

The Soulard Restorationist

VOLUME III ISSUE VIII

SEPTEMBER, 1978

SOULARD TOUR TO SHOW REVIVAL OF NEIGHBORHOOD

On Saturday, September 16th and Sunday, September 17th, St. Louis area residents will have the opportunity to see the revival of a neighborhood at the fourth annual Soulard House Tour. Twelve homes, eleven of which have never been on a major tour, will be open for public viewing this year, along with four historic churches and three gardens.

"What is happening in Soulard today," says Kathleen Dabrowski Poe, House Tour Committee Chairman for the Soulard Restoration Group, "demonstrates that homeowners and residents, working together can turn a city neighborhood around."

"There are many factors which attract people to this area," Kathy said, "Soulard's central location in the heart of the metropolitan area, the challenge of restoring a 100 to 150 year old home, the neighborhood spirit which exists here or simply the feeling that you are living in a piece of history."

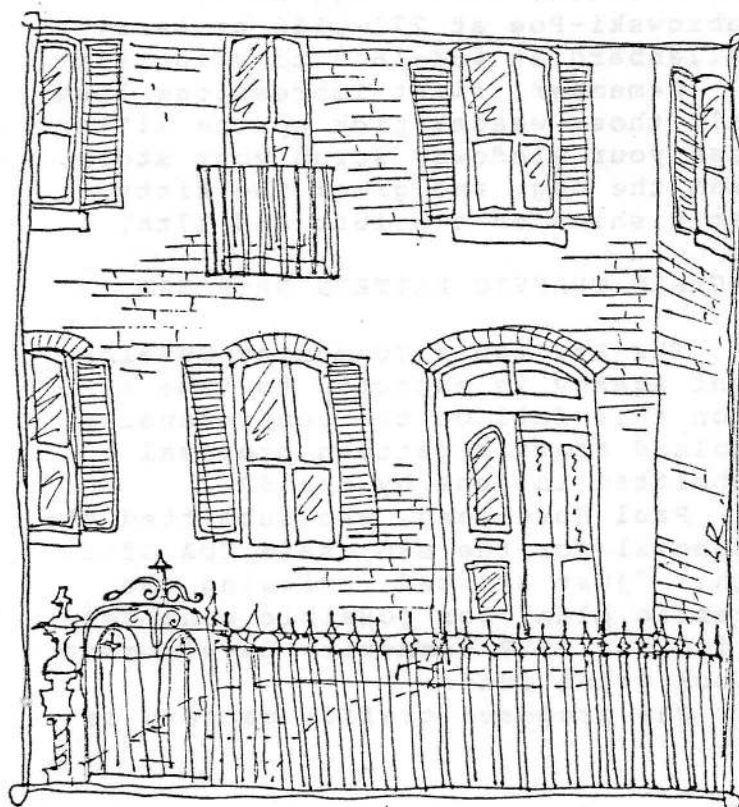
Many of the problems commonly associated with rehabilitating inner city homes no longer exist in Soulard, according to Charles Derleth, president of the SRG. "The St. Louis financial community has been extremely supportive. A number of banks have gone out of their way to insure that money is available for neighborhoods such as Soulard. The St. Louis City Government has recently committed a great deal of money for physical improvements in the area and

the Federal Government is now offering tax advantages for the restoration of historic properties."

In conjunction with the fourth annual Soulard House Tour, a number of area businesses and 10 area restaurants will be open for business.

Free bus transportation is to be provided along the tour route. If one would rather travel through the neighborhood in Victorian style, rides in a horse drawn carriage will be provided for an additional fee.

Tour hours are from 12 noon till 6 PM on both days. Advance tickets can be purchased at all Famous Barr stores (courtesy of Insta-Tic ticket



Service) or can be mail ordered by sending a check or money order for \$3.00 per ticket to the Soulard Restoration Group, P.O. Box 13313, Soulard Station, St. Louis, Mo., 63157.

No mail order ticket requests will be accepted after September 10th. On tour days, tickets will cost \$3.50 and can be purchased at 8th & Soulard Streets or 9th and Utah, during tour hours. One ticket is good for both days.

