work of this nature, is in charge. We have our conferences, decide upon the theme and then treat it with particular players in mind to enact the characters. This procedure especially necessary in making of scripts for animal pictures. No one knows better than ourselves what the hostess animals, prominent players in these animal pictures, can do. Scripts furnished by free lance writers are apt to have the animals doing stunts that are not only without bearing upon the story but without rhyme or reason. They have them doing any thing a vivid imagination can connect. One can't make a picture ridiculous just for the sake of bringing in some animal scene. That this is the right system has been proven many times with our productions. Also by the fact that other manufacturers are doing the same thing—having their own experts provide the stories. When whatever deficiency in stories, as they now exist, is overcome, the motion picture will have again advanced greatly."

OCEAN SIGN GEORGIA CAINE

New York, Dec. 10.—Pursuing its policy of contracting with stage celebrities to appear in its forthcoming five-part feature releases, the Ocean Film Corporation have contracted with Miss Georgia Caine to appear in an early release of that company. The feature in which she will appear, has not been chosen, but several popular dramatic productions are under advisement. Miss Caine has appeared in such star production as East Lynne, Lost, Strayed or Stolen; Peggy From Paris, Earl and the Girl, The Motor Girl, The Rich Mr. Hoozenghelmer, The Merry Widow and starred in the revival of Gelsha and Adele.

WAR-PICTURE CRAZY

New York, Dec. 11.—New Yorkers are war picture crazy. At least the various animated pictures showing the actual fighting scenes in Europe are playing to capacity at each and every performance, with no indication of an early subsiding of interest. At the George M. Cohan Theater The New York American is sponsoring Fighting for France, billed as official war picture of the Allies. At the Fulton Theater The New York World is showing Fighting in France, claimed as the official French war department's film of the big battles; the Park Theater is housing the Germany on the Firing Line pictures, and, next week, at the Garrick, the features will be the German Battlefield. This latter picturization is The Chicago Tribune's scenes of the war-ridden country, the Eastern and Southern rights (twelve States) for which are controlled by the Public Service Film Company, of which Joe LeBlang is the head. Twelve prints of this feature are now in daily use by the Public Service Company, and "we could use twenty," says LeBlang.

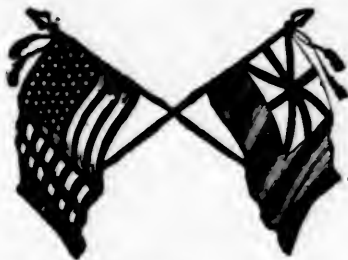
MAURICE TOURNEUR



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Extract from the Rules made by the Lord Chamberlain: 1-The name of the actual and responsible Manager of the Theater must be printed on every playbill. 2-The Public can leave the Theater at the end of the performance by all exit and entrance doors, which must open outwards. 3-Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4-Smoking is not permitted in the Auditorium. 5-All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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PICTURE MEN ORGANIZE

Tamaqua, Pa., Dec. 9.—Motion picture exhibitors representing forty cities and villages in Schuylkill and adjoining counties held a convention here this week and effected a permanent organization of The Exhibitors' League of Eastern Pennsylvania. The following officers were elected: Martin J. Franey, president; O. J. Miller, secretary; Charles E. Kear, treasurer. The officers were appointed a committee to apply for a State charter, which it is intended to keep open for some time. Interesting speeches were made by Fred J. Herrington, of Pittsburg, president of the Motion Picture Exhibitors' League of America, and J. E. Hansen, of Reading.

MOTHER OF SARAH TRUAX ILL

Los Angeles, Cal., Dec. 10.—The many friends of Sarah Truax, the well-known actress, will be sorry to learn that her mother lies in the Good Samaritan Hospital of Los Angeles dangerously ill. Very little hope is held out for her recovery. Miss Truax brought her mother and little girl to Los Angeles when she entered the motion picture field with the Fine Arts concern. She took a bungalow and looked forward to the home life. When the shake-up came at the studio Miss Truax was among those who left. She was about to sign up with a feature picture when her mother fell suddenly sick and was removed to the hospital, where her devoted daughter has been nursing her day and night. Miss Truax has made many new friends during her short stay in the city of photoplay making, and she is in receipt of much sympathy. She is showing her usual pluck.

EXHIBITORS' LEAGUE MEETING

Chicago, Ill., Dec. 10.—A call notice has just been issued by President Fred J. Herrington, of the Motion Picture Exhibitors' League, through James Deives, the national secretary, stating a two days' session will take place on Wednesday and Thursday, January 5 and 6, 1916, at the Hotel La Salle, Chicago. This will be the semi-annual meeting of the Executive Committee of this league. The first session will convene at 10:30 a.m. on Wednesday. Several matters of vital importance to the organization are to be considered at this meeting, including the selection of the city at which the national convention shall be held in July, 1916. Requests have been presented for the convention by Detroit, Chicago, Pittsburg and New York. All exhibiting members are cordially welcome to attend this meeting, which promises to be a representative one. Many States have already

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made their selection of delegates who will attend. Any State league, or member of the league, wishing information pertaining to this meeting may have it by applying to the national headquarters at Pittsburg.

WILL EMPLOY PILOT STUDIOS

New York, Dec. 11.—The Pilot studios in Yonkers will be used by the Raver Film Corporation in the filming of some of their interior scenes. Harry R. Raver, president of the company, made arrangements for the use of these studios through the courtesy of Dr. Shallenberger of the Arrow Film Company. This gives the Raver Company added facilities for the filming of the interior scenes of The Other Girl, the successful Augustus Thomas stage play which they are producing. At the onset, it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios on Staten Island have been used exclusively.

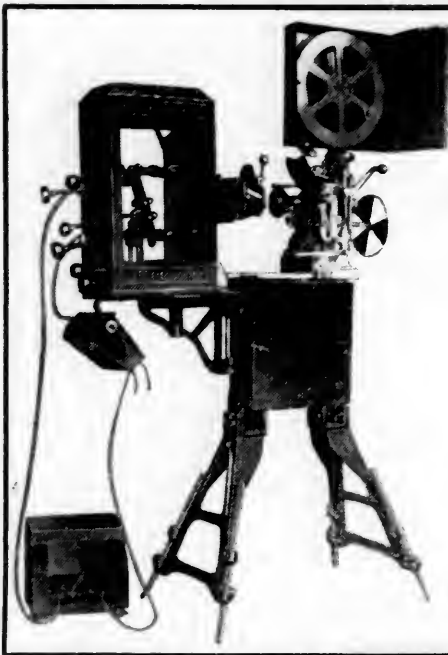
This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

PROGRESS OF GIRL AND GAME

New York, Dec. 11.—The third installment of the Signal Film Corporation's railroad serial, The Girl and the Game, the first chapter of which will be released December 27, through the Mutual Film Corporation branches, has been finished. Smashing engines, derailing cars, plunging the heroine into the dark waters of the river from an open bridge are not enough to satisfy J. P. MacGowan, the director of this picture, nor Frank Spearman, the author. In the third chapter of this film novel, which will be composed of fifteen installments, an entire freight train is burned up, which, it is claimed, is the most pretentious undertaking in the history of the films. Never before, in all her experience in that type of motion picture which has given her the name of "the railroad girl," has Helen Holmes been so fearlessly attractive as she is in The Girl and the Game, which takes her through a whole series of misfortunes to ultimate success. She has always been daring, but in this picture she absolutely shows no fear.

DAVENPORT GETS OPTION

New York, Dec. 10.—E. I. Davenport has secured an exclusive option and rights to produce in moving pictures, The Penitent, a dramatization of Hall Caine's, A Son of Hagar.



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PHILADELPHIA EXHIBITORS

Hold Fourth Annual Ball and Banquet

Philadelphia, Dec. 9.—The fourth annual ball of the Motion Picture Exhibitors' League of Philadelphia wound up with a banquet which was held under way at 5:30 this morning at the Bingham house. The ball proper, which started in Turngemeinde Hall at 8 last night, was the most enjoyable yet given by the local movie folk. The total attendance probably exceeded 2,000 and the committee of exhibitors, who, headed by Jay Emanuel, Dave Sablosky, Carl Hess and Marcus A. Henn, received all-comers, did the honors nobly. Dancing was indulged in intermittently until close to midnight when the prominent picture folk present were introduced from the stage. Immediately following was the grand march led by Lillian Lorraine and Edwin August, and at three o'clock fifty of the most noted guests were taxed to the Bingham, downtown, where a delightfully informal dinner or breakfast was provided by the committee; Charles Sezall acting as toastmaster. Among those widely known to photoplay folk who graced the ball and banquet, and were called upon for remarks of one sort or another, were Virginia Pearson, Vitagraph Players; Pete Schmid, Julian M. Solomon, Jr., Morosco Pub-licity Office; Edgar Metcalfe, Billie Reeves, Kempton Greene, Lubin Company; Rose Duxan, Bliss Milford, Edison Company; Eli Orowitz, editor of Amusement; Mr. Plough, Evening Ledger Photoplay Page; Lillian Lorraine, E. D. Horkheimer, Balboa-Pathé; George Denbow, Fox Feature Exchange; C. F. Bradfield, Family Theater Circuit, and Steve Talbot, The Bill-board. The Society of Patrons attended in a body, led by the president, J. Rodentski Mink, who were addressed by Jay Emanuel at length, in behalf of the motion picture art as represented at the gathering. Souvenirs were distributed during the evening by Sheriff Schmid, V-L-S-E, Universal Film Company and Virginia Pearson. Local newspapermen were much in evidence and first page publicity is the result of the committee's clever handling of the guests and generous entertainment provided for all.

NOVEL PICTURE AT STRAND

New York, Dec. 13.—One of the wonders of modern motion picture photography is revealed in Jesse L. Lasky's production of *The Cheat*, in which Faunie Ward is seen in the stellar role at the Strand Theater this week. During the action of the picture Miss Ward is braided on the bare shoulder with a red-hot iron. The audience sees this done before its eyes, and later sees the glowing scar on Miss Ward's shoulder, yet, of course, she is unmarked.

PARAMOUNT JANUARY SCHEDULE

New York, Dec. 11.—Geraldine Farrer's second photoplay appearance as a Paramount picture star will be released on the Paramount Program in January, according to a statement issued this week. The title is *Temptation*, and, like *Carmen*, was produced by the Lasky Feature Play Company, under the direction of Cecil B. DeMille. The original scenario of *Temptation* was written by Hector Turnbull, of the Lasky literary staff at Hollywood, Cal.

Following her success in the title role of the *Famous Players-Paramount* picture, *Bella Donna*, produced from Robert Hitchens' novel and play, Pauline Frederick will be seen in Lydia Gilmore, January 3.

The stars to be seen in the January Paramount Pictures are among those of the legitimate stage, who have been most successful in their new field, as shown by records in the home

Mutual Program



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ARTHUR MAUDE
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THE TRAGIC CIRCLE

Two-reel "Flying A" Drama
HAROLD LOCKWOOD MAY ALLISON
RELEASED DECEMBER 31ST

THE MENDER

Single-reel "Flying A" Drama
RELEASED DECEMBER 31ST

KIDDUS, KIDS and KIDDO

A "Beauty" Comedy
RELEASED DECEMBER 28TH

SETTLED OUT OF COURT

A "Beauty" Comedy
RELEASED JANUARY 1ST

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NEW YORK, N. Y.

office, and those who are about to make their first photoplay appearance with every indication of success. They include, in the order in which their pictures will be released, Pauline Frederick, Marguerite Clark, Constance Collier, Blanche Sweet, Mary Pickford, Hazel Dawn, Cleo Ridgely, Wallace Reid and Dustin Farnum. Famous Players contribute, beside Miss Frederick in *Lydia Gilmore*, Miss Clark in *Miss and Men*, January 10; Miss Pickford in *Miss Jinny*, January 20, and Miss Dawn in *My Lady Ince*, January 24. The Lasky Feature Play Company adds to its list *Temptation*, January 6; Blanche Sweet in *The Ragamuffin*, January 17; Cleo Ridgely and Wallace Reid in *The Golden Chance*, January 27.

Oliver Morosco is represented January 13 by Constance Collier's first appearance on any screen in *Tongues of Men*, and Pallas contributes Dustin Farnum in *The Call of the Cumberland*, its second production for the Paramount Program.

KRITERION CHANGES

New York, Dec. 10.—In line with the Kriterton policy of cutting unnecessary expense and running their business in a businesslike way, they have leased the old Kriterton floor at 100 Broadway, and will conduct the business hereafter from the building at 106 W. Twenty-ninth street. S. L. Newman, of the Kriterton, who is at the head of another business conducted in the same building at Twenty-ninth street, will be in a better position than heretofore to take care of the affairs of the Kriterton, and every inch of space devoted to Kriterton interest will be used to its fullest advantage. The Kriterton Company hint at an interesting announcement to be made in the near future regarding the new Kriterton program.

PICTURE COMPANY IN BUTTE

Butte, Mont., Dec. 10.—The Intermountain Photoplay Company, in which M. W. Moore, Quincy G. Handy and G. A. White, well known locally, are said to be interested, has been chartered and capitalized for \$100,000, their intention being to operate a chain of picture houses to be known as the Unique Circuit. Five cents will be charged for the matinee and ten cents at night. It is proposed to establish a special Saturday morning program for children. The Intermountain theaters are to be managed by A. L. Palmer.

SITUATION IN COSTA RICA

According to late advices received by the Bureau of Foreign and Domestic Commerce from the American Consul, Port Limon, Costa Rica, French and Italian films are almost universally in use at the motion picture theaters in his district. He adds, however, that "it is patent to any observer that when, at rare intervals, an American film is exhibited the general public prefers it to those of European production; yet the latter have the 'right of way,' and, either on account of cheapness or because of prejudice, are about the only films seen. As a result of this disregard of public opinion the motion picture business is falling off, and now an exhibition only once or twice a week fails to attract an audience and the theaters are almost empty.

"The custom in this country has been for one firm (whose address may be obtained from the Bureau of Foreign and Domestic Commerce or its branch offices by referring to file No. 67737) to import all the films, which afterwards are shown in turn in the different theaters in Costa Rica."

LIST OF FILMS AND THEIR RELEASE DATES

GENERAL FILM CO.—RELEASE DAYS.

Monday—Essanay, Kalem, Lubin, Selig. Vitagraph. Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph. Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

BIOGRAPH

- November—23—Love's Enduring Flame (drama) (two reels) 2000 24—The Heir of Annesley (drama) (three reels) 3000 25—The Man From Town (drama) 1000 26—Two Daughters of Eve (drama) 1071 28—Count Twenty (drama) (two reels) 2000

EDISON

- November—20—Black Eagle (drama) 1000 24—Cartoons in a Sanitarium (cartoon) 1000 26—The Ring of the Borgias (drama) (four reels) 4000 27—Rosa of Memory (drama) 1000

ESSANAY

- November—20—The River of Romance (drama) (two reels) 2000 22—The Law's Decree (drama) (three reels) 3000 23—The Papered Door (drama) (three reels) 3000 24—Vernon How Bailey's Sketch Book (cartoon) 1000 25—It Happened in Snakeville (comedy) 1000 28—The Night of Souls (drama) (three reels) 3000 30—The Losing Game (drama) (three reels) 3000

KALEM

- November—20—The Girl on the Bridge (drama) 1000 22—A Woman's Will (drama) (three reels) 3000 23—Oh, Doctor (comedy) 1000 24—An Enemy of Mankind (drama) (two reels) 2000 26—A Society Schemer (drama) 1000 27—The Dynamic Trio (drama) 1000 28—The Luring Light (drama) (four reels) 4000 30—Only a Country Girl (comedy) 1000

- 22—A Bushranger at Bay (drama) (two reels) 2000 24—The Oriental's Plot (drama) 1000 25—A Boy at the Throttle (drama) 1000

GEO. KLEINE

- October—18—The Village Outcast (drama) (two reels) 2000 25—The Price of Ambition (drama) (two reels) 2000

KNICKERBOCKER

- October—13—The Dragon's Claw (drama) (three reels) 2000 27—The Morning After (drama) (three reels) 3000

LUBIN

- November—20—His Wife's New Lid (comedy) 1000 22—An Ambassador From the Lead (drama) 1000 23—Limberger's Victory (comedy) 1000 24—The Meddlesome Harling (drama) (two reels) 2000 25—An the Twig la Bent (drama) (three reels) 3000 26—Meg o' the Cliffs (drama) 1000 27—Blaming the Duck or Ducking the Blame (comedy) 1000 28—The Legend of the Poisoned Pool (drama) 1000 30—Which Is Which (comedy) 1000

MINA

- November—25—Florence Turner Impersonates Film Favorite (comedy) 1000

SELIG

- November—20—Locked In (drama) 1000 22—Chronicles of Bloom Center No. 4 (comedy) (two reels) 2000 23—Hearst-Selig News Pictorial (news) 1000 24—The Impersonation of Tom (drama) 1000 25—Hearst-Selig News Pictorial (news) 1000 27—Young Dove (drama) 1000 28—Just as I Am (drama) (two reels) 2000 29—Hearst-Selig News Pictorial (news) 1000 30—Bad Man Bobbs (drama) 1000

VIM

- November—26—Pressing Business (comedy) 1000

VITAGRAPH

- November—20—Hereditary (drama) (three reels) 3000 22—Love and Law (comedy) 1000 23—Sinners and Sinners (drama) (three reels) 3000 24—Sonny Jim and the Family Party (comedy) 1000 25—Ghosts and Flypaper (comedy) 1000 26—All for the Love of a Girl (comedy) 1000 27—A Model Wife (comedy-drama) (two reels) 2000 28—The Mystery of the Empty Room (drama) (two reels) 2000

- 17—The Decelvera (comedy) 1000 18—A Man's Sacrifice (drama) (three reels) 3000 20—Levy's Seven Daughters (comedy) 1000 24—Is Christmas a Bore? (comedy) 1000 25—The Thirteenth Girl (drama) (three reels) 3000 27—He Got Himself a Wife (comedy) 1000 31—By Might of His Right (comedy) 1000

UNIVERSAL FILM MFG. CO.—RELEASE DAYS.

Sunday—Laemmle, L. Ko, Rex. Monday—Broadway Universal Feature, Nestor. Tuesday—Gold Seal, Imp, Rex. Wednesday—Animated Weekly, L. Ko, Victor. Thursday—Big U, Laemmle, Powers. Friday—Imp, Nestor, Victor. Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY

- November—10—Animated Weekly No. 192 (news) 1000 17—Animated Weekly No. 193 (news) 1000 24—Animated Weekly No. 194 (news) 1000

BIG U

- November—24—The Trap That Failed (drama) 1000

BISON

- November—20—The Heart of a Tigress (drama) (three reels) 3000 27—A Desperate Leap (drama) (two reels) 2000

BROADWAY UNIVERSAL FEATURES

- November—22—My Old Dutch (drama) (five reels) 1000 29—The Supreme Test (drama) (five reels) 1000

GOLD SEAL

- November—23—In Search of a Wife (drama) (two reels) 2000 30—The Phantom Fortune (drama) (three reels) 3000

IMP

- November—22—When Willie Went Wild (comedy) 1000 28—Man or Money (drama) (three reels) 3000 30—Safety First and Last (comedy) 1000

JOKER

- November—20—Chills and Chicken (comedy) 1000 27—Dad's Awful Crime (comedy) 1000

LAEMMLE

- November—25—The Mayor's Decision (drama) (three reels) 3000 28—Inside Facts (drama) 1000

L. KO

- November—21—Ready for Reno (comedy) 1000 24—Stolen Hearts and Nickels (comedy) (two reels) 2000

NESTOR

- November—22—When Father Was the Goat (comedy) 1000 28—Saved by a Skirt (comedy) 1000 29—Operating on Cupid (comedy) 1000

POWERS

- November—25—Kidnaping the King's Kida (comedy) 1000 27—The Mirror of Justice (drama) 1000

REX

- November—21—Mystery of the Locked Room (drama) (three reels) 3000 28—The Kingdom of Nowsay Land (drama) (three reels) 3000

VICTOR

- November—12—Promissory Note (drama) 1000 17—Lil' Nor'wester (drama) (three reels) 3000

MUTUAL FILM CORPORATION—RELEASE DAYS.

Monday—American, Falstaff, Novelty. Tuesday—Thanhouser, Beauty. Wednesday—Rialto, Hellace or Centaur, Novelty. Thursday—Centaur, Falstaff, Mutual Weekly. Friday—Mustang, American, Cub. Saturday—Clippit, Thau-play or Mustang, Beauty. Sunday—Rellance, Casinc, Thanhouser.

AMERICAN

- November—22—The Key to the Past (drama) (two reels) 2000 26—The Bluffers (drama) 1000 29—The Silver Lining (drama) (two reels) 2000

BEAUTY

- November—20—Anita's Butterfly (comedy-drama) 1000 23—The Drummer's Trink (comedy-drama) 1000 27—Cupid Beats Father (comedy) 1000 30—Billy Van Deusen and the Merry Widow (comedy) 1000

CASINO

- November—21—The House Party (comedy) 1000 28—Widow Wins (comedy) 1000

CLIPPER STAR FEATURES

- October—30—The Idol (drama) (three reels) 3000

CENTAUR

- November—25—Stanley and the Slave Traders (drama) (two reels) 2000

CUB

- November—26—A Deal in Indiana (comedy) 1000

FALSTAFF

- November—22—The Postmaster of Pineapple Plains (comedy) 1000 25—The Villainous Vegetable Vendor (comedy) 1000 28—Falling Father's Foes (comedy) 1000

NEW THEATERS

Moving Picture Houses, Airdomes, and Those Making Alterations or Enlarging Capacity, and Changes in Management

- GAUMONT**
- November—
23—See America First No. 11 (scenic) (split reel)
23—Keeping Up With the Joneses (cartoon) (split reel)
30—See America First, No. 12 (scenic) (split reel)
30—Keeping Up With the Joneses (cartoon) (split reel)
- December—
7—See America First, No. 13 (scenic) (split reel)
7—Keeping Up With the Joneses (cartoon) (split reel)
14—See America First No. 14 (scenic) (split reel)
14—Keeping Up With the Joneses (cartoon) (split reel)
- MUSTANG**
- November—
26—The Valley Feud (drama) (two reels).....2000
- December—
3—Broadcloth and Buckskin (comedy-drama) (two reels)
4—Film Tempo (comedy-drama) (two reels)
10—There's Good in the Worst of Us (drama) (two reels).....2000
17—In the Sunset Country (drama) (two reels).....
- MUTUAL WEEKLY**
- November—
22—Mutual Weekly No. 47 (news).....
23—Mutual Weekly No. 48 (news).....
- December—
6—Mutual Weekly No. 49 (news).....
13—Mutual Weekly No. 50 (news).....
20—Mutual Weekly No. 51 (news).....
27—Mutual Weekly No. 52 (news).....
- NOVELTY**
- November—
22—Spring Ontona (comedy).....
24—Taming a Grouch (comedy).....
28—Charlie's Twin Sister (comedy).....
- December—
1—Betty Barton, M. D. (comedy).....
6—A Janitor's Joyful Job (comedy).....
8—Army and Navy Football Game (topical)
13—The Book Agent (comedy).....
15—A Musical Mix-up (comedy).....
- RELIANCE**
- November—
21—A Romance of the Alps (drama) (two reels)
28—The Friends of the Sea (drama) (two reels)
- December—
5—The Stab (drama) (two reels).....
8—Her Mother's Daughter (drama) (three reels)
12—The Wayward Son (drama) (two reels)
19—The Opal Pin (drama) (two reels).....
- RIALTO**
- December—
1—Lessons in Love (comedy-drama) (three reels)
15—The Secret Agent (drama) (three reels)
- THANHOUSER**
- November—
21—Beneath the Coat of a Butler (drama) (two reels)
23—The Baby and the Boss (drama) (two reels)
28—All Aboard (comedy).....
30—The Crimson Sable (drama) (two reels)
- December—
5—The House Party at Carson Manor (drama)
7—His Vocation (drama) (two reels).....
12—Her Confession (drama)
14—An Innocent Traitor (drama) (two reels)
19—The Political Pull of John (comedy).....
- THAN-O-PLAY**
- October—
15—The Long Arm of the Secret Service (drama) (three reels).....
- November—
6—Mr. Meeson's Will (drama) (three reels)
27—Valkyrie (drama) (three reels).....
18—His Majesty, the King (comedy-drama) (three reels).....
- FEAT'URE RELEASES.**
- EQUITABLE FILM CORPORATION**
- November—
22—A Daughter of the Sea (drama).....
29—Not Guilty (drama).....
- December—
6—The Warning (drama).....
- INDUSTRIAL M. P. CO.**
- October—
11—Tripline Animated Weekly No. 19 (news).....
- November—
3—The Sentimental Lady (Kleine).....
10—Children of Eve (Edison).....
17—The Politicians (Kleine).....
- December—
1—The Danger Signal (drama) (Kleine) (five reels)
8—The Destructing Angel (drama) (Edison) (five reels)
16—Bondwomen (drama) (Kleine) (five reels)
- KRIEGER PROGRAM**
- Week of Nov. 29—
—The Adventurer (drama) (Paragon) (two reels)
—Billy New a Medico (comedy) (Santa Barbara)
—Environment (drama) (Alhambra) (two reels)
—A Disappointed Suitor (comedy) (Thisbe)
—The Right (drama) (Santa Barbara) (two reels)
—Oh, Those Kids (comedy) (C. K.)
—Struck Oil (drama) (Monty) (two reels)
—Poor Little Rich Man (comedy) (Punch)
—None So Blind (drama) (Trump) (two reels)
—Krit Komte Karfoon (comedy) (Pyramid) (split reel)
—Making a Great Newspaper (educ.) (split reel)
—His Partner's Sacrifice (drama) (Navajo) (two reels)
—The Painter Anarchist (comedy) (Alhambra)

A new store and apartment building, including a motion picture theater, which is owned by the Nancy-Head Investment Company, has just been completed at the southwest corner of Bellevue place and Downers avenue, Milwaukee, Wis. The theater construction is absolutely fireproof, and is equipped with the very latest devices for heating and ventilation. It has a seating capacity of 1,200, and will be known as the Downer.

The Odeon Theater, Ada, O., has been taken over by the Hunt-Moss Amusement Company. A fair-sized stage has been erected to accommodate the vaudeville acts which are given the first half of every week. The company is also operating the Luna Theater, Upper Sandusky, in the same manner, only on a smaller scale. S. R. Hunt is manager.

The equipment of the Crescent Theater, Douglasville, Ga., has been moved to Acworth, Ga., where a picture show has been installed by J. A. Hall, V. R. Smith, owner of the Crescent Building, intends to equip it with up-to-date opera chairs and give Douglasville the highest-class picture to be had.

The Orpheum Theater, Calumet, Mich., is to be improved and enlarged. The apartments on each side of the theater have been secured and the partitions will be removed to make way for additional seats. When the plans are carried out the theater will have a seating capacity of 1,000.

The work on H. N. Newseon's new theater, Third avenue, Birmingham, Ala., is being pushed in order to have the building completed before Christmas.

Herbert Thacher is erecting a \$100,000 photoplay house in Salina, Kan. The building will be a reinforced concrete structure and will seat 1,000.

The Wagona Bank has purchased the moving picture business in Hopkins, Minn., and will run the business for the benefit of the bank.

Thomas Lee has taken over the Toy Theater Milwaukee, Wis. The price of admission has been reduced to 10 cents for all seats.

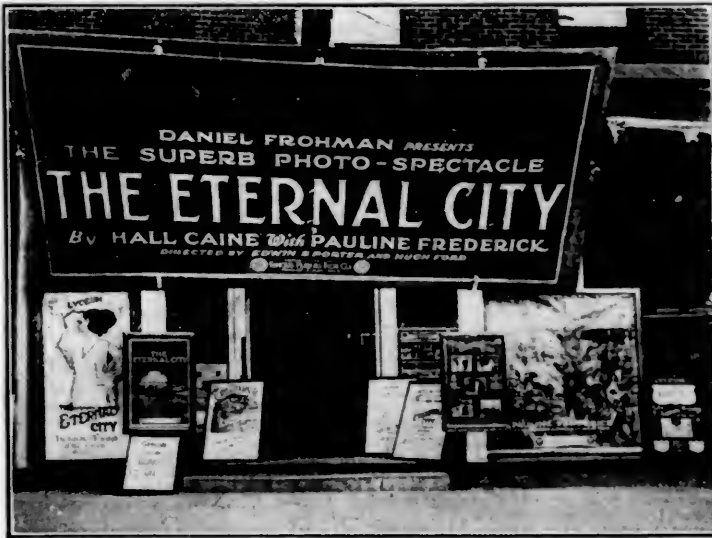
The Dixie Theater, Houston, Tex., has been taken over by H. C. Northfleet. The new owner has resumed the theater the Globe.

The new Daytona Theater, Daytona, Fla., has been opened under the management of the Crystal Amusement Company.

Lammers & Wilson have purchased the F. N. Hills Building, Clarion, Pa., and will remodel it into a picture theater.

J. B. Julius, Ed Awe and William Johnson are contemplating the erection of an up-to-date theater in Ft. Dodge, Ia.

The Leland Amusement Company is planning to erect a large motion picture theater in Huntington, W. Va.



Unusual exterior and lobby display by the Lyceum Theater, Minot, N. D., exploiting Famous Players' The Eternal City.

Work has been started on the new theater, which is being constructed by the Ferry Field Theater Company, of Detroit, Mich. The building is to be a strictly modern structure, with a seating capacity of 1,500. The owners hope to have the building ready by March 1.

The People's Theater, Rapid City's (S. D.) newest motion picture house, has opened its doors for business. The theater is tastefully decorated and very attractive in every way. Everything points to a successful season for this amusement house.

The new Spencer Square Theater, Rock Island, Ill., which is owned by Alex Anderson, Carl J. Mueller and H. H. Treffer, has been opened to the public. The theater is said to be one of the most attractive photoplay houses in the West.

The Opera House, Edmore, N. D., is being remodelled into a movie house. The management has secured a Universal film service, and intend to run shows on Tuesday, Friday and Saturday nights, with a matinee Saturday afternoon.

The new Strand Theater, Lynn, Mass., which is owned by the Mark-Strand Theater Company, New York City, has been opened. The theater has a capacity of 2,500 and follows in general the lines of the New York Strand.

John Mariner, of Norfolk, Va., has enlarged the building which he purchased from A. J. German, on York road, Towson, Baltimore, Md., and has fitted up a room as a moving picture theater which seats 500 persons.

The heavy patronage at the People's Theater, Calumet, Mich., during the past two or three weeks made it necessary to install an additional 100 seats, increasing the capacity to 700.

The Princess Theater at Woodstock, Ontario, was opened week before last. The house was formerly known as the James Lindsay Store. Famous Players films are being shown.

A new \$25,000 theater, seating 750, is to be constructed at the corner of Second and A streets, Louisville, Ky., by a company organized by Max Simons and Arthur Mann.

Benjamin P. Stromberg has purchased the Rialto Theater, St. Louis, Mo., and after a few necessary repairs, will reopen it under its former name, The Delmar.

M. Bell, proprietor of the Royal Theater, Sparta, Wis., has purchased the J. P. Doyle property on Water street and is to erect a modern playhouse.

Gunn & Bents are showing pictures two nights a week in the Village Hall, Cohasset, Minn.

The new Cecil Theater, Highmore, S. D., has opened. Highmore now has two first-class movie houses.

The new Strand Theater, Piqua, O., has been opened under the management of Fred L. Adams.

Mike Karry and Mike Abraham have purchased the Dome Theater, Rose street, La Crosse, Wis.

Heavrin & Barras have opened a new movie theater, known as the Star, in Hartford, Ky.

C. Cohan & Company are building a new picture theater, seating 800, in Hopewell, Va.

CURRENT EQUITABLE FILMS

New York, Dec. 11.—Three productions on the Equitable program are The Warning, The Labyrinth and Sealed Lips. Henry Kolker is seen in The Warning, which is declared one of the consistently sensational dramatic pictures thus far screened. Gail Kane, in the Labyrinth, is a satisfying feature. The fact that Miss Kane was chosen by Equitable as their foremost permanent star, after her work in The Labyrinth was seen, best illustrates her fitness for film work. E. Mason Hopper has been assigned permanent director for Miss Kane. Hopper's grasp of almost every phase of life, and his genius for injecting novelty and sensation into his visualizations, so impressed the Equitable, that he, too, has become a permanent fixture with them. The third of this trio of release is John Ince's pictures, Sealed Lips, in which William Conroy and an all-star cast appear, to be followed by Margarita Fischer in The Dragon, Muriel Outridge in Rabelle of the Rallyho, Katharine Keelred in Idols, Charles J. Ross in The Senator, Frank Sheridan in The Man Higher Up, and Molly McIntyre in Nan Perrine.

The Fox Film Corporation has leased the four upper floors of the Oriel Building, 412 Vine street, Cincinnati, for a term of five years, and will install local offices.

- Week of Nov. 29—
—The Witness (drama) (Paragon) (two reels)
—Billy puts One Over (comedy) (Santa Barbara)
—Big-Hearted John (drama) (Alhambra) (two reels)
—Sherlock Boob, Detective (comedy) (Santa Barbara)
—The Keeper of the Flock (drama) (Santa Barbara) (two reels)
—The Unloaded 45 (comedy) (C. K.)
—The Western Border (drama) (Monty) (two reels)
—Catching a Speeder (comedy) (Punch)
—Father and Son (drama) (Trump) (two reels)
—Such a War (comedy) (Pyramid)
—A Mask, a Ring and a Pair of Handcuffs (drama) (Navajo) (two reels)
—Syl, the Hum Detective (comedy) (Alhambra)
- METRO**
- November—
1—Tales Turned (drama) (five reels).....
8—Leunington's Cholo (drama) (five reels).....
15—The Woman Plays (drama) (five reels).....
22—One Million Dollars (drama) (five reels).....
- PATHE**
- November—
17—Pathe News No. 92 (news).....
17—His Conquered Self (drama) (three reels).....
17—Tinkering With Trouble (comedy).....
18—Neal of the Navy (drama) (two reels).....
19—Mary's Lamb (drama) (five reels).....
20—Pathe News No. 93 (news).....
20—All Dotted Up (comedy).....
22—A Transaction in Summer Boarders (comedy) (two reels).....
22—An Intimate Study of Birds (educ.)
24—Pathe News No. 94 (news).....
24—A Gentleman's Agreement (three reels).....
24—Great While It Lasted (comedy).....
25—Neal of the Navy (drama) (two reels).....
26—At Bay (drama) (five reels).....
27—Pathe News No. 95 (news).....
27—A Squabble for a Squab (comedy).....
29—Detective Blackie (comedy-drama) (two reels).....
- December—
1—Pathe News No. 96 (news).....
1—The Gold Cobra (drama) (three reels).....
1—Ragtime Snap Shots (comedy).....
2—Neal of the Navy (drama) (two reels).....
3—The House of Fear (drama) (five reels).....
4—Pathe News No. 97 (news).....
4—Hot Heads and Cold Feet (comedy).....
- PARAMOUNT PICTURES CORPORATION**
- November—
22—Chumley Fadden Out West (Lasky) (four reels)
25—A Gentleman From Indiana (Pallas) (five reels)
29—The Prince and the Panper (Famous Players) (five reels)
- December—
2—Mr. Gex of Monte Carlo (Lasky) (five reels)
6—Jane (Morocco) (five reels).....
9—The Unknown (Lasky) (five reels).....
13—The Reform Candidate (Pallas) (five reels).....
20—The Immigrant (Lasky) (five reels).....
23—Thompson's Old Homestead (Famous Players) (five reels).....
27—The Foundling (Famous Players) (five reels).....
30—Nearly a Long (Famous Players) (five reels).....
- TRIANGLE FILM CORPORATION**
- November—
28—Matrimony (Kay-Bee).....
28—The Sable Korea (Fine Arts).....
28—Stolen Magic (Keystone).....
28—His Father's Footsteps (Keystone).....
- December—
5—The Golden Claw (Kay-Bee).....
5—Bonds Trouble (Fine Arts).....
5—The Best of Enemies (Keystone).....
5—A Janitor's Wife's Temptation (Keystone)
12—The Lily and the Rose (Fine Arts).....
12—Aloha Oe (Kay-Bee).....
12—The Village Scandal (Keystone).....
12—The Great Vacuum Robbery (Keystone)
19—A Submarine Pirate (Keystone).....
19—The Winged Idol (Kay-Bee).....
19—The Storkin Safe (Keystone).....
19—Jordan is a Hard Road (Fine Arts).....
- V-L-S-E PROGRAM**
- November—
22—The Nation's Peril (Lubin) (five reels)
December—
6—The Alister Case (Essanay) (five reels)
6—The Man's Making (Lubin) (five reels)
13—I'm Glad My Boy Grew Up To Be a Soldier (Seitz) (five reels)
13—The Price for Folly (Vitagraph) (five reels)
20—The Great Divide (Lubin) (five reels)
20—A Daughter of the City (Essanay) (five reels)
27—What Happened to Father (Vitagraph) (five reels)
- WORLD FILM CORPORATION**
- November—
22—Body and Soul (Frohman).....
29—The Sign of Society (Brady).....
- December—
8—The Gray Mask (Shubert).....
13—The Siren's Song (Shubert).....
20—Over Night (Brady).....
27—Candle (Shubert).....
- JANUARY**
- 3—The Lark (Brady).....

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LARGE SUMS SQUANDERED IN FLY-BY-NIGHT CONCERNS

Small Investors Have Very Little To Expect Unless Enterprise Is Managed by Trustworthy Picture-Making Experts, Whose Knowledge Must Control

Long Beach, Cal., Dec. 11.—Picture producing is rapidly becoming one of the popular sports of the country. From the reckless manner in which people are plunging in, the prevailing impression seems to be that to succeed one needs only to make up his mind to become a screen impresario, get together a little money, hire a studio, and presto, change—the desideratum is achieved; at least this statement is made by E. D. Horkheimer, of The Balboa Amusement Producing Company, to which he adds:

"Stories as to the money-making possibilities of the film industry have been spread broadcast so alluringly that most people are consumed with a desire to share in the profits. As in the case of gold mining, only the winners are remembered by those tempted to invest. The fact that for every dollar taken out of the ground, nine have been sunk by others, is

good at it one has to know the game. And it is changing so continually that one must give his whole time to its constant study. Absolute control is necessary if you would make money out of any business. Of course, that is out of the question for the average investor in picture shares.

"It remains to be seen if it is possible to get together an organization that will be able to attain maximum results immediately. To date the experience of most picture makers has been to the contrary. It has been found necessary to build up a working force first. Like in an intricate mechanism, the cogs must wear into each other, so a studio director, player, laboratory and the half-dozen other essential departments must be carefully fitted before a harmonious film can be turned out. This takes time and patience. At least it has, up to date. But, of course, the newcomers to the field may



Scene in The Tragic Circle, two-reel Flying "A" drama, featuring May Allison and Harold Lockwood, to be released December 27.

seldom thought of by the investor. And much the same condition prevails in the moving picture field. True, many fortunes have been made out of it. But it is equally true that vast sums of money have been lost in it as well. Men of means, hoping to make more, have contributed their share—to say nothing of the army of those who could ill afford it, who have risked small savings in the hope of enriching themselves on the representations of smooth promoters and lost. 'More money in moving pictures than in Standard Oil' and 'Bell telephone profits insignificant as compared with the returns from motion picture investments,' read the catchlines that have lured the 'sucker money' from tin-cans, old stockings and even safety deposit vaults. Some time ago there was a big scandal over the way in which the public was misled by a wireless corporation. One day the fly-by-night picture concerns may be found a fruitful field of research for some investigator. New York and Los Angeles are two chief headquarters for moving picture producing companies. While there are no exact figures available as to the number of concerns incorporated for putting on photoplays in the past decade, it is safe for the purposes of this article to make the estimate 5,000. More than likely it is twice that number, for the reports from Albany and Sacramento show that from five to ten new companies are incorporated every week. All of them start out bravely to put on film dramas. The majority make a reel or two and then quit for lack of financial backing. But in the meantime a large sum of money has been squandered. It is time that a warning be sounded against people putting their money into moving picture producing companies unless they know with whom they are dealing or they can afford to risk it in a very hazardous undertaking. The small investor has very little chance in spite of the millions of people who are daily patronizing picture shows. Personally, I know of no more fascinating business than producing for the screen; but to make

have a secret for getting the results the pioneers have been so long achieving."

I. M. P. E. NOT SPONSOR

Chicago, Dec. 11.—The International Motion Picture Exhibitors' Association have just made a firm denial regarding the Movie Ball to be held in Chicago on New Year's Eve, which affair was reported to be under their auspices. The above association declare themselves in no way connected with the dance or with its promoters.

EAGLE COMPANY STUDIO

Jacksonville, Fla., Dec. 10.—A. S. Roe, president of the Eagle Film Manufacturing and Producing Company, Chicago, christened the new plant and grounds near here, which have been named Eagle City. The property appears to be well equipped, and it is planned to begin manufacture of The Adventures of Duffy, The Pirates of the Sky and other films. The two companies now engaged in making Eagle features and comedies are to be transferred here.

CENTAUR PLANT NOT TAKEN

New York, Dec. 11.—Chester Beecroft, general manager of the Centaur Film Co., with executive offices at 71 West 23d street, informs The Billboard that the published story to the effect that the Equitable Film Corporation had taken over the entire Centaur plant in Bayonne, N. J., for its own use, is a direct misstatement. He says that the Equitable, or one of its subsidiaries, rented one-half of the studio for a short term—he believes for one week only. They are not using the studio at present, and at no time had they a contract for the full floor space of the studio or for the factory and laboratory, as claimed in the story. In justice to the Centaur Company the above is announced.



THOMAS H. INCE

Director-General N. Y. Motion Picture Corporation
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Films Reviewed

TRIANGLE PROGRAM AT KNICK-ERBOCKER THEATER

New York, Dec. 13.—Thomas H. Ince certainly has gone himself several better, as regards previous photoplay productions, in his current release, *The Beckoning Flame*, the big feature of this week's Triangle program at the Knickerbocker Theater, in which Henry Woodruff, of Broadway fame, is starred. It is a masterful production of Oriental life, done in a pretentious manner, with a lavish expenditure and strict attention to detail, augmented by superb characterization. *The Beckoning Flame* serves to introduce to Broadway a remarkably talented and capable Japanese actress, Tsuru Aoki, whose screen work is deserving of more than passing comment. Playing opposite to Woodruff Miss Aoki left no doubt in the minds of those who witnessed her debut that she is destined to become one of filmdom's most popular leading women.

The Bennett comedy on the Triangle program this week is a repeat, but a repeat which undoubtedly will meet with popular accord. It is a *Submarine Pirate*, in which Syd Chaplin is featured, and for the filming of which a United States submarine craft was loaned to the Keystone Company. The comedy, which is in five parts, has been reviewed in these columns. Suffice to say it scored yesterday as heavily as upon its initial presentation.

A typical collection of Griffith film stars are featured in the Fine Arts Film Company's *The Missing Links*, of which Griffith supervised the production. The photoplay, which is well done, is on the order of a Sherlock Holmes story, is well told and ably directed, while in the hands of a cast headed by Norma Talmadge and Robert Harron, is presented in almost flawless fashion. The Griffith feature this week is lacking in some of the spectacular features which have characterized former efforts of this capable producer, but it is none the less interesting.

The Beckoning Flame, written by C. Gardner Sullivan, tells a story of an Oriental custom which demanded that the widow or widows of a reigning prince be sacrificed following his death. Janira (Miss Aoki) becomes the bride of Prince Chandra, whom she loathes. He dies on his wedding day, and Janira is led forth to be sacrificed upon the funeral pyre. Woodruff, as Henry Dickson, an English deputy commissioner, saves her, and carries her to his new post. There, disguised as a boy, Janira begins to learn what life and love really mean. Janira's father, whose honor has been outraged by her kidnapping, traces her and just as Dickson's English sweetheart arrives Janira, to save Dickson from disgrace, fires his home and casts herself into the flames. She has met her death just as was prescribed by the ancient custom.

The story of *The Missing Links* has to do with the two sons of a banker, one of whom elopes with the daughter of a justice of the peace who, upon the death of the boy's parent sets out to ruin the sons. Forgeries in the bank are discovered and laid to the door of the dead banker. When the justice of the peace is found dead in the bank suspicion is directed against his son-in-law, who in turn believes his brother the guilty one, because of the finding of a cuff link, one he had presented to the brother. It finally develops that the cashier of the bank had committed the crime.

The Triangle program this week unquestionably is a satisfying one, and is deserving of big patronage.—EDDIE.

A PRICE FOR FOLLY

Vitagraph Blue Ribbon five-part feature. Released December 13 on V-L-S-E program.

THE CAST:

Mlle. Dorothea JardeanEdith Storey
M. Jean de SegniAntonio Moreno
M. Henri LangdonHarry Morey
Duke de SegniCharles Kent
Duchess de SegniLoulse Beaudet
Mlle. Blanche MonnierEthel Corcoran
MauriceArthur Cosine

Some remarkably fine acting, especially on the part of Edith Storey, makes this Vitagraph Blue Ribbon feature a success, notwithstanding the theme has been used time and time again. Miss Storey rises to stellar heights in her characterization, and, with a superb cast, including Moreno and Harry Morey, never fails to hold interest when she is before the camera. The story, which is almost entirely a "dream play," is one of those wherein a young man wrecks the lives of his parents through his folly, which consists mainly of his mad infatuation for a ballet dancer (Miss Storey). Although the youth goes through some terrifying experiences in his state of coma, he is not yet cured upon recovering consciousness until the frowning faces of his father and mother bring him to a stern realization of the direction in which his path lies. The photoplay was directed by George D. Baker, under the supervision of J. Stuart Blackton and Albert E. Smith, and, with fair photography, comes up to the standard.

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ROSEMARY

Quality Pictures Corp. five-part feature, adapted from the play of the same name. Released on Metro program, December 20.

THE CAST:

Dorothy CruckshankMarguerite Snow
Mrs. CruckshankVirginia Kraft
Sir Jasper ThornadykeWilliam Clifford
Capt. William WestwoodPaul Gilmore
Captain CruckshankGeorge F. Hernandez
Professor JogramFrank Bacon
George MinnieMaurice Cytron

With Marguerite Snow in the leading role, Quality Picture Corporation has produced, under the direction of William Bowman and Fred J. Balshofer, a delightfully sweet picturization of John Drew's great dramatic success, *Rosemary*. Miss Snow's characterization is excellent, and special mention is due Frank Bacon for his interpretation of the part of Prof. Jogram. The photography is of high quality, with a very thrilling fire scene, in which Dorothy is trapped in a stable. There is a pretty love story, well told, and genuine interest is bound to be centered in the unfolding of the feature.

THE MILL ON THE FLOSS

Thanouser five-part masterpiece, with Mignon Anderson. Released on Mutual program December 29.

THE CAST:

Maggie TulliverMignon Anderson
Tom TulliverHarris Gordon
Their FatherW. Eugene Moore
Their MotherFanniss Hoyt
Philip WakemGeorge Marlo
His Father (Lawyer)Arthur Baner
Lawyer's ClerkLeo Wirth
StevenBoyd Marshall

Mignon Anderson is strongly featured in a superb screen version of George Elliot's story, the picturization being staged by W. Eugene Moore, who is deserving of much credit. Unusual photography and a theme that is out of the ordinary for a picture of unusual interest. It has to do with the great love of brother and sister, in the spite of all adversity, both having inherited much of the headstrong qualities of their father. Through an intriguing lawyer, the Tullivers lose their mill. An old tradition in the family was that if the mill ever passed into possession of another family the Floss would overflow its banks and destroy it. Just as Tulliver's son is about to regain possession of the property the Floss does overflow and the mill is wiped away. Tulliver's sister, Maggie, has two devoted admirers, one a crippled son of the intriguing lawyer, and unable to choose between them and longing for her brother from whom she has been estranged, she decides to put both out of her life. She goes on the Floss in the hope of rescuing her brother and mother, who are marooned in the demolished mill, but the current is a mill-stream and both she and her brother go to their death, the love of their childhood returned. A very pretty story throughout, with some clever work by Miss Anderson and her supporting cast.

SEALED LIPS

Equitable five-part feature, with William Courtenay. Released December 13.

THE CAST:

Henry EverardWilliam Courtenay
Cyril MaitlandArthur Ashley
Alma LeeMary Charleson
Lillian MaitlandAdele Ray
Marian EverardMarie Wells

This is a picturization of the *Silence of Dean Maitland*, by Maxwell Gray, produced under the direction of John Ince. William Courtenay, the distinguished actor, is seen to excellent advantage, supported by an admirable cast. Superb direction and very excellent photography make for an interesting photoplay.

A remarkably strong story, concerning two men, one hot-headed; the other cool-tempered. The former, Cyril, studying for the ministry, ruins a young girl. When her father is found dead, Henry, who in appearance greatly resembles Cyril, is accused of the crime and sent to prison. Cyril becomes a famous minister, and twenty years later he recognizes in the audience, Henry, whom he unjustly allowed to go to prison for the crime he had committed. The following Sunday Cyril preaches a sermon which is first an appeal to repentance, and then, making a dramatic confession of his own sins, falls dead in the pulpit. Henry and Lillian (Cyril's sister), who always believed in his innocence, find their long-deferred happiness.

CENSORS WITHDRAW BAN

Memphis, Tenn., Dec. 10.—The Board of Theatrical Censors has withdrawn the ban against *The Birth of a Nation*, which was refused production here recently. A few sections of the film will be cut to conform with the moral ideas of the local board, and the film will be shown for a week at the Lyceum, probably during January.

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GRIFFITH GOES TO KENTUCKY

Death of His Mother Causes Triangle Director To Make a Flying Trip

Much sympathy is expressed in film circles for David W. Griffith, the Triangle director, and his brother, who is business manager of one of his companies, over the death of their mother, which took place at her home near Louisville, Ky., Sunday night, December. Mrs. Jacob Wark Griffith was the widow of a well-known General on the Southern side in the Civil War. She was a woman of great intelligence and cultivation, and had imparted her high ideals to her children. A. G. Griffith, the younger brother, was present at the bedside. D. W. Griffith received the news of her fatal illness too late, but immediately hastened to the old Kentucky home.

METRO'S NEW OFFICES

New York, Dec. 11.—In order to meet the demand for greater office facilities, and provide room for an increase in the executive and clerical force, the Metro Pictures Corporation will move from its present location in the Heidelberg building, at Forty-second street and Broadway, to the Longacre Building, diagonally across the street, at 1476 Broadway. The rapid growth of Metro within the remarkably short space of time since its inception is indicative of the possibilities of the motion picture business and the growth of the industry. The proposed change from their present offices will be made on or about December 20.

In their present home Metro has been obliged to use two floors, the executive offices being on one floor and the publicity, magazine and mailing department on the floor above. In their new quarters the Metro Company will occupy a large suite on the eleventh floor of the Longacre Building. In all there will be 8,200 square feet of floor space, and each department will have its own offices opening on a general reception and waiting room.

One of the practical and most valuable additions in the new Metro locations will be a large projecting room that will permit of a 45-foot throw.

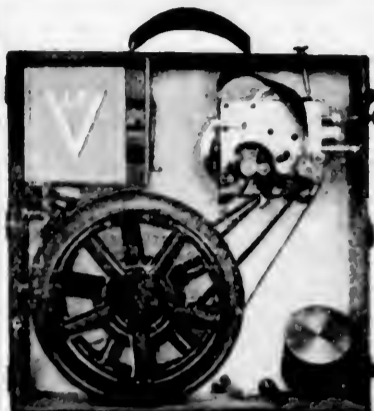
The new offices will be snugly and luxuriously appointed in every particular and represent the last word in equipment and furnishing, in line with Metro's general plan in everything. Richard A. Rowland, president of the Metro Corporation, will have his private suite of offices, and other private offices will include one for Joseph W. Engel, treasurer; W. E. Atkinson, general manager, and Charles W. Stern, auditor. Arthur James, director of publicity, will have his offices on the Broadway side of the building. Merritt Crawford, managing editor of the Metro Pictures Magazine, will also have his offices on this side, as will Henry James, business manager of the magazine.

The poster department, mailing rooms and kindred departments will adjoin the magazine and publicity suite. In this suite will also be located the scenario department, which is conducted under the supervision of Arthur James.

Decorators, painters and carpenters are now at work remodeling the new offices to meet the needs of Metro. The lease for the new offices is for a term of years.

JERSEY CITY HOUSES CLOSED

New York, Dec. 13.—Six theaters were closed and six managers and six moving picture operators arrested yesterday in Jersey City in the Sunday crusade being waged by Director of Public Safety Hague.



THE DE VRY COMMERCIAL PORTABLE PROJECTOR.

Size, 17x17x17 inches; weight, complete, 19 1/2 lbs. Professional quality excellent. No castings, steel construction throughout. Standard film and reels.

This Projector Means "Harvest Time"

For the manufacturer of Commercial and Industrial Film. It gives YOU the opportunity of getting those "quantity film contracts." Catalogue upon request. Ask for our pamphlet, "Putting 'Movies' on the Sales Force."

THE DE VRY CORPORATION
PATENTEES, MANUFACTURERS and DISTRIBUTORS

117 North Fifth Avenue, CHICAGO, ILL.

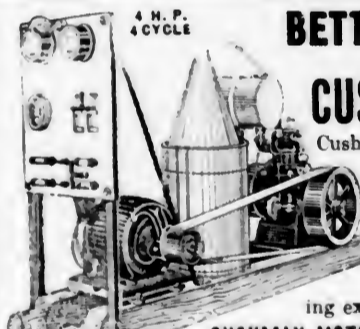
OVOCA MOTION PICTURES CORPORATION

Cameramen Always Ready For Events

Highest Quality Laboratory Work. Titles, Printing and Developing.

Estimates Furnished

Office, 623 1/2 Church Street, Nashville - Tennessee.



BETTER LIGHTS AT LESS COST
— WITH THE —
CUSHMAN LIGHTING PLANT

Cushman throttling governed engines give steady voltage. It's cheaper to make your "juice" than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight. 4 H. P. complete plant weighs only 575 lbs. **Not the cheapest, but cheapest in the long run.** Get information describing exclusive features. It's free.

CUSHMAN MOTOR WORKS, 937 N. 21st St., LINCOLN, NEB.

THE DAVIS FILM SERVICE,

79 S. Washington St., WILKES BARRE, PA.
Film for sale or rental. Anything in machine equipment you may need. Distance no handicap. We equalize express rates.
(18) YEARS' TRADE SATISFACTION (18)

AN OPPORTUNITY FOR LIVE ROAD MEN

Have excellent proposition open for a few honest and trustworthy men, with some capital to invest in a REAL LIVE MONEY-MAKING proposition, connected in handling and booking our SINGING, DANCING AND TALKING PICTURES (Musical Moving Pictures), booked in Moving Picture Theaters in territories we control. Conditions will require traveling. Our pictures ARE PERFECT and the REAL LIVE WIRES, are EASY TO BOOK and DRAW LARGEST CROWDS EVERYWHERE. We PACK Theaters wherever shown. A big money maker. An opportunity for right parties for small investment. Must be sober and furnish good reference. Will also SELL COMPLETE OUTFITS. If interested write at once.
COLUMBUS RENFAX FILM CO., 274 1/2 N. High St., Columbus, Ohio.

PLANNING NEW YEAR'S BALL

Los Angeles, Dec. 11.—Plans for the grand ball that will mark the formal opening of the new Ince Triangle studios at Culver City on New Year's Eve are assuming concrete form. Business Manager E. H. Allen, in whose hands rests the responsibility of arrangements for the event, is anticipating an immense crowd of public officials, players and "fans" and is busy negotiating with outside sources for music, entertainment and refreshments. Work on the construction of the various buildings is still progressing with great speed, and it is now practically an assured fact that the entire plant will be in operation shortly after the first of the new year. An interesting innovation, decided upon this week, will be a leased wire to the New York office of the concern. This will eliminate the necessity of sending messages through the general telegraph offices, and enables Ince and his staff to communicate with the Atlantic Coast as they would over the local telephone.

WORKING ON SECOND PICTURE

New York, Dec. 11.—With the completion of the five-reel feature for V-L-S-E, Inc., release early in January, The Wonderful Wager, the Ford Filver comedy, in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaissetty, of the Lubin staff of directors, has begun work on his second production. The story is one written by Daniel Carson Goodman especially as a co-starring vehicle for June Daye, Lubin star, and E. K. Lincoln, who has joined the Lubin Company and makes his first appearance as a Lubin player in this four-reel feature, Revenge.

CURRENT VITAGRAPH PROGRAM

New York, Dec. 13.—The Vitagraph Company releases this week three reels of comedy and six of drama. Each release gives the best work of the players and directors at the Eastern studio, and each cast is made up of popular stars. The week's program starts with a one-reel comedy by W. A. Tremayne, Benjamin Bantier, Book Agent, produced by Cortland Van Densen, with a cast including Ethel Corcoran, William Dangman, Templer Saxe, William Shea and Florence Natol as important characters. A Question of Right or Wrong, listed for Tuesday, is a dramatic story in two parts; written and produced by Van Dyke Brooke. This drama, besides having a very strong cast of characters, is a story that it is said will hold from beginning to end. Bobby Connelly is featured in the release of Wednesday, a Christmas story, The Faith of Sonny Jim, written by Frank Dazey and produced by Tefft Johnson, who is also in the cast. Mabel Kelly is Mother Dear; Harry Fisher, Father Time; Logan Paul, Sonny Jim in after years, and Harry Waldron portrays Santa Claus. The Flower of the Hills, by Edward Montague and Frank Dazey, is announced for December 16. The production is by William Humphrey, and a cast, including Carolyn Birch, Leo DeLaney, Dentor Vane, Louise Beaudet and Rose Tapley is shown. December 17 (Sidney Drew Day) Paul West's comedy, The Deceivers, will be pictured. Drew is assisted by Mrs. Drew, Edward Faver and Mrs. C. Jay Williams, who lend merriment to the film. A three-part Broadway Star Feature, A Man's Sacrifice, is to be released December 18. It was written by A. C. Lichty and produced by George D. Baker. Edith Storey, Ned Finley, Evert Overton, Thomas R. Mills, Fran Bunny, George Stevens and Jay Dwiggins are in the cast.



Order This Magnificently Colored Film

Here is a Gaumont Masterpiece as a holiday offering for your patrons. They'll ask you to repeat it.

"A Prince of Yesterday"

This Multiple-Reel Rialto Star Feature Reproduces Scenes of Unsurpassed Beauty in their Original Brilliant Coloring.

Jacksonville, Florida, **GAUMONT CO.** Flushing, N. Y.

Without Extra Charge on the Mutual Program

Released December 29

CONSISTENCY ESSENTIAL IN SUCCESSFUL PICTURES

Edwin Thanhouser Believes That Aiming at Same Standard in Drama and Comedy Assures No Disappointments in Out- put on Part of Anyone

New York, Dec. 11.—Edwin Thanhouser sums up in one word, consistency, what he terms the cause of big film-making successes. And he prefers to write it in capital letters. "Since the time," says Thanhouser, "six years ago, when I essayed to produce film plays, I realized that the life of an organization depends on its consistent performance, and I laid out a policy accordingly. To be sure, the ground work is quality, but the point I want to make is that the quality must not deviate from a certain standard of acceptable values. During my years of study I have seen some peculiar things happen that illustrate the elasticity of consistency. It's a peculiar quantity—it can cure and it can kill, all depending on how it is taken. Some products are consistently poor—they die, killed by consistency. Yet I have seen some truly splendid pictures made by concerns which later were advertised in the bankruptcy columns. The big weakness was inability to maintain a standard. The feature situation has now become a matter for discussion in the same terms as the so-called "program output." The rate of production of multiple reel subjects has given the exhibitor an opportunity to size up feature outputs on the same scale as short length programs. The comparative status of the film makers proves that consistency is the motive power behind the trademark. Six years ago they told me that I owed my success to my years of theatrical experience, for at that time I was quite alone as a recruit from the speaking stage. But that viewpoint was wrong. I maintain that my theatrical experience gave me a conception of standard—and it was consistent adherence to that standard that made Thanhouser productions favorites with the public. Consistency is really a religion with me. It always has been. And I can not think of any commercial instance where consistency is more essential than in motion picture production. It helps the exhibitor, it helps the exchange, and it helps the manufacturer, of course. I do not mean that consistency means the continuous production of "incomparable masterpieces," "astounding epoch makers," or anything like what reads about in film advertisements. That any organization can do this is

absurd contention. But I do mean that each picture can be depended upon to afford a certain amount of satisfaction that is expected of it; in other words, no disappointments. There you have the total result of consistent production. It also works well for the players in the film. Florence La Badie is a splendid actress, but I pride myself on her record mostly because all the pictures I have starred her in measure up to a certain consistent standard. With Mignon Anderson's versatility it has been the same; her vehicles have made her admirers feel that she is always the dependable Mignon. In the Thanhouser brand I use the same system as in the Falstaff Comedies. The same standard measures comedy as drama, and the same energy is expended to make the film fan feel that the display of the brand name in front of a theater is a guarantee of satisfaction inside. This is the value of consistency.

pretensions subject that demands her best efforts? Members of a studio staff from the director down to the prop boy generally encounter a slight shaking of the knees when ye noted personage commences work upon her first scene, and not unduly so. In the case of Anna Held every possible convenience was presented to gain and retain the good graces of the star at the studios of the Oliver Morosco Photoplay Company. A special dressing room was built, a bungalow was prepared, a limousine was always ready to answer her beck and call; in fact, everything possible was attended to in order that there should be nothing to disturb an anticipated temperament. Did she take this as a matter of course? Did she loftily wave to the chauffeur, gather her skirts when she passed the carpenter, impress upon the director the fact that she was an actress of note and had her own way of doing things, or scowl at the prop boy when, in his nervous awe, he forgot to remove his cap in her presence? Not so that anyone could notice it. The chauffeur, the carpenter, the director—aye, even the prop boy, all received the same sweet smile and a warm handclasp. It was not long before each was answering questions ranging in variety from the conditions of California roads to the most complicated studio mystery. Every morsel of information was greeted with an exclamation of appreciation, and it did not take many hours before the famous Anna was the personal friend of everyone at the studios. Even the fact that she had to completely change her mode of living, giving up her breakfast in bed at eleven in order to be at the studio in the early morning had no effect upon her smiling disposition. A characteristic side of Anna Held's nature was disclosed soon after her arrival when she received an immense package in her dressing

ANNA HELD IN LOS ANGELES



Miss Held and her \$3,000 Pekinese dog in her elaborate dressing room at the Morosco studios, Los Angeles.

RARE PERSONALITY OF A FAMOUS ACTRESS

By "GRID"

Stories have been published throughout the civilized world on the various talents of Anna Held, her famous "naughty eyes," her priceless jewels and gowns, her \$3,000 Pekinese dog, her beauty recipes and what not. This is only to be expected, as all celebrated favorites of the stage receive writings of this nature, energetic press agents see to that, but there are not many stars of such eminence as Anna Held about whom a truthful story concerning their real personality off stage could be written with any unusual degree of credit to the subject of the story.

The international fame of Anna Held is surely enough to warrant her accumulating a temperamental nature that would readily make her co-workers fear instead of love her. This, if one is to judge her from experiences with the average star of even far less repute. That Anna Held has succeeded in retaining the democratic personality with which she was blessed by nature up through her remarkable career to the zenith of stage success which she now enjoys, is quite to be marveled at, and is a rare asset that is worthy of more than a passing mention. Always glad to make personal friends, this charming lady shows in her very handclasp that you are welcome. Nothing seems to disturb her more than to think that she has slighted a friend, and to offset any such feeling she displays a cheerful willingness to oblige that is truly amazing.

Where and under what conditions is there a better place to bring out the true nature of the great stage star than in a motion picture studio in which she appears for the first time in a

room, which, it was later learned, contained several thousand Christmas post cards. With the idea of sending good cheer among the many soldiers of France, whom she had met during her recent tour of the war zone in behalf of "her soldiers," as she terms them, Miss Held undertook the monstrous task of personally addressing a Yuletide message to her long list of acquaintances fighting under her beloved flag. Her work among the wounded, just recently terminated because of her doctor's command, has won for her many beautiful tributes from prominent officials in France. Here, since the war began, she sang to the wounded men back from the trenches as her share of duty to her government. Another act displaying her sympathetic nature was discovered one morning recently when the star asked to be excused from her duties. The reason for this request was prompted by her desire to do something for poor children in this country, and resulted in her purchasing gifts for the kiddies in Brooklyn, which are to be distributed by a friend there. "I want to see all children happy Christmas Day, and I only wish I had the time to make up something for each youngster with my own hands" lamented the celebrated comedienne, in talking about her plans for the unfortunate children whose chances of receiving a visit from the white-whiskered gentleman were very slim.

The personality of Anna Held, such as has been conveyed to thousands over the footlights, has made her countless friends. From all indications she will meet with the same, if not ever greater success on the screen in the forthcoming Morosco-Taramont release, Madame La Presidente, which she has just finished. "Personality" in the cases of many stars is noticeable only in the theater. In Anna Held it is not merely a qualification as an actress, but it is the sincere nature of the woman.

NIGHT LIGHT EFFECTS

New York, Dec. 11.—New and striking light effects were noticeable in a current Pathe Gold Roster release, The House of Fear. For all of these Ashley Miller, the director of the Ashton Kirk series, is responsible. One was secured by the use of a monster searchlight on the exteriors, and another by means of a single swinging lantern to illuminate the faces of the characters. Two more distinct novelties for the screen have thus been contributed by Miller, who, being an expert in photographic research and creative work, was one of the first men to successfully make motion pictures at night, a feat he accomplished several years ago.

PERFECTING SURGICAL FILMS

New York, Dec. 11.—Joseph W. Smiley, chief director for the Ocean Film Corporation, associated with Dr. Charles Chandler and Dr. Swithen Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results.

REGINA BADET IN SELIG FILM

New York, Dec. 11.—Regina Badet, who takes the leading role in the Selig Red Seal play, No Greater Love, release January 10, through V-L-S-E, is among the best known emotional actresses of the present day, and is considered by many critics a logical successor to Sarah Bernhardt. Never before has a photodrama marked with such beautiful emphasis the love of a woman for her child. No Greater Love affords Miss Badet every opportunity for wonderful characterization, and it is predicted by the Selig Company that her work will prove a revelation to film critics. Many will no doubt remember Miss Badet in Zoe, one of the most successful films released in 1913. The story of No Greater Love was written by William Le Queux. The acting, the story, the photography and the scenic effects are said to be marvelous.

FOR SALE
MOVING PICTURE MAILING LISTS
Only complete one to be had, numbering 22,000; price, \$40.00, itemized by States, or \$3.50 per 1,000 for States you want. Postage guaranteed.
1173 Film Exchanges.....\$4.00
149 Manufacturers and Studios.....1.00
210 Moving Picture Machine and Supply Dealers.....1.00
Write for particulars.
TRADE CIRCULAR ADDRESSING CO.
168 1/2 West Adams Street, CHICAGO.
Franklin 1183. Estab. 1886.

PROFESSIONAL OPPORTUNITY
WITH OUR NEW MUSICAL MOVIE OUTFIT
Which consists of the popular, patriotic and classic songs of the day in moving pictures, you can make from \$10.00 per night and upwards. Can be played on salary or percentage. Why not get in on this real live proposition and have something exclusive? Only a small investment necessary. For further particulars call or write
HONICK, Suite 201, 36 W. Randolph St., Chicago.

GO INTO THE MOVING PICTURE BUSINESS
MAKE MONEY, FAST! BE YOUR OWN BOSS!
\$30 TO \$40 PER NIGHT CLEAR
No Experience Needed
We furnish you with machine, film, curtain and complete outfit ready to go to work with \$8.00 EASY PAYMENT PLAN.
Write Now for Our Large FREE Catalogue.
MOVING PICTURE SALES CO.
Dept. B. B., 540 Plymouth Place, Chicago, Illinois.

LAST CALL
SELLING OUT ENTIRE FILM EXCHANGE
Consisting of One Hundred Two, Three and Four-Reel Features, with complete line of new posters, one three and six-sheets, mounted and unmounted. Also 500 single-reel Comedies, Dramas, Westerns and Key-stones, all with original posters, mostly comedies, from \$2.00 a reel up. This entire stock must be closed out by January 1. **GENERAL FILM BROKERS,** 167 W. Washington Street, Chicago, Ill.

PIONEER MOTOR ATTACHMENTS FOR MOVING PICTURE MACHINES
All makes (Patented). Improved Model D for Power 6, 8A, 614, \$2.00; Rigid Model for Power 6, 6A, 618, \$1.50; for Edison, either model, \$10.00; other makes, \$5.00. **JAMES CHAMBLESS, P. O. Box 89, Birmingham, Ala.**

FOR SALE—LOT FILMS
Fine condition, \$2.00 per reel. Films, with posters, \$3.00 per reel. Second-hand Edison or Power Machines, complete, \$50.00. **MAYER SILVERMAN,** 105 Fourth Ave., Pittsburgh, Pa.

...BARGAINS IN FILMS AND SONG SLIDES...
100 Reels Film, elegant condition, \$5.00 per reel and up; 100 Sets Song Slides, perfect condition, \$1.00 per set, with music. Send postal for lists. Good Film Service furnished at lowest prices in the South. Supplies. Bargains in new and second-hand M. P. Machines and Gas-Making Outfits. Machines and Outfits of all kinds bought. What have you? P. O. BOX 1099, New Orleans, La.

Special -- Motion Picture Machine -- Bargains
Second-Hand Machines Bought and Sold.
CHAS. H. BENNETT
58 North 9th Street, Philadelphia, Pa.

RELIGIOUS FILMS
For rent. C. J. MURPHY, Elyria, Ohio.

FOR SALE—500 Comedies, Westerns and Features
with 1, 2, 3-sheet mounted paper. Shipped subject to examination. Write for list. **NATIONAL FEATURE FILM CO., 408 Jackson St., Sioux City, Ia.**

FOR SALE—1919 Motograph, \$85; 1915 Victor M. P. Machine, fine for lodge, school or road work, \$75.
Films for sale or rent. Write for catalogue and list. **RELIANCE FILM SERVICE CO., Princess Theater Bldg., Sioux City, Ia.**

FOR SALE—Singing and Talking Picture Films, synchronizing outfits, for touring, fairs, circuses; 150 subjects for selection. **RENFAX FILM CO., 110 West 40th St., New York City.**

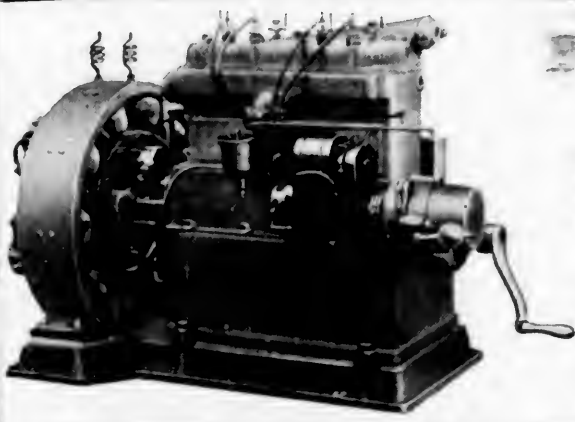
FOR SALE—(1) POWER'S 6A
With automatic loop setter; 235 Folding Chair, 6 oscillating Electric Fans, 1 Exhaust Fan, 1 Spot Light, gold-filled Radium Screen and 1 Richmond Piano; all in first-class condition. Will sacrifice for quick sale. **W. F. CODY, Luverne, Ala.**

FOR SALE
Only Picture House in town of 2,000; well equipped, can be bought at bargain. **W. F. CODY, Luverne, Ala.**

OPERA CHAIRS—7,000 ready to ship at once. Small lots in every State. Bought and sold in all parts of the country. Slightly used chairs in storage in the larger cities. Shipment from nearest point. Save freight and half cost. **EMPIRE BUSINESS EXCHANGE, Corning, N. Y.**

FOR SALE
New and Second-Hand Moving Picture Machines and Chairs. Reduced Prices. **CHESTNUT FILM EX., 37 So. Wabash, Chicago.**

FOR SALE—Power 6 Machine, \$110.00; Edison Model B, \$100.00; Edison Exhibition, \$75.00. These machines have been overhauled by an expert; old parts replaced by new ones. We guarantee these machines. Also have a few reels left at \$5.00 per reel. **Edison Exhibition Machine and Gas Outfit, \$100.00. L. D. BROWN, Queen Theatre Bldg., San Antonio, Tex.**



THE JUICE WITH THE PEP—THE HIT OF 1915

Electricity for Moving Picture Machines and House Lighting

The phenomenal success of the UNIVERSAL Lighting Plants during the past two years should appeal to you, because of their extreme simplicity, reliability and economy. You want steady, smooth, direct current without trouble or undue expense. We guarantee it in the UNIVERSAL Plant.

60 or 110 volts. 3 or 4 K W capacity

We are manufacturing this plant in quantity, which accounts for our ability to make these very attractive prices:

3 K W—\$300
4 K W—\$325

Magneto equipped and Throttling Governor running in oil. Send for particulars if you want the best.

UNIVERSAL MOTOR CO., - - OSHKOSH, WIS.

LETTERS FROM USERS RUN LIKE THIS:

"The Universal Lighting Plant is surely perfect. I never had such comfort before. I set the plant on the sidewalk for one-night stands, start it, and never see it again until I stop. No flicker or trouble of any kind."

"I am having a lot of inquiries about the lighting set I bought from you. Every one is stuck on it, and I would not be without it at any cost. It is absolutely perfect, and never causes a moment's trouble, on the job every afternoon and evening. I can sell some on my travels if you will give me all the dope on different equipments."

SATISFIED USERS EVERYWHERE. IT IS TO OUR INTEREST TO HAVE YOU SATISFIED.

MARCUS LOEW

To Enter Producing Field

Vaudeville Magnate Plans To Take Over Former Colonial Studios in the Near Future

New York, Dec. 13.—Marcus Loew, the small-time vaudeville magnate, who for the last two years has been an important factor in the exhibition end of the motion picture world, is about to undertake the production of photoplays on his own behalf.

It is announced that within the very near future Mr. Loew will begin producing a number of feature photoplays, for which he has acquired the rights, for presentation in his chain of theaters in New York and out of town.

Rumor has it that Loew will take over the old Colonial studios in West 26th street as soon as the present lease held by the Popular Plays and Players Film Co. expires.

INDUSTRIAL BUILDING PLANT

Chicago, Dec. 11.—A new laboratory and studios are now being erected by the Industrial Moving Picture Company, who expect to occupy the premises about February 1, 1916. The building is 124x129, two stories and fireproof throughout. It contains a vanit capable of safely holding more than 6,000 reels. The laboratory will have an actual capacity of nearly 2,000,000 feet of film per week. The studio will be able to comfortably and efficiently handle six sets at one time, and will be equipped with swimming pool and the most modern of lighting equipments. The carpenter shop and paint shop will be models of their kind. Ample provision has been made for property and dressing rooms. Adjoining the building proper is an outside yard of 124x48, which will be enclosed in an eight-foot concrete fence. This area will be used for garaging and for storage tanks. The roof has been built so as to carry a very heavy live load, and the electric elevator runs up to the roof so that in the event an extraordinarily large set is to be used an outdoor studio can be arranged on the roof and by light diffusion a setting can be made of more than 150 feet in length. Unquestionably the plans of the Industrial Moving Picture Company call for the finest, most modern and most completely equipped laboratory and studios in this country. As Waterson R. Rothacker, general manager of the company, states, "the present factory of that concern will be kept in full operation until the new plant is hitting on four, so that there will be absolutely no interruption of business." Detailed description of the new place will be given to the public some time in January.

SIMPLEX MACHINES IN DEMAND

New York, Dec. 11.—Demand for Simplex projectors, manufactured by the Precision Machine Company, continues to increase. As a result of a United States Government order for a large number of projectors, to be shipped to army posts in China, the Philippines, the Canal Zone, Porto Rico and the Hawaiian Islands, many duplicate orders have been received from governmental departments. The Bureau of Standards selected the Simplex as part of their equipment, as also did the Army War Office, the School of Musketry, Fort Sill, Ok., and many others.

The demand for Simplex machines by theaters all over the country is insistent. A few of the recent installations made are in the New Strand, Chicago; the Benton and Majestic, Kansas City, Mo.; the Paris, Denver, Col.; the City, Newark, N. J.; the Montank and Triangle, Brooklyn; the Triangle, Johnstown, Pa., and the Strand, Erie, Pa. The Birth of a Nation exhibits are also using Simplex projectors. At the Panama-Pacific International Exposition Simplex was awarded the grand prize.

What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do toward elevating it still further.

"The Lily and the Rose" with Lillian Gish, Roszika Dolly and Wilfred Lucas. This play we believe strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale, with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact the play has that wonderful charm that makes a theatre patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson, and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.

TRIANGLE FILM CORPORATION

71-WEST 23rd ST.-NEW YORK

SUNDAY SHOWS IN BRIDGEPORT

Bridgeport, Conn., Dec. 11.—By a mandate issued by the Mayor this week all motion picture houses, including Tolt's Theater, which plays plays both vaudeville and pictures during the week, will show Sunday for the first time in the history of Bridgeport. The Old Connecticut Blue Laws will be evaded by offering pictures of a religious nature, and, instead of admission, collections will be taken. The order was rigorously contested by the pastors. One or two, however, it is said, were in favor of it.

NEW TYPE MUSTANG DRAMAS

New York, Dec. 11.—Samuel S. Hutchinson, president of the American Film Company, Inc., is for better material in the Western picture plays. And Mustang productions are hereafter to have "truth," as well as "action." During a recent discussion of the Western films Hutchinson said, "When motion pictures became popular 'action' was the vital element. The public wanted to see speed, chase, bustle in every scene. It was the novelty of the motion picture that inspired so many manufacturers to make use of the 'action' element. Today the public is more critical. It wants productions that involve deeper plots; stories that are true to life. It demands film productions that show episodes from real life, productions not based on the novelty of the motion picture, but rather expressions of realism. Consequently you will find in Mustang plays stories of a more intense nature than those previously marketed as 'Western plays.' You will find that although we make use of action our Western productions today are stories with an emotional appeal. We have not eliminated the 'action' element. We have added to it genuine plots—incidents of Western life that are true. The result is a combination that makes for absorbing interest as well as exciting thrills. We have turned to the fiction field to bring out the type of Western play that carries with it a lesson of life. We have completed arrangements with some of the best known authors in this field, in order to secure the depth of plot and the realism we were seeking, and have recruited from Western newspapers a number of men who have been in personal contact with such genuine experiences as we seek to portray in Mustang productions. There is in the making at the present time a number of big plays of this sort which will go out under the Mustang brand through the Mutual program, and I am sure that exhibitors will find the public anxious to see these productions that bespeak the true spirit of Western life with all the 'action' necessary to make them true."

NEW MOTION PICTURE ACTORS

New York, Dec. 11.—Searching the globe for stories of interest to the "readers" of his "celluloid newspaper," the editor-in-chief of Paramount News-pictures has added another figure of national reputation to the list of associate editors in the person of Raymond L. Ditmars, a famous authority on animals in this country and active head of the great Zoo at Bronx Park, New York. "The Ditmars School of Dramatic Arts for Animals is now open here at Seaside," said Ditmars, when attacked with a broadside of questions as to what his contributions to the Paramount Program will consist of. "We are now taking many unique and, I feel justified in adding, wonderful pictures of the inhabitants of the Zoo, which, of course, will be at the sole disposal of the Paramount Pictures Corporation through my 'Institution of Learning.' We believe that our films will be a great service to science and that they will be an amusing instructive boon to grown-ups and children who see them in the best motion picture theaters throughout the United States at which my jungle stars will appear with Mary Pickford, Geraldine Farrar, Dustin Farnum, Anna Held and those leading players of stage and screen whose photoplays are produced for Paramount by the Famous Players, Lasky, Morosco and Pallas companies."

CARMEN FILM IN LINCOLN

New York, Dec. 11.—A. D. Flinton, president of the Kansas City Feature Film Company, Paramount exchange for Missouri, Kansas, Nebraska and Iowa, is in receipt of a very enthusiastic letter from A. Cinberg, of the Magnet Theater, Lincoln, Neb. Among other things Cinberg says: "I take this opportunity to tell you that of all the Paramount pictures which we have shown, we have never had one receive so much praise as Carmen. Personally, I think the Lasky Feature Play Company is to be greatly congratulated. Carmen is absolutely perfect." It is this sort of praise that makes the officers

of the Paramount Pictures Corporation and the Lasky Feature Play Company feel justified in spending huge sums of money on their productions.

LASKY WILL HAVE FOX PLAY

New York, Dec. 11.—The Jesse L. Lasky Feature Play Company has completed arrangements, it is said, with Klaw & Erlanger, for motion picture privileges in Eugene Walter's Play, The Trail of the Lonesome Pine, dramatized from the novel by John Fox, Jr. Charlotte Walker will likely star in this film.

CONFIDENT OPEN BOOKING PLAN BENEFITS EXHIBITORS

General Manager Walter W. Irwin, of V-L-S-E,
Also Predicts Public, Theaters and Producers
Will Profit to Greater Extent by Its
Use in New Year

New York, Dec. 11.—When S. L. Rothapel, at the conclusion of his trip around the country, declared that "the most successful moving picture theaters are those which are run on the 'open booking plan,'" and that "this plan undoubtedly is the answer to an exhibitor's greatest success," he sounded the keynote of a policy which the V-L-S-E has advocated from its very inception, and one which has brought it such support on the part of the exhibitors that it has had a consistent gain from the very start, even during the hot weather season," states General Manager Walter W. Irwin. "That more and more exhibitors will profit by the success which is achieved by those who have adopted this form of booking, and that the public, the theater and the producer will benefit thereby to a greater extent than ever before, is my prophecy for 1916. For the public the open-booking method will mean better productions and a greater consistency of quality, because every picture is booked absolutely on its own merit. For the exhibitor it will mean increased patronage through increased satisfaction on the part of his clientele and the prestige gained by showing the highest general average of productions; better prices, resulting from the presentation of consistently good features, longer runs and more widespread word-of-mouth advertising. For the producer it will mean better prices, because of the increase in the exhibitor's profits, the proper revenue to justify the production of pictures with greater artistic quality and higher dramatic value. The policy of open-booking is the principle of the survival of the fittest. It forces the manufacturer to constantly improve his productions, and makes the exhibitor largely responsible for his own success. In other words, various exhibitors have various classes and kinds of people as a clientele—people with different ideas and temperaments. The exhibitor is the one best acquainted with the likes and dislikes of that clientele, and so is the one best fitted to judge what will please them and what will not. Consequently, to ask an exhibitor to take every picture on a program is not giving service to that exhibitor, for the reason that all pictures can not be of uniform merit nor of uniform theme, and if an exhibitor must take each picture on a program it follows that he necessarily has to present to his audience pictures which he realizes will not meet with their hearty sanction. The policy of this company is to invite, in fact urge that each exhibitor view the picture before he takes it. In other words, an exhibitor can have from our program what he wants, when he wants it and as long as he wants it.

"This policy, followed by V-L-S-E, Inc., during the last seven months, has proved itself to be the correct one, because it has made it possible for each exhibitor to get for his house what he thinks will be the most pleasing to his particular clientele. This brings about longer runs, for when an exhibitor is always able to get pictures that are pleasing to his people he is encouraged to run such pictures until the proper percentage of his people has seen them. And longer runs are one of the most potent factors to increased profits for both exhibitor and producer which we have to consider. There has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it. This means that the exhibitor and the manufacturer have probably lost several hundreds of thousands of dollars.

"Under the ironclad conditions of the yearly contract the exhibitor can not rebook and re-run those features that score big hits. He is compelled, after showing a feature that has aroused enthusiasm and engendered a large volume of 'word-of-mouth' advertising, to let it pass on, in order to make a place for the next feature released on the program.

"No feature ever leaves the manufacturer a success; it only becomes one after it has been shown to the public and has met with an enthusiastic reception. Therefore, the exhibitor may be justly credited with creating the success, and under the yearly contract rule he finds himself in the unenviable position of being unable to take advantage of the success he creates. Through the policy of allowing exhibitors to pick and choose their features and re-run them as long as the public demands exhibitors may take full advantage of the 'word-of-mouth' advertising created by the exceptional merit of the production. On the other hand our four manufacturers are assured their features will re-

ceive the bookings and rentals commensurate with the dramatic quality of each subject, and this is an incentive to continually improve the quality of their production. They are not hindered or discouraged by a policy that limits the bookings, as the system does, which compels an exhibitor to play a different feature each week in the order of release.

"We do not advise any exhibitor in the matter of selecting his pictures, neither do we require an exhibitor to take one picture in order to secure another. The number of bookings for each feature and the amount of rental is dependent only upon the dramatic strength and artistic quality of the subject. In this way our four manufacturers are independent of each other, and their efforts to produce great picture plays are rewarded as they deserve, and the system works out to the benefit of all concerned. The exhibitor is well pleased at the opportunity to book only such features as he desires."

PICTURE BOARD ACTIVE

New York, Dec. 11.—The Motion Picture Board of Trade of America has just announced the appointment of a committee to represent its activities in Southern California. The committee includes Mabel Condon, J. C. Jessen, Clark Irvine and Kenneth A. O'Hara. Its duties will be to represent the Board of Trade in its campaigns for members and to take charge of Pacific Coast publicity as well as to keep in close telegraphic touch with headquarters in New York on all matters affecting the industry as a whole.

The first activities will be in following up a list of approximately five hundred invitations that have been sent out to prospective members in Southern California. This list covers all branches of the film industry, and is already producing flattering results.

CORRIGAN SIGNED BY TWO

New York, Dec. 11.—Emmett Corrigan has left The Eternal Magdalen, in which he was playing the leading male role at the Forty-eighth Street Theater, to sign two separate contracts, one with the Equitable and one with Peerless Motion Picture Company for six weeks each. He will leave for Florida the first week in January, 1916, to do three weeks of outdoor scenes as per his Equitable contract, in Richard Le Gallienne's *The Chain Invisible*. Corrigan's leaving the stage for the movies is not remarkable when it is considered that he was one of the first theatrical men in America to possess a motion picture projection machine. In 1895, long before Thomas A. Edison took up the question of films, and many, many years ere anything was ever heard of names that now loom large on the motion picture horizon, he

secured one of the earliest Gaumont models. He has his original machine at his country place on Verona Island, off Buckaport, Me., as well as a complete series of succeeding machines to the very latest device. He has been in the habit of giving private exhibitions on his island for twenty years, and is an expert in the mechanical technique of picture making.

PETROVA FOR METRO FEATURES

New York, Dec. 11.—Lawrence Weber, president of the Popular Plays and Players has signed a long-time contract with Mme. Petrova to appear in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova has met with remarkable success since she made her debut in the silent drama. Critics have declared her to be even better in motion pictures than she was on the spoken stage. The Petrova pictures have proven to be among the most attractive productions on the Metro program, and there is an ever increasing demand for them.

Mme. Petrova is now working in the big five-part feature, *What Will People Say*, which will be the next release in which the inimitable emotional actress is starred. Among some of the big Mme. Petrova features released on the Metro program are *My Madonna*, *The Vampire* and *The Heart of a Painted Woman*.

BUSHMAN AND BAYNE BEGIN

New York, Dec. 11.—Francis X. Bushman and Beverly Bayne, the popular Metro stars, have begun work on the novel five-part production, *The Man Without a Conscience*, at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street. These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements can be made for their accommodation elsewhere. During the absence in the South of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne Company will make the Rolfe studio their own.

Immediately upon the completion of *The Man Without a Conscience* these two stars will begin work on their next big Metro feature, *The Red Mouse*, written by William Hamilton Osborne. *The Man Without a Conscience* is a remarkable feature picture and contains a wealth of allegory, while presenting a vital, human story of today. How a man's conscience can carry him through the whole gamut of human emotions is here exemplified in a striking fashion. The production is being made from an original manuscript, which was written especially with Mr. Bushman and Miss Bayne in mind. An excellent supporting cast will be seen with these stars in this feature.

John W. Noble, one of the oldest Metro directors, is point of service, and who has made an enviable record in that capacity, will direct *The Man Without a Conscience*, and other Bushman-Bayne feature productions.

KELLY SAYS IT'S HIS BEST

New York, Dec. 11.—Anthony P. Kelly, whose very successful feature film, *The Soul of a Woman*, led to his present engagement as Lubin's chief scenario man, is at work on a new feature for that company, entitled *The Light at Dusk*, which the young photoplaywright doesn't mind admitting is his best effort. Asked how good it was Kelly replied: "Well, as to that, I can't really say. All I know is it's the best thing I've ever done." Lubin will soon release two of Kelly's four-reef original stories, called *The Sorrows of Happiness* and *The City of Falling Night*. V-L-S-E will release his five-part feature, *The Streets of Silence*.

BROTHER ON PEACE SHIP

Palo Alto, Cal., Dec. 11.—C. M. Goethe, brother of H. Taubner Goethe, president and general manager of the Palo Alto Film Corporation, and representing the city of Sacramento, Cal., in one of Henry Ford's guests on the Peace Ship, which sailed from New York City December 4. Aside from Governor Hiram W. Johnson Mr. Goethe will probably be the only other person from this State to receive an invitation. It is not known whether the Governor will make the trip, but Goethe is planning to accept the invitation. Both the Goethe brothers are old residents of Sacramento. It was the birthplace of H. Taubner Goethe, and it is but recently he retired from the banking business there and removed to Palo Alto.

MAKING IT LIGHTER

Peoria, Ill., Dec. 10.—J. Howard Standlidge, Chicago representative of the Cooper-Hewitt Electric Company, is in Peoria looking after the lighting system which is being installed, at the cost of \$15,000, for the Barker-Swan Film Service. The new studio which is being built at the corner of Main and Frink streets will be equipped with many of the Cooper-Hewitt lamps, enough to illuminate some very large sets.

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DECISION IN NEW YORK COURT

Gives the Right to Anyone Holding a Ticket of Admission To Take Moving Pictures of an Open Air Event

New York, Dec. 10.—A decision that will be of great interest to film manufacturers, particularly those who maintain "animated weeklies" of current events, was handed down by Justice Philbin in the Supreme Court in New York City the other day, which was to the effect that anybody who has the price of a ticket of admission may go to any public exhibition of an open-air event and take all the moving pictures he desires.

Chester Norton, on an assigned claim of John Smith and the Sheepshead Bay Speedway Corporation, was asking for an injunction to restrain The Universal Film Manufacturing Company from exhibiting a film of the Astor Cup Races held at the Sheepshead Bay track on October 9 last.

According to the papers, Smith made an agreement with the Speedway Corporation for the "exclusive right" to chronicle that even in moving picture form. Imagine his surprise and chagrin, therefore, when he discovered, before his film was ready for presentation, the Universal had "beaten him to it," in the language of the poet, and released about one hundred feet of film in its Animated Weekly.

Smith assigned his claim to Norton, who immediately filed an application for an injunction, alleging the Universal had fattened both Smith's prospects and pocketbook through its "unkind" action, said "unkindness" consisting in the taking of the pictures, although detectives were watching the grounds to forestall just such an occurrence. This spoke very well for the alertness and ingenuity of Jack Cohen, editor of the Animated Weekly.

The defendant made a cross motion for judgment on the pleadings on the ground that the complaint failed to state facts sufficient to constitute a cause of action. Justice Philbin also granted this motion.

In his decision the Court says: "The suggestion that the facts alleged show a breach of contract made when the defendant's employees became licensed spectators of the exhibition and violated an implied obligation arising under such contract, can not be sustained.

"The complaint expressly negatives any such claim when it sets forth that said employees entered the grounds without the knowledge and consent of the plaintiff. The complaint fails to set forth a cause of action, either upon the theory of common-law copyright or unfair competition."

WITH UNIVERSAL PRODUCERS

Sydney Ayres and his company have returned from the Bear Valley country, where they had been for more than two weeks making exteriors in the production of F. McGrew Willis' three-reeler, John o' the Mountains. Doris Fawn plays opposite Ayres in this production.

Paul Bonrgoals has completed another of his hair-raising animal productions, this time a two-reel melodrama of the Parisian underworld, On the Trail of the Tigress. Bonrgoals, Madame Bourgoals, Betty Schade and Charles Bridan play the leading roles.

Under the direction of Lloyd Carleton, Hobart Bosworth has about completed his work in the film version of Bret Harte's play, Two Men of Sandy Bar. This production will be released in five reels. The scenario was prepared by Olga Printzian.

Al E. Christie is this week at work on the production of another of his well-known one-reel comedies, entitled Eddie's Devilish Deed, with Eddie Lyons, Lee Moran, Betty Compton and Ethel Lynn in the leading roles.

Roy Clements this week completed his two-reel comedy featuring Pat Rooney. The title has been changed from The Bell Hopper to I'll Get Her Yet. Victor Potel plays the other lead.

And the Filiver Won, is the title of a one-reel comedy which Horace Davey is staging at Universal City with Neal Burns, Ray Gallagher and Billie Rhodes in the leading roles.

Joseph De Grasse and his company of Rex Players this week returned to the Universal City studios after a short stay in San Francisco, where they went to stage exterior scenes in the production of a five-reel feature production, entitled Love Thine Enemy. Louise Carbone, Lon Chaney, Walter Belasco, Jay Belasco, Collin

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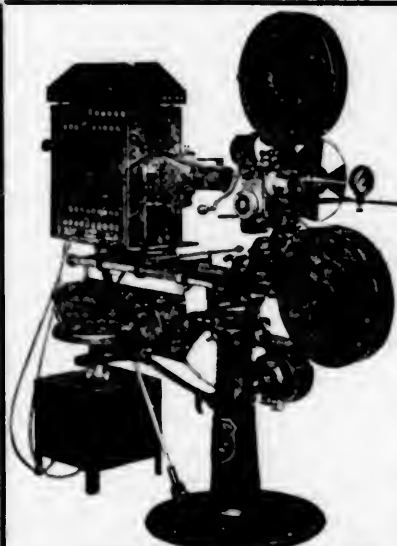
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Chase, Marcia Moore and Harry Ham appear in leading roles.

Carter De Haven is still at work on a five-reel feature, The Wrong Door. De Haven and his wife, Flora Parker De Haven, play the leading roles.

One Against Many is the title of another Lenora Ainsworth picture which William C. Dowlan is this week putting on at Universal City. The story will be completed in three reels, and in it Dowlan plays opposite Gloria Fonda.

Joseph Franz is at work on the making of a two-reel film by Ben Cohn, entitled The Dawn of Betterment. Sherman Bainbridge, Rex De Rosnell and William Crinley are all that have thus far been announced on the cast.

Jay Hunt this week completed what is regarded as one of the best Marlock MacQuarrie feature pictures of recent months. X 8 is the title, and in it MacQuarrie is starred. The story is told in three reels.

Jacques Jaccard is still away from the Universal City studios making exterior scenes in the production of a three-reel Mexican melodrama, entitled Across the Rio Grande. Olive Fuller Golden is being starred in the production, and William Gettinger is playing opposite her. Practically the entire cast of A Knight of the Range is in this production.

The Water Cure is the title of another detective story which Rupert Julian is staging. Julian, Elsie Jane Wilson and Hal Cooley appear in the leading roles. The story is to be released in one reel.

Leon Kent, famous for his dare-devil Western subjects, is this week staging another of that type of film written by himself under the title, Back Simmons, Puncher. Kent plays the title role, with Mina Canard opposite.

At Arrowhead, Hot Springs, Robert Leonard and his company of Rex Players are at work on the production of Just From Sweden, a three-reel drama written by Leonard himself. Ella Hall plays opposite Leonard, and the two are supported by Marc Robbins and Kingsley Benedict.

E. J. LeSaint has practically completed the second episode of the series, The Journal of Lord John, written especially for the Universal Company by C. N. and A. M. Williamson, and the serial story for which will appear in a popular monthly magazine coincident with its release. The second instalment will be three reels in length, and will feature William Garwood.

The Debauchee, a two-reel drama with a strong psychological punch, is still occupying the attention of Cleo Madison and her company at the western studios of the Universal Company. Miss Madison plays the feature role with Ted Duncan, Edward Hearn, Willie Marks and Adele Farrington supporting.

Norval McGregor this week finished at Universal City a two-reel drama, entitled Her Wayward Parents. The story was written by G. Roscoe, and in it Babe Otto, Daddy Manley, Mother Benson, Edward Ferguson, Pearl Cunningham and Jay Belasco play the leading roles.

After a short stay on Mount Wilson, Lynn Reynolds and his company this week returned to the studios and completed the final scenes in their production of a three-reel drama, entitled Mischief. Myrtle Gonzales is starred in the title role with Frank Newberg playing opposite, and Val Paul and Alfred Allen supporting.

The Smalleys have finished their production of Rufus Steele's story of opium smuggling, Hop, and are at present engaged in the making of another five-reel feature, written by Mrs. Smalley, under the title, Discontent. No cast thus far has been announced for this latter production.

GAIL KANE IN HER GOD

New York, Dec. 11.—Gail Kane is en route to Arizona to appear for the Equitable during a four weeks' participation of Her God. E. Masco Hooper, director, and a large number of players, including several hundred Indians and Mexicans, will be used in the production.

STAR ASKS SEPARATION

New York, Dec. 11.—Clara Kimball Young and James Young, both known to the moving picture world, are said to have disagreed, and Mrs. Young is reported to have applied in local courts for a divorce and \$25,000.

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Moving Picture Operator with his own machine, Power preferred; attractive, experienced Lady Pianist. Write or wire CAPT. W. D. AKENT, Elita Theatre, Meridian, Miss.

CUT-RATE AGENCIES

Doing Land-Office Business

Joe Le Blang Offering Tickets for Practically Every Attraction Except the Big Hits Playing Broadway

New York, Dec. 11.—The cut-rate theater ticket business, of which Joe LeBlang has a monopoly so far as Greater New York is concerned, is experiencing a healthy growth, according to a statement made today by LeBlang, and he predicts that within the next couple of weeks this business will be at its zenith. Each day the demand for the cut and half-rate theater tickets grows, until now it is a common sight to see a seemingly endless chain of patrons in the basement of the building at Broadway and Forty-third street, where the main offices of the Public Service Company are located.

The reduced rate tickets are obtainable at LeBlang's for practically every attraction playing the Broadway theaters, with the exception, possibly, of one or two of the biggest hits, including *The Great Lover*.

Cut rates and half rates for full sixteen to eighteen shows are to be had at LeBlang's daily, with very few of the pasteboards left on sale at curtain time.

On the other hand the various ticket agencies continue to do a land-office business. A few attractions are bringing as high as \$4 for a regular \$2 orchestra seat, and there have been one or two instances where \$5 each have been demanded—this, of course, at a late hour on Saturday.

BRINGS PERUVIAN OPERA

New York, Dec. 13.—Jose Valle-Riestra, a leading musical composer of Peru, and known all over South America as the reviver of the melodies of the Incas, arrived here last week on board the *Zacapa*. Mr. Valle-Riestra has come to the United States to attend the coming Pan-American Scientific Congress to be held in Washington, D. C. There he will read a paper upon the music of the Inca races. Two operas, with Inca music as their theme, *Ollanta* and *Atahualpa*, were produced in Lima by an Italian opera company a short time ago. The composer has also made a study of the costumes and scenic effects of the period, and has reproductions of them with him, with the intention of presenting his operas in New York.

FLORENZ ZIEGFELD SUED

Chicago, Dec. 11.—Florenz Ziegfeld, Jr., manager of *The Follies* of 1915 Company, is the subject of a \$50,000 damage suit at the hands of the management of the Sherman Hotel here. It is alleged that last summer Miss Billie Burke, Ziegfeld's wife, had some trouble with the Sherman management, and since then no love has been lost between Ziegfeld and the Sherman people. Upon the arrival of the *Follies*, it is said, most of the company registered at the Sherman House, and, it is further said, upon Ziegfeld's learning of it, he ordered them to move to another hotel. The result is the suit for damages.

BOOMERANG TO CONTINUE RUN

New York, Dec. 12.—Having made so emphatic a hit and being such an enormous success, breaking all records for business in the Belasco Theater, the *Boomerang* will continue its long run in that house. The play opened on August 10 last.

ROBERT GRAU

(Continued from page 55)

strange coincidence that whenever Irene Franklin heads the Palace program an empty seat is rarely if ever on view. Some day, perhaps, Irene Franklin will be presented in the broader fields of the theater—in contrast with her recent incursion into the so-called legitimate. If some such entrepreneur as Charles Dillingham would provide Miss Franklin with a vehicle, giving her ample scope for her Charles Dillingham would provide Miss Franklin with a vehicle, giving her ample scope for her intinacles with an audience, I honestly believe she would be developed quickly into a permanent Broadway attraction.

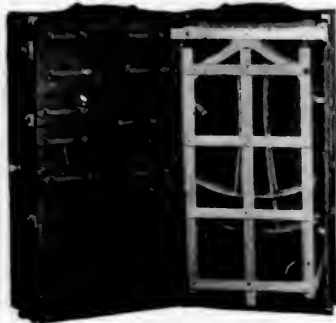
INCE'S NEW STUDIOS NEAR COMPLETION

The new Thomas H. Ince studios at Culver City, Cal., are so near completion that already many of the Ince directors and players have left Inceville for good. From the appearance of the photographs, showing the uncompleted buildings, one may well believe that the facilities will be far greater than at Inceville, although producing will continue on as large a scale as ever at the older plant.

Just as soon as Ince can establish the desired place at Culver City the next move will be to

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Wanted---Colored Musicians---Wanted

All must read music, double band and orchestra or band and stage. State experience first letter. Dec. 15, McGehee, Ark.; Dec. 18, Eudora, Ark. CLIFTON-KELLEY MINSTRELS, L. C. Kelley, Mgr.

start the Ft. Lee (N. Y.) plant, where the Griffith and Sennett productions are already being made. Ince has secured the director he has been seeking high and low for. Of all the important producers for the screen Ince is the most skeptical of newcomers into the field. The famous name has no lure for this product of a new art's development, and he must be "shown."

When Granville Barker quoted prohibitive terms for a picturized version of *Prunella*, and also of *Androcles and the Lion*, Ince wired that the stipulated sum was O. K. (when said quickly), but before he would pay it he would like to see a sample of Barker's genius in film-craft.

E. F. ALBEE NOT INCAPACITATED

Surviving so far two catastrophes which would have incapacitated a man less adamant in his

make-up, E. F. Albee is to be seen these days at his desk in the Palace Theater attending to the maze of business, which he conducts seated with both feet resting on a chair, while, with the aid of crutches, he goes and comes with that regularity and unostentatiousness which are characteristic. Albee was recently asked if he had any playhouses in New York outside of the city that he would like to dispose of. He replied: "All of our New York theaters are prospering, with not the slightest indication of any change in existing policies in the near future. The only theater outside of the city which we are in a position to even temporarily lease is the Chestnut Street Theater, Philadelphia."

This statement should end, at least the time being, the constantly prevailing rumor that the Keith interests are thinking of returning any of the Percy Williams' houses to that retired the-

atrical magnate. If any of these theaters are not returning a profit they are little in the size of the audiences to indicate it when the writer visits them.

FILM MEN WANT THE FORTY-FOURTH STREET THEATER

What is to become of the Forty-fourth Street Theater after the \$30,000 is exhausted which is financing the *Romeo and Juliet* production. In that house is an interesting problem just now. The Shuberts could leave the theater to the Universal Film Corporation, not only for the Pavlova film spectacle, *The Dumb Girl of Portici*, but for the Bernhardt film of *Jean Ines* as well. This film company is in a quandary as to the best manner of releasing the Bernhardt films. The sensational success which *The Battle Cry of Peace* has met with in several theaters simultaneously, when the scale of prices was reduced about 1,500 per cent, is proof that after all the perpetual prosperity in the film industry depends on retaining the patronage of that ninety per cent of mankind to whom the \$2 seat photoplay is just as rare luxury as the \$2 seat spoken play. It will be interesting, too, to watch the outcome of the next Griffith production along such lines. When the Triangle Company was formed Griffith obtained the consent of his associates to produce *The Holy Grail* and one other colossal spectacle. The pessimists are predicting that the success of the *Birth of a Nation* will not be duplicated in this decade. On the other hand the most optimistic hold that the European war will eventually bestow a wealth of story and fact, which the screen alone can embrace, and that the next successful \$2 picture play will deal with this theme.

DRAMATIC NOTES

(Continued from page 55)

Geo. M. Coban's American farce, *Hit-the-Trail Holiday*, which is still attracting highly pleased audiences to the Astor Theater, New York, where the play began its run four months ago.

Mabel Goldin is no longer with *Town Topics*, having joined William Cullen's new musical show, *Some Party*.

A. G. Andrews, who is appearing in *Heddon's Choice*, at the Comedy Theater, New York, will shortly publish a book of memoirs of the stage.

Cecil Kern has formed an affiliation with a well-known music house, which will publish several songs he has recently written.

Mme. Mathilda Cottrelly, who is appearing in *Abe and Mawruss*, at the Lyric, New York, will distribute the Christmas presents to the members of the Stage Children's Fund, at their entertainment, which will be held at the Comedy Theater, New York, Sunday evening, December 26.

George Mack, who played with Raymond Hitchcock, has been engaged for one of the prominent parts in the *Julia Sanderson-Donald Brian-Joseph Cawthorn* musical comedy, *Sybil*, now being rehearsed by the Charles Frohman Company for production in New York during the winter.

Friendship, J. David Herblin's new play, will have its premier at the Lynn Theater, Lynn, Mass., December 20.

B. F. Rolfe, managing director of the Strand Theater, New York, has "discovered" a contralto whose future, he says, is very bright. She is Margaret Horton of Cincinnati, a cousin of Marie Dora.

A one-act play called *A Nocturne*, by Anthony P. Wharton, will precede the benefit performance of Lord Dundreary, which will take place at the Booth Theater, New York, Friday, December 17, for the purpose of raising funds for the British War Relief Fund.

Jenny Dufau, of the Chicago Opera Company, is ill at a hotel in New York.

Very Good, Eddie will be taken to New York during the holidays. The house at which it will be shown is the Princess.

Ferne Rogers will begin her season in the leading role of *Princess Pat* on Christmas Day.

Theodore Dreiser's one-act play, *The Girl in the Coffin*, will be produced at the Garden Theater, New York, beginning January 11.

Hip-Hip-Hooray passed its 125th performance at the Hippodrome, New York, last week.

Gene Lneska, of Spring Maid fame, Jessie Stoner and May Wallace have been engaged for the cast of *Some Party*.

The testimonial dinner to William H. Crane will be held on February 27 in New York City.

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BOARDWALK GOSSIP

Atlantic City, Dec. 10.—About 8:30 o'clock last Saturday night a large audience sat in the Academy of Music in Baltimore and waited for the appearance of Al Jolson.

Before the curtain went up at the Academy the manager appeared with a written note of apology from Al, and a doctor's certificate setting forth the fact that he was unable to appear.

Tuesday morning the w. k. blackface comedian disappeared again presumably for New York. He is reported to have cleaned up \$5,000 at the Bowle races within the last week.

While here he ate and slept at the Hotel Sherburne.

Mrs. E. A. Hachelder, representing the Boston Grand Opera Company, is stopping at the Hotel St. Charles for a week, completing details for accommodating the 250 stars who will fill an engagement at Keith's Garden Pier Theater on Christmas night.

Oscar Hammerstein is here, presumably re-acting; but incidentally making investigations of theaters.

On Tuesday Mr. Hammerstein called upon Charles G. Anderson, manager of Keith's Theater, who conducted him through the Keith Theater on the Garden Pier, from cellar to garret. The visitor was interested in the dimensions of the stage, the dressing rooms, seating capacity of the house, lighting arrangements and in fact practically every detail. Asked whether he had contemplated bringing opera to this city Mr. Hammerstein refused to commit himself.

Miss Annette Ryan, a pretty little local girl, who has always proved a favorite at the many dance contests on the Million Dollar Pier, has secured a part in the sketch, A Sidewalk Cabaret, and is booked for a long tour in big-time vaudeville.

The body of Ethel Lynton, the former actress who was found dead at her home, Ocean Heights, near Linwood, early last Thursday, was shipped to Philadelphia.

Ethel Lynton was a light opera star over a score of years ago. She was the original Josephine in the opera, Pinafore, and later achieved wide fame with Myster in The Tourists, a musical comedy. So popular was she on the Pacific Coast at one time that a hat, called the Lynton, was given wide vogue.—E. EDMUNDS POSTER.

MANAGER SCOTT INJURED

Lexington, Ky., Dec. 10.—Charles T. Scott, manager of the Lexington Opera House and the Ben All Theater, was severely bruised last week when he fell through a trap door which had been left open at the Opera House. As he fell he succeeded in partly breaking his fall by catching the sides of the opening, and this probably saved him from more serious injury.

TO REOPEN WALNUT STREET

Philadelphia, Dec. 11.—The old Walnut Street Theater, which has been dark for a long time, will be reopened Christmas week as a combination house. Ben Stern is booking the theater for the Clark estate, the owners, who are now operating it. The opening attraction will be Andrew Mack, at \$1 top. The Natural Law is scheduled to follow Mack.

BOOKS REVIEWED

(Continued from page 55)

before this question be dismissed from the minds of thinking men as the mere craze of fanatics. Meantime he tenders the present volume in the hope that it will be found a useful contribution to the discussion of a most fascinating literary problem.

THE WAGNERIAN DRAMA. By Houston Stewart Chamberlain, author of The Foundations of the Nineteenth Century, etc. Translated by George Dunning Griggle, 12mo. Cloth, \$1.35 net. John Lane Company, New York.

Mr. Chamberlain's splendid achievements in the realm of philosophic writing are well known. All who desire a full acquaintance with the underlying principles of Wagner's Art work will do well to accept his guidance. The respective functions of the eye, the ear and the intellect are discussed, and the complete emanation of the opera from the conventions of the Italian school. Wagner's aim was to let his works speak for themselves, but an essay like the present goes a long way to help one to an adequate comprehension. The confusion and loose terminology which are in evidence in some art treatises are exposed, and the true function of word, tone and gesture, being set forth, the reader is better able to grasp the fact, which is triumphantly carried out by Wagner in the perfect fusion of all three.

The art of the actor, which includes dancing, and, as our author expresses it, "every visible movement," the art of the musician, vocal and instrumental, and the art of poetry, are here discussed from the Wagnerian standpoint; that is to say, the independence of each in its own proper sphere and the complete fusion which is achieved in the music drama. The alliance of the masculine and feminine in art, the attitude of philosophy to music, and their essential difference and the impossibility of either usurping

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the place of the other, are illustrated by the reference to perception and reflection in their philosophic aspects. The one is the complement of the other.

THE ART OF THE MOVING PICTURE. By Vachel Lindsay, 280 pages. The Macmillan Company, 66 Fifth Avenue, New York. Price, \$1.25 net. 19 ounces.

A history, description and exposition of and a prophecy in regard to "the movies." Mr. Lindsay is the first to give us an extended treatise on this important subject, regarded solely as an art.

He tells us some new and important things, and he gives new significance to things we have all observed.

His most valuable chapters are those on State censorship, in which he sees menace. An enlightened public aesthetically educated and capable of appreciating beauty only can furnish fair censorship.

Scientific, political, educational, industrial and news films are also touched upon.

THE ART OF BALLET. by Mark Perugini. Svo., 330 pages; \$2.50 net. Lippincott's, Philadelphia, Pa.

A very comprehensive history of choreography, but at the same time one which is not complete, as the author specially points out, scant attention being paid to its development in Italy, Spain, Portugal, Hungary, Denmark, Sweden, Germany or Russia.

These phases of the art have already been well covered in other works by various authors, and, as Mr. Perugini was chiefly desirous of covering some leading phases of the history of the modern art, as seen more particularly in France and England, he deemed it best not to load his book down with any matter save that which led up to that special field he treats.

His style is crisp and illuminating. He knows whereof he speaks and can teach others. His book is a valuable contribution to the literature of the dance, and should be in the library of every student of the stage.

The following is a quotation from Irvin S. Cobb's latest book, Speaking of Operations (George H. Doran Co., New York), in which he talks amusingly of one he recently underwent himself:

"I shall never forget my first real meal in that hospital. There was quite a good deal of talk about it beforehand. My nurse kept telling me that on the next day the doctor had promised I might have something to eat. I could hardly wait. I had visions of a tenderloin steak smothered in fried onions and some French-fried potatoes and a tall table-limit stack of wheat cakes, and a few other comfits and kickshaws.

"The next day came and she brought it to me, and I partook thereof. It was the white of an egg. For dessert I licked a stamp; but this I did clandestinely and by stealth without saying anything about it to her. I was not supposed to have any sweets.

"On the occasion of the next feast the diet was varied. I had a sip of one of those fermented milk products. You probably know the sort of thing I mean. Even before you've swallowed it it tastes as though it had already disagreed with you. The nurse said this food was predigested, but did not tell me by whom.

"And the first cigar of my convalescence—ah, that, too, abides as a vivid memory. Dropping in one morning to replace the wrappings, Doctor Z said I might smoke in moderation. So the nurse brought me a cigar, and I lit it and took one deep puff; but only one. I laid it aside. I said to the nurse:

"A mistake has been made here. I do not want a cooking cigar, you understand. I desire a cigar for personal use. This one is full of herbs and simples." I think. It suggests a New England boiled dinner, and not a very good New England boiled dinner at that. Let us try again."

"She brought another cigar. It was not satisfactory either. Then she showed me the box—an orthodox box containing cigars of a recognized and previously dependable brand.

"But came a day—as the fancy writers say when they wish to convey the impression that a day has come, but hate to do it in a commonplace manner—came a day when my cigar tasted as a cigar should taste and food had the proper relish to it.

"And then shortly thereafter came another day, when I might go forth to mingle with my fellow beings. I have been mingling pretty steadily ever since, for now I have something to talk about—a topic good for any company; congenial, an absorbing topic.

"I can spot a brother member a block away. I hasten up to him and give him the grand hailing sign of the order. He opens his mouth to speak but I beat him to it.

"Speaking of operations— I say. And then I'm off.

"Believe me, it's the life!"

A volume of plays by Theodore Dreiser entitled PLAYS OF THE NATURAL AND SUPER-NATURAL, will be published by John Lane Company on January 15. The first of these plays, The Girl in the Coffin, will be produced by The Modern Stage Society, under the direction of Emanuel Reicher, at the Garden Theater, New York, on January 18. Mr. Dreiser's latest novel, The Genius, has just been published in England, where it is being as widely discussed as in its native land.



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DIRECTION : : : DWIGHT HUMPHREY

HARRY DE VEAUX CALMLY FIRES MORE HOT SHOT AT MOUNTFORD

(Continued from page 53.)

progress effected. To set myself right insofar as opinion is concerned, I desire to make this fact as plain as words can. I, like The Billboard, have but one ultimate object in view—an organization so constructed that it will live to accomplish some lasting good to the men and women of the stage.

"An experience of over twenty years, during which I was forced to make a living as a vaudeville performer and undergo the conditions surrounding the work of the artist, impelled me upon my entrance as a member of the Actors' Union some thirteen years since to do what I could to assist in the work of progressive activity. It can not be denied that I have at least made an honest effort in that direction, and, although at this moment it may appear that I am assuming the position of a belligerent, I have not changed one iota in my firm determination to fight along the same lines laid down when I first entered into the contest thirteen years ago.

"If the actor would only devote some of his spare time (and he has much to spare), he could study that which would be of material benefit to him commercially. The actor of today is a business man, and he must needs surround himself with business methods; he must drop the temperamental side of his character when his livelihood is affected. Let his temperament display itself in his work as an artist. Also he must think for himself and not allow his sympathy and prejudice to be played upon to his ultimate undoing; all classes appeal to the actor when trouble is present; let the actor appeal to all classes to help him in his troubles.

"In the present controversy I am in the peculiar position of the surgeon who is attempting to cure a malady and finds that it is like a cancer. The surgeon applies his art to eradicating the cancer with the knife. I am attempting to cut out the cancer by appealing to the common sense of the artist. If conditions are wrong—and they have been made wrong by the actions of misdirected men—then these weak men should be supplanted by strong men. Men can be weak mentally without being criminal. Men can be criminal by using offices of trust in which they were placed by fellow artists and betraying the faith of the latter. In the artists' world men are mere pawns in the game. Only the game itself is worth while. When men are attacked it is because they have wandered from the beaten path and have forgotten their plain duty. In my attacks upon the men whom I feel are the cancer and should be nipped out I am following the course that would be taken by a surgeon—a physical surgeon—who uses the knife of judgment to eradicate the dangerous growth so that healthy and rapid progress shall be made to strong, mental or physical strength—organization strength.

"Let us calmly review the present conditions. Ask yourself why there has been no advance during the past and what hope is actually held out for the future. I am no pessimist. I have made a close study of the temperament of the artist. Affected easily by the emotional, he is readily led into enthusiasm, especially if his ideals are appealed to. When he is told that which he knows are facts, and he is promised relief, he believes, but in most cases he is unmindful of the impossibility of many of the extravagant promises being fulfilled. When he awakes to the fact that he has been misled through too much confidence in the words of the promises he despairs. 'Whom shall I believe?' he cries; 'Whom shall I listen to?' I say, listen to your own God-given judgment; use your own brains; use your own judgment. We are none of us infallible, and the man who promises is only the instrument of accomplishment. If he is honest in his protestations you must help him in carrying out his plans, not simply by following his dictates, but use your conscience and brains to dictate his policies and actions.

"Let us take the subject of the present agitation—the attempt that is being made to revivify the White Rats. To make my position clear, I am absolutely in favor of this move-

ment. It is my desire to see the reorganization of all who were formerly in that organization. The artist must have an organization. The artist must be surrounded by a protective association. The artist must have an organization handled by men whose sole impulse is to legislate for the artist.

"The time for golden dreams is past. Club houses and investment corporations have no right in bodies organized to protect the business welfare of the actor. Mr. Artist, you must have

not theory? Don't you realize that at last you must use your brains?

"I opposed the club in its inception. I oppose it now. It is a poor substitute for a progressive organization. Let those who figured on profiting by its income save it, not the actor who at this time is paying initiation fees to re-enter the order on the strength of promises made to give them action in the near future.

Major Doyle Kicks In With a Few Kind Wallops

Amsterdam, Dec. 4, 1915.

Editor The Billboard, Cincinnati, Ohio.

Sir—Having read and heard all about what the White Rats propose to do and what they have done, and having argued the case with several of the Board members, why, the answer is, "Save the Old Mud Cabin, Boys."

They tell you the clubhouse is a self-paying proposition. If so, it will save itself, and as for the organization, they can cut the expenses down to where it fits. The real answer is "Save the Board of Directors." They deserve no sympathy—they showed their incapacities over four years ago—and the members, instead of voting to oust them, just left the organization. From affidavits that I saw the Board also control the elections, and right now were a director or two to drop out, instead of taking the next two with the highest number of votes at the last election, as the by-laws state, the Board would meet and select who they want. That is why such good White Rats as Bob Hodge and Paul Quinn could never get elected. Possibly Will J. Cooke and Alf. Grant could tell you why.

Two years ago when I heard that they were not going to run their little chief, George Delmore, for Big Chief, I knew they were close to bankruptcy. They picked Mr. Frank Fogarty to get them out of trouble. I advised him not to take it, but he said it was his duty. Well, you all know how hard he worked, and he had to work single-handed. They needed big money, so Fogarty went after the one-hundred-dollar notes for life memberships, and kept putting in his own every week. He saved it for a year and a half, and not only was he Big Chief, but he was also the charity fund of the organization, as he was held up all over by distressed White Rats, and for all the good that he has done watch if that bunch don't slip him the Ezra Kendall deal. He was also a savior of the Rats. Two months ago that Board met again, and decided that Fogarty was not bringing in enough to save the self-paying clubhouse. So they decided they had better try and lure the members back at Woodworth prices, 5 and 10, and promises of betterment of conditions. "Well," they said, "who shall we get?" One said: "The members all want Harry Mountford back." The others said: "Why, we have said everything in the world about that fellow." The other member rejoined: "Well, we need the money and he can go out and get that jitney coin from the members." So Harry Mountford was engaged as organizer, for the one purpose of separating the poor performer from his small change. Mr. Frank Fogarty went out and got the one-hundred-dollar bills and Mr. Mountford was sent after the Woodworth stuff. I believe he was engaged on a percentage basis, so you can expect to hear Mr. Mountford, the official organizer, cry much louder. But he has to cry according to orders, as the Board have a ring in his nose.

Mr. Mountford knows how wrong that bunch are and what they have done, and he has not made one step to correct the wrongs or tell the members the truth, but keeps luring the jitneys away from the boys. Members of the Board and many members of the organization have come after me and said: "You must come back." I told them they didn't want me, and that I couldn't stand for that Board. "We will force you back," they said. "We are going to have a closed shop." I said: "Yes, you'll have a closed clubhouse first. What right have you folks got to use the money of members that never come near New York to keep that clubhouse going? Did you give them a vote or a say-so on it?" The member that is in New York does not know and cannot find out anything about his organization. If he asks questions the clique and their following will bowl him out. Several members now are asking questions, and are strong with the members. But the clique and their co-workers have started poisoning the members against these few who want to know and want to let the members know what is right. But the poor members will believe that clique again, so what's the use? Mountford cannot have any use for that Board, as he knows them too well, and they in turn have no use for Mountford, Fogarty or the members. All they want is to be saved.

MAJOR JAMES D. DOYLE.

learned this by this time. Is it not much better to meet in simple, but honest fashion; to transact your business in your own humble way and in places where all you use is your own? Is it not more comforting to know that the money that you are gathering is to be used to better your business welfare than to be put into hopeless dreams of luxury and ease? Are you satisfied to be used at this time to pay the debts of those who dreamed of the exclusive and high-class order of headline stars, lolling around in a club house paid for from the hard earnings of the artist who looked for action,

"There is no mystery or secret in my present antagonism to the Board of Directors of the White Rats. I have opposed them openly for over four years. The Friday previous to Harry Mountford's return to active charge in the affairs of the White Rats I called at his hotel to verify the news that he was about to return to the White Rats. There were present two others, and when Mr. Mountford had announced that he had decided to again resume his activity, I told him that I thought he was wrong. I made it plain that I deemed him unfair. He had been struggling with us for four years, and

that now that victory was in sight he was the one to desert and go back and associate with those whom we all had declared a menace to the organized artist. Mountford told me that I was excited and irresponsible, and that after a night's reflection I would be more open to civilization. He asked if I would be the only one to remain out in the so-called new order of things. I made my position clear and notified him that, if I were the only one, I should continue to battle until justice should prevail—justice to the membership. He told us that the affairs of the White Rats were in such a desperate condition that \$7,500 had to be raised before November 15 or the Sheriff would take the White Rats' properties; that there was no money to meet any bills; that the indebtedness was so great that there was no hope; that the club had to go. The plan then was to place the club in bankruptcy; to follow with the organization in bankruptcy as the debts of the club had been saddled onto the order; then he was to reorganize a new body, and those who had paid reinstatement fees were to be admitted into his new organization free and clear in good standing until April 1, 1916. I asked what action would be taken against those responsible for the present financial conditions in the order. His answer was: 'There are two degrees of crime, primary and secondary. Cooks, Waters and Malavensky had been guilty of the first. McCree was only a tool and guilty of the second.' If these things are true, why does not Mountford tell the members?

"Mountford has threatened that 'if I want war he will give it to me'; that he will get the Actors' International Union out of business; that he will stop the giving employment to our members. I say in reply that I am not seeking an open rupture with Harry Mountford, but I shall continue as I have in the past (when he was with me), and this fight for justice shall go on. If he elects to make the fight for the ones he has charged with treachery and conspiracy he shall do it without our assistance. We shall at least be consistent. Mountford knows full well that we are well fortified with evidence, much of which he was party to obtaining. We have no quarrel with Harry Mountford. We have no quarrel with the White Rats Actors' Union. But we have a policy and principles that we (including Mountford) have been fighting for—honesty, open book, investigation and reorganization on lines that will best serve the welfare of the artist.

"Harry Mountford can not rebuild his house on a rotten foundation. He can not begot confidence by an association with the men he has accused of treachery and conspiracy. If he selects as his co-workers these men, then let him start the war.

"We have been fighting for four years and have not tired as yet. We are with Mountford for a clean-up. We are with him for a reorganization or real organization. We are with him to make of the actors' order a real enduring monument, one that will live, not a temporary makeshift, but one that all artists can join in full confidence. If he selects war as his weapon to accomplish any other form of organization, then, Mr. Mountford, we accept the ultimatum, but this time you have got to show the actors of this country. The members of the White Rats are not today the willing tools of the wreckers of that Order. To quote an old phrase of yours: 'You can not give them green spectacles and fool them into eating straw in the belief that it is grass.'

Respectfully submitted,
 (Signed) HARRY DE VEAUX.

COMMEMORATIVE SERVICES

New York, Dec. 12.—Through the efforts of Mrs. August Dreyer, of the New York Shakespeare Tercentenary Celebration Committee, in cooperation with the Rev. W. R. Bentley, of the Actors' Church Alliance, a commemorative service has been arranged to take place on the afternoon of Easter, which falls on April 23, at the Cathedral of St. John the Divine. Every actor and every member of a dramatic organization in the city will be invited to attend the service.

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SILBER A^ND NORTH

HOPE YOU ARE ALL

BOOKED SOLID

AND A HAPPY NEW YEAR



HE COMES BACK DOES COL. CODY AND NOT WITH A LOVE-TAP EITHER

(Continued from page 53)

season of 1916 to be continued indefinitely, which project is now being completed, and, as early as July last, I notified Messrs. Bontis and Tammen in writing that I could not continue under the present arrangements.

"Again, at the close of the present circus tour, at Denver, Col., on November 13, 1915, through my attorney, Henry J. Hersey, I once more officially notified Mr. Tammen in writing that I would not be with him in the future, to which I have not had any response.

"With all these facts before me, and with the further fact that our highest legal authorities and judicial decisions have declared: 'First, that a name or trademark dissociated from merchandise to which it properly appertains lacks the essential characteristics which alone gives it value and becomes a false and deceitful designation. And is not by itself such property as may be transferred.' The above is a decision of the United States Court of Appeals.

"Again it has been held in the higher courts of Missouri following other authorities therein cited, 'If it leads the public to believe that the particular goods are in fact made by the person whose name is thus stamped upon them or in whose name they are advertised whereas they are in fact made by another person, then such a use of the name will not be protected by the courts, for to do so would be to protect the perpetration of a fraud upon the public.'

"Another decision of the higher court on the subject declares that, 'We can not go to the wild length of holding that the name of a man may be segregated from the man himself and from the business in connection with which the man has used it, erected it into an ideal and abstract species of property, be made a subject of traffic and sale in the market from man to man to be used in any manner in which the purchaser may choose to use it.'

"So, too, the Supreme Court of Massachusetts has held that 'A trade name given to a musical organization by its founder is not assignable, since it is personal to himself and rests upon his reputation as a musician or performer, and its use by any other person or persons would be fraud upon the public.'

"With all this high authority before us it seems to me that the above quotations are particularly pertinent in this incident because of the personal element which is just as essential and strong as in the case of an author, painter or musician. Moreover, the fact that the name of 'Buffalo Bill' has never been associated with any other person than myself or used in connection with any show or business other than those in which I have personally appeared and was directly interested, makes, under the above authorities, a strong basis for my argument, and it is along these lines that I propose to operate."

VIC HUGO SKIPS WHEN \$40,000 DEFALCATION IS SPRUNG ON HIM

(Continued from page 53.)

statement said to be a confession of guilt, although he was not arrested but permitted to depart for his home in the presence of witnesses. Rumor has it that shortly after he reached home there was a knock at his back door and Hugo walked in. Medhurst told him what he had said and done. Hugo immediately left, and has not been seen since.

Vic Hugo was thought to be a shrewd showman, and very well off. He stood high among his colleagues. He was not only an astute and able theater manager, but a good road showman.



HOWE, BARLOW and GINGER VAUDEVILLE'S CLASSIEST GYMNASTS

Direction - DWIGHT HUMPHREYS

WANTED IDEAS

Write for List of Inventions Wanted. \$1,000,000 in prizes offered for inventions. Our four books sent free. Send sketch for free opinion as to patentability. Victor J. Evans & Co., 9th & G, Washington, D.C.

WANTED - Vaudeville Acts of all kinds that can change and work in tubular. Also A-1 Advance Agents that can book time. Write or wire quick. HARRY MOUTON, General Delivery, East Palestine, O.



SIX TASMANIAN
VAN DIEMANS

XMAS
GREETINGS

GUS HILL'S ENTERPRISES

"Mutt and Jeff in College"
"The Mirth of a Nation"
"Bringing Up Father"
"Have You Seen Stella"
"The Boy Scouts"
"Adamless Eden"
"The Lilliputians"
"Vanity Fair"

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COLUMBIA THEATRE BUILDING
Broadway and 47th Street, New York

He knew territory not only in the United States, but throughout the world.

His troupes penetrated South America, India, Asia, Australia and always seemed to prosper. This past spring, however, he put out a circus. Business was bad, and the weather worse. The circus lost money to beat the band.

This is supposed to have cramped Hugo badly. His friends here, and he still has many of them, believe that he merely intended to "borrow" the money during the squeeze he was undergoing, and that he can and will return it in due course.

They opine that he has merely gone away to gain time with this end in view. Some of them also aver that inasmuch as Hugo was one of the owners of the opera house (in reality a partner) no charge of a criminal nature can be sustained against him.

HILDRETH WIRES FROM CHICAGO
Chicago, Dec. 13, 1915.
Billboard Pub. Co., Cincinnati, Ohio.

In an interview with Mr. J. H. Schmacher, of the Pinkerton National Detective Agency, he said that Mr. Bolton, one of the owners of the Majestic Theater, Grand Rapids, came to him about a month ago, and asked that they investigate that house, as he thought the returns were not correct. The agency sent W. H. Langley down to get a report and who, after checking for ten days reported that on an average about twenty-five per cent of the receipts were not accounted for. They immediately took the treasurer, George I. Medhurst, into custody, who, upon being confronted with the evidence, confessed that he had been holding out, and accused Vic Hugo, the manager, as being the one responsible for his doing so. He said that he had practically been forced into the scheme by Hugo, who had approached him many times. Mr. Bolton, who is not a practical theatrical man, trusted Medhurst, and took his word in all mat-

ters pertaining to the theater. He said that the plan worked easily, as Mrs. Hugo was selling the tickets, and a brother of Hugo's took tickets at the gallery door. He said that the manager, Mr. Hugo, would hold up his reports to the owners, and then asked for them to go into a tantrum and then later fine them for interfering with his business, but without telling them of the fine.

Mr. Hugo has only been seen once since the story came out, and said he was on his way to see his lawyer. Mr. Bolton became suspicious when Medhurst, who was drawing a salary of about twenty-five dollars a week, got a ten thousand dollar house and an expensive automobile. He alleged suspicion for a while by saying he was getting royalties on some songs he had written. W. D. HILDRETH.

ANOTHER STORY OF THE AFFAIR
The Cedar Rapids Republican, in its issue of Friday, December 9, says: "Vic Hugo's disappearance was the talk of the town Thursday, and the speculation mostly centered on whether he will 'come back.' His friends say that he will. They say they would not be surprised to see him drop into town any day and confront his accusers with statements and showings that will be hard for them to disprove. But those who have been digging deeply into the affairs of the Majestic Theater as conducted by Hugo are inclined to the opinion that he is still increasing the distance between himself and Cedar Rapids.

WAS SEEN IN WATERLOO
"No one knows in which direction he is traveling, although it seems to have been ascertained that he was in Waterloo Wednesday afternoon. And it is now believed that he saw George Medhurst walk from the Perpetual Building, where the latter made his confession, to the office of County Attorney Linville. He was accompanied by Detective McGuire and one of the Pinkerton men, and after he had signed a statement in the office of the county attorney he departed for his

home. He had been there only a brief time when there was a knock at the back door, and Hugo walked in. After the interview between the two Hugo left, and it was not long after when he was seen going out Third avenue west.

MEDHURST REALLY GOT LITTLE
"In behalf of Mr. Medhurst the statement was made Thursday that the \$3,000 or \$4,000 he received as 'hush money' from Hugo had little to do with the building of his elegant home in Ridgewood. He was well-to-do, it is now said, before he ever went to the Majestic Theater, and he has made money in real estate transactions. Those who are best posted say that while he erred in allowing himself to be influenced for evil, he has been and still is honest at heart and that they would be quite willing to trust him now."

CARL LAEMMLE TAKES DECIDED STAND AGAINST SMUT PICTURES

(Continued from page 53.)

first asked the exhibitors of America whether they wanted clean pictures or smutty ones, I received letters that surprised me, because the proportion of those who wanted smutty pictures was greater than I thought it would be. So I followed this up with an editorial to the effect that the majority seemed to want off-color stuff and I hinted that the Universal might make some pictures of this type.

"It was a good deal like pushing a new load of coal into the largest furnace in blades, for I was immediately swamped with letters from exhibitors begging me not to let the Universal make anything but clean stuff.

"For the first time the exhibitors seemed to awaken to the fact that there is a serious menace to the whole business if they continue to exploit dirty pictures. To make them realize this was all I hoped to accomplish by bringing up the subject.

"The Universal never had any intention of producing filth, but by hinting that we might do so we finally got the exhibitors to do some real thinking—and the more thinking they do the better for the whole business.

"I tell you now, as I have told you before, that the companies which are making money by producing smutty pictures are the most insidious enemy the moving picture business has. They are doubly dangerous because, for a limited time, they appear to boost a theater's business. Mighty few exhibitors look far enough ahead to realize that when they build up a business on indecent pictures they are paving the way for their own disaster. Every dollar that they make today on dirty exhibitions will cost several times its value in the future. You can't get away from it anymore than you can dodge the fact that right is right and wrong is wrong.

"The one consolation to be derived from the situation is the fact that dirty features have done more to kill public interest in all features than any other element. For no sane man can doubt that the feature craze is dying fast and that the exhibitors are flocking back to the program for their profits. Features may always be a factor in this business but the day is rapidly passing when any exhibitor will show features more than once or twice a week.

"The little theatre is coming back to its own. The big theater will continue to make a profit, of course, but not to such an extent that it can drive the little house out of business as it has done during the past eighteen months.

"The prospects in all lines of business all over the country are glowing. They give promise of a prosperity that none of us dreamed of a year ago. The big exhibitor and the little one will share in this. So will the Universal. But, thank heaven, the Universal won't have to film any filth, and exhibitors won't have to show any smut to get the decent dollars of the public.

"Yours for Universal success,
"CARL LAEMMLE, President."

Reliable.
A-1 Professional.
FRANCIS X. HENNESSY.
SCOTCH PIPER
-IRISH PIPER
Exhibition Irish Horn-pipe, Jig and Scotch Fling Dancer - TEACHER, Violinist (Musician).
Please to hear from PARTNER, Lady Singer who plays piano or sings and could dance. Have FRANKENESSY written trio sketch, or would join act. Address or call 322 2d Ave., New York, N. Y.

WANTED A Producer with COSTUMES and SCENERY to produce an up-to-date Minstrel on Feb. 22, 1916, for National Union Council No. 88, Defiance, O. Address all mail to C. M. MURPHY, Manager.

MAGIC MAGAZINE JUST OUT
The Cream of Magic. For the Magician. By the Magician. Sample copy, 10c; \$1.00 per year; three months' trial, 25c. THE EAGLE MAGICIAN, 7th St., Minneapolis, Minn.

SS SHAGE MUNEY'S SOUNDS like the real stuff. Sample \$20
10c, or \$200 25c, \$1000 for \$1, \$5000 \$3, STR PRESS, 3505 Broadway CHICAGO ILL

LAST CALL CIRCUS ACTS
 We Want for Long Fair Season
200 CIRCUS ACTS
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BIG GIRL ACTS
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BIG Aerial Acts
 Sensational features
 See me today—phone or wire.

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 "Largest Summer Amusement Business in the World"

Can use two experienced road salesmen or saleswomen; good proposition. Applications confidential. F. M. Inc.

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Army Overcoats \$2.00
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 Write for prices of Gatling Guns, Rifles, Teats, Etc.
WALTER F. CARR, 27 Broadway, N. Y. City.

BUSTER TROW
BARNEY STECKER
 LATE OF BARNUM & BAILEY

Wishing you all a Merry Christmas and a Happy New Year.
 Per. Address, Billboard, Cincinnati, Ohio.

MERRY CHRISTMAS
DR. TROUTMAN

begs to extend, through The Billboard, to everyone on the Sun Bros.' Show past season, and to all other friends, the season's greetings and very best wishes for a happy, prosperous New Year.
 429 East State St., TRENTON, N. J.

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Tents, Folding Organs, Folding Chairs, Pressure Lamps, Merry-Go-Round Organs, Torches, Cots, Pads and Blankets. SEND FOR FREE BARGAIN BOOK-LET. THE R. H. ARMBRUSTER MFG. CO., Springfield, Illinois.

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 BIGGER AND BETTER THAN EVER.

Greater profits than any Shooting Gallery in the world. Our new Road Gallery has no equal. Send for Catalogue.
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 218 West Jefferson St., Louisville, Ky.

TO OUR FRIENDS:

A Merry Christmas and Prosperous New Year

We will treat you as well in 1916 as we did in 1915.

Superior Leather Goods Co.
 175 Washington St., Boston, Mass.

Toledo's Xmas Indoor Carnival
 FOUR BIG WEEKS

40,000 feet of floor space located in heart of city. Shows and Concessions wire quick. Address MRS. C. R. SMITH, Manager, 518-20 Summit St., Toledo, Ohio.

FOR SALE—TURNBULL POP CORN FRUITER MACHINE, at a bargain if sold at once. J. H. LINDSEY & SON, Sacandaga, N. Y.

Want Baggage Car and Tent—Will buy big Baggage Car and complete Tent, 70, with two thirds or larger. Must be in first-class shape and cheap. Also want Porties, Dogs, Monks; any small cage animals, and small cross cages. CHRISTY, Leonard, N. Dak.

JOB LOT OF RESURRECTION PLANTS

To sell cheap while they last. ADVANCE MFG. CO., 885 June Street, Phila., Pa.

The Mixer & Fixer
 WILLIAM JUDKINS HEWITT

This department is especially designed for show folk the show world over—HUMAN BEINGS IN PARTICULAR—HIGH BROWS—LOW BROWS—NO BROWS.

NEW YORK—BATTERY TO BRONX
 There is magic in the "Call of Broadway."
 "Nobody's Home." That's funny. Gone to theater. That's good.

"Slivers" Oakley, the famous circus clown is seen daily on the big street.

Dan Packard, of the once well-known Dan Packard Opera Company that toured the country, is dead at the age of 54 years. He made his home at the Normandie for several years. He was taken to Bellevue Hospital October 8, and died there October 19, after being ill a month. For the past ten years he had been engaged in special edition newspaper work and left enough to defray his funeral expenses. The remains were buried in Greenwood Cemetery by the Actors' Society on October 23. Milton Pollock, the vaudeville actor, was his friend and comforter to the last. No known relatives survive him.

Frank L. Talbot, of St. Louis and Kansas City Hippodrome fame, has been in town for several months. He says there's positively no truth in the rumor that he intends putting a big

Danny O'Brien, the former famous leaper of the sawdust arena, is in the big burg exploiting his wife, who does the vaudeville circuits as "SHE," the Sensational Wonder.

The ice skating craze is spreading in Gotham and environs like wild fire.

Harry B. Sutton, known to exposition, carnival, vaudeville, burlesque and general amusements, is now acting in pictures for the Edison people.

Mrs. Sutton (Caprice) is cabaretting. Living on Manhattan Island.

Harry Lee Riley is in town in the interest of John P. Stoenum's Nobody's Home.

Harold Bushea arrived on the Rialto December 7, after going around the map from New York to the Gulf and west to Kansas City. While in the latter place he put things in motion that may lead to the revival and launching for next season the great spectacle, Fiests and Furies. He came here direct from French Lick Springs, Ind., where he attended a meeting of sales managers and advertising experts, as you know he is billing the country for one of the big packing

JUST CIRCUS FOLKS



Harvey Hale, of the Yankee Robinson Show; Mrs. Charles Taylor and Charles Taylor, of Howe's Great London Show, in front of the latter's home.

ten-cent show in the Manhattan Opera House. He has other amusement ventures under way.

Con T. Kennedy and C. W. Parker are expected in town soon.

Edward R. Salter has closed with May Robson and is slated for the Pink Lady.

John Ringling was seen viewing the bill at the Palace recently. He must have had his eye on something for one of the white tops.

For the lack of sufficiently remunerative work many actors on Broadway are very much down in the mental trenches.

J. H. Fitzpatrick, who has been directing the tour of Leroy, Talma and Bosco, is busying himself around town. Something goes out soon.

Tom Gorman, who was acting manager of Leroy, Talma and Bosco, closed with them when they closed in New Britain, Conn. He came to the big town and left almost immediately for his home in Chicago, where he has business matters to attend to.

W. D. Fitzgerald, the live-wire of the Lyric Theater, Allentown, Pa., is seen in town every week or so. He claims that the fair in his town was the biggest and best ever held there, and that it was properly billed in every way.

Gus Hornbrook, the producer of Wild West novelties in vaudeville, was in town last week.

When all the boys get back from Friesco we may expect some wonderful tales of fame, fortune and failure.

No showman should leave New York without seeing the Hippodrome show.

Harry Noles, the talker of Coney Island, is now in pictures and doing well.

He expects to remain in Manhattan until after the New Year.

A poultry show was held in Grand Central Palace last week. The leading lady of the event was a hen valued at \$160,000. Bosh, ain't no such hen.

Moving picture producers—Here is a suggestion for a film title apropos of the times—"The World Gone Mad."

Col. Sam Dawson closed with a hall show in Ohio and is expected in town soon.

Al Eddy, the former well-known park and exposition talker, has been out of the game four years. He is living near the big street, and engaged in a commercial line.

Perceval Knight, the English comedian, is generally funny in John P. Stoenum's Nobody Home. Many actors and vaudeville artists are known by the amount of alimony they pay weekly.

H. H. and Sam Leavitt, the advance agents, are in New York for the present.

W. J. (Billy) Burke, the vaudeville producer, may launch something novel in tented enterprises next season.

Bud Mars, the famous aviator, graced the big street recently with his shining presence. He is promoting something big, consistent with his line.

"PEOPLE AND THINGS IN GENERAL"

Learned men unanimously agree that every man must work out his own destiny. Are you at work on yours? If not, it is about time you start. Let's be up and doing.

Lipman Keen and P. S. Mattox, famous publicity promoters, are blazing the trail in New

\$2.50 ECO-NOMY MATCH MACHINE

Handsomest and most practical Match Venting Machine on the market. Has the simplest possible construction—no parts to wear or get out of order. Enormous profits. Matches cost 50c per gross, and are sold through machine at 1c per box. Every Saloon, Club, Drug and Grocery Store wants one.
 Formerly Sold at \$3.00.
 Yankee Cutter and Lighter.

MATCHES
 ONE CENT
CLIPS THE CIGAR AND PROVIDES A LIGHT IN ONE OPERATION
 \$2.50
 Holds one box matches. Matches are placed in holder by removing cover. By depressing cutter the improved Yankee automatically delivers every match one at a time, and ignites same by coming in contact with aluminum friction igniter as withdrawn. Made entirely of iron and steel, nickel finish, highly polished.
THE ATLAS MANUFACTURING CO.
 2d & Sycamore Sts., Cleveland, O.

AROUND THE WORLD WITH KELLEY AND THE BILLBOARD

They both wish you A Merry Christmas and A Happy New Year. Eighteen years in the Fountain Pen business and still the King.

A full line of Fountain Pens in Solid Gold and Gold-Plata Pen Points. Self-filling Fountain Pens, all "made in the U. S. A." A full line of Ink Pens. Another lot of Imitation Gillette's, just arrived, \$27.00 per gross. Billfolds, 7-in-t, best kind, \$24.00 per gross. Telescope Tops (the Hurst kind), \$12.00 per gross. My Toy Telephones, \$21.00 per gross, for one bell and one stand; 2 bells, \$24.00. My New Dilmax Tia Form is getting the money around New York. I've got a full line of White Seal Rings and Pins at \$6.00 per gross. Eagle Fountain Pens, \$5.00 per gross. Eagle Bag Self-fillers, \$8.00 per gross. Humpty Dumpty Lighters, with tin legs, \$25.00 per 1,000. Kelley has anything you want. Information and catalog free.
KELLEY, THE SPECIALTY KING,
 151-153 East 23d St., New York, N. Y.

Diamond Scarf Pin

Solid Gold, set with full cut Genuine Diamond. Special Price of \$24.00 per dozen. Sample, \$2.50 each.

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AGENTS, STREETMEN, FAIR WORKERS

Don't mash your eggs, don't burn your fingers, or serve bad eggs. Use the **BABY GRAND** and have all eggs boiled alike. The Baby Grand Way is the Sanitary Way.
BABY GRAND FOLDING EGG BOILER
 NEAT—ATTRACTIVE—HANDY
 Saves Time. Convenient.
 An Egg Tester as well as Boiler. A splendid article for jobbers or premium users.
 Patent Applied For.
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DEMONSTRATORS! WANTED

Men capable of handling crews for a patented article; sells on sight; needed in every household; one hundred per cent profit; now being demonstrated in leading department stores in New York City.

HOME ECONOMY CO.,

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BIG FLASH—JUST OUT—"Secor" Peace Puzzle

This classy, up-to-date Novelty will surely be good for a nod-up. Sample, 10c, with prices that will show you real coin. **SECOR MFG. CO., 30 Lexington Ave., New York City.**

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Will give you more PUBLICITY at lesser cost. Write at once for photo and full information. **SLAS J. CONYNE, 2508 McLean Ave., Chicago.**

STREETMEN! The "Indispensable" Spring Tia Form is the "Best Ever," looks best and sells quickest. Write for our attractive prices. Sample, 5 cents. **BAND & BLAND, 16 Peters, Atlanta, Ga.**

WANTED FOR THE CAMPBELL UNITED SHOWS

One Feature Ballyhoo Show, one Grind Show, Freaks for Pit Show; Concessions all open; Workingmen, Teamsters, Door Talkers, Musicians for Band, Colored Performers, Lady to sing with band, Free Acts, people all branches Carnival biz. Show will open about Feb. 15, Phoenix. Play following mining towns: Tucson, Bisbee, Douglas, Globe, Miami, Nogales, all Arizona; then El Paso, Texas, and north through Colorado and practically same territory as played last season. Show carries 20 cars, teams for drayage and parades. Will furnish outfit for good show, including wagons. We gilly nothing; everything loaded on flats. Will run baggage car from San Francisco and Los Angeles, Feb. 12, for people wishing to join. Musicians, write **HARRY FINK**; others, **H. N. CAMPBELL**, Phoenix, Arizona. Will carry no Graft or Cooch Shows coming season. Merry Xmas to everybody. **H. N. CAMPBELL.**

England for The Birth of a Nation film spectacle.

Al Hough is the manager, in advance, of Henry W. Savage's Southern Earl Company.

Edward Melbourn and Fred Flack are putting out a Potash & Perimutter company, to open in Juliet, Ill. Christmas Day. H. H. Levy is ahead.

William Speth is putting out Within the Law. Campbell H. Casad, well-known publicity man, is in the Middle West, paving the way for one of the big New York Winter Garden successes.

An industrial exposition will be held next June in Aero Gardens, Bridgeport, Conn. Aero Gardens was formerly the old fair grounds at that place.

Give the show business, in general, a hard punch; wake it up in every line for 1916.

Covey Island (N. Y.) looks as if it needed another Thompson & Dundy. Who will save the "island?" Some treatment like that given it by the holders of the New York Hippodrome would no doubt help it much. The writer saw the lights turned off there at the close of the present season. It was plain to be seen that it had not been the "island" of some former seasons. Poor Covey; help her.

Mike Manton is in advance of The Pink Lady at present. He will change to The Princess at

Mabel Witke, one of the finds of the season, is said to have signed a five-year contract with John F. Slocum to appear in his various productions as he may direct.

Reverals in theatrical parlance do not mean Billy Sunday expositions.

Ollie Mack, of the original team of Murray and Mack, Irish comedians, is featured in Me, Him and I, musical comedy, which is now on tour, under the direction of Hertz & Seamon. Charles Bragg is in advance. Some in the cast are Meyer Harris, Harry Mack, Primrose Seamon, Arthur Conrad, Al Harrison and Violet Rio.

"VAUDE-BITS"

"That 'Guy' is doing my act." Artists—How many times do you hear that in a tour over the circuits?

Harry Breen is billing himself over the Low Time like this: "The Nut Without a Grain of Sense." He might be properly termed "Peerless Nut."

Give me, oh give me, my name in electric lights, crieth nearly all vaudeville artists. Some get it. Well, you know the rest.

Zeh Zarrow is said to be thinking of entering a branch of the outdoor amusements next summer.

Harry Antrim and Betsy Vale have a dandy offering. Saw them at Proctor's Fifth Avenue, New York, recently.

C. I. Norris put over one on the animal trainers when he taught that big "chimp" to walk the high stilts. He should do more of it.

W. J. Hillier—Merry Xmas.

Circus and carnival artists are rapidly wending their way back to the boards, after a very tame season on the "lots." Some great acts come from those fields.

Arthur Downing (the minstrel)—Howdy.

Floyd Elliott was in New York, preparing to present his educated horse, Don Fulano, for a long tour over the big circuits. "All new," he says, "for this season."

Artists—Get the act, put it over, then get the "swelled noodle" if you want to. Get the act first. The "time" will most likely be offered you.

Mary Marble and Sam Chip, in The Clock Shop, turned out to be one of the genuine novelties of the present season.

Some acts knock 'em off their seats so far that the audience does not get back in time to give applause or recognition. You get this?

Anna Chandler says something about women standing for the same old "bullion." That sounds real good.

Milton M. Pollock has been offered some mighty good time to "speak to father" over the big circuits. His is a standard offering.

James Carson is a genuinely funny comedian. The Hot Heads are better than ever.

A vaudevillian who cannot get carfare from Broadway to Union Hill (N. J.) is indeed in a sad plight. Help him.

H. H. Pattee is becoming famous as an exploiter of aquatic acts. He was seen in New York, talking to a booker, recently.

Inkwell and Blotter are not in vaudeville. There are as many team names that seem just as senseless though.

Milhan Floyd, of Minneapolis and Chicago, is getting ready to frame an act. She is looking

TO MY MANY FRIENDS GREETINGS

Now that the shows are in Winter Quarters and most of you are home with your loved ones, I take this opportunity to thank each and every one for the trust you have placed in me during our short acquaintance, and it is my earnest hope that I have proved worthy of the confidence.

Many of you I have never had the pleasure of meeting in person, but with scarcely a single exception our business relations have been ideal, and I thank you all. My personal files are filled with letters from many concessionaires thanking me for the small services I have been able to render them from time to time, and it is a great delight to me to read these letters and to realize that my efforts have been appreciated.

Assuring you that I am always ready to serve you and wishing you the Merriest kind of a Christmas and the Happiest New Year possible, I am,

Sincerely a friend of yours,

Harry J. Mcville

Wanted for the Big Four Amusement Company

FEW MORE CONCESSIONS THAT DON'T CONFLICT

Can use Plant, People, also Colored Musicians to strengthen Band. Can use experienced Ferris Wheel and Merry-Go-Round Men. Yes, I play Florida! Why buck the cold weather? This company hasn't closed a day in four years. Get wise. Get in line. Address all communications to E. L. CUMMINGS, Mgr., this week Mayo, Fla. Biz Christmas week, Alton, Fla. Then come Archer, Crystal River, Cedar Key, Brunson, Webster, Laughman, Williston, Newberry, Gainesville, High Springs; all Florida; all mill towns. Plenty of sunshine; plenty of oranges.

CHARLEROI, PA.

The best Show and Concession Town in the State.

Dec. 25th to Jan. 1st (7 Days)

MOOSE BAZAAR

Dedicating the new \$50,000 Moose Home. 847 active members, all boosting and obligated in selling 10-cent tickets. Big delegations of visiting Moose from near-by towns. Billed like a circus and promoted by



JOHN W. MOORE

Formerly with Johnny J. Jones' Exposition Shows.

WANTED SMALL PLATFORM SHOWS, ALL KINDS OF CONCESSIONS (EXCEPTING WHEELS) | On 50-50 Basis Only
CABARET PERFORMERS STATE LOW-EST SALARY
 JOHNSTOWN—SHENANDOAH—PHILADELPHIA AND NEWARK TO FOLLOW

CAN PLACE FOR THE WINTER

Concessions and one or two Shows, such as Animal Show, Working World or any other Show that gets the money. As I am doing my own advance work, can give you good towns under good auspices. The money is here if you have the goods to get it. Route: Tallulah, La., Dec. 13; Monroe, La., W. O. W. Carnival, 20-26; Alexandria, La., Macabees' Carnival, Dec. 27. Address as per route.

C. G. DODSON, Manager World's Fair Shows.



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Manufacturers of High-Grade Night, Daylight and Water FIREWORKS

WE GIVE THE BEST AND THE MOST FOR YOUR MONEY.
 3-inch One-Break Shells, \$3.25 per dozen; 3-inch Two-Break Shells, \$5.00 per dozen; 3-inch Three-Break Shells, \$6.55 per dozen; Salute Bomb Shells, 3-inch caliber, \$3.00 per dozen; Salute Bomb Shells, 4-inch, \$6.00 per dozen; 4-inch One-Break Shells, \$6.00 per dozen; 4-inch Two-Break Shells, \$10.50 per dozen; 4-inch Three-Break Shells, \$14.50 per dozen; 5-inch Assorted Shells, \$15.50 per dozen; 6-inch One-Break Shells, \$14.50 per dozen; 6-inch Two-Break Shells, \$24.50 per dozen; 6-inch Three-Break Shells, \$32.50 per dozen; String Batteries, 100 shots, \$3.25; Large Colored Jets, \$3.75 per dozen; Lance, White Colors, \$1.25 per gross; Assorted Colors, \$1.75 per gross; Niagara Falls, per 100 feet, \$10.25.
 All goods guaranteed. Send for price list.

Have a Look, Concession People!

Indoor Fair and Christmas Exposition, Auspices Madison Police Relief Society, Madison, Ill. Seven days, December 20, 21, 22, 23, 24, 25, 26. WANTED!—Doll or Vase Wheel, Clean Concessions of all kinds. All Concessions exclusive. Save stamps unless you have the spot cash.
PAT McCAMBRIDGE, Secy., Madison, Ill.

over some prospective partners, and reading some "scraps." She hails from New York—just now.

"SAWDUST AND TINSEL"

Wuff! Wuff! They are training the dogs. Would it surprise you if Roy Felts was announced as the next manager of the Barnum & Bailey Circus?

Chas. D. McClutock is with Cohan & Harris' Kick In.

Robert Cottrell, of the Cottrell-Powell Troupe, was a recent visitor on Broadway. He told the writer that he would be with the Hagenbeck-Wallace again next season. He describes it as the perfect circus.

W. P. Hall told the writer that some day he was going to send out from Lancaster, Mo., a circus that would be different from all others.

The knowing ones in New York say that Al G. Barnes will have a new man as general agent season 1916.

W. K. Peck—Where are you going? How are you, Fred Buchanan, Geo. F. Melghan, Charles Sparks and T. W. Ballenger?

C. I. Norris is successful in vaudeville.

Ed L. Brennan is reported in at his home in Parsons, Kan.

A "dodger" from a town in North Carolina last fall had George C. Moyer listed as the general manager of the Roblison Famous Shows.

W. E. Wells, of Barnum & Bailey, was a recent visitor in New York. He now calls Bridgeport, Conn., his home.

Harry Strouse, of the burlesque firm of Franklin & Strouse, has given up the idea of a ten-car show for next season. He was a former member of the lot fraternity.

Rumor on Broadway says that Frank A. Robbins was asked by several carnival men to consider putting an annual show with one of the big ones.

Bert F. McPhail has been in every kind of show business. He spent sixteen years of his young life with the Wallace Shows. He is now in New York.

J. H. Hughes is in New York. Warren A. Irons is said to be interested in Frank P. Spellman's Indoor Circus.

Have you stopped to reflect that it costs nearly as much to properly bill a circus as it does to build one?

Beverly White admits that he is just a press agent. Not a director of publicity, nor journalist. Just a newspaper man.

J. H. Hughes, last season with Frank A. Robbins, is in New York.

Frank P. Spellman is now the king of the indoor circus promoters.

SOME NEW YORK LATEST

J. C. Kelly, formerly with the Kit Carson Wild West and the past season adjuster for Allmann Bros. Carnival, is among those present on Broadway.

J. Sterling Smith, manager Elks' Auditorium, Winston-Salem, N. C., was in the city for a few days.

Joseph G. Ferari, the carnival man, came over from his home at Mariners Harbor, Staten Island, Wednesday, December 8, to be with the boys on Broadway for a day.

Harold Bushea left for Pittsburg, Friday, 10th, for a short business visit.

Albert Gorman, known as "Nervo," came in from Pittsburg early last week to await the opening of Frank P. Spellman's Indoor Circus in Philadelphia after the holidays. "Nervo" is one of the arene features of that organization.

Frank A. Robbins, Jr., came over Saturday, December 11, from Bridgeport, Conn., where he has been presenting some Wild West features in the movies for the Pathe people. He expects to be in and out of the bi; town all winter. Frank now confines his Wild West operations entirely to pictures. He has been in that game all this year.

Leo Gordon, the well-known concessioner of Coney Island, was among those on Broadway early in the week.

Wm. Bremerman, of the Henry Meyerhoff Attractions, is in for the winter also.

Harry and Mark Witt, the concessioners of Dorchester, Mass., are here to spend the winter.

Among other carnival people in New York are Harry Six, I. Fireside, Steve A. Mills, John Metz, Harry Metz, and Mr. and Mrs. Dick Davenport.

John P. Martin, of the Allmann Bros. Carnival, is expected in from the West this week for the holidays.

Fred Danner of carnival fame arrived from Philadelphia Tuesday, December 7.

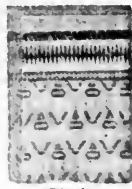
A Merry Christmas and Happy New Year ---- Concessionaires and Sales Board Operators



No. 606



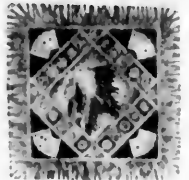
Dolls 30 inches in height



Blanket 72x88 inches



Dolls 30 inches in height



No. 1243 B

These are a few of our popular numbers. Any article illustrated here sent for \$1.50. Write for quantity price. Mention Billboard in answering.

LANGROCK BROS. COMPANY,

35-37 Ormond Place, BROOKLYN, N. Y. C.

CON T. KENNEDY SHOWS

May Winter in Jacksonville, Fla.

Jacksonville, Fla., Dec. 10.—There is a possibility of the Con T. Kennedy Shows establishing winter quarters in this city. The shows close their season here tomorrow night. Today the orphans of the city were the guests of the carol management.

DeKREKO BROS.' SHOWS CLOSE

Seguin, Tex., Dec. 11.—The DeKreko Bros.' Shows will close their 1915 season here tonight, and will go into winter quarters at San Antonio, leaving here tomorrow.

LEVITT'S WIFE DIES

New York, Dec. 13.—Mrs. Besse Levitt, wife of Vic Levitt, who was associated with Henry Meyerhoff in the management of the Levitt-Meyerhoff Shows United last season, died yesterday at her home in the Bronx. The funeral will be held on Tuesday.

MACY CANCELS HAMMOND

The following telegram was received from J. A. Macy, dated December 11, at Amite, La.: "Dreamland Exposition Shows canceled. Hammond, La., owing to District Attorney of Tangipaha Parish claiming all concessions, lotteries, and closing same. Play Jackson, Miss., week of thirteenth instead. We take this means of thanking Woodmen of World Band, Judge Hob Ellis and citizens of Amite for their courteous treatment."

THE C. A. WORTHAM SHOWS

By DICK COLLINS

Chicago, Dec. 11.—The Wortham Shows go into winter quarters to day at San Antonio, after a most successful season—a season that has been one grand example of what progressiveness and business acumen can do for an organization.

Clarence A. Wortham has demonstrated that his methods have been successful. He has proven that the clean brand of goods will always bring results, and the fact that his shows have gone through the entire season without bringing any adverse criticism from any source whatever is convincing proof that the Wortham Shows are scheduled for even greater things than they have accomplished this year.

The Wortham Shows will close with all the attractions that opened with them this past spring at San Antonio, and the Little Giant will have these sterling standbys to rely upon when opening at the Battle of Flowers, San Antonio, this coming year.

During the past year he has augmented his rolling stock with eleven additional cars, and will have upwards of forty of the best sleepers, staterooms and flat cars in the business at the Fair Grounds this winter.

It is an open secret that there will be many of the big dates contracted by his agents, where the excellent attractions furnished by Mr. Wortham this past season have left such a record that it is practically certain that he will be offered the return engagements. Some of these are already contracted by his master pilot, Steve A. Woods.

Mr. Wortham is now in San Antonio, taking charge of the many details incidental to the leasing of his property and the many arrangements that have to be considered in rebuilding and renovating for the opening next year.

He will then return to Danville for the Xmas festivities, and later be in this city, where important negotiations will be gone into with a view to making the Wortham Shows more pretentious and better equipped than ever before.

Wortham has not reached his zenith yet, a long way from it. If present indications speak for anything, but the forthcoming year will show that he is still the same energetic, progressive man that he has proven to be for some time past, and that he is but beginning to do things that will eventually revolutionize the carnival business throughout the country.

It is his desire that the writer express his heartfelt good wishes to the entire show world and The Billboard staff throughout the country for a most happy and merry Yuletide, with the hope that the new year will bring them every good thing, and it may be said that this wish is reciprocated in and heartily joined by all his adherents. In a word, the Wortham Shows wish the whole world well, and may our brother showmen all have their hearts' desires, live long and prosper.

TOM W. ALLEN SHOWS

By DICK COLLINS

Chicago, Dec. 11.—Tom W. Allen, at present on a visit to his friend and partner, C. A. Wortham, at San Antonio, with whom he is conferring with reference to their campaign next year, has concluded his carnival season for 1915 with the success that he merits. For in spite of the bad weather conditions, the cry of hard times this last spring, the late summer and fall have brought all his shows out with a nice credit balance, and now Tom W. Allen will take a much-needed rest for a few weeks and again

WANTED FOR SEASON 1916

J. FRANCIS FLYNN SHOWS

WE HAVE OUR OWN THREE RIDING DEVICES

Including Ocean Wave, Big New Model Eli Wheel and new \$10,000.00 Three-abreast (1916 Model) Carousel. Also have Athletic Show, Days of '49, LaBelle Oriental Show, Ohmar's Fairies in Well and Frank Powell's Big 10-in-1.

WANT—Diving Girl Show with good outfit and more than one girl (Cora Beckwith, write); Trained Wild Animal Show, must be good; can also use two more Shows of Merit (Trip to Mars and Crazy House). WANT—10-piece (white) Uniformed Band (Prof. Le Rose and Ted Carola, write). WANT GOOD CONCESSIONS of all kinds; we will sell exclusives, as we prefer only one concession of any kind. If you have what we want we assure you that we will take you where the money is (if you get yours I get mine).

We made money this season and are NOW BOOKED for six solid weeks from April 15. We also have booked the best Fourth of July spot in Central West, as well as some of the best early and late Fairs, Celebrations and Home Comings. This is not idle talk, we have this time booked.

Sam Morrison, F. L. Crandall, Jack Roach, Jack Spencer, Billy Flynn, Jack Ross, Roscoe Ogden, Elmer Parsons, Dave Thurston and Mr. Richards, who was with me last fall, write especially.

J. FRANCIS FLYNN. P. O. Box 408, ROCK ISLAND, ILLINOIS.

Cash for Trained Animals WANTED

Trained Tigers and (Female) Leopards. Describe act and state ABSOLUTE lowest cash price. HARRY E. TUDDOR, Billboard, NEW YORK.



ANIMAL TRAINER AT LIBERTY

Break and handle any kind of cat animals, bears and elephants. Address GERALD IRWIN, NEVADA, OHIO

ALL YEAR ROUND PARK FOR SALE

Doing a good business always. Cheap lease—long as you want it. I own and operate all Concessions. Country Club House alone pays lease. Roller Rink, Dancing Pavilion, both Motor and Row Boats, African Dip, Rifle Gallery, Car Rack, Base Ball Grounds, Clay Pigeon Traps and Guns, Sanitary Concrete Bathing Pool, Refreshment Building, Electric Light and Power, 25 Bath Rooms, Manager's office and residence on grounds. Jitney fare. Free gate. Lots of seats and picnic tables. College and tourist town. Open seven days in week. Band Organ in Rink. Everything equipped and running 365 days in the year. Reason for selling that will satisfy even YOU. Other inducements I haven't mentioned. \$4,000 will swing deal. If you haven't got it, don't bother to write. Address W. H. SCHOOLEY, Mgr. Blue Lake Park, Da Laud, Fla.

HARRY WITT and MARK WITT CONCESSIONAIRES

MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL.

Permanent Address, No. 4 Michigan Avenue, Dorchester, Mass.

CRYSTAL LAKE PARK

ROCKVILLE, CONN.

Can place concessions. Space for Jumping Horse Carousel, few Whip, Knife, Candy Wheels, Etc., Teddy Bears, Moving Pictures and Ball Games. A big opportunity. Write at once. LOUIS KOELSCH, Manager, Rockville, Conn.

Mack's Indoor Circus and Carnival

Managers of Coliseum and large Skating Rinks in Illinois, Iowa, Missouri and Kansas, write for time. Downstairs floor. WANT one Side Show and good legitimate Concessions, Band of 8 or 10, wire or write at once. Danville, Ill., week Dec. 13. M. W. McQUIGG.

get his caravan in shape for the forthcoming campaign of 1916.

Mr. Allen has been exceptionally lucky this past year in having such a sterling line of attractions that they have merited the good will and have received the same in every city they have visited. Like his partner, C. A. Wortham, he has relied upon getting business by giving the public something different from the ordinary carnival attraction, and in providing them with shows that were really worth while, giving them value for money, has established an enviable record throughout the country.

Suffice to say that the Tom W. Allen Shows will be welcome wherever they have appeared

this year. They will be doubly welcome on account of the many improvements that this past master of carnivalism is inaugurating, and there will be an aggregation under Mr. Allen's leadership go out this spring that will be hard to equal and next to impossible to improve upon.

Cleanliness will again be the predominating feature of the Allen Shows; progressiveness in the way of business policy one of the strong points, the Allen Shows will be the equal of anything on the road and will gain new laurels wherever they appear.

R. H. Lohmar, it is expected, will again pilot the aggregation, having done yeoman service

for the past two years. He is known as one of the most talented agents in the business, and will be surrounded with a staff that will include many of Mr. Allen's old standbys. The Allen Shows, from their genial owner and manager, from rank and file, wish to extend the Yuletide greetings to their fellow showmen, wishing them the merriest of Christmases and the happiest of New Years. This same wish is also extended to the entire Billboard staff wherever they may be.

ROGERS GREATER SHOWS

By "BEAT"

The two weeks' engagement at Clarkdale, Miss., under the auspices of the Order of Owls, was prosperous and pleasant for all members of the Rogers Greater Shows. We had a few days of bad weather the first week and at the request of the Owls stayed over for another week. While the second week was not as good as the first, as far as the weather was concerned, we have nothing to complain of in the way of business.

A banquet was given by Mr. Rogers in the Minaret Tent to members of his company and also members of the Owls on Friday night of the second week, and after a pleasant time all went to the Owls' Club and held kangaroo court, where Judge James Rogers sentenced all offenders brought before him. Every one regretted to leave Clarkdale.

Shaw was our next stand and as we had cold and rainy weather nearly all week it did not prove so profitable.

Rosdale this week has started off fine, and if the weather continues as it is at the present writing this will be another Clarkdale.

While in Clarkdale Mrs. Carl Lauther purchased a brand new 1916 model machine, and may be seen driving around almost daily.

J. P. Price has sold his Mikway Cafe to Rlythe Joiner, and has gone to his home in Lima, Ohio, for a few weeks' rest. He has a bad case of malaria.

Mr. and Mrs. Sisco has bought the hoopla from the Hoopla Queen, Swannie. Miss Swannie now has a country store, candy wheel and devil's bowling alley.

Frank Moss was called home last Sunday by the death of his mother.

Harry Allen, of the Jones Shows, has succeeded H. A. "Whitie" Joselyn as general agent.

Sisco's Small and Harry Osborne of snake show fame, joined us in Clarkdale. They have a brand new frame-up, and are getting the money.

Mrs. Sullivan joined her husband for the winter at Shaw.

The company is thinking of making Alabama and Georgia in a few weeks.

Our line-up is as follows: Parker & Tietz worth's two-abreast Parker carry-all, Mr. Hammage's Eli ferris wheel, Small & Osborne's Snake Show, "Billy's" Circus Side Show, Barney Sisco's Caharet Show, Mr. Rogers' Old Plantation Show, with 20 performers and a six-piece colored band from the Jones Show; Rlythe Joiner's cookhouse, Wyatt's country store and glass stand, McDaniel's country store, candy wheel and Devil's bowling alley, Collins' three-ball games, Dr. Cary's palmistry and set spindles, Hosmer's fish pond and pickout, Craig's photograph gallery, Lester's pickout, Dad Brown's ball game, Ray LaBuyteaux's knife rack, Fred Fields' candy race track, Rose's pickaninnee, Bill Kroeger's spot-the-spot and logs, "Big" legs, Mrs. Carl Lauther's penny arcade and shooting gallery, doll, pillow, candy, laundry bag and teddy bear wheels, with Mr. McDonald in charge, Sullivan & Allen's turkey and grocery wheels and knife spindle, and Sisco's hoopla.

TAMMEN GRIPPED

H. H. Tammen spent the greater part of last week in bed at his home in Denver, suffering from an attack of la grippe. He managed to get up Friday, and made his office for a few hours on Saturday.

WE WISH YOU A MERRY CHRISTMAS AND HAPPY NEW YEAR

You all know that conditions are much better than they have been and are still going to be better. What are you doing to get your share during prevailing good times? If you have time, we will gladly show you HOW TO MAKE SOME REAL MONEY WITH VERY LITTLE INVESTMENT. REQUIRES NO EXPERIENCE. You play no bloomers. You can operate right in your own vicinity. With our method, you can work anywhere. Get busy and send for outfit of sample assortment with full information.



You can make at least \$100.00 every week if you go after it. For instance; on every deal costing you \$20.00 you make \$20.00 clear profit. You can work one deal at a time at a total investment of \$20.00 or a hundred deals at a time depending on the amount you want to try it out with. It is the greatest money-making plan ever yet; even bigger, better and much surer than a great many other undertakings. HERE'S YOUR CHANCE. DON'T DELAY.

Rapid Selling Assortment No. 400

- 2 large felt pillow covers.
- 3 felt table throws.
- 2 large full leather skins, hangers.
- 1 U. S. felt pennant, size 18x48 inches.
- 1 felt pennant table cover, 4 feet in diameter.
- 1 U. S. felt pillow with silk flags.
- 9 12x30-inch felt comic pennants.

LANGROCK BROS. COMPANY, - - 35-37 Ormond Place, BROOKLYN, N. Y.

MODERN DANCERS

Move a lighted match in a circular motion and see figures dance. ENOUGH SAID. PRICE: \$3.25 Gross; 30c. Dozen; Sample, 10c. Catalog Free.

EMPIRE NOVELTY CO.
1837 Westminster St., PROVIDENCE, R. I.

TENT POLES AND STAKES

Natural growth; 7, 8 and 10-tier Circus Seats; a number of large Tents. Send for money saving list PEARL VAN, Northville, N. Y.

FOR SALE—SHETLAND PONIES

GEORGE ARNETT'S PONY FARM, Springfield, O.

FOR SALE

Set of Twin City scenery, nearly new, very cheap. Address GEO. H. WADE, Grand Island, Neb.

FOR SALE—GOOD GROCERY STORE
Fine location, new building, clean stock of goods, good cash trade, etc. Rent twenty dollars a month, for store, six living rooms and basement. Four hundred dollars cash takes it for quick sale, with stock and fixtures complete. Good chance for man and wife. Address owner, GEORGE N. COOK, Gen. Del., Newark, O.

FOR SALE—One Private Combination Haggard and State Beam Car, thoroughly furnished, two side doors and one end door, six-wheel trucks; a bargain for cash, or will lease to responsible party. Address J. H. MORRIS, care General Delivery, Atlanta, Ga.

FOR SALE

Carousel horses. Big stock of artistic Carousel Figures always on hand. Best workmanship, moderate prices. E. CARMEL, 46 Boorum St., near Leimner St., Brooklyn, N. Y.

FOR SALE
Trunk and set Mariouette Figures, fine shape; first \$15.00 takes outfit. EARL MORGAN, care Nashville Amusement Company, Lavonia, Ga.

WANTED—ATTRACTIONS

For Ten-in-One Show, for Season 1916. CARL F. SHADEN, 733 Clifton Ave., Springfield, Ohio.

HARRY COPPING'S SHOWS

Reynoldsville, Pa., Dec. 11.—Harry Copping, proprietor and manager of the Harry Copping Shows, just returned home from Philadelphia and New York in a new six-cylinder automobile. While in Philadelphia the superintendent of concessions, John L. Lorman, and Mr. Copping purchased a new \$12,000 carousel, which will be placed with the Copping Shows.
Mr. Copping says the season just passed was one of the most successful ones he has ever had.
Among the attractions that will travel under the Copping banner next season will be George Simmons' Trip to Mars, Ed Smith's Ten-in-One and Cabaret Show, Sam Anderson's motorhome and athletic show, Harry Copping's Dog and Pony Show and ferris wheel, and the Lorman-Copping new carousel. About thirty concessions will be carried.

TEXAS BUD'S SHOWS

Gilmer, Tex., Dec. 10.—Last week, at Winnboro, resulted in a good one for the Texas Bud Shows. In spite of three very cold nights. The best day of the week was Saturday, when the midway was crowded from 10 a.m. until midnight.
The shows this week are located around the Public Square, under the auspices of the Gilmer Band. Binger Red and his show are with the Texas Bud outfit here.
Charles McDonald has departed with his Snake Show, not saying where he was going.
G. P. Mills joined this week with his Jap Glass store.
P. J. Snell has left for Waco. He is expected back tomorrow.
St. Williams, the advance man, is back on the show after landing a few good spots.
Next week the shows will be at Rusk, Tex.

ROY GRAY AMUSEMENT CO.

Waynesboro, Miss., Dec. 10.—The Roy Gray Amusement Company is playing its banner week since its fair dates this week on the main streets under the Waynesboro Fair Association. The attractions are: Bennett Shultz's carry-all, J. E. King's Minstrel Show (eleven performers), Milton Ford's ten-piece band, Everett Ballin, balloon rider, and Florida's athletic show. Concessionaires: Mr. and Mrs. Fornfelter, Mr. and Mrs. Korte, Mrs. Domes, palmist; Miss King, hoop-la, and Pat Coney, lunch stand.
After two weeks in Alabama, Citronelle, under School Improvement Society, and Whistler, under I. O. O. F., the company will head for Indianapolis, Ind., its home, to make ready for the 1916 season, which opens in April.

ISLER AMUSEMENT CO.

The Isler Amusement Company is playing Miami, Ok., this week (6 to 11), and so far business has been good, both with shows and concessions. The weather is ideal, and we look for the usual clean-up Saturday.

Since our last write-up we have several new faces on the midway, including Hotchkiss, with his big 10-in-1, late of the Sutton Shows; Curry and wife, of the Brundage Shows, and Williams and wife, of the Great Patterson Shows.

Billy Streeter joined at Ada, Ok., with ten regular plant, people, and has a neat a frame-up as one would expect to see. The top is 35x70, with a 12-foot marquee, and seats 600 people. Billy has done away with the banners and uses the marquee for the big show effect. Mr. Flackham also joined at Ada with his ferris wheel.