In addition to showing off their neighborhood during the Soulard House Tour, members of the SRG will be dispensing information regarding properties for sale in the Soulard Historic District.

"Our house tours give us the opportunity to introduce potential buyers to the neighborhood", says Ms Poe. "Not only can they get an idea of what kind of restoration activity is occurring from viewing the homes and businesses on tour, but also they can obtain a list of properties available and can make contact with people who are actually restoring homes in the area."

ATTENTION SRG MEMBERS!!!!

Volunteers are still needed to man ticket booths, housing information center, etc. Call Kathy Dabrowski-Poe at 771-1566 or Larry Hollenberg at 664-1637 to volunteer.

Remember, first impressions last-- pull those weeds, pick up the litter, wash your windows, scrub your stoop, wash the dog, and groom the kitty. Let's shine on the 16th and 17th.

SOULARD TRAFFIC PATTERN PROPOSAL

The St. Louis Community Development Agency is expected to take action this fall on the comprehensive Soulard traffic pattern proposal submitted in June by the SRG.

Paul Houghland, who submitted the proposal for the SRG, said CDA officials "just started reviewing the traffic plan" for possible consideration for 1979 community development block grant funds.

The proposed traffic pattern is

part of an overall SRG proposal for various neighborhood improvements that could be funded over the next three CDA project years, Houghland said.

Planned improvements include street closings, cul-de-sacs, street resurfacing, curb replacement, sidewalk replacement, acquisition of land for a neighborhood park, a plaza at Soulard Market and a traffic island, Houghland said.

The proposed traffic pattern is modeled after the city's official restoration plan for Soulard completed by CDA planners in the fall of 1975.

The plan calls for the construction of cul-de-sacs at the following locations: 7th and Wyoming, 7th and Lami, 7th and Cave, 9th and Sidney, 10th and Lynch and 13th and Sidney. A traffic island is planned also for 9th and Utah.

The city's official Soulard Restoration Plan states the reason for the street modifications.

"Eliminating through traffic to the maximum extent possible will be beneficial to the residential character and increase the safety for residents.

"Non-resident traffic should be encouraged to use the major through streets: Broadway, Seventh, Twelfth, Lafayette, Russell, Sidney and Lynch, all vital to the city-wide circulation pattern."

MIDTOWN ELIGIBLE FOR TAX BENEFIT

Property owners in parts of the midtown area, mostly those in the area of Grand and Lindell Boulevards, are eligible for various types of federal tax benefits if they decide to renovate.

That's because the area has been listed on the National Register of Historic Places. The area designated is along Lindell, roughly from Vandeventer Avenue east to Grand, and along Grand from Delmar Boulevard south to West Pine Boulevard.

This is only the second time a predominantly commercial area has been

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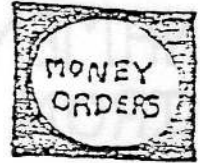
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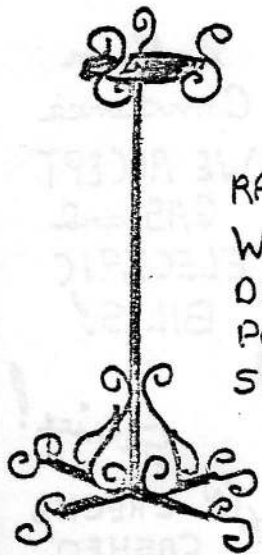
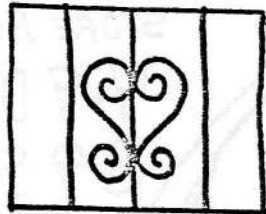
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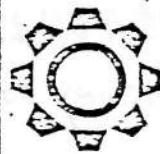
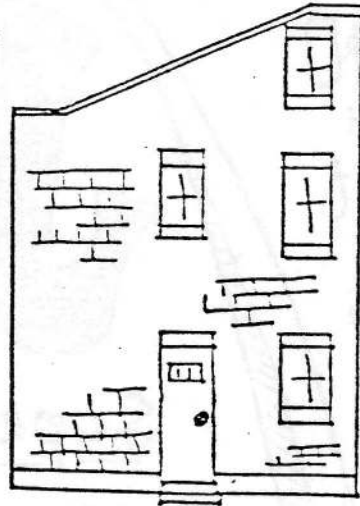
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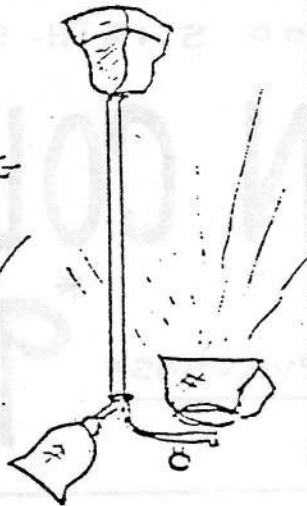
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placed on the register in St. Louis. The other area listed is Laclde's Landing, currently undergoing re-development as an office, entertainment and residential area.