Sidney Prettyman has the midget show, "smallest mother and daughter."
Doc Snow's Days of '49 continues to get the business. Doc has a line-up of ten girls, who make some bally. He leaves Sunday for Kansas City on a business trip, and will be gone about ten days. During his absence Billy Streeter will look after his interests.

The company plays Antlers, Ok., next week; then through Texas and Louisiana.

John Pierce, our promoter, leaves on this week. He will be succeeded by Jack Rice.

SPARKS' MEMBERS IN TOWN

The following members of the Sparks Show called at The Billboard office, Cincinnati, last week: James O'Neil, Walter E. Young, Aerial McLain, Leslie Bartlett, Cycling Reynolds, the Gulecs (Walter and Flora), Jack Phillips, Cal Towers, Ray Dick and wife, Jimmie Flannery, Henry Blank, Harry Mick and Doc Grant.
F. L. Kenjockety, owner and manager of Kenjockety's Wild West Show, called at the office on Monday of this week.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

- Anderson & Gunn Comedy Co. (Majestic) Johnston City, Ill., 13-18.
- Burrows, Boyd, Co.: Osonto, Neb., 16-18; Arnold 20-22; Stapleton 23-25.
- Big Four Amusement Co.: Mayo, Fla., 13-18.
- Dandy Dixie Minstrels, Chas. S. Black, mgr.: Chadron, Neb., 15; Alliance 18; Sidney 22.
- Greater Dixie Shows (CORRECTION): Union, S. C., 13-18.
- Herbert's, Joe, Greater Shows: Dillon, S. C., 13-18.
- Huff's Flying (Morgan Show) Livingston, Tex., 13-18.
- Isak, Mighty, Show: Malone, Ala., 16.
- Isler, Louis, Amusement Co.: Broken Bow, Ok., 13-18.
- Joss, J. George, Shows: LaGrange, Tex., 13-18.
- Morgan, J. Doug., Show: Livingston, Tex., 13-18.
- Nashville Amusement Co.: Social Circle, Ga., 13-18.
- National City Four (Orpheum) Sioux Falls, S. D., 16-18; Council Bluffs, Ia., 19-21; Grand Island, Neb., 23-25.
- Paul's United Shows, J. A. Straley, mgr.: Lonoke, Ark., 13-18; Argenta 20-25.
- Rogers Greater Shows (CORRECTION): Friars Point, Miss., 13-18.
- Southwestern Shows, C. J. Burckart, mgr.: Bogalusa, La., 13-18.
- Texas Bud Shows: Rusk, Tex., 13-18.
- United Musical Comedy Co. (Butler) Butler, Pa., 13-18; (Merlin) Duquesne 20-25.
- Van Ruckle Shows: Rogers, Tex., 13-18.
- World's Fair Shows: Tallulah, La., 13-18.

PAWNEE BILL'S BUFFALO RANCH

Pawnee, Oklahoma

A Christmas Dinner

Prime Buffalo Meat for Sale



THE MONARCH OF THE PLAINS

THE INDIAN'S STORE HOUSE

The Rarest, Gamiest Meat of All the Big American Game

I AM OFFERING THIS YEAR SIX FINE FAT BUFFALO—DRESSED AND PACKED READY FOR SHIPMENT—AS FOLLOWS:

Hump Roast, per pound.....	60c
Prime Rib Roast, per pound.....	50c
Porter House, per pound.....	60c
Sirloin Steak, per pound.....	50c
Round Steak, per pound.....	40c
Brisket and Plate, per pound.....	30c
Heart and Tongue, each.....	\$3.00

No Order Accepted for Less Than 20 Pounds

The Buffalo will be slaughtered on the 14th and shipped out on December 20th. Kindly mail Cash, Draft or P. O. Order to

MAJOR G. W. LILLIE, "Pawnee Bill,"

Pawnee Bill's Buffalo Ranch,

R. F. D. Box 6, Route 7,

PAWNEE, OKLA.



THANKING YOU FOR PAST FAVORS

AND A MERRY CHRISTMAS TO ALL

HOWELL AVIATION CO., 5224 N. Clark St., CHICAGO, ILL. NOW BOOKING FLIGHTS FOR 1916.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

GREETINGS FROM THE WONDER SHOW OF AMERICA

400 CONSECUTIVE WEEKS WITHOUT CLOSING

J. GEORGE LOOS EXPOSITION SHOWS

NOW EN ROUTE
WATCH US SEASON 1916

TOM W. ALLEN SHOWS

The Allen Shows are now safely housed in their new winter quarters at Pekin, Ill. Mr. Allen has acquired a long-time lease of the entire premises, and has put in his own side-track so as to hold all the cars and leave ample room to repair and repaint all of them. The wagon storage yards and sheds have been rebuilt to take care of all the property, and the big shops will hold seven fronts at one time. The painting, wood-working and blacksmithing departments are ideal for the purpose, having been rebuilt and rearranged.

Ben F. Karr and his Wonderland Shows have adjoining property. Mr. Karr is placing his paraphernalia in shape for the coming season, and has a new show in course of construction. Billy Williams, of Mamie Show fame, is also a resident of Pekin. He is busily engaged on his show, and calls at the big shops almost daily for a five-minute chat.

Much bustle and activity is now going on, and all of the work usually held off until spring is being pushed with a vim. A force of men, under George Roberts, have the cars dismantled, and are placing steel sills and new decking and flooring on them. New flats are expected soon, and these will be made uniform with the remainder of the train.

In the paint department things are also humming, and the wheels and gearing are being made into a good old yellow hue. The work is all being done in a careful manner, and no expense is being spared to make things look right; something that is almost impossible under the old system of leaving everything until the spring months. Messrs. Giffen, Price and Roberts have charge of the different departments which are supervised by Mr. Lohmar, general agent of the shows.

Many visitors are coming in and are entertained with the usual Allen hospitality. Jos. Conley is paying a long-deferred visit to his home in Alliance, O.

Tom W. Allen has just returned from a visit to the South, calling upon the Wortham Shows for a day on his way back. He will leave again in a few days on a pleasure and business trip to western points, looking for material for a new attraction he has in mind.

Elmer McLaughlin has written that he will be here after the first of the year.

George Lucas has left for a visit home. Friends of the Schmidts will be pleased to know they have purchased the San Jose House at San Jose, Ill., and are conducting the big hotel at a profit.

Alton B. Peterson and wife (Sadie Todd) are wintering in Lincoln, Ill., just thirty miles from here, and are visitors here occasionally.

Owing to the fact that General Agent Lohmar lives but a short distance out in the country, he is making use of his big machine, and makes almost daily visits to his home.

Wallace A. Giffen will spend the holidays with the old folks at home in Kalamazoo, and will then take a trip in the interest of the show.

Pekin Lodge of Elks, No. 1271, of which the writer is the Exalted Ruler, held its Memorial Service last Sunday, and a representative gathering of showmen was present.—THAD W. RODECKER.

BOBBY GOLD INJURED

Jacksonville, Fla., December 10.—Bobby Gold, trick and fancy motorcycle rider with the Con T. Kennedy Shows, was severely injured Wednesday afternoon when doing his usual hazardous stunts. The chain from his drive wheel jumped off, caught on the pedal, and threw him flat on his face on the inclined track. Bobby skidded half way around before he reached the bottom, and his motorcycle made three complete circles of the track before stopping. His right shoulder and arm suffered the most. Minor injuries were cuts and scratches about the face.

Harvey Wright was riding in the drome at the time, and a collision of the two machines was narrowly averted.

HAWKS IN WEST VIRGINIA

Wells Hawks, the noted press agent, is in Charlestown, W. Va., for the benefit of his health. Charlestown is Hawks' native city.

John Francis, who was with the Heinz & Beckmann Shows the past season, is at his home in Decatur, Ill., for the winter.

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Watch Billboard for particulars later. Write KEEFE, Billboard, St. Louis, Mo.

KUNKELY GETS WAR CONTRACT

New York, Dec. 12.—Through agents representing the French Government, the firm, Kunkely, of New York, of circus tent fame, was awarded the contract to furnish tents for the stabling of horses at the horse mobilization station, near New York City, N. Y., from which point the horses are shipped to the European battle fields. To date 90,000 head of stock are scheduled to pass through. The tents in use range in size from 150x350 to 170x370. One tent alone is stabling 5,000 horses, and Max Kunkely claims this is the largest tent ever constructed for that purpose.

The French officials were inclined to doubt the feasibility of stabling the horses under canvas during the winter months, fearing a blow-down and stampede, but they were convinced that their fears were unfounded when they witnessed the big tops standing securely and firmly during a fierce gale on Thursday and Friday, when the wind blew at a velocity of 70 miles an hour.

One tent, 170x370, is erected on a horse-receiving wharf, spoked being used in the planks of the dock to hold the poles in position.

Up to the present time Kunkely has furnished ten big tents, and has been requested to be in readiness to supply at least six more.

The firm, Kunkely, of New York, was founded forty years ago by the late Richard Kunkely, father of Max Kunkely, who, with his son, Joseph, Fred and Paul, continues the business. Prior to the death of Richard Kunkely, which occurred in 1902, there were three generations of Kunkelys actively engaged in the one concern. They specialize in circus tents, and occupy a spacious plant at 226 East 157th street, New York City.

CIRCUS MEN OFF FOR EAST

Denver, Col., Dec. 13.—H. H. Tammen and Fred B. Hutchinson will leave for New York today to contract for all new wardrobe and some feature attractions for 1916. They will make their headquarters at the Knickerbocker Hotel.

TICKET WAGON MAGNETS OF OTHER DAYS

(Continued from page 51.)

remained for an enterprising showman to induce Calvin Bird, a negro farmer of Thompson, Ga., to have two silver plates placed under his scalp. Later two goat horns completed the make-up of a "curiosity" that made thousands. Temporarily the wild man business is in the discard just now.

Singapore appears to be the home office of foreign freaks, judging from the number of photographs and circulars that find their way into circus winter quarters. Of course, the "fake" freaks must not be omitted, for they have done much to add to the lid show's gross. About as clever a one of this latter class was shown for several seasons with the old Buffalo Bill Wild West—a man with "four hands, two heads, two bodies" and one pair of legs. But in reality there was an able-bodied man with a partner who had lost his two limbs close up to the torso. When the "freak" was ready to be exhibited a heavy leather ponch was buckled to the normal man and the unfortunate's body was slipped into the receptacle. A sash securely draped hid the rest. It was a "freak" that the side-show visitors never ceased to discuss. A quarrel over photograph money caused a dissolution of partnership, and the lady-lingered orators had to seek a new subject to separate the natives from their dimes.

DIRECTORY

Advertisements not exceeding one line in length will be published, properly classified, in this directory, at the rate of \$10 per year (52 issues), provided they are of an acceptable nature. This includes one year's subscription to the directory.

Each additional line or additional classification without subscription, \$7.50 per annum. One line will be allowed to advertisers, free of charge, for each \$100 worth of space used during the year.

This directory is revised and corrected weekly, changes of firm names and addresses being recorded as soon as received.

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(Continued from page 147)

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TICKET PRINTER
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Miller Rubber Co., Akron, O.

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VAUDEVILLE PERFORMERS, MAGICIANS, ATTENTION! Change your act this season for a good act that will keep you working the full season at a good salary.

A NEAT, CLEAN NOVELTY ACT FOR SALE
Vaudeville Performers, Magicians, Attention! Change your act this season for a good act that will keep you working the full season at a good salary.

UNTIL JANUARY 15, 1916
500 Half-Sheets \$5.00
—TWO COLORS—
RED AND BLUE ON WHITE

You can't beat this, and we can't do it always. On every order we are charging ourselves with \$2.50 for advertising.

THE McEWEN PRESS
SHOW PRINTERS WAVERLY, N. Y.



We Make Sample Cases and Trunks TO ORDER EXCLUSIVELY

Trunks, Cases, Telescopes, Trays, etc., to meet your SPECIAL NEEDS.

SCHNEIDER BROS.
PEARL AND RACE, CINCINNATI, OHIO

'CHRISTMAS GREETINGS TO ALL PALS'
From the Grand Lodge of Pals of San Francisco
All show folk are requested to visit our club rooms when in San Francisco and Los Angeles.

SOSMAN & LANDIS
QUALITY SCENERY
ESTABLISHED THIRTY-SEVEN YEARS
417 So. Clinton St., CHICAGO.

AUSTRALIAN VARIETY
The only weekly paper devoted to Vaudeville at the Antipodes. The accredited organ of the Variety profession.

MUSICAL TABLOIDS, ETC., WANTED
FOR THE NEW OPERA HOUSE, COLUMBIA, PA.
Open for all kinds of Legitimate Attractions.

A Merry Xmas and a Happy New Year to All
WANTED—People in all lines for our tenting season, opening April 29, 1916.

WE KNOW HOW to deliver the best Theatrical Goods, Costumes, Tights, Trimmings, etc. Our latest revised catalogues sent free to any address.

FRITZ SCHULTZ & CO.
19 West Lake Street, CHICAGO, ILL.
Largest Stock in the Country for Amateur and School Plays.

NOTICE
I am in a position to use twenty High-class Men. Must be producers. An exceptional opportunity.

Early Days of Vaudeville
(Continued from page 40)

Keith or the living Mr. Albee ever had an hour's peace, until one day Shea suddenly disappeared.

But Shea went back to Springfield to operate as he did before the days of organization. That he did not join his colleagues when peace was declared was never adequately explained.

Not a few of the men who have made their impress on the business side of vaudeville hail from the "Pat" Shea school.

"Doc" Breed, Alf T. Wilton and Billie Burke were all in Shea's employ, and, like so many others, have become successful in the same field wherein they began under expert tuition.

MUST HAVE BEEN TOUGH

There was a very bad first night in a New York theater. That is to say, the night was a good night as nights go in New York during the theatrical season, but the play offered was bad.

At the end of the second act the long-suffering audience was about ready to quit.

Charles Hanson Towne arose in his place well down front. "Wait!" he called out in a clear, loud tone.

- A. H. Hendler & Co., 1061 Market st., San Francisco, Cal.
Lloyd Martin, 3444 Vine st., Cincinnati, O.
Massillon Rubber Co., Massillon, O.
Q. Nervione, 448 N. Franklin st., Chicago, Ill.

- TRANSFORMERS
Thos. A. Edison, Inc., Orange, N. J.
TRICKS, MAGIC, ETC.
The Magic Shop, 32 N. 13th st., Philadelphia.
Martinka & Co., 493 Sixth ave., New York City.

- WIGS
Carl Kettler Wig Co., 58 W. Washington st., Chicago, Ill.
Zauder Bros., Inc., 115 W. 48th st., N. Y. City.
WILD ANIMALS, BIRDS AND REPTILES
Carl Hagenbeck, S. A. Stephan, American Agent, Zoo, Cincinnati, Ohio.

SEASON, 1916

WANTED

SEASON, 1916

PIT SHOW ATTRACTIONS

FOR C. H. ARMSTRONG'S RIVERVIEW PARK SHOWS

WANTED—High-class freaks, novel and sensational acts of every description that are suitable for ten-in-one shows; have good spot for high-class code mind reading act; state full particulars in first letter, including salary wanted, and send photo, if you have one. 18 weeks at Riverview Park and long road season after park closes. Drunkards and other undesirables save stamps, as your time would be short. Everyone that works for me at Riverview Park wants to re-engage for the following season, which proves that they all like it.

C. H. ARMSTRONG, RIVERVIEW PARK, CHICAGO, ILL.

Just a Word---Out of Season

The Word: "Kiddies"—Out of Season: "Summer Parks"

By HARRY E. TUDOR

Seems almost like Hen. Ford's peace talk, but, anyway, if things are never too late to be mended then it is never too soon to at least think of them. A shame to disturb the hibernation of park managers dead in the center of the off-season, but the results of a little research I made, following the close of the past summer season, into the whys and wherefores of the decline of park business, may serve as an apology. There are exceptions, but they do not rule. Motion pictures and the war are sharing the blame of poor business, in countless directions, on a fifty-fifty basis. In reply to my inquiring of twenty park managers as to their views of their 1915 business, fourteen asserted that the 5 and 10-cent movie theaters were meeting all demands for entertainment in their respective localities; three asserted that the days of summer parks had "gone" in that all possibilities of "novelty" had been exhausted, and the remaining three blamed the war. Through all ran a vein of optimism as to the future. THAT is the most beautiful part of show business—it has no use for the pessimist, and "Boost, Brethren, BOOST" has ever been its slogan.

Eliminating the war as a reason I have assumed that the movie and shortage of novelty are factors. The former is a hard one to beat in opposition where there has been no enterprise in show history that has demonstrated the chasing power of a nickel in mental and ocular entertainment so forcibly. Many park managers have met this situation by providing motion pictures as a free show—and profited thereby. To the others the advice, "Go thou and do likewise," is obvious without expression. The rapid-fire advance of the motion pictures has brought about a vogue for the ultra-emotional actress in the picturization of the eternal sex problem and discrimination of parents in movie theater programs before allowing their youngsters to visit is as frequently as formerly. I am merely referring to this as a proof that the free moving pictures in a park can be made strong factors in attracting parents where the subjects could be such that raise no embarrassing questions afterwards. The management of intown movie houses are out to fill their seats at adult prices; competition demands the multiple-reeler and—"emotion." Parents of boys between the ages of six and fourteen will agree with me on this point.

Many summer parks have motion picture theaters—there are but few showing net results that would stand in the way of providing them free of admission charge—there is an element of

Walter P. Shaw Park Construction Co.

1365 Park Road, Washington, D. C.

Builders of

AMUSEMENTS

.....OF ALL KINDS.....



Send address for catalogue and pictures of the best decorated and illuminated wheels built.

We do not build portable wheels, but we build all sizes of permanent wheels.

We also deal in second-hand devices. Send description, picture and lowest price, and we will sell your machine and charge you nothing.

We guarantee 40% profit the first year on all of our wheels.

ROTON POINT

"The Prettiest Park on Connecticut's Coast"

SOUTH NORWALK, CONN.

ATTENDANCE LAST SEASON, 450,000

81 PICNICS

BAND CONCERTS AND FIREWORKS

Have opening for high-class Pony Concession. Also any up-to-date Attractions. Give references.

Parks, Carroussels, Racing Coasters, Shows

We build on contract, percentage or concession basis. We have for sale at a bargain a number of Coasters, Merry-Go-Round and Carroussels, newly remodeled and painted. We will lease an up-to-date Park. THEATRE, SCENERY, PLUSH DROPS, BANNERS AND SHOW-FRONT, SKETCHES AND ESTIMATES FURNISHED.

JAHN ENGINEERING CO., 839 North Howard Street, Baltimore, Md.

...FOR SALE OR LEASE...

LAKWOOD PARK

WATERBURY, CONN.

Waterbury's only amusement park. Seven minutes' ride from center of city, on double-tracked trolley line; five-cent fare. Park equipped with Giant Dip Coaster, large modern Carrousel, Dance Hall, Restaurant, Casino, Billiard Room, Boats and Bathing Pavilions. 150,000 to draw from. Would like to secure a trustworthy Manager if a sale or lease be not effected. Address THE EASTERN LAND COMPANY, WATERBURY, CONN.

"something for nothing" in it, and the public in general is not against freely accepting gifts of that nature.

My range of views of parks has been a little more extensive than the average amusement manager, in covering, I may say, almost the entire civilized world, and I have derived no small amount of pleasure in letters from South African, Australian and European park managers who solicited and followed my advice.

I am a firm believer in the catering for children in summer amusement, especially, and, to that end, the acquisition of the prestige of boards of Education, who, I have found in a world-wide field, are always open to co-operate in directions where a long vacation for their charges may be spent in healthy recreation and amusement. Every park manager looks forward to the vacating of school as forming the REAL opening of his season and the time "when the parents will be bringing the children"—why not reverse this order in the founding of a campaign that will insure the youngsters bringing their parents. Something a little beyond a spasmodic "Children's Day," but upon lines that will retain the affections of EVERY boy and girl within the limits of the "visiting population" of a park throughout the entire vacation. How many Sunday papers throughout the United States would exist if the colored section was eliminated? It is precisely the same thing and the same spirit that the Sunday editors show in their care that the kiddies should find entertainment in their column has a far wider field in the park business than appears at the first glance.

At this point I should remove any impression that I suggest the transforming of parks into kindergartens—far from that. Simply a matter of a happy medium and a taxing of the resourcefulness of a park manager. If he be a father of boys and girls of the ages of from 6 to 14 so much the better; he has ready and experienced assistance at his hand. If not—then a matter of a little thought. In either case a carefully devised propaganda, embracing committees formed of class teachers of the local schools, would meet a ready response, and, undoubtedly, the "countenance" of the members of the Education Boards.

During the school sessions there is, necessarily, much of the red-tape element, but once the school doors have closed for a summer vacation this restraint is dissipated and a park manager of genial caliber would find a ready and "human" response to proposals of generous measure to entertain school children from those in any and every way concerned in their scholastic education—the effect in parental favor can be imagined.

I am by no means theorizing—a few winters ago I was controlling the Bostock Animal Show in Manchester, England. The building where we were installed was not the best location, and that city boasted one of the most beautiful and comprehensive Zoological Gardens in Europe. Cost of installation was heavy and expense consistent; the program for an all-winter stay was, necessarily, of little diversity, and "al-



The Waters Concert Band

AT LIBERTY FOR 1916

25 AMERICAN ARTISTS 25

Featuring SOLOISTS, DUETS, TRIOS and QUARTETTES CLASSICAL AND POPULAR MUSIC

Open for parks, fairs, gardens, hotels, chautauquas, lyceums, circuses or reliable carnivals. Indorsed by press and public in both U. S. A. and Canada.

For prices address

PROF. FRED E. WATERS, CARE OF WATERS' CONCERT BAND, ELKHART, IND.



THE NEW WATER RIDE THE RED MILL A VERY ATTRACTIVE DEVICE



Different from the "Old Mill"—has already proved a good standard money-maker. Operating expense small—can refer to present users. We build device complete, or— Sell Plans, Machinery, Boats and Water Wheel only. Also furnish services of an Engineer if desired.

PHILADELPHIA TOBOGGAN COMPANY, Germantown, Philadelphia, Pa.

WILD WEST WANTED

First-class show. 6 or 8 weeks. Open July 1. Will pay flat rental. Also **NEW GAMES** No concessions—will buy.

KENNYWOOD PARK
315 Lyceum Bldg., Pittsburgh, Pa.

New, High-Grade AMUSEMENT DEVICES

DESIRED

By large established Park located in one of greatest eastern coast cities. No games of chance.

Address **K. R. C.**, Care The Billboard, Cincinnati, Ohio.

Parks, Cafes, Carnivals, Fairs NEW NOVELTY

A simple little machine that inserts a slender shaft of ice cream lengthwise through the center of a banana; the combination is great. People like it. Big profits. It's the pioneer in any business that reaps the harvest. If you know your business, you'll look this matter up. Send for catalogue today. Agents wanted. **BANANAETTE MACHINE CO.**, Ephrata, Pennsylvania.

FOR SALE STOCK IN CAMDEN PARK

The best paying Park on Ohio River. Reason for selling, other business. BOX 33, Huntington, W. Va.

FOR RENT—Park with Pavilion Bath House, Lunch Room, Electric Light Plant, nice Lake, 26 Boats, 1 Launch, fine Grove, plenty Tables and Seats. Write **A. V. SALISBURY**, Kenton, Ohio.

WEST SIDE PARK, BRYAN, TEX.

WANTS Merry-Go-Round, Colored Band and other Attractions, Season 1916. Address as above.

lowance" for entertainment of the average family compared but poorly with that of an American city of the same size—a matter of wits to ensure the retention of public interest for so many mouths.

A little serious thought resolved into a comprehensive plan which I laid before the Board of Education in solemn council. It was no easy matter to convince the hard-to-convince dignitaries of the Board that our limited variety of animals embraced greater lessons for the children than the much-varied collection of the city Zoo and its seventy-odd years of establishment. However, to make a long story a little shorter, the Education Board finally accepted my insistent views, and 86,000 admissions were recorded at 8 cents admission, under the control of the committee, and the youngsters were unranked "present" as attending school. In other words, Bostock's became a schoolroom every morning and afternoon for a month, and the city schools, in turns, closed.

The result? Eighty-six thousand advertising agents demanding their parents to take them again and again, and an advertisement that money could not have purchased. The cost? A little thought, a little hard work, \$500 in real money and \$1,000 worth of suitable prizes for essay writing, and a couple of thousand "Diplomas of Merit"—at \$10 a thousand—terminating with a colossal crowd of "house" and distribution of the awards in the big steel cage by a real live lord. I need not dwell upon our season's result—the "wave" had a "crest" that would have carried us months beyond the closing day. This was merely a try-out. Glasgow, Sheffield, Birmingham and other English cities "answered the call" with a similarly profitable result. In visiting the antipodes I achieved the same result in Melbourne, Sydney, Auckland and other cities.

The possibilities of a summer park or resort have many varieties of "vehicles" equally attractive, and a judicious arrangement with the leading newspaper of any city provides advertising without cost that could not be duplicated at hundreds of dollars per week.

It is purely a matter of local conditions as to the selection of this particular "vehicle" in each case. Take sports—baseball for the boys, basket ball for the girls. Matches each Saturday afternoon. In each case a championship shield, or cup, to be won, say, three seasons in succession, with silver medals for each member of the winning school team and "consolations" for the runners-up. These are but two of the possibilities of the application of athletics. Pastoral plays, kinderspiels, and all and every outlet for youthful energy and ability—the field is a big one and practically untried. First and foremost is the prestige of the practical assistance of the school board, principals and teachers. ALL of these will be found more than willing to co-operate with the greatest of "genets."

A little figuring out will show that the cost would be of the most modest comparatively with the possible results.

One result to be found in a park establishing the principles of the foregoing would be in its automatically becoming the summer picnic center of the city it is near to. If there is water, with facilities for water sports, so much the better.

With the augmented patronage benefiting the concessions the general success of the park would result and concessionaires willing assist in extending the means of entertaining the youngsters.

If there is no novelty in the form of constructed amusement devices there is a novelty of superlative and irresistible type in the or-

(Continued on page 152)

LIGHTHOUSE POINT PARK

\$40,000.00 spent during 1915 for improvements and \$30,000.00 let out on contracts for 1916 improvements. We get the people to the park and can not lose



them, as we have the goods and no nearby competitors to steal them from our park. 74 acres of land, with sand beach and a shore front of one mile.

LOCATED ON LONG ISLAND SOUND, NEW HAVEN, CONNECTICUT.

Our new Bathing Pavilion accommodates 5,000 people at one time and we turned some away during the past season because of lack of space to accommodate them. Great opportunities await up-to-the-minute concessionaires; no wheels considered. If you have good, legitimate business or up-to-date games, place it in our park and Coin Money. We rent spaces and buildings; no percentage propositions considered. Write us at once and kindly give full particulars in first letter.

THE EAST SHORE AMUSEMENT COMPANY

P. O. Box 814.

NEW HAVEN, CONNECTICUT.

Al Fresco Park

PRETTIEST IN CENTRAL ILLINOIS

PEORIA, ILL.

12th SUCCESSFUL SEASON

ON RIVER AND LAKE

WANT something NEW—and OLD, flat, rent or percentage. PHOTO and PALMISTRY for rent.

Good opportunity for BATHING BEACH or SWIMMING POOL. Liberal Management. R. R., Trolley and Boat Excursions to our Gates.

Bands and Acts—Big and Little—write.

ADDRESS ALL MAIL **J. FROSHIN, 61 W. Randolph St., CHICAGO, ILL.**

NEWARK'S 250th ANNIVERSARY MEANS A BIG SEASON FOR

Hillside Pleasure Park

Wanted

All kinds of concessions, big acts, freaks and shows of all kinds. Have for sale three motor boats and a lot of show property. This is the largest park in Newark, N. J. Address

P. O. Box 334. **W. E. THALLER, Newark, N. J.**

CONEY ISLAND-CINCINNATI

BEST PARK IN THE WEST—WANTS NEW STUFF

..... CONCESSIONS—ACTS—ATTRACTIONS

GOOD LOCATION FOR **HILARITY HALL** —AND— **BATHING BEACH**

CONEY ISLAND PARK CO., 1011 First Nat'l Bank Bldg., CINCINNATI, O.

FOR RENT—Summer Park at KALAMAZOO, MICH.

Within 1/2 mile of City Limits. 5c street car fare, free gate. Has Lake and Boats, Two-story Casino Building with Dance Floor and Roller Skating Rink. Number of other concession buildings. Drawing population 60,000.

—FOR TERMS APPLY—

MICHIGAN UNITED TRACTION CO., - - Jackson, Michigan.

Creating an Amusement Device

Like most radical departures from the beaten path, the Sea-Swing idea was born in a moment, while the inventor was a visitor at a large and popular watering place. The day was ideal, the water was just the right temperature, and everyone apparently in high spirits, when suddenly the idea occurred that these people had traveled long distances solely because of the bathing facilities. As he saw their efforts to make play, as they enjoyed the surf, it seemed to him that the resort owners could profit by providing some sport in the water as well as on the shore.

It was fully a year later that definite plans were under way to produce a practical water-roundabout, and in the spring of 1914, when working plans were finally ready, the matter was laid before a number of beach managers. The idea seemed to appeal to them, but, almost with one accord, the following objections were interposed: Would it be safe, especially for the women and children patrons? How could the fares be collected? How could you prevent those without tickets or money from riding? Could a suitable foundation be established on the sand bed of lake or pool? Would it receive sufficient patronage to warrant the investment?

These questions have been answered satisfactorily by the Sea-Swing's success at Cedar Point the past summer season, and while really an experiment, inasmuch as its installation brought many different engineering problems forward, it has been proven beyond a doubt that the Sea-Swing is one of the most popular and one of the safest riding devices ever installed at a park or beach.

As with all mechanism dealing with power problems a number of minor defects in construction were found from time to time, and corrected, the result being that the 1915 model of the Sea-Swing is a safe, reliable and durable machine.

The Sea-Swing is mechanically a novel device, being constructed at the top in the form of a hexagon, this top riding on a perfect 18-inch ball plate with 1 1/2-inch ball-bearing, yet in operation it first carries the riders slowly through the water, then dips them gently in and out of the surf, finally carrying them up into the air at a high rate of speed. This motion is not due to gears nor to other mechanism, but to its shape and the difference in the weight of the riders. The control is perfect and the sensation exhilarating. The rider has all the pleasure of swimming, with no attendant danger, all the excitement of diving, and the sensation of flying with absolute safety.

The Sea-Swing operates in two to three feet of water, and should a rider voluntarily or accidentally leave his seat while at high speed a pleasant dive is the only result. This is frequently resorted to by some of the more experienced riders, but their saddle cannot be regained until the machine comes to a stop.

One operator is all the help required when installed in an artificial pool or lake, and one operator and one guard on an open water front. No special foundations are necessary. The machine is so constructed that it easily carries its own weight and that of the passengers directly on the bottom of the pool or sand beach.

The Sea-Swing Company, located at 455 Hippodrome Building, Cleveland, O., is very glad to furnish any desired information upon request.

C. W. PARKER

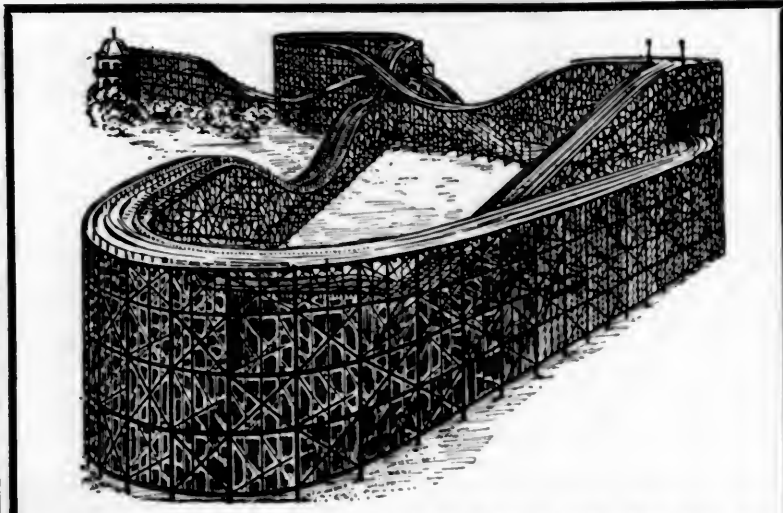
Gives Heretofore Unpublished Details on the Kennedy Train Wreck

Leavenworth, Kan., Dec. 10.—C. W. Parker, who returned a few days ago from a visit to the scene of the wreck of the Con T. Kennedy Shows, near Columbus, Ga., estimates the damage sustained will amount to approximately \$200,000. In speaking of the disaster Mr. Parker supplies recent details of interest, and, among other news, adds: "The railway company is settling the smaller claims as fast as they can get to them, and has seven or eight men there for that purpose. The largest claim they have paid yet is that of the Kempfs for \$35,000 for two deaths and destruction of private property, including the Model City. This wreck is said to have been caused by one of the oldest engineers on the road misreading orders. He was even called down by the brakeman and the porter, and still he went on, so they tell me. After the steel passenger train struck the Kennedy Show train the Kennedy train shoved it back 425 feet, piling up the cars as it went. There is something very peculiar about this that I can not account for. The pilot from the passenger engine was found, part of it driven down alongside of a tie 425 feet back of the engine, where they stopped. The pile of cars and wagons was about thirty feet high, the trucks staying on the rails and the car bodies and wagons piling up and not tipping over. The cars shot over the engine, which probably held them there. The pile cars piled up about 125 feet high. There are about 150 claims that are being settled as fast as they can be. The railroad officials haven't come to me yet, or at least we haven't settled at this writing. I do not know whether Kennedy is coming in here or will winter there. If he winters there we will have to send nine flats down to haul the scrap. All new property was destroyed. The new front and flat wagons that I built for Kennedy last spring were destroyed, and, as I think would have it, the old wagons, numbering from one to fourteen, were all there.

"Two Parker Shows will take the road next year, and I expect to manage same, but will no doubt have assistance. We will probably only use one 20-sheet stand of paper. In 1905 we had four trains. This year that same sheet will be copied in one corner and it will show nine trains, which I now have."

CAPT. MACH BIG DRAWING CARD

Chicago, Dec. 11.—Capt. Ringman Mach, well-known showman, is now playing the Omar Theater on South State street, showing slides and views taken in Mexico, and delivering a lecture. Mr. Herman, manager of the Omar, is so well satisfied with the Captain's work that he raised his salary last week, and contracted with him for the entire winter.



We build up-to-date COASTERS, or sell you Plans, Machinery and Cars for same. Also furnish Engineer.
PHILADELPHIA TOBOGGAN CO., - Germantown, Philadelphia, Pa.

THE WISE SHOWMAN

is now planning for next season. He who lays his plans carefully now will be rewarded with PROSPERITY ALL SUMMER. The Parks and Resorts which number among their riding devices a



Dentzel Carrousel

are in a class by themselves. They are regular dividend-paying propositions of the first class.

You will do well to visit the DENTZEL CARROUSEL factory this winter, and have a talk with us.

WE HAVE BEEN BUILDING CARROUSELS SINCE 1837.

and, while we have machines ready for instant delivery at all times, we shall be glad to submit estimates for spring delivery of any style machine upon request.

THE NAME OF DENTZEL ON A CARROUSEL HAS STOOD FOR QUALITY AND DURABILITY EVERYWHERE SINCE 1837.

WE HAVE NO COMPETITORS.

WILLIAM H. DENTZEL, Successor to G. A. Dentzel

3641 Germantown Avenue, - - PHILADELPHIA, PA.

GOLD MEDAL SPECIAL



Send for Catalogue.

MINIATURE RAILROAD CO.

INCORPORATED.
AWARDED THE GRAND PRIZE AND GOLD MEDAL at the ST. LOUIS WORLD'S FAIR for MINIATURE RAILWAYS FOR AMUSEMENTS AND PRACTICAL PURPOSES.

CAGNEY LOCOMOTIVE WORKS

471 CENTRAL AVENUE - JERSEY CITY, N. J.

...SPECIAL...

WE HAVE FIVE COMPLETE OUTFITS WHICH WE OPERATED OURSELVES AT THE EXPOSITION. FOR SALE CHEAP, GUARANTEED IN EVERY DETAIL.



MASTER V. ALBERTI who composed the Celebrated Polka, Princess Masilda, dedicated to the anonymous little person (daughter of King of Italy), who was thanked with a flattering attestation. Also composed the Greater Waltz, The Gay Event, dedicated to Queen Helena of Italy, for which he also received an Honorable Diploma.

NOW BOOKING FOR THE SEASON 1916

MASTER V. ALBERTI

—AND HIS— Famous Italian Concert Band

Consisting of a Real Soloist and Opera Singer. Open for Parks, Chautauquas. Write now to

MASTER V. ALBERTI
Room 7, L. & S. Bldg., Warren, Ohio

P.S.—Will not consider anything besides Parks or Chautauquas.

HAGUE PARK, JACKSON, MICH.

BIGGER AND GREATER THAN EVER
WISHES YOU, ONE AND ALL,
A Merry X-Mas and Happy New Year

ROUSSEAU'S GREATER SHOWS

By HARRY SMALL

The Rousseau Greater Shows opened their winter season at Fitzgerald, Ga., last week, playing the Merchants' Trade Week. The shows and concessions were located in the heart of the city, on the streets, but the extremely cold weather kept the people away to a great extent. Jackson's Georgia Minstrel Show got top money, with Fred Klass' Circus Side-Show running a close second. The company moved to Vidalia, Ga., from Fitzgerald, to play the Vidalia Trade Week. This should be a good spot for everybody with the show, as the merchants there have arranged for a series of automobile parades, and the railroads are offering reduced rates.

The line-up includes the following: J. S. Jackson's Georgia Minstrels, with Bill Joe Henry on the front, and fifteen performers. Fred Klass' 10-in-1. Hazel, the Wonderful; Mrs. O. C. Brooks, tickets; O. C. Brooks, owner and talker; R. O. Brooks, lecturer. Ford's Ostrich Farm, with Mr. Hayes on the bally. C. Jones' Snake-Old. Harry Chaney, talker. Rich Freeman's Beautiful Orient. Schloimberg's Society Water Show. Mitchell's merry-go-round. Prof. S. Hatfield's Royal Italian Band, and fireworks at night.

Executive staff: A. Rousseau, general manager; Harry Small, assistant manager and secretary; Fred M. Johnson, general agent; H. C. Stroud, promoter; Mr. Rogea, trainmaster; Jack Williams, electrician.

The show travels in five cars, and will tour Georgia and Florida all winter.

AFFAIRS IN TEXAS

By FRANK M. WHITE

The State Fair of Texas reports one of the very best years in its history. The No-Tau-Oh Carnival at Houston was all that had been claimed for it. The parades were beautiful. The Historical Pageant deserves special mention.

But there are bigger things in store for Texas. The meeting last week for an international fair at San Antonio in 1918, or sooner, is not a myth. One million dollars has been pledged to carry out the project along permanent lines, while Houston is contemplating putting in an automobile speedway, and in connection, organizing a permanent South Texas Fair Association along the lines of an exposition.

Will C. Plekus, automobile speedway and aviation promoter, has been in Texas for the past several weeks, and has some matters extraordinary up his sleeve.

The assembling of five or six hundred showmen at San Antonio for the Christmas dinner festivities will very likely develop many changes in the carnival and fair business the coming season.

Keep your ear close to the ground, and you will soon hear of big things taking place in Grand Old Texas.

POLACK ATTRACTIONS CLOSING

Jacksonville, Fla., Dec. 10.—The three shows which the Polack Brothers placed with the Con T. Kennedy Shows at Albany, Ga., November 20, will be shipped North after the close of the Kennedy engagement here tomorrow night, to be repaired and repainted for next season. The Submarine 4-U, one of the Polack attractions, has enjoyed wonderful patronage while on the Kennedy caravan.

The Kennedy Shows close their season here.

KEMPFS LAID AT REST

Capac, Mich., December 10.—The bodies of Mr. and Mrs. Fred Kempf, who were killed in the Kennedy Show train wreck at Columbus, Ga., recently, were buried from their late home here on Monday, under Masonic auspices. The double funeral was largely attended, testifying so many friends which the late couple had in Capac.

Little Hazel Kempf, their daughter, is at present living with her grandparents, Mr. and Mrs. John Kempf, of this city.

Just a Word—Out of Season

(Continued from page 151)

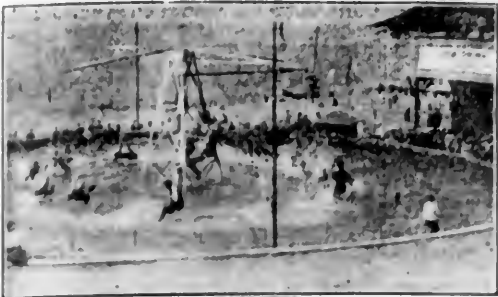
organization of plans upon the lines I have briefly alluded to—to those who may decry it as to its interfering with the accepted modus operandi of a summer park I would point out that it is merely an additional form of attraction. I can tend that children are the strongest factors in the success of any enterprise that appeals as a "family resort," and there is no type of amusement tendentious that depends more upon the favor of parental affection than the summer park.

Many parks have installed a sand pile with good effect for the younger kiddies; wiser managers have added a few simple devices, such as a see-saw, small swings, etc. The result has been justified where the elder ones accompanying them have been thus able to leave them to amuse themselves, in safety, for an hour and negotiate the forms of amusement appealing more to the older taste. An excellent investment is the purchase of a dozen or so of go-carts of the inexpensive type. These are a veritable blessing to mothers with children in arms, who appreciate and look forward to being relieved of carrying them about. Where the attendance of a park will warrant it, the installation of a nursery, where mothers may "check" their babies in safety, with assured care and timely feeding by a motherly nurse, is an investment.

To the thinking park manager who has not yet given the catering to children the attention I have proven it deserves, the possibilities and satisfactory results are endless. The cost is trifling and the young patrons are easily pleased—and the parents a hundred times more so for that reason.

After all, we are all more or less "just kiddies."

SEA-SWING



PATENTED

ATTENTION, BEACH AND BATH-HOUSE MANAGERS
They All Come Back To Ride Again. They Ride Often and They All Boost
THE SEA-SWING

The Sea-Swing is the greatest and safest thriller for a dime. Patrons become FANS. Customers become FRIENDS and there is ALWAYS business. SEA-SWINGS earn from 24 to 50 Dollars HOURLY. Ask the resort owners who have installed them what they think of this fascinating ride as an attraction and MONEY-GETTER. THEN WRITE US RIGHT AWAY—TODAY. Now is the time to order. THE SEA-SWING COMPANY, 455 Hippodrome Annex, Cleveland Ohio.

Aviation As An Attraction
(Continued from page 49)

will make my price and toss my hat into the brewer's ring."

Thompson's ideas seem to coincide with those of Miss Stinson, Miss Law and half a dozen others with whom I talked. It seems to be up to the fair managers to say if they are willing to pay for night flights. At present it seems that Smith has perfected the night flight stunt, and has the call where such entertainment is desired. The attitudes of the others appear to be, let Smith have all the contracts he can get, and thus remove himself as competition for the other dates.

I have talked with a score of prominent fair managers and secretaries, trick flying as the topic. Some were for night flying and some against it. All agreed that Smith's show was a great spectacle, but many objected to giving the free crowd, scattered all over town, such a sight for nothing.

Smith tells me: "They will all have to come to it if they want to get the money. Without night flying I would be nowhere. With it, perfected to a superlative degree, I feel that I am without competition." And the youngster did not mean to be egotistical at all. He could not be one whit more free from a swelled head than he is if he tried to be. And now to analyze the remarkable vogue of "Art" Smith. I am sure everyone who saw him fly, those who have only read of him and those who thought as I thought, that the stuff about his following was "colored" press stuff and biased.

To begin with, Smith is a most remarkable little fellow. He possesses a rare personality. He begins to talk with him and is struck by his simplicity and boyish manner. One then does not expect much from him that relates to science. But as the conversation gets along one is convinced that there is little about flying that Smith does not know. He is studious, and delves deeply into everything pertaining to flight by man. He told me he even studied the habits of birds. He is a Christian Scientist.

Smith is a great little showman. He appreciates the value of having a million or so people from widely separated sections walking around boasting that they met Art Smith and shook his hand. And Smith does not stop at letting those to whom he is introduced shake his hand. Smith grips the other fellow's hand as strongly as he can, and shows him that Art Smith is glad to acknowledge the introduction.

When Smith struck San Francisco he started in to be a good fellow there. And that's some task for a lad who does not even quaff a "short beer." Smith rode the camels on the Zone. He dived in the tank at the Diving Girls Show. He led the orchestra for the good night strains at the Zone cafes. He made addresses that were real talks everywhere in San Francisco, from the Pals gatherings, the Indoor Yacht Club festivities, down to saying "hello" to the "knights of the platter" at a big cafeteria at the noon hour.

He built a miniature automobile and drove it around everywhere. It blocked the streets wherever he stopped with it. After his flights he drives from one end of the field to the other in the little car, waving his hat to the crowd, saying a word here and there. No other aviator I ever knew could do this and get away with it. It would look too grotesque and insincere. But little Smith can "clown" his way along just as Harry Fox can kid the audience and have them all with him.

San Francisco is mad about Smith. He is the toast of the town, and it all comes from personality. He's checked full of that radium-like stuff, and the best part is that he does not know what's in him. If he did it would spoil the effect.

Smith is a great loop-the-loop aviator. A master of the pyrotechnic flying art. For the remainder of his ability he is no more than par with anyone of four American aviators. He is not as skilled in landing as two of them, and I doubt that he could emerge victorious in a trick flying contest with the same two. In the first place he has not the machine for such flying. He uses a type of machine, properly colored to get the best loop-the-loop effect. He does not essay to do much more except to execute a startling "twister" that is a whirlwind. The smoke-pot effects in his day flights are carefully planned and executed. He must be given credit for showing them all the way to "get a receipt" for what they are doing in the sky. The crowd did not know what a trick they were really doing in the sky until Smith

JUNCTION PARK

New Brighton, Pa.

A Mint Last Season, as Compared to Other Parks. Get In Early 1916.

BEAVER VALLEY TRACTION COMPANY

...Season's Greetings To All...



CHAS. W. STORM, Bandmaster.

Storm's American Band

Now booking 1916 Parks, Fairs, Expositions, etc. Band consists of Vocal and Instrumental Solo Artists.

PERMANENT ADDRESS

233 Rand Ave., - Lexington, Ky.

HOLIDAY GREETINGS TO ALL FROM

EWING'S ZOUAVE BAND

Just closed 22 weeks of Fairs and Chautauques. MANAGERS, SECRETARIES and FRIENDS, write W. M. EWING, 607 Union St., Champaign, Ill.



SOUSA AND HIS BAND

NOW PLAYING AT

New York Hippodrome

Office: 1 W. 34th St., New York City

Telephone 6128 Greeley

WHALOM PARK and LAKE

FITCHBURG, MASS. 27 high-grade going concessions, everything new and up to date wanted. THEATRE seating 2,100, complete modern equipment. Two Simplex, big scene dock. Right for opera, musical comedy, stock, vaudeville or pictures. Huge permanent SKATING RINK. All concessions working Decoration Day to Labor Day. W. W. SARGENT, President.

ANDERSON PARK, KENOSHA, WIS.,

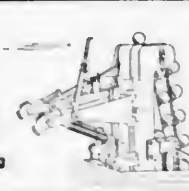
Would like to hear from Carnival Companies, Dog and Pony Shows to play week stands the coming season, 1916. ANDREW ANDERSON, Proprietor.

Wanted for Electric Park, Kankakee, Illinois

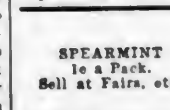
For the coming season, Ferris Wheel, Riding Devices and Scenic R. R. All must be good and SAFE. If you have anything to offer in the way of a first-class Novelty we will be glad to hear from you. GEO. K. BROWN, Manager Electric Park.



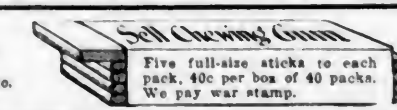
AUTOMATIC BASEBALL CO. OF ILLINOIS Marquette Building CHICAGO, ILL.



Write for Particulars



SPEARMINT in a Pack. Sell at Fairs, etc.



Five full-size sticks to each pack, 40c per box of 40 packs. We pay war stamp.

MAKE DEPOSIT WITH ORDER. HELMET GUM SHOP, CINCINNATI.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

started the use of smoke pots and his other trail-marking stuff.

Smith is going to be the vogue in aviation until someone with a more pleasing personality, a better showman and a more studious and more daring aviator comes along to displace him.

And this is from a man, who, until a week ago, smiled when they told of "Art" Smith's vogue.

For 1916 I believe every big fair in the country will have a trick aviator. There are enough good ones to go around. The fairs should select their aviator early, contract for him, and then go the limit in advertising him, for trick flying is just coming into its own. Five years from now automobile racing will have passed along. Great speed can not be made on the one-mile and one-half mile horse tracks. Too much sameness is inevitable in the auto racing program; but aerial racing will take the place of contests between the modern cars of juggernaut. With aeroplanes, a speed of more than 100 miles an hour around a circular track will be shown. By that time my friends who exploit the auto drivers will be independently rich.

Three of the crack exhibition fliers have told me they were planning a real battle from the sky effect, with two loop-the-loop aviators, rapid fire guns mounted on passenger-carrying war aeroplanes. An amazing effect can be produced with such an arrangement, but the fliers will have to be of the best and schooled in all the tricks of the game else the show will develop into a joke.

But the time is here for fair managers to cease taking the real trick fliers for less than he is—the one big crowd-drawer in the free attraction world. The Dan Patcher, the automobile daredevils, the dirigible balloons and other big acts of their kind have had their day. This is going to be an aerial age.

And now, aviators, whether you be of the Fred Hoover or Frank Champion type, going in for straight flying or a guaranteed brand, or of the loop-the-loop and "aerial insanity" brand do not be afraid to blow your own horn. Tell the amusement world what you have up your sleeve. Realize your value and get good money for what you do. Always do just a wee bit more than the patrons of the fair and the fair board believe you will do and what you contract to do. Do not neglect to advertise your wares. Bear in mind that the day you have waited for so long—the day of aviation—is HERE.

And never knock your fellow aviator.

AN APPRECIATION

An air pilot friend of William H. Pickens wrote the following to The Billboard when the announcement was made of the contents of the Christmas Number: "Your article on aviation will be great but for one thing. Being written by William Pickens, it will not tell what Bill Pickens has done for aviation, and that will be leaving out a big end of the progress of flying in this country. Pickens has educated thousands of Americans as to what an aeroplane can do, and he has hit it up under the most discouraging circumstances without a whimper. Of course, many a showman and many an agent have done this, but not in aviation. The aviators of this country owe a great deal more than they realize to Bill Pickens."

FAIR NOTES

The Marlboro County Fair Association, which was held at Bennettsville, S. C., November 3 to 5, inclusive, cleared about \$3,000, and a better fair is looked forward to next year. The Krause Greater Shows furnished all the attractions, and pleased everyone concerned.

The Minidoka County Fair Association, Rupert, Idaho, instituted several new departments this year. A number of novel contests and exhibits were adopted that created no end of comment and rivalry. H. C. Bateham acted as secretary.

The Farmington (N. M.) Fair Association held a three-day fair in September. The average daily attendance was 2,500. Fine weather prevailed throughout the three days. The Association had good attractions and excellent exhibits.

Frank and Mollie Shipman, rube comedians, filled an engagement recently at Hancock, Mich., for the Elks' Thanksgiving Jubilee, or Harvest Festival. The Shipmans will go into Chicago for the winter.

Charles Gaylor, the giant frog man and hand-balancer, closed his fair season in Louisiana November 13, and opened in vaudeville a week later, with slight weeks to follow.

The DeSoto County Fair will be held in Arcadia, Fla., the latter part of January, and great interest is being manifested in the event among the people of that section.

ED. R. HUTCHISON

America's Most Successful Meteorologist

6-8-10-12 and 14 PARAFFIN DROPS and ONE BALLOON TWO MEN

ELMIRA, N. Y.

AT LIBERTY

For Fairs, Parks and Home Comings, all kinds of Outdoor Celebrations,
Original Rice Bros. Aerialists Supreme
RICE BROS., 533 E. Argyle, Jackson, Michigan.

"C. W. Stephens Balloon Co."

Is making a successful tour, and wishes ALL a Merry Christmas.
315 Cate Ave., Jonesboro, Ark.

BALLOONS CONSTRUCTED OR OPERATED

Second-hand Show Goods bought or sold. On hand: Tents, Sidewalk, Cots, Striking Machines, Pool Table, Doll Rack, Revolving Ladder, Ceiling Walking Outfit, Traps, Swivels, Casting Act Rigging, Picture Machine, Trunks and Packing Cases. Bargains at quick sale.
NORTH WESTERN BALLOON CO.,
2485 Clybourn Ave., Chicago, Ill.

A FULL NEW LINE OF
POST CARDS
and PENNY ARCADE
SUPPLIES

of every description at lowest prices. We have supplies for every kind of machine and are the only firm in the U. S. that can absolutely fill your orders complete. Prompt Shipments. All goods guaranteed. Write for Catalog and Price List.

EXHIBIT SUPPLY CO.
542 S. DEARBORN STREET CHICAGO

THE NAKED TRUTH



NOVELTY MEN!

Fire in your order for the latest Novelty Hit. Everybody gets a bang on the fingers. ENOUGH SAID. Price, \$7.00 Gross; \$3.75 Net; Gross; 700 Dressed. We pay all express charges. Deposit must be sent with orders, balance C. O. D. Catalogue upon request. Sample 15c.
AMERICAN NOVELTY COMPANY, 12 Moultrie St., Providence, R. I.

AMUSEMENT MEN, HERE'S THE WINNER!

The Very Latest and Most Novel Amusement Attraction for Parks, Resorts, Carnivals, etc. A BIG Money-Maker.

THE GIGGLER

Send for Booklet, WM. H. OESTERLE AMUSEMENT CO., INC., North Beach, L. I.

The Moviefan Family

A Grand Series of Marvelous Features in Eight Parts; Postcard Samples, 10c. SIERRA'S, 146 W. 23d St., New York.

THE ROADMAN'S GUIDE is a valuable book of instruction and information for Show, Privilege and Concession People, Crowd Workers, Salesmen, etc.
J. C. KLOHNTWYK, 45 Antoine St., Grand Rapids, Michigan

SALTED PEANUTS

No. 1 Spanish Nuts in 5c packages, \$2.00 per 100 packages, cash with order, F. O. B. Chicago. GARDEN CITY POPCORN WORKS, 178 N. State St., Chicago, Illinois.

SUCCESS IN NUMBERS

Timely Talk About the Free Gate at Fairs

By L. S. FERGUSON

One of the most elusive secrets of success, and, likewise, one of the most important, as applied to the typical American fair, is the enigmatical problem of how best to attract the people in large numbers within the gates of the fair grounds.

It is true that there are fair managements which entertain no worries on that score. They do not have to spend any anxious hours concerning the final result of their fairs, for, owing to local conditions almost entirely, the people turn out in admirable numbers to shove their jingling silver coins through the wickets of the ticket offices, making the events as distant from disaster as it is possible for coin in the coffer to do so. This type of fair, however is not the universal example of the American fair, and is not so numerous but that they can be easily named over by one who is familiar with

tenance at the annual celebration can be, and is—sometimes—boosted and swelled to a gratifying degree. But alas, these ways and means, while they may prove of value to a fair in New England or the East, may not contribute one atom toward bringing out thousands of people at a fair in the West or South, and vice versa. This has been found true by men who have tried the same method in different sections and locations. And this tends to indicate that anything which will work with equal success for the fairs both east and west of the Mississippi River and north and south of the Mason and Dixon Line, as far as attracting long strings of people into the enclosure is concerned, will be an innovation thrice welcome by everyone who takes pride in his country's products.

Therefore, the free gate is heralded as the solution of the fair puzzle.

THAVIU'S SUCCESS AT THE EXPOSITION



Band music at the Panama-Pacific International Exposition at San Francisco was plentiful from the opening of the great fair, and exposition visitors had a number of famous organizations from which to pick their favorite. Among the most popular proved Thaviu's Band. Half a dozen well-known leaders filled short engagements at the Exposition, only to pass on to other fields, while Thaviu's musicians continued to entertain the great crowds day after day. Of all the bands which appeared at the Exposition during its nine months of life Thaviu's organization was the only one which the Exposition directors re-engaged at the expiration of the initial contract.

With the opening of the great fair Thaviu's sixty-piece company, which included six grand opera singers, began its engagement. So popular did it become with the Exposition visitors that its departure for Eastern engagements was witnessed with deep regret, only to give way to appreciation when it was announced that the band would return for another appearance, which was to last until the close of the Exposition. No other similar organization was tendered such an opportunity by the Exposition officials, despite the keen competition which developed in an effort to secure the closing contract. Thus Thaviu has the distinction of having led his musicians at both the opening and closing days of the greatest exposition in the world's history, and of having received the tribute of millions of people from all parts of the world.

Much of the organization's success was fostered by the young leader himself. His pleasing personality, coupled with an almost uncanny intuition as to what music his numerous audiences desired, made the band popular from every standpoint. Was his audience a youthful one, Thaviu gave them popular music. Was his audience an older one, he obliged with the musical classics. The combination proved irresistible. His youth proved no drawback, for it early became evident that he ranked with the greatest band leaders of the day, and Chicago—for Thaviu's Band is a Chicago organization—may well boast of the record established at the great Western Exposition.

Thaviu's music was one of the real treats of the big fair, and its closing was mingled with many regrets on the part of music lovers, chiefly on account of the loss of the young musician and his wonderful organization.

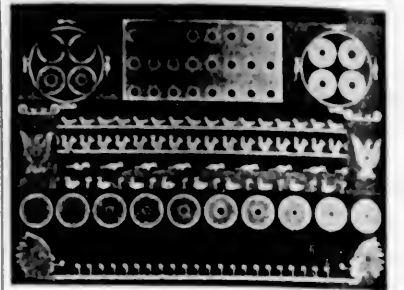
existing conditions of present-day annual exhibitions.

The ordinary class of yearly celebrations, of the county and State standard, which are conducted almost wholly for the benefit of agricultural scientists—generally referred to as farmers—has for the past several years been encountering rough sledding in the matter of operating the management, as well as educational and recreative success of the country at large. While it may be perfectly easy to bring out a goodly throng of visitors one year by certain tactics, the same methods the next year are likely to prove futile. Then, there is the question of rain. People do not relish wading through rivulets for the privilege of paying their cash for a ticket before they are permitted to view the dripping and drooping tents and the dreary-looking buildings, although within these tents and structures are the very things of interest and benefit to the progressive element.

There are many ways and means at the command of the fair management by which the at-

Financial success has been found many times to mean absolutely nothing to the community in which the fair is held. The books may show a neat balance, and still the fact remains that the fair did no good, of material value, to either the county or the State. Again, the fair may have expended several dollars above their stipulated fund, and is "deep in the hole," yet the benefit which it has distributed among the people of that section is worth thousands of dollars in both the moral and progressive sense of the words. Truer paradox than this was never written. The issue of conducting a fair, no matter where it may be, is a many-sided and complex accomplishment, but methods are narrowing down to where the sole and important object in the operation of fairs will be to spread a wholesome, even enticing, exhilaration to the people and invite them to step in, without cost, and see what the county, or State, has to offer in both farm and factory products. The idea is gaining ground rapidly that the greatest success is in numbers, applying the term to fairs of all denominations. The county

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Attractive, Diamond Spearmint & Diamond Spearmint Gum, packed in carton boxes of 100 packages. We are selling 20 cartons of 2,000 packages for \$15.00, including War Tax, F. O. B. Chicago. Also 20 package boxes for 19 cents per box, War Tax paid. An excellent 5-cent seller on a premium proposition. **FRISCO MINT CHICLE CO., 218 West Ontario St., Chicago, Ill.**

MAKES 100%
Price to you, 10¢ a Pack.

Sell 5 Packs for a dime, or use as Premium with Doll Raffles.

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Three Colors and Gold.
Finest SPEARMINT GUM
Price to you, 40¢ per Box of 48 Packs, F. O. B. Cincinnati. Make direct with order.

ACE OF HEARTS GUM CO.,
Butler Bldg., CINCINNATI.

SLOT MACHINES: Mills' O. K. Cabinet Gum Vender, \$25; Style No. 2 Cabinet Gum Vender, \$22; Penny Bella, \$20; Operator Bella, \$22; Brownies, \$10; Jockey Card, \$8; Good Luck Poker Card, \$5; Swinging Bag Puncher, \$25; Hower Name Plate, \$18; Emblem Embossing, \$22; Regal 44-note Piano, \$40. **ROYLER SALES COMPANY, Canton, Ohio.**

FAMOUS OPAL, RUBY, BLUE BEAD RINGS AND SUPPLIES. We show you how to make them. Earn \$25 weekly, in winter, too. Are you idle or far away from home? Get our information free. A. PIERINI, 346 Second St., Brooklyn, N. Y.

Bed-Bug and Insect Destroyer FORMULA. To make the BEST Mering Picture Film Cement; Cement for Mending Glass, etc.; Glider without Apples; Apple Butter without Apples; Gold Medal Vinegar; Honey without Hives; Fly Paper. The above \$1.00 (8) Formulas will be sent for.....
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SLOT MACHINES OF ALL KINDS for sale cheap. Address **SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, O.**



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5--PEOPLE--5

2 LADIES--3 GENTLEMEN

FEATURE ATTRACTION FOR PARKS AND FAIRS

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Two hundred miles of territory and 2,000,000 people to draw from. Supported by business interests of San Antonio and Southern Texas. Horse Show, Stock Show, Kennel Show, Poultry Show, elaborate Farm Products, Machinery and Implement Exhibits. Does not close on Sundays.

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THE STIREWALTS

Per. Address
CHINA GROVE, N. C.

... Wishing All Friends ...
A Merry Christmas and A Happy New Year

VERN CORIELL

Acrobatic Novelty and Sensational Head Slide

Some people say I'm a nut, but others say I am the only one capable of handling a wire on the brain. Feature act at State Fair, Grand Forks, N. D., with the wind blowing forty miles an hour; but I did it. Playing Fairs for W. V. M. A., 1916. (Hello, Billie Johnson.) Permanent address, Pekin, Ill.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

and State may be rich in products of the soil and the work of man, but when these assets are placed behind a high fence upon which is tacked an admission sign, the greatest good to the people and country is severely handicapped. Realizing that the original object of American fairs was to benefit the people as a whole, the free gate proposition is not without reason.

Of course, the privately owned and operated fairs are now of this class. One can hardly expect a fair which is operated for individual profit to throw down the bars and invite the throngs to come within and stay as long as they please. A very good Southern county fair, operated by a machinery concern, is among this number, although instead of charging the usual 25 cents as a gate fee, the price per ticket is 25 cents during the day and only 10 cents at night. This fair registers a nice profit to the owners, because they, also, follow the idea that there is success in numbers. The manager of this particular celebration believes that 25 cents from 2,000 people is much better than 50 cents from only 500. Employing this view to benefit the county and State instead of only a chosen few, it is very plain that if the fair were free the 2,000 visitors would be joined by probably 10,000 more, and the advantage would be on the side of the masses, while at the same time it would profit the classes.

There are those who will say: "It will be the old tale about something for nothing, and that which is free is never appreciated or of use to anyone." But in the case of the fair, however, it is appreciated more than other means which could be used to conduct the celebration.

The idea, to be sure, is yet in its infancy, and for that reason many skeptical people will look askance at the free gate. Because of the fact that for years and years fairs have been events at which the visitor is required to buy a ticket before entering, the no-admission plan will naturally harbor a suspicious look to more than a few who have made a business of conducting fairs. But like other things which have come into usefulness, and which were at first considered the inventions of fools and unfit for anything excepting a hearty horse-laugh because of newness and because no one had ever done it before, the free gate is almost bound to surmount obstacles which at this time do not appear to be of greater dimensions than a mole-hill.

According to figures of those who have looked into the thing closer than the writer, events travel in cycles. This means that everything repeats within a certain period of time, and is worthy of note in no way excepting that the fair cycle has reached the last lap and is tilting it up and down the home stretch towards its original form. Centuries ago, when the fair was yet a religious event in the old country, there was no admission charge, natives flocking from miles around to partake of and take part in the grand annual meetings of worship with which was combined the fair. And it is safe to say that those fairs were by far more successful than the majority of fairs today, when the matter of numbers is considered. So it seems that the fair is obviously evolving to its natural and original state, that of being free to all who care to pay it a visit. The cycle is nearing completion, and the change will surely prove of benefit to the generation so fortunate as to experience it.

Just as the free fair of long ago was converted, with the aid of time, into a paying proposition, which has continued with more or less indifferent success and results as long as most of our citizens can remember, thus will the pay fair revert to its former stages, although we hope without the primitive environments which were then so evident.

A few years ago it would have been considered sheer folly to dispense with the gate fee in order to bring the crowds to the fair. To even lower the admission price would have been the cue for fair managements to declare it a calamity, set up a doleful wall, and loudly cry that the "people's" fair was going to the

dogs. In many cases the fairs have, in very definite manner, gone to the dogs, but not because of a lower admission price at the gate. It would, no doubt, be discovered, if a scrutinizing eye were turned upon the affairs of those celebrations, that the failure was almost entirely due to the fact that the management did not know what to put, and how to put it, within the gates to attract the people to the entrance with their coin ready for the man in the ticket office. In the case of the free fair this objection is remedied, and just so long as the fair has proper exhibits and entertainment, just that long will the line of visitors be augmented steadily by ruralites and city dwellers. With the free fair the chances of mismanagement are few and far between, as the bulk of trouble always lies in enticing the people through the gate. With the march of progress comes enlightenment and new methods which tend to impel for the better, and these changes are always welcome.

At this statement the managements of the larger State fairs are expected to arise and declare their allegiance to the pay fair, and acclaim their love of the turnstile. They may do so, for their fairs are really worthy of support via the admission gate for several reasons, not the least of which is because the management has been such that the people profited, the exhibitors profited, the management profited and the showmen profited. One large Southern State fair, in fact, one of the largest annual events in the United States, has grown to such size and has advanced with such progressive strides in the last few years, that many thousands of dollars were expended for turnstiles a few months ago. These gates will not recognize anything less than a fifty-cent coin, and no pass or scrap of paper exists that can tempt this type of turnstile to open. For this particular fair the admission plan is adequate, at present. But it does not necessarily follow that the fair would not be more successful if the gate fee were eliminated. The turnstile idea does not mean that greater numbers would not patronize the exhibits and the shows if the welcome sign were hung up to replace the one reading: "Admission 50 Cents." And, as is becoming generally known, greater numbers mean everything to the good of the immediate community and the life of the event.

Another fair, in the Middle West which has been forging to the front of late, uses the "mixed method" of admission, charging fifty cents in the day time and nothing at night. The night fair possesses all good points of the day fair with the exception of racing (which may or may not be considered a good point). The exhibits are open for inspection until midnight, as are also the various attractions and rides. Were this fair placed in the free class and supported by appropriation and subscription, it would be one of the greatest annual events of this country. The good it would do the people of that particular State, the merchants of that particular city in which the fair is held, and the itinerant showmen, would be of inestimable proportions, and would justify the withdrawal of gate charges many times over. Of course, probabilities of changing the policy of this fair are very few, even fewer than the profits of the average small fair, but it may be that the time-honored rule that says something to the effect that the stragglers always follow whether the multitude leads, will come to pass, even in this case.

One gentleman with years of experience to his credit as manager of fairs, said the other day: "The free fair is not coming; it is already here."

We have only to look around, especially in the West and South, to see the free fairs which have sprung into being within the past year or two. The invariable opinion from these fairs is that the free gate will solve the mystery of success in this particular branch. They are not of the mushroom variety, but are fairs which can live and build as years pass. They

(Continued on page 161)

WHEELER BROS.' ENORMOUS SHOWS

Circus, Menageric, Hippodrome, Blue Ribbon Horse Fair and Big Spectacular Arenic Production (to be announced later). This will be a 30-Car Show. Equipment and stock the finest that money will buy.

WANTED Competent, Experienced GENERAL AGENT

Press Agent, Local Contractor, Car Managers, Twenty-four-hour Man, Billposters, Lithographers, Bannermen, Legal Adjuster, Boss Hostler, Boss Canvasman, Trainmaster, Boss Propertyman, Chandelierman, Steward, Head Cook, Waiters, etc.; Cook for Dining Car, Porters, Blacksmith—must be all 'round repair man, to commence work at once. **FOR THE ARENA**—Experienced Arena Director, high-class Arenic Features (ground acts only), Troupe of Arab Acrobats. Riders with stock, Clowns and Novel Comedy Acts, Rough Riders, Big Sensational Free Outside Act, Band Leader and thirty Musicians for Big White Concert Band, Colored Band for Annex, Scotch Bagpipers, Calliope Player, Young Lady to play Electric Unaphone. **SIDE SHOW MANAGER** and New and Novel Acts (no freaks) for Annex.

WANT TO BUY—Elephant Act (not less than five in number), High School and High Jumping Horses, Stateroom Car, Stock and Flats.
FOR SALE—Complete Wagon Show Outfit, Dog and Pony Show, Duplicate Animals, twenty Shetland Ponies. Address **AL. F. WHEELER, Oxford, Pa.**

UNDER THE MARQUEE By CIRCUS SOLLY

Yuletide greetings, trouper, one and all.
Alec Brock, of the Brock Brothers; Harry Lumber, of the Ludger Trio, and Al West, clown, all of the Hagenbeck-Wallace Circus, as well as Virgil Barnett, who has been playing vaudeville dates, were in Cincinnati and called at The Billboard office recently.
Orrin Davenport—Did I understand you to say that you had a regular "steadybreaker?" Tex. McLeod says his is barely a Ford.
Barney Carman returned to his home in Chicago from the H. & W. Shows. Barney says it was a great season even if it was a wet one.
Clarence Auskins is exhibiting the five-part picture, Twenty Years in Sing Sing, in Wisconsin and the nearby States, and, as he says, to S. R. O. Clarence has been general agent of the Christy Hippodrome Circus for the past four seasons, and will again be on deck when the blue birds whistle. He says the show the past season covered 5,000 miles, and that next season it will be larger than ever, traveling in two eighty-foot Pullman and two baggage cars, and covering the same territory. The Christy Show left but one day the past summer.
Squibs, from Wooster, O.—A number of show-folk are making Wooster their winter home. Fred Kettle returned in time to eat Thanksgiving dinner home with his father, who is 97 years old. Red Lewis, who has been on the Yankee Robinson Show for five years, as boss billposter, is setting type on a local paper. Robert Mann is working in a laundry. H. Bell is making good use of the large-enough-to-choke-an-elephant B. R. he accumulated the past season.
Lewis Casey, G. F. Smith, J. F. Blackwell, Sam Grambling, Charles Common, Chase Bambuet, Aaron Fuller, Charles Wear, Walter Malone, G. H. Itaze and Edwin Thomas, all of the Robinson Famous Shows the past season, are wintering in Columbus, Ga.
Governor John F. Robinson is now ensconced in his winter home at Miami, Fla., and convalescing from the very worst spell of illness that he has ever experienced. Only the best of nursing and the balmy climate of the American Riviera pulled him through. Now that he is mending, however, his splendid physique and tremendous vitality insure his being spared to us for many years.
Vivian Raymond, daughter of Mr. and Mrs. Melville B. Raymond, was married to Harold H. Humphrey in New York City November 30. The ceremony was performed by the Rev. Dr. S. Dolanec Townsend, rector of All Angels' Church, West End avenue and Eighty-first street, at the Hotel Ansonia. In the presence of a few intimate friends and members of the families.
Mrs. Humphrey, who is twenty-three years old, was born in Kansas City, and met Mr. Humphrey when she came to New York to live with her parents six years ago. Mr. Humphrey was born in Kalamazoo, Mich., and is twenty-eight. He was graduated from the University of Michigan in 1910, since which time he has been in business with his father, who is president of the General Gas Light Co., Inc.
Both Mr. and Mrs. Humphrey were surprised when they learned that their marriage was known to any but their most intimate friends. Mr. Humphrey said:
"We met when Miss Raymond was a young girl and I a senior at college, and it was love at first sight. We became engaged after Miss Raymond returned with her parents to Kansas City. After a trip through the South we are going to San Francisco to see the Exposition, and upon our return will live in New York."

Joe Bell, equestrian director with the Robinson Famous Show, called at The Billboard December 1, while spending a few days in Cincy, renewing old acquaintances.
Writes John Thomas Wyatt, from Salisbury, N. C.: "I am now getting old, and would like to know of some good institution that I could will my fine collection of curiosities to. Would

WILLIAM SWEENEY

Bandmaster Buffalo Bill's (Original) Wild West and Pawnee Bill's Far East
AT LIBERTY FOR SEASON OF 1916
Address 101 East 14th Street, New York City, N. Y.
MERRY XMAS TO ALL FRIENDS

CONTRACTING AGENT AT LIBERTY FOR CIRCUIS SEASON, 1916. JAMES M. BEACH

Nine consecutive seasons with Sun Brothers' Shows. Hoose, cigarettes and chasing, strangers to me. I make contracts on the ground, not from Hotel Lobby. Address **HOAG HOTEL, Seneca Falls, N. Y.**

FRANK HOWARD

SAYVILLIA & DALEY

COMEDY ACROBATS AND GYMNASTS
Wishing you all a Merry Christmas and a Happy, Prosperous New Year.
This season will find us under the Tops. Our address always Billboard.

McDONALD BROS.' SHOWS

WANT—Musicians, Band Leader, Performers, Man to work Dogs and Ponies, Agent and two Billposters, Oriental Dancer, Butcher for Candy Stands and Boss Canvasman; Side Show Manager who can do Punch and Magic and make strong openings. State all you do and lowest salary first letter. Two-car show. Good accommodations and salary sure. Address **McDONALD BROS.' SHOWS, Fair Grounds, Topeka, Kan.**



CARS FOR SHOW PURPOSES HOTCHKISS, BLUE & CO., Ltd., 240 Railway Exchange, CHICAGO, ILL.

I WISH YOU ALL A
MERRIER X-MAS
THAN ALL
THE REST WISH YOU.

ART ADAIR.

"HANK SPONGE."

HARRY SPINGOLD.

WIZIARDE TRIO

TIGHT WIRE RUNNERS AND JUMPERS.
WISH YOU A MERRY XMAS AND A HAPPY NEW YEAR
NOW BOOKING FAIRS FOR 1916.
HOME ADDRESS, BOX 333, WESTMORELAND, KANSAS.

OTTO'S OLD-FASHIONED ONE-RING CIRCUS

WANTED—Performers suitable for one-ring circus doing two or more acts. Also Agent, Musicians, Rose Canvasman, Clowns, Midget to work with Clown. Eat and sleep on lot, but accommodations better than hotel. One show a day. No parade. We travel by automobile. Make salary low and state same in first letter. We open early in May. Address **HARRY FREEMAN, 119 Wheeler Ave., Bridgeport, Conn.**
WILL BUY OR LEASE Animal Acts of all kinds. WANT 60x90 Top. J. F. OTTO, Seymour, Conn.

AT LIBERTY

SEASON 1916
Wanted position with a circus selling Reserved Seat and Concert Tickets. Can double 1tb Clarinet, high or low pitch, or alto Saxophone, high pitch, for band on parade. Salary and percentage your limit. Strictly sober and ready for business at all times. Address **C. W. HOLMAN, 1846 N. 12 1/2 St., Terra Haute, Ind., Ill. Jan. 1, 1916; after that care Billboard, Cincinnati, O.**

like to will the collection to some institution that would promise me to take good care of it, give me credit for having donated it, and see that a monument is erected over my grave after I am dead." Mr. Wyatt's address is Box 10, R. D. No. 3, Salisbury.

Paul Malony and Edward Boyce, late of the Sparks' advance car No. 2, are now down in Georgia with their moving picture and vaudeville outfit.

According to present indications the Mighty Haag Show, which opened early in March, will stay out until January, which proves that the show is doing nicely.

Archie Royer and his brothers have signed for the season of 1916 with the Hagenbeck-Wallace Shows to do their original acrobatic comedy number and general clowning. This will make Archie Royer's fortieth year in the show business.

Bobby Frankel will probably manage some feature films during the winter months.

The Flying Andersons have closed their season, and will winter in Indianapolis, Ind.

The Aerial Leaters closed a successful season at Terrytown, Md., recently, and are now visiting Mrs. Lester's mother, Mrs. Louis Millette, at Titusville, Pa.

Bert Chipman, since closing the 1915 season with the Gollmar Brothers' Show, with which he had the side-show, has visited the San Francisco and San Diego expositions. While on the trip he met L. C. Zelleno, John G. Robinson, H. L. (Buck) Massie, Bobby Frankel, J. Sky Clark and Bobby Kane. Zelleno and Chipman formerly worked for Robinson. Kane is now in charge of Clark & Snow's Museum in Los Angeles.

Harvey Hale, the press agent, has been a heavy smoker for years. Recently he paid the price—cancer.

When he left the Yankee Robinson Shows he had five, two in the nostrils, one in the tongue and two in his throat.

Dr. Z. N. Short, of Hot Springs, and the curative waters of that famous resort, have entirely cured him. He says there are over a hundred show-folks there now, and that there will be two hundred before Christmas.

Hot Springs experienced a cyclone on Thanksgiving Day. Billy Maurice was one of the heaviest sufferers, but despite this fact he was first to think of others. He and his wife at once got up a benefit performance for the poor people who had lost severely and realized quite a sum for their relief. Harvey Hale writes that every seat was sold, and the show was one of the best he ever attended. Billy Maurice did as well a turn as he did twenty-five years ago, according to Harvey. If he really did, it sure was some swell turn.

W. T. Courtright, with the advance department of the Jones Bros.' Shows the past season, called at the home office of The Billboard last week on his way to Huntington, W. Va., where he will take up a position for the winter.

It is likely that Col. W. E. Franklin will join the colony at Miami, Fla., along with "Gor," Jack Robinson, Col. John H. Havlin, Commodore Mike Helm and the rest of the titled crew.

The Aerial Robettas, late of Jones Brothers' Circus, opened a fourteen weeks' engagement at Clinton, Ind., for the K. of P. Indoor Circus last week. The act will be enlarged for next season.

Jolly Jenaro, the juggler, and Alma Zerbell, the clown girl, are resting at Milwaukee for the present. They will be on the Zerbell farm at Clintonville, Wis., for the holidays, after which they will go to Chicago to commence their vaudeville bookings.

Clem C. Wheeler, chief clerk of the Quincy House, Boston, Mass., says if W. R. Brier, eighth horse driver with the Ringling Show the last season, will write him he will learn something to his advantage.

James M. Beach, contracting agent of the Sun Brothers' Circus for the past nine years, passed through Cincinnati December 7, en route to his home in Seneca Falls, N. Y.

J. H. ESCHMAN WORLD UNITED CIRCUS

THE SHOW THAT HAS MADE GOOD
WANT TO ENLARGE SHOW FOR SEASON 1916

One Stateroom Car, with steel platforms; one 60-ft. Stock Car; two 60-ft. Flats, steel cars preferred; three Tableaux, one Air Calliope, six small Cages, Horse and Pony Harness, Parade Wardrobe and Trappings, Junk dealers, keep off. Two small female Indian Elephants, broken or unbroken; two double hump Camels, male and female; two Sacred Cattle, male and female; one white female llama, mixed group of Lions and Leopards; Baboons, Monks, Small Animals and Birds; Trained Animals of all kinds. **FOR THE BIG SHOW:** Performers and Clowns, with red-hot stuff; small Troupe of Japs; sober Musicians and several other Acts; Assistant Manager, for second openings, that has good Punch, Mankins or other Acts; four young, good looking Oriental Dancers, with A-1 wardrobe; exceptionally strong colored Bass Singer and others, for Plant Show; colored Band Leader, that can spear the high ones and knows how to handle musicians; Agents, Car Manager, Billposters, Lithographers and Bannermen. **NO FANCY SALARIES OR PRICES. WE DON'T PAY THEM.** Balloons, Whips and other Legitimate Curiosities for sale.

Address **WINTER QUARTERS, Guinotte and Salisbury Streets, Kansas City, Mo.** Permanent Address: **Metropolitan National Bank, Minneapolis, Minn.**



ALBERTA CLAIRE ON "BUD", THE COW PONY SHE RODE OVER 10,000 MILES.

ALBERTA CLAIRE

"THE GIRL FROM WYOMING"

The girl with a million friends and a hundred imitators. Unanimously declared by the press and the public to be the girl who

REALLY DID

ride horseback twice across the United States.

J. H. MOORE, Manager.

WITH THE

.....TALBOTT FILM MFG. CO.....

ELKINS, WEST VIRGINIA.

R. H. TALBOTT, President.

"Watch for Alberta Claire in 1916."



Frontier Day Celebrations

By GUY WEADICK

A Frontier Day celebration—not a new form of entertainment when the caption conveys to the mind a Wild West exhibition depleted by traveling aggregations, both great and small, some good, some not so good, but all invariably presenting a similar program such as have been witnessed by the average person; but the Frontier Day celebration, known in various localities in the West as The Round Up, Pioneer Days, The Rodeo, Frontier Days and The Stampede, signifies a new departure in this line of entertainment. It is a celebration wherein its sponsors try to make it all its name implies, a purely historical Western exhibition devoid of the tinsel and stereotyped nature that has been so long in vogue in the presentation of some of the heretofore Western spectacles. They go into detail that would be impossible to stage with a traveling aggregation for the simple reason that the old timers, frontiersmen, scouts, freighters, trappers, miners, packers, stage-coach drivers, messengers, old pony express riders, cowmen and others who participate in the early historical scenes, are originals of the types they represent, not men dressed to play a part. They are men who at this, the sunset of their adventurous lives, take a delight in making the Frontier Day celebration the annual rendezvous where they can meet their old pals and cronies and live over again the early days when they were in reality the vanguard of civilization and the real means of the West becoming the great inland empire it now is—a living example of the American pioneer's perseverance and thrift.

The program of Western sports and pastimes is arranged on a competitive basis, using a form of elimination so that as the end of the celebration draws near the interest and enthusiasm of the spectator increase as he witnesses a struggle for supremacy—the survival of the fittest. These contestants come from all parts of the West, and the traveling Wild West shows are also represented, so that the best talent in the range world are usually present. All come at their own expense, to have a try at the cash prizes, the saddles, bits, boots, spurs and other trophies dear to the cowboy heart, not to mention the honor of capturing a championship title, and the joy of living that old-fashioned Western week of holiday-making with their friends and admirers from near and far.

At the Frontier Day celebration is found every type of the real Western, either as a participant or a spectator, and with the ever-changing panorama one gets the real touch of picturesque-



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New York City

ness and sentiment that Western writers delight in portraying.

The Frontier Day celebration is the new, up-to-date outdoor attraction that the American public has been looking for. It contains enough romance, sentiment and exhibitions of the red-blooded sort to appeal to all classes, both as an educational and entertaining exhibition. The best proof of this statement is in the fact that five years ago there were only two celebrations of this nature, and 1915 saw at least twenty of them, with the prospect of another increase during the coming season.

Again, the community in which it is held receives untold benefits for which the Frontier Day celebration is directly responsible; that is, if the "atlinger" is not put on by raising the prices, for the time being, upon everything purchasable. It is necessary, also to be able to properly handle the visiting crowd, for your visitor to this style of show does not come to town for one day to look over endless rows of exhibits, but for the length of the celebration, be it three days or a week; especially so if he comes from a distant point. He comes to attend a hip-hip-boorah doings, and to mingle with a crowd who are noted for jollification of the real old open-hearted Western sort. He comes to spend money and have a good time. Consequently the railroads, hotels, restaurants, merchants, garages, liveries; in fact, everyone does a good business. Many a stranger takes the opportunity of his visit to the show to look over that particular locality with a view to purchasing property, either for settlement or speculation. Moving pictures of the town, the parade going through the principal streets, scenes showing the town in its gala attire and scenes of the performer are generally made and shown on the screen the world over. Souvenir postal cards with views of the vicinity and the celebration are mailed broadcast. Railroads advertise it. In countless ways the town or city receives advertising that could not be had for a sum of money far in excess of the cost of the celebration even if it did not make a dollar at its gates. There can be no doubt that the Frontier Day celebration can be made to develop into the greatest local outdoor attraction in America, based solely upon its cost, drawing and earning powers, and its value as an advertising medium to the immediate locality where it is held; provided the various executive heads in charge of the numerous celebratory figure that no more suckers exist, either in the ranks of spectators or contestants; that they want the same people to "come again" and bring others, and have a thorough understanding between themselves and also the contestants regarding the choosing of honest and capable

(Continued on page 161)

Merry Christmas and Happy New Year

Arena Director
Wild West Concert
Hagenbeck-Wallace Shows
Season 1915.

Re-engaged Season 1916.

Permanent address, Billboard, Cincinnati, O.



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Victor D. Levitt having bought out the entire interest of Henry Meyerhoff in the Levitt-Meyerhoff Shows United and in the King Edward Animal Show, the organization hereafter will be operated under the name of Levitt-Taxier Shows United.

Many elaborate changes and improvements have already been started for the season of 1916. A force of carpenters, blacksmiths, carvers, electricians and painters are now busily engaged at the winter quarters in Jersey City in carrying out the new and original plans that will surprise the show world.

While the outfit last year, with its gorgeous carved fronts and shows of merit, was a revelation to all, the shows this season will far surpass it in every respect.

Orders for additional flat cars, wagons, sleeping cars and motor tractors have already been placed.

SHOWMEN, CONCESSIONAIRES, SECRETARIES OF FAIRS AND COMMITTEES desiring the best there is in show business are cordially invited to visit our shows and animals at winter quarters in Jersey City.

WRITE, WIRE OR CALL at our New York office and we will place one of our automobiles at your disposal to visit our plant.

Now booking for the coming season we want to hear from showmen, concessionaires, contest men and working people in all branches.

IMPORTANT: An agreement has been entered into by and between Mr. Henry Meyerhoff and the Levitt-Taxier Shows United whereby the Levitt-Taxier Shows are to have the choice of playing any or all of the Canadian Fairs that may be signed by Mr. Henry Meyerhoff, Meyerhoff, Inc., or the Meyerhoff office for the season of 1916.

MUSICAL MUSINGS

By S. EDW. CHENETTE (The Muse)

'Tis a Merry Christmas and a Happy, Prosperous New Year that the Muse wishes you, and our sincere thanks and appreciation go out to those who by their items of news and words of good cheer are furthering the bond of fellowship among the big body of traveling musicians. True, the Musings is but an infant, nevertheless, a live, lusty one, bidding fair to wax and grow strong, with the credit to you for the wholesome food of clean news and the fraternal spirit with which it is being so generously supplied.

We present here a list of band leaders and musicians and the shows they were with the past season—not complete—yet the MOST COMPREHENSIVE AND FAR-REACHING ONE THAT WAS EVER PUBLISHED IN A THEATRICAL PAPER. "BILLYBOY DOES THINGS." The men listed herein are TROUPERS. The list is a valuable one. Keep it for future reference.