In announcing the designation, the Missouri State Historic Preservation Officer said midtown was enrolled on the Register "because it is significant as a second area of urban concentration in the development of the City of St. Louis, containing significant architecture spanning the post-Civil War years through the Grant Crash of 1929."

Midtown was nominated for the register by the Landmarks Association of St. Louis, Inc.

The tax benefits, part of the Tax Reform Act of 1976, are aimed at correcting a tax policy that made it more profitable for owners to demolish historic structures rather than to restore them.

Another benefit of the designation is that it becomes more difficult to demolish any structure within the designated area.

PLAZA DELAYED

The City of St. Louis recently received only one bid for the construction of the first phase of the long awaited Plaza in Soulard Playground (8th and Lafayette). The bid was 50% above the projects budget. The Community Development Agency has decided to reject the bid and re-advertise the project in the fall. It is generally agreed that many area contractors are "booked solid" this summer with work and by fall more firms may be interested in bidding. Other projects have had similar difficulty in receiving bids. Ironically the purpose of these Federal Public works Funds is to create jobs in high unemployment areas and recent difficulties in obtaining bids from St. Louis area contractors could cast doubts on the need for such a program in St. Louis. Hopefully we'll all be able to enjoy the Plaza in the spring of 1979!

NEW HISTORIC SITE

The Old Des Peres Presbyterian Meeting House, where abolitionist Elijah Parish Lovejoy once preached, has been enrolled in the Federal Registry of National Historic Sites, according to James Denning of the Missouri Landmarks Commission.

The stone church, located on Geyer Road in Frontenac, was built in 1834 with money provided by the American Missionary Society. Lovejoy, who was a journalist and a minister, served the congregation two years before moving his newspaper, the St. Louis Observer, to Alton, Ill., where he was slain in 1837 while defending the press.

Legend has it that the basement of the church was once a part of the underground railroad in the 1840s and 1850s. Runaway slaves were reportedly given sanctuary at the church until means of transporting them into the North could be found.

The meeting house is still used for special services but the congregation usually worships at 11155 Clayton Road.

GOVERNMENT PRESERVATION AGENCY FINDS NEW HOME IN OLD BUILDING

The federal government's chief historic preservation agency at last is moving to a historic building.

After several years of occupying leased space in a bland Washington, D.C., office building, Office of Archeology and Historic Preservation is moving to the Pension Building, built in 1882-85.

The Pension Building was designed by Gen. Montgomery C. Meigs as a memorial to Civil War military personnel and, for nearly a half-century, housed offices of the Pension Bureau. Its covered interior court was the site of several Presidential inaugural balls.

One of the most impressive large buildings in Washington, the Pension Building is listed in the National Register of Historic Places.

A bill that would turn a portion of the building into the National Museum of the Building Arts has been introduced in Congress.

HOUSE SUBCOMMITTEE HEARS SUPPORTERS OF \$100 MILLION PRESERVATION FUND

The president of the bricklayers union and the head of a nonprofit neighborhood housing group in Cincinnati were among the witnesses to testify this spring in support of a \$100 million congressional appropriation for the federal Historic Preservation Fund.