LEADERS

- Alberti, V.—Lagg's Greater Shows.
- Alteiro, James—Zeldman & Pell Shows.
- Alder, Nick—Rogers' Greater Shows.
- Andrews, E. C.—Hodgini Great European Shows.
- Astolfa, P. J.—Superior United Shows.
- Armstrong, Harry G.—Price & Bonnell Minstrels.
- Barrington, R. E.—'49 Camp Band, P. P. I. E.
- Bean, Walter E.—Phillips' Western Dramatic Co.
- Battiato, S. Argyle Shows.
- Beaming, E. C.—Sec. A. Inter. M. U., Chicago.
- Bender, Billy—Clint and Bessie Robbins.
- Bintl, Michael—Capital City Amusement Co.
- Bianco, Frank—Jessop-Maxwell Shows.
- Bowers, Bill—
- Brady, A. F.—Southern Amusement Co.
- Prill, Ned—Barnum & Bailey Show.
- Browning Art—Browning Amusement Co.
- Case, Roland—Sun Bros.' Show.
- Cairns, Warren L.—Seven Cairns Bros.' Show.
- Cambill, Prof. C.—Capt. Latliff's Expo. Shows.
- Chenette, Clat.—North American Fireworks Display.
- Chenette, S. Edw.—Heinz & Beckmann Shows.
- Clifford, A. S.—Northwestern Shows.
- Colosanti, Sam—Greater Exposition Shows.
- Corto, Fred—Eltenger's Big Shows.
- Coroda, Prof. Franca Ferrari Shows.
- Conti, Sam—Krause Greater Shows.
- Crigler, Harry—Gentry Bros.' Shows.
- Cupero, Ed—Honey Boy Evans Minstrels.
- Crawford, B. E.—Gladstone Ladies' Band, P. P. I. E.
- Dean, C. S.—Heth's United Shows.
- Dean, W. C.—(The Dixie Bandmaster), Dawson, Ga.
- Deamond, Harry—Foley & Burke Shows.
- Dillsworth, Ollie—Shelly-Fournier Dramatic Co.
- Dusch, John F.—LaTent Circus.
- Englebert, Dick—
- Eslick, Les.—Con T. Kennedy Shows.
- Estick, Vick—Harry Wright Shows.
- Evans, Merle—Brunage Shows.
- Ewing, E. W.—Ewing's Zouave Band, Fairs, etc.
- Ford, O. T.—Great Sutton Shows.
- Ford, C. L.—Orch. Leader, Price & Bonnell Minstrels.
- Frieberger, Earle—Great Patterson Shows.
- Fry, Clarence—State Penitentiary, Ft. Madison, Ia.
- Frederick, H.—Doc Hall's Shows.
- Gerrard, Lee H.—Gerrard Stock Co.
- Haesle, Leo—Walter Savidge Carnival Co.
- Hayworth, Ed.—Burke's Uncle Tom's Cabin.
- Hampton, Edmond—Isler Amusement Co.
- Hester, Leroy—Hester's Big Shows.
- Hennesy, James—St. Louis, Mo.
- Henth, Jim—(Orch.) Burke's Uncle Tom's Cabin.
- Hilton, Prof. Riley Amusement Co.
- Hurwood, W. O.—Hurwood's Orchestra.
- Jameson, Charlie—Worham Shows.
- Jack, Capt. R. O.—Hazenbeck-Wallace Shows.
- Jones, F. C.—Terry's Uncle Tom's Cabin.

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- McCall, Albert—McCall's Concert Band, Fairs, etc.
- McKianey, C. E.—Christy's Big Hippodrome Shows.
- McSparron, Geo.—A. B. Miller's Shows.
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- Mahon, John L.—Jarvis-Seeman Shows.
- Marranzini, M.—Rutherford's Greater Shows.
- Meeker, Frank—Greater Hippodrome Shows.
- Melbourne, Howard—In mid Boone on the Trail, now with Crawford's Comediana.
- Melrose, Paul E.—Texas Concert Band.
- Meyers, Claude A.—Allman Bros.' Shows.
- Mitchell, Prof.—Wyoming Bill's Shows.
- Moore, Eddie—Melville's Comediana.
- Moss, L. J.—Fletcher Fowler Co.
- Nasca, Tony—Reynolds' Greater Shows.
- Newland, Will F.—Kittie's Band.
- Paduano, Michael—Alken Amusement Co.
- Peterson, O. A.—Roy E. Fox's Show.
- Prentiss, Park—101, at P. P. I. E.; now with Municipal Band, Los Angeles.
- Pfuhl, W. H.—Macy's Olympic Shows.
- Richards, J. J.—Ittling Hros.' Show.
- Rosyann, Holly—
- Saellera, Madame—(Orch.) W. I. Swain Shows.
- Saunders, Tom—Kerrow & Trovers' Show.
- Sanders, Felix—Pullen's Comediana.
- Sackett, Peter—Washburn's Mighty Midway Shows.
- Schramm, Chas.—Lakeside Park Band, Flint, Mich.
- Shoultz, Ed—Clifton-Kelly Shows.
- Shayer, Moyer—Fowler & Clark's Dog & Pony Shows.
- Smail, Henry—Chase-Lister Stock Co.
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- Stroudt, Eric—Ton Allen Shows.
- Sturgis, Harry—Sturgis Concert Band, playing Chantiquera.
- Sweeney, Bill—
- Sweet, Al—Sweet's Hussars, in vaudeville.
- Slater, Wm.—Curran's Greater Shows.
- Stewart, Chas.—Shipp & Felts Circus.
- Sylvester, Frank—Gallin & Wallace Shows.
- Scott, Harry M.—Great Sutton Shows.
- Stoldt, Theo.—Yankoo Robinson Circus.
- Terplintz, A. F.—McDonald Bros.' Co.
- Timney, Prof.—Jones Hros.' Circus.
- Vahl, Prof.—Wm. Gause Shows.
- Vittucci, M. Johnny Jones' Exposition Shows.
- Waters, Prof. Fred E.—World at Home Shows.
- Ward, Prof. V.—Hice & Dore Show.
- Wallick, F. G.—Ed A. Evans Shows.
- Waldo, Milea—Butler Hros.' Shows.
- Weldon, W. F.—Dodo Fisk Shows.
- Warner, Chas.—American Troubadours.
- Zengo, John—Great Empire Shows.

CORNETS

- Auff, B. J.—Houston, Tex.
- Armstrong, Harry G.—Price & Bonnell's Minstrels.
- Barolet, J. C.—Barolet's Texan Concert Band.
- Benn, Walter E.—Phillips' Dramatic Co.
- Benning, C. E.—North American Fireworks Display.
- Brady, A. F.—Southern Amusement Co.
- Beggs, Earl—Kingling Bros.' Show.
- Boyer, Earle—Price & Bonnell's Minstrels.
- Prill, Fred—Hagenbeck-Wallace Shows.
- Bryant, C. L.—Ewing's Zouave Band.
- Browning, Joe—Kerrow & Trovers' Show.
- Brodie, Mrs.—Kerrow & Trovers' Show.
- Hurt, Ben.—Champaign, Ill.
- Carter, S. A.—Heinz & Beckmann Shows.
- Chenette, Clat.—North American Fireworks Display.
- Chenette, S. Edw.—Heinz & Beckmann Shows.
- Cook, Chas.—Price & Bonnell's Minstrels.
- Coggins, Howard—Lakeside Park Band.
- Currie, Harry—Nigro Shows.

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Groene, Roy—Harry Wright Carnival Co.
Halley, Glen—Bingling Bros.' Shows.
Hansen, John—Sells Photo Shows.
Hester, Leroy—Hester's Big Shows.
Henry, H.—Jones Bros.' Show.
Hennings, Herbert—Helm & Beckmann Shows.
Hennings, Ed.—Lakeside Park Band.
Hilman, Ira—Hagenbeck Wallace Shows.
Hinson, Wm.—Sun Bros.' Show.
Johnson, H. C.—Candy Theater, Stamford, Tex.
Kirkpatrick, D. G.—Rice & Dore Show.
Kramer, Chas. A.—Harnum & Palley Show.
Layton, Arthur Shrug—Billy Bennett Dramatic Co.
Laurine, A.—Campbell's United Shows.
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Maxwell Paul—Melville's Comedians.
Moore, E. H. (and Violin)—Melville's Comedians.
Moran, Ed.—Helm & Beckmann Shows.
Miles, R. J.—North American Fireworks.
Nearing, Turner—Ewing's Zouaves.
Newton, C. Y.—Helm & Beckmann Shows.
Nickelson, Ted—Hagenbeck Wallace Shows.
Norman, James A.—Earl Hawk Stock Co.
Ollinger, Ed. C.—Robinson's Famous Shows.
Peterson, O. A.—Roy E. Fox Show.
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Bossmyr, Holly—
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Swift, Herbert—W. I. Swain's Dramatic Co.
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Thompson, Chester—Earl Hawk Stock Co.
Townsend, Ben—McDonald Bros.' Shows.
Underwood, Leo—Hagenbeck-Wallace Shows.
Waters, Arden—A. B. Miller's Shows.
Warner, Chas.—American Troubadors.
Watson, R. B.—Melville's Comedians.
Winans, Harry—Helm & Beckmann Shows.
Williams, Ed.—Ewing's Zouave Band.
Wright, Bobby—Harry Wright Carnival.
Young, Bruce—Omaha, Neb.

CLARINETS

- Attinger, Frank—Hagenbeck-Wallace Shows.
Beal, Dora—Ewing's Zouave Band.
Bey, F. H.—Helm & Beckmann Shows.
Bundy, E. H.—North American Fireworks.
Blank, Otto—Billy Bennett Dramatic Co.
Cantz, Leon J.—Helm & Beckmann Shows.
Cletto, Lamary—Lakeside Park Band.
Coff, N.—Great Sutton Shows.
Cuzzillo, J.—Lakeside Park Band.
Chambers, Roy E.—Famous Robinson Shows.
Cole, Lewis—Lakeside Park Band.
Cov, Arthur (Ed)—Howe's Great London Shows.
Crawford, E. T.—Campbell's United Shows.
Craig, W.—Clifton-Kelly Shows.
Chestock, Willie—Brundage Shows.
Chaffin, O. R.—Hagenbeck Wallace Shows.
Darby, C. E.—Helm & Beckmann Shows.
Dean, Tom—Helm & Beckmann Shows.
Duffy, James—Price & Bonnell's Minstrels.
Davis, E. C.—Campbell's United Shows.
English, J. J.—World's Fair Shows.
Forsler, Ed.—McDonald Bros.' Shows.
Friedberger, Earl M.—Great Peterson Shows.
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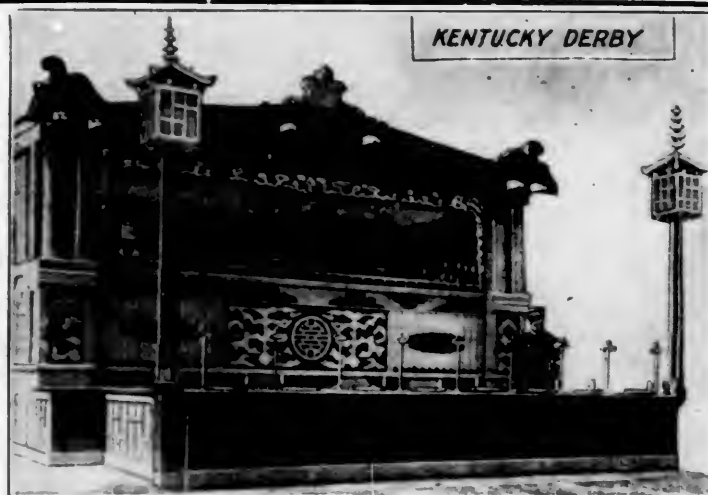
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Mugarilli, Archie—Lakeside Park Band.
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Strickler, H. F.—Wheeler Shows.
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Weatherall, Bill—Hagenbeck-Wallace Shows.
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HORNS OR ALTOS

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Chambers, C.—Clifton-Kelly Shows.
Campbell, Wayne—Hagenbeck-Wallace Shows.
Chipp, Frank—Wright's Carnival.
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Swan, Geo.—
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PLAYGROUND APPARATUS
DONNYBROOK RACE COURSE
COUNTRY STORE OUTFITS

EVERYTHING
IN THE
AMUSEMENT
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PATENTS DEVELOPED AND PLACED ON THE MARKET.

Our second-hand list contains among others, one 48-foot, 3-abreast, stationary Carrousel (repainted good as new), Miniature Railroad, Trip to Joyland, Day and Night in the Alps, Box Ball Alleys, Games, Organs, Electric Motors, Etc., Etc. SEND FOR LIST.

THE ZARRO AMUSEMENT DEVICE CO., Inc., - - - Beaver Falls, Pa., U. S. A.
Largest Builders of Amusement Devices in the World.

MUSICAL MUSINGS

Wayne, Geo. Ledy—Candy Theater, Stamford, Tex.

SAXOPHONES

Conolly, Slim—Powers' Minstrels.
Friburger, Earle M.—Bartlesville, Ok.
Gamberteller, A. W.—Lakeside Park Band.
Hanley, Norman—G. L. Beveridge Show.
Langren, M.—Hagenbeck-Wallace Shows.
McGovern, Archie—Hagenbeck-Wallace Shows.
Williams, Floyd—Lakeside Park Band.

TROMBONES

Benson, W. H.—Billy Bennett Dramatic Co.
Eason, Rusty—In vaudeville with Nate Bolton.
Bishop, Joe—Heinz & Beckmann Shows.
Brodie, N. W.—Kerrow & Trovera's Shows.
Calnes, Warren E.—Seven Calnes Bros.
Chenette, Tex.—Heinz & Beckmann Shows.
Carr, Jack—Ewing's Zouave Band.
Chapman, Slim—W. I. Swain's Show.
Connelly, Floyd—With Ratcliff Sisters in vaudeville.
Conolly, Slim—Powers' Minstrels.
D'Armond, Gene—Helft Theater, Escanaba, Mich.

Dewey, Leroy—Heinz & Beckmann Shows.
Deering, Will—Burke's Uncle Tom's Cabin.
Doyle, Ed—Cincinnati, O.
Duer, J.—In vaudeville.
Duble, C. E.—Hagenbeck-Wallace Shows.
Ewald, Eddie—Price & Bonnell's Minstrels.
Ellsworth, Adrian—Earl Hawk Stock Co.
Ewell, John D.—A. B. Miller's Show.
Gillon, O. A.—Price & Bonnell's Minstrels.
Goetz, Joe—McDonald Bros.' Show.
Hammel, Stella E.—Texas Concert Band.
Hammett, Walter—Earl Hawk Stock Co.
Hanley, Norman—G. L. Beveridge Show.
Hanna, T. R.—McDonald Bros.' Show.
Hatcher, (Pee-Wee)—Candy Theater, Stamford, Tex.

Hubbell, Fred—Lakeside Park Band.
Jamison, Chas.—Wortham Shows.
Jamison, Jim—Topeka, Kan.
Jamison, Si—

Johnson, V. G.—Lakeside Park Band.
Jerman, Vern—Southern Amusement Co.
Kirsch, Frank—American Troubadurs.
Law, Andy—Price & Bonnell's Minstrels.
Lapere, Peter—American Amusement Co.
Leandre, Michael—American Amusement Co.
McKechnie, Spike—Gentry Bros.' Shows.
Mathews, Warren—Heinz & Beckmann Shows.
Melville, Bert—Melville's Comedians.
Morgan, Alfred—Billy Bennett Dramatic Co.
Moody, Slim—McDonald Bros.' Shows.
Mott, Jack—Earl Hawk Stock Co.
Miller, Gus—Melville's Comedians.
Nelson, Ernest—Hagenbeck-Wallace Shows.
Nicola, Howard—Ewing's Zouave Band.
Pifer, H. M.—Great Sutton Shows.
Rice, Noah—Lakeside Park Band.
Rice, T. J.—Campbell's United Shows.
Reyndabush, Perry—Ewing's Zouave Band.
Sanders, Tom—Kerrow & Trovera's Show.
Stengle, L.—Hagenbeck-Wallace Shows.
Thomas, H. E.—Great Suptor Shows.
Welft, Jake—Clifton-Kelly Shows.
Vincent, Jack—Melville's Comedians.
Wilden, C. H.—Ewing's Zouave Band.
Whitcomb, Frank—Melville's Comedians.
Wolf, Joseph—Hawk Stock Co.

BARITONES

Allen, John H.—Heinz & Beckmann Shows.
Adore, Americus—Hagenbeck-Wallace Shows.
Barber, Chas. E.—Phillips Dramatic Co.
Bastie, Roy—Price & Bonnell's Minstrels.
Bender, Billy (and Violin)—Clint & Bessie Robbins Co.
Bertl, J.—Great Sutton Shows.
Cripps, Alfred C.—Burke's Uncle Tom's Cabin.
Bundy, E. H.—

Brunk, Glen—Kerrow & Trovera's Show.
Barrington, R. E.—49 Camp, P. P. I. E.
DeCola, Louis J.—Nat Reis's Shows.
Donnarumme, Carmine—American Amusement Co.
Cacca, Findley—N. A. Fireworks Display.
Ewing, Cecil—Ewing's Zouave Band.
Graham, Frank—Heinz & Beckmann Shows.
Graham, V. (and Violin)—Walter Savidge Co.
Harris, Al—Southern Amusement Co.
Hansen, R.—Clifton-Kelly Shows.
Jacobs, Bert—Army.
Junod, Jess—Hagenbeck-Wallace Shows.
Jarman, Swede—Yankee Robinson Circus.
Kerfersky, Billie—Clifton-Kelly Shows.
Lester, Chas.—Cover Shows.
Martin, Geo.—Lakeside Park Band.
Master, Harry—Earl Hawk Stock Co.
Mason, Edgar (and Trombone)—Shelly Fournier Dramatic Co.

McDonald, Oliver—McDonald Bros.' Shows.
Oxson, Henry—Cover Shows.
Redfield, L. A.—Miller Bennett Dramatic Co.
Renoult, Chas.—St. Louis.
Sebastian, Caswell—American Amusement Co.
Schenk, Paul—Ewing's Zouave Band.
Snyder, W. H.—Robinson's Famous Shows.
Young, Geo.—Melville's Comedians.

BASES

Barbour, C. R.—Tompkins' Wild West.
Basil, Kentuck—Clifton-Kelly Shows.
Erssett, Roy—Ewing's Zouave Band.
Billand, John—American Amusement Co.
Cleveland, Guy—Heinz & Beckmann Shows.
Colton James—W. I. Swain's Show.
Cordell, O. E.—Brundage Shows.

MERRY XMAS & HAPPY NEW YEAR

TO ALL MY FRIENDS

C. A. WORTHAM

P. S.—Winter Quarters of Show, San Antonio, Texas.

MY BEST WISHES TO ALL

—FOR—

A Merry Christmas A Happy and Prosperous New Year

TOM W. ALLEN

Winter Quarters, Pekin, Illinois

WANTED Big Circus Acts Of Every Kind

—ALSO—

40 Clowns

With
Your Own Wardrobe
and Props.

Side Show Freaks

FOR INDOOR CIRCUS.

Eight Weeks, Starting December 23

Concessions of All Kinds Wanted

25,000 Tickets Sold for the Big Show,
starting December 26. Write at once.

CHICAGO HIPPODROME CO.

302 Schiller Bldg., CHICAGO, ILL.



Medicine Workers, Streetmen, Agents and Hustlers

You are losing some easy money if you fail to work our High-Grade Electric Belts, Volatile Electric Insoles and Medical Batteries on the side or in your office. A fine line for performers making one to six-day stands. 50¢ to 1.00 per unit. Send 15¢ for Sample Belt or pair of Insoles. Get Lecture on Electricity and NET wholesale price list on best line out.

THE ELECTRIC APPLIANCE CO. (Incorporated 1891), Burlington, Kansas.

PUNCH BOARD PRIZE ASSORTMENT

Price \$10.75, consists of the following items, mounted on plush pad, size 11x5 inches: 2 Diamond set (Nag Cutters), 2 Diamond set Watch Fobs, 2 Diamond set Knives, 2 Diamond set Scarf Pins, 1 Diamond set Comb Case and Comb, 1 pair Diamond set Cuff Links, 1 Gold Plated, Open Face Gent's Watch. We can supply a 600-hole Punch Board for above assortment at 50¢ additional; this is a great 10¢ deal. Or a quick seller 5¢ Punch Board assortment. 5¢ Board brings in \$30; 10¢ Board brings in \$50. State which board you desire when ordering. Send cash with order.

ROYLER SALES COMPANY, 334 N. Cherry Street, Coates, Ohio.

Cripps, Alfred C.—Burke's Uncle Tom's Cabin Co.
Dutell, Bob—Killed Paul.
Donovan, Ed—Hagenbeck-Wallace Shows.
Donovon, Mr.—N. A. Fireworks Display.
English, Walter—Sells Photo Shows.
Ewell, John D.—A. B. Miller's Show.
Gannard, Harry E.—Earl Hawk Stock Co.
Halla, R.—Clifton-Kelly Shows.
Hamilton, Thos.—Ewing's Zouaves.
Holloway, Homer—Allmann Bros.' Shows.
Hutchins, C. M.—Lell City, Ala.
Henry, A. W.—Wortham Shows.
Isham, Frank—Lakeside Park Band.
Layton, Harry—Melville's Comedians.
Lafferty, Bill—Fowler & Clark's Show.
Lellis, Winrow—Price & Bonnell's Minstrels.
Murphy, E. W.—Kelley & Bowman Stock Co.
Nordseth, Elmer—Billy Bennett Dramatic Co.
Palmer, Pete—Seven Calnes Bros.
Palmer, Pete—Kerrow & Trovera's Show.
Peterson, R. R.—Con T. Kennedy Shows.
Peterson, Peter—Hagenbeck-Wallace Shows.
Raymond, James—Phillips Dramatic Co.
Russell, Clyde—Helft Theater, Escanaba, Mich.
Schramm, Fred—Lakeside Park Band.
Sharp, Jack—Heinz & Beckmann Shows.
Sells, Fred—

Walden, Roy—Heinz & Beckmann Shows.
Walker, Clarence—Southern Amusement Co.
Welch, James—McDonald Bros.' Show.
Widd, Leslie R.—Hodgins' Great European Shows.
DRUMS
Beal, Donald—Ewing's Zouave Band.
Burns, Richard—Price & Bonnell's Minstrels.
Cotter, C. J.—Oklahoma City.
Coates, Willis—Price & Bonnell's Minstrels.
Conner, Herbert—Billy Bennett Dramatic Co.
Czerski, John—Lakeside Park Band.
Davis, Jess—Southern Amusement Co.
Davisson, H. L.—Hagenbeck-Wallace Shows.
Dumont, Arthur—Yankee Robinson Show.
Ewing, Russel—Heinz & Beckmann Shows.
Evans, Harry—Chicago, Ill.
Faulk, Carl E.—Brundage Shows.
Friedman, Earl—Southern Amusement Co.
Hofffield, Earl—Phillips Dramatic Co.
Hackley, Sam—W. I. Swain's Show.
Haggerty, Joe—Melville's Comedians.
Holtzman, Norbis—Price & Bonnell's Minstrels.
Kerrow, Frank—Kerrow & Trovera's Show.
Jones, Billy—Phillips Dramatic Co.
Jacobs, Joe—Melville's Comedians.
Kerrow, William—Kerrow & Trovera's Show.
Layton, Harry—Melville's Comedians.
Leboux, L.—McDonald Bros.' Show.
Lury, Jess—Clifton-Kelly Shows.
Lewis, Bill—Kansas City.
McKinnons, W. L.—Jones Bros.' Show.
McInty, Dallas—Lakeside Park Band.
Madden, Frank—Roy E. Fox's Show.
Morse, Mr.—Jarvis Soman Show.
Miller, Ed—Wright's Carnival.
Muehl, Flavio—American Amusement Co.
Norred, I. J.—Heinz & Beckmann Shows.
Ralston, R.—Hagenbeck-Wallace Shows.
Ross, Sam—In vaudeville.
Rosefield, Sam—Billy Bennett Dramatic Co.
Richard, J. B.—Mullberry, Kan.
Thatcher, Jim—Heinz & Beckmann Shows.
Thomas, Fred—Ewing's Zouaves.
Wenter, Jack—McDonald Bros.' Show.
Sorrentino, John—American Amusement Co.
Star, Kid—Campbell's United Shows.
Wayne, Chas.—Clifton Kelly Shows.

The marches played by road bands are written almost exclusively by trouper. It takes first-hand experience to put out a melody with counterpoint that lays well, sounds full even with four mouthpieces and a brass drum, and has that lively, joyful ring that so distinguishes a trouping band from the home-guard boys.
Here are a few of the best known writers:
Russell Alexander, Prof. V. Albert, Newton Alexander, C. L. Barnhouse, Ed Chenette, C. E. Duble, Fred Jewell, Carl Huff, Karl King, W. P. English, Al Sweet, G. F. Mitchell, Arthur Pryor, H. A. Vanderook.
Following is a list of names sent in without the information as to instruments played and the shows they have been with—real trouper, nevertheless: Charlie Arthur, P. G. Adkins, Chas. Brunk, Roland Galloway, Cecil Castle (Sells Photo), Cy Crawford, Jess Davis, Lippy Hinds, Frank Hillner, Burr Holmes (Killed), Chas. Lewis, Abe Martin, Tom Madon, Beach Parritt, Mose Private, Frank Pierce (Killed), E. A. Robertson, Izzy Rudick, Roscoe Sawyer, Frank Stevens, Max Stevens, Sam Sterzel, L. E. Zick.
Orchestra on the Roy E. Fox's Shows: O. A. Peters, Harold Herman, Alfred Siga, Frank Madden, Joe Chalmers, H. O. Wilkinson, Irene Paul Thardo.
Roy E. Fox's Shows: Lee Johnson, Mickey Hill, Karl Hayes, Harry Kunkle, Jr., Chas. Harris, Louis Looze, Ernest Roy Sheffield, Billy Wallace, Fred Thornton.
Hager's Band on Gentry Bros' Show: E. P. Hodshire, Kenneth Gwin, Sheppard, Russell, Deussen, Aldo Shover, E. P. Fustice, A. J. Hill, R. R. Stimm, Jas. Conover, Roy H. Hill, H. P. Hacy, G. A. Gilson, Sam Burch, Bert H. Moore, W. H. Hinds, Frank Huff, Frank Robertson, Wink Weaver, Billy Bowen.
To reach any person whose name appears above, address care The Billboard, Cincinnati, Ohio. The routers etc., received too late for the Christmas Special will appear in an early issue.

BEST OF THE BEST

THE HERBERT A. KLINE SHOWS

WANT FOR 1916 SEASON

HIGH-CLASS, CLEAN SHOWS OF REAL MERIT, UP-TO-THE-MINUTE RIDING DEVICES, LEGITIMATE CONCESSIONS

Permanent Address, HERBERT A. KLINE, P. O. Box 68, FLINT, MICHIGAN.

Bert Heibel, last season on the A. B. Miller Carnival, is now with the Isler Amusement Company, playing cornet in the '49 show.

Notes from the Billy Beckett Dramatic Show: The roster of band is: Arthur Layton, cornet; Otto Blauk, clarinet; L. A. Redfield, baritone; Elmer Nordseth, bass; Alfred (Red) Morgan and W. H. Benson, trombones; Sam Rosenfield, snare drum; Herbert Conner, bass drum.

By the way, trombone players, Arthur Layton says that F. E. Olds at Los Angeles, Cal., is making a new horn that will bear inspection.

A. F. Trandy—Let us hear from you often, in Frank Stevens with you now?

Cy Crawford—Where are you? Benny Gould and Elmer Nordseth would like to hear from you.

Jim Thatcher—Any news of the old bunch will be welcome. Did it go out again, and who is with you? Where is Marini?

When last heard of Roy Walden was on a boat show. The boat must have sunk.

Billy West is in Ottumwa, Ia., for the winter.

Henry Snair says we need the directory of musicians very much. What do you think? Just how many stamps and telegrams, yea and car fare, too, would it save you in a single season if you knew some things in advance? We are all ready and willing to help a good thing along. Speak up.

Many a band leader would save himself time, worry and expense if he put in his contract to the men: "Not responsible for salaries. If same are not paid to me. As the band is working for Blank & Company they derive the benefit, and furnish the money. I am only responsible in proportion to the amounts they pay me. And, if at the end of the season it is necessary for me to take an I. O. U., you must take one also in proportion, on equal terms, of the amount you have coming."

And again Claude Meyers says that the Allmann Shows went in without missing, or even delaying a pay day.

The placid cow was grazing on the green sward. "Moo-o-o-o," she said to her calf. "Oh, listen," says Sweet Sixteen (and, never mind), "she is playing on her horns." But what poraise is why has she two of the same pitch?

McCormack—Have you blown that alto out straight yet? Where is St. Pierre?

Professor—This passage is too high. Shall I play it an octave lower? Band Leader (excitedly)—No, no, not an octave lower, just two or three notes lower's enough.

The interest shown in the Musings for the Christmas Special has been far beyond our fondest expectations, and we again extend our most sincere regards and a host of good wishes for a Merry Christmas and a Happy, Prosperous New Year to the large body of kind-hearted, generous good fellows, who, though separated by distance, are bound together in one common cause, the moral, social and material elevation of the musical conditions of the amusement business.

IRV. J. AND H. R. POLACK

To Operate Two Separate and Distinct Shows Next Season

Notice has just been received that the Polack Bros. will send out two separate and distinct shows the coming season—Rutherford Greater Shows No. 1 and No. 2. Irv. J. Polack will manage the No. 1 Company, which will consist of twenty-five cars, and which will open its season the early part of May. H. R. Polack will manage the No. 2 Company, which will be of fifteen-car size, and which will open its season the latter part of April, in Pittsburg, as in the past two years.

The Rutherford Greater Shows closed their 1915 season at Saginaw, Mich., the latter part of October, storing the show on the fair grounds there. H. R. and Irv. J. Polack have since been in the South with three or four of their attractions, having special contracts to handle midways at several of the Southern fairs, and also looking over new territory for next season for both shows.

Both the No. 1 and No. 2 shows will be entirely rebuilt, two separate winter quarters being maintained—the No. 1 at Saginaw, Mich., and the No. 2 at Pittsburg.

Ir. J. Polack will be in New York City after December 15, booking attractions for both shows.

H. R. Polack will be in charge of the Pittsburg office, as has been the custom for the past several years. He will be assisted by F. P. Moeby, who will be the secretary-treasurer of the No. 1 company. Bernard Stueckler has charge of the winter quarters at Saginaw, Mich.

AUTOMATIC CARD PRINTING is ever-lasting in gold. Printing Press, 542 West Jackson Blvd., Chicago, Ill.

WINTER BARGAINS in TENTS and WALL

Table listing various tent and wall specifications and prices. Includes items like 20x50 one end round, 30x40 one end gable, etc.

Will make higher wall for 10% for each foot added. Write for money-saving Catalogue. TUCHER DUCK & RUBBER CO., Ft. Smith, Ark., U. S. A.

CARROUSELS. You want the best. Our new factory is nearly completed and equipped. The 1916 ROAD CARROUSEL will have many new and interesting features. Keep an eye on our "Ad." ALLAN HERSHELL CO., Inc., NORTH TONAWANDA, N. Y., U. S. A.

Zeidman & Pollie Shows. Open Season 1916 at Grand Rapids, Mich. Want to hear from Shows that are novel and meritorious—money-getters. Also Concessions. Address ZEIDMAN & POLLIE SHOWS, Grand Rapids, Mich.

WHEELMEN, INDOOR LODGE FAIRS AND PREMIUM USERS. The DE MAR PILLOW TOP (26x26) will get you the money. We have a smaller one made up in same designs at 60c. Also a new one (not felt), better than leather and at less price. Write for sample. Headquarters for Indian-made Moccasins and Sweetgrass Baskets. Correspondence solicited. Get our Catalogues. DE MAR MFG. CO., Inc., 270 N. Division Street, Buffalo, N. Y.

FRIENDS AND PATRONS Merry Christmas TO YOU AND A Happy New Year. Crowded with HEALTH, PROSPERITY and all the good things of LIFE. We are sincerely grateful for your generous patronage of the past year. FOR SEASON of 1916 the PRIMO SHOW and CONCESSION LIGHTS will be the same BRILLIANT. SIMPLE. RELIABLE. Lights as of yore, with certain new ideas and perfecting improvements added. WINDHORST LIGHT COMPANY Makers of the Primo Show Lights, 205 N. Twelfth Street, Saint Louis, Missouri.

Success in Numbers (Continued from page 155) are proving that success lies in numbers, not small support and shy shekels. No better example of the genuine success of the free fair can be found than the recent Kansas State Free Fair, at Topeka. While many of the smaller fairs had tried out the no-admission plan, and found it worthy, no large fairs had attempted to hold their annual events minus the gate fee until the Kansas State Fair Association, under the able management of Samuel E. Lux, ventured outside the pale of reserve in staging the 1915 fair at Topeka.

Did it prove successful? The fair was a knockout. It was a fair of the people, for the people and by the people. Its success was tremendous. From an exhibitor's viewpoint it was the greatest fair that was ever held. Every department was filled to overflowing, and in the live stock section all classes were filled over ninety per cent. On top of all this the management received word on the day preceding the opening of the event that exhibits from Nebraska and Minnesota fairs desired space. These entries had not been sent in before that day, and immediately additional buildings and barns were put under way. Many of these were not completed until after the fair had started, and all exhibits and attractions were not housed until the fair was in operation.

But the greatest success of this fair came in the nature of the attendance. Seventy-five thousand people turned out on Thursday, and several times above that number on Friday. That fact is the best argument for the free fair—a fair for everyone—that has yet been shown. And it rained the week before the fair, and began again the day following the opening. Had there been an admission price the attendance would probably have been so small that there would be no story to tell. There is not a fair manager in the United States but who will admit that when the attendance figures reach between 75,000 and 100,000 people each day during rainy weather the jinx may as well walk backward over a high cliff and bid the world good-bye.

The payments of all premiums for the Kansas State Free Fair have been made. The people of Kansas realize now, more than ever before, the good derived from an annual free celebration as an institution which teaches progress and furnishes pleasure. Samuel E. Lux and his staff are looking forward to holding the greatest fair next year that Kansas has ever beheld, and it will be free, of course.

Another excellent example of the success of the free gate is the Rogers County Free Fair, at Claremore, Okla., which came into being only this year. Secretary H. A. Lane, of this fair, says: "It took only one season to show the advantages of a free gate over a pay gate, and I believe that it is only a question of a short time when the Oklahoma State Fair will have a free gate." The Rogers County Free Fair was the most successful fair ever held in Northeastern Oklahoma. Mr. Lane says further: "Another argument for the free fair is that the burden of bearing the expense does not fall upon a few but upon everybody in the county in proportion to his wealth. The law of Oklahoma allows only a tax of one-quarter of a mill per head."

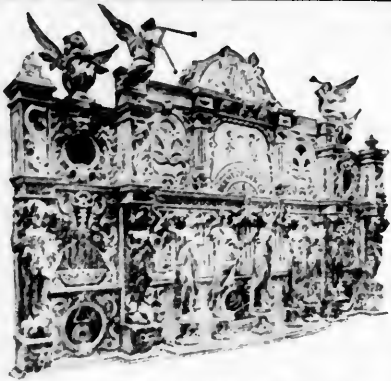
It is perfectly reasonable to believe that the free gate will solve all troubles of the fair, and will benefit not only the people of the vicinity but the showmen and theatrical folk, who depend partly upon fairs for a livelihood. The free fair is not coming; it is already here.

Frontier Day Celebrations (Continued from page 157) judges and rules to suit the majority. All these things can be done. One word sums it up—harmony. To have this state of affairs means cooperation. When this stage is reached the Frontier Day celebration will be recognized as an outdoor attraction of the first water.

Tents to Rent FOR ALL PURPOSES. M. GAGE & SON, 147 Fulton St., New York City.

AUTOMATIC CARD PRINTING is ever-lasting in gold. Printing Press, 542 West Jackson Blvd., Chicago, Ill.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.



THE MUSIC IS THE SOUL

OF THE

Skating Rink and Merry-Go-Round

Successful Rink Managers and Carousel Owners swear by

BERNI ORGANS

Built for Work and Wear! Untearable Card-board Music. Catalogue and full particulars on request.

BERNI ORGAN CO., - - - 216 West 20th St., New York City.

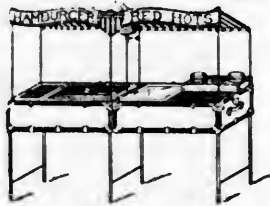
SEASON'S GREETINGS

TO ALL FROM THE

ED A. EVANS GREATER SHOWS

NOW BOOKING SHOWS AND CONCESSIONS SEASON 1916.

ED A. EVANS, Independence, Kans.



Here is a Hamburger Outfit than can be carried on a R. R. ticket as baggage. Just the thing for picnics and one-day stands. Can be set up in five minutes. A Neat, sanitary outfit that everyone will patronize. Weight, complete, 150 pounds.

WRITE FOR CATALOGUE OF MONEY-MAKING CONCESSION OUTFITS.



THE NEW OERBY RACE COURSE

Is a big, flashy paddle game with elaborate carved horses, 14 inches long. It is worked with paddles for Dolls, Bears, Candy, etc. Pays for itself the first week worked.

WILLIAMS AMUSEMENT DEVICE CO., 3313 Walnut Street, Denver, Col.

A BIG BARGAIN

Owing to changes being made at Pittsburg Exposition, the Hippodrome Building is to be removed. We have for sale the great War Picture,

"THE FALL OF ANTWERP"

a mechanical production installed by Sosman & Landis Co., Chicago, Ill.; consisting of cyclorama, fireproof sky drop, 32x110 feet; 6 sheet iron rows, 4x85 feet each; Masking Border, framed, 8x75 feet, with all electrical and mechanical effects, installed at a cost of \$3,000, and only used one season. Can be seen set up at Pittsburg Exposition until Dec. 20. Price, \$1,500.

There are about 900 all-wood Folding Opera Chairs. Cost \$2.00 each; will sell for 75c each, purchaser to remove from building at Pittsburg Exposition.

T. M. HARTON COMPANY - - - 2214 Farmers' Bank Bldg., Pittsburg, Pa.

METROPOLITAN SHOWS

"THE OLD RELIABLE"

Having just closed a very satisfactory season, we are now booking People and Attractions for our 1916 season. CAN PLACE two or three NEW and NOVEL Attractions. Also LEGITIMATE Concessions. Courteous treatment and honest business methods guaranteed by the reputation we have made. Band, Free Attractions and Advance Staff already contracted. FOR SALE—One 30x50 Khaki Top, one 30x50 White Top, and one 25x50 White Top. Address all communications to

C. E. BARFIELD, Manager Metropolitan Shows, Box 433, Troy, Ala.

COMPLIMENTS OF THE SEASON TO ALL FRIENDS

.....NOW BOOKING SEASON 1916.....

THE GREAT EUROPEAN SHOWS

Want Shows and Concessions of all kinds.

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL FRIENDS

Address 263 Stockton Street, BROOKLYN, N. Y.

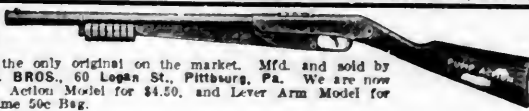
Wanted, To Place the Following Shows WITH A FIRST-CLASS CARNIVAL CO. FOR SEASON 1916!

Panama Canal, Mechanical War Show, and new and novel Hit Show, different from all others. Shows that you can bring your committees to see. All shows have new tops and fronts. Can be booked together or separate. Positively will NOT accept passes after Wednesday. On account of enlarging my Panama Show, have FULL SALE 24x80 Khaki Tent, in good condition; first \$100.00 offer accepted. Prince Napoleon and Hawaiian Troupe, with McMahon Shows season 1912, please write. Address

CAPT. C. LAOARE, Gunter Hotel, San Antonio, Texas

HERE IT IS! THE CORK SHOOTING GUN For Cigarette

Shooting Gallery, the only original on the market. Mfd. and sold by BLUMENTHAL & BROS., 60 Logan St., Pittsburg, Pa. We are now selling The Pump Action Model for \$4.50, and Lever Arm Model for \$2.25; Corks for same 50c Bag.



ALL ORDERS GIVEN IMMEDIATE ATTENTION.

UNITED EXPOSITION SHOWS

Lapeer, Mich., Dec. 11.—As already mentioned in these columns, Adam L. Moore, with headquarters in this city, will launch a carnival outfit next season under the name of the United Exposition Shows. "While the United will not be one of the largest organizations on the road next season," says Moore, "it will be as neat and clean an outfit as any. My general agent will start out early in the new year to line up some of the maiden spots in the State of Michigan."

KLINE-DONNESON SHOWS

Again taking time by the forelock, the Jack Kline Shows, which will be known in the future as the Kline-Donneson Shows, with Bill Donneson, general manager, are making rapid strides toward the highest point of an ideal show, having already booked several quaint and original attractions. While the show will not be a big trick, it will be as neat and modern an organization as any. The outfit will consist of two rides, five shows, twenty concessions and a novelty free attraction, and will play the same territory through Jersey as in previous seasons, opening on April 22.

DREAMLAND EXPOSITION SHOWS

The new show, College Widows, Louis Thompson, manager, is another dream added to the Dreamland.

Don't let them tell you that McComb, Miss., is not a good carnival town. The Dreamland had as opposition the Nutt Comedy Players, and at that all shows and concessions worked every afternoon.

Whitney Stewart, late of the American Amusement Company, is a late addition to the roster of the Athletic Show.

"Sunshine" Eddie Hubbard is building another new concession. No, he is not a concession king, but he has some swell stores.

Clarence Brink was badly burned recently, but his agents keep the spot board in the running.

Mr. and Mrs. Billy Badger are "with it," and their Klean Kitchen has been a winner so far.

Doc Harry McLon, in addition to handling Old Billyboy and the mall, is managing the Bingo Show with success.

Executive staff: J. A. Macy, manager; Mrs. Lilly Macy, secretary-treasurer; Harry Bamish, general agent; Pete Thompson, assistant manager; Ed Hubbard, superintendent of concessions.

This week (December 6-11) the company is in Amite, La., under the auspices of the Woodmen of the World Band (first carnival in six years), to be followed by a week's engagement at Hammond, La., under the auspices of the Fire Department.

NASHVILLE AMUSMENT CO. No. 2

The Nashville Amusement Company No. 2, under the management of J. H. Bruce, has had six successful weeks in East Georgia, and is now heading for South Georgia. Harlem, Ga., last week, came up to expectations. The weather was ideal, and the townspeople turned out both afternoon and evening.

Mr. and Mrs. Walter Williams have left the show for Augusta, where they will open a candy store until next spring.

Princess Mohawk's Wild West Show joined last week, and did a big business right off the reel at Harlem.

Line-up of shows and concessions: Princess Mohawk's Wild West Show, Kid Howard, manager; Old Plantation Show, Jack Norman, manager; Young Delintrowel's Athletic Show, Mr. Dee's Snake Show, Mr. Deltrick's jumping horse carousel, Slim Baker's doll wheel, Mr. Clark's cigarette shooting gallery, Mrs. Clark's candy wheel, Mrs. Jack Norman's country store, Clyde Carlyle's long-range shooting gallery, Mrs. Carlyle's four-cats, Mr. Schmitz's knife spindle, and Mr. Bruce's cookhouse and knife rack.

Executive staff: J. H. Bruce, manager; Walter Baker, general agent; Jack Norman, general announcer; Guber Clark, electrician; Elwood Gibson, lot superintendent.

SOUTHERN AMUSEMENT CO.

Malone's Wild West Show joined the Southern Amusement Company at Winters, Tex., last week. The show consists of eight cowboys, two cowgirls and fourteen horses—a frame-up that should get the money.

A surprise was pulled on the bunch recently at Asilene, Tex., when H. C. Hoffman and Miss Kinney were secretly wed. Mr. Hoffman is manager of the Miracle Show.

Slim Wallace has a real show now, and is getting the long green. He is featuring Major Littlefinger, wife and baby.

The Southern now has six shows, two rides, an eight-piece band, and twenty-eight concessions.

San Angelo, Tex., the next stop for the show, is causing much discussion on the midway.

SERVE PURE WATER to your audience by using this **BOHNER SELF-CLEANSING FILTER**. Costs nothing and is better than Waukegan. **BOHNER MANUFACTURING CO., 1007 S. Wabash Avenue, Chicago, Ill.** You can attach it yourself.

KEROSENE Gas Lamps. Make Your Business Prosperous and Your Home Cheerful by using our "Safety" Kerosene and Gasoline Gas Lamps. If we are not represented in your town we want an Agent. **BRILLIANT GAS LAMP CO., 1009X So. Wabash Ave., Chicago, Ill.**

The AUTOLA
MUSIC ON YOUR AUTO

FOR OUTDOOR ADVERTISING.
The Tangola
ELECTRIC XYLOPHONE. PLAYED BY THE PIANIST.
FOR SKATING RINKS, DANCE HALLS, ORCHESTRAS AND THEATRES.
EITHER INSTRUMENT SENT ON TRIAL.
Write for Particulars.
Bartola Musical Instrument Co.
P. O. Box 644, OSHKOSH, WIS.

Light With **Artificial Sunlight**
The **STORM KING** Lantern burns Gasoline or Kerosene, 60 hours on one gallon; 200 candle power. Cheapest and Best Light for Fairs, Shows, Carnivals, Circuses, Camps, and all other Outdoor Lighting. Weighs 3 1/2 lbs. Will stand hard knocks. Safe and reliable. A powerful, steady, white light at all times at an insignificant cost. Ask your local dealer, or write direct for prices. Dealers and Agents wanted.
NATIONAL STAMPING & ELECTRIC WORKS.
422 South Clinton Street, Chicago, Ill.

LIFE-SIZE WAX FIGURE OF BECKER IN THE ELECTRIC CHAIR
and swell 8x10 Banner, \$50; Mechanical and other figures. W. H. J. SHAW, Victoria, Mo.

WE MAKE ATTRACTIVE PRICES to Medicine Show and Street Operators; Large or small quantities. State what you want and quantity. **RUSH MEDICINE CO., 191 Marietta St., Atlanta, Ga.**

SOMETHING NEW—CUT YOUR OWN HAIR. Safety Pocket Hair Cutter. Sells on sight. Sample, 25c. G. J. CARLISLE, 58 W. Washington St., Chicago.

Press Agents I Have Known

(Continued from page 50.)

without obtaining a column or more in the way of a good story on some subject with which he was familiar.

Charles H. Day "and his pen" were so well known in their time, it is hardly possible to add anything to his reputation as a writer of show history or tell anything new of his many achievements in newspaper work. It was Charlie Day who suggested and promoted the \$10,000 beauty scheme for Adam Forepaugh, which made that feature a great attraction for a number of seasons, and, in all probability, the scheme drew forth more free newspaper comment than any other ever offered. Charlie Day was a prolific writer, "and his pen" was ever busy on all subjects pertaining to amusements, as he covered the field completely in both the theatrical and circus lines, and was always quoted as the best authority on biographical sketches or history of the show business.

WHITING ALLEN

Whiting Allen, known to a multitude of newspaper men throughout the country, was also a brilliant, clever and concise writer. He had the faculty of covering almost any subject in a clear and comprehensive manner. He was equally at home on musical, operatic, dramatic and circus subjects, and once within his room and left to himself would turn out as good copy as one ever read. His services were always in demand, whether on the road or permanently located on the staff of some leading paper.

Frank L. Perle was also one of the best writers and newspaper workers I have ever known, as he had a happy way of supplying the most interesting material and getting it placed with the managing editors in such a manner as to insure its publication.

Perle was a pupil of W. C. Crum, and his work was always very effective, especially "back with the show," as he made friends everywhere and took particular pains to treat the press and others in the most courteous manner, always furnishing simple items of news, and going into such details as he knew would interest the publishers and the public.

There is no better writer and all-round "story man" than W. D. Coxe. Himself a publisher, he has probably turned out as much literary matter as any traveling correspondent known, as several of his published books will verify, while there are hundreds of his poems straying into print from time to time. It is a very cold day in the good old summer time when he does not succeed in landing three or four good stories with local color and the subject matter bearing upon the show which he represents.

CLARENCE L. DEAN

Clarence L. Dean is one of those quiet, clear and concise writers that has made his mark in the world. He originally hailed from Kalamazoo, Mich., where he graduated at one of the local colleges, and I recall that at the time when I was a printer, setting type and doing press work, Clarence Dean was the editor of a college publication issued through our office, and I was the man who did most of the work. In latter years, after serving as an editor and journalist, he also became connected with the show business, and in due time we found ourselves working side by side, or in close touch with each other. Eventually he became general agent of the Barnum & Bailey and Buffalo Bill shows while they were touring the continent.

Fred Lawrence was also one of the old school of press agents, and in many respects one of the best descriptive writers in the business, as he usually confined himself to plain phrasing and covered all the details in simple language that everyone could understand. He served under the banners of Forepaugh, Bailey and many of the old-time showmen, and was always in great demand for the winter write-ups of the publications and the descriptive matter to be used during the road season. Fred always had a hobby for basing the price of advertising on the circulation of the various newspapers with which he dealt, and unless a county weekly would make an affidavit that its circulation was equal to the New York or Philadelphia papers he was usually ready to convince them that their rates were too high.

M. J. O'Neil, Dan Fishel and Frank O'Donnell were also men of brilliant ideas and good stories, who made names for themselves and were frequently on the publicity staff with me, and their writings and press work were invariably satisfactory to a great degree. O'Neil was particularly aggressive in his work, and aimed at the enemy with sledge-hammer blows.

Walter K. Hill and Frank Winch were both men of great literary ability. They came from a practical newspaper training, as correspondents for amusement papers, and took particular pride in turning out the most original, interesting articles on any and all matters pertaining to amusement work.

Harvey Watkins, P. S. Mattox and Lester Murray were three more of my able press agents and car messengers, who for years did the newspaper contracting and furnished a great deal of interesting copy while attending to their other

NEW PUNCH BOARD

SUPPLIES JUST OUT RIGHT GOODS AT RIGHT PRICES

THE FOLLOWING GOODS ARE ALL SET WITH GENUINE DIAMONDS AND EACH PUT UP IN BLACK PLUSH-LINED BOXES WITH WHITE SILK RIBBON PRINTED "GENUINE DIAMONDS". THE BEST AND MOST FLASHY ITEMS EVER PUT OUT FOR SALESBORDS.

- No. 1—Gold-filled Coat Chain, set with genuine diamond. Per dozen.....\$3.00
No. 2—Gold-filled Waidemar Chain, Assorted. Per dozen..... 2.75
No. 3—Gent's Match Safe, set with one genuine diamond, two colored stones. Per dozen..... 5.50
No. 4—Gent's Cigarette Case, set with 1 genuine diamond, two colored stones. Per dozen..... 6.00
No. 5—Gent's Clear Cutter, set with genuine diamond. Per dozen..... 6.00
No. 6—Gent's 4-piece Tie and Link Set, set with genuine diamonds. Per dozen..... 6.00
No. 7—Gent's Diamond Knife and Waidemar Chain. Per dozen sets..... 8.50

WE ARE HEADQUARTERS FOR WATCHES, DIAMONDS, JEWELRY AND NOVELTIES. Write for our Special Catalog. Mailed free.

ALTBACH & ROSENSON, 205 W. Madison St., - - CHICAGO, ILL.



WE SPECIALIZE HAND-DECORATED LEATHER ONLY THAT'S WHY

we give you BETTER QUALITY, WORKMANSHIP AND GREATER VALUES. Large variety designs. Free catalogue. Send \$12.00 for 12 Hand-Decorated Leather Pillows. All different designs, up to the minute. Money back if not satisfied.

WESTERN ART LEATHER COMPANY Tabor Opera Building DENVER, - COLO.

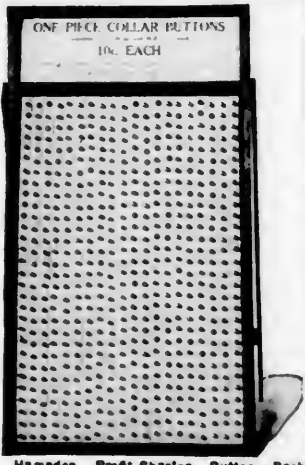
Proved a Money-Maker

A TRIFLING INVESTMENT THAT BRINGS ENORMOUS PROFITS OVER 5000 HAMPDEN PROFIT-SHARING BUTTON RACKS NOW IN OPERATION

Clear and candy stores are reaping a rich harvest with this Button Rack. 600 one-piece, plated, unbreakable guaranteed Collar Buttons, each one with a numbered coupon on the back. Many coupons entitle the purchaser to a premium—either a cigar or box of candy.

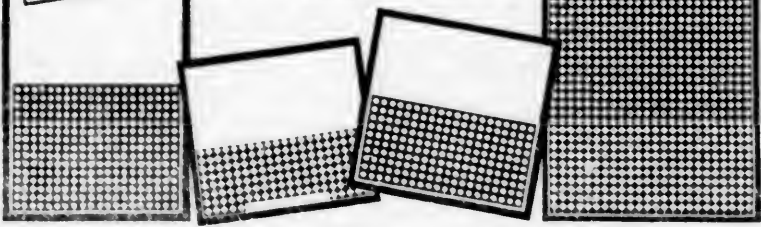
Send \$2.50 Today The rack will be forwarded with full instructions. We make the same rack with 300 buttons for \$1.50.

HAMPDEN BUTTON & NOVELTY CO. Dept. A. 58 Charles St., Springfield, Mass.



Sales Boards

The Greatest of Merchandise Movers. Carefully Made, Accurately Filled, Serially Numbered, Guaranteed. WRITE FOR PRICE LIST. DAYDARK SPECIALTY CO. 2823-5-7 Benton St., St. Louis, Mo.



duties. It is fitting that they should have proper recognition as men who came in daily contact with editors and the business office, never failing to leave the most favorable impression of sincerity and familiarity with their subjects. Harvey Watkins was for years private secretary to J. A. Bailey, which made him a valuable assistant, and, as he was apt and well informed on everything in connection with the show business, I finally persuaded Mr. Bailey to shift him over to the advance department in charge of the newspaper advertising, knowing that he would make good, and I was never disappointed in this respect.

Dexter Fellows and J. Rial, who are still connected with the Barnum & Bailey Show at this writing, are probably two of the most popular press agents traveling today. By reason of their arrangements each of these gentlemen makes it a point to remain in a town from the time he commences operations until the show arrives, thus enabling him to get thoroughly acquainted with the local newspaper men, be on hand to receive them when they put in an appearance at the main entrance, and carefully attend to their wants and wishes until the performance has been reviewed and reported. This also gives ample time to prepare interesting stories and to meet the editorial staff on a most friendly footing.

Peter S. McNally, of the famous family of McNally Brothers—including J. J. McNally, the playwright, as well as Hugh and James, the amusement critics of Boston—was one of the most enthusiastic writers ever in my employ. He took particular delight in working up or relating sensational stories to attract attention. Aside from his ability as a journalist he was an all-round athlete and long-distance swimmer, having performed feats that would have put Horatius, Caesar and Byron to shame by swimming the Tiber back and forth like a duck.

Charles A. Davis and his brother Thomas were both active members of my staff at different times. "Tom" Davis was equally proficient in excursion work or handling an advertising car, and took particular delight in pulling off some good newspaper stories, while "Charley" found his depth in writing and working up interviews with his stars or proprietors. When it was discovered that Adam Forepaugh and Channcey Depew bore a striking resemblance to each other he was in his glory, and never failed to have the Forepaugh Indians on Channcey's trail, knowing that the famous after-dinner speaker would have to make a speech or lose his scalp. Charley also traveled with Bob Ingersoll for several seasons, and each told good jokes at the other's expense.

THE FIRST BACK WITH THE SHOW

There has always been more or less controversy as to who was the first press agent to travel back with the show and with what show. From all information obtainable I am convinced that David S. Thomas was the first press agent to travel in that capacity, as I have the story from Mr. Thomas himself, and others who are familiar with all the circumstances. I am prepared to say that some time in the spring of 1871 Mr. Thomas was stopping at the Sherman House in Chicago, when Dan Rice was running his famous Paris Pavilion Circus in that city. Mr. Rice, realizing the advantage of continuous newspaper publicity, even after the show had arrived in town, concluded to have a man stay back with the circus and devote his whole time to entertaining the newspaper men.

Securing Mr. Thomas for this position the circus started on its Eastern tour, and the scheme proved a great success. A liberal system of dealing with the press was adopted, and representative newspaper men visited the circus in carriages and were royally entertained.

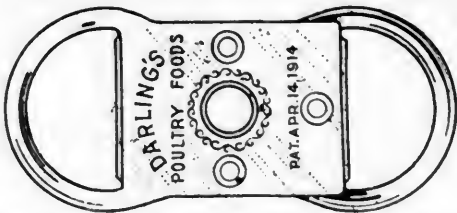
This method of procedure soon attracted the attention of Mr. Barnum and his partner, Mr. Comp, and they succeeded in inducing Mr. Thomas to transfer his services to them for the next year, putting into effect the idea of calling at the offices of the different newspapers early in the morning of the show, paying the bills for the advertising and applying press tickets to the office instead of compelling the editors to send to the ticket wagon. Furthermore, a carriage would call, with Mr. Thomas as escort, to convey the writers who were to "cover" the exhibition to the grounds, and they were never left unattended during the whole performance.

This mark of attention always insured the very best reports, and there was nothing within reason that could be asked for or suggested that did not find its way into the amusement columns while the show remained in town or after it left. Mr. Thomas became one of the best known and most popular press agents that ever traveled "back with the show."

When Mr. Thomas retired from the road he left behind a retinue of newspaper friends covering the entire country east of the Missouri river, and for years afterwards it was impossible to meet a newspaper man who did not inquire about Dave Thomas. It was rather a difficult matter for the press agents who followed in his wake to leave such favorable impressions. On his retirement he became interested in a small printing establishment in New Haven, Conn., and continued his business with considerable profit up to the time of his death.



A GROUP OF AND USEFUL PREMIUM ADVERTISING



ATTRACTIVE ARTICLES FOR AND PURPOSES.



The Individual Chain Key Ring, with the Key most frequently used separate from the rest,

speaks for itself—so does the Flat Cigar-Cutter. Cut of Match-Box Holder shows the Cigar-Cutter Attachment. Opposite side has neat design with oval space in center for name or special advertisement. These articles are made in steel, nickled and German silver, hand polished. Samples of any one of these, in steel, sent upon receipt of 10c each. Prices in quantities, quoted. Manufactured by

THE INDIVIDUAL KEY RING CO.

P. O. B. 929

HARTFORD, CONN.

W. F. MANGELS CO.

 Palace Galloping Horse Carousels
 WITH THE Patent Overhead Transmission
 SEND FOR ILLUSTRATED CATALOGUE
W. F. MANGELS CO.
 CAROUSEL WORKS, CONEY ISLAND, N. Y.

COMPLETE OUTFITS FOR MAKING POP CORN

For \$100 to \$1500.
 To make 100 styles.
 To make 100 to 1500 lbs. per day.

E. R. KNOTT MACHINE CO., Boston, Mass.

7-in-1	PAN-AMERICAN	\$23.00
10-in-1	Bill Folds	24.00
12-in-1		28.00
Combination	SAMPLES, 25c EACH.	GROSS.

You'll never use any other.

CHARLES K. COOK CO.
 PHILADELPHIA, PA.

AGENTS My 88-piece Christmas Package is a World Beater. Contains Post Cards, Booklets, Tags, Seals, Stickers, Cut-Outs, etc., for decorating Xmas Gifts and Correspondence. Costs \$4 per 100, \$30 per 1,000. Retail for 10c. It's a Whirlwind Seller. Samples, 10c. Get busy.
SELL XMAS PACKAGES!
V. G. HERMANN, 1639 Olive Ave., CHICAGO

Look—Look—Look
 Concession and show people, if you want to join a real show that stays out all winter, join the Dixie Amusement Co. We want live ones. Concessions, \$5.00 and \$10.00 per week. Playing all the best, under good auspices. Davis, Okla., week 13. Address McBRIDE & ORRICK, Mgrs., P. O. 8.—A few more Plantation People wanted.

WANTED FOR Bledsoe Amusement Co.
 Producing blackface comedian and girls for chorus. A few more money-getting concessions (no would-be managers). About six or eight-piece band. Salaries low but sure. Address BLEDSOE AMUSEMENT COMPANY, Dec. 14-20, Woodworth, La.

SIDE SHOW CURIOSITIES
 With or without Paintings, for sale, Animal or Human. Set Serpents, Mermaids, Devil Fish, Two-Head Babies, Siamese Twins, etc. Illustrated Price List free. Goods shipped all over the world. NELS-SON SUPPLY HOUSE, 514 E. 4th St. Boston, Mass., U. S. A.

WANTED—To book a 1916 three-abrest Carousell with a first-class Carnival Co. for the coming season; also to sell a good tract, machine, with new tent, good paper-played organ, lovers' tub and a double-cylinder, back-gear engine; all in good shape. Inquire of ALLEN CRANE, 119 E. Beecher St., Adrian, Mich.

SKULL RING, ONLY 10c
 Handsome ring for sportsmen. Skull and cross bones, gruesome. In silver, gilt or oxidized. Emeralds or Garnet stones in the eyes. Price only 10c, prepaid, any size.
THE SUN SUPPLY CO., MARION, IND.
 CATALOG OF NOVELTIES FREE.

FOR SALE—MERRY-GO-ROUND
 24 animals, 3 coaches, Wurlitzer Band Organ, Style 126. SACRIFICE, Box 164, Kings Park, L. I.

AUTOMATIC BASEBALL! Big money-making game. Speed Showman's (turn) for indoors and outdoors. Special Showman's (turn) with tent supplied. HUN-KINS CO., Box 528, Mason City, Iowa.

ORGANS Bought, Sold, Exchanged and Repaired.
JOHN MUZZIO & SON,
 178 Park Row, New York.

The Carnival Coming Into Its Own

By DICK COLLINS

In the summer of 1792 France was in the throes of The Revolution—she was torn by dis-sention and class hatred—the mere wreck of a nation. The armies of the powers had seized the opportunity and were marching on Paris—the fate of France was at stake.

Then, through the magic of Danton's burning eloquence, the barefoot republican armies rose out of the ground and literally swept the Allies out of France.

The great conflict now raging in Europe is the culminating birth scene of a new era, in which all the world is concerned. The things that are going to happen as the result of this world travail are affecting, and will affect in years to come, the welfare of every individual, every line of endeavor of every nation, and no business or profession has been, or will be, more affected than the outdoor amusement field and the carnival business of the United States of America.

A little more than a year ago, when the bottom dropped out of the cotton market in the South, when panic reigned throughout the manufacturing interests of the country on account of the war, and amusement magnates found that even their best endeavors met with but slight response from the public, the carnival business in particular suffered much.

With the closing down of factories, the retrenchment on the part of employers of labor and the necessary curtailment of monies spent for amusement and other luxuries, the carnival suffered as perhaps never before in its existence as a national source of entertainment.

As the art of life is to adjust oneself to its vagaries and conditions and to learn its use, so in the American amusement field cosmos has come out of chaos, and today the carnival owners of the country are again rejoicing in a new-found prosperity that has evolved out of the panic that overtook them all last winter.

Out of trouble often come the greatest human attributes—courage, self-control, patience and fortitude. The world is made up of two classes, masters and slaves, the noble and the contemptible, the great and the little, and, be it said with all modesty, that in the carnival world the former predominate very extensively.

This past winter the men at the head of affairs went about their usual business as if

nothing particular was the matter with internal conditions. They spent their money, contracted their dates, and built up shows that have proved to be better than ever presented before, and went their way through the country.

Weather conditions this spring were the result of many losses, conditions were by no means normal, the cry of hard times was heard all over the land, but still they went on with a dogged determination to stick it out to the end.

Gradually things have changed. The harvest this season has been bountiful, exports and the demand for raw and manufactured materials has increased on account of the war; factories are again going full swing in many sections of the country, wages are good, and the ideal weather of the past late summer and fall has recouped many a man and given him a new lease of life. The carnival is coming into its own again, and that surely and quickly.

And, as Danton's words saved his country, so it is my deliberate opinion that the sage advice and optimism of The Billboard has had much to do with keeping many a man on his feet at the present time, when otherwise he would have dropped back into the ranks of the quitters.

It is said that Cyrus captured Babylon by diverting the course of the River Euphrates which flowed through the city, and entering under the wall upon the dried-up river bed, and the modern carnival manager can divert the flood of public opinion in a city in a day and ride to prosperity upon the tide of public approbation, which meritorious, clean attractions will bring.

Recreation is a human necessity, and the carnival is an institution that appeals to the masses. It provides cheap amusement for the working man and woman, who are enabled to choose their own particular brand of entertainment and pleasure.

There are many who maintain that the carnival has seen its best days, and with these I venture to differ. The carnival has never reached its zenith yet, and it will be years before it attains that height. Just as long as there is a demand for fetes and celebrations (and that demand increases year by year) there will be carnivals, and, instead of going back, the carnival, that is to say, the real carnival spirit and

AT WATERBURY (CONN.) OLD HOME WEEK



The largest and most complete "Toy Wheel" ever erected, holding five gross of toys from The Fair & Carnival Supply Co., Harry Witt and Mike O'Connell, concessionaires. The photo shows Harry Witt, Mike O'Connell, Ed. McAndrew, Billy Dauphin, Moe Young, Al Smith, Handsome Willis, Harry Goodwin, Mark Witt, Frenchie, Coney Island Bed, Benny Smith, and others.



SAM E. SPENCER
 Owner and Manager
 of
SPENCER SAN FRANCISCO SHOWS



THE AERIAL ROBETTAS

Jones Bros.' Shows
 Season 1915

... FOR SALE ... New Pit Attraction

LORD'S PRAYER ON HEAD OF PIN. This marvelous feat of engraving on exhibition at Wonderland. **LORD'S PRAYER.** Engraved on head of an average pin. The PIN is 47-1000 of an inch in diameter, of the size of an average pin. 65 words, 254 letters and 17 punctuation marks. It was necessary to make 1845 cuts to complete this work. Every word and letter spaced perfectly and distinctly readable through powerful microscope. Suitable for Fairs, Carnivals, Bazaars, Chautauques, etc. Price of pin, \$50.
L. SCHLOSSBERG,
 2040 Sutter Street, San Francisco.

Shooting Galleries

Three most beautiful Shooting Galleries in the world FOR SALE. Two at the San Francisco Exposition, one at the San Diego Exposition. These galleries are the most complete in existence, are equipped with all the latest appliances and will be ready for delivery at the close of the exposition. Immediate correspondence solicited to avoid delay. Other Galleries and accessories at big reductions.

JNO. T. DICKMAN,
 245 S. MAIN ST., LOS ANGELES, CALIF.

Want To Place My Concessions

With first-class Carnival Co. for Season of 1916. Devil's Bowling Alley, Knife Hack, Automatic Fish Pond, Spot the Stip and High Striker. To book exclusive. All large, flashy stores. Prefer show playing Central States and Middle West. Address
FREDDIE STOCK,
 125 North 11th Street, Quincy, Ill.

FOR SALE—FOUR-LEGGED CHICKEN
 Six months old. May be only one in the world. A rare chance for somebody. Write for price, etc. **CARL J. PIPPS,** Kensington, Minn.

Every time you mention The Billboard you put in a boost for us.

SERIAL PADDLES

—USE THE—
KEMPIEN NO-KOLLECT PADDLE

PATENTED JUNE 30th, 1914

THE ORIGINAL AND ONLY PATENTED SERIAL PADDLE IN THE MARKET.

BEWARE OF INFRINGERS.

FOREIGN CONCESSIONAIRES—TAKE NOTICE: We offer for sale outright or on royalty basis, basic patents on the serial paddle of ARGENTINE REPUBLIC, FRANCE and other foreign countries. It will pay you to communicate with us at once.

A. J. KEMPIEN & COMPANY,

354 East Seventh Street, ST. PAUL, MINN., U. S. A.

"CHRISTMAS GOODS"



No. 82—Rolled-plated Combination Set with Genuine Diamond Chips. Each set in handsome lined box.

PER DOZEN SETS, . . \$6.00

Can also be had in Silk Fobs,
PER DOZEN, \$4.25

Rolled Plated, Diamond Set
Pocket Knives.

PER DOZEN, \$4.50

Being situated in the Metropolis we are in a better position than our Western competitors in filling your orders for imported Novelties and Toys; also domestic Pocket and Table Knives, Fountain Pens, Plated Jewelry, Watches, Clocks, Fancy Goods, etc.

Most of the items illustrated in our "Book of Specialties" we can ship you at "BEFORE THE WAR" prices. Catalogue mailed Free to legitimate dealers only.

SINGER BROS.

82 Bowery, N. Y. C.

"Ask Anybody About Us."

FUN FUN FUN FOR EVERYBODY

Send today for our new large Catalogue for Tricks, Puzzles and Novelties, Jokers' Goods, Trick Cigars and Cigarettes, Sarsaparilla, Snell Bombs, Trick Matches, 200 others. Wholesale and retail.

J. GRANDEFELD MFG.

1238 Throet Avenue, Bronx, New York.

A RARE CHANCE FOR SOMEBODY TO GET SURE MONEY-MAKERS CHEAP

1 Soap Case, \$10.00, cost \$45.00; 1 Marble Race (Shop-
pie) \$10.00, best mechanism, or \$16.00 (take both);
brass Spinille Arrow, 20 inches, \$1.00; also Bargains
in Dice, Cards and Links.

BUFFALO NOVELTY BAZAAR,

120 Michigan Avenue, Buffalo, N. Y.

STREETMEN AND DEMONSTRATORS



PERFORMERS ARE MAKING HITS WITH IT.

New musical instrument. If you are a live wire you can make from \$15 to \$25 a day. Send 25¢ for sample.
FORTE VIBRATONE CO.
3128 Lamp Avenue, ST. LOUIS MO.

carnival business, is but advancing, and has by no means stopped.

Everything points to this end. Men of high standing in business affairs, men of worth and education are identifying themselves with carnival interests. The caliber of the various people engaged in the promotion and carrying out of the various organizations was never better. There is a higher tone all around, both from the performer's standpoint and the business end, less of petty larceny methods and more of the straightforward business dealings than ever before. The carnival is undergoing a metamorphosis, as it were, and rising to a higher grade. As was remarked to the writer in a certain Southern city where the general agent had made a most favorable impression, "I had no idea Mr. S. A. W. was a carnival man; he puts me in mind of a high-class banker or broker."

It is these bankers and brokers, the men who are gentlemen and impress the public with the fact, that make the big dates of the country. They command respect and get it every time. More power to the Bankers and Beau Brummels of the carnival world. There are quite a lot of them.

SIGNS OF THE TIMES

The season just over has taught an object lesson as to the class of attractions that the people want. Public taste is fickle, you may say, but the public sentiment has much to do with the success or failure of the carnival business. Old conditions will never again be tolerated in the country, and the carnival that does not rely upon merit, instead of suggestiveness, good instead of grift, will be short lived, and that life will be still shorter as time goes on.

The modern carnival manager does not necessarily have to be a "high-brow," with an over-balanced artistic sense, for "high-brows" are generally uninteresting, and even if his shows are clean, they need not be miniature Sunday schools.

But the "scavenger manager" with ability, using attractions and exhibitions that other decent men refuse, and putting it in form so attractive that it appeals to the baser emotions of men and women, affording them thrills that respectability will not permit, his shows are interesting—but they are unclean.

The shows that have made good this season, and will continue to make good, are those from which vulgarity has been expurgated, where suggestiveness is taloned, and where the attractions make a strong appeal to patrons.

Much of the difficulty experienced by general agents throughout the country, when trying to book a date for their employers, is caused by these scavenger carnivals. The public are fond of the carnival, merchants are in favor of the clean brand, and the press will help out in every way if the attractions really show merit. The odium that has rested upon the carnival game in many parts of the country is slowly being removed, and the many managers who have helped to remove the stigma that has been put upon this form of outdoor amusement are the benefactors of the entire profession. The carnival, properly conducted, is welcome in most communities today.

KILPATRICK'S INSURANCE

That Charley Kilpatrick, the famous one-legged trick cyclist of Capitol step fame, is popular with the members of the outdoor show world was evidenced last week when he "wrote up" nearly every secretary and president of the State fairs in convention at the Auditorium Hotel, Chicago, with his famous One Dollar Travel Policy, which he is "featuring" for the North American Accident Insurance Company, Roskery Building, Chicago. This policy covers you on a common carrier for one year, any place on earth, for \$1.

KLINE GOLDEN RIBBON SHOWS

In an interview with Jack Kline regarding his plans for the Kline Golden Ribbon Shows the coming season, he stated that while he had made no definite plans as yet, the company, according to present indications, would consist of six or seven shows, two rides, a uniformed band, a free attraction and about twenty concessions, and would play towns with a population of from four to ten thousand. As Jack puts it: "I'd rather be a big gun in a small fort than a small gun in a Gibraltar."

HARRY LUKEN'S SHOWS

WANTS

FOR SEASON 1916

Good, up-to-date Shows. Must have good fronts and clean outfits, and capable of getting money. I am taking out my own Carnival Company and will play very best territory and big Fairs. Will feature "The Four Lukens" and double high dive as free attractions.

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Will open May 7 at Reading, Pa., right on the main streets, catching two Saturdays. 200,000 people to draw from. South Bethlehem, Pa., and other good ones to follow.

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A MERRY XMAS AND A HAPPY NEW YEAR

To The Boys— PITCHMEN, CARNIVAL MEN, CONCESSIONAIRES AND FRIEND CUSTOMERS—

to you all we extend the heartiest greetings of the season, and may the ensuing year bring to you good luck and prosperity. We take this opportunity of thanking you for your past patronage and hope that 1916 will be THE banner year.

The Sincerest Wishes of—

H. C. EVANS AND CO. 75 W. VAN BUREN ST. CHICAGO, ILL.

BIG SEASON FOR US.

BEST WISHES FOR A

Merry Christmas and A Happy New Year

FROM

CUMISKEY & KINDLE, 891 Mission Street, San Francisco, Calif.

"WATCH OUR STEP IN 1916."

A Circus Santa Claus

(Continued from page 49)

baggage as an extra collar. That was Nelson's style in everything; he never threatened nor told his intentions, just acted and acted suddenly, which was some different than the Ferrises, another team on our bill. This Ferris team was always threatening to split, making Patti farewells and talking alimony. It was only the other day that I heard this pair beeing in the dressing room, and he was telling her never to cross the threshold again. How's that for "melodrama"—a threshold of a circus tent?

Whistles' mother was a game little Jane; she didn't offer any explanations or alibis for Bill's sudden departure. She never mentioned a name, but once in a while when Whistles pulled some clever stuff, she'd kiss the kid and say:

"Son, there's a lot of your dad in you."

Which goes to show that she thought pretty well of Bill. Usually when a kid does something clever the mother says he takes after her people, but when the kid raises hell or is numb in the bonn, she says he favors his father's people. Am I right?

Now just because I said Bill's girl was game, don't you think that she didn't pull a little of the job stuff—in private.

I didn't see her at it, but I got a straight tip from Whistles, who honored me more than the others with his friendship. Of course the kiddo didn't know he was tipping his mother's mitt when he asked me why his mamma held him in her arms at night and made his face wet with warm water as she whispered, "Oh, Willie."

"Say, Doc," he added with a puzzled frown, "who is Willie? My name is George, and father's name is Bill."

Without waiting for my reply, Whistles went on to talk about "father." In the kid's estimation Bill stood ace high. Did you ever notice that while a boy's dad may be more or less of a stranger, the kid always thinks him a better pal than the mother? That is—until the said kiddo has a pain or a hurt, then he beats it for "mother."

Whistles kept asking when his dad would come "home." The mother just stalled and said:

"Sometime, dearie."

For that matter I did some stalling myself when the little guy ordered me to "bring my father home."

Unknown to anyone I tried to locate Bill through the professional journals, but nothing stirring. After that I was kept busy inventing lies to stall the kid, and I had to use the bean at that, for Whistles was no boob for all his six years.

As Christmas approached, I had the added duty of framing alibis for Santa Claus. You see, the kid had spent his previous Christmases in Buffalo, where they have regular weather. Whistles had figured that if sleds and snowballs were not in order in Florida, Santa Claus might overlook that neck of woods on account of the sandy roads being him sledding for reindeer.

We woke up in Seminole on the morning of the 24th, and found the train had been backed on to a siding just beside the lot.

After breakfast Whistles and I took a stroll to a plantation where a gang of dingies were cutting bananas. Even the kid knew that this was no proper job for the day before Christmas. On our way back, through a bit of woods, he started me with a treble yell:

"Oh look, Doc! A Christmas tree!"

Sure enough there was a miniature evergreen about five feet high. I don't know enough about trees to say whether it was a pine or a spruce, but it was certainly a ringer for Christmas tree.

"Let's take it back to the lot," suggested the kid.

"Nothing doing, Whistles," say I. "Don't let on you've seen it. We've discovered Mr. Santa Claus' mistake. He intended to ship that tree to our lot; give him a chance to make good and I'll bet he'll deliver the stuff tonight. I won't let him get wise that your hep to his mistake."

That satisfied Whistles and he walked along as though he had never lapped the tree.

After the big show had started that afternoon we sent two men with spades to bring the tree to the lot. Meanwhile the rest of the outfit were put hep that the only original Mr. S. Claus (himself) was billed to show in Seminole that evening for the sole benefit of our youngest trouper. It was also announced that if any of the bunch was inclined to feel kiddish enough, Santa would be pleased to receive and deliver packages.

We took out one of the center poles in the dining tent and planted the tree in its place. The Santa Claus stuff was to be pulled after the night show; meanwhile the stage had to be set.

The candy "butcher" kicked in with a peck or two of pop corn, which the girls strung in festoons. The wardrobe woman loosened up with bullion and spangles, which gave the necessary front and flash to the tree. Someone rounded up an armful of cotton—phony snow—which helped to give the ground an arctic effect.

Everyone caught the spirit and wanted to help, but the boys only served as flunkies to

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1 \$4.00 "Beauty Junior" Box of Assorted Chocolates.
1 \$5.00 "Panel Beauty" Box of Assorted Chocolates.
1 \$7.00 "Big Beauty" Box of Assorted Chocolates.

OUR "CALUMET" ASSORTMENT. 5c A PUNCH. TAKES IN \$30.00—COSTS \$11.50.

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10 \$1.00 Boxes "Par Excellence" Assorted Chocolates.
5 \$2.00 Boxes "Par Excellence" Assorted Chocolates.
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fetch and carry for the women folks, who dolled up the tree as only women can.

At the close of the afternoon show, Whistles and his mother accepted one of the frequent invitations to take supper with some of the "towners." This worked out nicely for the bunch who didn't want the kiddo to get hep to what was being staged in the dining tent.

I was elected to play the title role, not because I looked the part, but because I had cooked up the scheme. With the wardrobe-wagon to draw on, the women built me a swell set of raiment for the occasion. No cotton whiskers nor cotton wig would adorn my map that night, for the bunch dug into trunks and old corners and supplied the best in way of a make-up. It wouldn't do to run in a Sunday school frame-up on Whistles; he was a circus kid, and was hep to many things that would get by with an ordinary kid.

Most of the performers had been prepared to swap the usual Christmas junk, but now they brought it to the cook tent for Santa Claus to deal out. We all agreed that it was rather kiddish and sentimental, but on the whole it would look good in front of Whistles.

The Old Man cut loose and announced an extra feed to be served in the dining tent after the night show.

Just before I started to "bally" for the evening show Whistles came to the bally stand and whispered:

"The tree is gone, Doc. Mother and me passed there just now, but didn't say anything."

"That's the dope, Whistles, old chap. Mum's the word," I whispered back.

"Will he bring it here?"

Still whispering like a stage villain, I said: "I'll wise you up, Whistles, as soon as I get a line on the play; but don't worry about Santa Claus falling down."

With that he left me and I didn't see him again until I entered the dining tent with the Santa Claus disguise.

I was waiting outside the tent when he and his mother came in and joined the others. By the yells he turned loose I knew that Whistles was happy and somehow my thoughts raced back to childhood and mother, then something inside me seemed to turn over, and I'll be damned if my eyes didn't leak a little—just a drop or two—like I was some old woman.

"Where is Santa Claus? Will he come back?" were two of the volley of questions that Whistles shot at his mother.

That was my cue, and I signaled to one of the boys who was waiting on the edge of the lot. He came prancing to meet me, jingling a bunch of bells as he came. This linsion was suggested by one of the musicians, who also supplied the bells. When the bell ringer reached me I yelled, "Whoa!" and ducked under the side wall with the bag of junk on my back.

Whistles gave me the once over and advanced to meet me. I was relieved to find that I had passed inspection under the glare of the gasolintorches.

Most of the stuff for Whistles was planted near the top of my bag. I unloaded this, and then called out the names on the packages for the grown-ups.

Whistles was sure one happy kid that night. He had so much junk slipped to him that he was like a tramp in a pie factory—he didn't know where to begin.

Yet he didn't seem entirely satisfied, and acted as though I was holding out on him. He kept eyeing me while I mitted the bunch their packages, and then seeing an opening he says:

"Santa Claus, did you get my letter?"

Now since I hadn't received any mail under that non-de plume it was up to me to stall.

"Oh, undoubtedly, my little man," I said, trying to smile benevolently like a ham actor. Then, as an afterthought, I added: "When did you mail it?"

Turning to his mother he asked if she had mailed it.

She tried to stall, but Whistles wouldn't have it.

"Where is it now, mother? We can give it to him now."

It was with some reluctance that the mother opened her handbag and turned over the letter, as she said half jokingly.

"I suppose you keep little boys' secrets, Mr. Santa Claus?"

"Surest thing, Mrs. Lady," was my comeback, but as soon as I said it I saw that Whistles puckered his brow. Evidently he didn't approve of Santa Claus using slang.

I lapped the letter over, reading in silence. The kid had undeniably written it himself, although his mother may have humored him enough to prompt him on the spelling. As near as I remember it now the letter read:

"Dear Mr. Santa Claus please bring my father and someone else mother calls 'Willie.'"

I could see why Bill's girl asked about little boys' letters being confidential. She didn't think that I was hep to Willie being her private name for Bill.

As I read Whistles' request again the bun little letter—half writing, half printing—danced upon my moist and blinking vision. My

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lamps were certainly misbehaving that Christmas Eve.

With my head bent over the sheet I tried to frame a lie to please the kid, but, on the level, I was deaf and dumb, and tongue-tied on top of that. I might have been standing there yet if I hadn't been aroused by a commotion on the outer edge of the group.

"Welcome to our city!" some blundering fool was yelling.

"Merry Christmas!" chirped a sextette of she voices.

Then I saw the crowd open and Bill Nelson walked up and put his arm around the missus while the kid embraced Bill's leg.

The whole thing knocked me flat. The bunch was surprised, but they didn't know the dope in Whistles' letter like I did. Think of Bill walking in at the "zoological moment," as the playwrights call it.

In the excitement Santa Claus was forgotten. Bill had Whistles in his arms and the missus had her head on Bill's shoulder, when I ducked out under the sidewalk to change my clothes behind the tent.

When I sneaked in again the bunch were seating themselves for the Old Man's extra feed. Everyone seemed happy and full of the Christmas spirit, though I think some of the boys got it from a bottle.

No one asked Bill Nelson any foolish questions, and Bill didn't hold any post mortems. He had simply joined the outfit again in his own peculiar way, and that was all there was to it, as far as we were concerned. Personally, I believe that Bill just got that Christmas feeling which makes us all long to be with those who are nearest our hearts at that season.

Whistles was one perfectly happy kid, even if he wasn't as well acquainted with his dad as he might have been. Perhaps the kid was happy because his mother was happy.

Bill's girl certainly looked as though Christmas had brought joy to her heart, and her voice sounded softer than usual as I overheard her explaining to Whistles the difference between "Bill" and "Whille," which went to clear the mystery which had puzzled him.

"It's all the same, dearie," she was saying, "when Whilles grow up like father everyone calls them 'Bill'—unless it's someone like me and no one is listening."

Just then Whistles spotted me and trotted over with a bag of candy in his mitt.

"Open your mouth and shut your eyes," he commanded.

Like a big slump I went through with the act. He shoved a clunk of candy in my trap, and when I opened my eyes he asked:

"Doc, where were you when Santa Claus came. I didn't see you anywhere?"

"Me?" I asked as I chewed the candy hurriedly, and framed the most barefaced lie I ever told. "Me? Why, Whistles, old chap, I was outside holding the reindeer."

The Exposition That Was

(Continued from page 47)

THE SHOWMAN

one concessionaire, which he was afterwards compelled to return. A man well known as a producer of big outdoor events told the writer that he had made the Exposition a proposition to produce his attraction, and submitted a tentative agreement to put his show on for so much money. The Exposition was to get this money back, first money in. The producer was to receive a weekly salary and a percentage of all receipts over the sum advanced. It was suggested to him by one official that he boost this percentage and turn said increase over to him for his assistance in securing the appropriation. The price of admission after a certain hour at night should have been reduced. Fifty cents during the day was not too much, but at night, after the exhibit palaces were closed, a twenty-five-cent gate admission should have been instituted, and would have resulted beneficially, as thousands would have been glad to pay that much to view the illumination and spend a few hours on the Zone. The night aeroplane flights can not be considered in this respect as apart from the actual take-off and landing everything was visible to the crowds gathered on the hills outside the Exposition grounds.

Contracts were as valuable as peace treaties in Europe. Might was right in all cases. The best the showman got, after he was once hooked, was the "worst of it"—and the elaborately staged burning of the so-called "last mortgage" by former President Taft was accompanied by the wall of anguish of the Belgians of the Zone, ground under a heel more tyrannic than the spurred military boot of the Teuton trooper.

SUPERSTITIOUS—NIT

The confidence of the Hobson's Choice Company in the play was made evident when it was discovered on the tryout that the company, including the stage director, numbered thirteen, that the same ominous number of letters spelled the title, that the train left New York from Track No. 13, and that the leading member of the company, Molly Pearson, had inadvertently occupied Seat No. 13 in the Pullman coach—and not one of the company blinked an eyelash. And they say actor-folk are superstitious.

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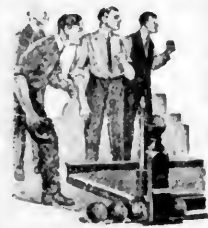
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GREAT U.S. CARNIVAL CO. SEASON 1916.

WANT Parker Carousel and Ell Ferris Wheel. Concessions of all kinds. Will sell all wheels exclusive. WANT SHOWS on percentage. Forty-nine Show, colored performers for Minaret Show, live freaks for Ten-in-One, people for Society Circus. Can use any good shows that are money-makers. WANT to hear from band people, both white and colored. All concessions will be sold exclusively. Show opens in April near St. Louis.

R. L. CARROLL, Billboard, St. Louis, Mo.

...GREETINGS OF THE SEASON...

TO EVERYONE

JOHN C. JACKEL

Pioneer of the Outdoor Winter Carnival Business in the North (and made good)
1683 BROADWAY, Phone Bryant 186 NEW YORK CITY

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

Carnival Caravans

THE SEVEN LAWS FOR SHOW FOLKS
(Dedicated to the members of the Greater Dixie Carnival.)

1. Thou shalt not use profane language on the main stem.
2. Thou shalt not become a charter member of the disorganizers' club.
3. Thou shalt not tender unsolicited advice to the old man.
4. Thou shalt refrain from cutting them up in public places; the chumps are too well educated now.
5. Thou shalt remember that booze and skirts can not be mixed with business.
6. Thou shalt remember thy bank roll and keep it (w)holly.
7. Thou shalt learn that rare attainment, minding thine own business.

"The Rolling Palace" of W. O. Brown's, of the Leggett & Brown trick, was the subject of a clever press item in the Hartsboro (Ala.) daily during Thanksgiving week, when the shows played there. W. O. has some car at that.

Mrs. Sippl is treating the Negro outfit with courteous hospitality.

Capt. Monday had finished his opening on the Plant Show of the Whitney Shows, and turned all but two men, and had come down off the bally when one of the men stepped up and said: "I'm broke and would like to see your show. Will you take my watch until tomorrow?" Cap. said: "Yea." And they went in. Next day he came around and lifted the super all right.

Try attending to booze, gambling and business at the same time. You'll soon have only the booze to attend to.

Billie Clark—Is it true that you are going to spend the winter in the North? Tell us the reason.

When you happen on a piece of good luck in getting a city which has been closed for several years, leave the folks satisfied. It will get you an invitation to return. This is what C. E. Barfield did at Bainbridge, Ga.

J. Rudolph and B. Levy were juggled in Atlanta, Ga., recently and have been thanking the laws ever since. It isn't because it's too cold or scoldings so hard to get—they escaped the Kennedy wreck through the deal. Yes, this is a funny world.

A. B. Mitchell, for the past five years lot superintendent with the Clifton-Kelley Shows, is again in Little Rock. Still got the diamond ring, A. B.?

If you want to get away from your friends to save your B. K., go to Grand Island, Neb.

It is whispered that Al Weatherwax is thinking of buying two baggage cars.

The Famous Rooster Shows, of which M. W. Fernando is manager, will open late in May with seven concessions and four shows. M. D. says a two-car show can go through places the big one gets wedged in, and, like a rubber balloon, swells up and bursts.

Michael Chaplin, late of the Liberty Shows, who has been cooking for the Nagata Brothers for the past two seasons, is now wearing a big smile and an overgrown B. R. He is booking feature films through Pennsylvania and making the tin. Mike will be back with the Nagata Brothers again next season, whether he gets married or not.

Bluey Bluey and Charles Wilson were banking on some soft dough for the winter, but the bank blew up, and now they are looking for a job. High financing ain't what it's cracked up to be, by gosh ding.

Since Mort Stice left the Brundage Shows Bob Taylor has taken over the leadership of the social society and keeps things moving in the same old way. Len Crouch and Dot Schoen are his able assistants.

J. D. Barnes is managing the motordrome with the American Amuse. Co., of which he is an equal owner with H. A. DeVaux. John Spellenberg is talking on the front of the drome.

Lorne White and Stub Landes are running a shooting gallery in Abeline for the winter.

Osborne and Small have joined the Rogers Shows with a new platform pit show. The outfit is a clever piece of work in its new togs.

Sarahline Eddie Hubbard mourns the absence of his wife, who has gone home for the holidays.

Frank Casey had a big week in Rockingham with his candy wheel.

Louis Schmidt always buys supper for two.

Jeff Williams, of the American Amuse. Co., has been putting on some high-class contests. Recently in LaFayette, La., he got up a program that had some style.

High licenses and shut-out ordinances hurt at the time, but sometimes are for the best. Carnivals are apt to wear out their welcome in a territory. Then in a few years some agent can say: "I opened Bloomville the first in 'teen years." It's a bum cyclone that doesn't blow some one a house and lot.

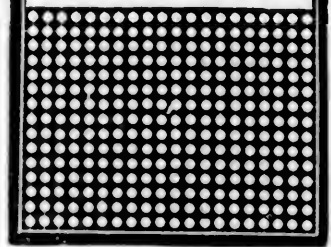
Fred Harris, of candy race course fame, and Miss Helen Newfield, late prima donna in musical comedy, gave their friends the slip, and were married in Waukegan recently. The bunch all wish them all the luck in the world.

A. Mike Dorn, who had the cookhouse on the Maxwell Shows this season, is framing a vaudeville show of six acts at Columbus, O., to play tanks.

E. S. Fuller, late of the Peerless Shows, passed through Cincy recently. E. S. is a showman who has shown his mettle and won the honors.

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Buy Your Punch Boards direct from manufacturer and save money. We manufacture Punch Boards, Base Ball Cards, Seal Cards, etc. Make up your own premium boards and save money. Stop selling off boards on commission, quit making money for others; I will sell you your punch boards at manufacture price; also keep you posted as to where to get the latest novelties; now is the time; act quick for the holiday season. Send for Sample Board Catalogue free. Agents Wanted. CHAS. MYERS, Mfr., 8 Railroad St., Danville, Ill.

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Carnival Men! Novelties of All Kinds

ROUND AND LONG WHISTLE BALLOONS, Dusters, Slappers, Jap Crook Canes, Paper Hats, Blowouts, etc., Gas and Air Balloons and Sticks, Jewelry, Watches, Clocks, Jewel Boxes, Razors and Revolvers, Walking Canes, Cigars, Chewing Gum, Hoopla Rings and Boxes, Pillow Tops, Dolls, Paddle Wheels and Serial Paddles.

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MERRY CHRISTMAS HAPPY NEW YEAR

SPOT GET ONE THE \$4.50 SPOT COMPLETE WITH RULES

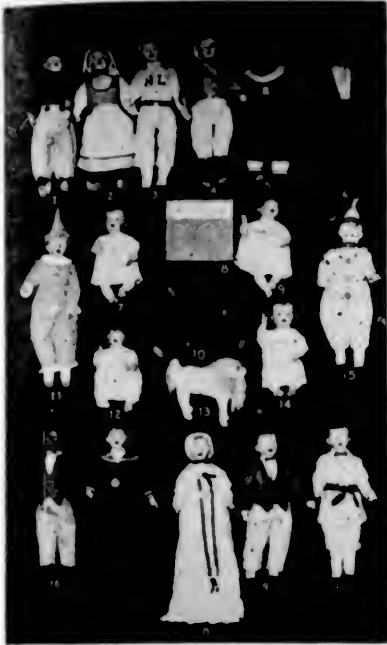
BERT IBBERSON Billboard, St. Louis, or Chicago, Ill.



Looks Like Gold. Wears Like Gold. R. WHITE Manufacturer of Composition Nugget Jewelry. Send stamp for Price List. Box 424, RED BLUFF, CAL.

Roulette Machine Wanted

Would like to hear from owner of Two-Bit Cattle Roulette. G. H. WICKMAN, Mt. Ignace, Michigan.



EVANS WINNERS

The liveliest outfit ever offered salesboard operators and premium dealers. Write for full particulars. Catalogue of cards, dice and club room furniture sent free.

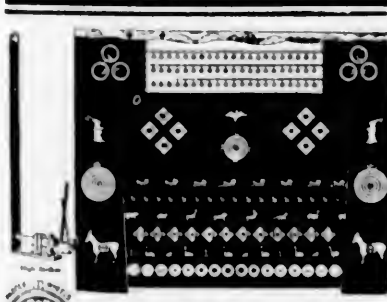
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An Amusement Device for Fairs, Resorts and Carnivals. The whole world has been reading about the wonderful exploits of the aeroplane. The public will spend freely to ride on an aeroplane if it is safe. There are six planes attached to this machine. The machine is operated by either gasoline or electric motor. Write for circular and prices. ARMITAGE & GUNN, Mfg. Circling Wave, Springville, N. Y.

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The new Wondophone Talking Machine meets a long-felt need for a talking machine with every advantage of a \$50 machine, minus the expense. You can fix a retail price of \$50, or even more, and sell them just as quickly. Fibre horn, wooden stand, metal turntable. Plays any record. Send \$10 for sample. Price per dozen, \$4.50; per gross, \$48. Write today.



GET THE BEST MONEY-GETTERS F. MUELLER & CO. 1702 N. Western Ave. CHICAGO, ILL. Manufacturers Shooting Galleries and Amusement Devices. Send for our new catalogue.

FLINT'S PORCUPINES—Stand captivity and long ailments. Healthy, attractive vegetarians; inexpensive, unequalled for pit shows, zoos, etc. LINWOOD FLINT, North Waterford, Maine.

Tents to Rent FOR ALL PURPOSES. M. MAGEE & SON, 147 Fulton St., New York City.

This has been a tough one for the old vet, but with his natural determination we expect laugh signs of prosperity from him next year.

George Coleman, contracting agent of Col. Farrel's caravan, says it will be bigger next season. Echo from the distance.

There's an agent you all know, When he's sloughed he starts a show; Wears two keisters and a collar, Says two bits, but it should be a dollar.

No, Roscoe, a plant show is not an exhibit of garden truck at a farmers' convention. There may be some exhibition pickers in a plant show, but none of them would work on a farm.

Tell us about the jig story—Jack Compton and Dr. Krist—the five bucks and the kelley of variegated hue.

M. T. Tinney, aeronaut, would like to hear from some of the bunch on the L. J. Beth Shows. He says he finds married life in the North better than playing bloomers in the South.

Some managers get the idea in their noodles they are all the press agents say they are.

W. H. Miller has deserted the carnival game for the present, and is peddling Indian medicines in and around the Birmingham section, and if he can't sell it, he says he "auto." He can be addressed 391 1/2 Nineteenth street, Ensley, Ala.

Walter Van Work, late manager of the ten-in-one on the Keen & Shipley Shows, and Raymond Shumaker, manager of the concessions on Adams' Shows, are wintering in York, Pa., and send their regards to their friends.

The Camden Kid, John Knecht, says no more joy riding for him. Lost his way, broke down four times and nearly froze to death. John has closed his season with the Krause Shows, and says he has a little of the filthy lucre chucked away for the winter. John says Ben Krause hasn't the biggest, but it's a one of the best.

Honest John Brunen boasts of the largest one-man show in the world. Happy Jack Eckard weighs 773.

Harry Catron says the only one who ever turned him down was his girl, and that was on the square.

Dutch Holtman is building a new type of carnival: all the tents will be made of rubber so as to make moves easy. He expects to bounce from one town to another.

Harry Trimble says the most prosperous looking people he has met this season are the boys of the Hunter Shows. They are stopping over a baker shop, and every time they make a noise the baker throws dough at them.

Telegram: Prof. Geo. Wise, come to Pittsburg at once. Grand opportunity for circus. No trouble to get performers. Johnnie McDonough's dog has plenty.—Harry Trimble.

"I'll have to take you to jail, as I have been looking for a man with a birth-mark like that on your neck." "That ain't no birth-mark; that's from honest labor, carrying seat planks for Frank Spellman's winter circus."

Johnnie McDonough has placed his country store on the farm for the winter.

Hew's Donora, Pa., and the indoor car-by-val, Jimmy Higgins?

The Golden Ribbon Shows and the Kline-Donner Shows are gaining impetus. Bill Donner will take care of the Eastern show, playing the territory where he and Jack Kline turned the crank last season, and Jack will look after the destiny of the new organization in the West. Jack will stick to his policy of playing thrifty, small towns, and is now busy framing for the April opening.

Don C. Stevenson, of Southern Amusement fame, playing the right spots in Texas, has six shows, two rides, twenty-four concessions and an eight-piece band, under the direction of A. F. Brady. H. B. Doc Danville will be Don's general agent after the first of the year.

Poots Cunningham, one of the best talkers in the show business, says he never had his name in The Billboard. Someone please write him a letter.

Squire Riley said, after playing seven bloomers, that he ended up with one blanket, and that was on his back.

"What's the idea of closing this carnival, officer?" "The Mayor told me to so as to save you concessioners from going broke."

Harry Earle, trainmaster for the Brundage Shows, will winter in Leavenworth again this season. Harry likes the town and the cooked meals furnished by his front some'at. And she's some cook. Invitations in order.

Joe Tilly has been getting some dough with his big doll wheel with the American Amusement Co. Joe is a hard worker and a regular fellow.

Henry Marshall is back to his first love, the two-horse carousel on the Dreamland Shows.

J. W. Braden will spend the Christmas holidays at his home in Lynnville, Tenn.

Ralph Smith, of the Col. Farrel Shows, has one of the sweetest carousels on the road, and is to be complimented on the way he keeps it.

Mike Smith, of the Greater Dixie Shows, will leave the trick soon to open his pool room in Vandergrift, Pa., for the winter.

Earth to earth, Dust to dust, If bloomers don't get us, The railroads must. —R. G. Phillips.



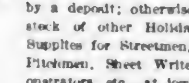

Harry Piersons, the Canuck shiek, and Gar Johnson, are taking out a "tigger" better grander than ever" next season, up in the wilds of the Dominion, and if the past season is a criterion, next year should be a bumbler for these two live wires.

DOLLS TEDDY BEARS POODLE DOGS PILLOW TOPS PENNANTS NOVELTIES	PADDLE WHEELS 60, 80, 120 Numbers, Special..... \$ 7.50 With 100 Numbers, Special..... 10.00 OUR DOLLS TOP THEM ALL. GET NEXT TO OUR SALES BOARD OUTFITS. NEW CATALOGUE. AMUSEMENT DEVICES. SLACK MFG. CO. 307 W. Madison St., CHICAGO, ILL.	SALES BOARDS SERIAL PADDLES VASES—STEINS PAPER NOVELTIES HIGH STRIKERS DOLL RACKS
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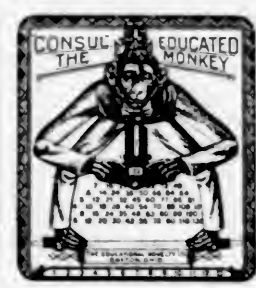
YOU BET WE'VE GOT PLENTY!

But they're going fast. Better send in your orders quick.

Shipped same day we receive them, if accompanied by a deposit; otherwise, nothin' doin'. Also a large stock of other Holiday Goods, Toys, Novelties and Supplies for Streetmen, Carnival People, Notion Men, Pitchmen, Sheet Writers, Agents, Auctioneers, Demonstrators, etc., at lowest prices.

 Humpty Dumpty, \$2.25 per 100; \$20.00 per 1,000.	 Climbing Monkey, \$2.00 Doz.	 Best Tops, \$12.50 per Gross.	 Coca Juggler, \$4.00 Doz.
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CONSUL, the Educated MONKEY. Sells at sight. Nothing like it on the market. Just out. He teaches the complete Multiplication Table. Grown-ups and Children work his feet. ACT QUICK for Christmas. Sample, 25c, by mail; \$1.90 per Doz., \$22.00 per Gross.

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A PRETTY DANCER

She does the oriental dances—not human, but as near as possible—illustration shows much reduced size. Carry her in your pocket and give your friends a treat.

GEM DANCERS

do not require a lighted match. Agents coining money. Sample, 15c, 2 for 25c, 15 for \$1.00, \$6.00 per gross. Address NOTION DEPT., RAVLIN'S, - 429 W. 31ST ST., CHICAGO.

An Excellent Premium or Gift THIS \$2.50 TOURIST OR DESK SET, CONSISTING OF GENTS' 16 SIZE GOLD FINISHED WATCH AND GENUINE LEATHER FOLDING CASE, WHILE THEY LAST, ONLY 95c

Just what you have been looking for. A thin model, 16 size, gilt composition, metal, fancy engraved, Stem-Wind Watch, fully guaranteed for one year, fitted in a genuine leather folding case with snap button, in colors of red, blue and purple. Very handy for traveling, as it can be folded complete and placed in the pocket; a beautiful outfit for the desk, dresser, and an excellent gift for anyone. Regular price \$2.50. OUR SPECIAL PRICE, 95c. Our late Holiday Catalogue, illustrating bargains in Watches, Diamonds, Jewelry, Clocks, Silverware, Salesboard, Specialties, etc., is now ready. Mailed free to MEMBERS ONLY. Send a money order for \$1.10, which includes postage for sample of the above Tourist Set, and if you are not immensely pleased return it to us and your money will be cheerfully refunded.



JEWELLED HANDLE KNIVES—A Great Flash. (Patent Pending.) White or Smoked Pearl. Smoked Pearl Imitation Peacock, 3 inches long, one 2-inch polished blade, one 1 1/2-inch small blade, celluloid handle, brass lined, one imitation Emerald and four imitation Ruby. Stones set in the handle. Order No. 3008 BB. Price per Dozen, \$3.50. Sample, 50c. FRED BIFFAR & CO., 180 N. Dearborn St., Chicago.



Professor J. Lepore's Fourteen-Piece Concert Band, second to none, booked with the American Amusement Co. WISHING ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

I. FIRESIDES

Known as Cook House Murphy, wishes all his friends A MERRY CHRISTMAS AND HAPPY NEW YEAR. And wants to hear from them.

Permanent Address: Care of The Billboard, Holdobers Building, - - - NEW YORK. MENTION THE BILLBOARD WHEN ANSWERING ADS

Women Dramatists

(Continued from page 35.)

playwright and the novelist is fortunate if he also possesses it, although it is not essential to him. A novel may be only a straggling succession of episodes; a play must have fundamental unity. A novelist may fire with shot gun and bring down his bird on the wing, whereas a playwright needs a rifle to arrest the charging lion.

A novel can be dramatized successfully only when the dramatist is able and adroit enough to disengage from its congeries of episodes the strict sequence of situations which will bestow on the play the direct unity which the novel may have lacked, and even then it will succeed only if it is found to contain the essential struggle of contending desires, the clash of opposing volitions, which a drama must possess if it is to arouse and to retain the steadily increasing interest of the spectators assembled in a theater. It may seem to the uninitiated that nothing is easier than to make an acceptable play out of a popular novel, since the playwright is provided in advance with a story already peopled by characters. But the feat is really very difficult, because it requires unusual insight into the principles of playmaking and an unusual degree of constructive skill.

It is a significant fact that George Sand was only once really triumphant as a dramatist, and that this single success was won by the secret aid of the cleverest of contemporary playwrights. She was passionately devoted to the theater; she had many intimate friends among the stage folk; she delighted in private theatricals, and she wrote a dozen or more plays, several of them dramatized from her own stories. The sole play which held its own on the stage in rivalry with the best work of Augier and Dumas fils was the Marquis de Villemer, and it owed its more fortunate fate to the gratuitous and unacknowledged collaboration of Dumas fils.

For the author of the Marquis de Villemer, the author of the Dame aux Camélias had a high esteem, which he took occasion to express more than once in his critical papers, and she regarded him with semi-maternal affection, often inviting him to join the little parties at No. 11. On one of his visits he heard her say that she was intending to dramatize the Marquis de Villemer, but that she did not quite see her way to compact its leisurely action to conform to the rigid restrictions of the stage. That evening he borrowed a copy of the novel to take up to his own room, and the next morning when he came down to the late breakfast, he laid before her half a dozen sheets of paper whereon she found a complete scenario for her guidance, a masterly division of her novel into acts and scenes, needing only to be clothed with dialog. With his intuitive understanding of the principles of playmaking and with his masterly power of construction, he had solved her problems for her and made it easy for her to write the play.

There is an unexampled kind of collaboration, since the invention of the story, the creation of the characters, the dialog to be spoken—these were all due to George Sand alone; but the concentrating of the interest, the heightening of the personages of the narrative to adjust themselves to the perspective of the theater, the sorted and irresistible momentum of the action—these were the contribution of Dumas, a free-will offering to his old friend. The piece that she wrote was hers alone, and yet it had a dramatic vitality lacking in all her other plays, because a man had intervened at the right moment to provide the architectural framework, which the woman could not have bestowed upon it, however fecund she might be in decoration.

Thus it is that we can supply two answers to the two questions, posed at the beginning of this inquiry: Why is it that there are so few women playwrights? And why is it that the infrequent plays produced by women playwrights rarely attain high rank? The explanation is to be found in two facts: First, the fact that women are likely to have only a definitely limited knowledge of life, and second, the fact that they are likely also to be more or less deficient in the faculty of construction. The first of these disabilities may tend to disappear if ever the feminist movement shall achieve its ultimate victory, and the second may depart also whenever women submit themselves to the severe discipline which has compelled men to be more or less logical.

**Merry Xmas
and Happy New Year**

Herman Kahn
WRITES FOR VAUDEVILLE

145 N. Clark Street, Chicago

Inconsistency of Railroad Tariffs

(Continued from page 35.)

world, no interests can be favored, and yet each and every rule applies specifically to the traveling theatrical company, and not in one instance in a thousand touches any other interests. The notion that the theater is an incidental affair, a trifle, merely a place of amusement, no big money interests involved, seems to be the error that governs the interstate Commerce Commission's attitude toward it. The men composing that commission seem to have little regard for the rights of those who are compelled to pay more and receive less for their money than any other class of railroad patrons. The I. C. C. is accorded a lower rate to its annual convention than those who use the railroads daily nine months of the year.

The Interstate Commerce Commission have not seriously considered the commercial importance of the theatrical interests to the railroads, nor will they until a more direct and general effort is put forth to secure a correction of the abuses now oppressing the best paying patrons of the railroads of this country. There are forces now engaging in the effort to equalize rates pertaining to the business of the theaters, that, if properly sustained by those interested, may bring relief. Under existing conditions, and with a tendency to increase the burden of the traveling theatrical manager, something must be done, and all interested should bear their part in the work. It is not enough that you belong to one or the other of the associations working in your interests. Exert yourself in other ways. Bring your grievances before those who have influence and will use it. A statement of facts will convince any fair-minded man of the justness of your cause.

Several United States Senators and a number of Congressmen are pledged to aid in the work. They have mostly been interested by owners of theaters and opera houses affected by the loss of traveling companies. Rents have been reduced and the values of adjacent property decreased by the closing of theaters for lack of attractions. It is not claimed that the dearth in theatrical business is entirely due to excessive railroad rates, but in these times such rates have greatly contributed to this end.

American Playwrights

(Continued from page 37.)

here and abroad before they are even written. Phillip Bartholomae's first play was scheduled for the storehouse within three days after the premiere. In fact, it was only because the author of *Over Night* had agreed to personally finance the production that this comedy, which ran for over a year in New York, was permitted to continue. Bartholomae is now producing his plays himself, and at least one of his later offerings, *When Dreams Come True*, has yielded him large profits, while his first effort, *Over Night*, is still a winner, and from its rogue with stock companies alone the author derives a handsome annual income.

George M. Cohan wrote plays long before he reached the Broadway he so loves to exploit in his present day productions. As a lad of eighteen years, George not only provided the monologues for half of the comedians appearing in vaudeville, but at that age he was turning out as many as thirty one-act plays a year, and in one season no less than two-score of vaudeville stars were paying him each \$50 a week for the use of their vehicles. In those days George was one of *The Four Cohans*, and the writer recalls that this quartet was paid \$150 a week for practically the same specialty which a very few years later commanded a weekly honorarium of \$3,000, and the same managers who hesitated to accord the smaller figure were falling over each other to obtain their services at an increase of 2,000 per cent. Such is fame.

WM. FERRY, "The Frog"



Christmas Greetings to All Friends

A Merry Christmas

Compliments of

KLAW AND ERLANGER

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Aerial Patts

(IN VAUDEVILLE)

Who Are Proving Themselves Leaders of All Speedy Trapeze Acts, Wish All Friends A Merry Christmas and a Happy New Year.



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JIM COOK

SMITH, COOK AND BRANDON
Direction, M. S. BENTHAM

MERRY XMAS TO MY MANY FRIENDS
STILL PLAYING THE PIANO IN CHICAGO'S CABARETS
SOL GREEN

A MERRY CHRISTMAS TO ALL MY FRIENDS

Just closed a three months' cabaret engagement in Kansas City, Mo.
Yours truly,
FRED MURRAY, CHICAGO, ILL.



CHRISTMAS GREETINGS
To One and All
M. J. NEEDHAM VIVIAN WOOD
TANGO SHOE ACT
Direction of MR. BILLIE BURKE.
Booked Solid on United Time.



From Stage to Screen

(Continued from page 45)

that such receipts often exceed his income from operatic work.

Mary Garden has promised to pose for a celluloid Salome just as soon as the war in Europe ceases.

The great Pavlowa, one of the very few who can bring all of her consummate art to the screen, omitting nothing, as in the case of Miss Farrar, whose fame is due to her voice, for which the screen can offer no substitute, was an important capture. Pavlowa is now appearing with her company, but while the great dancer appears in the flesh in one auditorium, another nearby is showing her in moving pictures. Pavlowa believes that in her case her art has been greatly enhanced by the maze of scientific phenomena now at the call of the camera man, for Pavlowa is presenting a pictorial version of Auber's *Masaniello*, and she hopes, as *The Dumb Girl of Portici*, to reveal herself an adept in the arts of pantomime. The fact that she received \$5 a minute from the instant she presented herself until the picture was completed, and fifty per cent of the gross receipts from over 100 different prints to be shown all over the world in opera houses, with orchestra accompaniment, merely indicates the enterprise of the modern film producers.

De Wolf Hopper, perhaps the only comedian who has for years refused to appear in vaudeville theaters, and who holds that such excursions from the legitimate stage are undignified and rarely profitable or satisfactory, was enticed into movie-land by a contract for one year, assuring him an income of \$125,000. This meant Hopper's withdrawal from his beloved Gilbert and Sullivan portrayals.

Weber and Fields, Raymond Hitchcock, Sam Bernard, Eddie Foy and Henry E. Dixey, a group of comedians which may not be replaced on the legitimate stage, have been gathered into one film organization, where, up to very recently, slapstick comedy presented by the unknowns of the stage and screen callings had made the Keystone brand of films a slight draft on the public purse. Now the cry is for better things, and these movie magnates truly have their ears to the ground.

So much for the theatrical invasion into film-land.

In one studio, that of the Vitagraph Company, in Brooklyn, a condition exists which will best illustrate the tremendous changes which a few years have brought about since it was discovered that plays could be visualized and presented on the screen in a manner which has caused ninety per cent of mankind to become persistent patrons of the photoplay house.

The Vitagraph Company was started by two men who had been lyceum entertainers, but both had a knowledge of photography. Albert E. Smith was expert in mechanics, while J. Stuart Blackton was something of an artist. At the outset these two men, now millionaires, did about all the acting themselves. Today the payroll of the Vitagraph Company is \$300,000 a week. No less than 150 players are listed in its present roster, which includes a dozen patriarchs of the stage calling, not one of whom has been with the company less than three years.

Here these veterans of a once precarious calling may now be found living in their own homes, owning automobiles, enjoying a prosperity and a domesticity that was never theirs in the older field. Above all, they do not live in fear of the "Holy of Holies" of theaterdom. Salaries are paid with clock-like regularity, much of their time is spent in the open air, and always they have their evenings to themselves. At the Yuletide the heads of this film company are wont to hang up a stocking containing \$25,000, which is distributed to the players in equal proportion.

Perhaps this condition, existent in not a few of the long established film concerns, may explain why all roads now lead to the picture studio, why men and women are emboldened to deeds of daring never even suggested in their previous careers.

Also it should serve to explain why the producers of spoken plays are now facing a

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problem which offers no means of solution. Most of these producers who are now heavily interested in the picture play field fail to realize that they caused the onrush of stage stars into the newer field, but the truth is that they brought into the picture "game" the same methods which caused their undoing in theaterdom. Now the film magnates, strongly entrenched and having acquired a knowledge of what is called showmanship, are offering reprisal.

Looming on the horizon one may see a trend best described in the plans of what is called "the Great Triumvirate." This is the combination mentioned previously by the writer, which is establishing a chain of first-grade playhouses in many important cities. In these a policy of competing with the two-dollar-a-seat spoken play will be vigorously maintained.

By the simple process of engaging the greatest living players and duplicating their productivity it is hoped to break down the very last barrier against a complete affiliation between stage and screen. Instead of only one star, the all-star stock company is so nearly a certainty with the larger established picture-making concerns, that scores of theater owners, unwilling to longer rely on the stage producers, now smaller in number than a generation ago, are offering their playhouses to the film producers at every turn.

Meanwhile the still surviving stage producers endeavored to place their houses in order, so that this season is witnessing many reforms, such as the elimination of the cut-rate theater ticket, a system which alone enabled the playhouses to compete with the increasing popularity of the films.—R. G.

Morals of Youth and the Movies

(Continued from page 45)

istic values as they are presented on the screen.

"In my production of *An Allen*, adapted from *The Sign of the Rose*, in which Mr. George Rebn starred, there was another suggestive scene, which hypocritical 'reformers' would have loved to construe as lascivious. It suggested the gaiety in which the scapegrace son of a millionaire revelled and which resulted in the heart-rending loss of an innocent Italian's baby.

"It was a scene depicting a Bohemian wine party in a private dining room of one of New York's fashionable cafes. Some undoubtedly have said, 'Oh, that is demoralizing,' but they do not realize that without it the moral of the story—for it had a big moral—would have been lost to their sons.

"The subject of morality in motion pictures is a big one. It is an issue that most assuredly needs the sincere attention of America's producers. But it also is an issue that is in danger of impeding the progress of the photoplay. The producer of today, as I have said, is cognizant of the very palpable fact that the undeveloped mind of our youth is susceptible to erroneous impression, which can be corrected—and I can not make this too emphatic—only by showing him on the screen that which is irrelevant, incompetent and immaterial."

The Progress of Vaudeville

(Continued from page 40)

question about this. With able producers sparing no effort to build the novelties necessary, with the cleverest players seeking engagements in that field, with the public taste catering to the best, there can be no question in regard to vaudeville's future.

That show business in general is shaping itself into well regulated system, that the irresponsible makeshift is being weeded out with the growth of the business, will not be denied by the close observer. That vaudeville, especially, is undergoing a general improvement in tone, will be decided after thoroughly viewing that field as it is today and thinking of conditions in the past.

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The Necessity for a Public Defender

(Continued from page 36.)

ploy a defender "to keep such facts out of evidence."

Taking up the third objection, our opponents apparently misconceive the true function of a Public Defender. Such official would, we take it, violate his official oath were he to defeat the ends of justice by attempting to suppress facts which should be received in evidence as bearing upon the issue in dispute. His duty would be to present all the facts and the law applicable to the case and not to seek to discredit the administration of justice by merely tunting with his opponent. The accused is entitled to counsel as a matter of right—even private counsel is not justified in keeping material facts out of evidence—what is there then to justify the characterization of a Public Defender as "an anomaly in the law"? If the presumption of innocence has any force or meaning the due administration of justice requires that the people exert as much effort to defend as to prosecute a case.

As to the second objection urged, it is but necessary to say that it has been demonstrated in Los Angeles (as hereinafter mentioned) that the office has resulted in a saving of expense to the county. But, assuming that additional expense would be necessarily incurred by establishing such office, would it not be amply justified if thereby the liberty of the individual could be

should not be dependent upon any charity, organized or otherwise, for the resources or opportunity to present an adequate defense, but that he should be entitled, as a matter of abstract right and justice, to be defended by a sworn public official, who would have a positive duty, as well as the power and standing, to properly protect the interests of the accused. Neither private nor public charity, no matter how meritorious, will avail as a sufficient substitute for the denial of a legal right.

The suggestion as to compensating assigned counsel would lead to abuses by making it possible to show favoritism to certain lawyers—and in addition would most likely result in a greater expense to the county than the creation of a Public Defender—without the benefits accruing from a Public Defender.

The Public Defender's office in Los Angeles is now beyond the experimental stage, and is pronounced by its able and distinguished incumbent, Hon. Walton J. Wood, as well as by the local judges, district attorney and enlightened public opinion, to be an unqualified success. The office has been approved on the score of "efficiency and economy" (to quote Judge Willis). In Oklahoma there has been a Public Defender for several years, although his office is somewhat different from the one now proposed. Houston, Evansville, Salt Lake City, Seattle,



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better secured and our standard of justice more highly developed? We have heretofore discussed the objection as to the present "safeguards" which surround the accused.

Having suggested what I conceive to be the appropriate and necessary remedy for the abuses referred to let us briefly consider the other remedies which have been proslained by the opponents of the defender plan, with much vigor and enthusiasm, viz:

1. That the local bar associations should secure a list of reputable attorneys to volunteer their services to defend indigent accused persons.
2. That Legal Aid Societies or other voluntary charitable organizations should undertake the defense of such persons.
3. That the trial judge should fix a compensation to assigned counsel; in each case, such compensation to be paid by the county.

Not one of such remedies affords an adequate solution of the question. Private counsel should not be asked or expected to give their time and skill to accused persons, without compensation, to the exclusion of their other cases. Neither is it fair to the prisoner to be so defended. I take issue with the assertion that the Legal Aid Society "performs greater service to the community than a Public Defender could." Conceding that such organizations do splendid work and should be encouraged I maintain that an indigent accused (and presumed to be innocent)

Boston, Kansas City, Portland (Oregon), Minneapolis, Omaha, Chicago, New York and other large communities are actively agitating this innovation, and the movement is becoming national in scope. The intelligent thought of our people is now fully alive to the necessity of adopting this fundamentally sound idea.

Various Bar Associations in New York, Brooklyn and throughout the country have been investigating the subject. The Massachusetts Commission of Immigration has warmly recommended the establishment of such an office in that commonwealth. The writer, in the course of his activities as Chairman of a sub-committee of the Committee on Courts of Criminal Procedure of the New York County Lawyers' Association, appointed to consider the proposed plan, has had ample opportunity to note the very favorable opinions thereon, expressed by judges, lawyers and laymen.

While it is not startling or strange that various criminal judges, district attorneys and members of the criminal bar, believing the present movement to be a reflection upon their methods, or upon "constituted authority," have expressed opposition thereto, it is gratifying to observe that among their number are found many sufficiently broad-minded and progressive to criticize prevailing conditions and to approve the proposed remedy.

A bill prepared by the writer, creating the office of Public Defender, was submitted to the



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HEARTY GREETINGS FOR A MERRY X-MAS

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New York Legislature of 1915, but was buried in committee. A similar bill will be introduced at the next legislative session. Legislators in various other States have introduced Public Defender bills. The writer's proposed amendment to the Constitution was submitted to the recent constitutional convention of New York, and a hearing had thereon in committee, which failed to report it out. It is apparent, therefore, that a persistent and comprehensive campaign is being waged throughout the United States to accomplish the desired purpose.

It requires merely the awakening of the public conscience to bring about progressive legislation of the necessary character. Our citizens are being fully aroused to the economic, financial and social needs of the country. It is not unreasonable to expect that when their serious thought is directed toward the consideration of a higher ideal in the administration of justice that they will, with all the power and force of an aroused public opinion, demand the establishment of a Public Defender.

The Billboard will be entitled to the lion's share of the credit for being a pioneer in this progressive movement to give a "square deal" to all classes of persons in our courts.

Burlesque, Past, Present and Future

(Continued from page 44.)

going along for many years with practically the same principals, and, to a considerable extent, with the same chorus girls. They may pass from one management to another, but they play the same houses season in and season out, the leading people in a large majority of cases taking with them most of their gags and bits. These practices have a detrimental effect upon business, and efforts should be made to at least minimize them. As a first step in this direction inducements should be offered to attract capable players from vaudeville and musical comedy. As the matter stands today there can be no objection to the existing scale of salaries, and the certainty of forty weeks' continuous work with practically all week stands must offer temptations presented in no other division of stage work.

Wherefore, the only objection to an engagement in burlesque would seem to be the policy of giving two performances a day.

It strikes me that the elimination of three matinees a week would remove the last obstacle to the entry into burlesque of the new element of players so greatly desired right now. Their presence in the casts would undoubtedly give a new twist to the shows and not only hold the present large, regular clientele, but attract sufficient new patrons to more than offset a possible loss of business resulting from the exclusion of three matinees weekly. This point considered with the certainty that a very large percentage of patrons, who would attend matinees on the off-days if the houses were open, could be relied upon for some one of the fewer number of afternoon performances, should be sufficient to make this suggested radical change altogether desirable.

I can not leave this subject of the future of burlesque without urging greater efficiency in the executive ends of the business, ahead of and back with the shows, and without making a plea for much closer attention to the character of the billing matter used. Inasmuch as the daily newspapers, to a very great extent, are disposed to accord extended space to these productions, provision should be made to take full advantage of this circumstance. It is a fact that today there is not one qualified newspaper writer in the employ of any one of the burlesque managements. In every other division of the theatrical business, the value of good newspaper work is recognized. Why should burlesque continue to disregard this important detail, a detail, by the way, that emphatically produces greater results at the box office than all other publicity activities combined? If billing is worth anything at all, the more attractively and convincingly it is prepared it goes without saying, the greater its value. And ninety per cent of the printing used in announcing burlesque shows does not draw a dollar. Efficiency is the word whose meaning should be thoroughly studied by the men whose money is invested in burlesque, and with the application of all that is meant by efficiency, both to the production and to the exploitation of the shows results will be obtained such as have never been experienced or even dreamed of by the most optimistic producer.

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Stock and Repertory Notes

At Clark and L. A. Luminals are managing their Indiana Folks Company through Missouri, and will soon be in Illinois, from which State the company will turn toward the South. The Indiana Folks Company was organized just a few weeks ago, after Clark & Luminals left the Griffith Players. The show is pleasing the people, and several return engagements have been offered. The roster is: Albert W. Clark and Louis A. Luminals, owners; Jesse Richardson, business manager and press representative; C. Jack Sauderson, Margarette O'Dell and Hazel Vernon.

The Old Homestead was the attraction at the Grand Theater, Worcester, Mass., last week, presented by the Poli Players. Jimmie Bliss was given the role of Uncle Joshua, this being his first part, and he handled it in a most praiseworthy manner. The entire cast has Jimmie Bliss, Frank Thomas, Rowden Hall, Irving Lancaster, Orris Holland, Percy Scott, George Darrel, Orville Dunn, Albert Smith, Walter Wilson, Gus Tapley, Leonard May, George Spelvin, Hattie Foley, Florence Garrette, Anna Cleveland, Merry Hill and Edna Buckler.

The new Colonial Theater, Covington, Ky., closed temporarily December 5. The stage is to be remodeled, and other improvements will be made which will place the house in position to stage larger productions than heretofore. The Colonial will reopen Christmas Day with the Wanda Ludlow Stock Company. The policy of the theater will be stock and musical comedy at popular prices.

Emily Callaway, former leading lady with the Baylies Hicks Stock Company, has an important role in the revival of Lord Dundreary, which opened at Booth's Theater, New York City, November 28.

Forrest Orr, formerly with the Auditorium All-Star Stock Company, Baltimore, Md., has joined the Denver Stock Company at Denver, Col., replacing J. David Herblin as leading man. The latter recently closed with the Denver company.

Dana Desboro, a well-known stock actor of Chicago, will shortly leave for New York. Miss Desboro recently signed with an Eastern stock company as leading lady.

The Edward Lynch Associate Players presented Fine Feathers last week at the Grand Opera House, Topeka, Kan. Mr. Lynch scored heavily in the role of Bob Reynolds, while Diana Dewar was excellent in the role of Reynolds' wife. The company has some high-class plays under lined for the near future.

Ethel Valentine, leading lady with the Duchess Players, at the Duchess Theater, Cleveland, O., created much favorable comment last week by her excellent interpretation of Lucie in The Bandmaster's Sister. Although very young, Miss Valentine displays talent and ability in a charming and pleasing manner, making her very popular with Cleveland theatergoers. The Duchess Theater is one of Cleveland's finest playhouses, and supports successfully one of the few first-class permanent stock companies. Last week a double bill was given—The Bandmaster's Sister, followed by a three-act comedy.

The Phil Maher Stock Company is playing an indefinite engagement in Barnesville, O. and, although the town is small, business is fair. Elsie Edna, leading lady with the company, displays rare versatility, and is a great favorite.

The Dorothy Thayer Stock Company presented The Rosary last week at the Tampa Theater, Tampa, Fla. Miss Thayer played the dual role in a most splendid manner, winning much praise from the local press. In addition to the Rosary the following specialties were given between acts: Los Argentinos, whirlwind dancers; Princess Zelda, the woman of mystery; Ed Lawrence, singing the Holy City, and Nick Palavadra, in his dress-suit specialty act.

The Calling of Dan Matthews was the attraction at the Garden Theater, Kansas City, Mo., last week, presented by the Dubinsky Brothers' Stock Company. The principal roles were splendidly played by Irone Daniel, Ed Dubinsky and Barney Dubinsky. This week's bill is a new version of Freckles, prepared especially for the Dubinsky Brothers.

Blanch Bowers, former character woman with the Ed C. Waller Stock Company, recently joined the Florence Carter Stock Company. Miss Bowers writes that the Carter Company is doing very nicely through Nebraska. The roster is: Florence Carter, owner; Whit Brandon, manager; Marie Sanger, Ada Darret, Blanch Bowers, Fred Lorch, Theodore Snyder, William Stanton and Irving LaKye.

THE GAUDSMIDTS
AND THEIR DOGS
MERRY CHRISTMAS TO ALL
ORPHEUM CIRCUIT Direction, PAUL DURAND

CLOSED

(Continued from page 39)

breaking right for you lately, but am 'squeezing' for you to make good in Saint Lou. So try your best.

"Your friend,
"JIM MURPHY."

Leighton was on third, but he had made up early, as was his custom when opening at a new house. After his wife's collapse on the preceding Saturday night Leighton had himself begun to show signs of the great nervous strain under which he had been laboring for the last few weeks. He had found hope in the telegram from Murphy, but he was fearful of his wife's condition, and the letter he had just received from his agent discouraged, rather than cheered, him.

"We have got to make good," he told himself again and again. "If we are a 'frost' this afternoon we may as well pack up and quit the business for good."

Half an hour later he was standing in the first entrance, waiting for the orchestra to "play him on." As the strains of the familiar introduction came to his ears Leighton experienced a strange sensation in his breast—a feeling which comes to every performer in his first time on the stage. With difficulty he fought it off and stepped boldly before the audience—a dreadfully unappreciative, unappreciative audience, cold and unresponsive. At the finish the drop descended and a terrible silence. Leighton and Smith had scored another "frost." With misgivings they made their way back to their dressing room, where the woman dropped disconsolately upon a trunk, while the man sank into a chair, resting his chin in his hands and gazing thoughtlessly into the mirror on the shelf in front of him.

The stillness of the little room was not to remain undisturbed for long, however, for hardly had the strains of the opening song of the following act died away than a knock was heard on the door, and the stage manager thrust his head through the opening to impart the unwelcome information that the house manager wanted to see "Leighton and Smith." With a careless "all right" Leighton proceeded to remove his make-up, while his wife dispiritedly gathered up the wardrobe and began placing, piece by piece, away in the trunk.

Leighton, after he had exchanged his stage suit for his street clothes, reached into a handbag and withdrew something which he was careful to conceal from his wife. Slipping it into the pocket of his coat, he walked out, saying to his wife:

"Wait here for me, Mary."

Philip Macomber, resident manager of the Novelty Theater, was seated at a desk in his private office, penning a brief dispatch on a small sheet of yellow paper when Leighton entered the room.

Conscious that the door had been opened, he turned in his chair, and, on seeing Leighton, said briefly:

"You're closed."

There was a brief silence, during which the man standing beside the desk did not move. Leighton stood, with his hands in the pockets of his coat. He had not even gone through the formality of removing his hat on entering the manager's presence.

"Well," said Macomber, looking up, finally, "what are you waiting for? I said you're closed."

"And I say we're not closed."

The tone of the performer's voice caused Macomber to start, and as he stared at Leighton his eye suddenly caught the glint of steel in his visitor's right hand.

"I say we are not closed," said Leighton, deliberately, his hands trembling. "And don't try to summon anyone or you'll never hook another act," he added, with sudden desperation.

Macomber parted his lips in a faint smile.

"Really, I—I don't quite see the necessity for this," he stammered.

The look in Leighton's eyes removed any doubt which the manager might have entertained that he meant just what he said. But the occurrence was such an unusual one he could not understand it. He had closed act after act during his career as a manager, but in all his experience he had never found himself in such a situation as on the present occasion.

"You may not see the necessity for it, but I do," Leighton replied, coolly. "There are many things in a performer's make-up which you managers do not see—or understand," he added, "and this is one of them. This week means life or death to us, as far as the show business is concerned, and if it's to be the latter then I'm going to carry you down with us."

"But—" Macomber began.

"I know you think we're rotten because we were a 'frost' this afternoon," Leighton continued, "but there's a reason for our failure, and I hope you may discover it before the week is out. Pleading never won anything for a man or woman in this business, and it won't get anything from you, either. When a man sees his last chance of making an honest dollar slipping away from him he ought to be forgiven if he becomes desperate, and I'm going to play



AL. G. FIELD

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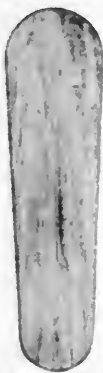
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out this week in your house if I have to keep you with me all the time I'm doing it."

Macomber laughed.

"You know that would be impossible," he said. Leighton realized this, and, in spite of his grim determination to force the manager to alter his decision, his eyes filled with tears.

Macomber tried to read him. What was the reason for this man's determination to play the week out? Was he mad, or was he actuated by a false notion of his ability? Did he really believe his act was good? These and other possible reasons suggested themselves to the manager. The first only did he seriously consider. The possibility of Leighton's derangement impressed him, yet after a careful study of the performer's finished features he finally discarded this notion also. It became apparent to him that his visitor was laboring under some great physical or mental strain. The man had a secret worry. In his heart, accustomed as he was to dealing harshly with members of the profession, Macomber pitied the man who stood beside him.

"Put away your gun, Leighton," he said, finally. "Don't take it so seriously. Come around tonight and I'll try you again."

Leighton let his arm fall, but the look in his eyes gave away to one of distrust. He was prepared to speak when Macomber leaned toward him.

"Don't be afraid that I will double-cross you, Leighton," he said. "Even a manager can keep his word, sometimes, and this is one of the times I keep mine. What has passed here this afternoon is between ourselves. I think I understand your case and, to assure you that I mean what I say, here is my hand."

Leighton slipped the revolver back into the pocket of his coat. Then he stretched out his hand until it touched Macomber's.

"I'm sorry," he said.

"Cheer up, old man," said the manager, cheerfully. "I'll give you a better spot tonight."

When Leighton had gone Macomber sat for a long time thinking over the matter. Finally

he arose, closed his desk, took the small piece of yellow paper on which he had scribbled a message to Murphy, crumpled it in his hand and tossed it into the waste basket.

III

Leighton and Smith, when they returned to the Novelty Theater that evening, were met by a messenger boy, who handed them a telegram. Leighton hurriedly tore open the envelope, and, when he had read the message, he passed it to his wife, saying: "Look, Mary. Good news at last."

The young woman took the piece of paper from her husband's hands, and, as she read the message it contained, she passed her right hand over her eyes and cried:

"Thank God. It's over."

"You're on sixth tonight," the stage manager informed them as they turned to go to their dressing room.

"Now we can act again," said the man to his wife, when they were alone in the room.

"If we had only known before the matinee," she said, wiping her eyes.

"It's all right, anyway," Leighton replied. "The manager will make his report on the way the act goes tonight. I'm sure of that."

It was with old-time spirit that Leighton and Smith went through their act that night. It was apparent that Macomber, in putting them on sixth on the program, was doing all he could to give them a "fair show." Laughter frequently interrupted the action of their sketch, and the applause at the finish was most encouraging. Up and down went the drop, once, twice, three, four times, Leighton and Smith bowing their thanks to the audience, and when they returned to their dressing room it was with the knowledge that they had at last scored the biggest kind of a hit. The stage hands and other performers were dumbfounded, and Macomber, who had been watching for the act to take another flop, was, as he himself expressed it, "literally taken off" his feet. When he had recovered he hurried backstage and sought out the team in their dressing room.

"May I come in?" he inquired, after knocking at the door.

"Yes; if you don't mind sitting on a trunk," Leighton replied.

As the manager entered Leighton, in his shirt sleeves and with a grease towel over his shoulder, turned and faced him.

"I'm very sorry—in a way, Mr. Macomber," he began, apologetically, "for my manner toward you this afternoon, but if I hadn't—"

"If you hadn't you would not have been able to convince me how good you are, eh?" Macomber interposed, laughingly.

"What was it, Bert? You haven't told me," said his wife.

"It was a little misunderstanding, that was all," Macomber replied, very adroitly saving Leighton some embarrassment.

"You weren't able to understand me then," Leighton continued, "but now I think you will."

"Crisis passed; baby now on road to recovery."

As he folded the telegram Macomber observed thoughtfully:

"This never occurred to me. It must have been pretty hard working out there with this trouble at home."

"You don't know, you can't realize how hard it was to go out there and try to make those people laugh, knowing that your baby was sick and liable to die at any minute," said Mary Smith, tearfully. "There are many things in this end of the business that an outsider doesn't see or know about. When we were on the 'small time' last season we were a big hit in all the houses, but we didn't have any sickness to worry us then. This season we took the baby with us and we were as big a hit as ever until he was taken down with the fever. Then we had to send him home and keep on working to pay the doctor. And the baby kept getting worse, and the doctors were about to give up hope. Oh, the suspense was terrible. I simply just couldn't put my heart into my work like I used to do, and the result was that we were a 'frost' in every town we played, just as we were here this afternoon."

And the poor woman leaned over the back of a chair and cried.

"There, there," said Macomber, consolingly.

"That is all past now and I know things will be better. I'm going now to complete my report to the head office, and while I'm doing it I'll wire Murphy to fix up the rest of the circuit for you, beginning next week."

"Oh, thank you."

The woman was very grateful.

"I am sure we appreciate your kindness," said Leighton. "My only regret is—"

Macomber cut him short.

"I am the man who should talk of regrets," he said. "You have nothing to regret except the bad impression you left behind you in a couple of yep towns, while I—well, I regret that I did not meet a man of your caliber earlier in life. It might have made me a better manager. However, I'm glad Murphy persuaded me to play you, Leighton, and"—he added this with significant emphasis—"I'm glad you showed me that little thing in the office this afternoon. If you hadn't I never would have been able to appreciate your situation."



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VAUDEVILLE NOTES

On Thanksgiving Day the George Primrose Minstrel Company, making their second tour over the Western Time, gave a performance in the Chapel of the Illinois State Penitentiary, Joliet, before eighteen hundred inmates. Two preliminary acts also showed. The overture was by the Prison Honor Band of thirty pieces. The first act was The Three Weber Sisters, in an acrobatic and athletic offering. Following them was John Geiger, the violinist. Were this a review it could be said that "he stopped the show." The third and final offering was given by Mr. Primrose and his company, including Happy Jack Lambert, Jack Weir, Harry Selvers, Will Haynes, Oscar Sydney, Fred Holmes and Al Primrose. The inmates appreciated the show immensely, and are very grateful to the performers.

The Morning News, of Waco, Tex., said in a recent edition: "On Thursday evening Mr. Gray gave I Miss You Just a Little More Each Day, by Rocco Venuto. This is a tender and melodious little song, composed in the popular vein, and has proven to be one of the most popular of the new songs. Mr. Venuto is the xylophone player in the Cavallo Band, and this song is only one of many of his compositions which have become popular." Mr. Venuto is also manager of the Wolf-Camp Music Company, of 6639 Washington Boulevard, St. Louis.

Jack Frear, of Frear, Baggott and Frear, played the New Sun Theater in Springfield, O., Thanksgiving week, and as a surprise he and his bride gave a dinner to several performers who were on the bill. Manager R. C. Jones, of the theater, was guest of honor. It was a real turkey spread, with all the trimmings. Jack and his better half had rented rooms unknown to the rest of the crowd, and the dinner was a most agreeable surprise. Mr. Jones said: "I had expected to have the pleasure of eating at a restaurant, but all the comforts of home beat the public dining place by several yards."

Jean Bedini, with the Puss Puss Company, showed the keenness of his eye recently in Toledo, O., and incidentally created some publicity when he held a fork in his mouth and caught a turnip which was tossed from the top of a fourteen-story building. A cabbage and two turnips were thrown first, to enable Bedini to gauge the distance. The first turnip struck him on the nose bone, but the last thrown landed squarely on the fork. And the Mayor of Toledo tossed the turnip.

Nine hundred inmates of the Western Penitentiary at Pittsburg, Pa., will long remember "Denny" Harris, of the Harris Theater. On Thanksgiving Day, Mr. Harris arranged a vaudeville program for the inmates, and the treat was genuinely appreciated. Among the acts were: Albert Gamble, the lightning calculator; Fitch Cooper, rube comedian; Charles Dalzell and Company, in The Little Stranger, and the George East Orchestra also contributed some lively airs, and it was a real day of thanksgiving for everyone.

The McGinty Music Publishing Company, of Atlanta, Ga., is kept busy these days sending out professional copies and landing new acts to use its numbers. The McGinty Company has a catalogue of twenty-two numbers that are proving great sellers, and in addition has landed in the past two months over one hundred singers and acts. James McGowan, writer of Colleen and Erin, is now playing week stands at the picture

KATHERINE BIRDEN TALBOT



Miss Talbot is the handsome and talented daughter of S. H. Talbot, manager of the Chestnut Street Opera House, Philadelphia. She has been on the stage for several years, steadily advancing in her chosen career, and a bright future is predicted for her.

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theaters in the South, featuring the McGinty numbers. Sophie Tucker is using I Said I Didn't Love You.

Eugene Marcus, the American Cowboy, who is playing independent vaudeville in the Middle West and North, lost his father on November 9. The elder Marcus was 58 years old. Eugene does a high-class novelty Western act, featuring rope spinning, pistol sharpshooting, etc. He is at present appearing in Illinois.

The Cornett Sheet Music Company, of Newport, Ky., has just released the following new songs: Across the Waving Waters My Sweetheart Calls for Me, of which the lyric and melody are by E. C. Gregg, and I Am Longing for My Old Kentucky Home, by J. R. Randall. My Little Irish Girl, lyric by Frank Cornett and melody by Harry Berry, is said to be one of the best girl songs these boys ever turned out.

The Two Gilpins, with the Lost in Mexico Company, have favored The Billboard with a very flattering poem, which is complimentary enough to bring forth the blushes still. Space will not permit us to run the poem, but we will have to say that The Gilpins are SOME poets.

Alba Omar and Mile Margina presented A Night in the Orient as a special added attraction with Richey Craig's Fad and Follies Company at the Garrick Theater, New York, recently. This act is appearing in and around New York to success.

George Mack and Company, in a dancing and singing act, with electrical effects, were the feature of the weekend bill at the Auditorium, Auburn, N. Y., December 4. The company is

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ZIT, New York Journal: "Mercedes is wonderful, he is marvelous, he has the greatest act of its kind that has ever been pulled in this town."

BURNS MANTLE, New York Mail: "Between them they accomplish the most remarkable mental feat ever conceived or promulgated by man."

PROF. PETERSON, University of Utah: "The performance may be explained by the theory of muscular vibration set up by the intense thought which affects both parties."

ASHTON STEVENS, Chicago Examiner: "It's an unflinching wonder."

CHARLES COLLINS, Chicago Evening Post: "Mr. Mercedes the mental MARCONI."

PROFESSOR DAVID EDGAR RICE, Ph. D., Columbia University: "NO EXPLANATION EXCEPT THOUGHT TRANSFERENCE."

HON. LYMAN J. GAGE, Ex-Secretary U. S. Treasury: "This is genuine thought transference."

PROF. JAMES H. HYSLOP: "A WONDERFUL DEMONSTRATION OF TELEPATHY."

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NOTICE

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routed over the United Time for the next seven weeks.

Billy Hearn has quit vaudeville for the present, and is star entertainer at the Criterion Cabaret, Elmira, N. Y. The Criterion is owned by Tony Prime, formerly well known in burlesque. Harry Herbert, Rick Dempsey and Charlie Delaney also furnish songs and smiles at the Criterion.

Harry Monntford administered a good stiff call to Conley as soon as he learned that The Billboard representatives were persona non grata at the Chicago White Rats' Office. Conley denied the accusation, claiming that his utterances had been misconstrued.

Genevieve Palmer, a singer of Joliet, Ill., has not yet been heard of to a great extent in vaudeville, but she is forging toward the front just the same. Miss Palmer has merely begun her vaudeville career, and a brilliant future is predicted.

The Baker Theater Hippodrome of Varieties, Rochester, N. Y., which Elmer J. Walters opened with vaudeville a few months ago, has been closed to undergo some additional changes, and will be reopened soon with a change of policy.

Van Hoven, the dippy, mad magician, who opened at the Alhambra Theater, London, Eng., November 8, for a ten weeks' engagement, writes that he has sold his New York home, and will build another when he returns from across the pond.

Pietro Delro writes The Billboard from Portland, Me., that he has closed contracts with the Victor Talking Machine Company to furnish fifteen records for that concern, for which he will receive \$10,000 in advance.

Anyone knowing the publisher of the song, He Goes to Church on Sunday, So They Call Him an Honest Man, will oblige by notifying the Song Department, Billboard, Cincinnati.

M. D. Gibson, manager of the Majestic Theater, Elmira, N. Y., is now running Triangle photoplays in addition to vaudeville.

Roy Fair is back at his home in Fredonia, Kan., after a successful season, managing a vaudeville company on the road. He states that the company will open again about January 1.

George M. Spence wants it distinctly understood that he was never connected, directly nor indirectly, with the Owen Booking Agency.

Harry Collins, formerly with the Daly Music Publishing Company, and later general sales manager for Parke, Daniels and Friedman, Inc., of New York, is just getting over a very serious

illness, having been laid up for the past month with pleurisy and pneumonia.

Jack Le Claire is with the Lind Trio in vaudeville.

KEITH ACTS IN CHESTER

The Morning Republican, of Chester, Pa., says in its issue of December 4: "With the announcement made by Leon W. Washburn, proprietor of the Washburn Theater, that beginning Monday of next week the local playhouse will be placed on the Keith Circuit theater is to be provided with the best vaudeville that can be seen in any of the larger theaters of the metropolis. As a provider of theatrical amusement for the people of Chester for the past four years Manager Washburn deserves considerable credit."

YORK THEATER CLOSED

York, Pa., Dec. 11.—The York Theater, which, up until this week, presented Keith vaudeville, was closed without notice Monday. The management has not announced the reopening any further than to state that the closing is only temporary.

NEW STOCK ACTRESS

Boston, Mass., Dec. 9.—Miss Rose Saltonstall, daughter of a Boston banker, made her debut on the professional stage last Monday night, when she appeared in the part of Ella Delaney, in Charley's Aunt, at the Castle Square Theater. She carried her role well, and made quite an impression upon the audience.

Some time ago it was announced that Miss Saltonstall was going to make her initial stage appearance with a Broadway production, since which she has admitted that her efforts to sign with the New York managers, were unsuccessful.

FRENCH PLAYERS ARE MARRIED

New York, Dec. 9.—Edgar Bockman and Irene Borden, both in the cast at the Theater Francais, surprised their friends this week by announcing that they were married November 17 at the City Hall. They were too busy with their stage work to take a honeymoon trip, and while laying off this week are rehearsing a one-act play by Michel Carre, called Son Homme, in which they will appear next week. In addition to appearing at the Theater Francais Miss Borden sings at Chez Fysher. Early this season she was with Elsie Janis, in Miss Information.

Advertisement for GUZMANI TRIO, featuring a globe and illustrations of performers. Text includes "WORLD'S GREATEST POPEY SQUAD" and "MERRY CHRISTMAS TO ALL OUR FRIENDS."

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A School for Critics
(Continued from page 39)

very probably they will be instructed to dwell upon the manager's words—to write a eulogy on frankness, and to ring in the adjectives "spicy," "risque," "saucy," and, perhaps, "daring." Before a pupil could possibly use the word "daring," he must be carefully examined, and it may be necessary even to call up the producer and ascertain if that far-reaching word meets his pleasure.

On the whole, the musical show is a very pleasant task for the mindless pupils of the school of sympathizers. Of course, even the suspicion of a mind—even a mind that contemplated dawning!—would be poisonous and really dreadful. The sympathizer has much more opportunity with the musical show than he could possibly have with any other form of "entertainment." The game is so tremendous, one can sympathize so acutely, so reverently and so artistically. One can almost read the quotations in the following day's papers!

It is important that the sympathizer be taught the value of crescendo in his adulation. For instance, even a manager would grow tired of the superlative all the time, and for everybody! Managers, I am told, have favorites (I say, I am told, for, of course, I could not know it), and it is a wise thing for the sympathizer to discover them. It will be no trouble. All he has to do is to talk to a few theatrical people and the knowledge will be borne in upon him speedily. The favorites must get the superlative, however fearful they may be, and to the others must be allotted the positive and the comparative. Of the favorite the pupil may say: "She justified every managerial expectation," or "she dominated the entire situation." The latter phrase will have the added merit of being absolutely true.

The grave error of the old-time critic was occasionally to prefer some "supporting" member of the company to the star. This error, I may add, is largely responsible for the contempt with which the old-time critic is regarded in managerial circles. If Tottie Cough drop, after an arduous career in the chorus is set up as a star, then it is the manifest duty of every sympathizer to use the same terms in speaking of her as he would have applied to Sarah Bernhardt in her heyday. This point must not be argued or gained or trilled with. Every school of sympathizers will make this a fundamental axiom in the instruction of its pupils. It must be emphasized with a sort of "That goes. See?" The rock that has shipwrecked so many crafts must be indicated.

Of course it would be silly and tactless for a pupil to ask of a manager simply: "Which is the favorite? Whom shall I boom?" I don't advise any such course. I don't think that it would even be nice. As I said, it is an easy thing to discover, both by a perusal of certain papers and by intimate conversation with theater folk. A pupil must be so certain of it that he can make no mistake. The most awe-inspiring results might accrue from mistakes.

The pupils of the school of sympathizers would, of course, take up a course of reading in old criticisms, so that they could learn what to avoid and what pitfalls to steer away from. The very things that critics have said, sympathizers must refute. There must be no sarcasm, no satire, no humor, no levity, no joyousness, and, above all, no intelligence in anything they write. Sometimes they may suffer a little from rival managers. They may praise a performance to the skies with every adjective in their vocabulary, and they may discover that a rival firm about to make a similar production is extremely indignant. This is, of course, a very awkward condition of things to cope with, but it is inevitable. It is even of-recurring.

Still, a school, properly appointed, need not despair even of "righting" this. It is always possible to add to a column of sympathetic adulation: "Nothing could possibly be as fine as this production of the Messrs. Blank, except, of course, the promised production of the Messrs. So-and-So." The object of the sympathizer, as you may perceive, is to sympathize with each and every one, not only in the present, but in the past and in the future. The sympathizer can not afford to burn his bridges as the critic did. He must not try to live in a temporal Utopia, but in a perpetual one. The magnificence he inspects one night will be duplicated the next night—and the next! You may say that he will run through his list of adjectives. The school will see, however, that he has no list—or he might be accused of trying to advertise himself by owning a "style"—but that he employs the same serviceable and well-tried words in each review.

In fact, the school for sympathizers should be a thriving institution, and the old-time critics can go over to the "movies" that actually seem to hanker for minds. Sympathy for pictures, of course, is something that can only come later.

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Boylan—Delite, A. F. Carselle, mgr.; s. c., 300; p., 12,000.
Vera—Dixie, O. K. Holland, mgr.; s. c., 315; p., 1,600.

ARIZONA

Bisbee—Orpheum, Royal and Lowell Theaters, Progressive Am. Co., props.; p., 20,000.
Mesa—Coliseum, W. Menhennet, mgr.; s. c., 400; p., 2,500.
Mesa—Majestic, W. Menhennet, mgr.; s. c., 432; p., 2,500.
Superior—Pastime, R. U. Dawson, mgr.; s. c., 200; p., 500.
Winslow—Electric, T. K. Seeger, mgr.; s. c., 500; p., 4,000.
Yuma—Yuma, H. C. Johnson, mgr.; s. c., 700; p., 4,000.

ARKANSAS

Clarksville—New Theater, Joel W. Garrett, mgr.; s. c., 400; p., 3,000.
Deer Arc—Princess, Judge Gwyn, mgr.; s. c., 300; p., 2,000.
DeQueen—Princess H. E. Wood, mgr.; s. c., 500; p., 3,000.
Gardner—Imperial, F. E. Wright, mgr.; s. c., 300; p., 2,500.
Magazine—Orpheo, C. C. Chitwood, mgr.; s. c., 300; p., 1,200.
Rogers—Ozark, Mitchell & Morelock, mgrs.; s. c., 300; p., 4,500.

CALIFORNIA

Chino—Vaudeville, F. W. Jackman, mgr.; s. c., 400; p., 2,000.
Colusa—Gem, C. C. Kaufman, mgr.; s. c., 300; p., 2,500.
Corning—Maywood O. H., Alex. T. Case, mgr.; s. c., 450; p., 2,000.
Dunsmuir—Auditorium, Wm. R. Lee, mgr.; s. c., 500; p., 2,300.
El Centro—L. & S., W. H. Sawyer, mgr.; s. c., 400; p., 6,500.
Fillmore—Empire, Merton Barnes, mgr.; s. c., 250; p., 1,200.
Fullerton—Fullerton, R. A. Spelcher, mgr.; s. c., 450; p., 2,500.
Gridley—Fink's, F. Fink, mgr.; s. c., 500; p., 7,000.
Imperial—MacHenry, O. A. Lindeman, mgr.; s. c., 700; p., 3,500.
Kennett—Gem, Edgar S. Thompson, mgr.; s. c., 300; p., 1,200.
Lodi—Tokay, Sievers & Gatzert, mgrs.; s. c., 800; p., 3,000.
Lompoc—Lompoc O. H., W. Calvert, mgr.; s. c., 400; p., 2,000.
Roseville—Doris, B. F. Rutledge, mgr.; s. c., 500; p., 2,500.
San Fernando—Coly's, George F. Coly, mgr.; s. c., 250; p., 2,500.
San Jacinto—Jericho Club, J. R. Hannahs, mgr.; s. c., 250; p., 1,500.
Somers—Bon, Collins & Mohr, mgrs.; s. c., 400; p., 1,000.
Tulare—Majestic, S. J. Greenwood, mgr.; s. c., 500; p., 3,500.

COLORADO

Montrose—Empress, S. I. Shafer, mgr.; s. c., 550; p., 3,000.

DELAWARE

Dover—Boyd's, Wm. Boyd, mgr.; s. c., 400; p., 4,000.
Harrington—Reese O. H.; s. c., 450; p., 1,800.
Seaford—Wright Auditorium, J. A. Wright, mgr.; s. c., 400; p., 3,000.

FLORIDA

Alton—Alton Movies, J. M. Taylor, mgr.; s. c., 200; p., 1,200.
Brooksville—Star, C. Waugh, mgr.; s. c., 500; p., 2,500.
Bushnell—Bushnell O. H., W. F. Noble, mgr.; s. c., 400; p., 800.
Cedar Keys—Star, Y. H. Kirchbalm, mgr.; s. c., 300; p., 1,200.
Feldsmere—Dixie, M. E. Hall, mgr.; s. c., 243; p., 1,100.
Fernandina—Rex, Happy Wells, mgr.; s. c., 300; p., 4,000.
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H. Meyers—Court, J. W. Rogers, mgr.; s. c., 500; p., 3,000.
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Lakeland—Aldome, R. W. Cornell, mgr.; s. c., 600; p., 9,000.
Leesburg—Prince, O. B. Webster, mgr.; s. c., 300; p., 900 whites.
Live Oak—Dreamland, C. T. Wilkinson, mgr.; s. c., 200; p., 3,000.
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Titusville—Magnolia, Bert Johnson, mgr.; s. c., 450; p., 1,500.
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Batavia—Batavia O. H., E. M. Eberman, mgr.; s. c., 418; p., 6,000.
Bradford—Lyric, Anna Stock, mgr.; s. c., 200; p., 900.
Bushnell—Opera House, Jackson Bros., mgr.; s. c., 500; p., 3,500.
Diverson—Opera House, W. J. Reynon, mgr.; s. c., 500; p., 2,000.
Earlville—Lyric, F. M. Edgett, mgr.; s. c., 325; p., 1,500.
Flora—Opera House, S. E. Pirtle, mgr.; s. c., 500; p., 5,000.
Gibson City—Princess, Woolley Bros., mgrs.; s. c., 250; p., 2,500.
Martinsville—Martinsville Opera House, K. A. Bechtold, mgr.; s. c., 300; p., 1,500.
Metropolis—Elite, James Slick, mgr.; s. c., 450; p., 6,000.
Palestine—Rose, W. Harding, mgr.; s. c., 300; p., 1,700.
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Rossville—Duchess, Geo. W. Schumaker, mgr.; s. c., 480; p., 1,700.
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Shelbyville—Yale, F. S. Russell, mgr.; s. c., 346; p., 4,000.
Sumner—Starland, M. B. Jennings, mgr.; s. c., 375; p., 1,850.
Toluca—White Pearl, James Greig, mgr.; s. c., 400; p., 3,000.
Vandalia—Dixie, A. O. Myers, mgr.; s. c., 600; p., 2,000.
Viola—Gilbert's O. H., John Gilbert, mgr.; s. c., 250; p., 950.
Witt—Hippodrome, Anton Avena, mgr.; s. c., 500; p., 3,000.

INDIANA

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Cambridge City—Royal, Walter Jones, mgr.; s. c., 250; p., 2,200.
Churubusco—Olympic, F. B. Weaver, mgr.; s. c., 400; p., 1,200.
Clay City—Photo Play, M. C. Steward, mgr.; s. c., 250; p., 1,500.
Dugger—Opera House, F. L. Harding, mgr.; s. c., 500; p., 3,000.
Greenestle—Opera House, A. Cook, mgr.; s. c., 700; p., 5,000.
Jasnoville—Amuse-U, Geo. Parsen, mgr.; s. c., 300; p., 6,000.
Knightsdown—Alhambra, C. E. Zink, mgr.; s. c., 1,000; p., 2,800.
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Salem—Dream, J. H. Christy, mgr.; s. c., 443; p., 2,500.
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IOWA

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Corydon—Auditorium, Luger & Patterson, mgrs.; s. c., 750; p., 2,000.
Decorah—Star, R. J. Reif, mgr.; s. c., 700; p., 4,000.
Dysart—Dysart O. H., E. F. Douglass, mgr.; s. c., 400; p., 1,200.
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Ida Grove—Princess, D. C. Johnston, mgr.; s. c., 300; p., 2,500.
Kanawha—Magie, Petheram & Yeakel, mgrs.; s. c., 400.
Lenox—Olympic, Thos. Reiner, mgr.; s. c., 300; p., 1,500.
Marion—Orpheum, H. Allar, mgr.; s. c., 400; p., 5,000.
Moulton—New House, G. T. Carson, mgr.; s. c., 500; p., 1,500.
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 Anadarko—Columbia, J. I. Ransom, mgr.; a. c., 330; p., 4,000.
 Anadarko—Nugbo, W. H. Moore, mgr.; s. c., 300; p., 3,000.
 Broken Bow—Lyric, J. A. Shuffeld, mgr.; s. c., 350; p., 2,000.
 Congate—Wigwam, L. C. Honae, mgr.; a. c., 750; p., 10,000.
 Cushing—Grand, Sam A. Yout, mgr.; s. c., 000; p., 6,000.
 Miami—Auditorium, John H. Giffin, mgr.; a. e., 650; p., 5,000.
 New Wilson—Vale, W. M. Nowell, mgr.; s. c., 250; p., 1,000.
 Newkirk—Cozy, John L. Moore, mgr.; a. e., 350; p., 2,500.
 Okemah—Jewel, L. E. Donahue, mgr.; s. c., 300; p., 2,000.



Merry Christmas To All BROWNING AND DEANE

The Minstrel Man & The Wise Guy
Booked Solid Direction Harry Spingold



Tahlequah—Sequoiah, J. P. Thompson, mgr.; s. c., 700; p., 3,500.
Tonkawa—Empire, D. W. Shupp, mgr.; s. c., 500; p., 3,000.
Walter—Broadway, J. A. Wollam, mgr.; s. c., 500; p., 2,000.
Waurika—Empress, Eugene Mudd, mgr.; s. c., 350; p., 3,500.
Wilburton—Theatrical, C. B. Powell, mgr.; s. c., 300; p., 3,500.

OREGON

Central Point—Savoy, Frank H. Hull, mgr.; s. c., 250; p., 1,000.
Gold Hill—Comus, A. E. Kellogg, mgr.; s. c., 240; p., 800.
Heppner—Star, J. B. Sparks, mgr.; s. c., 350; p., 1,500.
Independence—Isis, Nelson & Henkle, mgrs.; s. c., 450; p., 1,400.
Marshfield—Noble, H. Marsden, Jr., mgr.; s. c., 750; p., 4,000.
Medford—Star, Dan L. Sharits, mgr.; s. c., 400; p., 12,000.
St. Helens—Columbia, P. T. Evans, mgr.; s. c., 250; p., 1,800.
Talent—Savoy, Frank H. Hull, mgr.; s. c., 175; p., 600.

PENNSYLVANIA

Ephrata—Grand, J. M. Krouse, mgr.; s. c., 800; p., 5,000.
Hellwood—Star, James Donahue, mgr.; s. c., 250; p., 1,500.
Mount Union—Luna, Vought & White, mgrs.; s. c., 500; p., 6,000.
Portage—Grand, C. O. Band, mgr.; s. c., 400; p., 5,000.
Pottstown—Hippodrome, Thos. H. Cook, mgr.; s. c., 1,000; p., 16,000.
Rimersburg—Opera House, W. R. Stopp, mgr.; s. c., 450; p., 1,000.
Towanda—Keystone, O. H. Wm. Woodin, mgr.; s. c., 800; p., 6,000.
Tower City—Pastime, Geo. D. Moore, mgr.; s. c., 500; p., 2,300.
West Newton—Grand, Parker & McKenry, mgrs.; s. c., 500; p., 5,000.

SOUTH CAROLINA

Cllo—Edens' O. H., J. D. Edens, mgr.; s. c., 500; p., 2,000.
Greer—Grand, C. W. Drace, mgr.; s. c., 400; p., 6,000.
Greer—Dixie, C. W. Drace, mgr.; s. c., 300.
Lake City—Idle Hour, E. P. Peyle, mgr.; s. c., 230; p., 1,200.

SOUTH DAKOTA

Alexandria—Opera House, Percy Smith, mgr.; s. c., 350; p., 1,000.
Colton—Woodman, T. E. Terris, mgr.; s. c., 300; p., 600.
Rapid City—Elks, A. J. Rose, mgr.; s. c., 300; p., 4,200.
Winner—Cosmo, J. C. Lakin, mgr.; s. c., 250; p., 1,000.

TENNESSEE

Copperhill—Oceee, P. H. Mulkey, mgr.; s. c., 300.
Dayton—Opera House, T. E. Denton, mgr.; s. c., 240; p., 3,000.
Franklin—Edenland, H. B. Freeman, mgr.; s. c., 240; p., 3,500.
Greenville—Gem, J. F. Wakefield, mgr.; s. c., 800; p., 7,000.
Paris—Dixie, Dixie Theater Co., mgrs.; s. c., 900; p., 7,500.
Tellico Plains—Monroe, James A. Cable, mgr.; s. c., 220; p., 2,500.
Union City—Reynolds, A. L. Cox, mgr.; s. c., 800; p., 6,000.

TEXAS

El Paso—Crawford, L. R. McClintock, mgr.; s. c., 850; p., 80,000.
El Paso—Texas Grand, L. R. McClintock, mgr.; s. c., 1,365; p., 80,000.
Italy—Elk, J. C. Couch, Jr., mgr.; s. c., 250; p., 2,000.
Jackburg—Opera House, C. A. Worthington, mgr.; s. c., 450; p., 1,500.
Marshall—Grand, D. W. Powell, mgr.; s. c., 1,250; p., 16,000.
Miles—Lyric, Chas. B. Bell, mgr.; s. c., 250.
Mission—Electric, T. A. Humason, mgr.; s. c., 400; p., 5,000.
New Boston—Fritz Mallin, Samuel Heath, mgr.; s. c., 250; p., 2,000.
Palestine—Majestic, Tim O'Connell, mgr.; s. c., 650; p., 15,000.
Rockport—Opera House, Hoffman & Merritt, mgrs.; s. c., 250; p., 1,500.
Terrell—Lyric, Gwynn & Ryar, mgrs.; s. c., 450; p., 5,500.

UTAH

Milford—Orpheum, Jas. Boyler, mgr.; s. c., 250; p., 1,000.

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IN SCENES FROM FAMOUS PLAYS—PORTRAYING
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PRESS—Richard Kean is an English impersonator of parts. Instead of overdrawn caricatures, they were real characterizations. Harry Lewis is one of the nuttiest nuts. It makes virtually three headline acts with the Gilbert and Sullivan revival.—St. Louis Republic, Nov. 9, 1915.

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TENNESSEE

VIRGINIA

Culpeper—Fairfax, J. L. Fray, owner; s. c., 500; p., 2,500.
Fredericksburg—Opera House, Benj. T. Pitts, mgr.; s. c., 700; p., 7,000.
Front Royal—Murphy, I. H. Trout, mgr.; s. c., 425; p., 1,500.
Marion—Passtime, D. Hutton, mgr.; s. c., 350; p., 2,727.
Martinsville—New Globe, E. L. Stephens, mgr.; s. c., 250; p., 4,500.
Radford—Colonial, H. Thornton Scott, mgr.; s. c., 405; p., 5,000.
Richlands—Opera House, C. G. Kendrick, mgr.; s. c., 500; p., 1,800.
South Boston—Princess, L. D. Johnaton, mgr.; s. c., 775; p., 5,000.
Winchester—Empire, J. H. Henry, mgr.; s. c., 950; p., 6,500.

WASHINGTON

Colfax—Pastime, R. G. Clendenin, mgr.; s. c., 300; p., 3,000.
Dayton—Dreamland, Wm. Hammer, mgr.; s. c., 400; p., 3,000.

WEST VIRGINIA

Huntington—Iola, J. S. Ball, mgr.; s. c., 400; p., 4,500.
Piedmont—Opera House, Floyd Linsinger, lessee; s. c., 600; p., 10,000.
Ravenswood—Colonial, J. W. McCoy, mgr.; s. c., 250; p., 1,500.
Spencer—Auditorium, H. H. Robey, mgr.; s. c., 408; p., 3,500.

WISCONSIN

Antigo—Palace, H. E. Hanson, mgr.; s. c., 700; p., 7,000.
Berlin—Atlas, Billy Diedrich, mgr.; s. c., 300; p., 7,000.
Bloomer—Ideal, Geo. H. Anacher, mgr.; s. c., 200; p., 1,200.
Burlington—Crystal, Walton M. Neel, mgr.; s. c., 375; p., 3,800.
Cornell—Lyric, F. E. Noyes, mgr.; s. c., 300; p., 1,000.
Crandon—Princess, H. E. Brady, mgr.; s. c., 250; p., 1,800.
Grand Rapids—Ideal, J. T. Stark, mgr.; s. c., 450; p., 7,500.
Hilbert—Mutual, Frank E. Pieper, mgr.; s. c., 517; p., 1,100.
Kewanee—Palace, F. Hershfeld, mgr.; s. c., 300; p., 2,000.
Merrill—Grand O. H., P. J. Angerhofer, mgr.; s. c., 800; p., 10,000.
Merrill—Cozy, P. J. Angerhofer, mgr.; s. c., 300.
Mondovi—Star, Geo. L. Kellan, mgr.; s. c., 250; p., 1,500.
New London—Grand O. H., Jack Hickey, Jr., mgr.; s. c., 800; p., 4,000.
Prairie du Chien—Mack's, J. D. McWilliams, mgr.; s. c., 350; p., 4,000.
Red Granite—Eagle, A. H. Grey, mgr.; s. c., 800; p., 1,500.
Reedsburg—Orpheum, M. G. Dellenback, mgr.; s. c., 235; p., 3,000.
Rhinelander—Majestic, H. C. Zander, mgr.; s. c., 650; p., 6,000.
Two Rivers—Empire, Frank Bonk, Jr., mgr.; s. c., 800; p., 6,000.
Waukesha—Auditorium, G. Frelson, mgr.; s. a., 1,000; p., 10,000.

WYOMING

Laramie—Root's O. H., Mr. Root, mgr.; s. c., 634; p., 5,000.

CANADA

ALBERTA

Bellevue—Lyric, C. W. Johnston, mgr.; s. c., 225; p., 1,500.
Blairmore—Opera House, C. W. Johnston, mgr.; s. c., 600; p., 2,000.
Calgary—Princess, Geo. Aylesworth, mgr.; s. c., 1,000; p., 65,000.

BRITISH COLUMBIA

Fernie—Grand, T. Uphill, mgr.; s. c., 500; p., 4,000.
Grand Forks—Empress, F. R. S. Barlee, mgr.; s. c., 400; p., 3,000.
Nelson—Starland, H. Brett, mgr.; s. c., 450; p., 6,000.
Rossland—Star, s. c., 500; p., 5,000.
Trail—Star, N. M. Trafton, mgr.; s. c., 500; p., 3,000.

NEW BRUNSWICK

Andover—Specialty, N. J. Wooten, mgr.; s. c., 450; p., 2,000.
Sackville—Imperial, A. A. Ayer, mgr.; s. c., 750; p., 2,500.

ONTARIO

Hanover—Lyric, E. R. Hogate, mgr.; s. c., 310; p., 3,500.



AKI TRIO

MERRY CHRISTMAS

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HAPPY NEW YEAR

U. B. O.



LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities
and of Special Interest to Novelty Manufacturers
and Dealers, Street Men, Fair Followers, etc.

- ARIZONA**
Tucson—Masonic Grand Bodies of Ariz. Feb. 7. P. K. Hickey, Box 806, Phoenix.
- ARKANSAS**
Pine Bluff—Ark. Bottlers' Prot. Assn. Feb. 14. Harvey E. Paul, Box 185, McGehee, Ark.
- CALIFORNIA**
San Francisco—State Hdw. Assn. March — L. R. Smith, 1001 1st Sav. Bank Bldg., Oakland.
- COLORADO**
Denver—Col. Wy. Laundrymen's Assn. Dec. — Ft. Collins—Col. Farmers' Cong. Jan. 3-8. Morris N. Dillon.
Greeley—Y. M. C. A. Feb. 4-6. W. S. Hopkins, Y. M. C. A. Bldg., Denver, Col.
- CONNECTICUT**
Bridgeport—Gr. Commandery Conn. Knights Templar. March 21. Eli C. Birdsey, Meriden, Conn.
Hartford—Conn. Dairymen's Assn. Jan. 25-27. J. G. Schwenk, Jr., Meriden.
Meriden—State Assn. Letter Carriers. Feb. 22. Adrian R. Dunn, Middletown, Conn.
New Haven—Gr. Chapter O. E. S. of Conn. Jan. — Harriet I. Burwell, Box 208, Winsted.
- DELAWARE**
Wilmington—Gr. Lodge A. O. U. W. of Dela. March 7. C. B. Prettyman, 900 Washington st.
- DISTRICT OF COLUMBIA**
Washington—Am. Hist. Assn. Dec. 28-31. W. G. Leland, 1140 Woodward Bldg.
Washington—Natl. Marine Eng. Beneficial Assn. Jan. 7. Geo. A. Grubb, 1040 Dakin st., Chicago, Ill.
Washington—Am. Economic Assn. Dec. 28-31. Allyn A. Young, Cornell Univ., Ithaca, N. Y.
Washington—Am. Sociological Soc. Dec. 28-31. E. W. Bedford, 68th and Ellis ave., Chicago, Ill.
Washington—Assn. of Government Contractors. Jan. — Algernon Blair, Montgomery, Ala.
Washington—Am. Assn. Masters, Mates & Pilots. Jan. 18. M. D. Tenniswood, 308 Vine st., Camden, N. J.
Washington—Natl. Conv. Chamber of Commerce, U. S., Feb. 8. Elliot H. Goodwin, Riggs' Bldg.
Washington—Internatl. Academy Sciences & Letters, Inc. March 6. H. P. Holler, Ph. D., 1400 Chapin st.
Washington—G. O. P. Committee. Dec. 14. Chas. D. Hillis, natl. chairman, New York.
Washington—Amer. Civic Assn. Dec. 28-31. R. B. Watrous, Union Trust Bldg.
Washington—Natl. Amer. Woman Suffrage Assn. Dec. 13-19. Mrs. Geo. A. Mosshart, 1420 F st.
Washington—Eastern Fruit Growers' Assn. Feb. — O. B. Symons, College Park, Md.
- FLORIDA**
Tampa—State Fed. of Labor. Feb. — W. B. Harbridge, 116 E. First st., Jacksonville.
- GEORGIA**
Atlanta—Delta Tau Delta. Feb. 21-22. Kenyon B. Zainer, Peachtree Road, Atlanta.
Atlanta—Southern Bowling Congress. Dec. — Athens—Ga. State Hort. Soc. January, 1916. T. H. McLattin, Col. of Agrl.
Athens—Ga. Dairy & Live Stock Assn. January, 1916. Milton P. Jarnagin.
Macon—Ga. Hotel Men's Assn. 2d week Dec. Fred Houser, 404 Chamber of Commerce Bldg., Atlanta, Ga.
- ILLINOIS**
Bloomington—Farmers' Grain Dirs.' Assn. of Ill. Feb. 7-9. A. N. Steinbart, Durlay Bldg.
Carbondale—S. Ill. Ret. Lbr. Dirs.' Assn. Jan. 1916. R. H. White, Marissa.
Chicago—W. Assn. Elec. Inspectors. Jan. 25-27. Wm. S. Boyd, 175 W. Jackson Blvd.
Chicago—Nl. Psi. 1st Fraternity. Feb. 14. Dr. C. C. Markey, 1426 People's Gas Bldg.
Chicago—Licensed Tugmen's Protec. Assn. of Am. Jan. 18. H. H. Vroman, 295 Baynes st., Buffalo, N. Y.
Chicago—Ill. Lumber & Bldrs.' Supply Dirs.' Assn. Feb. 15-17. Geo. Wilson Jones, 431 S. Dearborn st.
Chicago—Ill. Gas Assn. March 22-23. H. H. Clark, 136 S. Harvey ave., Oak Park.
Chicago—Religious Educ. Assn. Feb. 28-March 2. Rev. Henry F. Cope, 332 S. Michigan ave.
Chicago—Federation Bohemian-Slavonian Benev. Frat. Societies. Beginning March 20. Otto T. Pergler, 1808 Avers ave.
E. St. Louis—Southern Ill. Milk Producers' Assn. Feb. 8. Cyrus Love, Worden, Ill.
Moline—State Florists' Assn. March 7-8. J. F. Amann, Edwardsville.
Murphysboro—Ill. Firemen's Assn. Jan. 11-13. Walter E. Price, Box 142, Champaign.
Peoria—State Miners' Assn. Feb. — Peoria—Ill. Master Plumbers' Assn. Jan. 25-27. W. C. Haviland, 336 Coulter Bk., Aurora.
Urbana—Ill. State Hort. Soc. 3d week in Dec. A. Augustine, Normal, Ill.
Urbana—Ill. Corn Growers & Stockmen's Conv. Jan. 17-20. Harvey J. Sconce, Sidell.
Urbana—Ill. Soc. Engineers & Surveyors. Jan. 26-28. E. E. R. Tratman, Wheaton, Ill.
Urbana—Champaign—Ill. Section Am. Water Works Assn. Jan. 25-27. Edward Bartow, Univ. of Ill., Urbana.
- INDIANA**
Columbus—Ind. State Grange of P. of H. Dec. 14-16. N. H. Golden, Mishawaka.
Fl. Wayne—State Assn. Master Plumbers. March 6-8. Paul J. Dolan, Laporte.
Fl. Wayne—State Assn. Master House Painters & Decorators. Jan. — E. G. McNeal, 3012 Central ave., Indianapolis.
Indianapolis—Ind. Eng. Soc. January, 1916. Chas. Brossman, 1616 Merchants' Bank Bldg.
Indianapolis—Ind. Retail Hdw. Assn. Jan. 25-28. M. L. Corey, Argos.
La Fayette—State Dairy Assn. Jan. 13-16. H. C. Mills.
- IOWA**
Davenport—Ia. Ice Dirs.' Assn. March — Des Moines—Ia. Marble Grante Dirs.' Assn. Jan. 20-21. C. D. Oldham, Perry.
Des Moines—Iowa Beekeepers' Assn. Dec. 14-16. S. W. Snyder, L. B. 137, Center Point, Ia.
Des Moines—Iowa Press Assn. Feb. 10-17. O. E. Hull, Leon, Ia.
Des Moines—Ia. Ret. Clothiers' Assn. Feb. 9-12. C. E. Wry.
Des Moines—Ia. Ind. Telephone Assn. March 14-16. Chas. C. Deering, 713 Central Life Bldg.
Keystone—Farmers' Inst. & Sport Course. Jan. 17-22. W. C. Hamann.
Waterloo—Northeastern Ia. State Teachers' Assn. March 30-April 1. John Cherny, Independence.
- KANSAS**
Hutchinson—Central Kan. Teachers' Assn. Feb. — Eleanor Harris, 218 W. Seventh st.
Manhattan—Kan. Eng. Soc. Jan. 18-19. C. A. Porter, City Hall, Topeka.
Pittsburg—State Bottlers' Assn. Jan. 18-19. M. Cuthbertson, Sterling.
Topeka—State Bar Assn. Latter part of January. D. A. Valentine, State House.
Topeka—Gr. Chapt. R. A. M. of Kan. Feb. 14. Elmer Strain, care C. K. I. & P. R.
- KENTUCKY**
Lexington—Ky. Press Assn. Dec. — J. Cur- tis Alcock, Box 77, Jefferson, Ky.
Lexington—State Hort. Soc. First week in January. C. W. Matthews, State Univ.
Lexington—Ky. Corn Growers' Assn. Jan. 3-5. T. R. Bryant, care Expt. Station.
Lexington—Ky. Dairy Club. Jan. 5. J. J. Hooper.
Lexington—Ky. Beef Cattle Assn., Jan. 4; Swine Breeders' Assn., Jan. 5; Sheep Breeders' Assn., Jan. 7. E. S. Good.
- MAINE**
Portland—Me. State Grange. Dec. 21-23. E. H. Libby, R. F. D. 4, Auburn, Me.
- MARYLAND**
Baltimore—Natl. Assn. of Builders' Exchanges. Feb. 21-23. J. M. Vollmer, Realty Bldg., Louisville, Ky.
Easton—Peninsula Hort. Soc. Jan. 11-13. Wesley Webb, Dover, Del.
- MASSACHUSETTS**
Boston—Mass. State Board of Agrl. Jan. 4-6. Wilfred Wheeler, Concord, Mass.
Boston—Mass. Assn. Asst. Postmasters. Feb. 22. H. E. Webber, Box 1, Salem.
Boston—New England Coal Dealers' Assn. March 29-30. Chas. H. Haskell, 847 Old South Bldg.
Fall River—State Council Carpenters. Feb. 21-24. E. Provost, Jr., 642 Chicopee st., William- sicut, Mass.
Haverhill—Order Un. Am. Mechanics. Feb. 22. A. Blakely, 343 Union st., Lynn.
Springfield—Mass. State Grange P. of H. Dec. 14-16. Wm. N. Howard, N. Easton.
Springfield—Gr. Lodge N. E. Order of Protec- tion. March 8. Eben S. Hinckley, 101 Tremont st., Boston.
- MICHIGAN**
Grand Rapids—Mich. Ret. Hdw. Assn. Feb. 13-18. Arthur J. Scott, Water st., Marine City.
Grand Rapids—Mich. Ret. Monument Dirs.' Assn. Feb. — Roy Rogers, Saginaw.
Grand Rapids—Natl. Furniture Mfrs.' Assn. Dec. — R. W. Irwin, care Royal Furniture Co.
Grand Rapids—Mich. Beekeepers' Assn. Dec. 15-18. F. Eric Millen, E. Lansing, Mich.
Grand Rapids—Master Bakers' Assn. of Mich. Jan. 26. E. A. Heidt, Saginaw.
Lansing—State Veterinary Med. Assn. Feb. 3-4. W. Austin Ewalt, 22 Grand ave., Mt. Clemens.
- MINNESOTA**
Faribault—Executive Comm. Y. M. C. A. Feb. 17-13. E. W. Peck, care Y. M. C. A., Min- neapolis.
Glenwood—Natl. Ski Assn. of Am. Feb. 4-5. Aksee H. Holter, Ashland, Wis.
Mankato—Southern Minn. Teachers' Assn. Feb. — Kate Sparrow.
Minneapolis—Northwestern Clay Assn. Jan. — L. G. Rose, 3518 Marshall st., N. E.
Minneapolis—Int'l Bowling Assn. Feb. 11-14. Theo. J. Gronewold, 25 Court House, St. Paul.
Minneapolis—Farmers' Grain Dirs.' Assn. of Minn. Last week in Feb. H. J. Farmer, Airlie, Minn.
Minneapolis—Minn. Edit. Assn. Feb. 18-19. Herman Roe, Northfield.
Minneapolis—Minn. Ret. Furn. Dirs.' Assn. Feb. 10. W. L. Grapp, 609 N. W. Bldg.
Minneapolis—Minn. Ret. Jewelers' Assn. Middle or latter part of Feb. E. M. Schwenke, New Richmond.
Minneapolis—Minn. Automobile Trade Assn. Jan. 29-Feb. 5. Fred E. Murphy, 707 Andrus Bldg.
Minneapolis—Minn. Imp. Dirs.' Assn. Jan. 11-13. C. J. Buxton, Box 87, Owatonna.
Minneapolis—Natl. Assn. Dental Faculties. January, 1916. C. C. Allen, 10th & Trovost ave., Kansas City, Mo.
Minneapolis—Minn. Brotherhood of Threshermen. Feb. 2-30. F. D. Morrill, Box 165, Janesville St. Cloud—Central Minn. Educ. Assn. March 16-18. I. T. Johnson.
St. Paul—Minn. Ret. Mon. Dirs.' Assn. Jan. 4-5. C. J. Yackey, L. B. 3, New Prague.
St. Paul—Gr. Lodge A. F. & A. M. of Minn. Jan. 19-20. John Fishel, Masonic Temple.
St. Paul—Minn. Ret. Hdw. Assn. Feb. 22-25. H. O. Roberts, Metropolitan Bldg., Minne- sopolis.
St. Paul—Minn. Surveyors & Eng. Soc. Feb. — Geo. H. Herrold, City Hall.
- MISSOURI**
Columbia—State Dairy Assn. First week in January. P. M. Brandt.