Thomas F. Murphy, president of the International Union of Bricklayers and Allied Craftsmen, told a subcommittee of the House Committee on Appropriations that he supported the \$100 million fund because historic preservation "has given the present (union) membership employment opportunities." He said the activities of organizations such as the National Trust for Historic Preservation have brought about "popular recognition and praise for the labors of our past craftsmen," and this has given the union membership "a renewed feeling of pride in their work."

Carl B. Westmoreland, president of the Mt. Auburn Good Housing Foundation in Cincinnati, told the subcommittee that full funding of the Historic Preservation Fund would encourage the kind of community effort that he headed.

Westmoreland said the phenomenal success of his group in renovating deteriorated housing in a mostly black neighborhood was due to the willingness of the residents to help themselves.

He said the residents, many of whom are poor, chose to restore their dwellings, rather than build new ones, because of the high cost of new construction. He added that 150 young persons were trained and employed in the process.

Westmoreland said, "Our nation's heritage is preserved not only by the restoration of historic buildings but by the preservation and strengthening of established communities in and around our cities. The Historic Preservation Fund grants received by people involved in efforts like ours are a stimulus to other forms of

assistance, especially from local lenders."

James Biddle, president of the National Trust for Historic Preservation, said that "appropriation of less than the authorized \$100 million will be a lost opportunity to save thousands of structures in cities neighborhoods, small towns and rural areas across the country."

Biddle called the protection of historic, architectural and cultural resources "as significant a national environmental concern as the protection of our magnificent redwood forests."

A number of other preservationists also testified in support of the \$100 million appropriation, the ceiling amount permitted by law. However, the Carter Administration has recommended only a \$45 million appropriation for fiscal year 1979.

The Historic Preservation Fund gives matching grants for preservation to the 50 states, territories and the National Trust.

PRIMER ON THEATER PRESENTATION PUBLISHED BY NATIONAL TRUST

Hundreds, perhaps thousands, of historic American theaters have been demolished since World War II, but during the past decade growing demand for performing arts halls has brought about new interest in theater preservation.

Historic theaters--their significance, history, preservation, restoration and new uses--are the subject of a newly released Information sheet from the National Trust for Historic Preservation. "Preservation of Concert Halls, Opera Houses and Movie Palaces" was written by Robert Stoddard, executive secretary of the League of Historic American Theaters and a consultant in theater restoration.

According to Stoddard, theaters in America date from 1716, when the first was built in Williamsburg, VA. However, that building and at least seven others known to have been constructed in the 18th century were destroyed by fire.

The oldest surviving theater is the Masonic Opera House, built in 1804 in New Bern, N.C. Of the scores of the theaters built before the Civil War, only 13 verified antebellum theaters remain today.

Beginning in the 1850s, large concert halls initially designed for opera were built in major cities. After 1870 came a proliferation of "opera houses," not actually designed for opera but rather for performances by traveling troupes and local speakers, musicians and other performers. In the second decade of the present century, movie madness swept the country, and by 1915 there were 25,000 moving picture theaters.

Each of the three major theater types developed in a variety of styles, from simple wooden opera houses to elaborate Art Deco movie palaces and elegant classical concert halls.

While there are some successful examples of adaptive uses for historic theaters, most theater preservation projects invoke the concept that an old theater can be refurbished to meet modern performing arts needs.

CONVERSATION IN A LANDMARK

"You're living here? Now?"

"It's so much easier when you don't have to pack up at night."

"But you don't have a kitchen."

"Well, almost. I don't have to wax the kitchen floor."

"It looks like you eat in your bathroom."

"No. I just wash my dishes there."

"How do you stand it?"

"I like not having to dust or polish my silverware. I wonder where my silverware is? Somewhere in a box."

"I never met a girl that did this before."

"No, but down here a lot of women do this."

"Excuse me."

"Would you like a housing list?"

"Ah, no, I think I'd better go. It's a 45 minute drive back to Chesterfield. On second thought, I guess I'll take one of those lists. I'll call you this week-end - may be you could show me some of these places."