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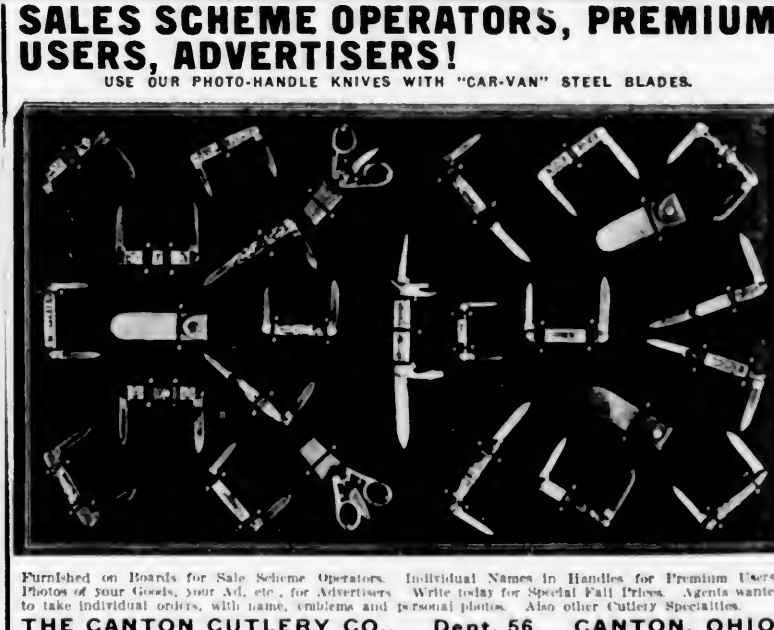
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THE CANTON CUTLERY CO., Dept. 56, CANTON, OHIO.

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Flavored with the finest Essential Oil of Spearmint obtainable

Our New → **STRONGMINT** ← Double Flavored

Gum is a winner for Fairs and Carnivals

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The Toledo Chewing Gum Co.

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The Highest Grade of Heavy Imitation Cut Crystal Glass. ASK for Catalog No. 101 C, containing Salad Bowls, Vases, Punch Bowls, Bonbon Dishes, Pickle Trays, Sugar and Cream Sets, etc. Prices range from 50c per dozen up. You can buy in quantities to suit yourself.

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IRIDESCENT GLASS (Rainbow Colors)

Ask us for Catalog No. 101 B, containing Lucky Lots, Vases, Plates, Punch Bowls, Water Sets, etc.

Kansas City—Mo. Valley Cannery Assn. Middle of January. J. P. Harris, Prairie Grove, Ark.
Kansas City—W. Ret. Impl., Veh. & Hdw. Assn. Jan. 11-13. H. J. Hodge, Abilene, Kan.
Kansas City—Western Assn. of Nurserymen. Dec. —. E. J. Holman, Leavenworth, Kan.
Monett—Ozark Fruit Growers' Assn. January, 1916. J. W. Strand, Box 478, Rogers, Ark.
St. Louis—United Mine Workers of A. Jan. 18. Wm. Green, 1106 State Life Bldg., Indianapolis, Ind.
St. Louis—Am. Carnation Soc. Jan. 20-27. A. F. J. Baur, Indianapolis, Ind.
St. Louis—Miss. Valley Ret. Impl. & Veh. Assn. January, 1916. Louis Ringe, Jr., St. Charles, Mo.
St. Louis—Alpha Tau Omega Frat. Dec. —. Claude T. Reno, Allentown, Pa.
St. Louis—Mo. Telephone Assn. Dec. —. W. W. Johnson, Jefferson City, Mo.
St. Louis—Mo. Ret. Hdw. Assn. Feb. 15-18. F. N. Reberer, 5138 N. Broadway.
St. Louis—Mo. Ret. Clothiers' Assn. Feb. —. L. T. Sanderson, Bowling Green, Mo.
St. Louis—State Bottlers' Prot. Assn. Feb. —. H. T. B. Johnson, 1423 Montrose st.
St. Louis—Natl. Assn. Merchant Tailors. Feb. 8-10. Samuel H. Spring, 209 Tremont Bldg., Boston, Mass.
St. Joseph—Medical Soc. of Mo. Valley March 20-27. Chas. Wood Fassett, 613 Lathrop Bldg., Kansas City.
St. Louis—Hoyal Arcanum. March 21. J. G. McCloskey, 726 Odd Fellows' Bldg.
St. Louis—Ancient Order 'In. Workmen of Mo. March 21. Wilbur J. Howell, 408 Bonold Bldg.
St. Louis—Natl. Coopers Assn. March —. Fred J. Renner, 2212 DeKalb st.

Sample Box, 45c.



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Genuine Spearmint Gum
1,000 PACKAGES, \$12.50

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More deliciously flavored and at lower prices than you have been quoted heretofore. Samples will be sent to you on application.

STANDARD CHEWING-GUM CO.

BALL GUM OUR SPECIALTY

50-58 Columbia Street, NEWARK, N. J.

Rochester—Natl. Assn. Ret. Nurserymen. January, 1916. F. E. Grover, 64 Trust Bldg.
Rochester—State Dairymen's Assn. Dec. —. W. E. Griffith, Madrid.
Syracuse—Associated Acad. Principals of N. Y. Dec. 27-29. Edw. P. Smith, 242 Bryant st., N. Tonawanda.
Syracuse—Syracuse Auto Dirs.' Assn. Feb. 21-26. H. T. Gardner, 626 University Bldg.

NORTH CAROLINA
Raleigh—Gr. Lodge N. C. Jan. 18. John C. Drewry, Masonic Temple.

NORTH DAKOTA
 Fargo—Tri-State Grain & Stock Growers' Conv. Jan. 18-21. W. C. Palmer, Agri. College.
 Grand Forks—N. D. Press Assn. Jan. —. J. H. McGarry, Alexander, N. D.
 Grand Forks—N. D. Retail Hdw. Assn. Feb. 16-18. C. N. Barnes, secy. Grand Forks—N. D. Soc. of Engineers. Jan. or Feb. E. F. Chandler, University, N. D.
 Grand Forks—N. D. Corn & Clover Conv. & Mid-Winter Fair. Feb. 1-6. D. V. Moore.

Johnstown—Central Pa., Dental Soc. Feb. 8-9. H. B. Lovell, 1112 12th ave., Altoona.
 Philadelphia—Bldg. Material Dirs.' Assn. of Eastern Pa. March —. Chas. H. Cox, Phoenixville.
 Philadelphia—State Lumbermen's Assn. Jan. —. Philadelphia—Eastern Ret. Impl. & Veh. Dirs.' Assn. Jan. —. Franklin Briggs, Woodbourne, Pa.
 Philadelphia—Morocco Mfrs.' Natl. Assn. Feb. 8. Laird H. Simons, 454 N. Third st.
 Pittsburgh—Ret. Lumber Dirs.' Assn. of Pa. Feb. 9-10. W. G. Hebeck, Park Bldg.
 Reading—Pa., N. J. & Del. Wholesale Grocers' Assn. March 8-9. Alvin M. Graves, 690 Source Bldg., Philadelphia.
 Scranton—Pa. State Educ. Assn. Dec. 28-30. J. P. McCaskey, Lancaster.
 State College—State Grange P. of H. Dec. 28-31. Nettie E. Allman.

RHODE ISLAND

Central Falls—High Court of R. I. Ind. Order of Fieters. Feb. 22. J. S. McGrath, Room 914, 10 Weybasset st., Providence.
 Pawtucket—R. I. Christian Endeavor Union. Feb. 22. Frank O. Bishop, City Hall, Providence.
 Providence—N. E. Div. Order Eagles. Week Jan. 18.
 Providence—Gr. Enc. of R. I. O. O. F. March 1. W. H. McKay, 20 Market sq.

SOUTH CAROLINA

Charleston—7th Annual Conv. Southern Comml. Congress. Dec. 13-17.
 Charleston—S. C. Bar Assn. Jan. 21.
 Columbia—S. C. Live Stock Assn. January, 1916. J. M. Burgess, Box 34, Clemson College, S. C.
 Greenwood—Head Camp S. C. W. O. W. March 21. R. S. Hood, Box 164, Sumter.

SOUTH DAKOTA

Sioux Falls—S. D. Ind. Telephone Assn. Dec. 15-16. A. S. Hill, Redfield.
 Sioux Falls—S. D. Ret. Hdw. Assn. Feb. 1-4. E. C. Warren, Box 23, Mitchell.

TENNESSEE

Memphis—Western Fruit Jobbers' Assn. of Am. Jan. 16-19. W. D. Tidwell, Denver, Col.
 Nashville—Tenn. Public School Officers' Assn. Jan. 11-14. Perry H. Harned, Clarksville.
 Nashville—Gr. Council Tenn. Royal Arcanum. March 21. W. H. Gray, 4 Noel Bk.

TEXAS

Ft. Worth—Pass. & Ticket Agents of Texas. Jan. 15. L. B. Shepherd, Dallas.
 Ft. Worth—Tex. Lignor. & Malt Dirs.' Assn. March 14-16. M. F. Fanning.
 Houston—Cattle Raisers' Assn. of Tex. March 21-23. E. B. Spiller, Box 377, Ft. Worth.
 Mineral Wells—Rebekah Assembly. I. O. O. F. March 20. Mrs. J. D. Alexander, Cisco.

VERMONT

St. Albans—Vt. Maple Sugar Makers' Assn. Jan. —. H. B. Chadn, R. F. D. 1, Middlesex, Vt.

VIRGINIA

Newport News—Va. Sunday School Assn. Feb. 21-23. Thos. C. Diggs, 221 Travelers' Bldg., Richmond, Va.
 Norfolk—N. C. Pine Assn. March 23. Wm. B. Roper.
 Richmond—Natl. Laymen's Missionary Movement. Feb. 14-17.
 Richmond—Va. Road Builders' Assn. Jan 18-19. G. P. Coleman.

WASHINGTON

Spokane—Pacific N. W. Hdw. & Imp. Assn. Jan. 10-21. E. E. Lucas, Box 21-23.

WISCONSIN
Kenosha—State Bowling Tournament. Latter part of Jan. Dr. C. C. Ryan, secy., State Bowling Assn.
 Milwaukee—Ben. Org. Prog. Order of the West. Jan 30-Feb. 1. Morris Shapiro, Fraternal Bldg., St. Louis, Mo.
 Milwaukee—Ret. Harness Makers' Assn. Jan. —. Milwaukee—Wis. Ret. Implement & Veh. Dirs.' Assn. Dec. 15-17. F. R. Sebnthal, Eau Claire.
 Milwaukee—Wis. Ret. Hdw. Assn. Feb. 2-4. J. Jacobs, Stevens Point.
 Milwaukee—State Bottlers' Assn. March —. J. B. Reiter.
 Wausau—Am. Soc. of Equity. Dec. 14.

WYOMING
Casper—Gr. Com. Wy. K. T. Gr. Chapt. Wy. R. A. M. March 8. Adrian J. Marshall, Cheyenne.

CANADA
NEW BRUNSWICK
St. Stephen—Gr. Orange Lodge of N. B. March 21. Nell J. Morrison, Box 238, St. John.

FAIR LIST

CALIFORNIA
San Diego—Panama-California Expo. Jan. 1-Dec. 30, 1915. H. J. Penfold, secy.; H. O. Davis, dir.-gen.

COLORADO
Denver—National Western Stock Show. Jan. 17-22, 1916. Fred P. Johnson, secy.

FLORIDA
DeLand—Volusia Co. Fair Assn. Jan. 25-29. C. L. Allen, secy.
 Lakeland—Polk Co. Fair. Feb. 21-26. Edwin R. Schurman, secy.
 Miami—Dade Co. Fair. Feb. 21-28. E. V. Blackman, secy.
 Orlando—Sub-Tropical Mid-winter Fair. Feb. 15-17. W. R. O'Neal, secy.
 Tampa—S. Florida Fair and Gasparilla Carnival. Feb. 4-12. W. G. Broder, gen. mgr.

TEXAS
Corpus Christi—Gulf Coast Expo. Jan. 19-22. E. N. Farris, secy.
 Ft. Worth—National Feeders & Breeders' Show. March 11-18, 1916. J. A. Stafford, secy.-mgr.

CANADA
ALBERTA
Alberta—Winter Fair. Dec. 14-17. E. L. Richardson, secy.

Miscellaneous Events

CALIFORNIA
Loa Angeles—Indoor Carnival & Fair. Dec. 11-Jan. 10. Dick Parks, secy., 1237 S. Broadway.
 San Bernardino—6th National Orange Show. Feb. 17-24.

ILLINOIS
Peoria—Poultry Show. First week in Jan.

LOUISIANA
Lake Charles—Poultry Show, auspices Calcasieu Poultry & Pet Stock Assn. Dec. 13-18.

MAINE
Portland—Maine Poultry Assn. Dec. 14-16.

MICHIGAN
Grand Rapids—Automobile Show. Week Feb. 21.
 Ernest Conlon, secy., care Grand Rapids Auto. Business Assn.

NORTH DAKOTA
Grand Forks—Mid-Winter Fair. Feb. 1-6. D. V. Moore, secy.

PENNSYLVANIA
Lancaster—Pure Food Show. Jan. 31-Feb. 5. Oscar A. Smith, 20 E. King st.
 Philadelphia—Automobile Show. Jan. 8-15. J. E. Gomery, secy., Broad & Cherry sts.

SOUTH CAROLINA
Charleston—Southern Commercial Congress Week, auspice Chamber of Commerce. Dec. 13-18. Address Charleston Amuse. Co., Frank M. Pettit, mgr.; 358 King st.

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SKATING RINK LIST

An Entirely New List of Skating Rinks, Containing Data of Indispensable Value to Professionals Who Play Rink Engagements—Additions and Corrections Will Be Made as Quickly as Received

ALABAMA
Gadsden—Elliott Park, C. L. Zell.
Gadsden—Pavillon Park, Roller Rink.

ARIZONA
Globe—Dreamland, John L. Alexander.
Prescott—Roller Skating Rink, D. J. Darlington.
Phoenix—Phoenix, Pinney & Robinson.

ARKANSAS
Eureka Springs—Auditorium Park, Adolph M. Barron; summer and winter.
Fayetteville—Perkins, E. B. Perkins.

CALIFORNIA
Capitola—Capitola; summer.
Fresno—Recreation Park, Fresno Traction Co.
Lafayette—Alfred Peterson; winter.
Long Beach—Long Beach Skating Rink, L. Scheffler; winter and summer.
Los Angeles—Los Angeles Roller Skating Rink, W. T. Norton; winter and summer.
Madera—Roller Skating Rink, W. T. Duncan.
Oakland—Idora Park, G. P. Wallis.
Ocean Beach—Ocean Beach Rink, J. E. Dunbar.
Petaluma—Dreamland.
San Diego—Broadway, J. E. Dunbar.
San Francisco—Coliseum, Chas. Samuela.
San Jose—Auditorium, V. A. Hancock.
Selma—Selma Skating Pavilion, F. M. Atkins.
Venice—Pier Skating, M. Roldo.

COLORADO
Boulder—Armory, Lloyd E. Hill.
Canon City—Convention Hall, F. P. Smith.
Denver—Broadway, J. R. Crabb.
Denver—Lakeside, Col. Realty & Amuse. Co.; winter and summer.
Lamar—The Hub, E. R. Jager.
Longmont—Roller Skating Rink, Thomas Carlson.
Pueblo—Lake Minnesota, Glass & McQuillan.
Rocky Ford—Blou, Cheek Bros.
Salida—Roller Skating Rink, R. H. Gilbert.

CONNECTICUT
Bridgeport—Park City, E. W. Langner.
Hartford—Armory, Mr. Dotl.
Hartford—Empire, Harry Storkle.
Hartford—Park Casino Skating Rink.
Meriden—Hlanover Park, Wm. Bushy.
New Britain—Armory, Bill Hannon.
New Britain—Auditorium, Fred Beloit.
New Britain—Casino, Chas. W. Olcott.
New Haven—Casino, James E. Casavan.
New Haven—Quinnipiac, Jas. McWay.
Savin Rock—Jackson's Palace de Danse Rink, G. H. Jackson.

CUBA
Havana—American Roller Rink, E. B. Barnes.

FLORIDA
Daytona—Arcade, Ewald Kretzberg.
Deland—Roller Skating Rink.
Fort Myers—Skating Rink, E. T. Hammon.
Lakeland—Skating Rink, C. J. Flynn.
Miami—Cariale Auditorium, Lester A. Love.
Orlando—Orlando Rink, Hammond & Gore.
Punta Gorda—Roller Skating Rink.

GEORGIA
Atlanta—Casino Rink, J. T. Lynch.
Blakely—Blakely, J. B. Murdock.
Dublin—East Lake, Tindel Bros.
Lennox—Roller Skating Rink.
Rome—Rome, P. L. Shouse.

IDAHO
Boise—White City Park, G. W. Hull.
Pocatello—Skating Rink, McCabe & McDonald.
Sandpoint—Rink Opera House, Thos. Martin.
Star—Roller Skating Rink, Geo. Attwood.

ILLINOIS
Albion—Roller Skating Rink.
Alton—Armory, Stafford & Crawford.
Alton—Mikado.
Bloomington—Coliseum, Fred Wolkau, Jr.
Bureauville—Roller Skating Rink, Henry Tjelle.
Carroll—Roller Skating Rink, David E. Parker.
Chicago—Madison Gardens, Geo. McCormack.
Chicago—Coliseum, Richardson Skate Co.
Chicago—Riverview Rink, P. T. Harmon.
Coblescoter—Schauffer Park, Jack Schauffer.
Decatur—Dreamland, Ed S. Baker; summer.
Decatur—Roller Skating Rink, V. H. Sanders.
DeKalb—Armory, Peter Christanson.
Dixon—Armory, M. Gaffney; owner.
E. St. Louis—Rag Roller Rink, Thos. J. Godfrey.
Eldorado—Pastime Roller Rink, David E. Parker; winter and summer.
Elgin—Coliseum, C. E. Aldrich.
Farmington—Opera House.
Findlay—Roller Skating Rink, Ira Gifford.
Geneseo—Weimer Opera House.
Grand Rapids—Opera House, Jack DePoyster.
Good Hope—Roller Skating Rink.
Hillsboro—Hillsboro, Frank H. Brown.
Industry—Holmes, Frank Holmes.
Kewanee—Armory, E. E. Stull.
Kirkwood—Roller Skating Rink, H. E. Cave.
Lawrenceville—Adams, W. G. Adams.
Litchfield—Roller Skating Rink, Schall & Chapman.
Lodi—Coliseum, R. B. Coddington.
Macomb—Holmes Park Rink, Frank Holmes; winter and summer.
Mendon—Roller Skating Rink, Louis Ehrsgott.
Mound—Roller Skating Rink, S. B. McQuinn.
Morrison—Roller Skating Rink, Geo. Milne.
Mounds—Roller Skating Rink, Bartley & Hildebrand.
Peoria—Roller Skating Rink.
Peoria—Jefferson, Eugene Ganss.
Plymouth—Roller Skating Rink.
Pontiac—Garden, Anton Fischer.
Quincy—Bijou.
Quincy—Highland Park, A. Gredell.
Rock Island—Tri-City, A. J. Endter; summer.
Rock Island—Rollaway, Krell & Sauerman.
Rockford—Coliseum Rink, W. I. Miller.
Salem—Roller Skating Rink, Mr. Kepner.
Springfield—Sana Soud, Mrs. Emma N. Solle.
Springfield—Armory.
Springfield—Princess Roller Rink, Chas. E. Brulek.
Sterling—Armory.
Sterling—Rollaway, John G. Haglock.

Toledo—Croy's, C. W. Croy.
Toulon—Roller Skating Rink, Lehman Bros.

INDIANA
Angola—Brokau, Joe Brokau.
Attica—Skating Rink, Anderson & Johnson.
Auburn—Coliseum, John Group.
Brazil—Metropolitan Skating Rink, James W. Lytle & Son.
Brookston—Skating Rink, Sparrow & Wilson.
Cicero—Magnetic Springs Park, C. B. Scherer.
Crown Point—Lehman's, J. H. Lehman.
Connersville—Auditorium, O. H. Audre.
Dugger—Roller Skating Rink, Harding Bros.
Evansville—Sylvanell Rink.
Franklin—Franklin, J. O. Bairdon.
Gary—Majestic Rink, Mr. Armstrong.
Goshen—Rogers' Band Amusement Co.
Huntington—Coliseum.
Indianapolis—Riverside Rink, Nig. Shank.
Kokomo—Park, Nelson Guyer.
Laporte—Coliseum, Shafer & Zener.
Laporte—Auditorium, C. J. Schaefer.
Linton—Coliseum, J. M. Mahan.
Marion—Goldthwait Park Amusement Co.
Michigan City—Roller Skating Rink, R. H. Weller.
Monon—Skating Rink, F. C. Tyler.
Montpelier—Model, E. A. Nickloy.
Monticello—Roller Skating Rink, Mr. Andrews.
Muncie—Auditorium, Ray Andrews.
Muncie—Mounds Park, E. A. Nickloy.
Muncie—Roller Skating Rink, Oliver J. Campbell.
Sheridan—Singleton's, Burgess E. Singleton.
Valparaiso—Roller Skating Rink, Geo. I. Miller.
Vincennes—Lakewood Park, C. G. Gosnell.
Warsaw—Novelty Rink, Arthur Karslake.
Whiting—Roller Skating Rink, Mike Madura.
Winchester—Armory, W. W. Prickett.

Enterprise—Roller Skating Rink, H. H. Koch; winter and summer.
Eureka—Roller Skating Rink.
Garden City—Palace, C. E. Chapman.
Independence—Auditorium, W. T. Fry.
Kansas City—Armory, Capt. James B. Garrett.
Lawrence—Auditorium.
Leavenworth—Coliseum, E. E. Casey.
Peabody—Roller Skating Rink, A. C. Strine.
Wichita—Wonderland Park, J. T. Nuttle.
Winfield—Auditorium, A. J. Pettit.
Winfield—Hiatt's Park, J. W. Hiatt.

KENTUCKY
Cynthiana—Malden City, Harold Poludexter.
Danville—U. B. F. Ed Doneghy; winter.
Henderson—Roller Skating Rink, J. H. Kerr.
Lexington—Mammoth, Shelby Miller.
Maysville—Princess, Brown & Everett.
Middleborough—Coliseum, Wm. Gliden.
Russellville—Knob City, Jos. Hopson; winter.
Winchester—Auditorium, Bloomfield & Rath.

LOUISIANA
Franklin—Jackson, Lane Rodini.
Lake Charles—Shell Beach Casino, Lake Charles St. Ly. Co.
Morgan City—Evangeline Beach, Jos. L. Fisher; winter and summer.

MAINE
Augusta—Select Roller, Fred Murree.
Calais—Middletown Marine, Geo. M. Houton.
Farmington—Rollerway, Carl L. Curtis.
Norway—Central Park, A. P. Bassett.
Old Orchard—Princes, Welch & Clark.
Portland—Rolerette, E. L. Burnham; winter and summer.

MARYLAND
Baltimore—Arcadia Rink, Steve Shipley.
Crisfield—Gibson's Skating Rink, Paul C. Lawson.
Cumberland—Maryland, W. J. McCarthy.
Cumberland—Roller Skating Rink, B. L. & A. M. Am. Co., props.; A. C. Erice, mgr.
Frederick—Diamond, J. H. Frasier.
Frederick—Academy of Music, J. Robinson.
Lewiston—Lakeriew Casino, Chas. J. Remsburg; winter and summer.
Oakland—Roller Skating Rink, L. J. Brown.

MASSACHUSETTS
Attleboro—American, Mr. Sodoroske.
Boston—Arena.
Boston—Mechanics' Hall Skating Palace, W. A. Parsons.

Kalamazoo—Oakwood, Ed Esterman; summer and winter.
Lake Orion—Lake Orion Rink, F. J. Herte; summer.
Lansing—Coliseum, Segal O. Kopf.
Ludington—Ludington, Horan Bros.
Muskegon—Lake Michigan Park, A. J. Mulholland; summer.
Muskegon—Merrill Roller Rink, Merrill & Smith.
Newberry—Palmer's, Wm. Palmer.
Norway—Roller Rink, P. Bingeron.
Otsego—Palace, D. G. Chamberlin.
Petoskey—Petoskey Open-Air Rink, Lyle Seat; summer.
Royal Oak—Royal, F. J. Herte.
Saginaw—Palace, H. Roman.
Saginaw—Piazza, Jenks & Waller.
St. Ignace—Grand, Coon & Albrecht.
St. Joseph—Beach; summer.
Sandusky—Roller Skating Rink.
Sault Ste. Marie—Palace Roller Rink, A. J. Nokey.
Sparta—Sparta, Matt A. Dye.
Three Rivers—Opera House, J. D. Lenhart.

MINNESOTA
Albert Lea—Rollaway, Walter W. Munger.
Brainerd—Roll-Away Rink, Jensen & Baker.
Cannon Falls—Portable Roller Rink, E. Van Wormer; winter and summer.
Duluth—Rink, J. W. Munch, gen. mgr.
Grand Rapids—Roller Rink, O. L. Rannfrans.
International Falls—Grand, A. L. Knapp.
International Falls—International, Arthur Danielson.
Little Falls—Roller Skating Rink, Julius Jetka.
Mpls.—Coliseum, A. Kaech; winter.
Stillwater—Armory Rink, Lee Aldrich.
St. Paul—Sally, H. A. Kennedy.
St. Paul—Davidson's Arcade Rink, Chas. Lockerman.
Thief River Falls—Mosark, Phil J. Zeb; summer and winter.
Virginia—Curling, Virginia Curling Co.; ice rink; winter.

MISSISSIPPI
Columbus—Galey Rollaway, S. R. Street, Jr.

MISSOURI
Anrora—Armory, W. A. Oglesby.
Brookings—Rollaway, Frank R. Young.
Chillicothe—Roller Skating Rink, Walter Reusch; winter.
Kansas City—Coliseum, Woodbury Bros.
Kansasville—Elite, George England; winter.
Perryville—Young's Fun Factory, F. B. Young; winter and summer.
St. Louis—Palladium, Rodney Peters.
St. Louis—Sana Souel Rink, Rodney Peters.
St. Louis—Priester's Park, Jacob Oppenheimer.
Sedalia—Liberty Park, Horace B. Sullivan.
West Plains—Armory Rink, E. A. Renfrow.

MONTANA
Butte—Holland, Jos. McGinty.
Glendive—Gate City, J. H. Sawyer.
Livingston—Roller Skating Rink, Fred'k N. Todd & George Peugh.

NEBRASKA
Ainsworth—Roller Skating Rink.
Aurora—Roller Skating Rink.
Central City—Central City, Dr. Glatfelter.
Crete—Vavra's Park, A. Vavra.
Fairbury—Fairbury.
Fremont—Roller Skating Rink, L. Mooler.
Fremont—Temple, Dr. J. Stockfeld.
Grand Island—Auditorium, Harry Wade.
Hastings—Auditorium, J. H. Schlick.
Norfolk—Queen City Rink, C. F. Ward.
Omaha—Auditorium, J. M. Gillen; winter.
Ord—Bell's, Fred Bell.
Rushville—Star, D. M. Gonrley.
Seward—Roller Skating Rink.
Walthill—Roller Skating Rink, Ed Harris.

NEW HAMPSHIRE
Manchester—Pine Island Park, Carl L. Harrington.
Rochester—Princess, Welch & Clark.

NEW JERSEY
Atlantic City—Million Dollar Pier Rink, W. E. Shakelford.
Belleville—Hillsdale Park Rink, W. E. Thaller; winter and summer.
Irvington—Olympic Park.
Long Branch—Chelsea, Fred Flake; winter.
Newark—Olympic Park, Herman Schmidt.
Paterson—Auditorium.

NEW MEXICO
Albuquerque—Roller Skating Rink, Earl Bowdich.
Gallup—Pastime, Peter Kitchen.

NEW YORK
Albany—German Hall.
Albany—Empire Roller Rink.
Albion—Albion Rink.
Amsterdam—Roller Skating Rink, Ray Nathan.
Antwerp—Roller Skating Rink, Mr. Boilla.
Batavia—Byke Roller & Ice Rink, R. L. Brock.
Hawell—Bay View Beach Rink, Adolphus Busch; summer.
Boonville—Roller Skating Rink, Trafford & Sawyer.
Brighton Beach—Brighton Beach, Fluka Bros.; summer.
Brooklyn—Clermont Ave. Rink, Clermont av., near Myrtle.
Buffalo—(Arrival Court Casino, Bud Johnson.
Buffalo—Palace de Danse Roller Rink (Malu st.), Welch & Block.
Buffalo—Palace Rink (Williams st.), Mr. Nerboos.
Castile—Auditorium, Clarence E. Daley; winter and summer.
Chateaugay—Deal, Tobin & Quinlan.
Coney Island—Sea Beach Palace, Geo. H. Callahan; summer.
Cortland—Auditorium, Dillon Bros.
Franklinville—Casino, Franklinville Amuse. Co.
Gloversville—Roller Skating Rink, H. P. Cornell.
Hornell—Elmhurst Rink, H. W. English.
Hudson—Hudson Rink, F. A. Stuppelbeen.
Hudson Falls—Heart's Delight Rink, Williams & Andette.
Jamestown—Coliseum Rink, W. E. Genno.
Kingston—Broadway Casino.
Kingston—Washington Hall, Geo. P. Zech.
Long Island—North Beach; summer.
Lowville—Roller Skating Rink, F. M. Williams.
Malone—Auto Rink, Brown & Levy.
Medina—Medina Rink.
Medina Springs—Roller Skating Rink.
New York City—St. Nicholas, S. E. Fellowes.
New York City—Madison Square, E. N. Tuttle.
New York City—Hunt's Point Palace, Fluka Bros.
New York City—Arena Rink (Broadway & 7th Ave.), Edward Hatch.
New York City—Grand Central Palace Roller Rink, Mr. Grundy.
Niagara Falls—Coliseum, E. J. Wale.
North Beach—North Beach, Fluka Bros.
Ogdensburg—Sandy Beach, James Britow.

NEW RINK, CINCINNATI



Cincinnati's only roller skating rink is fast becoming one of the most popular amusement resorts of the Queen City. Under the capable management of E. M. Moear, one of the veterans of the game, a high-class clientele has been built up.

IOWA
Ames—Roller Skating Rink, Mr. Cole.
Batavia—Roller Skating Rink, Chas. A. Fisher.
Boone—Roller Skating Rink, Mr. Smith.
Cedar Rapids—Auditorium, A. S. Kennedy.
Centerville—Coliseum, G. B. Steele; summer and winter.
Centerville—Glen Hagen Park; summer.
Chariton—Armory Rink, Stafford Bros.
Cherokee—Schissel's Roller Rink, Jos. M. Schissel.
Clarion—Roller Skating Rink, Rotzler & Son.
Clinton—Sixth Ave., Jos. N. Zink.
Corning—Roller Skating Rink, Ray Williams.
Correctionville—Shontz, Walter Castle.
Council Bluffs—Lake Manawa; summer.
Des Moines—Palace, Geo. Namur.
Dubuque—Roller Skating Rink, Chas. G. Stedman.
Earham—Bilderback, F. Bilderback.
Ellsworth—Roller Skating Rink, A. R. Staples.
Fairfield—Roller Skating Rink, Richardson Bros.
Forest City—Skating Rink, Mr. Shire.
Grand Junction—Auditorium.
Hawarden—Palace Roller Rink, Fred Gefke.
Ireton—Opera House Rink, M. L. Mitchell.
Keokuk—Palace, J. Holdsworth.
Kellogg—Roller Skating Rink, Fred Apple.
Lake City—Miller, C. H. Miller.
Lenox—Roller Skating Rink, Sealy & Van Warner.
Madrid—Roller Skating Rink, W. A. Carlson.
Mason City—Valentine Skating Palace, John J. Jacoby.
Newton—Graber's, E. E. Graber.
Oskaloosa—Glenwood Park, John Hoyt.
Oskaloosa—Roller Skating Rink, J. Marc Hagen.
Ottumwa—Jal Alla, Blizard & Moffat.
Prairie City—Enion Hall, C. S. Jenks.
Red Oak—Roller Skating Rink, S. A. Shields.
Shenandoah—Porter's Lake Portable, Porter Bros. & Co.; summer.
Sioux City—Riverside; summer.
Storm Lake—Roller Skating Rink, Foster Bros.
West Union—Woodward's, Johnson & Burrett.

KANSAS
Ablene—Parker's, Howard Collins; winter.
Arkansas City—Oyster Bros.' Portable Rink; winter and summer.
Arma—Roller Skating Rink, Wise & Waddell.
Atchison—McInteer Hall, H. C. Davis.
Dodge City—Royal, John Madden.

Fall River—Casino, Michael Skelley.
Fitchburg—Whalon, W. W. Sargent.
Holyoke—Rackliffe Hall.
Lawrence—Pastime, Welch & Clark.
Lowell—Present, Mr. Hodgkinson.
Lowell—Casino, Chas. E. Banker.
New Bedford—Elm, J. Burke.
Revere—Rollaway, A. A. MacLean.
Sallybury—Sallybury Beach, Colman & Brissett; summer.
Worcester—Lincoln Park.

MICHIGAN
Adrian—Airdome, E. A. Nickloy.
Adrian—Roller Skating Rink, Pearl Barnes.
Albion—Coliseum, Joseph N. Zink.
Allegan—Auditorium, Foster Bros.
Alma—Wyant's Rink, A. C. Wyant.
Alpena—Roller Skating Rink, R. H. Matt.
Ann Arbor—Coliseum, H. A. Williams.
Bay City—Winona Beach, H. A. Williams; summer.
Bessemer—Coliseum, E. J. Gaudette.
Bessemer—Roller Skating Rink, H. MacFarlane.
Brown City—Roller Skating Rink.
Cadillac—Auditorium, C. R. Clark.
Calumet—Palestra, J. C. Vivian.
Charlevoix—Charlevoix Rink, Ed Seaman; summer and winter.
Cheboygan—Palace, Noskey & Malek.
Chesaning—Cantwell O. H., A. Cantwell.
Constantine—Opera House, R. D. Lemmon.
Crowsell—Roller Skating Rink.
Detroit—Wayne Garden, J. R. Haysa.
Detroit—Palace Roller Rink, Palace Roller Rink Co.
East Jordan—East Jordan, Arthur Karalake; summer.
East Tawas—Palace Rink.
Escanaba—Opera House, J. Peterson.
Gaylord—Gaylord Skating Rink, J. & F. Heinselman.
Gladwin—Roller Skating Rink, Wm. Wolverton.
Grand Rapids—Rollaway, A. McFadden; summer.
Grand Rapids—Coliseum, George B. Zindel.
Hart—Palace, Norat & Miller.
Hillsdale—Hillsdale.
Houghton—Amphidrome, John T. McNamara; winter and summer.
Howell—Howell Auditorium, Howell & Co.
Ionia—Roller Skating Rink, C. B. Jack.
Isipeming—Stradstad Amuse. Hall, S. K. Weedman; winter and summer.

Ottott Beach—Roller Skating rink, Harry T. Hayes; summer. Oswego—Beach, Frank Gokey. Plattsburg—Alameda, George Williams. Port Henry—Palace, P. O. Callaghan. Richfield Springs—Bondero, L. Bondero. Richfield Springs—Canadarao Park, John S. Fox & Son; summer. Richfield Springs—Roller Skating Rink, J. S. Fox & Son. Rochester—Rochester Rink, Bob Sweigel. Rome—Roller Skating Rink, Wm. Moody. Sacandaga—Pines, H. P. Cornell; summer. Schenectady—Seneca, Klum Bros. Schenectady—Group's Floral, H. Grupe. Springfield—Springville Rink. Syracuse—Palace, Miller & Morton. Troy—Holtan Hall, F. N. Barbydt. Tupper Lake—Roller Skating Rink, Geo. F. Frederick. Utica—Lafayette St. Halcyon Rink, Frank Lawlor. Watertown—Novelty Rink, F. C. Snell. Wellsville—Ideal, Charles Doty.

NORTH CAROLINA

Concord—Armory, J. E. Caton. Durham—Lakewood Park, F. R. Farrell; summer. Newbern (Ghent Park)—Skating Rink. NORTH DAKOTA Courtney—Roller Skating Rink, F. G. Lundeen. Davenport—Roller Skating Rink, G. M. Myhra. Devils Lake—Roller Rink, Archie & Percy Miller. Grand Forks—Jack's, W. B. Jack. New England—Roller Skating Rink, A. N. Kincaid. Northwood—Roller Skating Rink, Spoonheim-Riddell Co.

OHIO

Akron—East Market St., L. O. Beck; winter. Akron—Main St. Rink, Crosby & Anderson. Alliance—Alliance, Clem Knowles. Bellefontaine—Gorges', Harry Gorges. Blanchester—Majestic, H. C. West. Bowling Green—Armory Hall Skating Rink, F. J. Herte. Canton—Hammond's, George Hammond. Canal Dover—Dover, Jack Huth. Canton—Coliseum, T. S. Culp. Carrollton—Knickerbocker, F. H. Kemmer. Cincinnati—Music Hall Rink, E. M. Moor, mgr.; winter. Cincinnati—Northside, Frank Belchrath; winter and summer. Cleveland—Euclid Beach, Harry Shannon; summer. Cleveland—Elysium Ice, Harry Shannon; winter. Cleveland—Olympic, Ilaan, Lederer & Ematala; winter. Cleveland—Luna Park Rink, Chas. B. Matthews; winter and summer. Columbus—Smith's Rink, Smith Park Co. Dover—Beller's. East Liverpool—Elita, J. R. Manley. Fredericktown—Roller Skating Rink, Karns Bros. Gallon—Gallon, Hland & Irwin. Greenville—Palace Rink. Hamilton—Coliseum, Jacob Miller; winter. Hillsboro—Coliseum, Coliseum Rink Co. Hillsboro—Hollaway, J. E. Stabler. Hillsboro—Armory, Chas. Carroll. Ironton—Princes Rink, W. T. Lucas & T. N. Ally. Jackson—Crescent, F. A. Raf. Lima—Lover Park. Lima—McCullough, M. McCullough. Lisbon—Rollaway, Raider Morgan. Lorain—Glen's, A. W. Glendenning. Mansfield—Casino, Harry Robert. Marietta—Thorneley's, Thorneley Bros. Massillon—Burd's Hall, Gary's Band, propa. Napoleon—Napoleon, Geo. P. Stockman. Portsmouth—Millbrook Park, Frank H. Emerich. Springfield—Armory, Roller Skating Rink, W. E. Hreno and D. S. Becker. Steubenville—Central, Arthur P. Gorman. Toledo—Memorial Hall. Toledo—Coliseum, Frank Oakes Rose. Toledo—Walbridge Rink, Jake Kirby. Toledo—White City, Mr. Foley; winter. Washington C. H.—Roller Skating Rink, E. W. Nelson. Zanesville—Airdome Rink, Al Ackerman.

OKLAHOMA

Bartlesville—Coliseum, Gray Bros. Cleveland—Roller Skating Rink. East Muskogee—Roller Skating Rink, D. D. Farthing. McAlester—Sana Sonei Park Rink, Stanley Dewhre. Sulphur—Vendome, Vendome Amuse. Co.

OREGON

Ashland—Ashland Natatorium. Eugene—Joy. Portland—Council Crest. Portland—Oaks, United Amuse. Co.; winter and summer. Portland—Hose City, S. O. Johnson.

PENNSYLVANIA

Ashland—Woodland Park, George R. Gerber. Beaver Falls—Coliseum, B. E. Hlecks. Berlin—Berlin. Boswell—Boaswell. Chambersburg—Casino, Adolph Shaffer. Charlestown—Charlestown, Sewell Phillips. Columbia—Armory, Chas. De Phillip; winter. Danville—Danville, H. R. Edmundson. Danville—Roller Skating Rink, Fink Bros. Elizabeth—Auditorium Rink, C. B. Kerr and Chas. Stedard. Elmwood City—Casino, H. L. Clarke, Jr. Exposition Park—Expo. Park Rink, B. F. Thammann & H. W. English; summer. Hawley—Bellemonte, F. J. Bower & Son. Hazleton—Custer's, J. E. Custer. Johnstown—Auditorium, Zack Wartanian. Lancaster—Rocky Springs, Chas. Del'hillipi; summer. Lancaster—Peoples', John B. Peoples. Latrobe—Latrobe Amusement Co. Lewistown—Valley St., Orrin S. Bennett. McKeesport—Auditorium Rink. Meadville—Roller Skating Rink. Meyersdale—Meyersdale. Monaca—Monaca, Walter M. DeGraw; winter. Parkersburg—Crystal Springs Park. Pen Mar—Rollerdrome; summer. Philadelphia—Palace Roller Skating Rink. Phillipsburg—Glecker's, C. B. Glecker. Pittsburgh—Auditorium, B. E. Clark & S. J. Rockershausen. Pittsburgh—Beaver Ave. Rink, Wm. G. Boyd. Reading—Carsonia Park, Amer. Amuse. Co. Scranton—Luna Park, L. B. Sloan. Scranton—Town Hall, Mr. American. Scranton—Armory, Henry Phillips. Schuylkill—Haven, Paul Saffen; winter and summer. Shamokin—Edgewood, Clarence C. Paul; winter and summer. Shenandoah—Gorman Auditorium, P. J. Gorman. Somerset—Somerset, W. H. Kantner.

Tamaqua—Walker, George Lakoy Walker. Towanda—Roller Rink, A. M. Slocum. Troy—Palace, Dunning & Son. Uniontown—Auditorium, Mr. Hathaway. Vandergrift—Vandergrift, Jonas Higgle. W. Fairview—Highland Park, W. F. Fake. Warren—Warren Rink, Warren Roller Rink Co. Washington—Washington Amuse. Co., A. P. Morgan. Wellsboro—Wellsboro. West Elizabeth—Skating Rink, John Davenport. Williamsport—Fourney's Palace, John Fourney. York—Highland Park, Frank Hartley.

RHODE ISLAND

Newport—Roller Skating Rink. Pawtucket—Broadway, McNally Bros. Woonsocket—Hoops.

SOUTH CAROLINA

Belton—Roller Skating Rink; W. C. Clink scales; winter. Greenville—Natorium, W. B. Stover. Newberry—Willow Brook, W. A. Wheny. Spartauburg—Rock Cliff, J. T. Harris.

SOUTH DAKOTA

Huron—Huron Roller Rink, Jos. Daum. Lead—Roller Skating Rink, J. L. Curran. Mitchell—Roller Skating Rink, Geo. W. Liko. Sioux Falls—Warner, Robert Warner.

TENNESSEE

Nashville—Hippodrome, Billy Bonleser; winter and summer.

TEXAS

Cleco—India's, G. G. India. Denison—Woodkale. Llano—Roller Skating Rink, Callaway & McInnea. Paris—Arena, Arena Co. San Antonio—Electric Park, Cyrus H. Hayden. Taylor—Garden, J. W. Dellinger. Texarkana—Spring Lake Park; summer. Victoria—Bailey, I. P. Bailey. Yoaknm—Royal.

VIRGINIA

Front Royal—Updike's, C. H. Updike. Lynchburg—Miller Park. Martinsville—Martinsville, T. H. Self. Richmond—Idlewood, J. H. Livingston. Richmond—Palace, Col. J. H. Livingston. Winchester—Empire Theater, J. H. Henry; winter and summer.

WASHINGTON

Bellingham—Fairland Park, Geo. E. Gage. Colfax—Roller Skating Rink, J. O. Honekeep. Everett—Coliseum, E. B. McGill. Fullman—Roller Skating Rink, A. Valk. Raymond—Roller Skating Rink, Drew & Younglove. Seattle—Koller's, H. G. Koller; winter and summer. Tacoma—Glide, A. H. Hall.

WEST VIRGINIA

Rhinefield—Arcadian, Norman O. Reese. Cameron—Roller Skating Rink, E. E. Ray. Charleston—Edgewood, Steele A. Hawkins. Charleston—Armory, Geo. O. Weeden. Charleston—Luna Park, Jesse Carey; summer. Chester—Rock Springs, Samuel McConchee. Clarksburg—Gardner, C. L. Gardner. Clarksburg—Roller Skating Rink, Wilson & Earle. Davis—Roller Skating Rink. Fairmont—Empire, Jack Connor. Gasway—Armory, J. A. Patterson. Granton—Roller Skating Rink. Huntington—Roller Rink, H. O. Via & Co. M-Machen—Roller Skating Rink, B. L. Hibbs. Mannington—Mannington; winter and summer. Marlinton—Roller Skating Rink, Floyd Dilley. Parkersburg—Terrapin Park, Brainie & Neff. Parkersburg—Coliseum, Talkington & Houke. Richwood—Richwood, J. C. Holt. Slatersville—Paden Park, R. Broodmeter. Sutton—Sutton, Bright & Morrison. Weston—Beechwood Amusement Co. Weston—Armory, Ernest Klison; winter. Wheeling—Auditorium, John J. Bell. Wheeling—Wheeling Park Casino Rink, John Gruns.

WISCONSIN

Antigo—Bee Hive, W. A. Stewart. Appleton—Hippodrome, Steidel Bros. Appleton—Second St., T. A. Sharpe. Appleton—Armory, Joe Steidt. Barron—Opera House, J. W. Heffner. DeLavan—Roller Skating Rink, Dinsmere & Kilme. Fond du Lac—Coliseum, A. B. Sharp; winter. Grand Rapids—Grand Rapids Rink, A. J. Harbronck. Green Bay—Bay View Beach, Allen & Cusick; summer. Janesville—Bower City Rink, G. W. Caldwell. Kenosha—Coliseum Rink, J. W. Mnuch, gen. mgr. Marinette—Company L. Milwaukee—River View, Jos. W. Mnuch. Milwaukee—Elite. Racine—Auditorium, N. F. Relchert; winter. Rhinelander—Roller Skating Rink, Himes & Caldwell.

Ripon—Armory "D," Bucholz & Hoffman. Sheboygan—Eagle Hall, Al Thuemler. Stevens Point—Roller Skating Rink, A. N. Sprafka. Sturgeon Bay—Roller Skating Rink, Wm. Falk. Vesper—Roller Skating Rink, Cole & Adams. Wabeno—Roller Skating Rink, F. Nelder & Sons. Wausau—Roller Skating Rink, A. M. Hansen. Wausau—Coliseum, F. E. Morgan. Wausau—Park, David Belanger. Wausau—Rothschild's Park. West Bend—Roller Skating Rink, F. Strube. Whitewater—Whitewater Rink, Gerald F. Smith.

CANADA

Aylmer, Ont.—Aylmer Roller Rink, Love & Fisher. Fredericton, N. B.—Aretic, Thos. G. Powers; winter and summer. Halifax, N. S.—Arena, F. J. Maher. Hamilton, Ont.—Britannia, Chas. Conkie. Hamilton, Ont.—Alexandra, Geo. H. Carley; winter. Lindsay, Ont.—Victoria, George Coombs. London, Ont.—Jubilee, Frank R. Trafford. London, Ont.—Westminster, Whit Lancaster. London, Ont.—Princess, Al Holman. London, Ont.—Simcoe St., W. M. Lowry. Moncton, N. B.—Victoria, A. E. Halstead; winter. Montreal, Que.—Forum, W. A. Ganthier. Ontario, North Bay—North Bay, John N. McNich. Peterborough, Ont.—Brook St., J. Mehavly. St. Johns, N. B.—Queens, R. J. Armstrong. St. Johns, N. B.—Victoria, F. G. Spencer. St. Thomas, Ont.—Granite, W. K. Cameron; winter and summer. Toronto, Ont.—Parkdale, Fred J. Ryan. Toronto, Ont.—Riverdale Rink, C. W. Smith; winter and summer. Sherbrooke, Que.—Stadium, Jos. Ganthier; winter. Victoria, B. C.—Arena Ice Skating Rink, Victoria Arena Co., Ltd.

RINK NOTES

The Coliseum Rink, in Elgin, Ill., which was built ten years ago by C. E. Aldrich, and which has been operated by Mr. Aldrich as a skating rink since that time, has been sold to A. C. Mottz, who will install a garage in the building. The Coliseum has 14,000 square feet of skating surface, and will be sadly missed by the skating enthusiasts of Elgin. Mr. Aldrich has retained the big organ and other equipment and will place same in a favorable location. The Coliseum closed December 4, on which night the usual New Year's program was carried out as a farewell to the rink.

The Main Street Rink, Akron, O., opened for the winter season on September 6, and is reported doing good business. The rink is owned by Crosby & Anderson, and is managed by B. F. Thamann. The first masquerade of the season, which was held the last week of October, was a grand success. Thirty dollars in prizes were given for the best costume. The Night in Japan was also a big drawing card, and appropriate costumes were given. A turkey was given away on Thanksgiving eve.

The Airdome Rink, Zanesville, O., is now being operated by Mr. and Mrs. Genno, the owners. Former managers, Mr. and Mrs. Al Ackerman, have left to take charge of another rink in different territory. They became quite popular while managing the Airdome, and will be missed greatly. Mr. Genno, however, is not a stranger in Zanesville, and it is a certainty the rink will prove successful under his capable management.

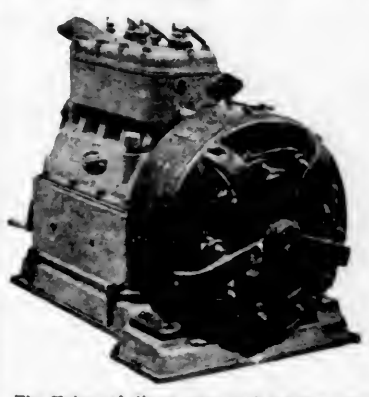
The old Dixie Theater in Miami, Fla., has been transformed into a skating rink opening November 16 as the Miami Coliseum. Paul Andre, the proprietor, has engaged the Stage Orchestra to furnish music, and has secured Professor Van Huff as floor manager and instructor.

The Ord Skating Rink at Ord, Neb., was opened recently by Fred J. Bell, who also operates the Gem Theater, that city. The skating rink is 40x117 feet, with hard maple floor. One hundred pairs of skates are used.

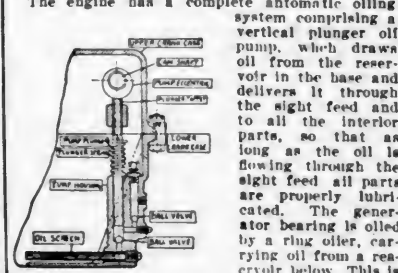
Charles C. Ludwig has opened the old Armory building in Carroll, Ia., as a skating rink. Fancy and trick skaters will be booked into his rink as feature drawing cards.

Frank R. Hinbin, an old-time showman, who is now settled in Atlantic City, N. J., started his career as a pony boy with the W. C. Copp Shows. From pony boy he graduated to candy butcher, and from that position ascended to the art of talking on the side-show front. After this grilling training he felt capable of handling his own show, which he did for a while. Mr. Hinbin closed his circus career with the Ringling Brothers' World's Greatest Shows the season of 1894, and embarked in business in Atlantic City. Mr. Hinbin conducts a post card store at 813 Boardwalk, and is well known to all troupers of the old school.

"UNIVERSAL" LIGHTING PLANTS



The Universal direct connected lighting plants have a very widely extended use among picture show houses, traveling shows and carnival companies. The outfit was especially designed for this use in 1914, and from the start it has been in regular demand. Every plant so far installed is giving the very best of satisfaction, being absolutely reliable. They run continually without attention as long as desired. Some traveling picture showmen set the plant out on the sidewalk and run the wires into the building or tent. In this way the plant itself attracts crowds on account of its smooth operation. The lights burn as steady as the best large city lighting systems, due to the close regaining governor and four cylinders giving the even torque.



The engine has a complete automatic oiling system comprising a vertical plunger oil pump, which draws oil from the reservoir in the base and delivers it through the sight feed and to all the interior parts, so that as long as the oil is flowing through the sight feed all parts are properly lubricated. The generator bearing is oiled by a ring oiler, carrying oil from a reservoir below. This is very important, as it does away with regulating or watching oil cups, and gives the contentment that the plant can be left to take care of itself. The ignition is by high tension magneto, doing away with batteries entirely. The governor runs in oil in an enclosed case, as shown in the drawing, and holds the speed and voltage uniform, regardless of the load. The fuel consumption runs approximately two pints per k. w., and the plants are supplied in the 3 and 4 k. w. sizes. For general purposes it requires about 2 to 2 1/2 k. w. to operate the arc light in the picture machine, which leaves a good margin of power to operate fans or outside lamps. The plant is supplied in 60 or 110-volt sizes, the 60-volt being most generally used, because the arc lamp works best at 60 or less voltage. Where 110 volts are used a series rheostat must be used to reduce the voltage to the arc circuit, which is so much power lost.

The Universal plant weighs 450 pounds, and is very compact, measuring 26x38-inch floor space, and 24 inches high, so it can easily be mounted on a truck. Further particulars can be had by writing the Universal Motor Company, of Oshkosh, Wis.

THEATRICAL NOTES

J. H. McLaughlin, after playing four years in the South exclusively, is touring the North with Mack's Musical Revue. While filling an engagement in Zanesville, O., recently, his company entertained the Rotary Club during the latter's monthly banquet. The roster follows: J. H. McLaughlin, Hy Bering, M. Sullivan, Mand Mack, Mabel Fields, Hazel Cleveland, Ethel Bruce, Billie Dana, Evelyn Sadoris and Patsy Conroy. The Golden Comedy Company, managed by Dr. W. J. Clark, also includes Mrs. Ida Clark, in Japanese magic and black art; Kita and Williams, sketch artists; Bert E. Hudson, comedian and comedian; F. J. Higgins, ventriloquist and lecturer; Al Kita, contortionist and acrobat, and Mamie Williams, mind reader and acrobate.

Frank LeRoy, the veteran impersonator, now playing with the Girl at the Wheel Company, was struck by a locomotive in Dallas, Tex., recently but escaped with a few minor injuries. The Girl at the Wheel Company carries thirty-three people, band and orchestra, with T. F. Wiedeman, proprietor, and Kokomo Adams, manager. Bert Cushman, the comedian, and Neta DeVon (Mrs. Cushman) have signed with Zeigler and Grubs' production of The Show Girl, this being their second season with this company. Deloy's Dainty Dandies, managed by Eddie Deloy, have closed a three week's engagement at the Best Theater in Palestine, Texas, and have begun a Western tour, opening December 6, at Mexico, Tex.

William Moore Patch, former dramatic critic and manager of the Miles Theater, Pittsburg, Pa., has severed his connection with the house, owing to his interests in the eastern part of the State. Two new amusement enterprises have been chartered in Pittsburg, Pa. The Jarvella Theater Company has a capital stock of \$50,000, and The Overland Amusement Company is capitalized at \$5,000.

EASILY FIXED

"I'm sorry I had that farewell tour," declared the great actress. "I don't believe I want to leave the stage after all." "Don't worry a bit," responded her manager. "I can easily arrange for a welcome-back tour, old girl."—Ex.

You Can Make More Money With a Kenyon Portable Rink—

The Kenyon Portable Rink can be put up or taken down anywhere—quickly. Attractive in appearance and durable. Also, the best ever for dancing, side shows, dining rooms, etc. Made in all sizes.

Don't buy a rink until you have read the Kenyon Rink Catalog. Free on request.

THE R. L. KENYON COMPANY, 1001 Albert Street, WAUKESHA, WIS.

It costs only about one-third as much as a permanent structure and answers the purpose better because it is portable. That means that you can move the Kenyon Rink from where business is poor to where it is good and there is



No Lease To Stop You.

Carnival Caravans

The open season for mouching is now on.

They build 'em big and broad and grand
In Billyboy's writing room.
They look 'em out for the season's stand,
And then they're swept out with a broom!

Prof. Dean with his hand is with Spike Wag-
oner's Show. Hand it to Bellaire, O., for
sporting a regular hand.

M. T. Clark, general agent of the Brundage
Shows, was recently forbidden to go from one
coach to another while a passenger on a cer-
tain railroad. M. T. obeyed, and said anyone
else would have done the same thing. He will
tell the rest of the G. As. when he meets
them how this happened.

Only four months' until the robins sing.

Irving "Rube" Geslund, Oriental dancer,
late of the Nat Reiss Shows, joined the World's
Fair Shows at Meriden, Ark., to dance in M. G.
Dodson's Musical Revue. The show carries
twelve people. The company is headed South
and will be on all winter.

Rowing Art Tenny Shows will play a return
engagement at Vinton, La., Christmas week.
Their recent date there was more than success-
ful.

That Kl Wallop-La Lucille is some show.

Charles McManey and Henry J. Blake come
to the front with the statement that the Pol-
low-McClellan caravan, up to the time of their
departure from its midway (September 15),
was all the mustard, and they say some nice
things of the management. The boys will spend
the winter on Blake's ranch, near Madras, Ore.

When you ask the official on Monday before
the show opens if merchandise wheels, etc., go,
YOU are liable to awaken distrust in the said
official's mind, that merchandise wheels, etc.,
might be just a new form of "shell game."
Consequently, By Gum, he'll watch out!

Say Smooley Harris—How much for telly-
grams? Did you connect?

Speaking of agents, get Ramney and Sam
Marks to tell you about the three they were
working for in Portage, Wis. Some boys, those.

It can be honestly said that Cookhouse Bull
will be greatly missed by the Reds, who were
with Jarvis Seaman last season. Hello, L. C. H.

Ed Francis, sole owner of the Envelt Hippo
Shows, is having his three-abreast overhauled
at his winter quarters. His assistant, E. T.
Haid, better known as One-eyed Red, is do-
ing a swell job of it and says it'll look like
new next spring.

T. I. Cash, of Cash & Hine Amuse. Co., blew
into St. Paul the other day from Montana,
where he closed. He is now busy fixing up
the rear of the Strand Theater.

Mike Foley, general announcer on the Capital
City Shows last season, is figuring on a store
show in Pig's Eye, Minn., this winter. How
about it, Michael?

Somebody observed Lew Hoffman and Ed
Cory, of Little Giant Fame, conversing mightily
seriously together the other day. Something in
the wind sure 'nuff.

The Southern Expo. Shows closed the season
at Baton Rouge, after playing nine weeks,
owing to the illness of the manager, who con-
trols the midway, with the exception of the
carousel, according to William Sauter, who
speaks in highest terms of the management.

H. Raymond Brison, the human fly, did his
up-side-down loop walking act recently at the
indoor carnival held at Red Hill, Pa.

Has anyone seen or heard of Mort Stice, the
dude of the carnival game? Bob Taylor says
he would like to know what the latest styles
are as he always copied Stice.

Some say Len Crouch will spend the winter
in St. Louis, a fact which Len will neither ad-
mit nor deny. Wonder what the attraction is.

Crazy Ray blows out a fuse every time he
plays Silver Threads Among the Gold. Change
it, Ray.

Abe Epstein has joined the American Amuse-
ment Company with two concessions.

The Barkoot Shows are neatly tucked away
for the winter in spacious quarters in Toledo.
The Nasser Brothers have joined the Great
American Shows, and Bob Bremson has fired
up a motion picture show for the winter. The
rest have dispersed to their various homes. B.
Bertini, of spiral tower fame, is located in
Toledo.

Frank E. Layman is running the cookhouse
for the winter at his home in St. Louis. Mrs.
Layman handles tickets.

Bert Hess, Dave Detrick, Izzy Steir, Charles
Fisher and Bert Todd will spend Christmas
somewhere this winter.

Are you going South for the winter? Yes,
and I may stay there next summer if business
is good!

The People's Amusement Company closed the
season at Ames, Ia., and E. A. Johnson, gen-
eral manager, is enjoying the duck hunting on
the lakes. The show will open next April in
Iowa.

The H. Klaw Mains Shows have made three
record jumps, and covered a hunch of territory.

David McDade—Understand you are becom-
ing a concession king. Kez, palmistry, doll
wheels and feather and boa wheel. What next?

Some class to Harry Crandell, swell springs
as soon as the knot was tied. Remember the
time you were satisfied with a soft board and
an armful of straw in the pony cart? And
when you promoted a position as waiter in the
private cook tent for John Lowlow, and he ran
you for spilling some grub on Fred Fisher?
And when you were initiated into the mysteries
of the shiv rack? Those were the happy days.
You made good at everything you took hold of.

SKEE-BALL ALLEYS

are covered by domestic and foreign patents. All infringements will be vigorously prosecuted.



These four Skee-Ball Alleys in the lobby of a motion picture theatre at 209 West 125th Street in New York City are never idle. Their owner advises us that they average \$55.00 per day.

- * The Automatic Slot Machine collects the nickels, and
- * The Automatic Game Counter checks them up;
- * The Automatic Scoring Device Attracts the crowds, and
- * The skill and fascination of the game holds them.

WRITE FOR ILLUSTRATED CATALOGUE

THE J. D. ESTE COMPANY

1530 Sansom Street, - - - Philadelphia, Pa.

There isn't one of the old bunch who doesn't
give you credit.

Yes, "It was an awful season." But it's
over now. Don't worry about more than one
season at a time. Some worry about three.
The past, the present and the one to come.

Leo Gordon, of Revere Beach, Boston, is
having a new front painted for his 20-in-1.
Rube Merrifield, of Coney Island, is turning
out the work.

C. E. Booth, of Juvenal Stadium Shows, has
opened a lunch car in Charleston, S. C., and
reports things all his own way.

Slim Sullivan and Leo Curley are now real
actors. No more carny-vals for them. Expect
an early appearance on Broadway.

According to Col. W. D. Westlake the Land
Show at Portland, Ore., was the bird of them
all. The Westlake Carnival of Novelties (in-
cluding the dog) has had a very successful
season. Cumiskey and Klndel are arranging
commodious winter quarters for the outfit.

Don Carlos—What are the plans for the com-
ing season?

Charley Rhoades—Understand you had a
tough time to prove that you were an American
citizen.

How big will your trick be next year? Come
on, tell us, we won't hold that against you.

Red Watson jumped home to see his folks in
Cleveland, the first time in four years. Red
has landed a "stiddy" job for the winter with
an auto concern in Elyria, O.

"I got by so smoothly this summer that I
can ride on anything now, eat anything. All
in all I am not particular any more.

Old Jim Cook is hitting it up at Hopewell,
Va., and says it's the greatest little burg he's
seen in many a moon.

DO YOU REMEMBER?

When Ben Karr had a cane rack?
When Doc Allman was a door talker?
When Mike McGee used to sing "Willie, the
Weeper?"
When Tubby Snyder had the burn-down in
Kansas City, Kan.?
When Jimmie Walsh was Esau?
When Irish Dore was a news butcher?
When Ben Michaels put on the Tub of Love
in Seattle?
When Jim Egan and Phil D. Green had a
carnival of their own?
When committees gave guarantees to carni-
vals? Those were the happy days!

The Max Klass Pit Show, which recently
closed with the Sells-Floto Shows at Albu-
querque, N. M., will winter in Chicago. The
pit show folks have all gone to their homes,
and Lala Coolah says this has been his first
season out of the carnival game since Tubby
Snyder organized his White City Shows. Lala
Coolah, with the Missus, is enjoying domestic
life at 318 E. Seventh street, Los Angeles, Cal.

J. A. Macy wants to know "why is a carnival
manager when there are free soup houses in
civilization?" "Fame," says the Governor,
"you get it, and gray hair, too, in this busi-
ness."

Not much use to hire a general agent. Just
send out those expression men who think they
could book them better. And some would be
willing to do it and pay own expenses "Just
for glory."

Crazy Ray, the maniac calliope player on the
Brundage Shows, kicked the calliope into the
boiler works and is now splicing on the front
of John Pollitt's Circus side show.

Benny Smith says he made 21 bucks six weeks
ago on a Saturday night, and he hasn't made a
nickle since. He has a new one for next sea-
son, which he is keeping in a burglarproof
safe.

The man with the black eye is not looking
for trouble. He is on his way back.

Alice and George Purdie will winter at
Flatbush, L. I., and send their best to all their
friends. Jack Kline and Happle, drop a line.

Charles Colby (the newly married) of the
Harry Wright Shows says: "Yes, Harry Wright
was right making contracts for the South."

They are looking for a fellow by the name of
James Ketchell. Wonder if he will, when he
gets home?

The Bredose Amusement Company is doing nice
business in Louisiana, but Howard Brian says
the rain of performers in the South will soon
give the Southerners more than they bargained
for.

November 7 the Ben H. Klein Shows and H.
K. Main Shows met at Knoxville, and many old
acquaintances were renewed.

Wonder how the carnival route that will look
in a month from now?

Todd and Murphy say that St. Louis people
will not suffer this winter, as most of them
have one of their blankets.

Bert Ibberson says he can't put on the "spots"
in Chicago. Too bad, Bert; better go back to
St. L., where they're not afraid of you.

Isadore Michaels is handling the blanket
wheel with the Main Shows.

The American Amusement Co. has spent
over \$10,000 in railroad movements during the
past season of thirty-two weeks. This is a
chunk of dough for a baggage-car show, but is

only one more illustration of the piratical methods of the railroads.

Bill Alken says he will rest up until Christmas, and then—at it again.

There was a young fellow named Greenup, in Texas he's making a clean-up. He has the right dope, And we all pray and hope That prosperity don't swell his bean up. —G. T. M.

Chas Curran—Where did you get the name Arana for the new show? Understand you are getting the jack, and glad to hear it.

What has become of Max Altmann Drop us a line. It's only fair, Max.

"That makes it more binding!"

S. Edw. Chenette is spending long hours out on the ranch in Wyoming, composing music and tuning the throats of the coyotes to high pitch.

Doc Zeno is operating a museum in Kansas City, and making it pay. With him are Nels Nelson, Louie DeWorah, L. C. Hamilton, A. Chenthan, Silvers Bowden, Maud Burton, Reynolds and Mlle. Silver.

J. C. Woletsky is a Wm. J. Bryan speech maker, as he demonstrated for the past eleven years. His advertised topic is "A New and Better South," and embraces much about farming, good roads, schools, bridges, and before he gets through the Krause Shows are credited in more ways than one.

Harry Crandell—Remember the time in Paris, Tex., when the people in the depot were waiting to move to Timpson with a three-road move staring you in the face and only \$25 in your pocket? Harry moved all right, but tell us how, Harry. Some agent!

Bobby Houssels, general agent of the Isler Amusement Company, would like to hear from his friends. His permanent address is Chapman, Kan.

Bobby Gold, the motorcycle rider, with the Con Kennedy caravan, is a Southern boy, and the Southern trip is bringing him back to the land of popularity, and it's pulling business, too. He had an accident in Meridian, Miss., but fortunately escaped with minor bruises.

A certain auburn-haired young man will pay \$5 cents reward for information leading to the whereabouts of one "Patrick Henry Garbage," drunk or sober.

Fred Webster, after closing his 5-in-1, located in Sioux City as advertising agent for the Triphum Theater. He would like to hear from Wm. Hoffman, Carl Zerato, G. K. Peck, A. V. Burbank and others of his friends.

Those Trimble boys, with the Trimble Toys are anchored into an apparently soft thing for the winter. Their product is Okay, and we hope to see them long on the tin by spring.

Colonel M. B. Lagg is operating a shooting gallery, box ball bowling alleys and one or two other concessions at Bowling Green, O. He is assisted by (Walking Charley) Victor B. Wilson and C. A. (Red) Birtchley.

Kenneth Lee Barnard, Geo. Hamilton tells a funny story about a full-dress suit. He wouldn't finish it, however, but said you would tell the rest.

J. J. Davis, the real, honest-to-goodness press agent, late of the K. G. Barkout Shows, was a recent visitor at the Cincy office. J. J. more than fulfilled expectations. Say, J. J., how come you didn't get an option on Fountain Square? This is the "Life."

Bud Fisher, working chickens in St. Louis, says that is his long suit, but not the one the tailor made. His friends are depending on him for a Thanksgiving dinner.

"And St. Louis up and boller'd 'git out o' yere'—"

CHARLES R. COLBY



Charles R. Colby, agent of the Harry Wright Shows, is doing his work for the outfit in the South. Since Charley blew single life, he's been advising a lot of Hesolutes to take a dip in the sea of matrimony.

CANVASSERS

AGENTS — CONCESSIONAIRES —
HERE IS A SURE CLEAN-UP PROPOSITION —
A STAPLE ARTICLE THAT EVERYBODY NEEDS —
WHEN THEY SEE 'EM, THEY BUY 'EM —



NEWSPAPER AND MAGAZINE SOLICITORS

Find our raincoats a great premium. No chance for an argument. They offer our \$10.00 raincoat at \$5.00 subscriptions. Who wouldn't take advantage of an offer like that when you have the goods to show and back up your statement? A few hours' drive each day in the rural districts where raincoats are needed and among people who now have the money to buy them will convince you that the raincoat is the article to handle.

WE GUARANTEE THEM

RAINCOATS

SEND FOR A SAMPLE

\$1.50

Send for a few GENUINE WAUKONA RUBBER CLOTH coats today. DO IT NOW. These coats can not be bought retail for less than \$5.00, but enormity of business enables us to quote you the lowest possible price. Send \$1.50 for a sample, and if you are not pleased return it and we will refund your money.

\$1.50

HOME RAINCOAT CO.

1144 SO. HALSTED ST.

CHICAGO,

ILLINOIS



RAINCOATS MADE TO ORDER \$2.00 UP SAMPLES AND PRICES UPON REQUEST

HOLIDAY GREETINGS

We take this opportunity of thanking our many friends and customers for their loyal patronage this past season and we are glad to be able to give a favorable report for ourselves.

Our business was the largest in our career and the reason is very clear. We deliver as we represent and we represent nothing but the best.

Our customers were all successful with our items, and for next season we have in work some new lines which, added to our established leaders, will doubtless bring home the bacon.

Our suits against all infringers against our electric eyed patented toys is progressing very well and when the season opens, we have every reason to believe, the Courts will have sustained our rights, giving us the ONLY right of manufacture for these articles.

We keep open house for our friends at all times, so don't be bashful.

We wish for all a very prosperous winter, and hope next season's business will be the biggest in their experience.

THE FAIR & CARNIVAL SUPPLY CO.

126-128 5th Avenue, - - - NEW YORK, N. Y.

Harry Wilbur—What's the news about the big minstrel troupe.

Capt. G. W. Wright, aeromant free act at the No 15th celebration, has closed the season. He will winter at 323 Trinity street, Houston, with the lute string hanging out. He will have four companies out next season, such are the captain's present plans.

Pittsburg has a Public Defender, but remember you can't wait until you get to Pittsburg or Los Angeles to get into trouble.

Harry Loken's indoor arena is making a big hit around New England, and Harry Witt's concession is getting a good share of it. The Witt's big wheel is some flash.

Seen in the lobby of the Normandie Hotel, N. Y.—Mr. Tailor, Capt. Stanley Huntley Lewis, Leon Hann, Harry Witt, Eric Johnson and William Jenkins Hewitt. Looks like old home again.

PHILADELPHIA PHILIP

Rudolph Bros' stock and fixtures at 11 N. Fifth street, were sold at auction recently, attracting a crowd of wheelmen and concessioners, and a few of those grabbed bargains.

A Epstein and his faithful lieutenant, Kosher from New York, bought so much junk they had to charter a special P. R. R. freight train to

make their getaway. Epstein made the rounds of local jobbers first in an effort to turn over some of his purchases and thus make a profit and save the trouble of mailing up so many cases, also hoping to economize on mulls.

Max Shapiro and Nathan Karr were very conspicuous at the sale by their absence. Neither Mike nor Izzy Rudolph were around, however. The latter are on the road with a carnival outfit recently purchased, and will reopen near Third and South Streets next season.

Cooper Brothers, who have had their College of Marksmanship out with many well known aggregations since the winter in 1914, have leased 221 Market street for a year, and have put in an up-to-date shooting gallery, with numerous slot machines and side attractions on the floor in front. They welcome all B-edoms, and only ask visitors to refrain from dropping dimes in the penny slot machines and riddling the customers' marksmanship.

Brownie ordered the crew to set up the stand on Spring Garden street, and an offer of 100 of the Bureau of Highway objected to planting the tent poles in the asphalt. Finnegan says the town's not quite right yet when a thing like that could happen, but he compromised by setting up barrels of sand and planting the poles therein, thus saving a lot

of wear and tear on the company pick and shovel gang.

Jimmy Finnegan has welcomed the triumphant Republican administration by planning all winter carnivals on Market, Chestnut and Arch streets, between the City Hall and the Delaware. He ran two weeks on Spring Garden, from 10th to 7th, recently, just to see if everything was D. K. Everything was.

That man Kelly had a nice pit show with Finnegan and stated his intention of becoming a Philadelphia carnival attraction from now on.

Bonnie Frankford is on deck with a stock of leather pillow tops now, and will use scraps from his parcel factory to fill em up with—unless he falls heir to a herd of excelsior or a cotton farm.

A. V. Mans drives his machine too carelessly to have seen the man who ran over Harry Crane on Market street last week. Harry Todd claims it was a jitney driver who did the deed.

Paddle wheels will run as of old in our village after January 1 without doubt. The Philadelphia voters unanimously canned the reform element who have held sway for the past four years, and they go back to the chapels New Year.

Carnival Caravans

A dollar in the hand is worth two on the bar.

TEN LITTLE SHOWS

By Charley Scanlan

(Dedicated to the shows that tried to fight the rain.)

Ten little shows
Started out so fine;
First week RAIN,
Then there were nine.

Nine little shows
One day late;
Sheriff saw the coach show,
Then there were eight.

Eight little shows
spread out like leaven;
One couldn't make the nut,
Then there were seven.

Seven little shows
In an awful fix;
Played another bloomer,
Then there were six.

Six little shows
Just about all;
Another little rain,
Then there were five.

Five little shows.
Want some more?
Actors didn't eat,
Then there were four.

Four little shows
is all you can see;
One joined the fairs,
Then there were three.

Three little shows
Feeling mighty blue;
Owner went to work,
Then there were two.

Two little shows,
Biz on the bum;
One kicked the bucket,
Leaving only one.

One little show,
'Twas a ten-in-one;
Pald off the crew 'n said
It couldn't be done.

Could you say the German soldiers are playing a shell game?

When Josiah revoked the Sun's reader for trespassing through the sky he didn't have anything on Billy Snake King, who has opened up a proud new burg, called Snakeville, Tex. From now snoot your mail to Snakeville, Snake King—the guy who promote! Snakeville. Give 'im credit!

J. M. McKenzie, with the ham and turkey wheel on the Con T. Kennedy Shows, was held up and relieved of \$11. The two dinge bandits evidently had been playing in bad luck.

One doesn't hear much about M. T. Clark, general agent of the S. W. Brundage Shows, but if the wise ones could have seen the shows located around the new Sever Hotel, Mnskoee, Ok., they would have plenty of evidence of M. T.'s worth and the reason why he has handled the advance of the Brundage Shows for the past twelve years.

George Jones is back on the front of the Busy City Show with the American Amusement Co., and is making a hit with his character impersonations of Flip, Happy Hooligan, Captain Katzenjammer and other cartoon figures.

Bert Ibherson and Mrs. Spoton are enjoying the breezes off the lake in Chicago. Oh, you St. Louis!

What we read every spring: "Entire season, thirty-six weeks, booked solid under auspices on main streets. First in 'steen years. Street car tracks torn up and Post Office moved to give locations. General agent that knows Middle West, Pennsylvania and New England States, wire quick." What's the general agent for?

Frank "Smithy" Martin is now making rail road contracts for the American Amusement Co. Manager Harry DeVaux has appointed Martin to this office on account of his peculiar ability to properly understand the railroad tariffs, which usually requires the intelligence of a Philadelphia lawyer. "Smithy" Martin is from the Quaker City.

Walter Tenny, brother of Hoving Art, after selling his Plantation Show, is now busy fringing another. Some carpenter, that boy.

Why is it that all a carnival owner can say to an individual owner is "Fifty-fifty," regardless of the size of the carnival or the merit of the attraction. Percentage should be figured different, and it will this coming season—maybe.

Prof. Sam Conti, director of Conti's Italian Band, is busy rehearsing and looking over some new uniforms for the coming season. He sure has some music for his programs.

"Oh, Mister Slater, won't yuh please come back?" is the way George says he was enticed back home on the J. George Look caravan.

The C. A. Wortham outfit finished the No-Tan-Oh Carnival without a difficulty. Ireland and his candy race course made a clean-up, and blankets got some money. John Kalonik, who jumped over from the American Amuse. Co. to make the date, hit it up with his first-class Athletic Show and sure got the jack.

The Westlake Carnival of Novelties will go to winter quarters in San Francisco. The Colonel, of fifty years in the game, can be addressed at 605 Humboldt Bank Building, San Francisco.

Tents to Rent FOR ALL PURPOSES.
M. MAGEE & SON, 147 Fuller St., New York City.



TIGHTS

In all Materials—but of Best Grade and Make, for all PROFESSIONALS; Posing Act, Divers, Skaters, Circus Performers, etc. Padding, Frog, Snake and Monkey Suits, Elastic and Cloth Supporters and Gymnastic Pumps and Gaiters. Send for Catalogue B and FREE SAMPLES.

JOHN SPICER,

Successor to Spicer Bros.,

86 Woodbine Street, - - Brooklyn, N. Y.



Mr. Drummer

Are you aware of the fact we undersell all our competitors and originate most of the new traps coming out today?

Are you paying for the Drum or the maker's name? Pay only for what you get.

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ACME DRUMMER'S SUPPLY CO.

Office and Factory, 2813-15 W. 22nd St., CHICAGO, ILL.



Celebrate "THE BRAZEL WAY"

"BALLOONS"—No. 60, Gas, \$2.90 gross; No. 60, Air, \$2.40 gross; Sausage Squawks, \$1.75 gross; Punching Bags, \$8.00 gross; Toy Whips, 38-in., \$4.00 gross; Confetti, 5c lb.; Serpentine, \$2.00 1,000; Ticklers, \$2.00 gross; Chaplin Hats and Mustache, complete, \$6.00 gross; Assorted Paper Hats, \$4.50 gross; Hot Air Balloons, 60c dozen and up; Fireworks Assortments for Boys, \$1.00 and \$2.00; Red or Green Fire, in cans, 90c dozen; Firecrackers, 3c a pack; Torpedoes, 2c a box of 10; Bang Salutes, 3 1/2-in., 40c 100; Bang Salutes, 5-in., 75c 100; Snakes in Grass, 90c gross; Roman Candles, 10, 12 and 15-ball, 30c, 40c and 55c dozen; Sparklers, 9-in., 40c dozen; Sparkler Torches, 20 and 38-in., 35c and 70c dozen; Aerial Adv. and Adv. Specialties, Flags, Decorations, etc. Get our complete catalog. It's 10c.

BRAZEL NOVELTY MFG. CO.,

1700-04 ELLA STREET, CINCINNATI, OHIO.

Otis L. Adams' Greater Exposition Shows

WANTED

For fifteen weeks of the best territory of the New England States. Opening in Northampton, Mass., in May, 1916. Shows and Concessions of all kinds. Can place good Italian Concert Band and Advance Agent. Billy Ward and "Rheumatism" Billy write. Address OTIS L. ADAMS, 3923 Forest Park Ave., Baltimore, Md.



Prof. JOHNZENGA'S EXCELSIOR CONCERT BAND

After several years with well known circus and carnival companies, is now open for any first-class carnival, circus, etc. Address

51 East Houston St., New York City

BIGGER THAN EVER

"PENNANTS THAT ADVERTISE"
CALIFORNIA REPRODUCTION & ADVERTISING
107 NO. SPRING ST.
LOS ANGELES, CALIFORNIA

Our line will make you the winner of the season. Our prices are right. Send for our new price list on pillows, pennants and felt novelties.

AT LIBERTY

Sig. and M'lie Cassinora, Tattooed People, and Snake Charmers. Have big den of snakes; good wardrobe; sober. Both experienced in the show business. Reliable show managers, write. Address SIG. AND M'LE CASSINORA, Gen. Del., Addison, N. Y.

FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

Henry Meyerhoff has bought a three-shreast and a whip from the Mangels factory. It looks like Henry will stay in the carnival game.

Harry Benlum and the Mrs. were seen in New Bedford, Mass., recently, looking fine. More power to them.

Harry Witt has joined the White Rats. Wonder why?

William Brennerman came near singing a song at the White Rats' Jamboree. Too bad his knees were weak.

Best wishes to Jimmy Simpson, in 1916 with the Empire Shows.

Sing a song of jineys,
A pocket full of rye;
When the court was over
He thought the fine was high.

S. D. Rose is doing well with his long range shooting gallery on Sixteenth street, Omaha, Neb.

Little Miss Marie O. Stevens is with her parents in Omaha this winter.

Some one said Doc Hall lost his cane at St. Martinville, La., last Christmas. Not so, for he was seen with it at Henderson, Neb., this summer. What say you, Doc?

Mike Korey, of the Jarvis-Seeman Shows, left for the South recently with his Garden of Olives Show. He has three classy Oriental dancing girls, namely Allice Cole, Frankie Howard and Marie Hines.

Miss Grace Chaussett, concession queen with Brownlee's United Shows last season, is back in St. Paul and seems to have enjoyed a prosperous season. She says she will have ten big stores next season on the same caravan.

In all parts of the country there are groups of carnival men wintering; some working, some not. Why not drop a post card to All and let us know where you are? News that is of value to you might interest friends. Shoot 'em in.

C. M. Nigro goes along in his quiet way. He doesn't say much, but he gets there just the same. We are promised one big show for 1916.

We have tried everything but an aeroplane caravan.

The greatest benefactor on earth has been discovered in Prof. Walter Hill Scott, of the Northwestern University, who promotes a system of enjoying all the pleasures of John Barley without the headache. His recipe is: "Take a mouthful of whisky, swash it around like a mess of dental cleanser, and spit it out." It sounds all right, but who's got the courage to spit it out?

Seen at the Colonial Hotel, Pittsburg, recently: Jim Simpson, Milton Morris, John Moore, Squire Riley, Harry Hinner and the Misses, Wm. Zeldman, Frank Schank, J. Melonas, John Brunning, Harry Copping and Jimmie Allen. When will this crowd meet again.

Sam Arch has joined his old pal's show, Harry Klaw Main, leaving his old-time chum, Ben H. Kieln. It's just for a vacation, says Sam; he thinks the change will do him good. Most likely it was the change he was after.

Jack Shields is in St. Louis. Not going South this winter, as he wants to save money.

Harry Vance will become agent for a rep. show in Kansas this winter. He says he has the exclusive on work.

Calvit states that Alexandria, La., was wild with delight when he returned home for the winter. If he had a family the town would be crowded.

At the Thanksgiving dinners in St. Louis: "God bless our carnivals, and what part of the goose will you have?"

D. C. McDaniel and Jack Palmer, of the Tom Allen caravan, hiked out for Oklahoma recently. They said they were tired of resting.

Frank E. Layman is getting ready to put electric heaters on his merry-go-round horses. He can't stop running until storage charges are reduced.

Louis Finch says he has bought a ton of coal and will see us all next spring.

Doc Beane must be way down South as he has not been heard from lately. Blow your horn, Doc; we are anxious about you.

Doc Hatfield is missed around the home circle. We can stand for the absence, but we miss the blue pills.

"When I started in the carnival business all I had was my nerve"—and he still has the nerve to stay with it.

And Jarvis—Where art thou? In this land of peace we have time to think of our friends.