MILLARD FILLMORE'S OPENS

It is not unusual to hear an electric saw whining at 1 a.m. in Soulard. The southwest corner of 11th and Barton whined and hammered throughout the spring and early summer long into the early morning hours. On July 21st the tools were stored and replaced by liquid refreshments on a simple, but elegant back bar. Restorationists Jerry Dempsey, Jerry Boyer and company opened for business in their refurbished drinking establishment, "The Millard Fillmore". The former "Reba L Lounge" has undergone a major transformation.

An adjoining room has been opened. A variety of plants and Millard Fillmore memorabilia have replaced the glow-in-the-dark joke posters. Freddy Fender and Johnny Paycheck have been replaced with a wider variety of selections on the jukebox. Plans are underway for adding more "game tables". Most of the custo-

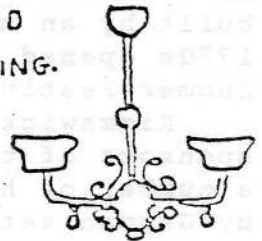
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mers have been replaced, too. A visit at 10:30 p.m. found the bar populated with restorationists, an architect, a school teacher and one executive still in a suit and tie. It was a good time to catch up on neighbor's progress, new developments in the neighborhood, and the latest on the coming elections.

Newly elected Democratic candidate for state representative, Ed Bushmeyer, chose the Millard Fillmore for his victory celebration. There was plenty of room for the large, happy crowd that celebrated. We hope these that came to celebrate will continue to visit this "restorationist saloon". Corner bars are a tradition in Souldard; now we have another one to call our own.

THE OLD HOUSE - KIMMSWICK, MISSOURI

The Old House in Kimmswick, Mo. opened to the public for the first time in June since it was moved log by log to that small river town from nearby Arnold five years ago.

The historic log structure, built by an unknown settler in the 1770s opened during Kimmswick's Summer Festival June 17-18.

Kimmswick's Historical Society, sponsors of the festival, opened a number of homes which were built by German settlers in the 1800s.

Gourmet meals were served in the Old House, which was a tavern in the early 1800s. History records it was frequented by Ulysses S. Grant when he was stationed at Jefferson Barracks and before he

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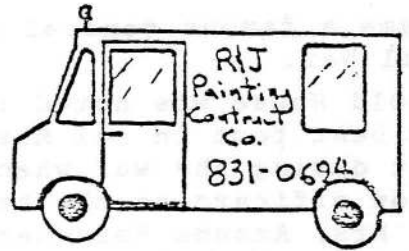
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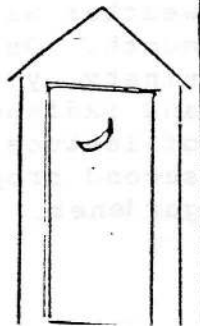
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became a famous general during the Civil War.

Old House was noted for serving "the best food in all Missouri" by Grant during the war when he took fellow officers to the tavern.

Mrs. Amanda Meissner Obermiller bought the Old House in 1928 and operated a tearoom and antique shop in rooms which once housed a small trading post and later a tavern.

Her research shows that the building's first floor originally consisted of two rooms, each with a fireplace and open space between them for a "dog trot."

Christ Rayburg, who owned the house in 1831, added a second story wing and rear area, consisting of two rooms with an outside stairway. Later he enclosed the dog trot which became the living room.

In 1843, the Rayburgs sold the house to Milton Sharp, who mortgaged the property to Theodore Kimm, founder of Kimmswick. After 43 years, he sold the house to Imanuel Beck and four generations of Becks lived in it, making several additions to the structure.

When the old building was finally abandoned and threatened by demolition, Mrs. Lucianna Gladney Ross led the rescue effort which eventually led to the relocation and restoration of the building.

Kimmswick, bounded by four blocks, is located south of St. Louis on I-55. It may be reached by taking the Imperial-Kimmswick exit to Highway 61-67. Travel south to Highway K which enters the town.

AUNTIE CAROL'S EMPORIUM OF GARDENING
ADVICE --

Though it's hard to imagine, the weather will be turning cooler this month. Once it begins to stay below ninety, you can plant lettuce again and radishes. With the current price of lettuce even at Soulard Market, a second crop is a wise idea for any gardener.