All the joints on our show this season are clean, take it from me, boss. How was the boss? Clean?

Louis Heth added to his bank roll heavily in St. Louis. Balls went great at Newstead and Lee.

Dave Garrison expects to store his monster woodpile at Charleston, S. C.

Attending the funeral services of Madam Turkey on Thanksgiving Day with the Landes Carnival, were Paul Baerle, Anthony Bhook, Ralph Landes, Lorne White, Roy Allman, Lloyd George Hutchinson and Charley Hutchinson.

Oh, I say, L. J. Landes, how's Hot Springs? Give us a tip, we might come.

SEA SWING FOR BATHERS
Safe, Sensational and Exhib Itag.

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**THE LARGEST ASSORTMENT
THE FINEST DESIGNS
THE BEST SERVICE
SPECIAL AND STOCK PAPER**

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AND DATED CLOTH**

**THE DONALDSON LITHOGRAPH CO.
NEWPORT, KENTUCKY**

"LET US FIGURE WITH YOU"

EDW. S. SCHMID

712 Twelfth St., N. W.

EMPORIUM OF PETS



Singing Birds, Fine Bred Fowls, Cages, Mice, Dogs, Monkeys, Pet Animals, Gold Fish, Aquariums, Dog and Bird Foods, Medicines, etc. Taxidermy in all its branches. Send for catalogue.

WASHINGTON, D. C.

PEERLESS COMBINATION

CAN OPENER, KNIFE and SCISSORS SHARPENER

SAMPLE, 15c.



SIX STYLES, RETAILING FROM 5 TO 50c.

LAWRENCE HARDWARE WORKS, 835 Broadway, New York City.

MERRY-GO-ROUND MEN, ATTENTION!

After using your organ for more than one season it should be overhauled and put in first-class condition. Ship it to my shops NOW and have it ready for use by next spring. No storage charge. Don't delay this. Time waits for no man.

**C. F. BATH, ORGAN EXPERT,
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Acme Co. instrument Auction Bargains Illustrated
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NORTHWESTERN SHOWS

By THE DOCTOR

Ever since the close of the 1915 season the plans for next year's work have been under careful consideration, and not one of the many details that go to make up a modern carnival company has been slighted. The three engines that compose the power equipment of the shows were shipped into their respective factories for overhauling, and will come back in the spring practically as good as new. C. W. Parker is making a khaki top and sidewall for the carry-all, and the big Eli wheel will be togged out in new khaki seat covers. The monster Wurlitzer band organ is being put in first-class shape by the makers, and both lighting plants are receiving the same treatment. Carl Wilson and Leonard Whitman will handle the riding devices and lighting plants. Both these men have been with the Northwestern for a number of years, and are acknowledged to be the best mechanics, as well as the highest salaried men, in their line. John P. Reid will continue as secretary, and will have entire charge of the office, assisted by Charles O. Stewart. Mr. Reid has been in Mr. Flack's employ for a long time, and has the reputation of being very efficient in his work. He will also handle The Billboard, which is the only show paper sold on the outfit. Paduano and his band will furnish the music this season. The band is too well known to require further mention.

The usual line-up of shows will be carried. Three of the principal attractions will be owned by M. V. Davis, who has been with us ever since the present management took charge. Mrs. Davis, better known in burlesque as Rosell, is the feature dancer in The Maids of the Orient.

It is not the policy of this company to offer inducements to concessions to continue from one year to the next, but rather to get new people each season with new ideas and new outfits.

Thus our midway is kept up to date, and ragtag tents of ancient vintage avoided. This does not mean, of course, that concessionaires are barred from booking for a second season, but it does mean that a new privilege man gets fully as many favors shown him as are shown one who has been with us before.

The territory to be played will be about the same as in former years, namely, Ohio, Michigan and Pennsylvania, but as business conditions are continually changing in the different cities in these States the exact route cannot be announced until after the first of the year.

In conclusion the writer wishes to emphasize the fact that no one connected with the staff of the Northwestern Shows is permitted to criticize the methods of other carnivals. We carry no graft, but if others choose to do so that is their business; we try to run a clean outfit, but because some of our competitors do not is no reason why we should make a song about it. Disreputable carnivals very frequently close towns to shows of that character, but a manager who is known to have a clean company seldom has any trouble getting a license. Glass house dwellers have long been in the habit of throwing stones and carnival "mag-nates" who yelp so loudly about the shortcomings of others would do well to purge their own outfits.

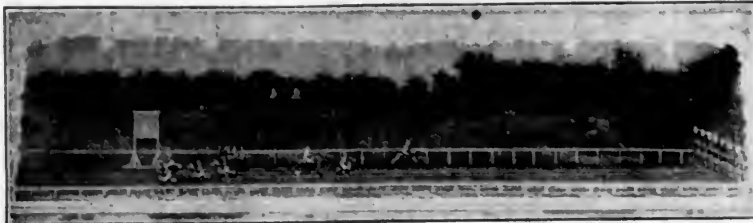
REMEMBER POOR JOE EPSTEIN

Joe Epstein, who is now in quod at Gate City, Va., is more in need of assistance at the present time than he was while in prison at Richmond, Virginia.

In the first place he has lost nearly all of his teeth. Secondly, his spectacles are broken. Thirdly, his mother, in whose hands his two children have been placed, is in need.

Friends desiring to remember him with a Christmas present in the way of money, or useful articles of any kind, can address him in care of Convict Road Camp 31, Gate City, Va.

A NEW ONE



What bids fair to become one of the most popular games for amusement parks, fair grounds and carnivals is a miniature electric race horse device known as the Kentucky Derby, manufactured by the Kentucky Derby Co., of 6 Church Street, New York City. According to the manufacturers, the device can be operated anywhere without interference, as it is exclusively a game of skill. The game is most interesting, makes a handsome flash, and should be a big money-maker, as its action is quick and contains an element of interest bound to make it a repeater.



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Glow For Success**

One thing a crowd will never forget or forgive is a badly lighted show. Good light is essential to comfort, enjoyment, GOOD BUSINESS. Brighten up, lighten up, increase your crowds—your profits. Use the

**American
Showman's Lamp
600 CANDLE POWER**

Hang it up anywhere. Light it. Nothing to set up or assemble. Make your show a cheerful, glowing, inviting spot. The American is built specially for tent shows, circuses, concessions, streetmen, etc. Attracts crowds, 12 in. in diameter, 10 in. high. White porcelain reflector casts all light down. No shadows. Special mica wind shield. Traveling case—no screws or bolts—set lamps in. 17-cw. right. Operating cost low. Get circular.

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578 Clark St.
ALBERT LEA, MINN.**

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THAT HIGH-CLASS AMERICAN CONCERT BAND WITH AN ESTABLISHED REPUTATION JUST CLOSING ITS TENTH SUCCESSFUL SEASON

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S. EDW. CHENETTE, care Musical Musings, The Billboard.

BAND LEADERS, MUSICIANS, GET THESE Chenette Compositions! Real Trouping Marches for real troupers. Jess Willard's Triumphant (a march with a punch); A Slippery Success (a new and distinctively novel Trombone Characteristic); Chenette's Concert Band No. 2 Concert March (just what you have been wanting, the finest concert march since Washington Greys); In Santa Fe (Mexican Serenade, words and music; has the irresistible haunting melody); Fillmore's Fraternity (a melodious number, good on every program); Sheik Parker's Triumphant (once played always used; this is a real one). Order direct from WILL H. SMITH & SONS, Dixon, Ill. Watch for special announcement of "Old Billyboy" grand entry march, the new sensation.



In Winter Quarters

Managers of Shows Not Mentioned in This List Are Requested To Send in the Information

CIRCUSES AND WILD WESTS

- Alderfer Shows, C. L. Alderfer and J. R. Woodring, owners; Denver, Ind.
Atkinson's, Tom, One-Ring Circus, Tom Atkinson, prop.; 647 Twelfth st., Detroit, Mich.
Atterbury Bros., United Shows, R. L. Atterbury, mgr.; Mt. Vernon, Ind.
Backe's, A. G., Wagon Shows, A. G. Backe, mgr.; Morris, Pa.
Barnes, Al. G., Wild Animal Circus, Al. G. Barnes, prop.; Venice, Cal.
Barnum & Bailey Show, Sam McCracken, mgr.; Bridgeport, Conn.; offices, 221 Institute Place, Chicago, Ill.
Broncho John's Wild West, J. H. Sullivan, mgr.; Valparaiso, Ind.
Buckskin Ben's Wild West, Ben Stalker, mgr.; Cambridge City, Ind.
Carlisle's Wild West; South Cairo, N. Y.
Christy Hippodrome Show, G. W. Christy, prop.; Care B Board, Chicago, Ill.
Cook & Wilson's Wild Animal Circus, Cook & Wilson, props.; Trenton, N. J.
Curtis, W. H., World's Superior Shows, W. H. Curtis, mgr.; Pataskala, O.
Dakota Max Wild West, W. Sanders, prop.; Orlando, Fla.
Eschman, J. H., Shows, J. H. Eschman, mgr.; Guillette and Salisbury st., Kansas City, Mo.; (Northern address) Metropolitan Natl. Bk., Minneapolis.
Freed's, H. W., Trained Animal Show, H. W. Freed, prop.; 605 Grant st., Niles, Mich.
Gentry Bros.' Shows, Gentry Bros., props.; Bloomington, Ind.
Gollmar Bros.' Show, Gollmar Bros., props.; Baraboo, Wis.
Geat Yankee American Show, Lindemann Bros., props.; Sheboygan, Wis.
Hagenbeck-Wallace Circus, C. E. Cory, mgr.; West Baden, Ind.
Heber Bros., Greater Shows; 312 E. 17th ave., Columbus, O.
Henry's, J. E., Shows, H. E. Henry, mgr.; Stonewall, Ok.
Hess One-Ring Circus, Edw. Hess, mgr.; Galion, Ohio.
Honest Bill's Show, Wm. Newton, Jr., prop.; Quenemo, Kan.
Howe's Great London Shows; Vandiver Park, Montgomery, Ala.
Kennedy's Diamond K Ranch, W. H. Kennedy, prop.; Oklahoma City, Ok.
LaMont Bros.' Show, C. R. LaMont, mgr.; Salem, Ill.
La Tena Circus, Andrew Downie, prop.; Bayre de Grace, Md.
Miller Bros. and Arlington's 101 Ranch; Ponca City, Ok.; ranch at Bliss, Ok.; N. Y. office, 135 W. 52d st.
Nelson's Wild West, Dog and Pony Show, W. J. Nelson, prop.; McCracken, Kan.
Orton Bros.' Circus; Ortonville, Ia.; office, Adel, Iowa.
Ott's Old-Fashion One-Ring Circus, Otto & Freeman, mgrs.; Seymour, Conn.
Ringling Bros.' Show, Ringling Bros., props.; Baraboo, Wis.; offices, 221 Institute Place, Chicago, Ill.
Robbins, Frank A., Shows, Bergen Amusement Co., props.; Trenton, N. J.

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Have dissolved the Liberty Shows, and am building a brand-new outfit for the coming season.

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Shows of merit with or without outfits.

WANT

Freaks for Side Shows and Platform Shows.

WANT

Up-to-date Riding Devices and Concessions.

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People in all branches of the Carnival business; also two good PROMOTERS. No girl shows nor flat joints.

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A live wire money-maker at Parks, Resorts, an ideal traveling attraction for Carnival Companies. The public is ever demanding new amusements.



The Tango Swing is a real joy ride, pleasing old and young. It is easy to handle, transport and erect. Strongly built and simple to manage. For descriptive folder with price, address

Guinn Brothers, [Beaver Falls, Pa.]

- Robinson Famous Shows; Vandiver Park, Montgomery, Ala.
Sells Photo Shows, Fred R. Hutchinson, mgr.; 237 Sykes Bldg., Denver, Col.
Spibel Bros.' Shows; Hartford, Wis.
Ship & Feltns' Circus; (Touring C. A. S. A. & W. I.) office, Springfield, Ill.
Sparks, John H., Shows, Sparks Show, Inc., props.; Salisbury, N. C.
Sun Brothers' Shows, Incorporated Stock Co., props.; Macou, Ga.; Western office, Springfield, O.
Wheeler's New Model Shows, Al F. Wheeler, mgr.; Oxford, Pa.
Wheeler Bros.' Circus, Al F. Wheeler, mgr.; Oxford, Pa.
Yankee Robinson Show, Fred Buchanan, mgr.; Granger, Ia.

CARNIVAL COMPANIES

- Allen, Tom W., Shows, Tom W. Allen, mgr.; Peklu, Ill.
Allman Bros.' Big American Shows, Doc Allmann, mgr.; Lancaster, Mo.
American Amusement Co., H. A. De Vaux, mgr. (out all winter); office, El Reno, Ok.
Argyle Shows, G. R. Gibbs, mgr.; H. Whitaker st., Savannah, Ga.
Bauscher Carnival Co., A. C. Bauscher, mgr.; Colton, Cal.
Brodbeck Amusement Co., Chas. Brodbeck, mgr.; Kinsley, Kan.
Brundage, S. W., Shows, S. W. Brundage, mgr.; Leavenworth, Kan.
Capita City Amusement Co., Lew Hoffman, prop.; Box 36, St. Paul, Minn.
Central States Shows, J. T. Pinfold, mgr.; Knoxville, Tenn.
Clifton Kelley Shows, L. C. Kelley, prop.; Kansas City, Mo.
Copping's, Harry, Shows, Harry Copping, prop.; Reynoldsville, Pa.
Corey's Little Giant Shows, F. D. Corey, mgr.; R. R. No. 4, Benton Harbor, Mich.
Davis, L. J., Carnival Co., L. J. Davis, mgr.; 733 S. Leavitt st., Chicago, Ill.
DeKreko Bros.' Shows, DeKreko Bros., props.; 208 Boldin st., San Antonio, Tex.
Dreandall Exposition Shows, J. A. Macy, mgr. (out all winter) office, 535 S. 17th st., Reading, Pa.
Evans, Ed A., Greater Shows, Ed A. Evans, prop.; Independence, Kan.
Fernal, Jos. G., Greater Exposition Shows, Jos. G. Fernal, prop.; Maribea Harbor, N. Y.
Fernal, Col. Francis, Shows, United, W. L. Wyatt, mgr.; Forest City Fair Grounds, North Randall, O.
Foley & Burk Shows, Foley & Burk, props.; 3313 East Twelfth st., Oakland, Cal.
Goodell Shows, C. M. Goodell, mgr.; Colfax, Ia.
Gray's, Roy, Amusement Co., Roy Gray, prop.; 51 S. Oranuel ave., Indianapolis, Ind.
Great Atlantic Shows, Jos. H. Thonet, mgr.; 418 52d st., Brooklyn, N. Y.
Great Eastern Shows, L. H. Klusel, mgr.; Read Bk., Pa.
Great European Shows, Capt. Wm. Kanell, mgr.; office, 263 Stockton street, Brooklyn, N. Y.
Great Patterson Shows, James Patterson, prop.; Paola, Kan.
Hampton's Great Empire Shows, Mrs. Elizabeth Hampton, sole owner; P. O. Box 307, Hampton, O.
Harris, Homer T., Shows, Homer T. Harris, mgr.; Hugo, Ok.
Helz & Beckmann Shows, Helz & Beckmann, mgrs.; Joplin, Mo.
Heth's United Shows, L. J. Heth, mgr.; 1135 Missouri ave., E. St. Louis, Ill.
Hunter Harry C. Shows, Harry C. Hunter, mgr.; Monessen, Pa.
Jarvis Seeman Shows, Jarvis & Seeman, mgrs.; Leavenworth, Kan.
Jones Bros.' Shows, T. A. Jones, mgr.; 648 Ossington ave., Toronto, Ont.
Jones' Greater Shows, A. H. Jones, mgr.; Danville, Ky.

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Want **SHOWS** of all kinds for the coming season. Good Dog and Pony Show with or without outfit, Athletic Show, Silo Drome, Seven-in-One Show, but must have several good attractions in it; or any other good Show; also one or two money-getting Platform Shows. **CONCESSIONS** of all kinds (no joints). Will give exclusives to legitimate Concessions with nice frame-ups. All Riding Devices, Band, Free Attractions and Wheels already booked. This will be a 15-car Show, and will play mostly city time, opening in Philadelphia April 24th.

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Jones, Johnny J., Exposition Shows, Johnny J. Jones, prop.; Orlando, Fla.
 Keen & Shippy Model Shows, Keen & Shippy props.; Nashua, N. H.; gen. offices, Springville, N. Y.
 Kline, Herbert A., Shows, Herbert A. Kline, mgr.; Flint, Mich.
 Krause Greater Shows, Ben Krause, mgr. (out all winter); Office, 1827 E. Cambria st., Philadelphia, Pa.
 Landes Carnival Co., J. L. Landes, prop.; Aldene, Kan.
 Latlip, Capt., Shows, Capt. Latlip, mgr.; Race Track, Readville, Mass.
 Maxwell's United Shows, C. M. Maxwell, mgr.; New Lexington, O.
 McMahon Shows, C. A. McMahon, mgr.; Marysville, Kan.
 Michty Boris Shows, Honest John Brunen, mgr.; 20 E. Lacock st., Pittsburg, Pa.
 Moore's, Adam L., United Exposition Shows, Adam L. Moore, mgr.; Lapeer, Mich.
 Morrison's United Shows, H. J. Morrison, mgr.; 503 Third ave., Pittsburg, Pa.
 National Exposition Shows, Steve Muleahy, mgr.; Waverly O.; (home) Winsted, Conn.
 Northwestern Shows, F. L. Flack, mgr.; 51 E. Market st., Akron, O.
 Otto's, Capt., Greater Shows, Capt. Otto, mgr.; Honesdale, Pa.; (home) Stamford, Conn.
 Peerless Xpo Shows, C. F. Mitchell, prop.; Vandergrift, Pa.
 Rice & Quick Amusement Co., Rice & Quick, mgrs.; Turant, Ok.
 Robertson, John A., Amusement Co., John A. Robertson, mgr.; Saranac, Mich.
 Royal Amusement Co., W. R. Slekels, mgr.; Youngstown, O.
 Rutherford Greater Shows, Irv. J. Polack, mgr.; Saginaw, Mich.
 Sanges Amusement Co., W. A. Sanges, mgr.; Box 165, Atlanta, Ga.
 Saville, Walter, Amusement Co., Walter Saville, mgr.; Wayne, Neb.
 Smith, Leyle, Amusement Co., Lexie Smith, mgr.; Linton, Ind.
 Sound Amusement Co., F. W. Babcock, mgr.; Spokane, Wash.; office, Elliott Hotel Seattle, Wash.
 Spencer, Sam E., San Francisco Shows, Sam E. Spencer, mgr.; Brookville, Pa.
 Todd & Son's United Shows, T. J. Todd & Son, Washburn's Mighty Midway Shows, L. W. Washburn, prop.; Chester, Pa.
 World at Home Shows, Jas. T. Clyde, prop.; Fair Grounds, Streator, Ill.
 Wortham, C. A., Shows, C. A. Wortham, mgr.; mgr.; San Antonio, Tex.

MISCELLANEOUS

Almond, Jethro, Show, Jethro Almond prop.; Albenarle, N. C.
 Alberts, Chas., 10 In 1, Arthur Alberts, mgr.; Cleveland, O.
 Amason Bros' Shows, Mons. LaPlace, mgr.; 61 S. Champlain ave., Columbus, O.
 Bailey, Mollie, Show, Bailey Bros., props.; 129 Oak st., Houston, Tex.
 Bonheur Bros', Golden Mascot Shows, J. R. A. H. A. Bonheur, props.; Buffalo, Ok.
 Burk's Combined Shows, C. E. Beyerle, prop.; Topeka, Kan.
 Casselman's Vaudeville Show, C. S. Casselman, mgr.; Vandalla, Mich.
 Circus Royal, Jack E. Welch, mgr.; Amarillo, Tex.
 Clayton's 10 In 1 Show, Chas. Clayton, mgr.; R. F. D. Box 73, Washington, D. C.
 Coulter & Spillre's Dramatic Show, Jackson C. Spillre, mgr.; 401 Walnut st., Des Moines, Ia.
 Digo Zoo, Chas. Bernard, mgr.; Millersburg.
 Dunton's Jungle and Arena, Wm. D. Dunton, prop.; Saranac Lake, N. Y.



...GREETINGS...

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The Landes Carnival Co.

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 Grant's Uncle Tom's Cabin Co., Grant Luce & J. Jay Shaw, props.; Sea Bright, N. J.; offices, 205 W. Thirty-eighth st., New York City.
 Great Miller Show, R. M. Miller, mgr.; Swanwick, Ill.
 Hagerty's Tent Show, T. E. Hagerty, mgr.; 707 S. Delaware st., Indianapolis, Ind.
 Harold's, Prof., Raymond, Dog & Pony Show, Al. Norris, mgr.; 1723 Rowan st., Philadelphia, Pa.
 Havrieland's Wagon Museum, J. A. Havrieland, mgr.; Robertson, Ia.
 Hightower's Royal African Tronladour Minstrels, Ernest S. Hightower, prop.; Paola, Kan.
 Hilger-Hurwood Comedy Co., Hilger & Hurwood, props.; Mexia, Tex.
 Hippodrome Picture & Vaudeville Show, Col. F. R. Dean, mgr.; DeSoto, Mo.
 Huling Concession Co., A. L. Huling, mgr.; Pontiac, Ill.
 Irwin's Theater Co., Wm. Irwin, mgr.; Steelville, Mo.
 Jester & Greer's Show, Jester & Greer, props.; Hight Point, N. C.
 Jones' Picture & Vaudeville Co., J. H. Howard, mgr.; 334 Fifth ave., Danville, Ky.
 Kappel Kritchfield Show, Al Kappel & J. S. Kritchfield, props.; Marselles, Ill.
 Ketrow & Trovost's Dramatic Co., Wm. Ketrow, mgr.; 1811 Sheridan st., Anderson, Ind.
 Kirby's Novelty Sensation Show, Alvin Kirby, prop.; R. R. 12, Box 26, Indianapolis, Ind.
 Lindley's Famous Shows, Curtis W. Lindley, mgr.; Tully, N. Y.; offices, 316 S. Salina st., Syracuse, N. Y.
 Lippincott's Wonder Horses, H. L. Lippincott, mgr.; Newark, O.
 Lowery Bros' Show, Geo. B. Lowery, prop.; Shenandoah, Pa.
 Marvin's Model Show, M. Burnham, mgr.; Duckett, Miss.
 McDonald Bros' Show; Atchison, Kan.
 McFall's Trained Animal Show, Prof. McFall, mgr.; No. Baltimore, O.
 McKenney, Blanch-Hunter Hippodrome & Racing Combination, Blanch McKenney & L. M. Hunter, props.; Haddam, Kan.
 McNulty's Famous Overland Show, E. C. Darbold, mgr.; Parkersburg, W. Va.
 Martin's Medley Show, Martin Bros., props.; Economy, Ind.
 Miller Bros' Show, Geo. M. Miller, mgr.; Ramey, Pa.
 Nye's, B. H., Shows, B. H. Nye, mgr.; Martletta, O.
 O'Brien's, J. C., Minstrels, J. C. O'Brien, prop.; Savannah, Ga.
 Original American Auto Polo Teams, Vincent C. Muesmann, mgr.; 611 W. 55th st., New York City.
 Panahaska's Pets, Geo. E. Roberts, mgr.; 229 N. Sixth st., Philadelphia, Pa.
 Pommer Bros' Show, I. A. & Leon Pommer, props.; Richmond, Mo.
 Rector's Overland Show, C. C. Rector, mgr.; Williamsport, O.
 Rialdo's Dog & Pony Show, Clyde Rialdo, mgr.; 507 S. Iowa st., Oswego, Kan.
 Ripley's Uncle Tom's Cabin Co., Geo. W. Ripley, mgr.; Homer, N. Y.
 Shill's Trained Dog and Pony Show, Chas. L. Shill, mgr.; R. R. No. 2, Bellefontaine, O.
 Terry's Shows, Dickey & Terry, props.; Little Sioux, Ia.
 Terry's Ten Nights in a Barroom Co., Dickey, Terry & Jones, props.; Little Sioux, Ia.
 Wallace's Golden Rule Show, S. P. Wallace, mgr.; Red Oak, Ia.

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THE BARNUM OF THEM ALL

Largest Collection of Trained Wild Animals on Earth; High-Class and Refined Carnival and Fair Shows; Bands, Calliopes and Monster Organs from the Old World. We have two of the Most Sensational Free Acts in America. NO OBJECTIONABLE FEATURES OF ANY KIND. ENDORSED BY PRESS AND PUBLIC

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P. S.—Can place high-class Merry-Go-Round, Ferris Wheel and Whip. A few more shows and concessions open at Chester, Pa., May 1st.

THE CARNIVAL GAME

From the Standpoint of the Individual Showman

By HARRY E. DIXON

A great deal of discussion has taken place and a great deal of printer's ink has been used in an effort to find out just what is the matter with the carnival game, and the answer pure and simple is: There is nothing the matter with the carnival game, but that something is decidedly wrong with the majority of the smaller caravans and the men who are entrusted with their management. By this I do not mean to infer that there are not plenty of competent men who are thoroughly capable of running a small show in the right way, but I say that the majority of the smaller box car outfits are not run in a businesslike manner.

In taking up this question it is from the standpoint of the individual owner of a show booked with a carnival company. It always has been a mystery to me why, when you wrote, wired or talked to the owner of a carnival company about booking a show, that invariably his answer was "sixty-forty," or "fifty-fifty," regardless of the fact that you carried a great number of people, or the fact that your salary list was, perhaps, larger than those of all the rest of the attractions carried with the company. It was always fifty-fifty or forty-sixty. Briefly, you gave up the same percentage whether you operated a one-man show or a twenty-people show. In no other branch of the business do you find this condition prevailing. Traveling theatrical companies playing theaters on a percentage basis give up a percentage, varying from ten to sixty per cent, according to the number of people and the amount of paraphernalia carried. The owner or manager of a circus side-show works on the same basis.

As a result of this condition, what do you find? That with eighty per cent of the smaller companies instead of showmen with brains, hustle and ideas, we have a class of men who are just like the birds of the air, they care not where they light so long as they eat and have the "makin's."

The men who have ideas, who are really ambitious to make money, have forsaken the small carnival man, and have gone to the big shows, where, if he did have to give up a big percentage, he got something for his money. You can probably count on the fingers of your two hands the really successful carnival owners and managers of the United States. They are successful because they give the individual owner of a show some consideration, and, as a result, they have built a lasting organization of real showmen, who stay with them year in and year out, and they make money. In addition to this these men have a competent staff of advance men who book the shows in the right way.

Where would the owner of the carnival be without the pay shows? What attraction would there be without them to draw the people down to the lot? Absolutely none; and yet so many owners give their first consideration to concessioners, giving them the choice of locations. Where would the concession man get off at if it were not for the shows?

Even with the operator of a show willing to give up his percentage, how often has that percentage been raised on him the minute the owner sees him getting a little money for himself? It seems to me that the average owner of a show does not want men who try to get ahead; he would rather have a man running a show who is just satisfied to get by.

I will cite an instance of this kind in which I took a personal part: One season (and the time was not so long ago, as the facts are still fresh in my mind) I was operating a show of a certain kind. I carried about twelve people. I was making money both for the manager of the carnival company and myself. I know for a positive fact that I was turning in more money to his treasurer than any other show with the company; on an average his percentage from my show was greater than the gross receipts from any one show with his organization. What was the result? This man would come to me every two or three days and tell me that he would have to have more money from my box-office. I refused to do this, and, as a result, he closed my show with only five days' notice, putting forth the most flimsy of excuses.

After I had left him and was booked with another company (the manager of which company did give his people the best of treatment and consideration) I picked up The Billboard and read where he had opened up the identical show that I had been running. He had closed my show on the grounds that it was not quite up to the standard required by him of shows booked with his company. Not a word was mentioned about this the first week I was with him. It took him a week to discover that fact. Before leaving this particular carnival company, this man, through some of his subordinates, tried to induce my people to leave me on the promise of higher salaries, etc. In this particular thing he did not succeed, as my people all stayed with me until the close of the season.

Of course, by this I do not mean that all carnival owners have this fault; some have,

THE MIGHTY DORIS SHOWS
WISHES YOU ALL

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HONEST JOHN BRUNEN, General Manager.

NOW CONTRACTING FOR SEASON 1916

Riding Devices, Shows and Concessions. Special inducements to feature shows.
20 E. Lacock Street, PITTSBURGH, PA., U. S. A.



MR. and MRS.
J. F. MURPHY
OF THE FAMOUS
BUSY CITY SHOW
WISH ALL A
Merry Xmas and a
Happy New Year



some have not; but a great many of them are so eager to get their hands on the dollars that it actually hurts them to see anyone else get any money.

The future of the carnival game depends a great deal, I believe, on the attitude taken by owners of carnival companies towards the operator of the individual pay attractions. If they will change their tactics to some extent and try to attract the right kind of men into the game, men who will figure out new ideas and build new shows (shows that possess new merit and are new to the public). It seems only logical to presume that the carnival business will prosper as well as other branches of show business. This will only be when the owners show

consideration and book a show on the basis of merit, and not fifty-fifty.

JONES' GREATER SHOWS

To Travel on Motor Trucks Next Season

Danville, Ky., Dec. 11. The season of 1916 will find the Jones Greater Shows travelling on motor trucks instead of by rail. The show will open early in May, and will travel over the same territory it has covered for the past seven years. Manager Jones already has a few fair contracts for next season in his possession.

The 1915 season, according to Mr. Jones, was far from a good one, on account of excessive

rains. The show has been stored away in this city.

The Jones trick next season will be about the same size as in former years, consisting of three shows, a merry-go-round, and about twenty concessions. Nat Wilkinson will again have the swing, making his fourth year under the Jones banner. The staff will be as follows: Jones Company, owners; A. H. Jones, general manager; Mrs. A. H. Jones, secretary and treasurer; A. B. Jones, agent; E. W. Williams, in charge of concessions.

Tents to Rent! FOR ALL PURPOSES.
M. MAGEE & SON, 147 Fulton St., New York City.

THE SAMUEL WEINHAUS CO.

DIAMONDS

WHOLESALE WATCHES, JEWELRY, GENERAL MERCHANDISE

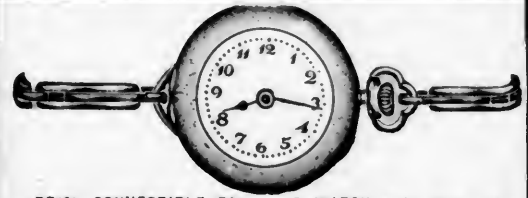
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722 Penn Ave., PITTSBURG, PA.

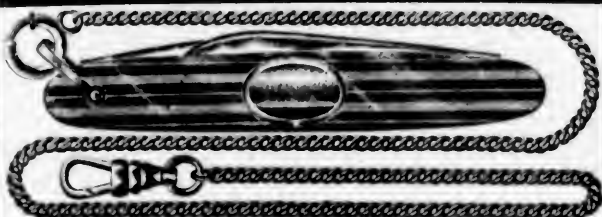
Send at once for our New Punch Board

AND

Jewelry Catalog Up-To-Date On-the-Job



BB101—CONVERTIBLE BRACELET WATCH, gold filled case, stamped (20-year), plain polish bezel, 10-year gold filled bracelet attachment, can be used as bracelet or chateleine watch, jeweled (Swiss) cylinder movement, gilt dial, guaranteed to give satisfaction. PRICE WITH BOX \$4.45



BB100—GOLD FILLED KNIFE AND WALDEMAR CHAIN SET, full length, silver link, guaranteed chain, knife has gold filled sides, 3 fine steel blades, handsome engine turned, with plain space in center for monogram. Each set in plush bottom box. PRICE COMPLETE 65c

FIREWORKS

By HENRY J. PAIN

There is nothing that gives so much pleasure to as large a crowd, at so small a cost, as fireworks. That statement was made in the columns of perhaps the most important daily paper in the United States, and I respectfully submit that the editor was correct. Fireworks in the early seventies was an entirely different proposition to that of today. Some colored fire, candles, fire crackers, rockets and a few pin wheels were all that were thought of—the idea of a paying audience was then unknown.

The first public fireworks display for which a charge of admission was made was at Manhattan Beach, the famous New York resort, in 1870, when the writer's father, James Pain, Sr., of London, contracted with the late Austin Corbin to give a series of grand fireworks displays in an enclosure especially constructed for that purpose. The fireworks created a most favorable impression, and were continued yearly until 1881, when the present writer introduced the spectacular part of the entertainment to augment the regular fireworks display.

The first subject chosen was the "Bombardment of Alexandria," with its artistic scenic effects, the hundreds of participants, all correctly costumed and equipped with guns, cannons and all the necessary accessories, made an instantaneous hit. It is doubtful if any production of modern times received more careful preparation, thought, and had the assistance of a more qualified staff than "Alexandria." Naval and military authorities cheerfully rendered most valuable aid and assistance, and the final demonstration on the opening night was received by a vast audience with enthusiasm.

Fireworks spectacles being thus firmly established as an outdoor attraction, continued yearly at Manhattan Beach until 1910, when the property on which the enclosure stood was required for building purposes.

Some of the names of famous subjects may be of interest to the public. Besides "Alexandria" were the following:

"Last Days of Pompeii" (three seasons), undoubtedly the most popular of all Pain's productions, "Burning of Moscow," "Siege of Vera Cruz," "Paris Under Empire and Commune," "Battle of Vicksburg," "Cuba," "Sheridan's Ride," "Port Arthur," "Battle of the Clouds," "Sardanapalis," "Jerusalem," "Ninveh."

After 1887 other cities contracted for these spectacles—Chicago, Pittsburg, St. Louis and all the important cities have had many representations.

The State fairs all over the country find that a good spectacle, followed by an up-to-date fireworks display, is one of the best night attractions procurable.

Fireworks displays have played a not unimportant part in all public celebrations. A few carried out by my company may be mentioned: "Unveiling of Bartholdi Statue," in augmentation of and all the fireworks at the World's Fair, Chicago, St. Louis, Buffalo, San Francisco, Atlanta, "Columbian Celebration," New York; "Birth of Greater New York," "Demer Celebration," "Opening of the New York Bridges," "Inauguration of Five Presidents," "Hudson Fulton Celebration," and many others. One of the interesting events I call to mind was the fireworks we supplied the United

States Government for use on board the U. S. Cruisers at the opening of the "Kiel Canal," and on which the Kaiser complimented the late Admiral Evans.

FIREWORKS ARE USEFUL AS WELL AS ORNAMENTAL

Many a ship's crew would have found a watery grave but for the signal for help given by the old reliable rocket. "Ships that pass in the night and signal each other in passing" use a code of pyrotechnic signals. The U. S. Coast Guard's red light of danger has warned many a ship of breakers ahead, and is a welcome signal that help is coming.

In the present great European war thousands of light rockets are used to light up the enemy's

have been allowed, pistols fired by excited and often inebriated celebrators, obsolete cannon loaded to the muzzle, gunpowder, dynamite and all explosives are brought improperly into use on that day with regrettable results. Most of the States have passed stringent laws forbidding the use of these criminally dangerous articles.

Nothing is more delightful to the rising generation, nothing will more speedily arouse their patriotism than the letting off of "Simple, Safe Fireworks," with their pretty colors and charming effects. It is an inspiring sight to see the youngster rising at 4 a.m. to raise his flag and fire his salute of harmless firecrackers

ENGLISH SHOW SLANG

Tabulated by Massey, the Tattooed Man

English show slang is universally known and used. It probably originated in the sour Puritan days of yore, when every class of entertainer was regarded as being composed of nomadic outlaws, to be kicked and cuffed from pillar to post by every pettyfogging town council in the country. The slang was most likely originated to enable the showman, the mummer and the music hall performer to converse together in the taverns or elsewhere, within hearing of others, without being understood.

A showman is always spoken of as a "traveler," and his plant, his performance or his exhibit is known as the "slang." A show that is not genuine is a "duff slang." A showman presenting "duff" is said to be "slanging the duff."

A "joager" is a piano or an organ, and to "fake the joager" is to play either of these instruments. "Jogari" is the signal for the introduction of music.

A medicine man is known as a "crocus," and "crocusing" is the act of selling medicine from a cart. Medical wares, such as offered by medicine men, are collectively known as "swag." Pills are called "chips." "Low-balls" are eye and inhalers are termed "snifters." Cough cure is known as "shim." The lecture given on medicine is the "tale," but "telling the tale," however, applies to any kind of public speaking. "Coming to the bat" is an expression in the business to indicate when the doctor is nearing that portion of the "tale" where he announces the price of the remedy. "Bat" is the equivalent to the word "price." When showmen are making a deal you generally hear them say, "What's the bat?" The sale from the cartage is known as the "hand out." The word "pitch" is used by "crocuses" when speaking of their audience. The word "swag" is not necessarily confined to medicine, but is used in describing any articles for retail. A "swag shop" is a wholesale house where fair goods are sold.

"Swank" is the equivalent of untruth or deception. "Milty" means that whatever it is applied to is no good, or inferior in quality. "Calevo" has the same power. To "mark," to "roft" or to "queer" is to upset or expose a medicine man or a showman. A person guilty of such conduct is known as a "mark," or sometimes as "Nosh's Ark." A "bottle chat" is a freak exhibited in spirits. A "hanky merchant" is a conjurer. When speaking personally showmen say "my nibs," when of outsiders they say "fatty" or a "fatty ohmy." "Ohmy" is equivalent for a man; a woman is a "dona." A fighting man is a "scrappy ohmy."

A "jospot" is a fool or a "yokel." "Tober" is the ground upon which shows and circuses camp. Horses are "prads," and a "chat" is a name for anything. "Nanty" is an expression of disapproval. To "nob" is to collect among an audience, a privilege allowed in low-type shows, such as "kle" exhibitions. The result of the collections is "nobblings." "Parker" mean to pay. A "Jim Crow" is an actor; a "hammerer" is an auctioneer. A living car, no matter how elaborate, is always spoken of as the "wagon." A house lodging is a "jetty." "Varder" is a request to observe. To "scarne" is to abscond. To "fence" is to sell. To "hing" is to lose. The various forms of jewelry are known as follows: A watch is a "yak," scarfpin is a "prop," ring is a "fauney," gold is "red," and diamonds are "sparka."

To "ready" is to prepare beforehand. A deception is spoken of as a "readied up chat." The expression of "Johnny Audley" is universally used in the English show business as a signal for the abbreviation or conclusion of a performance. "John Audley" was originated by Shuter, a comedian, who performed at the famous Richardson Show, at the old Bartholomew Fair, London.

AT REST FOR WINTER



—Montgomery (Ala.) Advertiser.

lines, and hundreds of thousands of other pyrotechnic contrivances are lending valuable aid to both sides.

The fireworks trade has been passing through rather hard times the last few years. The "Safe and Sound" Fourth Idea has affected the trade very severely, but the tide has turned, and matters are getting back to normal conditions. It is most unjust to attribute all the Fourth of July accidents to fireworks. Statistics prove that not more than three per cent of the accidents that occur on the Fourth of July can be blamed on fireworks. Large high explosive crackers, which should never

in honor of his country's Natal Day, and at night to set off the national colors of red, white and blue, with other small but effective pyrotechnics for the elders, who have more ambitious ideas.

REWARDED

Actor—I have been in your company ten years. Is it not time that you do something extra for me?

Manager—Yes! From now on you shall play all the parts in which there is eating.—Fillegende Blaetter.

HEAVY WAGON AND TRUCK GEARS

BUILT TO ORDER

33 Years' Practical Experience. Cat. No. 25—233 Pages—FREE

THE AKRON-SELLE COMPANY, - - - Akron, O.

IT HAS BEEN PROVEN

YULETIDE GREETINGS
FROM ORLANDO
"THE WINTER CAPITAL"

THAT

The Johnny J. Jones Exposition Shows

(INCORPORATED)

COMPRISE

THE BEST IN AMUSEMENT

¶ The phenomenal success of our 1915 tour in the face of existing conditions is ample evidence that the public appreciates the **JONES BRAND** of entertainment above all others.

¶ Despite our acknowledged supremacy in the carnival field, we are not content to rest upon laurels already won. We intend to improve. In line with this intention, we shall be pleased to negotiate with two strong shows as additions to our 1916 midway. Preference to **SOMETHING NEW.**

¶ We require the services of workingmen, talkers and useful people with carnival experience.

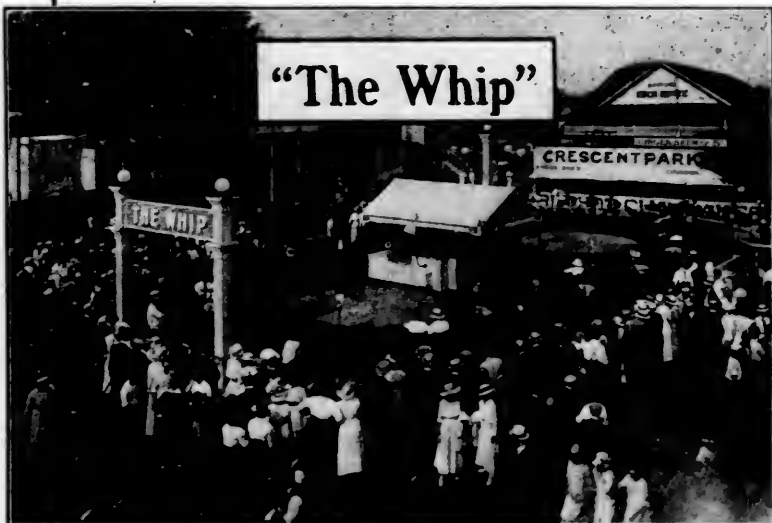
1916 SEASON

OPENS AT DE LAND, FLA. (VOLUSIA COUNTY FAIR), JANUARY 25.
LATER, ORLANDO FAIR, "THE INEVITABLY GOOD ONE."

Address Communications to

JOHNNY J. JONES, General Manager,
—WINTER QUARTERS—
ORLANDO, FLORIDA.

NEW AMUSEMENT RIDE "THE WHIP"



"STATIONARY WHIP"

For Parks, Resorts, Seashores and other permanent places of Amusement.
Size, 44x84 ft.
Low first cost, big returns, clears itself in a few months' operation.
A Star attraction for any Park. High percentage of re-riders.
Second season operation \$700.00 better than first season. A ride that will last.



"PORTABLE WHIP"

For Carnival Companies, Fairs, Expositions, etc., etc. This machine can be assembled, ready for business, in 6 hours or less; can be carried on three wagons. Size, 40x80 ft.

The heart of any Carnival Company, no matter how big, "The Whip" is an irresistible attraction, patronized by all classes, old and young.
A sure money-maker.

PATENTED IN THE UNITED STATES FEB. 16th, 1915.
GREAT BRITAIN, MARCH 25, 1915. REPUBLIQUE FRANCAISE, APRIL 20, 1915.
DEUTCHES REICH, AUGUST 6, 1915. OTHERS PENDING. TRADE-MARK, "THE WHIP," REGISTERED.

On account of the rapid rise of the Metal Market the price of "THE WHIP" will advance. Place your order now for Spring delivery. Send for printed matter, also Moving Picture Film showing this new attraction in actual operation.

W. F. MANGELS CO., CONEY ISLAND, N. Y.
CABLE ADDRESS, "CAROUSELL, NEW YORK."

Merry Christmas and A Happy New Year To All

THE PROSPERITY BEES ARE ALREADY BUZZING FOR THE SEASON OF 1916. IF YOU WANT THE HONEY, SWARM AROUND THE HIVE OF THE LIVE ONES

WANTED--FOR SEASON 1916--WANTED

For K. G. BARKOOT'S WORLD'S GREATEST SHOWS, To Open Latter Part of April,

New, novel and up-to-date Shows, for which carved wagon fronts will be furnished. Want one or two good Rides—the Whip or other money getters. Legitimate Concessions of all kinds, two Sensational Free Acts. Privilege Car to rent for the season. Can place a number of useful Carnival and Circus People in all branches. Long season and the right kind of treatment for the right people.

FAIR SECRETARIES, CELEBRATION COMMITTEES and EXPOSITION MANAGERS—If you want a Real Show of Merit, look us over. When you book the K. G. Barkoot Attractions you book a live one. Address

K. G. BARKOOT, Box 457, Central Station, TOLEDO, OHIO.

GET-AWAY DAY

Proved Zone's Biggest—Future Activities of Some of the P.-P. I. E. Concessioners

By HARRY C. WILBUR

Friday, Dec. 3.—Weather forecast: Rain. And it did, broke all records for rain in December since 1866.

Saturday, Dec. 4.—Closing day P.-P. I. E. Weather forecast: Rain. But old California came to the rescue and gave the lie to the weather man and gave us a day that will long be remembered by the Zone boys—sunshine, clear and cool—and 416,850 people on the grounds, and all eager to see the shows and attractions—it sure was a lucky "get-away" day for everybody.

Art Smith took the air as he never did before. He flew upside down, figure eight, cork-screwed, looped, dipped—in fact, he was as one of the gulls of the bay—and outlew them all, and I can say without fear, he rightly earned his title as the greatest living aviator, bar none. After the last flight he was presented with a beautiful loving cup by the Exposition directors.

ABOUT THE GREAT AND NEAR GREAT ON THE ZONE

Boyd and Ogde, with their Dog and Pony Show, will sail this week for Panama, where the next "dog one" takes place. Al Onkin will join them as business manager.

The Don Carlos Dog and Monkey Hotel will play vaudeville with Sid Graumann for a few weeks. Carlos has a good show and two very fine chimps.

King Carlo, that great dusky talker, will spend a few weeks in the South—Los Angeles and San Diego—before making up his mind whether to buy an orange grove with his money or start a carnival for Mexico.

Mr. Boale, that fellow that paints banners and signs, will locate here in Erliseo, where he has his little ones in school. Boale is one of the old-timers—he was the artist on the Bostock & Ferrari Shows in 1899, and married one of the girls on Bay Paise the same year—and lived happy ever afterward.

F. L. Wolff, the young man who designed and built Underground Chinatown, late of the P.-P. I. E., and now featured at Venice, will build another at Los Angeles for the indoor carnival that will be held there for thirty days. As his assistant he has secured (and who, by the way was largely credited for the success of the Erliseo Chinatown) H. H. (Red) McIntyre, so without saying it, we are sure that the Los Angeles enterprise will be a success as long as "Red" handles the front, with "Grace" as his assistant. Mr. McIntyre has not as yet made up his mind whether he will return East next spring or stay on the Coast; he confesses that he likes us out here and would like to stay.

The Two Brothers, Jack and Bo Callcott, returned to their home at Sunset Beach, Cal., a

few miles from Los Angeles, where they will again give the ducks fits. These two boys are among the successful ones, and they rightly deserve it all. They are hard workers, and clean-cut, sober boys—more power to them both.

Whistling Ginsberg—he of the symphonette—sure had them going the last day, and disposed of more than forty gross of the little tin whistles. During his short stay at the Expo, he passed out nearly 400 gross. As music he had the \$20,000 organ that was located on the grounds—some location, some organ and a hustling Jew boy.

George Jalour—of the Turkish Village and Streets of Cairo—will take a short rest in Los

William Coles, the well-known concessionaire, will remain on the Coast, as he has considerable interest here in the way of "home."

Oscar Noble, he of the Hawaiian Village, after a very good short season with the Foley & Burt Shows, returned to the Zone to finish—and he finished strong. This is the original show that was secured in Hawaii last spring, and was rated A No. 1 in Honolulu, and made a hit here.

H. C. Woodrow, the able assistant of the Hawaiian Village, will return to Venice for the winter. Mr. Woodrow is one of those untiring grinders—a demon for work when the people are there, and makes his services show results.

and we bespeak for him much success with the Universal Film Co.

Bill Odus (William Dearlin) and wife will spend the Christmas holidays with the parents of Mrs. Bill, after which they will return East to build a show, and during the season of 1916 they will be located with the La Tena Shows. Mrs. Dearlin is now in the heavy-weight class, according to Bill, tipping the scales at 206 pounds. It's the climate, Bill.

Dr. M. A. Conney, of the baby incubator, will return East, but, to use his own words: "I am thankful to the Californians and those who have contributed to my success here, but I have camped out long enough, I am going back to the city, to New York, where folks live, God luck, Doc; we were glad to have had you, and loyalty to your own town—why, it raises your stock 100 points with us."

Jimmie Dunn and wife will return to Los Angeles for the winter, and Jimmie will more than likely join the Campbell Show for the 1916 season.

Eddie "Stella" Vaughn will take his now famous picture to Los Angeles for the winter, having secured a fine location in the best downtown district. Stella is bound to make good. At the close of the Big Fair Mr. Vaughn called his employees into the office and made each a present of \$100 in gold to show his appreciation of their efforts during the season.

"Captain," the most wonderfully trained horse in the world, will go to Venice for the season of 1916. The entire show, including Mr. and Madam Ellis, will be held intact for that engagement. "Captain" was one of the few Zone attractions that made money, and why should it not? After one bought an admission ticket he met that affable little gentleman and manager for Captain Sigbee, H. B. H. Robinson, a man but few years before the public as a manager, yet he has that easy-going, matter-of-fact way that his "Thank you" goes deeper than you imagine, and makes one feel more than welcome. Captain Sigbee, after five years, has trained a horse that will never be equaled in the world, as Capt. Sigbee says he doesn't believe another man will be as big a fool as he was. "Captain" (the horse) works blindfolded, so if there are ones or signals he can not see them. His cash register work is marvelous, and his picking out of colors almost human. The writer enjoyed this wonderful performance and listened to the comments of the audience as it passed out—to a single person they tolled it down to "the most wonderful horse ever exhibited!" expression. Captain, we wish you success.

The Shadow of the Cross, the original, after a very successful season on the Zone at the P.-P. I. E., will open at Los Angeles for the thirty-day indoor carnival.

During the season of fourteen weeks on the Zone 97,000 people listened to the lecture and saw the picture.

After the Los Angeles engagement the management will take the picture to Panama for the Panama Exposition that opens January 1, 1916.

R. D. Wharton, who has had long experience in the show business on the Coast, is now managing the Western tour and is well pleased with the exposition business, but that long division again cut the profits very low—fifty-two per cent of the gross business was all—Mr. Bart



A group of old-time carnival folks who recently enjoyed an outing at Hot Springs, Ark. In the party are: L. J. Davis, B. Newell, J. L. Landis, Mrs. L. J. Davis, Mrs. Langford, Mrs. F. Newell, Miss Ruth Landis and Mrs. J. L. Landis. Note the Methusaleman limousine.

Angeles before going to the Exposition that will open in Panama in January.

Carl Shultz and Vivian will also go to Panama, and will be connected with Mr. Jalour there. Harry La Breaque will stay in San Francisco.

Bedford and Gardner, those two dancers, will return to vaudeville after a brief rest at a nearby resort.

C. A. Farmer, W. J. and J. (wind jammer and Joey), will return to that dear Spring street in Los Angeles at once. A short rest, then out with one of the big three-ring shows.

Elizabeth, the doll lady, will go to Los Angeles to join the the Midlets' Convention, which will be held during the thirty-day indoor carnival, as it is reported that Prince Ludwig, Princess Tiny, the Midlet Vandeville Show of the Bone (37), will all exhibit there—a regular Midlet Carnival.

H. B. Snyder, Bill Vashon and Chas. Turner will try Los Angeles for the winter. These boys are Coast defenders, so they will be back in the spring.

"Nick" Young, with a dog-doll wheel, will go to San Diego for the winter. This is a new one on an old idea. The dog—alive—runs around a wheel and stops the pointer at the winning number. It is a very nice frame-up, and gets the jack.

Al Fisher will return to the Campbell Shows—his first love.

Duke R. Lee will go to Universal City, Cal., for nine weeks, after which he will join a company going to the Hawaiian Islands, where he will play leads for nine months for some Universal masterpieces. Duke is indeed a very fine fellow and makes friends wherever he goes.

No. 1

SEASON 1916

SEASON 1916

No. 2



I. J. POLACK, MGR.

RUTHERFORD GREATER SHOWS

Presenting Two Mammoth Aggregations

—Two Separate and Distinct Shows

No. 1 and No. 2



H. R. POLACK, MGR.

Consisting of Two Special Trains of Forty-Five Cars. Thirty High-Class Pay Attractions. Six Big Free Acts. Every New and Modern Amusement Device. Two Bands of Music, Composed of Fifty Musicians. Gorgeous Gold Carved Wagon and Panel Fronts. Season of Forty Weeks or More.

We are open for Propositions from Meritorious Money Getting Attractions, and anything that is New and Novel in the Outdoor Amusement World. Will consider PROPOSITIONS for WHEELS with both Shows. Can also place Concessions of every description.

SECRETARIES OF FAIRS, CHAMBERS OF COMMERCE, HOMECOMINGS, CELEBRATIONS, ETC., WRITE US FOR OPEN DATES.

In answering this ad. specify which Company you desire to book with. ADDRESS

I. J. POLACK, Mgr., Rutherford Greater Shows No. 1, care Normandie Hotel, New York City, until Dec. 24th, then 608-610 Lyceum Bldg., Pittsburgh, Pa.

H. R. POLACK, Mgr., Rutherford Greater Shows No. 2, 608-610 Lyceum Bldg., Pittsburgh, Pa.

HARRY C. HUNTER SHOWS

—NOW BOOKING—

SHOWS—RIDES AND CONCESSIONS

SEASON 1916

ONLY RESPONSIBLE AND EXPERIENCED SHOW FOLKS WILL BE CONSIDERED. SHOWS WILL OPEN SATURDAY, APRIL 29, AT MONESSEN, PA. CAN PLACE TWO QUICK SENSATIONAL ACTS FOR FREE ATTRACTION. EVERYBODY ADDRESS

HARRY C. HUNTER,

MONESSEN, PA.

exacted from this attraction, and charged \$67 a week for juice. Some high cost of "loving," eh, showmen?

Eddie Vaughn had his banner day at the P.-P. I. E. on the Zone December 4—just 23,000 paid admissions gazed upon beautiful Stella.

If one will just stop and think a moment every show on the Zone had the same kind of business Saturday. The poor fellow that only received \$500 on that day was an object of pity, and from that up to \$5,000 for Creation and The Panama Canal—she sure was a big day.

Ten thousand paid admissions at the Elizabeth Show on the Zone, on the last day of the Exposition. Elizabeth is a grand entertainer and has a beautiful frame-up.

Talk about get-away-day—it was a steady stream of Zone employees in the local Billboard office leaving mail forwarding addresses and wishing success to The Billboard—and the Billboard went 50-50 and just wished everyone back again. May they all live long—and have money.

See you in Los Angeles.

I'm going to Venice.

Well, come down to San Diego, anyway. It's open all next year.

PLEA FOR A CLEANER CARNIVAL

I see in The Billboard of December 4, on page 25, a little item that I think is worth consideration. Here it is:

Frank Brown says: "All has tried to pound it into the bunch concerning the bad taste of using profane language on the streets or lots." Yes, boys. If you only knew that your carelessness in your choice of language makes it harder and harder every year, you'd cut it out. Some one always hears you that has influence. It may be the Mayor's or Alderman's wife or daughter. Then when you want that reader squared, you bump an awful obstacle.

Then a little further down I see another. Legitimate—that's the word—stick to it. Now isn't that the gospel truth.

When are carnival managers going to wake up? I have been on the road many years, but only two years in the carnival game, but I think I see the hand-writing on the wall. Here is my idea:

A carnival must have prestige if it expects to hold its place in the field of amusement. How are they to get it? Just the same as other amusements get it—by being clean and up to date in every way. By having everything from the merry-go-round to the smallest concession neat and inviting. By getting rid of all the rags and junk that are eye-sores. It costs but very little to make each place look neat and inviting, and if the proprietor has not the knack to do it himself, let him pay some one that can. The outlay will be a mighty good investment and make the whole trick look prosperous. People will much quicker patronize a place that shows prosperity than one that does not. Don't allow any immoral shows or any strong joints. Have every game legitimate and on the square and shows that any lady or child can go into without being offended. Don't allow any rough or coarse language on the lot. A great many seem to think that it is absolutely necessary to get rough and make use of a lot of vulgar and profane language. They think the merry-go-round or the show could

not be put up without a lot of rough stuff. There are always people on the lot who hear such talk. They notice it and it hurts. It is a knock to the manager that stands for it. When the carnival train lands in town, let every one try to look as clean and respectable as possible. There is always a bunch of town folk around the depot and they see all that's going on. What kind of an impression do you suppose it makes when the showfolk begin to alight from the train making a lot of unnecessary noise and using all kinds of bad language? You have all heard just such stuff. What do you hear whispered in the crowd? You hear one say: "They are a tough lot. They should not have been allowed to come here."

suit? Games all closed up. License revoked and a mighty hard time for the next show to light. Let me quote one incident: Our manager went to look a certain town. They were sore on carnivals, but he succeeded in getting a reader. On Sunday morning, when our train was ready to start to this town, the manager went through the train and warned everyone that when we landed in this town he wanted every man to look and act the part of a gentleman, for, he said, "that is the sorest Mayor you ever saw."

When we arrived the usual number of town-folk were there. They looked as though they were liable to make a hold-up at any moment.

WATERS CONCERT BAND



Prof. Waters' Band trouped during the season of 1915 with The World at Home Shows.

etc. There is another thing that always looked out of place to me. Some young men and old ones, too, persist in going about their work, both on the lot and back and forth to the train with almost as much clothes on as a Filipino. There's no excuse for that. It looks very bad. It's never so hot but what at least a thin shirt can be worn. Don't allow any so-called rough-neck to hang around the lot. Try to get the good will of the good people. The good will of the rough element doesn't get anything but trouble. What has closed many a good town? Immoral shows, strong games, rough language, etc. Let some townsman get trimmed, and what do you hear up town the next morning? "Saw and so lost \$2; last night on one of those games down at the carnival." What's the re-

but we fooled them. Our boys all tried to be the man. The train was unloaded without the usual amount of loud and rough language. When that show was framing up on Monday you would hardly have known there was a carnival there, so peaceful was everything. The result was, before the week was half over, they were all our friends. Even the Mayor visited us and said they had had no trouble whatever, and it was the nicest bunch of show people they ever had in town. We all did a nice business, too. Suppose we had turned out as the town-folk really expected? Then what? What that Mayor would have done to us would have been a plenty. Last summer we went into a town and played on the streets—a nice town and a dry one, but our bunch were all on their good

behavior, and the townfolk treated us royally and invited us back. The papers gave us a good send-off, and it got to the next town before we did. There we met with the same good treatment. Now suppose we had given some one in the last town a so-called "trimming," then there would have been a different story beat us to the next town.

The time is here when carnival people must have dignity and prestige if they expect to hold their place in the line of outdoor amusements, and there is no reason why they should not.

These are my sentiments. If they are worth printing, well and good. I may have more to say later. If not, cast them in the waste basket.

Yours for cleaner carnivals,
JAS. WATSON
R. S. Dayton, O.

CARNIVAL NOTES

The Wallace Amusement Company has closed its season of twelve weeks of fairs, homecomings and independent dates. Mr. and Mrs. Ira K. Wallace and son are now on their way to Milbridge, Me., for the winter. Doc Angle and wife, Mr. and Mrs. Ed DeWitt, Mr. and Mrs. Ralph Mull, Ed DeWitt and C. D. Stewart have purchased a house boat, and, according to reports, are sailing down the Ohio River. H. H. Black returned to his home with his high stranger. E. Jackson shipped his tango swing to Cambridge, O. Mrs. I. K. Wallace sent her merry go-round to the Hershey Company at North Tonawanda, N. Y. She will have a new merry-go-round next season. Mr. Wallace says he expects to open the 1916 season about the middle of May.

Art Gardner has organized a small carnival company known as Almes' Chestertield Shows, and played his first engagement at Leesburg, Ga., last week. He says after covering a few towns in Georgia he will go into Alabama and Louisiana. The staff of the company follows: Art Gardner, manager; Mrs. R. J. Hester, treasurer; Ike Monk, general agent; P. J. Purson, electrician.

A report has reached us that the Reed Greater Shows closed abruptly in Haskell, Tex., and that Jack Kelley, who had been with that show all season, picked up the various showfolk, and now has what is known as Jack Kelley's Greater Shows. Isaac Faulkner's Animal Show is among the attractions Mr. Kelley is carrying. Mrs. A. L. Hinckley is general agent and promoter.

Lorenzo D. Dally, general manager of the Model Amusement Company, has closed the season, and stored his paraphernalia at Kirksville, Mo., where he and his wife are for the winter. "I expect to open the 1916 season about the first week in April," says Dally, "and will have a larger trick than the one I had out the past season."

Mark J. Young has left the American Amusement Company, with which he had been special representative for five months. He expects to be in the carnival game again next season.

It is reported that Alex (Sherty) Brown will put out a ten car show next season. Alex hails from New Kensington, Pa.

—MERRY XMAS, A HAPPY AND PROSPEROUS NEW YEAR TO ALL—

IS THE WISH OF THE R. S. VAN SICKLE SHOWS

Have been in Texas some time; going to stay. Business good, thank you. Folks with the Shows all prosperous. Playing good ones; more to follow. Look over this list; you'll know some of us, and if you have a clean, neat Show or Concession that does not conflict, come on or wire. I never close. Why should I? Making money every week, everybody's happy and contented. We now have E. Z. Reading's three abreast Carry-Us-All; W. Hames' Motordrome; R. S. Van Sickle lessee, Crazy John and Cyclone Billie riders; H. Kattol's '49 Camp; Chas. Martin Minstrel Show; Strangest Girls Alive and Oriental Show; R. S. Van Sickle's Spidera, the Spider Girl, Neil Hampton, Manager. Our Concessions are Edward Latta's 24-ft. Knife Palace; Peg, Hoopla, Bungalow and Spot Game suppressed; E. M. Delahoyd, Ruby Glass; John Voss, Novelty Gallery; Van Sickle & Brown, Vase Wheel, Doll Wheel and Cigarettes; Fred Harris, Candy, Race Track and Clothes Pins; Jack Burronghs, Jars and Arkansas Kids; Dad Hopkins, Four Cats; Reading & Hopkins, 3-ft. Hoopla; Frank Brown, Novelties; George Pitchies, 28-ft. Cook House; Ten-piece Band, and Capt. Van Sickle, High Dive. Executive Staff: R. S. Van Sickle, Owner and Manager; Frank Brown, General Agent; Jack Burronghs, Chief Electrician and Lot Supt.; Ed Brown, Secy. and Press Agent; Side Gibson, Trainmaster.

WANTED—Colored Performers that double in brass, or will look organized Minstrel Show. Must be good or nothing doing. Have new outfit complete for same. Make your salary low, as you get it every week. Want good Seven or Ten-in-One Platform Show or any good Show that does not conflict. Want Net High Diver. Have my own outfit. Winter salary.

Please Address All Mail THE R. S. VAN SICKLE SHOWS, December 13-18, ROGERS, TEXAS.



...THE...
SHOWMEN'S LEAGUE
OF AMERICA

Founded 1913

500 Active Members

Article 2 of Constitution—"The object of the Showmen's League of America is to promote the mutual welfare of its members and to bring them together in harmonious fraternal and social intercourse. To uplift the morale of the outdoor amusement profession at large and to aid and assist aged and needy showmen and their widows and children, and such other profitable and beneficial objects as shall come within the foregoing provisions."

The above excerpt from the Constitution and By-Laws of the Showmen's League of America explains the object and aims upon which the organization was founded. That it has fulfilled these obligations, that it has promoted good fellowship among its members, helped the needy showman and the widow and orphan over some particularly hard spot, and that the League has had a good effect on the Amusement Profession in general is well known—not from any published records, but in expressions of gratitude from those to whom it has extended a helping hand.

United, the showmen are a power that will make itself felt against violators of their interests which the showman as an individual could not combat.

The Showmen's League of America has prospered. In July, 1915, the report of the excellent condition of the treasury caused the Board of Governors to allow every member a reduction of \$2.50 on his 1915 dues—leaving but \$2.50 to be paid in order to have his dues paid up to February 1st, 1916.

At a meeting held December 3rd, 1915, at the Auditorium Hotel, Chicago, it was decided to secure club rooms, and, after a careful survey of all available buildings in the loop, rooms were secured in the Saratoga Hotel. These rooms are large and airy and will accommodate a good crowd. They are situated on the second floor and are easily reached from the lobby both by stairs and elevators. These rooms have been attractively furnished with writing desks, lounging chairs, card tables, a billiard table, reading table, with amusement journals and magazines; in fact, everything one could desire in the way of comfort and convenience. The importance of this step can hardly be realized. Heretofore the members of the League have had no place they could call their own. Now they have a home, a place where members can meet and always be assured of a cordial welcome, and this will engender a feeling of satisfaction that could be secured in no other way. Visiting members will find the club a great convenience. A register will be kept and all asked to leave their address while in the city. By doing this other members or business associates can immediately get in touch with them without any delay in searching the various hotels. The Club Rooms will be in charge of a member of the organization and will be open from 1 P. M. to 1 A. M. daily.

With Club Rooms, increased membership and increased power for good, the Showmen's League of America will rapidly forge to the front as the largest and most influential organization of showfolk in America and stand as a monument to the best there is in the show world.

If you are not already a member send in for an application blank at once.

Every one who has joined the organization since its inception is requested to send in his permanent address on the coupon below, and he will then receive valuable information. Do not fail to send your address today.

**The Showmen's League
of America**

JOHN B. WARREN, President W. D. HILDRETH, Secretary

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YOUR MAIL will be forwarded speedily, surely and without cost to you if you follow the above instructions. Write your name and address plainly to avoid losing mail. Have your mail addressed in our care, and keep us supplied with your route.

ADVERTISED mail in this issue was uncalled for at our offices up to last Sunday morning. All requests must be signed by addressee.

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- Adams, Margie
- Addison, Edmond
- Adell, Mrs. E. S.
- Adle and Lions
- Aldrich, Mrs. H. E.
- Alfreda, Senorita
- Allen, Baby Bernice
- Alma, Miss
- Alzada, Mrs. Zella
- Amv, Mlle.
- **Anders, Mrs. F. L.
- Anders, Mrs. Ira
- Andrews, Mrs. Gussie
- Anonnie, Mamie
- Archer, Billie
- Armstrong, Sr., Mrs. Harry
- **Arnora, Madam
- Asstitt, Adelaide
- Avalon, Mrs. Lilla
- Baker, Alice
- Bali, Mrs. Zelma
- Barrow, Frances G.
- Barry, Mrs. Lila
- Bascom, Arlette
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- Bentley, Florence
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- Bessett, Mrs. Chas.
- **Bess, May
- Bidwell, Silvia May
- Bilger, Mabel
- Billings, Mrs. Ida
- Billings, Mrs. H.
- Blackwell, Mrs. Chas.
- Bogert, Lottie
- **Bondhill, Gertrude
- Bowers, Dixie Lee
- Bradley, Jenny
- Brennan, Alice
- Britt, Mrs. Lottie
- Broadway, Della
- Brooks, Ruby
- Brown, Ethel
- **Brown, Mrs. K. C.
- Brunson, Anke
- Burnham, Alice
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- (S) Burk, Lillie
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- Campbell, Ethel
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- Chandler, Beulah
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- Clark, Mrs. Diamond
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- Dell, Hazel
- Delzell, Babe
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- Desforge, Edna
- Devauz, Totty and Tiny
- **Devon, May
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- M McCabe, Margurite
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- McGinire, Eva
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- *Stuckhart, Fanny Bell
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- Turner, Ruth
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- *Vane, Ethel
- **Vascon, Blanche
- **Vaughn, Gladys
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- Vaughn, Mrs. Chas.
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- *Vardelle, Mina
- Velmar, Vera
- Vernon, Louise
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- Wallett, Josephine
- *Walsh, Marie
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- **Weber, Mrs. Lillian
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- *Whitney, Miss
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- Williams, Lottie
- Williams, Patey
- Williams, Maye S.
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- Wilson, Alice
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- Wood, Margaret
- Yeager, Norma
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- Ackerman, John G.
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- Achao, Edwardo
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- Adams, Janice
- Aeroun, Mike
- Agee, Joun
- Adkins, J. H.
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- Alexander, John
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- Alden, E. R.
- Allen, J. C.
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- Allen, Max
- Allen, Dick W.
- Allen, K.
- Allen, S. B.
- Allen, R. F.
- Allen, C. M.
- Allen, J. H.
- (S)Allen, Walter B.
- Alpetre, Salvatore
- Alvidos, The
- Alzada, Geo. E.
- Amont, Capt. W. D.
- Anglin, G. F.
- Angel, Doc
- Anheler, Harry W.
- Anderson, John M.
- Anderson, Audley
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- Andrews, Jas.
- Andrews, Hal & Gnsay
- Angelsberg, A. A.
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- Applebaum, Harry L.
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- Arenston, M.
- Argenbright, Roy
- *Arizona, W.
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- Bettinger, L. N.
- Beverly, Jesse G.
- Bichel, W. C.
- Blanchard, J. C.
- Blanca, Ben
- *Bill, Nebraska
- *Bill, Chas.
- Blinder, Wm. G.
- Bluder, Howard
- *Blair, Walter
- Blake, Joe
- Blanchard, O. H.
- Blanke, M. J.
- Blatherwick, C. C.
- Blear, Jack
- Blesing, L. G.
- Bliss, Wm.
- **Block, Joe
- Bloodord, Chas. E.
- **Blumhardt, Wm.
- Bohlander, Al
- Bollinger, Basil
- Bolt, Arlie
- Bumar, J. T.
- Bosley, Joe
- Bowen, Chas. E.
- Bowen, John M.
- Bowen, George
- Bower, Walter
- Bowers, H. C.
- Bowers, Karl
- Bowser, John M.
- Bowser, J. G.
- Boyer, Edward
- Boyd, Al
- Boyer, Major
- Boyle & Brazel
- Brachard, Paul
- Bracken, G. W.
- (S)Bradbury, R. E.
- Bradley, Owen
- Branden, Bob
- Brehn, Fred
- Brenner, Jack
- Brewer, H. C.
- Bridges, Tim
- *Bridwell, C. C.
- Bright & Merry
- Brisley, Enoch
- Britton, Chas.

GENTLEMEN'S LIST.

- Carr, B. W.
- Carr, George
- Carriger, John
- Carrington, Jan
- Carrington, Jack
- Carroll, Harry
- Carroll, Lou
- Carson, Audy
- Carter, F. S.
- Carter, Walter
- Caster, Jack
- Carter, James W.
- Chawley, Jack
- Chavonagh, Will
- Cherlot, Frank
- Chaffer, F. M.
- *Chambers, Hobt.
- Chambers, Robert M.
- Chambers, Tex.
- Champ, Billie
- Charlin & Charlan
- Charlton, Pete
- Chase, H. C.
- Chase, Louis
- Chentam, Archibald
- Cherfalo, Nick
- Cherry, Capt. Dan
- Chicago Stock Co.
- Childers, Doc
- **Child, Gunt
- *Chiotto, John
- *Chipman, E. W.
- Christison, Lew
- *Christy, G. W.
- Church, F. A.
- Clark, Chas. H.
- Clark, Walter J.
- *Clark, Archie
- Clark, A. S.
- Clark, Archie
- Clarke, Harrie N.
- *Carlisle, R. S.
- Clayton, Capt.
- Cleary, P.
- *Clement, Henry
- Clemmons, Joe
- Cleveland, Guy W.
- Clifford, Billie S.
- Clifford, J. J.
- Clifton, George
- Clinton, Frank N.
- Coburn, S. W.
- Cochran, W.
- Coen, F. M.
- Coffey, H. P.
- *Coffey, James
- *Cohen, Max
- *Cohen, Jack
- Cohen, Jake
- Colcher, Harry (Curly)
- Cole, Ed
- Cole Bros. Shows
- Colling, Fred
- Collier, Fred
- Collins, Texas Slim
- *Collin, James
- *Condon, James
- *Conklin, Ed
- Conklin, J. W.
- Conklin, James
- Conn, Freddie
- Connelly, Frank
- Constangy, Harry
- Cook & Wilson
- Cooke, Harry M.
- Cookston, M. C.
- (S)Coolab, Lala
- *Cooley, C. L.
- *Coonan Clayton
- Cooper, Tex.
- Cordella, L. A.
- Cordin, W. N.
- Cordroy, Roy
- Corey, Nelf
- Corey, E. S.
- *Cornalia, Harry
- *Cornalia, Bert
- Cornalia, Pete
- Cornell, Chris.
- Cornell Amuse. Co.
- Cornell, C. B.
- Correia, Jos. M.
- Correion, Carlos
- Corson, C. M.
- Costello, Joe. P.
- *Costello, Edw.
- *Coughlin, Jim
- Conson, Harry
- Conter, O. H.
- Courtney Jack
- Cowan, Thomas
- *Cox, Sidney
- Cox, Fred
- Coy, A. W.
- Craig, Circus
- Crawford Bros.
- Crawford, Cy
- Crawley, Geo. J.
- Crigger, Harry
- Crawwell, Fred F.
- Crofford, Dock
- Crosswell, R. W. (Dad)
- Cronon, Pat
- Crooks, Barney
- Crossman, Link
- Crow, N. A.
- Crysel, W. W.
- Cummings, Jack
- Cummins, G. C. (Curly)
- *Cunick, Jack
- Cunee, Andrew
- Cunningham, Thos. F.
- Curry, Broncho
- Curtan, Chas. F.
- *Curtis, Charles
- D'Andrea, Roy
- D'Andrea, Geo.
- *Daley, Edw.
- Dale, Roy
- Daley, Joseph & James
- Dalton, Lee
- Daly, Harry
- Daniels, Ed
- Danzinger, Carl
- Davidson, Tom
- Davis, J. W.
- Davis, Don D.
- Davis, R. I.
- Davis, James J.
- Davis, L. J.
- *Davis, Geo.
- Davidson, Joseph
- Dawson, Geo.
- DeArmond, John
- DeChenne, Clarence A.
- DeCoco, S.
- DeCora, Walter
- DeHalle & Edwards
- Delloney, J. G.
- DeLisle, H. L.
- DeMarce, F. C.
- DeShields, R. C.
- DeStefano, Stefano
- **DeVero, Mill
- DeVere, Al
- DeVere, Bros.
- DeVine, Brock
- DeViney, O. M.
- **DeVoro, Mill
- DeWolfe, Luton
- Deerfoot, Wm.
- *Deering, Dan
- Decker, Ralph O.
- Deer, Young
- Deerhorn, Geo.
- (S)Deignan, Frank
- Belgarian, Babu
- Bella, Great
- Dempsy, J. E.
- Demuy, Will
- Demuy, Henry
- Demure, Charles L.
- Depow, W. J.
- *Derk, Walter
- Devers, August
- Devlin, Phila, Tommy
- Devery, Harry
- Devine, Art
- Dewey, H. R. E.
- Dianoud & Grant
- Dickey, Will A.
- Dickinson, Harry
- Dillon, George C.
- Dillon, J. W.
- Dixon, F. S.
- Dixon, Wm.
- Dixon, Harry E.
- Dockstader, Alfred
- Doering, Geo. H.
- Doberty, Eudis
- Dobes, Joe
- Dobey, J. M.
- Doby, F. M.
- Donahue, Joe C.
- Doughugh, W. E.
- Doran, A. E.
- Doreman, Harry
- Dorey & Deven
- Dougherty, James
- (S)Douglas, A. J.
- Douglas, Fred A.
- Doyler, Joseph
- Doyle, Pete
- Doyle & Primrose
- Drake, R. S.
- Dronitlen, Frank
- Dulbois & Young
- Dulbois, Harry A.
- Duenweg, O. E.
- Dufault, Emil
- Dum, Haro
- *Dunbar, Lawrence
- Dunlap, George M.
- Dunn, O. H.
- Dunn, L. T.
- Dutton, James
- Dyer, Levi A.
- Dyer, Bill
- (S)Dyann, Mr.
- Earl, Albert
- *Earl, Lewis
- East, Alton B.
- East, Alan H.
- *Eberhardt, Fred E.
- Edilson, E. E.
- Edgar, Dick
- Edson, Robt. R.
- Edwards, Austyn
- Elias, Fred K.
- (S)Elbert, A. E.
- Elliot, Bobbie
- Elliot, E. S.
- Ellsworth, Dock
- Elmer, E. W.
- Emery, Carlton
- Emmerson, S. H.
- Emly, Harry E.
- English, W. P.
- English, W. F.
- *Ennis, Henry
- Ennis, Harry
- Ennor, John
- Ennor, Jack
- Eric, Adam
- Erichwine, Carl
- Eric & Nora
- *Eric & Nora
- Erlich, Geo. P.
- Erwin, John H.
- Hellek, V. J.
- Esmond, John
- Esposito, Phillip
- Eshelsteyne, William
- Ester, O. A.
- Estridge, Tex.
- Evans, J.
- Evans Ewert
- **Evans, W. B.
- Fabius, Raleigh
- Faling, Frank P.
- Falla, U. O.
- Faren, Ed
- Farnsworth, Donald
- Farrar, Ralph
- Farrar, Jack
- Faulk, Al
- Fay, H. H.
- Fay, Robert
- Fellow, E. H.
- Fenton, Billy
- **Fernando, M. D.
- Ferndon, James
- Ferrell, Morris
- Fiber, Box
- Fiddling, Al G.
- Fields, Harry W.
- Fields, Ray P.
- Fields, Winchell & Co.
- *Felix, Duo
- Fingold, M. A.
- Finley, Jess
- Finn, H. O.
- Finnegan, Billy S.
- Finney, C. W.
- Finney, J. C.
- Fisher, Louis
- Fisher, Bros.
- Fisher, Alex. B.
- *Fitz Old Veterans
- Flaughin, Tom
- Flaughin, Janice
- Florence, Mrs.
- Flores, Atians
- Floyd, A. G.
- Fogg, Thos.



Harrison Sisters

Benella, Best Girl Banjoist in the World

- Atias, Arthur
- Attebery, Willie M.
- (S)Babeck, Oscar V.
- Balcock, H. W.
- Balcock, C. V.
- Bacon, P. A.
- Bachy, W. M.
- Bagley, Morgan L.
- Ballay, Eugene
- Balley, Nick
- **Baird, W. B.
- Baker, Frank
- **Baker, Johnnie
- Baker, Johnnie
- *Baldwin, Jno.
- Ballo Trio
- Balantine, Clove
- Barrall, Jim
- Barker, E. P.
- Barlow, Al
- Barlow's Doga
- Barnard, Tony
- Barnard, Fleecy
- Barnard, Geo. M.
- Barnes, G. F.
- Barnes, Jerry
- Barnett, Virgil L.
- Barrera, Jose
- Barrert, Clyde
- Barrert, W. L.
- Barrert, Roy
- Barrie, Claude
- *Barrie, Lonnie
- Barrie, L.
- Barrington, Ned
- **Barry, Sam
- Barry, Harry
- Bartel, Louis
- Barter, Elmer
- Bascom, Harry K.
- Bash, Ray
- Bass, Frank
- Battala, Waller
- Batts, Owen
- Baxter, Jack
- Bayfield, Harry
- Beach, Frank
- Beal, John
- Beane's United Shows
- (S)Beard, Arthur
- Beasley, Carl
- Beaver, J. L.
- Bell John H.
- Bell Brothers
- Bell, Elms
- Belford, Geo. W.
- Bentiz, Carl
- Benjaine Capt.
- Bentley, Hampstead
- Benton & Clark
- Benway, Harry
- Bergey, Nicola
- Berman, J.
- Berman, Mose
- Bernard, Augustus
- Bernard, Tony
- Berry, Mies
- Berry, Julius
- Brooks, Orland C.
- *Broadwin, Mr.
- Brown, Carl
- Brown, W. M.
- Brown, Jacob B.
- Brown, Sam
- Brown, Billy
- Brown, Harry C.
- Brown, Frank M.
- Brown, W. W.
- Brown, Percy W.
- *Brown, Sam
- Browne, Arthur L.
- Brownie, Bud
- Brownlee, J. H.
- Bruane, Anthony
- Brunson, W. W.
- Bruyt, J. E.
- Bullard, Charles
- Bullard, L. L.
- Bunker, E. H.
- Burbank, Albert C.
- Burlian, Charles
- Burk, Geo. M.
- Burk, Jimmie
- *Burkhardt, Prof.
- Burnea, James
- Burns & Dean
- Burns, Fred
- Burns & Kohl
- Burris, Arthur
- Burrows, Hershell
- Burtisa, Melvin
- Burton, J. B.
- Burwell, Harold
- Bush, A. S.
- Bush, Albert
- **Busher, Harold
- Bushong, Frank
- Bushy, Nate
- Bushy, Enoch
- Butler, B. B.
- Butler, Harry Earl
- (S)Butterfield, Everett
- Bybee, Thos. L.
- *Byer, Chat
- Byers, Chester A.
- *Byrne, W. P.
- Caldwell, Roy
- **Caldwell, Stanley M.
- Call Raymond
- Callis, Joe. H.
- Calloway, Tom
- Calloway, Ernest
- *Calvert, Charlie
- Cameron, V.
- Campbell, C. L.
- Campbell, Rnety
- Campbell, Ray
- Campbell, Collin J.
- Campbell Novelty Co.
- Caraldo & Curtis
- Carlin, Arthur
- Carson, Victor
- Carlin, Joe
- Carlton, Carl
- Carpenter, Guy C.
- Carr, Geo.

- Folger, A. E.
- Foley
- Fontaine, H. J.
- (S)Fontaine, Earle
- Forest, Jack
- Forester, R. F.
- Foss, Franklin
- Foster, Wm.
- Foster, E. M.
- Foster, T. C.
- Fountain, B. Jr.
- Four Singers
- Fowler, E. E.
- Fowler, Edw.
- Fox, Roy E.
- Fores, Stouting
- Fowler, Bertie
- Frackman, Ike
- Frank, C. S.
- Frank, Bernard
- (S)Franklin, Bessie
- Fraser, Leslie
- Fredericks, John H.
- Freud, Young
- Freed, Geo. W.
- Freedman, H. Ike
- Freeman, Ky.
- Freeman, John R.
- French, Linwood
- Friedman, Jacob
- Frink, Ed
- Frisco, Senor
- Froel, A. Hugo
- Frownfelter, E. W.
- Frys, Chas. G.
- Fukuro, Tomo
- Galano, Eddie
- Gabierts, Two
- Gage, Harry
- Gall, Emil
- Gall, Ed C.
- Gagnon, Pollock
- Gall, Curtis
- Gallagher, Jas. F.
- Gallagher, Raymond
- Gambler, A. J.
- Gamble, Jerry
- Gannon, Thos.
- Gardner, Art
- Gardner & Arnold
- Garfield, B. M.
- Gargani, Frederico
- Gargano, Ernest
- Garner, Jas. B.
- Garoo, Claid
- Garrett, Sammy
- Garrison, C. L.
- Gaskill, Billy
- Gaston, J. P.
- Gates, Wm.
- Gates, Edgar
- Gates, John
- Gay, Fred L.
- Gazoney, Prof. A. L.
- Geer, Edward
- Geers, The
- Gentile, Joe P.
- Gentry, Gus
- Gentry, Gus
- George, Jack
- George, C.
- Georges, Bonding
- Gether, Joe
- Gerson, Frank
- Gesland, James
- Gesland, Irving
- Gesler, Otto
- Geyer, Chas.
- Gifford, F. H.
- Gill, Chas.
- Gillispie, W. F.
- Gillispie, D. H.
- Gillette, L. C.
- Gilliland, Oscar
- Gillman, William
- Gillmore, N. W.
- Gilmore, Paul
- Gindece, J. Del.
- Gintaro, Gymnast
- Glab, James L.
- Glab, Robert
- Glover, C. O.
- Glover, Clarence O.
- Gostler, Chas. A.
- Gostz, Billy
- Gothert, Orville
- Goldberg, Jack
- Goldner, Harry
- Goodhalter, Frank
- Goodner, A. B.
- (S)Goodrich, W. F.
- Goodrich, Thos.
- Goodwin, Jack
- Gordon, Ross
- Gorman, Al P.
- Gorney, Al P.
- Goswick & Caffery
- Gott, Low
- Gould, Ben
- Gowler, W. J.
- Grainer, Otto
- Gramlich, Chas.
- Graves, Jim R.
- Gray, George
- Gray, Hay
- Gray, Weaver
- Grege, Clay
- Greiff, F. T.
- Greenough, Ernest
- Greco, Olla
- Guy, Geo.
- Guy Bros. Co.
- Hackney, Chas.
- Haddad, Samuel J.
- Hafey, C. P.
- Hagan, Fred C.
- Hagan, Billy
- Hage, Frank
- Haggerman, Charlie
- Hahn, Wm.
- Hahn, W. M.
- Haines, Geo. P.
- Hall, John P.
- Hall, Major Jack
- Hall, J.
- Hall, Wilford L.
- Hall, Lee
- Hall, Homer
- Hall, E. Clayton
- Hamilton, Herbert
- Hamilton, Jack
- Hamilton & Dene
- Handy, John O.
- Hanson, Richard
- Hanover, Ed R.
- Harbaugh, Chas.
- Hardee, F. E.