What else does a gardener do in September? Mostly she eats the vegetables that seem to be taking over the yard. Her friends hide when they see her rounding the corner with another bag of tomatoes or green beans. Now is the time to learn to can or freeze. Any basic cook has all the information. Have a party - invite a neighbor whom you suspect may have all this mysterious knowledge of how to preserve food. Everyone will go home with party favors in glass jars. Your house will smell wonderful.

Of course many of your plants will have passed their prime long ago. You probably have some rather shriveled specimens where cricket and grasshoppers have begun to congregate for evening concerts. It is best to pull these up by the roots and donate them to the compost heap. (Or an LRA lot - then you won't get a noxious weed citation.) If the plants are perennials, cut the stems near the ground. Dig through your compost heap and spread the most decayed material on the bare plots. Plan to give the plot one more helping before winter. This gives the compost a long time to work; next spring you might not have to go out looking for fertilizer.

In keeping with our Victorian neighborhood, I would like to offer one more suggestion to gardeners. The Victorians were very fond of pressed flower arrangements. You may have seen them for sale in ornate little frames at incredible

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prices in flea markets. All you do is pick the flowers just after they have opened (or as buds, for variety). Find a heavy book - an old phone book is great. Put a few flowers between two pieces of facial tissue and forget them. On a dreary winter afternoon, open the book and summer will be waiting inside. You can sit by the fire and make parlor decorations. The Victorians sometimes used velvet backgrounds with very simple arrangements or they took old post-cards or magazine cut-outs and added the pressed flowers to the pictures. If you're lucky, you may have some antique frames, but simple dimestore frames work as well - someday they'll be antiques, too.

Enjoy the end of your garden in September, and remember, if you can't eat it, you can always compost it!

THE MARKET PLACE

Members may place ads up to 20 words free. To place your ad, call Skip or Darlene at 771-4191 - before the 12th of each month.

FOR RENT

1707 S. 9th St. Two room efficiency apartment on 1st floor of newly rehabbed building. Unfurnished with carpeting, air conditioning, stove and refrigerator. Utilities not included. \$160 per month. Call Neighborhood Enterprises at 771-3509.

917 Ann (Rear) Two room efficiency. Completely restored. Central air conditioning; laundry hook-ups in basement. Available soon. \$155 per month plus one month deposit and one year lease required. To see, ask for Henry at front house. For further information, call Dan at 569-0307.

FOR SALE, TRADE OR RENT

Windows for sale. Have arch tops and come with new frames. 72" x 36". \$30 ea. Call Skip 771-4191.

Combination woodburning-gas burning kitchen range, circa 1915. In

good shape with all of the parts. Color - green. Make offer. Call Darlene at 771 4191.

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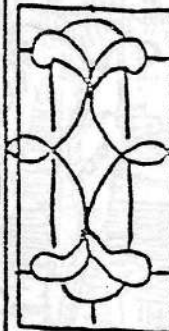
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THE WINNERS IN SOULARD ARE...

Neal and Susan Jareczek won the Soulard trivia contest in our July issue. For their efforts they have won a copy of Recipes From Historic Soulard. The answers to the 13 questions are listed below.

1. Gustav Soulard.
2. Austria.
3. Hamtrameck Street.
4. 1921.
5. SS. Peter and Paul.
6. Bettendorf's (now Schnucks).
7. The American Theatre (Movies).
8. Art Deco.
9. Allen Market.
10. U.S. Grant.
11. Fat under the pig.
12. Saint Francis de Sales, Peter and Paul, John, Mary and Joseph.
13. DeMenil Mansion.



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Summertime,-and people, as always, go off on vacation and send picture postcards to the folks back home. But nowadays the cards come from much, much farther away than they used to.

How many of us can remember when a trip to someplace a hundred miles away called for a goodly bit of driving in the Peerless or the Pierce-Arrow or the Hudson? And any distance over that meant the train? And if they stay was to be long enough, and the family sizable, a truck was sent on ahead.

In those days of the "family" resort, the picture postcards showed scenes in boisterously vivid colors of places with names like Hosmer Springs Hotel or Bide-A-Wee Mountain Lodge or Schuyler's Guest Farm and Camp. By present standards they'd be considered dullsville. But families used to go to the same favorite resort year after year and often generation after generation. And what great places they were for kids, especially city kids!

Swimming was in a dammed-up creek or the river or the lake (pools weren't so "in" yet); meals (and what meals,-all home-grown!) were announced by a hired girl banging on a triangle; there was a dance floor with a player-piano that belted out tunes like "Rose of the Rio Grande"; the cows had names and there were a few middle-aged and infinitely patient horses to be climbed up on; and the big, exciting event was to get to ride into town on the resort jitney to meet the incoming train with new arrivals (happy) and wave good-bye (sad) to those going home.

What's happened to those great places? What's happened to us? Now the postcards still come, but they come from Paris and Rome and Puerta

Vallarta and Katmandu. And usually we don't even bother to save the stamps.

BLACK TUESDAY

Black Tuesday, November 28, 1939, was a red letter day for St. Louis, "the grimy old man of American Cities."

On that day, St. Louisans suffered the worst smoke pall in the history of the city. Not even electric lights could penetrate the blackness. People suffered smarting eyes, burning throats and hacking coughs. Businessmen and women came to work with sooty faces and grimy hands. The cleaners reaped a harvest - drapes, curtains, clothing - everything was black and sooty. Trees and shrubs suffered from the poisonous fumes. On November 26, 1939 preceding Black Tuesday the Post-Dispatch carried an editorial and a cartoon which helped to bring the citizens to demand smoke elimination.

Mayor Bernard F. Dickmann acted quickly. He appointed Mr. Raymond R. Tucker, a mechanical engineer and a professor at Washington University, as head of a Municipal Smoke Elimination Committee. The committee gave its report to the mayor on February 24, 1940 and an ordinance became effective on April 8th of that year. It was one of the most effective smoke ordinances in the country.

The ordinance was compiled by technically trained individuals to meet a modern situation. The days following the passage of the smoke elimination law brought forth a dramatic story of the transition from darkness into light. It was a bold attack upon a public nuisance and received an intelligent, courageous and cooperative effort from St. Louisans.

Problems had to be met and overcome. Many stoves and furnaces in homes and places of business burned high-volatile coal, which sent out clouds of smoke. It was necessary to educate firemen and engineers in stoking furnaces. Chimneys which were built to conform with architecture, rather than to prevent smoking, had to be rebuilt. Janitors

were cautioned about burning paper and refuse.

One of the biggest problems came from the use of soft coal which was obtained from nearby bituminous coal fields. It was argued that these mines helped to make St. Louis a great city and we should continue to patronize them. But ways were developed of solving this problem.

A billboard campaign was made to get public cooperation and within a remarkably short time smoke elimination became effective.

THE PARLOR PHONOGRAPH

By Larry L. Hollenberg

Near the turn of the century a new world of sound opened to a startled then enthralled public. No longer did enjoyment of music mean sister Kate singing with Aunt Harriet accompanying, or an occasional band concert in the park. The invention of the phonograph brought music into the home. Now there were melodies for every mood at the owners command. Caruso would sing when you wished. Sousas Band played snappy marches at the turn of a crank. Silent springs unwound as the waltz played. Governor weights spun as the minstrials sang. Gears meshed as the comedian's jokes rang forth.

At first an awkward looking sight with exposed gear motor and horn hovering above, the phonographs mechanical wonders were constantly improved until at the height of its glories in the early twenties you could purchase machines in all types of period cabinets and decorator styles. There were the uprights in various sizes and shapes created in woods of oak, walnut, pecan and mahogany. Stately consoles became the rage, some in favorite woods, others in ebony, and some yet decorated with paintings by famous artist of the day. Those who cared to take their music with them could select a portable model concealed in a suitcase.

Trial and error had also tamed the sound quality which at first was feeble and harsh but soon took on repro-

duction of surprising tone. The recordings were made by singers or players gathered around the end of a large horn that transmitted the sound to a diaphragm, usually mica, that vibrated the recording stylus on the master record. Playback was the reverse. ensembles of singers or instrumental artist all depending on the subtle movements of the diaphragm, held in what was commonly called the reproducer or sound box for obvious reasons. The development of these recording techniques by the mid-twenties had sparked such ambitious attempts as the whole Philadelphia Orchestra along with Rachmaninoff at the piano. Those recordings show a piano tone with a warmth rarely heard even by today's standards.