- Harman, J. E.
- Harmounta U. T. C.
- Harper, Harap.
- Harrell, Chas. W.
- Harris-Parkinson
- Harris, L. R.
- Harris, Joe
- Harris Bros.
- Harris, Mark
- Harris, Jack
- Harris, T. L.
- Harrison, Irish
- Hart, C. E.
- Hart, Hugh F.
- Hartman, Frank
- Hartshel, Dr.
- Hawes, G. L.
- Hawes, A. M.
- Hayden, Frank
- Hayden, Frank
- Hayes, Curtis
- Hayes, Fred W.
- Hayes, James Deafy
- Hayes, E. E.
- Haynes, Fred
- Hearts, Eddie
- Heles
- Helen, Joe
- Helen, E. J.
- Held, Harry C.
- Heller, Max
- Helton, John
- Helworth, Jack
- Henderson, Geo. I.
- Hendrickson, Jack
- Hendron, Harry
- Honkel, H. C.
- Henry, Geo. J.
- Henrich, Geo. H.
- Herman, Wm.
- Hester, Levi
- Hoth, Albert
- Houtman, M. F.
- Hicks, Al
- Hickman, Guy
- Hickman, Ray
- Highlan, H. A.
- Highley, Ray
- Hildebrandt, Albert
- Hilbreth, Daddy
- Hill, Murray K.
- Hilliard, Frank
- Hillman, Harold
- Hinkle, Mill D.
- Hitchcock, Clarence
- Hitchcock, Clarence
- Hodges, Walter C.
- Hollen, M. J.
- Holland & Dockrill
- Holland, Geo.
- Holland, Doc
- Holloway, Boyd
- Holloway, Arthur
- Hollinger, L. E.
- Holstian, D. T.
- Homewood, Harry
- Honlu, John C.
- Hoover, Howard
- Hopper, A. R.
- Horne Stock Co.
- Horse, R. E.
- Hosmer, J. E.
- Hotebkiss, Frank
- Hott, Chas.
- Howard, Frank
- Howard, F. C.
- Howard, Edw. A.
- Howard, Bill
- Howard, Troy
- Howard, F. V.
- Howard, Alex.
- Howard, J. Stanley
- Hort, R. M.
- Hulbertson, Oscar
- Huck, Rufus
- Hugo Amuse, Co.
- Humphries, Harry
- Humphries, O. E.
- Humbly, George
- Hunt, Jack
- Hunt, H.
- Hunter, Charles
- Hvde, Harry
- Hyman, John
- Ideal Remedy Co.
- Imperial Troupe
- Irvine, Geo. H.
- Irwin, Warren
- Isele, Jack
- Ito, Canada
- Jackson, James R.
- Jacobs, Rurt
- Jacobs, C. L.
- Jacks, The
- Jackson, J. J.
- Jackson, Frank
- Jackson, Bobby
- James, Everett
- Jamison, Chas. E.
- Japanese Cement Co.
- Jarrard, R. H.
- (S)Jarvis, Stanley
- Jaris, Charles
- Jarvis, Otis A.
- Jeffers, Eddie
- Jennings, R. E.
- Jessome, J. A.
- Johns, Will S.
- Johnson, J. Monroe
- Johnson, John
- Johnson, Bonding
- Johnson, J. H.
- Johnson, Bonding
- Johnson, Frank
- Jolie, John
- Jolly, Spot
- Jones, E. G.
- Jones, E. G.
- Jones, Doc
- Jones, Mighty
- Jordan, J. R.
- Jordan, James
- Jordan, Just
- Julian, Bert
- Kaal, Francis L.
- Kadell, Al
- Kane, Robt. E.
- Kassell, Frank
- Kaughman, Hugh R.
- Keane & Clute
- Keating, W. E.
- Kelley, J. C.
- Kelth, E. H.
- Kelly, R. A.
- Kelly, P. B.
- Kelonis, John
- Kennedy, Frank
- Kennedy, Glenn
- Kennett, Moselle
- Kenny, Hugh
- Kenora & Kenora

- Kepler, C. J.
- Kernell, H. J.
- Kesters, Tie
- Ketchum, Bob
- Keys, Chester, Co.
- Kid, Jim
- Kilgore, Fred C.
- Kilgore, J. D.
- Kimbull, Wm. F.
- Kim Cannon, E. C.
- King & Davis
- King, E. C.
- King, W. E.
- King, Emil
- Kingham, E. E.
- Kingsland, Ed
- Kirby, Chas. R.
- Kirk, Bill
- Kirk, J. W.
- Kirkis, Harry
- Kirkland Theatrical
- Kirnan, Tom
- Kirnan, Tommy
- Kirchman, Chas.
- Kissell, Frank, Jr.
- Klask, Hermann
- Klass, Max M.
- Klemm, Robt.
- Kline, Jack
- (S)Klippel, Chub
- Klionad, Jack
- Klingherz, C. T.
- Knapp Supply Co.
- Knigh & Moore
- Koben, Chas.
- Kohler, Geo.
- Kohler, Robt. M.
- Kohler, Chas. G.
- Koldman, Elmer L.
- Kohn, H.
- Kost, Ernest G.
- Kraus, Frank
- Kridello, Sid
- Krooner, Ralph
- Krowell
- Kyle, J. T.
- Kyland, Ed
- LaBerta, Otis
- LaBox, Jack
- LaCade, Louie
- LaFrance, Joe
- LaMonte, Billie
- LaMont, Francis E.
- Leonard, Dr. Frank A.
- Leonard, Chas. F.
- Leopold, E.
- Leslie, B.
- Lesler, Great
- Leverson, Jack
- Levine, Frank
- Levy, Louis
- Levy, Sam
- Lewis, Fred
- Lewis, Whitey
- Levorne, Al
- Liehman, Ernest
- Lichtner, Horid
- Lillestun, The
- Lind Trio
- Lippman, Eddie
- Little, Curtis E.
- Lock, Louie H.
- Lockett, Lew
- Lodwick, H. E.
- Lohr, Gus
- Lohr, A.
- Lomax, Mark & Yarlo, Co.
- Long's Wagon Show
- Loug, Wm. J.
- Loucks, H.
- Love, Louis
- Lovett, T. J.
- Lovette, S. B.
- Low, Bud
- Lowry, John J.
- Lowry, Dave
- Luskett, Morris
- Lumber, F.
- Luttringer, Al
- Lyle, Robert
- Lynn, M. E.
- Lyon, Jack
- McCabe, J. C.
- McCaffery, J. C.
- McCaulley, Jack
- McClellan, Fred
- McClements, The
- McCraeken, Sam
- McCroskey, E. W.
- McCune, Johnnie
- McDargh & Sherwood
- MacDonald, J. B.
- McDonald, Lang
- McEnnery, Jas.
- McFadden, E. W.
- McIntyre, H. C.
- McIntyre, Geo. H.
- McKay, Mle W.
- McKay, Everett W.
- McKee, Harry
- McKenna, Harry
- McLaren, Jack
- McLinn, J. P.
- McMahon, T. H.
- McMahon, Tats
- McMillen, Geo.
- McNair, J. V.
- McNair, W. P.
- McNew, T. E.
- McNulty, Jas.
- McNulty, Mr.
- McNulty, J. J.
- McPherson, E. C.
- McQuire, Walter
- McSparten, Eno
- McSparten, Geo.
- McWilliams, Bob
- MaLelle, O. L.
- Macaluso, Joe
- Mace, Herbert
- Mack, Tota
- Mack, Eddie
- Mack, Bobbie
- Mack, Al
- MacLean, Jas.
- Mahoney & Trenont
- Maloney, Capt. Joe
- Maloney, Paul
- Mannes, Bishop
- Manegan Troupe
- Manegpane, Nick
- Manicson, Jose
- Marine, Stephen
- Marion, Chas
- Marlo & Duffy
- Marron, W.
- Marshall, J. M.
- Marshall, A. M.
- Martina, W. D.
- Martini, Vine
- Martin, Jas.
- Martin, Frank
- Martine, Russell R.
- Martinez, Julio
- Martyn, Eddie
- Master, Dick
- Mathews, J. E.
- Mathews, Warren W.
- Mathews, Harry & Mae
- Matthes, Billy
- Mat, Charley O.
- Maxwell, Wm.
- Mayo, W. Romaine
- Mears, A. R.
- McGibbers, R. T.
- Meeker, Geo.
- Meeker, Frank
- McMahon, Howard
- McMotte, Arnold
- McPhis, Fred
- Meuk & Coleman
- Mercer, Harry & Laura
- Mettenfe, Kenneth
- Metz, Harry
- Metzger, Max A.
- Meyer, Karl
- Meyers, Chas.
- Michel, Odette
- Mikie, E. L.
- Mikylsky, J. J.
- Miller, C. S.
- Miller, J. G.
- Miller, C. C.
- Miller, Chas. M.
- Miller, Frank B.
- (S)Miller, Rube
- Miller, H. A.
- Miller, Dick
- Miller, Jack Clayton
- Miller, Mo.
- Miller, W. T.
- Millette's Mighty
- Millean, Otto E.
- Mills, Steve
- Milsons, Carl
- Milton & Delmar
- Miner, Ed
- Mintnack, G. H.
- Murphy, H.
- Murray, Billie
- Muskeraters, Three
- Myers, Sol
- Nagle, Irwin W.
- Nali & Matthews Shows
- Nanda Japs
- Nash, Geo.
- Nassar, K. M.
- Nashie, Neto
- Neal, Oscar
- Neff, W. B.
- Nelson, J. I.
- Nelson, Prof. Joe H.
- Nelson, Claude
- Nestor, Ned
- Newman, John
- Newport, G. D.
- Newton, Billy
- Nichols, Wm. G.
- Niles, H. N.
- Nojan, Daris
- Normie, Hugh
- Norris, Rankie
- North, Cecil
- Nussa, Musical
- Nowell, Thos. E.
- Nuttie, A.
- Nye, Claude
- O. K.
- O'Conner, Robt.
- O'Conner, Joe
- O'Grady, M. J.
- O'Mara, Barney
- O'Neal & Wainusley
- O'Neil, Al
- O'ogle, Jack
- O'Blann, Henry
- O'Leary & Dwyer
- Olson, J. B.
- Oram, Geo.
- Orr, Jas. A.
- Orr, Jas.
- Orton, Myron
- Osborne, Harry
- Osborne, Albert
- Overton, Harry R.
- Ozaf, Prof. Martin I.
- Page, Bert
- Page, Chas.
- Palaro, Dave
- Palotes, Four
- Pailson, H.
- Palmore, W. E.
- Parascandolo, Frank
- Park, Ray
- Parker, J. C.
- Parker, Harry
- Parker, C. H.
- Parks, Milford
- Parish & DuLuc
- Parrotts, Juggling
- Parker, Bob
- Parson, Wm.
- Paseka, Geo.
- Patrick & Francis
- Paul, W. C.
- Pearce, Chap
- Pearse, Earl P.
- Pearse, Earl
- Pease, Jimmie
- Peel, Hal
- Peeler, R. M.
- Pell, Bob
- Pendleton, Fred
- Pendleton, Peerless
- Peppia Carnival Co.
- Pepper Twina
- Percelle, Grump
- Perry, Bobby
- Peterson, Harold
- Petzold, John
- Phillips, Dave
- Phillips, Lazarus
- Pichani, Jas.
- Pilem Cam. Co.
- Pilbeam, H. L.
- Pinfold, Mr. & Mrs. J. T.
- Pistel, Lew
- Pitts, Walter H.
- Pollack, W. R.
- Powell, Albert, Jr.
- Powers, Doc
- Powers, Capt. D. J.
- Pratt, Barney
- Prettyman, C. R.

- Prickett, D. H.
- Prinrose, Geo. H.
- Procter, George
- (S)Pronto, Doca
- Prowl, Albert
- Pullo, Louis
- Randatz, August O.
- Rader, Wash
- Ralph, James
- Ramage, Ode
- Rambler, Ray
- Ramsden, Wm. T.
- Ramsay & Kane
- Randolph, Jas. R.
- Randolph, J. C.
- Raukine, Thos.
- Ranzo & Newsome
- Ratliff, Art G.
- Ray, Tom
- Raymond, M. P.
- Raymond, Chas. H
- Rea, G. M.
- Rea, John
- Rebman, John
- Redding, Edwin
- Reed, Lewis M.
- Reed, Milton
- Reed, J. F.
- Reeves, Chas.
- Regan, Chas.
- Regul, Touy
- Reid, H. A.
- Reid, Gustave
- Reid, Matt
- Reines, Edw.
- Reise, Patsy
- Reives, Edw.
- Reino, Geo. D.
- Repper, John O.
- Rettelle, Peter
- Reymann, Otto
- Reynard, Harry
- Reynard, A. D.
- Reynolds, Arthur
- Rhine, Jas.
- Rhodes, Walter
- Rhodes and Family
- Rhodes, Frank B.
- Rice, Tom O.
- Rice, H. K.
- Rice, Clair
- Richard, Geo.
- Richard, F.
- Richard, Jack
- Richard & Brant
- Richardson, C. T.
- (S)Richie, Fred
- Richardson, E. C.
- Rickarts, C. B.
- Riddle, Loyd
- Riggon, Dave S.
- Riggs, John B.
- Riley, Benj. H.
- (S)Robbins, Skeeter
- Robbins, E. H.
- Roberts, Homer
- Robettas, Harry
- Roberts, Leon
- Roberts, Dorr
- Roberts, Blm
- Robinson, Hugh
- Robinson, Chas.
- Robison, Bertine
- Roden, Wilber H.
- Rodriguez, Rex
- Rodolfo, Prof. Chell
- Roebly, H. S.
- Roebuck, Harry
- Rogers, Pat
- Rogers, W. P. D.
- Rohrmoser, Geo
- Rollison, Will E.
- Rollison, Odell
- Root, Chas.
- Royle, Clem
- Roscoe, Willie
- Rose, Will
- Rose, Jos. G.
- Rose, J.
- Rose, Harry
- Rossman, A. L.
- Roth, Eddie
- (S)Roth, R. F.
- Roudebush, Perry
- Roudeheart, J.
- Rozella, Fred
- Ruffner, O. E.
- Russell, Lewie E.
- Russell & Sylvester
- Rustero
- Ruth, Scott
- Rutherford, R. C.
- (S)Rutherford, Dr. M. B.
- St. Clair, Ed
- St. Claire, Ruy
- (S)St. Claire, Clifford
- St. Louis Amuse. Co.
- (S)St. Leon, Geo.
- St. Pierre, L. A.
- Sachsman, S.
- Sampson, Black
- Sandord, J. A.
- Sanders, Joe
- Sanders, Geo. H.
- Sanderson, J. Teddy
- Sanford, Roy
- Sanger, H.
- Sanylson, Romeo J.
- Sargood, J.
- Sawyer, Roscoe
- Scarlet, C. E.
- Reatia, Joe
- Schaeffer, Lee
- Schaeffer, M. L.
- Scharling, J.
- Scharlie, Roy
- Schick, Mike
- Schleber, Frank
- Schlider, Bert
- Schneider, Louis
- Schmitt, Ralph
- Schroeder, A.
- Schoyer, J. M.
- Schoval, Nef.
- Scott, J. S.
- Scott, Capt. Wm.
- Scott, R. R.
- Seaman, Louie
- Sebring, Col.
- Segard, Nell
- Seikel, Helmuth
- Selby, Oscar
- Selby, Norman C.
- Sells, J. B.
- Selva, L. L.
- Seuter, Gene
- Sewart, Captain Geo.
- Seymour, I. N.
- Seymour, Schuitz
- Seymour, Geo. H.
- Shank, Claid
- Shanks Vaudeville Show
- Shean, Harry
- Sheridan & Williams
- Shirley, Tom
- Sherman & Uttry
- Sherman, Harry B.
- Shick, E. A.
- Shivers, Doc
- Shoemaker, P.
- Short, Al
- Shortel, Ben
- Showhand, Al
- Shuman, Jack
- Shikes, Buck
- Simon, Arthur
- Simpon, Phillip
- Simnal, Segard
- Sinimoya, Geo.
- Sipe, Chas. O.
- Skellott, Geo. E.
- Sklower, David
- Skop, S. Stanley
- Slack, P.
- Slack, Geo.
- Small, Wm. B.
- Small, Harry L.
- Smith, Mart
- Smith, Floyd M.
- Smith, Frank M.
- Smith, Capt. Jack
- Smith, E. W.
- Smith, Musical
- Smith, Mike
- Smith, Arthur D.
- Smith, C. A.
- Smith, L. A.
- Smith, O.
- Smith, Chas.
- Smith, Harry
- Smith, Ed. H.
- Smith, Herbert
- Snell, Geo. Jr.
- Snider, Capt. H.
- Snyder, Mr. & Mrs. Billie
- Solom, A. M.
- Soldene, H. B.
- Spahn, J. Leslie
- Spark, S. E.
- Speeding, Irving
- Speedy, Bill
- Spralling, Prentiss
- Squires, H. A.
- Staab, Adam
- Staeger, Jack
- Standard Shows
- Stanley, Murray
- Stanton, W. G.
- Stoble, Joe
- Stoede, Rurt
- Steiner, H. E.
- Stirling, John D.
- Stevens, Doc
- Stevens, C. G.
- Stirling, John N.
- Stevens, Ed.
- Stevenson, Geo.
- Stevens, Stanley D.
- Stevens Norman V.
- Stewart, H. F.
- Stewart, Doc
- Stewart, Geo. E.
- Stenberg, Thig.
- Stinch, A.
- Stinhard, J. T.
- Stokes, Harry
- Stoughton, Ned
- Stout, Theodore
- Streiff, John
- Strickland, Joe
- Strickland, J. H.
- Strickler, Chas.
- Strong, E. C.
- Stroat, E. D.
- Stuart, Earl A.
- Stull, Bert
- Sullivan, R. B.
- Sturtz, Andy
- Sully, John O.
- Summer Festival Co.
- Summons, John W.
- Swain, W. Tom
- Swartz, Byron
- Swartz, Tony
- Sweger, Rezale
- Swift, Chas.
- Swiger, Frank
- Szbanisky, Simon
- Talbot, E. C.
- Tate, Lester
- Tatum, John H.
- Taylor, Chas. A.
- Taylor, Chas. P.
- Taylor, O. S.
- Taylor, Jack
- Taylor, N. C.
- Taylor, Props
- Teasdale, Geo.
- Teed & Lawzell
- Tenney, Irving Art
- Terada Bros.
- Terrilli, Singing
- Terry, Al
- Tesse, Jesse
- Thelman, Albert J.
- Thilman, Louis D.
- Thom, Chas.
- Thomas, W.
- Thompson, David S.
- Thompson, R. W.
- Thompson, R. H.
- Thompson, Muti
- Thompson, J. D.
- Thompson, M. G.
- Thorne, Everett M.
- Thornton & Corw.
- Thorne, Wm.
- Thurpe, Dave
- Thurston & Milliam
- Todd, Arthur
- Tobin, T. E.
- Toll, Ernest H.
- Tolomeo
- Tompsonkins, C. W.
- Townsend, Chick
- Toya, Ben, Comedy Co.
- Travaglini, Otelli
- Trasse, Chesale
- Trenott, Dave
- Traver, S. F.
- Trowbridge, Alex.

SERVICE!

That's what did it. Quick action, thorough understanding and intelligent and discriminating handling resulted in practically nine-tenths of the professional entertainers of America making their address with and receiving their mail through The Billboard, and, furthermore, it is rapidly attracting the remainder.

WE ARE NOW FORWARDING AN AVERAGE OF OVER 1,000 LETTERS A DAY THE DAY THEY ARE RECEIVED.

Many of our clients are not put to the necessity of writing for their mail more than once or twice a season.

We do not have to advertise 5% of the letters that pass through our offices.

IN WRITING FOR MAIL THAT IS ADVERTISED USE A POSTAL CARD. A self-addressed and stamped envelope are not necessary. Give your route far enough ahead to permit your mail to reach you. Write names of towns, dates and signature plainly and legibly.

MAIL IS HELD BUT ONE MONTH

and is then sent to the dead-letter office if not called for. It is therefore advisable to write for mail when your name FIRST appears in the list. Address your postal to Mail Forwarding Service, The Billboard.

READ THE EXPLANATION AT HEAD OF THIS LIST.

- LaMore & Rozelle
- LaPearl, St
- LaPere, Jacques
- LaPlace, Dick
- LaRue, Carl
- LaToy, Harry
- LaVelle & JaNose
- Lake, Fred
- Lanke, Edw. C.
- Lane, D. H.
- Lang, E. G.
- Lange, A. E.
- Lano, Dock
- Lanols
- Lappin, Mike
- Lastman, John
- Latham, Chas. & Ada
- Laurence, C. A.
- Laurie, J. J.
- Lavine, Frank
- Lawson, C. D.
- Laxson, Lawrence
- Layman, Frank E.
- Lazell, Ed
- Lazzo, Petrona
- LeBlang, Jos.
- LeBrnn, Lon
- LeCell & Gladys
- LeGendre, H.
- LeVan, Prof. Ted
- Leardo, Harry
- Leavitt, Frank Slin
- Lee, Mr. & Mrs. R. L.
- Lee, R. C.
- Lee, Victor
- Lee, Joe
- Lee, H. P.
- Lendl, Jack
- Lennox, Fred
- Leon, Master Eddie
- Leon, Harry
- Leon, John S.
- Leonard, Jack
- Leonard, Harry J.
- Minting, A. H.
- Mirano Bros.
- Mitchell & Briggs
- Mitchell, Joe. A.
- Mitchell's, Flying
- Mizano, Nove
- Moan, Tommy
- Moehlenkamp, A. L.
- Moersch, Jas.
- Monahan, Will & Cora
- Monical, D. H.
- Monroe, Mark
- Monroe, C. M.
- Montague, Jack
- Montell, Louie
- Montgomery, Frank
- Moody, Geo.
- Moon, Howard J.
- Moore, Harry A.
- Moore, W. A.
- Moore, Capt. Jim
- Moore, Hugh C.
- Moortoft, Chas.
- Moorehead, H. J.
- Morasec, Ed
- Morgan, Harpor
- Morgan, Jack
- Morgan & Nema
- Morris, Chas. Tod
- Morrison, E. W.
- Morrison, Benny
- Morton, J. Wilson
- Mott, John
- Motto, Andy
- Mouton, Buck
- Mount, E.
- Muelier, Louis
- Mulcahy, Steve
- Mullararri, Caesar
- Munco, Prince
- Muntz, Benj. J.
- Murphy, A. J.
- Murphy & Seaman
- Murphy, A. S.
- Palmore, W. E.
- Parascandolo, Frank
- Park, Ray
- Parker, J. C.
- Parker, Harry
- Parker, C. H.
- Parks, Milford
- Parish & DuLuc
- Parrotts, Juggling
- Parker, Bob
- Parson, Wm.
- Paseka, Geo.
- Patrick & Francis
- Paul, W. C.
- Pearce, Chap
- Pearse, Earl P.
- Pearse, Earl
- Pease, Jimmie
- Peel, Hal
- Peeler, R. M.
- Pell, Bob
- Pendleton, Fred
- Pendleton, Peerless
- Peppia Carnival Co.
- Pepper Twina
- Percelle, Grump
- Perry, Bobby
- Peterson, Harold
- Petzold, John
- Phillips, Dave
- Phillips, Lazarus
- Pichani, Jas.
- Pilem Cam. Co.
- Pilbeam, H. L.
- Pinfold, Mr. & Mrs. J. T.
- Pistel, Lew
- Pitts, Walter H.
- Pollack, W. R.
- Powell, Albert, Jr.
- Powers, Doc
- Powers, Capt. D. J.
- Pratt, Barney
- Prettyman, C. R.

LEON A. BEREZNIAK

Lawyer To The Profession

105 W. MONROE STREET, - - CHICAGO, ILL.

LETTERS

FOR YOUR CONVENIENCE we conduct our letter service in the various branch offices of The Billboard. When you write for advertised mail it will eliminate delay and confusion if you will write to the office wherein mail is being held, following this index: Mail in this list with no stars, letter or character before the name is being held in the Cincinnati office; one star (*) before the name indicates that mail is being held in New York office; two stars (**) indicate Chicago office; three stars (***) indicate St. Louis office, and the letter S before your name, thus (S), indicates San Francisco office.

YOUR MAIL will be forwarded speedily, surely and without cost to you if you follow the above instructions. Write your name and address plainly to avoid losing mail. Have your mail addressed in our care, and keep us supplied with your route.

ADVERTISED mail in this issue was uncalled for at our offices up to last Sunday morning. All requests must be signed by addressee.

LADIES' LIST.

- Aarons, Mrs. Pearl
- Abingoff, Ida
- Adams, Mrs. Sam Y.
- Adams, Margie
- Addison, Edmona
- Adell, Mrs. E. S.
- Adie and Lions
- Aldrich, Mrs. H. B.
- Alfretta, Senorita
- Allen, Baby Bernice
- Alma, Miss
- Aizeda, Mrs. Zella
- Amy, Miss
- Anders, Mrs. F. L.
- Anders, Mrs. Ida
- Andrews, Mrs. Gusie
- Andrews, Mamie
- Archer, Billie
- Armstrong, Sr., Mrs.
- Anrona, Madam
- Austin, Adelaide
- Avalon, Mrs. Lilla
- Baker, Alice
- Bali, Mrs. Zelma
- Barrow, Frances G.
- Barry, Mrs. Lilla
- Bascom, Arlette
- Baxter, Mrs. Billy
- Beauford, Mrs. Gusie
- Beck, Mrs. Mary
- Belew, Mrs. Merritt
- Bell, Mrs. Charles
- Beje, Montana
- Belmar, Ruth
- Bennett, Mrs. Clarence
- Bennett, Mrs. F. L.
- Beaumont, Bertha
- Bentley, Florence
- Bergman, Grace
- Bessett, Mrs. Chas.
- Bews, May
- Bidwell, Silvia May
- Bigger, Mabel
- Billings, Mrs. Ida
- Billings, Mrs. H.
- Blackwell, Mrs. Chas.
- Bogert, Lottie
- Bondhill, Gertrude
- Bowers, Dixie Lee
- Bradley, Jenny
- Brennan, Alice
- Britt, Mrs. Lottie
- Broadway, Della
- Brooks, Ruby
- Brown, Ethel
- Brown, Mrs. K. O.
- Brunnan, Anke
- Burnham, Alice
- Burner, Jennie
- Butts, Lillie
- Butters, Mrs. Charlie
- Butterworth, Mabel J.
- Byrnes, Myrtle
- Campbell, Ethel
- Carr, Mrs. Jack
- Carro, Madam
- Carmen, Billy
- Chadwick, Mrs. Beaulah
- Chandler, Beulah
- Chenette, Mrs. Edward
- Cherry, Mrs. Kitty
- Chestley, Mae
- Clark, Dolly
- Clark, Mrs. Diamond
- Clarke, Ruth
- Classy, Mrs. Bessie
- Clifford, Mlle.
- Coffey, Mrs. H. P.
- Cohen, Mrs. Marion
- Cole, Olive
- Cole, Miss R. A.
- Connelly, Lenore
- Cox, Lola
- Craig, Miss E.
- Crawford, Mrs. V.
- Cunningham Mrs. R. C.
- Dalley, Vivian L.
- Dale, Adelaide
- Dale, Frances
- Daly, Mrs. H.
- Daly, Mrs. Leo
- Dart, Mrs. Dot
- Davene, Mrs. Lucy
- Davis, Mrs. Emma
- Davis, Viola
- Davis, Billie
- Day, Effie
- DeClairville, Mrs. Lottie
- DeVario, Thelma
- DeYongue, Jessie
- DeW. Hazel
- DeW. Hazel
- Delzell, Babe
- Densmore Sisters
- Depugh, Flora
- Desforge, Edna
- Devaua, Totty and Tiny
- Devon, May
- Dixie, Princess
- Dixou, Mrs. Joe W.
- Dolletta, Budget Mother
- Dones, Dollie
- DuMar, Gracie
- DuVell, Dolly
- Duclos, Marion
- Dunn, Mrs. L.
- Duval, Anna
- Duvall, Adeline
- (S)Earl, Mrs. Lola Lee
- Easia, Madam
- Eddy, Mary
- Edmonds, Mrs. Bessie
- Edna, Big
- Edwards, Lucy
- Edwards, Elenora
- Edwards, Dolly
- Elmina, Millie
- Ellay Sisters
- Emery, Mrs. Irene
- Emery, Mrs. Chas. E.
- Empire, Madam
- Eno, Edna
- Enos, Mrs. Rae
- Erbe, Ethel
- Eslick, Mrs. Vic
- Esterbrook, Miss E.
- Evans, Thelma
- Evans, Mrs. Bill
- Everett, Mrs. Billy
- Facetti, Mrs. J. A.
- Fagen, Babe Rose
- Feeley, Esther
- Fenn, Mrs. J. G.
- Fenley, Bessie
- Finn, Mrs. Harlen
- Fisher, Mrs. Marie
- Fisher, Eleanor
- Fleming, Katherine
- Fleming, Josephine
- Fonda Troupe, Mabelle
- Ford, Grace E.
- Forrest, Mrs. R. L.
- Fortuna, Cella
- Forster, Irene
- Fowler, Mrs. Otto
- Foster, Mrs. Doc
- Frazier, Princeaa
- Frownfeiter, Mrs. E. W.
- Fuller, Babe
- Furlour, Sena
- Gaines, Catherine
- Garrison, Flo
- Garrison, Mildred
- Gaskill, Mrs. Althea
- Gerard, Babe
- Gibson, Nora
- Gilbert, Mrs. Walter B.
- Gilbert, Alice
- Gill, June
- Gill, Virginia
- Gordon, Miss E. C.
- Gordon, Nell
- Gotham, Katharine
- Gray, Edith
- Gregory, Mrs. Bob
- Groto, Mabel
- Groves, Peggy
- Hager, Ollie
- Hall, Florence
- Hall, Mrs. Billy S.
- Hall, Cleo Wells
- Hall, Lee
- Hamilton, Miss
- Hamilton, Anna
- Harbor, Bess
- Harris, Mrs. O. P.
- Hayes, Mrs. Marie
- Hemlingway, Louise
- Hibbert, Mabel
- Hodgini, Hetty
- Holder, Mabel
- Holiday, Mrs. Jack
- Holderness, Mrs. Frank
- Hons, Mrs. Eunice
- Howard, Mae
- Howard, Mrs. Edith
- Howard, Tana
- Howard, Rablitt
- Howell, Armada
- Hudson, Mrs. L.
- Hugo, Mrs. E. H.
- Humphrey, Mrs. Mamie
- Humphreys, Blanche
- Hunt, Mrs. Rose
- Hurst, Ethel
- Jackson, Mable
- James, Ethel
- Johnson, Mrs. Ethel
- Johnson, Mrs. E. M.
- Johnson, Maud

- Jung, Bee
- Kaffe, Mrs. Walter
- Kaffe, Dorothy
- Kanayar, Hattie
- Karr, Mrs. Ben F.
- Katool, Mrs. Alla
- Kelth, Trilix
- Kelly, Mrs. Bernice
- Kelley, Mrs. H. E.
- Kennedy, Ethel
- Kennison Sisters
- Kennison, Jessie
- King, Frances
- King, Florence
- King, Ruth
- Kirby, Maud
- Kline, Mabel
- Kline, Mabel
- Kob, Mrs. Clara
- Kruse, Florence
- LaComa, Mrs. Pearl
- LaCraudall, Mlle.
- LaFrance, Harriet
- LaMar, Bonnie
- LaMar, Edith
- LaRene, Mrs. Harry
- Lak, Miss Kitty
- LaTour, Marguerite
- LaTour, Babe
- LaTure, Blundy
- LaVelle, Josephine
- LaVore, Vora
- Lacey, F. C.
- Lafferty, Grace
- Langdon, Doris
- Lano, Mazie
- Laverra
- Lawrence, Mrs. Grover
- Lawrence, Ruth
- Lawrence, Pauline
- Lee, Hattie H.
- Lee, Dixie
- Lee, Miss
- Leela, Norine A.
- Leitzel, Mlle.
- Levyard, Mrs. Mande
- Leone, Madge
- Leone, Tiney
- Lewis, Mrs. Kathleen
- Lewis, Trilix
- Lewis, Eva
- Lindon, Violet
- List, Louise
- Little Mollie
- Little, Mrs. Mary
- Little, Mrs. Lester
- Litts, Mrs. Mary
- Lockhart, Phamie
- Lockwood, Mae
- Long, Mrs. H. C.
- Long, Mazie
- Lorenz, Dorothy
- Lorenzo, Lorena
- Lorezo, Pancheatia
- Loretta, Flo
- Lorraine, Dolly
- Lorraine, Mona
- Lowande, Mrs. Mame
- Lynch, Belle
- McCabe, Margurite
- McCarthy, Jesse
- McClure, Mrs. Marie
- McCollin, Netta
- McDhu, Jean
- McDonald, Minnie
- McDowell, Cora
- McGuire, Eva
- McGuire, Florence
- McLaughlin, Mrs. R. A.
- McRale, Gertrude
- Mack, Buster
- Mack Sisters
- Malloney, Mabel
- Maddox, Priscilla
- Madison, Ruth
- Madison, Ruth
- Maier, Mrs. Hilda
- Maury, Lilly
- Marrison, Mrs. Hattie
- Martell, E. A.
- Martensen, Marie
- Mathews, Dealle
- Matteson, Daisy A.
- (S)May, Cleo
- May, Cleo
- May, Ethel
- May, Haille
- Mays, Fern
- Meadows, Nellie
- Messand, Mrs. A.
- Meier, Minnie
- Melvin, Mrs. Bert
- Merklinger, Anna
- Meyer, Mrs. Marie
- Mierr, Babe
- Millard, Miss G.
- Miller, Daisy
- Miller, LaNelda E.
- Miller, Mrs. Sadie
- Miller, Mrs. Jennie
- Mitcheil, Mrs. Hazel
- Monahan, Mrs. C. J.
- Moore, Louise E.
- Moore, Elma
- Moore, Goldie
- Moran, Hazel
- Morarc, Sylvia
- Morrison, Gypsie
- Moss, Fern
- Mullin Sisters
- Mullina, Dollie
- Murphy, Ruth
- Murray, Mrs. Lillian
- Myers, Etta
- Nader, Mrs. Lizzie
- Nava, Princess
- Nelson, Florence
- Ness, Sophie
- Newcomb, Mrs. May
- Nelson, Bess
- Nock, Mrs. Anna
- Norman, Mrs. Jack
- Norman, May
- North, May

- Williams, Carrie
- Williams, Lottie
- Williams, Patsy
- Williams, Maye S.
- Wilson, Blanche
- Wilson, Alice
- Wulfrid, Babe
- Winters, Alice
- Winters, Nellie
- Wiswell, Louisa
- Wolf Evelyn
- Woods, Mabel
- Wood, Margaret
- Yeager, Norua
- Young, Mrs. Arthur
- Zapp, Mrs. L. H.
- Zapp, Mrs. Mildred
- Zeno, Baby
- Zenola
- Zenora, Queen
- Zento, Myrtle
- Zinka, Mrs. Susie
- Aalberg, J. A.
- Abbott, Clayton
- Ackerman, John G.
- Achley, A. V.
- Adcho, Edward
- Adair, Frank
- Adams, James
- Aerrou, Mike
- Agee, John
- Aikins, J. H.
- Almoue Dealers
- Albert, Lew
- Albert, the Great
- Aldredge, Art
- Alexander, John
- Allan, J. B.
- Aldridge, Charles
- Allen, E. R.
- Allen, J. C.
- Allen, Teddy
- Allen, Max
- Allen, Dick W.
- Allen, K.
- Allen, S. B.
- Allen, B. F.
- Allen, C. M.
- Allen, J. H.
- (S)Allen, Walter B.
- Alpetre, Salvatore
- Alvidos, The
- Alzada, Geo. E.
- Ament, Capt. W. D.
- Anglin, G. F.
- Angel, Doc
- Anheier, Harry W.
- Anderson, John M.
- Anderson, Audley
- Andrueed, Mauro
- Andrews, Jas.
- Andrews, Hal & Gussy
- Angelsberg, A. A.
- Anthony, J. A.
- Applebaum, Albert
- Applebaum, Harry L.
- Applegate & Mans.
- Arenston, M.
- Argenbright, Roy
- Arizona, W.
- Arnold, Bill
- Arthur, F.
- Ashbaugh, Geo. N.
- Asburn, Charles Wilkes
- Atkinson, J.
- Berry, Miles
- Bert, Harry
- Bertrand, Bert
- Bettinger, L. N.
- Beverly, Jesse G.
- Richard, W. C.
- Rickells, J. C.
- Riles, Ben
- Bill, Nebraska
- Bliff, Chas.
- Blinder, Wm. G.
- Black, Howard
- Blair, Walter
- Blake, Joe
- Blanchard, O. H.
- Blanke, M. J.
- Bliatherwick, C. C.
- Blear, Jack
- Blessing, L. G.
- Blincow, Wm.
- Bloss, Al
- Bloch, Joe
- Bloodard, Chas. E.
- Blinhardt, Wm.
- Bolander, A.
- Bollinger, Basil
- Bolt, Arlie
- Bumar, J. T.
- Bosley, Joe
- Bowen, Chas. E.
- Bowen, John M.
- Bowen, George
- Bower, Walter
- Bowers, H. C.
- Bowers, Karl
- Bowlin, Joe
- Bowser, J. G.
- Boyce, Edward
- Boyd, Al
- Boyles, Major
- Boyle & Brazil
- Brachard, Paul
- Bracken, G. W.
- (S)Bradbury, R. E.
- Bradley, Owen
- Branden, Bob
- Brehn, Fred
- Brenner, Jack
- Bridges, E. C.
- Bridges, Tim
- Arthur, F.
- Bright & Merry
- Brisby, Enoch
- Britton, Chas.

GENTLEMEN'S LIST.

- Carr, B. W.
- Carr, George
- Carrier, John
- Carigan, Jan.
- Carlington, Jack
- Carroll, Harry
- Carroll, Lou
- Carson, Audy
- Carter, F. B.
- Carter, Walter
- Caster, Jack
- Carter, James W.
- Cawley, Jack
- Cavanaugh, Will
- Cerloto, Frank
- Chaffer, F. M.
- Chambers, Bobt.
- Chambers, Robert M.
- Chambers, Rex
- Champ, Billie
- Charlan & Charlan
- Charlton, Pete
- Chase, H. C.
- Chase, Louis
- Cheatum, Archibald
- Chefalo, Nick
- Cherry, Capt. Dan
- Chicago Stock Co.
- Chidress, Doc
- Chilo, Count
- Chio, Count
- Chippman, E. W.
- Christison, Lew
- Christy, G. W.
- Clark, F. A.
- Clark, Chas. G.
- Clark, Walter J.
- Clark, Harry E.
- Clark, A. S.
- Clark, Archie
- Clarke, Harrie X.
- Clarke, R. S.
- Clayton, Capt.
- Cleary, P.
- Clement, Henry
- Clemmons, Joe
- Cleveland, Guy W.
- Clifford, Billie S.
- Clifford, J. J.
- Clifford, George
- Clinton, Frank N.
- Coburn, S. W.
- Cochran, W.
- Cohen, F. M.
- Coffey, H. M.
- Cohen, James
- Cohen, Max
- Cohen, Jack
- Cohen, Jake
- Coleher, Harry (Curly)
- Cole, Ed
- Cole Bros. Showa
- Collign, Fred
- Collier, Fred
- Collins, Texas Slim
- Colton, James
- Condon, James
- Conklin, Ed
- Conklin, J. W.
- Conklin, James
- Conn, Freddie
- Connely, Frank
- Constangy, Harry
- Cook & Wilson
- Cooke, Harry M.
- Cookston, M. C.
- (S)Coolah, Lala
- Cooly, C. L.
- Coonan Clayton
- Cooper, Tex.
- Corbelle, L. A.
- Cordun, W. N.
- Cordun, Roy
- Corey, Nelf
- Corey, E. S.
- Cornalia, Harry
- Cornalia, Bert
- Cornalia, Pete
- Cornell, Chris.
- Cornell Amnee. Co.
- Cornell, C. B.
- Correa, Jos. M.
- Correon, Carlos
- Corson, C. M.
- Costello, Joe. P.
- Costello, Edw.
- Coughlin, Jim
- Coulson, Harry
- Conley, O. B.
- Courtney, Jack
- Cowan, Thomas
- Cox, Sidney
- Cox, Fred
- Craig, A. W.
- Craig, Cyrus
- Crawford, Bro.
- Crawford, Cy
- Crawley, Geo. J.
- Crieger, Harry
- Criswell, Fred F.
- Crofford, Dock
- Crowwell, R. W. (Dad)
- Cronon, Fat
- Crooks, Barney
- Croaman, Link
- Crow, N. A.
- Crysel, W. W.
- Cummins, Jack
- Cummins, G. C. (Curly)
- Cunick, Jack
- Cunee, Andrew
- Cunningham, Thos. F.
- Curly, Broncho
- Curran, Chas. F.
- Curtis, Charles
- D'Amore, Roy
- D'Andrea, Geo.
- Dalley, Edw.
- Dale, Roy
- Daley, Joseph & James
- Dalton, Leo
- Daly, Harry
- Daniels, Eli
- Danzinger, Carl
- Davidson, R. F.
- Davis, J. W.
- Davis, Joe
- Davis, Graham
- Davis, Don D.
- Davis, R. L.
- Davis, Jason J.
- Davis, L. J.
- Davis, Geo.
- Dawson, Joseph
- DeArmond, John
- DeChenne, Clarence A.
- DeCora, B.
- DeCora, Walter
- DeHalle & Edwards
- DeHoney, J. G.
- DeHale, H. I.
- DeMare, F.
- DeShields, R. C.
- DeStefano, Stefano
- DeVeto, Milt
- DeVeto, Milt
- DeVere, Bro.
- DeVillie, Jack
- DeVine, C. M.
- DeVoro, Milt
- DeWolfe, Linton
- DeWolfe, Wm.
- DeWaring, Dan
- Decker, Ralph O.
- Deer, Young
- Deerhorn Geo.
- (S)Deignan, Frank
- Deigarian, Baba
- Deis, Great
- Deinosey, J. E.
- Deity, Will
- Deitue, Henry
- Deusmore, Charles L.
- Depew, W. A.
- Derk, Walter
- Detra, August
- Devlu, Phila. Tommy
- Devey, Harry
- Devine, Art
- Dewey, H. R. E.
- DeWand & Graud
- Dickey, Will A.
- DeKlusion, Harry
- DeKlusion, George C.
- DeKlusion, J. W.
- Dixon, F. S.
- Dixon, Wm.
- Dixon, Harry E.
- Doekstader, Alfred
- Doering, Geo. H.
- Doberty, Eddie
- Dobes, Joe
- Dobley, J. M.
- Doity, P. M.
- Donahue, Joe C.
- Donahugh, W. E.
- Doran, A. E.
- Doremus, Harry
- Dorey & Deven
- Dosa, Billy
- Dougherty, James
- (S)Douglas, J. J.
- Douglas, Fred A.
- Doyer, Joseph
- Doyle, Pete
- Doyle & Primrose
- Drake, R. S.
- Dronillon, Frank
- Duboya & Young
- Duboka, Harry A.
- Duenweg, O. E.
- Dufault, Emil
- Dum, Harry
- Dunbar, Lawrence
- Dunlap, George M.
- Dunn, O. H.
- Dunn, L. T.
- Dutton, James
- Duvall, Harry
- Dyer, Levi A.
- Dyer, Bill
- (S)Dynam, Mr.
- Earl, Albert
- Earl, Lewta
- Eat, Alton B.
- East, Alan H.
- Eberhardt, Fred E.
- Eddison, E. E.
- Edgar, Dick
- Edson, Robt. R.
- Edwards, Austyn
- Elias, Fred H.
- (S)Ellert, A. E.
- Ellert, Bobbie
- Elliot, E. P.
- Ellsworth, Dock
- Elmer, E. W.
- Emery, Carlton
- Emmerson, S. H.
- Endy, Harry E.
- English, W. F.
- English, W. F.
- Ennis, Henry
- Ennis, Henry
- Ennor, John
- Ennor, Jack
- Erbe, Adam
- Erbwina, Carl
- Eric & Nora
- Ermlieh, Geo. F.
- Erwin, John H.
- Eslick, V. J.
- Esmond, John
- Esposito, Phillip
- Esselstyne, William
- Estate, O. A.
- Estridge, Tex.
- Evans, J.
- Evans, Ewert
- Evans, A. P.
- Evans, W. B.
- Fabbe, Raleigh
- Faling, Frank F.
- Falla, G. O.
- Faren, Ed
- Farnsworth, Donald
- Farrar, Ralph
- Farrar, Jack
- Faulk, Al
- Fay, H. H.
- Fay, Robert
- Fellow, E. H.
- Fenton, Billy
- Fernando, M. D.
- Ferndon, James
- Ferrell, Morris
- Elber, Itoz
- Fielding, Al G.
- Fields, Harry W.
- Fields, Winhill & Co.
- Files, Duo
- Fingold, M. A.
- Finley, Jess
- Finn, H. G.
- Finnegan, Billy S.
- Finnegan, Billy
- Finney, C. W.
- Finney, J. C.
- Fisher, Louis
- Fisher, Bros.
- Fisher, Alex. B.
- Fize Old Veterans
- Flanigan, Tom
- Fleming, Janice
- Flores, Tido
- Florez, Allano
- Floyd, A. G.
- Fogg, Tho.



Harrison Sisters

Benella, Best Girl Banjoist in the World

- Atlas, Arthur
- Atteber, Willie M.
- (S)Babeock, Oscar V.
- Babeock, R. W.
- Babeock, C. V.
- Bacon, I. A.
- Bachy, W. M.
- Bailey, Morgan L.
- Bailey, Eugene
- Bailey, Nick
- Baker, Percy W.
- Baker, Frank
- Baker, Johnnie
- Baldwin, Jno.
- Ballot Trio
- Ballantine, Clove
- Barald, Jim
- Barker, E. P.
- Barlow, Al.
- Barnard, Doga
- Barnard, Tony
- Barnard, Fleecy
- Barnard, Geo.
- Barnes, G. F.
- Barnes, Jerry
- Barnett, Virgil L.
- Barrera, Jose
- Barrett, Clyde
- Barrett, W. L.
- Barrett, Roy
- Barrie, Claude
- Barrie, Lonnie
- Barrie, L.
- Barlington, Ned
- Barry, Sam
- Barry, Harry
- Barst, Louis
- Barter, Elmer
- Bascom, Harry K.
- Bash, Ray
- Bass, Frank
- Battica, Waller
- Batta, Owen
- Baxter, Jack
- Bayfield, Harry
- Beach, Frank
- Beal, John
- Beane's United Shows
- (S)Beard, Arthur
- Beasley, Carl
- Beaver, J. L.
- Bell John H.
- Bell Brothers
- Bell, Elnus
- Belford, Geo. W.
- Bentiz, Carl
- Benjaire Capt.
- Benjamin, Capt.
- Bentley, Hampstead
- Benton & Clark
- Bentway, Happy
- Bergey, Nicola
- Berman, J.
- Berman, Mose
- Bernard, Augustus
- Bernard, Tony
- Berry, Miles
- Berry, Julius
- Brooks, Orland C.
- Browdini, Mr.
- Brown, Carl
- Brown, W. M.
- Brown, Jacob B.
- Brown, Sam
- Brown, Billy
- Brown, Harry G.
- Brown, Frank M.
- Brown, W.
- Brown, Percy W.
- Brown, Sam
- Browne, Arthur L.
- Brownie, Bud
- Brownlee, J. H.
- Bruce, Anthony
- Brunson, W. W.
- Bruit, J. E.
- Buba, Charlea
- Bullard, L. L.
- Burder, E. H.
- Burbank, Albert C.
- Burhan, Charles
- Burk, Geo. M.
- Burk, Jimmie
- Burkhart, Prof.
- Burnea, James
- Burna & Dean
- Burna, Fred
- Burna & Kohl
- Burria, Arthur
- Burrows, Hershell
- Burusa, Melvin
- Burton, J. B.
- Burwell, Harold
- Bush, A. S.
- Bush, Albert
- Bushua, Harold
- Bushong, Frank
- Bushy, Nate
- Burlier, Enoch
- Burlier, B. B.
- Burlier, Harry Earl
- (S)Butterfield, Everett
- Bybee, Thos. L.
- Byer, Chet
- Byers, Chester A.
- Byrne, W. P.
- Cadwell, Roy
- Caldwell, Stanley M.
- California Frank
- Call Raymond
- Callia, Jos. H.
- Callaway, Tom
- Calloway, Ernest
- Calverts, Charlie
- Cameron, V.
- Campbell, G. L.
- Campbell, Remy
- Campbell, Ray
- Campbell, Collin J.
- Campbell Novelty Co.
- Cantaldo & Curtis
- Cardin, Arthur
- Carens, Victor
- Carlton, Joe.
- Carlton, Carl
- Carpenter, Gny C.
- Carr, Geo.

Folger, A. E.
 Folly
 Fontaine, H. J.
 (S)Fontana, Eurlie
 Forest, Jack
 Formicola, R. F.
 Foss, Franklin
 Foster, Wm.
 Foster, E. M.
 Foster, T. C.
 Fountain, B., Jr.
 Four Singers
 Fowler, E. E.
 Fowler, Edw.
 Fox, Roy E.
 Foxes, Shooting
 Frackman, Ike
 Frank Co., C. S.
 Frankel, Bernard
 (S)Franklin, Bennie
 Frazer, Leslie
 Fredericks, John B.
 Freed, Young
 Freed, Geo. W.
 (Yorkie)
 Freeman, H. Ike
 Freeman, Ky.
 Freeman, John R.
 Freeman, J. H.
 French, Linwood
 Friedman, Jacob
 Frink, Ed
 Frisco, Senor
 Froel & Ruce
 Frownfelter, E. W.
 Frye, C. G.
 Fukino, Tomo
 Gabana, Eddie
 Gabberts, Two
 Gage, Harry
 Gall, Emil
 Gall, Ed C.
 Gagnon, Pollock & Scribner
 Gall Curtis
 Gallagher, Jas. F.
 Gallagher, Raymond
 Gamber, A. J.
 Gamble, Jerry
 Gannon, Thos.
 Gardner, Art
 Gardner & Arnold
 Garfield, B. M.
 Gargani, Frederico
 Gargano, Ernest
 Garner, Jas. B.
 Garoo, Cland
 Garrett, Sammy
 Garrison, C. L.
 Gaskill, Billy
 Gaston, J. W.
 Gates, Wm.
 Gates, Edgar
 Gates, John
 Gay, Fred L.
 Gazoney, Prof. A. L.
 Geer, Edward
 Geers, The
 Gentle, Joe P.
 Gentry, Gus
 Gentry, Gus
 George, Jack
 George, C.
 George Bonding
 Gerber, Joe
 Gerce, Frank
 Gerson, James
 Gesland, Irving
 Gesler, Otto
 Gezer, Chas.
 Gifford, F. H.
 Gill, Cleve
 Gillespie, W. F.
 Gillette, D. H.
 Gilliland, Oscar
 Gilman, William
 Gilmore, N. W.
 Gilmore, Paul
 Gindace, J. Del.
 Gintaro Gymnast
 Gise, James L.
 Gish, Robert
 Givner, C. O.
 Givner, Clarence O.
 Gottler, Chas. A.
 Gootz, Billy
 Gorfth, Orville
 Goldberg, Jack
 Golder, Harry
 Goodhalter, Frank
 Goodner, A. B.
 (S)Goodrich, W. F.
 Goodrich, Thos.
 Goodwin, Jack
 Gordon, Broz.
 Gorman, Al P.
 Gorman & Caffery
 Goswold, L. Bill
 Gott, Lew
 Gould Ben
 Gowler, W. J.
 Grabner, Otto
 Granlich, Chas.
 Graves, Jim R.
 Gray, George
 Gray, Ray
 Gray, Weaver
 Greene, Clay
 Gregg, George
 Griffith, F. T.
 Groszlose, Ernest
 Groves, Ota
 Gny, Geo.
 Gny Bros. Co.
 Hackney, Chas.
 Hadfield, Samuel J.
 Haffey, G. F.
 Hagan, Fred C.
 Hagan, Billy
 Hage, Frank
 Hagerman, Charlie
 Hahn, Wm.
 Hahn, W. M.
 Haines, Geo. P.
 Hall, John P.
 Hall, Major Jack
 Hall, J.
 Hall, Wm. L.
 Hall, Homer
 Hall, E. Clayton
 Hamilton, Richard
 Hamilton, Jack
 Hamilton, Jack
 Handy, John O.
 Hanlon, Richard
 Harver, Ed R.
 Harbaugh, Chas.
 Hardee, F. E.

Harman, J. B.
 Harpounta U. T. O.
 Harper, Hamp.
 Harrell, Chas. W.
 Harris-Parkinson
 Harris, L. R.
 Harris Bros.
 Harris, Mark
 Harris, Jack
 Harris, T. L.
 Harrison, Irish
 Hart, C. E.
 Hart, Hugh F.
 Hartman, Frank
 Hatfield, Dr.
 Hawes, G. L.
 Hawes, A. M.
 Hayden, Frank
 Hayden, Frank
 Hayes, Curtis
 Hayes, Fred W.
 Hayes, James Deafy
 Hayes, E. E.
 Haynes, Fred
 Hazels, Eddie
 Heles
 Helm, Joe
 Helms, E. J.
 Held, Harry O.
 Heller, Max
 Helton, John
 Helworth, Jack
 Henderson, Geo. I
 Hendrickson, Jack
 Hendron, Harry
 Henkel, H. C.
 Henry, Geo. J.
 Herbert, Geo. H.
 Herman, Wm.
 Hester, Levi
 Heth, Albert
 Heuman, M. F.
 Hicks, Al
 Hickman, Gny
 Hickman, Ray
 Higblan, H. A.
 Hickey, Ray
 Hildebrandt, Albert
 Hildebrandt, Daddy
 Hill, Murray K.
 Hilliard, Frank
 Hillman, Harold
 Hinkle, Milt D.
 Hitchcock, Clarence
 Hitchcock, Clarence
 Hodges, Walter C.
 Holden, M. J.
 Holland & Dockrill
 Holland, Geo.
 Hollman, Doc
 Holloway, Boyd
 Holloway, Arthur
 Hollinger, I. R.
 Holstian, D. T.
 Homewood, Harry
 Honina, John C.
 Hoover, Howard
 Hopper, A. R.
 Horne Stock Co.
 Horne, R. E.
 Hosmer, J. E.
 Hotchkiss, Frank
 Hott, Chas.
 Howard, Frank
 Howard, F. C.
 Howard, Edw. A.
 Howard, Bill
 Howard, Troy
 Howard, E. V.
 Howard, Alex.
 Howard, J. Stanley
 Hoyt, R. M.
 Hubertson, Oscar
 Huck, Rufus
 Hugo Amuse. Co.
 Humphries, Harry
 Humphries, O. E.
 Huntby, George
 Hunt, Jack
 Hunt, H.
 Hunter, Charles
 Hyde, Harry
 Hyman, John
 Ideal Remedy Co.
 Imperial Troupe
 Irving, Geo. H.
 Irwin, Warren
 Iselin, Jack
 Ito, Canada
 Jackson, James R.
 Jacobs, Burt
 Jacobs, C. L.
 Jacobs, The
 Jackson, J. J.
 Jackson, Frank
 Jackson, Bobby
 James, Everett
 Jamison, Chas. E.
 Japanese Cement Co.
 Jarrard, B. H.
 (S)Jarvis, Stanley
 Jarvis, Charles
 Jarvis, Otis A.
 Jeffers, Eddie
 Jennings, R. E.
 Jones, J. A.
 Johns, Wm. S.
 Johnson, J. Monroe
 Johnson, John
 Johnson, Bounding
 Johnson, J. H.
 Johnson, Bounding
 Johnston, Frank
 Jolie, John
 Jolly, Spot
 Jones, E. G.
 Jones, E. G.
 Jones, Doc
 Jones, Mchly
 Jordan, J. R.
 Jordan, James
 Jordan, Just
 Julian, Bert
 Kaal, Francis L.
 Kadel, Al
 Kane, Robt. E.
 Kasnell, Frank
 Kaughman, Hugh R.
 Keane & Clute
 Keating, W. E.
 Kelley, J. C.
 Keith, E. H.
 Kelly, R. A.
 Kelly, P. B.
 Kelonis, John
 Kenjockety, Frank
 Kennedy, Glenn
 Kennet, Mottie
 Kenny, Hugh
 Kenora & Kenora

Keppler, C. J.
 Kernell, H. J.
 Kesters, The
 Ketchum, Boh
 Keys, Chester, Co.
 Kid, Jim
 Kilgore, Fred C.
 Killgore, J. D.
 Kinloath, Wm. F.
 Kin Cannon, E. C.
 King & Davis
 King, W. E.
 King, Emil
 Klingham, E. E.
 Klingland, Ed
 Kirby, Chas. R.
 Kirk, Bill
 Kirk, J. W.
 Kirks, Harry
 Kirland Theatrical
 Kirnan, Tom
 Kirnan, Tommy
 Kirschman, Chas.
 Agency
 Kinsell, Frank, Jr.
 Kinska, Hermann
 Klass, Max M.
 Klesman, Robt.
 Kline, Jack
 (S)Klippel, Club
 Klougstad, Jack
 Kloutier, C. T.
 Knapp Supply Co.
 Knight & Moore
 Knicker, Harry
 Kohler, Geo.
 Kohler, Robt. M.
 Kohler, Chas. G.
 Kohlman, Elmer L.
 Kohn, H.
 Kost, Ernest G.
 Kraus, Frank
 Kribbello, Sid
 Krosner, Ralph
 Krowell
 Kyle, J. T.
 Labard, Ed
 Laberta, Otis
 LaBox, Jack
 LaCede, Louis
 LaFrance, Joe
 LaMonte, Billie
 LaMont, Francis E.

Leonard, Dr. Frank A.
 Leonard, Chas. P.
 Leopold, E.
 Leslie, B.
 Lester, Great
 Leverton, Jack
 Levine, Frank
 Levy, Louis
 Levy, Sam
 Lewis, Fred
 Lewis, Whitey
 Leyburne, Al
 Liebman, Ernest
 Lightner, Thorl
 Lillietas, The
 Lind Trio
 Lippman, Eddie
 Little, Curtis E.
 Lock, Louis B.
 Lockett, Lew
 Loebuck, H. E.
 Lohr, Gus
 Lought, A.
 Lomax, Mark & Yarico, Co.
 Long's Wagon Show
 Long, Wm. J.
 Loucks, H.
 Love, Loula
 Lovett, T. J.
 Lovette, S. B.
 Low, Bud
 Lowry, John J.
 Lowry, Dave
 Luckett, Morris
 Lumber, F.
 (S)Luttringer, Al
 Lyle, Robert
 Lynn, M. E.
 Lyon, Jack
 McCabe, J. C.
 McCaffery, J. C.
 McCauley, Jack
 McClellan, Fred
 McClements, The
 McCracken, Sam
 McCroskey, E. W.
 McCutchen, Johnnie
 McDargh & Sherwood
 MacDonald, J. B.
 McDonald, Lang
 McEnery, Jas.
 McFadden, E. W.

Martin, Vloe
 Martin, Jas.
 Martin, Frank
 Martinez, Julio
 Martinez, Eddie
 Maru, Frank
 Masher, Eddie
 Masters, Dick
 Matthews, J. E.
 Mathews, Warren W.
 Matthews, Harry & Mae
 Matthes, Billy
 Mau, Charley O.
 Maxwell, Wm.
 Mayo, W. Bonalme
 Means, A. G.
 Meagher, R. T.
 Meeker, Frank
 Melbourne, Howard
 Melotte, Armand
 Melvins, Fred
 Menke & Colman
 Mercer, Harry S. & Laura
 Metcalfe, Kenneth
 Metz, Harry
 Metzger, Max A.
 Meyer, Karl
 Meyers, Chas.
 Michels, Oelito
 Mide, E. L.
 Mikysky, J. J.
 Millen, C. S.
 Miller, J. G.
 Miller, C. C.
 Miller, Chas. M.
 Miller, Frank B.
 (S)Miller, Rube
 Miller, H. A.
 Miller, Dick
 Miller, Jack Clayton
 Miller, Mo.
 Miller, W. T.
 Millette's Mighty
 Minstrels
 Mills, Steve
 Milone, Carl
 Milton & Delmar
 Miner, Ed
 Minnick, G. H.

SERVICE!

That's what did it. Quick action, thorough understanding and intelligent and discriminating handling resulted in practically nine-tenths of the professional entertainers of America making their address with and receiving their mail through The Billboard, and, furthermore, it is rapidly attracting the remainder.

WE ARE NOW FORWARDING AN AVERAGE OF OVER 1,000 LETTERS A DAY THE DAY THEY ARE RECEIVED.

Many of our clients are not put to the necessity of writing for their mail more than once or twice a season.

We do not have to advertise 5% of the letters that pass through our offices.

IN WRITING FOR MAIL THAT IS ADVERTISED USE A POSTAL CARD. A self-addressed and stamped envelope are not necessary. Give your route far enough ahead to permit your mail to reach you. Write names of towns, dates and signature plainly and legibly.

MAIL IS HELD BUT ONE MONTH and is then sent to the dead-letter office if not called for. It is therefore advisable to write for mail when your name **FIRST** appears in the list. Address your postal to Mail Forwarding Service, The Billboard.

READ THE EXPLANATION AT HEAD OF THIS LIST.

LaMore & Rozelle
 LalPearl, Si
 LaPere, Jacques
 LaPlace, Dick
 LaRue, Carl
 LaToy, Harry
 LaVelle & Janese
 Lake, Fred
 Lanke, Edw. C.
 Lane, D. H.
 Lang, E. G.
 Lange, A. E.
 Lano, Dock
 Lanola
 Lappdu, Mike
 Lastman, John
 Latham, Chas. & Ada
 Laurence, C. A.
 Lantre, J. J.
 Lavine, Frank
 Lawes, C. D.
 Lawson, Lawrence
 Layman, Frank E.
 Lazell, Ed
 Lazzo, Petrona
 LeBlang, Joe
 LeBrun, Lou
 LeCall & Gladys
 LeGendre, R.
 LeVan Prof. Ted
 Leando, Harry
 Leavitt, Frank Slim
 Lee, Mr. & Mrs. R. L.
 Lee, R. C.
 Lee, Victor
 Lee, Joe
 Lee, Dr. F.
 Leolir, Jack
 Lennox, Fred
 Leon, Master Eddie
 Leon, Harry
 Leon, John S.
 Leonard, Jack
 Leonard, Harry J.

McIntyre, H. C.
 McIntyre, Geo. H.
 McKay, Nite W.
 McKay, Everett W.
 McKee, Harry
 McKenna, Harry
 McLarn, Jack
 McLinn, J. P.
 McMahon, T. H.
 (S)McMahon, Tats
 McMillen, Geo.
 McNair, J. V.
 McNair, W. P.
 McNew, T. E.
 McNulty, Jaa.
 McNulty, Mr.
 McNulty, J. J.
 McPherson, E. C.
 McQuire, Walter
 McScaton, Eno
 McSparran, Geo.
 McWilliam, Bob
 MacLille, O. L.
 MacLuso, Joe
 Mace, Herbert
 Mack, Tats
 Mack, Eddie
 Mack, Bobbie
 Mack, Al
 MacLean, Jaa.
 Mahoney & Tremont
 Maloney, Capt. Joe
 Maloney, Paul
 Manes, Bishop
 Mangreen Troupe
 Mangreane, Nick
 Mantione, Jose
 Marline, Stephen
 Marlon, Chir
 Marlo & Duffy
 Marshall, W. E.
 Marshall, J. M.
 Marshall, A. M.
 Martina, W. D.

Martini, A. H.
 Mirano Bros.
 Mitchell & Briggs
 Mitchell, Jos. A.
 Mitchell's, Flying
 Mizano, Nove
 Moan, Tommy
 Moehlenkamp, A. L.
 Moersch, Joe
 Monahan, Will & Cora
 Moncal, D. H.
 Monroe, Mark
 Monroe, C. M.
 Montague, Jack
 Montell, Louie
 Montgomery, Frank
 Moody, Geo.
 Moon, Howard J.
 Moore, Harry A.
 Moore, W. A.
 Moore, Capt. Jim
 Moore, Hugh C.
 Moorhead, Chas.
 Moorhead, H. J.
 Morasco, Ed
 Morgan, Harpor
 Morgan, Jack
 Morgan & Nema
 Morris, Chas. Tod
 Morrison, E. W.
 Morrison, Benny
 Morton, J. Wilson
 Mott, John
 Motto, Andy
 Mouton, Buck
 Mount, E.
 Mueller, Louis
 Mulcahy, Steve
 Mullfarari, Caesar
 Mungo, Prince
 Munsie, Benj. J.
 Murphy, A. J.
 Murphy & Seaman
 Murphy, A. S.

Murphy, H.
 Murray, Billie
 Musketers, Three
 Myers, Sol
 Nagle, Irwin W.
 Nahl & Matthews Shows
 Namba Jaws
 Nash, Geo.
 Nassar, K. M.
 Natale, Neto
 Neal, Oscar
 Neff, W. B.
 Nelson, J. I.
 Nelson, Prof. Joe H.
 Nelson, Claude
 Nestor, Ned
 Newman, John
 Newport, G. D.
 Newton, Billy
 Nichols, Wm. G.
 Niles, H. S.
 Nolan, Darla
 Norville, Hugh
 Norris, Blackie
 North, Cecil
 Nosses, Musical
 Nowell, Thos. E.
 Nuttle, A.
 Nye, Claude
 O. K.
 O'Conner, Robt.
 O'Grady, M. J.
 O'Mara, Barney
 O'Neil & Wainley
 Orlis, Al
 O'ogle, Jack
 O'Jahan, Henry
 O'Jiver & Dwyer
 Olson, J. B.
 Oram, Geo.
 Orr, Jas. A.
 Orr, Jas.
 Orton, Myron
 Osborne, Harry
 Osborne, Albert
 Overton, Harry R.
 Ozarf, Prof. Martin I.
 Page, Bert
 Page, Chas.
 Palaro, Dave
 Palettes, Four
 Pailson, H.

LEON A. BEREZNIAK
 Lawyer To The Profession
 105 W. MONROE STREET, - - CHICAGO, ILL.

(Continued on page 201)



IRA LEWIS.



SHORTY KELSO.



WALTER F. ROBBINS.



JOHNNIE MULLENS.



JOHNNIE MULLENS ON "BULLET."
Winning Stampedo, 1915.



TOM WHITLEGE.



CLYDE WIDNER.



HENRY MORRIS.



CURLEY SAM.

Leading Cowboys, Trick Riders and Ropers

BREAKING HORSES AT THE STOCK YARDS, CHICAGO,
FOR THE ALLIES, DURING THE FALL OF 1915.

THE CORRAL

(Continued from page 82.)

as he only pitched about 1,500 yards and only jumped nine feet high and swapped ends seventeen times each jump, landing fourteen feet back of where he started, with his head in the opposite direction. All the 'punchers' present agreed with Bill that something sure must have been wrong with the 'ole hoss' when he would not pitch better than that. 'Staten Island' John said that the day he 'topped' him off 'Steamboat' bucked and pitched at the same time. All 'hands' agreed that when anybody's horse came unbound that way it was sure rough sitting. But John modestly stated that he had not only ridden 'Steamboat', but rode the Pendleton horse, 'Long Tom', bareback, sideways and backwards, with both hands in the air, scratched him from the roots of his tail to his ears, and both ways to where his feet met on the sides. He then vaulted over to the other side (over a table) and curled him down his offside. (This being easy for him, as he has defeated all the best trick riders also.) 'Staten Island' John then dismounted and offered to prove his statements by 'Tilip Til', the noted cowgirl from Union Hill. About this time another fellow, attired in full-chump cowboy style, entered. He was evidently a stranger to the assembled 'bombres'. 'Mayonne Ben' addressed him as follows: 'Howdy, pard! Stranger in these yere parts?' The newcomer came back with: 'Yep; my name is 'Hotwater' Bill'; just blown in from the West on a rattler.' Right off the reel 'Cayuse Charlie' (whose home range is Hackensack, N. J.) asked him what part of the West he came from. Bill answered: 'Indianapolis. 'Potato Pete' asked him how all the cow outfits were out that way, and he replied that the cow business was not what it used to be on the Indianapolis range, as the nestors and their wire fence in the past few years had closed all the good leases up. Luke McGlinke said he used to punch cows for Chuk Hass on his California (avenue) ranch in Detroit, about the same time that 'Montana' Earl Sinton, from the Spearpoint Ranch, at Owosso, Mich., and 'Fishkill' Perry were wrangling horses for George Huber, who was riding fence for the Detroit Police Department.



DOROTHY MORRELL ROBBINS.

Winner of 1914 Championship Bronk Riding, at Cheyenne. SKETTER BILL ROBBINS, Fancy Roper and Bronk Rider, Bullbooger and Steer Rider. Open for engagements for 1916. Wild West or Motion Pictures. Address Mailin, Klamath Co., Oregon.

THREE BIG ROUND-UPS —AND— FRONTIER DAY SHOWS 1916

Keep in touch with me. Can use all kinds of people and concessions,
commencing July 1, 1916. C. L. HARRIS, Billings, Montana.

ment. This was, of course, long before Rocky Mt. Hank's time. 'Red Rock' Pete said he ranged on the 101 outfit. When asked where that was located, he said between 100th and 102d street. 'Batter' Bill' said he had never been on that Northern range, as it got too cold in the winter. He preferred the Southern country, and expected to winter with some circus 'hands' in Coatesville, Pa. About this time 'New Rochelle Walt' began jumping his horse off of cliffs 40 to 90 feet high, into pools of water, or on the jagged rocks below. Did not seem to make much difference whether he lit on the rocks or in the water, so long as all agreed it was some leap. Just as I had about decided that a job with this bunch would be too wild for me a fellow came out from behind a railing and said: 'You punchers come back tomorrow, nothing doing today, the light is bad.' So I went outside, felt myself all over, found out I had no broken bones or bullet wounds, and sneaked away, wishing I was back in the gentle and peaceful West."

"Some one has asked, through your columns, for the details of the killing of the famous pony express rider, F. X. Aubrey. The following account is what is considered the most reliable, taken from a book, entitled Seventy Years on the Frontier, written by Alex. Majors, of the firm of Russell, Majors & Waddell, the great freighters and pony express people. This book is long out of print, and I doubt if a dozen copies could be bought now in the whole country: 'F. E. Aubrey made his great pony express ride in 1853, between Santa Fe, N. M., and Independence, Mo., a distance of 800 miles, in five days and thirteen hours, without resting, and changed horses every hundred or two hundred miles. Immediately upon his return he met a friend, a Major Weightman, of the U. S. Army, who was a great admirer of his pluck and daring. Weightman was at that time editor of a small paper, called The Santa Fe Herald. At their meeting, as was the custom of the time, they called for drinks. Their glasses were filled, and they were ready to drink when Aubrey asked Weightman why he had published a damned lie about his trip to California. Instead of taking his drink Weightman tossed the contents of his glass in Aubrey's face. Aubrey made a motion to draw his pistol and shoot, when Weightman, knowing the danger, drew his knife and stabbed Aubrey through the heart, from which blow he dropped dead upon the floor.'"—A. E. Snyder, Seattle, Wash.

Bee Ho Gray, the fancy roper, writes the following: "For the benefit of those who would like to know my whereabouts and what I have been doing would say I was in partnership with C. A. Daniels, of Grand Rapids, Mich. We had out a 25-wagon show during the past season, which was a long one, with good business, with the exception of a few weeks, when rain interfered. The show property and stock are at present in winter quarters at Grand Rapids. The show will be enlarged and go out next season as a one-ring circus and Wild West. I am at present in vaudeville with Ada Summer-ville and her dancing horse, Onion. Mail will always reach me care New York office of The Billboard. I would like to say a few words about the roughness of a cowboy's life. It is all right to be with a wagon show if you are an overlander. A real cowboy stands right guard and sometimes gets a plate of beans and a cup of black coffee. Even on the job twelve hours and they don't mind it, but once they get into show business they want roast beef three times a day, or else they don't want to work. A real cowhand should always stop and think nowadays, and remember that the hardest work he finds in show business is easier than cowpunching on the range, and if you were ever a horse wrangler you should not kick, because at that job you just drag up wood and say nothing. Now, boys, I have been through the mill (not cotton), and if you take my advice I am sure the Wild West bunch would have better jobs and more money." [We are not quite sure as to Mr. Gray's meaning. Do you mean, Bee Ho, that show cowboys will have better jobs and more money if they do all kinds of work and say nothing, so long as they receive a plate of beans and a cup of black coffee? Surely you don't mean this, although your letter reads that way. Let us know. In the meantime some of you ex-horse wranglers, real cowhands and three-time-roast-beef eaters, let us hear from you.—Rowdy Waddy.]

Some one recently suggested that contest managers should place on their program an event in the form of a contest to decide who had the best high school horse. One of the leading exponents of cowboy sports remarked that while an exhibition of high school horse work was all right at a horse show, or in vaudeville, it had about as much right on a frontier contest program as a contest between a bunch of checker players, both stunts being about as exciting. Do you know that Fred Stone, who has been in and around New York City for over twenty

years, on and off, never walked out on Brooklyn Bridge until a cowboy friend of his came to town and asked Fred to show him the bridge. They do say Fred claims he never knew before that the bridge was so large. Took them over half an hour to walk across it.

John Spain—Are you going to take out another Wild West vaudeville act?

Bob Anderson—Let me hear from you and Dell. What has become of Meyers and Ross, who used to do a fancy roping act in vaudeville?

Johnny Frantz—Remember meeting Mlle. Mor-guerite, the Spanish dancer, when you were with a Wild West show in Mexico City in 1908? She is at present in this country in vaudeville, and says hello to you.

Art Acord—Remember the time the audience took up a collection for you for riding the bucking horse at the State Fair in Sacramento in 1910? I know you are busy, but drop me a line with the news in your vicinity.

Texas Cooper—Where in the world are you? W. E. Hawks, Jr., sends regards to all the boys and girls.

Billy and Marion Wallie—Write the news. Will you do your whip act in vaudeville this winter?

William Gandy, of Denver—What about the Wild West show you were going to put out?

CALIFORNIA FRANK'S SHOW

After a long and fairly prosperous season in Northwest Canada and the United States with the World at Home Shows we are now safely settled in winter quarters at Stretcher, Ill. The show people have been made to feel more at home and more safe owing to the fact that their chief, Colonel C. E. Hatley, has been appointed a deputy sheriff of LaSalle County.

The Colonel is very much pleased with the Wild West part of Old Billy's, as it is a stimulation to the Wild West business, and is doing a great deal for it. He hopes that Rowdy Waddy and the rest of the capable writers will continue advocating cleanliness and refinement in the Wild West business.

It is a known fact that the Colonel has been a successful showman and has turned out some



MONTANA BELLE

Wishes all her friends a Merry Christmas and Happy New Year.

of the best people in the Wild West business, and he believes that his success is due to his advanced ideas of cleanliness and refinement on and off the lot. Drunkenness and swearing are prohibited on the lot and around the train. Per- farmers must dress and look like "ready money," as he expresses it. The time of the rough and tough-looking cowboy or girl has passed.

The Colonel and wife (Mamie Francis), are in Chicago for a few days, stopping at the Grand Pacific Hotel.

Miss Keltie Hatley is attending school at Streator.

The Streator Shooting Club held a turkey shoot the Sunday before Thanksgiving Day, and as a result the California Frank winter quarters are well stocked with turkeys, geese and ducks. Colonel Hatley and Miss Francis secured more than their share at both shoots, Miss Francis being high gun both days. The members of the Streator Gun Club are a fine bunch of fellows.

That the cowgirl Wild West was a success goes without saying. The girls have gone to their various abodes. Miss Louise Somerfield and Miss May Hogan (Prairie Fawn) have signed with the Colonel for next season. Little Joe Heltzer won't even go home; he is head trapper for the Gun Club. Johnny Hughes has charge of stock at quarters. Ben Wheeler has already started repairing. George Hennessey is in Chicago.

Johnny Warren, Nat Helms and several other well-known showmen, refused to speak to Colonel Hatley at the Showmen's banquet. No wonder—he had his mustache shaved.

Shorty Kelso's wild bunch hold a meeting every night at their flat near the stock yards. This is why the yards are overstocked with bucking horses.

Lolette, the famous clown, writes that he is headed for California.

The boys of the Chicago Stock Yards rode California Frank's donkey, steer and Terrans lumber, but backed up when A. P. Day's black mule was led in.

AMY CRANE VISITS BILLBOARD

Miss "Texas" Amy Crane stopped over in Cincinnati last week while en route from the Coast to her home in Brooklyn long enough to pay a visit to The Billboard. Miss Crane has been in California for the past year, the last eight months of which she spent undergoing treatment for her eyes, burned while appearing in a motion picture. Owing to expert and timely treatment her vision was not impaired, and she expects to be back in the game next season "as good as new." Miss Crane has appeared with several of the leading Wild West stars during the past few years, prior to which she was in vaudeville.

KILTIES BAND COMPLETES TOUR

Chicago, Dec. 11.—The Famous Kilties Band have just completed another successful trans-continental tour under the personal management of T. P. Power. The Kilties opened the tour in Chicago early in June, and after visiting all the principal cities in the Middle West, went to the Coast, where they made a decided hit at the Panama-California Exposition, at which they were a star musical feature. The Kilties have the distinguished honor of being the only band attraction favored with a return engagement at the big Exposition. The organization on this tour numbered forty people, including Will F. Newlan, conductor and saxophone soloist; J. Coates Lockhart, Scottish tenor; Wee Jamie Clark, champion piper, and the Kilties troupe of dancers and pipers, all appearing in full kilted regiments.

The Kilties observed their fifteenth anniversary at Santa Barbara, Cal., on November 12. Manager Power has opened an office in the Schaller Building and is now busy booking an extended winter tour.

COMA HAPPENINGS

By WILL J. FARLEY, Secy.

December 20-21-22 are the dates of COMA'S Convention, and Chicago is the city selected by a vote of the members. All members will receive their credentials during the coming week, also full details of what will undoubtedly be the greatest convention of showmen in the last decade.

Don't fail to be in attendance, as it will be a big advantage to you. Lay aside all excuses, as COMA'S officers want to see you there.

COMA is now in a position to do its work better than at any other time. There is no need of my telling you that every organization that starts out must first establish itself, get its machinery working right, then buy the necessary coal, oil, etc., in order that the machinery may run without interference. This has been the position chiefly of COMA the past year.

We have fought several little cases, and in every one we have won. True, we have not gone before more than a half dozen different decisions. The reason for this was that we had to have the facts, proofs, letters, reports, etc., in order that we might fortify our position in any matter that we might take up concerning the railroads. The railroads are employing the best attorneys in the country that do nothing all year long but study the ways and means in which they might combat any argument placed before them, in order to beat these arguments



Featured for eight seasons with Miller Bros.' 101 Ranch Wild West.

Princess Weissen—Vibella's Greatest Horseback Rifle Shot. Weaver Gray—Man with the ropes. Fern Kidd, Bill Tribble Rifle and Bowyer. Rabbit, the Bowling Baller. Puss, with Los Angeles Indoor Carnival for four weeks, beginning December 11, 1915. Now booking for 1916. Wild West, Parks and Carnivals. This is a box-office attraction.

STARS WITH SELLS-FLOTO BUFFALO BILL'S SHOWS SEASON 1915



ENOS FRAZHER

HEEL AND TOE DROPS. FLYING TRAPEZE.



HARRY BAYFIELD

WISHES EVERYONE A MERRY CHRISTMAS AND A HAPPY NEW YEAR. "NOW HIBERNATING."

CHRISTMAS GREETINGS

CARLTON

5th SEASON, SELLS-FLOTO SHOWS

CLOWNING ART MONETTE

CHRISTMAS GREETINGS TO ALL

Devlin's Zouaves

JACKSON, MICH.

H. C. DEVLIN, Capt.-Manager

THE CLOWN POLICEMAN JACK HARRIS

9th SEASON, SELLS-FLOTO

CHRISTMAS GREETINGS

Mr. and Mrs. Rhoda Royal



Aerial Luckeys

CHRISTMAS GREETINGS TO ALL FRIENDS

Perm. Address, Windsor Hotel, Denver, Col.



E. W. WHITE

Wishes A Merry Xmas and Happy New Year To All the Bunch.

one must have proofs and be able to make undeniable statements to win his point. This is what it has taken several months for COMA to get. After we had accomplished this we appointed what was called an Executive Committee, consisting of four of the best qualified members of COMA. This matter is now in their hands, and they are revising and preparing same for the convention this month in Chicago. You may rest assured (even though your secretary is telling you) that COMA is going to be one of the greatest and strongest organizations the showmen have ever formed.

The secretary will receive applications for membership up to and including December 18 at headquarters, Nulsen Building, St. Louis, Mo., and during the convention in Chicago.

ZEIDMAN & POLLIE SHOWS

By "JIMMY"

Prof. Altieri has been re-engaged as bandmaster of the Zeidman & Pollie Shows for the season of 1916, and will have most of his old boys with him. Mr. Dana will be the solo cornetist, and Mr. Forte will render harpitone solos. Mr. Hussio, who succeeded Mr. Altieri as bandmaster of the Jarvis-Seeman Shows last season, will act as assistant leader.

Mr. Altieri is also framing a '49 Camp Show, which will carry a five-piece orchestra and fifteen dancing girls.

Mr. Morton, who was the official announcer of this show last season, will have charge of the Ten-in-One show. James Wright, composer of many marches and popular songs, will be the feature of the Ten-in-One. Crimshaw King, the tattooed man, will also be in the Ten-in-One.

The Fearless Greggs, with their loop-the-loop and free act, will again be with the shows next season. Mr. Gregg is now framing a new show, which will be placed with the Z. & P.

Mr. Sincley, who has had the cookhouse on this show for a number of years, is another one of the old boys who will be back next season.

LETTER LIST

(Continued from page 190)

- True, W. W.
(S)True, W. W.
Trey, Harry L.
Tull, Lucky
Tumber, Will R.
Turbell, Albert
Turner, Buford
Turner, Harry
Turner, Bud
Turner, Joe
Tuttle, C. E.
Unique Amusement Co.
Usher, Geo.
VanConway & VanGri
VanFossen, Roy
Van Horn, Walter
Van Horn, W. C.
Vanderhilt, The
Varnell, Chick
Vegatone Medicine Co
Velare, Curtis J.
Vera, J. R.
Vernon, Elliot
Veronee & Dukeman
Verpolett, Doc
Victoria & Dare
Victorsen & Forrest
Villasenor, Carlos
(S)Vincettis, The
Vinton's Western Show
Vosburgh, Wm.
Vynos, The
Waddingham, F. C.
Wade, Roy
Wadley, Homer S.
Wadsworth, F. W.
Wagner, Bob
Wald, R. R.
Walte, Billy & Marlon
Walte, L. E.
Waldron, Jack
Walker, Mrs. & Mrs. Frank C.
Walker, Tex
Wallcott, Mart
Waller Bros.
Walzey, Wm. R.
Walker, Frank F.
(S)Waltermyer, Jack
Walters, Rube
Walters, Geo. E.
Walton, R. E.
Ward, Shorty
Wardle, M. L.
Warnecke, Alphonso J.
Warner, Melvin
Warricks, The
Warricks, The
Warner, Chas. E.
Washburn, Harry (Babbles)
Wastell, L. W.
Watanabe, W. K.
Watkins, Harry S.
Watt, T. J.
Wattles, Hal
Wayland, Jack
Weaver, Wm.
Weaver, Elmer
Weaver, Buck
Webb & Ingalls
Weber, A.
Webster, Fred
Weisbrod, Ray
Welch, Albert
Welch, Herman
Weinberg, J.
Welse, Chester
Welan, Geo.
Welch, Jay
Weldon, Wm. F.
Welsh, Jas.
Wendell, Feo.
West Chick
(S)West, Clifford
Weston, R. E.
Weston & Symonls
Weston, Al
Weston, Wm. A.
Whale Oil Gus
Whayland, Ernest
Wheelhouse, Dick
Wherle, Felix
Whitaker, Paul
White, F. W.
White, Capt. O. H.
White, M. G.
White, L. Ansel
White Star Amusement Co.
White, O. L.
White, Frank D.
Whitney, A.
Whittaker Samuel
Whittinore, Wm.
Whittington, E. E.
Whorral & Devere
Whorton, H. C.
Wickleffe, John D.
Widman, W. E.
Wiess, Max
Wiggins, Herbert
Willbert, Louis A.
Willcox, Earl
Willcox, Billy S.
Willies, Ben
Willkins, Roy C.
Willard, A. H.
Williams, Wm.
Williams, E. W.
Williams, A. C.
Williams, W.
Williams, Carl
Williams, Gery
Williams, Patsy & Fritzy
Williams, W. H.
Williams, R.
Williams, Pete
Williams, Dave
Williams, Edw. L.
Williams, Fred
Williams, Wm. W.
Williams, Frances, Show
Williams, R. H.
Williamson, H.
Willmore, W.
Wills, Geo. W.
Wilson, C. L.
Wilson, Geo.
Wilson, Fred R.
Wilson, Ernest
Wilson, Windy
Wilson, Walter Bingo
Wilson, Al C. & May
Wilson, Boscoe
Wing, Robt. G.
Winn, Wilbert B.
Winn, John L.
Wise, B. R.
Wise, Dave
Wiswell, Loula G.
Witt, Mark
Wittie, Jack
Wizlarde, Jack
Wolcott, A.
Wolff, Alfred
Wolff, M. M.
Wolford, Prof. Henry
Wolske, Mr.
Woodall, Geo.
Wood, Stanley
Wood, Stanley
Woods, J. W.
Woodruff, Earl G.
Woodward, Norman S.
Woodward's Animals
Worsley, C. P.
Wren Bros.
Wright, A. T.
Wright, H. L.
Wright, John B.
Wright, Edwin L.
Wright, Tommie
Wynder, Clyde
Yancey, J. C.
Yanser & Evertt
York & King
Yoshida, K.
Young, Texas
Young, Arthur, Trio
Young, Bert
Younger W. E.
Zandra, Johnnie
Zarlington, Raymond
Zarlington, Howard
Ziegler, Max
Ziegler, Mike
Zenere, Bobby
Zerrado, Frank
Zerrado, Harry
Zerby, Ralph
Zepper, Frank
Ziza, Edwin
Ziegfield, Monty

ANNOUNCEMENT EXTRAORDINARY

FIRST ANNUAL CONVENTION

C. O. M. A.

CAR OWNING MANAGERS' ASSOCIATION

DECEMBER 20-21-22, 1915.

HOTEL SHERMAN

CHICAGO, ILL.

ALL MEMBERS ARE EARNESTLY REQUESTED TO BE PRESENT—CREDENTIALS AND PROXIES WITH FULL PARTICULARS WILL BE MAILED ALL MEMBERS.

ANY BONA FIDE CAR OWNING SHOWMAN, SHOWMAN LEASING CARS OR ONE ENGAGED IN LEASING CARS TO SHOWMEN OR ANY LESSEE OR OWNER OF A PRIVATE CAR OR CARS IS QUALIFIED FOR MEMBERSHIP.

PROGRAM FOR CONVENTION

MONDAY, DECEMBER 20

SESSION OF SPECIAL EXECUTIVE COMMITTEE AND BOARD OF DIRECTORS—ALL RESOLUTIONS, REQUESTS, COMPLAINTS, ETC., MUST BE GIVEN TO THIS MEETING.

TUESDAY, DECEMBER 21

REGULAR SESSION OF CONVENTION AND ELECTION OF OFFICERS.

TUESDAY NIGHT, DECEMBER 21

INFORMAL DINNER AND ENTERTAINMENT AT HOTEL SHERMAN FOR MEMBERS AND INVITED CAR OWNING SHOWMEN.

WEDNESDAY, DECEMBER 22

OPEN MEETING TO WHICH EVERY SHOWMAN IS INVITED—OBJECTS OF THE ASSOCIATION WILL BE THOROUGHLY OUTLINED TO ALL AND ITS BENEFITS.

JOIN
NOW

JOIN
NOW

CAR OWNING MANAGERS' ASSOCIATION

OFFICE OF SECRETARY

NULSEN BUILDING

ST. LOUIS, MO.

PERFECTED AT LAST

The 1916 Herschell-Spillman Carouselle

Newly designed with special features
 More elaborate carvings, paintings and larger horses.
NO MORE BOLTS. All parts interchangeable.
 Easy to erect and quick to take down.
 Light and strong. A carouselle in a class by itself.



WHY THIS IS A REAL ROAD CAROUSELLE

We have put on every labor saving device possible, doing away with 70 bolts. Every part is interchangeable, it fits anywhere. No more hunting for numbered parts. Knockdown chariots, easy to handle and load in car. All sections of inside gear are interchangeable, and fasten to sweeps with new quick-locking device. Electric fuse blocks fasten to sweeps without screws. New self-locking device on cornice does away with hooks. There are many other time-saving devices now being patented.

As our standard gasoline engine we have selected the FOOS, after many hard tests, including road work. An important feature with a riding device is the gasoline engine. It must run, rain or shine, hot or cold, without mishap or breakdown. That is what a Foos will do. When your machine stops, the money stops coming in.

We make the broad statement—Our 1916 Carouselle stands foremost in highest grade of materials used, simple construction, skilled workmanship, elaborate decoration, and as the most wonderful medium-priced road carouselle ever built. This is backed up by the universal opinion of every amusement man who has inspected the machine.

The Carouselle You Will Eventually Buy.

To those who want to get out of the old rut and make big money with a riding device, don't let anything stand in your way until you own a 1916 HERSCHELL-SPILLMAN CAROUSELLE. Carnival, Fair and Park Managers are continually asking us to put them in touch with owners of those new carouselles. We can't supply the demand. There is room for YOU. Get busy today. Begin a prosperous career. The amusement business is getting better each year and 1916 has every indication for a big banner year. Carouselles get the money. The public demands them. The "TOP MONEY" outfit at every Carnival and Fair. What others have done, you should be able to do. HERSCHELL-SPILLMAN Carouselles have taken in from \$75 to \$796 a day. Last July 3rd one man got \$404.20 all day in the rain. Can any other amusement device show up as well? Convince yourself. Write today, or, better still, come to our big busy plant.

We Build Road and Park Carouselles from \$2,500 to \$10,000.

ALSO CARNIVAL CAROUSELLES ON WAGONS, DOLL RACKS, STRIKING MACHINES AND PARK SWINGS.

You old Merry Go-Round men who have labored with the old style, heavy and cumbersome machine will be surprised at what we have accomplished in this new 1916 Carouselle. You don't need crowbars, sledges or wrenches to erect it—just your hands. Every improvement made is to help the man on the road. You really can't appreciate this wonderful carouselle until you have seen it. Ask for new catalog and full particulars.

HERSCHELL-SPILLMAN CO., Sweeney St., No. Tonawanda, N.Y.

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