No matter which brand of record player you might choose it became known as the "Victrola", a trade name of the Victor Talking Machine Company. Among the more popular names on the market were Columbia's Grafonola, The Edison, Sonora, Brunswick and St. Louis' own Harmograph. All records however did not work on all machines. The Edison Diamond Disc was properly played only on the Edison, the same was true of the French Pathe' records. Edison used a diamond point that floated beneath the diaphragm riding up and down in the grooves and was not playable on machines using the standard steel needle so popular at the time. The Pathe' was played with a tiny glass ball supported at the end of a steel shank, also not compatible on other company's equipment. By the late teens the Brunswick Balke Collender Company had come out with there answer to all three, the Ultona. It had not one but three reproducing heads on a swivel tone arm and could adjust to play all makes of records.

In the early twenties the infant Radio began to replace the "Victrola" in the public fancy. The phonograph manufactures whom had been so content with the development of their equipment suddenly found themselves fighting for there very existance. The out come of that fight was the ultimate mechanical reproduction

machine. The Orthophonic era had begun. Developed by Western Electric the orthophonic record was electrically recorded and then played back thru a two part metal diaphragm which in turn was connected to a six foot long playback horn. The horn was folded inside the cabinet and actually had two openings from which the music came forth. Music fans could now hear a total of foud additional octaves of recorded music. But alas even this great step forward could not compete with radio and a new toy, the all electric record player.

By the late twenties the mechanical era in sound reproduction had all but ended. Record companies folded or were merged with stronger competitors, the same was true of the phonographs themselves. One by one they disappeared from the scene. The new age of electrical reproduction of sound, primitive as it was, had now become the rage, and radio had gained most of the listeners favor. Leaving in its wake a quarter century of recordings and machines now obsolete. Fifty years have past before the "Victrolas" of the world would have again become prize possessions to those who sought them, bringing to life once again those singers and players who stood before the recording horns of a bygone era.

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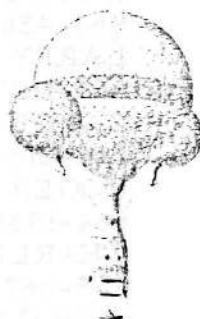
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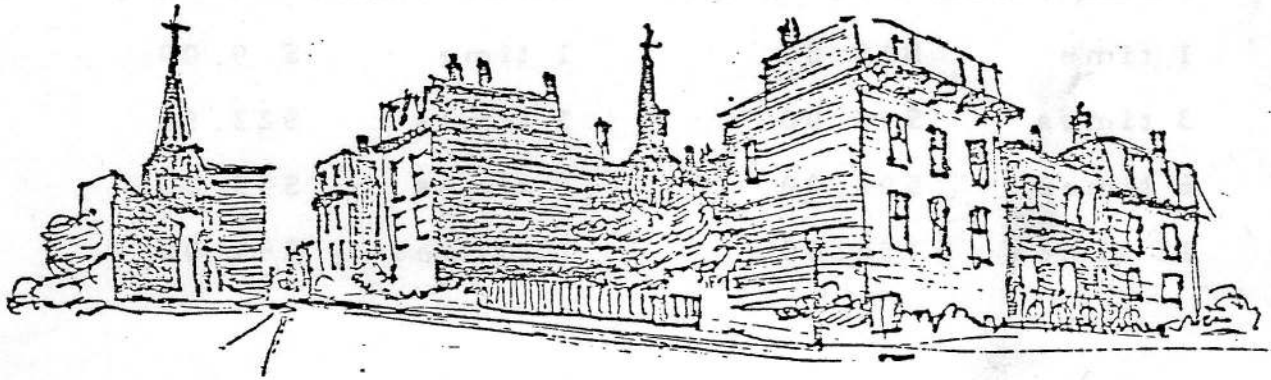
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